

KAIKHOSRU SORABJI'S CRITICAL WRITINGS ON BRITISH MUSIC
IN THE NEW AGE (1924-1934)

BY

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ABSTRACT

This thesis examines the music criticism of Kaikhosru Shapurji Sorabji (1892-), a well known composer and music critic active in England from the early 1920s to the late 1940s. Although many authors have referred to Sorabji's music and criticism, neither has been treated in a substantive manner. The present study focuses on Sorabji's contributions to The New Age, a weekly journal, and particularly on his articles therein dealing with contemporary British composers. It is of interest that Sorabji's criticism deals with a vibrant period of music history, known as the English Renaissance.

An examination of Sorabji's writings, published articles and private correspondence reveals him to be a highly complex personality. His marginal position in English society, based partly on his racial background and his negative views of the British, led him to view the musical scene from a perspective differing from that of other critics. Not fully admitted into the inner circles of the musical establishment, Sorabji surrounded himself with a small, elite group of friends and admirers, which included well known composers and literary figures such as Bernard van Dieren, Peter Warlock, William Walton, John Ireland, Sacheverell Sitwell, Hugh McDiarmid and Cecil Gray. It is within this context that Sorabji redefined the role of the music critic and criticism to suit his personal values and style which were much influenced by his involvement in the mystical tradition of Tantric Hinduism.

A detailed discussion of Sorabji's writings on the British composers Delius, Elgar, Bax, Vaughan Williams, Holst, Ireland, van Dieren, Walton, Lambert, Smyth, Berners, Bush, Warlock, Howells, Bliss, Boughton, Scott, Goossens and Britten reveals that the critic's musical affinities were conservative throughout his career as music critic for The New Age. An analysis of these writings shows a clear-cut pattern of likes and dislikes. Sorabji praised highly the musical styles that appealed to him and wrote in a harsh and negative manner about music that he found distasteful. While this emotionalism tainted many of his reviews, it also encouraged the support of those who shared his opinions. Nonetheless, Sorabji's use of harsh and blunt language often turned the tide of public opinion against him. Yet, it is this particular style, which can sometimes be humorous and racy and other times harsh to the point of cruelty, that distinguishes Sorabji writings from the mainstream of music criticism.

An appendix lists Sorabji's writings in The New Age during the period 1915 to 1934.

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I. INTRODUCTION

Many people have mentioned the writings of Kaikhosru Shapurji Sorabji (1892-), but few have examined or read them in their totality.¹ This is primarily due to the fact that these writings are scattered in several different serial publications and books, many of which are out-of-print and/or inaccessible.²

Sorabji's music criticism has been cited in various journal articles and letters. However, an extensive study of Sorabji as music critic has not yet been made. The present study, therefore, examines Sorabji's critical writings which appeared in England during the early part of this century. The literature dealing with Sorabji's journalistic output is miniscule, comprising of a two-page article by Arnold Whittall in the 1960s,³ a paragraph by Paul Rapoport in his book Opus Est,⁴ as well as statements in the leading music encyclopedias and dictionaries.

¹From the "Preface" by Paul Rapoport in: Kaikhosru Shapurji Sorabji: Collected Writings From Five Serial Publications, (Unpublished, 1977).

²Apart from the microfilmed collection of writings compiled by Kenneth Derus and Paul Rapoport, and Sorabji's two books Around Music (1932) and Mi contra fa (1947), most of the writings are in the possession of his close acquaintances, museums, and private and public libraries.

³A. Whittall, "Sorabjiana," Musical Times 107 (March 1966):216-217.

⁴P. Rapoport, Opus Est: Six Composers from Northern Europe, (New York: Taplinga Publishing Company, 1979), pp. 162-163.

This thesis will introduce the critical writings of Sorabji on contemporary British composers published in the newspaper The New Age: a weekly review of politics, literature and art during the period March 20th 1924 to July 26th 1934. The New Age contains Sorabji's first critical writings, which, fortuitously, came at a time when England was rediscovering its musical personality by breaking away from continental influences and recognising the contributions of its own composers.⁵

Sorabji was a part of this tradition, having been born and educated in England.⁶ He witnessed not only the changes that took place during the early part of this century, but also the results of these changes. It is important that his views on British music be considered in this light, for only then will -----

⁵This phase in the history of British music has been called the English Musical Renaissance.

⁶In spite of this, Sorabji refused to be called "British" or have anything to do with the English:

"I will not be called a "British" composer. Heart mind body and soul I am Indian, and would wish nothing else, though duly grateful for the soupcon of Spanish" (Letter to Philip Heseltine dated February 11, 1916. [copies of the "Heseltine Letters" were kindly supplied to the present writer by Mr. Kenneth Derus].

"You will be doubtless vexed with me to learn that under no circumstances will I allow it [the Second Piano Concerto] to be published in England. Nothing can or will shake my conviction that it [an English reputation] is hopeless. Besides, any sort of English reputation has no attractions whatever for me except with such select souls as your own dear self, and such as you are in a proportion of perhaps 1/100,000." (Letter to Heseltine dated February 23, 1916).

his contributions serve to enrich our knowledge of British music history and British music criticism.

Through the course of this study, we shall see how Sorabji perceived the music of his contemporaries and in what ways changes in the English musical establishment influenced his judgement. The study will also examine Sorabji's career as music critic for The New Age, and his aesthetics as they relate to music and music criticism.

II. SORABJI, THE CRITIC FOR THE NEW AGE

Kaikhosru Shapurji Sorabji, the composer and critic, was born on August 14, 1892 in Chingford in the county of Essex, England. His father was a rich industrialist of Persian and Indian origin, his mother, an opera singer of Spanish-Sicilian descent. Sorabji grew up in England and still lives in the southern part of the country in Wareham.

Sorabji was well-known as a critic in England from the early 1920s to the late 1940s. His journalistic output spans approximately forty-five years from 1920 to 1965, during which time he was a frequent contributor to several of the leading weekly papers and British music journals including Sackbut (1920-1921), The New English Weekly (1932-1945), Musical Times (1916-1965), Chesterian (1919), Music Review, and Musical Opinion. Some of these writings have been republished by Sorabji in two books, Around Music (1932)¹ and Mi contra fa: the immoralising of a Machiavellian Musician (1947).

In addition to approximately 644 contributions to journals² and the two books of collected writings dealing with

¹Reprinted: (Westport, Conn.: Hyperion Press Inc., 1979).

²According to the list of contents compiled by Derus and Rapoport in the microfilmed package of collected writings, the totals of these contributions number 644. (See: Kaikhosru Shapurji Sorabji: Collected Writings From Five Serial Publications, (Unpublished, 1977), pp. ii-xix). This package can be obtained by writing to Mr. Kenneth Derus, 827 S. Dryden Place, Arlington Heights, Illinois 6005, U.S.A.

musical matters, Sorabji is also the author of numerous letters to some of the most influential British musical and literary personages during the early part of the twentieth century including the historian-composer Philip Heseltine (Peter Warlock), Hugh MacDiarmid (C. M. Grieve, the famous Scottish poet and literary critic) and composers such as Bernard van Dieren, Ferruccio Busoni, Erik Chisholm and John Ireland, each of whom had immense respect for Sorabji's critical judgement.

Sorabji's importance as a critic was noted as early as 1932 when Alfred Richard Orage (1873-1934),³ the influential founder and editor of the two socialist-oriented weekly newspapers for which Sorabji wrote, The New Age and The New English Weekly, highly recommended Sorabji as a first-rate critic who could communicate his enthusiasm with vivid descriptions of the music. In reference to Sorabji's music criticism in The New Age, Orage wrote:

As I continued to read Mr. Sorabji's articles . . . I became gradually aware of an increasing authority in his opinions, of an increasing respect for and submission to his judgements . . . and I do not remember that he has ever failed me.⁴

³Alfred Richard Orage was regarded as a forceful and persuasive writer who was quick to detect and encourage talent in others. He was also an "unconventional thinker who exercised a considerable literary influence and displayed high editorial virtues in the selection, presentation, and integration of literary teams". (The Dictionary of National Biography, 1931-1940, s.v. "A. R. Orage," by H. B. Grimsditch).

⁴A. R. Orage in the "Forward" to Sorabji's Around Music (1932), pp. x-xi. It is questionable whether Sorabji's career as music critic would have launched into as successful a route as it did if such an important person as Orage had not supported him.

In 1933, Clinton Gray-Fisk (d. 1961), the chief critic of Musical Opinion for over sixteen years, acclaimed Sorabji as one of the leading music critics in England, surpassing even the famous George Bernard Shaw and Ernest Newman.

One can only think of two writers on music, who for force of expression, erudition, and breath of sympathy, approach Sorabji to wit, Ernest Newman and Bernard Shaw, and of these Shaw cannot speak with the highly technical authority of Sorabji, while Newman, at any rate in his journalistic work is compelled to moderate himself to the requirements of the laws of libel.⁵

The composer Bernard van Dieren (1884-1936) was also highly impressed with Sorabji's critical judgement. In the mid-1940s, he wrote a letter to Sorabji in which he specifically expressed admiration for Sorabji's critical writings:

I am very flattered to read your high opinion of my work in general and your very penetrating and clear observations regarding the performance of the pieces presented on this occasion. Wit, brevity, understanding and forceful prose are such rare things everyone of them that it is a memorable experience to find them contained in one single criticism

. . . I am more than anxious to tell how very much I value your criticism and what very high opinions I have of your literary powers not to mention your musicianship and erudition.⁶

Some twenty years later, Hugh McDiarmid wrote with the highest praise about Sorabji's music criticism in his autobiography, The Company I've Kept:

Where else in any book published in Britain, or in any British periodical, in the last half-century will you find musical criticism of this quality? Sorabji's

⁵C. Gray-Fisk in a review of Sorabji's Around Music, (New Age 52 [February 16, 1933]:189).

⁶Extract from a letter to Sorabji reprinted in Mi contra fa, pp. 154-156.

musical criticism . . . has an unmatched authority, derived from the fact that the writer understands the creative process from inside, and has himself made great contributions to the arts or the arts he writes about and is one at the level with the greatest of those he criticizes.⁷

Sorabji's importance as a critic was also noted by various scholars who described him as a "modernist", that is, a critic who propagated not only contemporary British music, but one who also introduced several unknown composers to the English audiences.⁸ For example, Sorabji was the first in England to write in praise of such composers as Alkan, Mahler, Medner, Busoni, and Szmanovsky (whose music was rarely heard in England during the early part of this century).

Sorabji has been described by various authors as being the most direct, straightforward, just, honest, and reliable of music critics. He has been cited as a critic who would not, under any circumstances, "put up with nonsense";⁹ a critic "incapable of being affected in the sense of being deflected from his tremendous and unremitting output by so-called 'critics' or prophets of woe who point to the overwhelming trend

⁷McDiarmid devoted an entire chapter in his book to discussing Sorabji the composer and the critic. This essay was a Festschrift in honour of Sorabji's birthday. It was written in collaboration with the composer Ronald Stevenson and the pianist John Ogden. (H. McDiarmid, The Company I've Kept, [London: Hutchingson of London, 1966], pp. 66-67).

⁸The New Grove Dictionary of Music and Musicians, s.v. "Sorabji, Kaikhosru," by Donald Garvelmann.

⁹Sacheverall Sitwell, "Kaikhosru Sorabji" in the programme notes to Yonty Solomon's concert at the Wigmore Hall, London, December 7, 1976, p. 7.

of the times, that is what the 'emancipated masses' want";¹⁰ and "a critic with the ability to cut down the pretentious nobody to size."¹¹ Thus, in Sorabji we have "a phenomenon different not only in degree but in kind from every other writer on musical matters in Britain today."¹²

Such comments indicate that Sorabji was regarded as an influential and important music critic, at least among his colleagues and close acquaintances. However, not all of Sorabji's readers praised his music criticism. Consider for instance, the following letter to the editor of The New Age:

Sir,--The language of fish-porters applied to musical criticism would be more tolerable if Mr. Sorabji's distribution of ecstasies and abuse were discriminate.

. . . I suggest that Mr. Sorabji's personal idiosyncrasies, masquerading as criticism, are not sufficiently interesting to carry the weight of the riot of words in which they are set down.¹³

In a survey conducted by the newspaper in November 1925, only a year after Sorabji began writing for the weekly, negative comments were published: "I think the circulation might increase among people who matter if, for instance, the violent opinions of Sorabji were omitted"¹⁴

¹⁰Hugh McDiarmid, The Company I've Kept, p. 51.

¹¹Norman Peterkin, "A Note on Kaikhosru Sorabji," Programme notes to Solomon's 1976 Wigmore Hall performance, p. 9.

¹²H. McDiarmid, The Company I've Kept, p. 64.

¹³W. T. S., "Letters to the Editor: Music Criticism," New Age 36, No. 1 (October 30, 1924):10.

¹⁴"What our readers are saying," New Age 38, No. 3 (November 19, 1925):35.

Thus, like every other music critic, Sorabji had his friends, who encouraged and praised him, and his enemies who wrote with ardent animosity in the attempt to induce the editor to cease publishing his critiques. In spite of this, Sorabji's critical writings appeared for another nine years in The New Age.

THE NEW AGE

The New Age, a weekly journal featuring reviews on politics, literature, and the arts, had a rather long and complicated history.¹⁵ The journal initially began publication in London in 1894, but due to severe financial difficulties (which were prevalent throughout its forty-five year lifespan) it ceased publication in 1937. From its early years it had established a reputation for being one of the most brilliant and provocative weeklies in England.¹⁶ The journal sought, above all else, progressive views not only on political and economic issues, but also on the arts and literature. Throughout its history, it championed such new causes as Guild Socialism and

¹⁵See: Paul Selver, Orage and the New Age Circle: Reminiscences and Reflections, (London: George Allen and Unwin Ltd., 1959) and Philip Mairet, A. R. Orage: A Memoir, (New York: University Books, 1966).

¹⁶The New Age was regarded as a controversial journal as it published articles on such radical topics as "Equality between the Sexes" "Abortion" "Birth Control" "Feminism" and "Sexuality".

Colonel Douglas' Social Credit Theories; it was the first journal to support repertory theatre at a time when there was only one such establishment in England; and it was one of the first journals to advocate British and European contemporary music through reviews and articles at a time when England was relatively ignorant of the current situation on the continent.

The editor of The New Age, A. R. Orage, was without doubt a radical. He established the journal's well-known reputation for publishing some of the most unorthodox and opinionated writings which can be described as being shockingly straightforward and rather crude in their deliverance of the message.¹⁷ The result of including such articles was a journal that was informative in the progressive trends of the time, racy and entertaining to read and a sheer delight for its uninhibited manner of prose.

The contributors to the journal worked without pay for the

¹⁷Take for example Ezra Pound's review of a piano recital found in an early issue of the journal. What other editor would have permitted something as outrageously rude and insulting as this review to be printed?

"Mr. Hallibut Claverly gave a piano recital at the Anatolian Hall last Thursday evening. We would again remind Mr Claverly that a piano is not a kneading-trough or a lawn-mower or a pop-gun or a patent steam-hammer. It is just a piano. We ask him not to ride it, or to shove it along, but to play it. Last autumn we mildly pointed this out to Mr Claverly and although our language was, we believe, lucid and courteous, he is up to his old tricks again. For example, in an unfortunate affair of Scarlatti's" (P. Selver, Orage and the New Age Circle, pp. 32-33).

majority of the time.¹⁸ It was only at certain times when the financial situation of the journal improved slightly that the contributors were paid for their work. Thus it was that the journal was nick-named the "No Wage" by its staff! But surprisingly, The New Age attracted some of the most distinguished writers in England including Dr. Oscar Levy and A. M. Ludovici--two Niezscheans who, according to Selver, wrote more than half the contents of the journal and devoted their efforts to the betterment of the weekly.¹⁹ Other contributors included George Bernard Shaw, Keith Chesterton, H. G. Wells, Hilaire Belloc, Havelock Ellis, Arnold Bennett, and John Galsworthy. In the music section, there appeared criticism by equally well-known writers such as Ezra Pound, Herbert Hughes (the critic for the Daily Telegraph), Cecil Gray, Clinton Gray-Fisk and Kaikhosru Sorabji.

It is not surprising that Sorabji should choose to launch his career in The New Age, for this was a journal that would allow him to cross the bounds set by libel laws and to present his opinions in the most direct manner.

¹⁸The New Age was a project of a small team. By using pen names, the contributors continued to create the illusion that the journal had quite a large staff.

¹⁹P. Selver, Orage and the New Age Circle, p. 21.

SORABJI'S CAREER AS MUSIC CRITIC FOR THE NEW AGE

Sorabji's career as music critic for The New Age began in March 1924, at the age of twenty-nine. He was appointed chief music critic when the former critic, Cecil Gray resigned after the editorship of the paper changed hands.²⁰ Sorabji was an attractive candidate for the music critic position having already established himself with the readers of The New Age as a knowledgeable man in the field of music through his letters to the previous editor.²¹

When asked why he began writing music criticism, Sorabji merely replied, "for the fun of it."²² However, the letters

²⁰According to Gray's autobiography, following A. R. Orage's resignation, the paper fell into the hands of a "collection of cranks" (none other than Major Arthur Moore, a staunch disciple of Colonel Douglas and his Social Credit theories) and its reputation was severely damaged. Gray and the other leading contributors of the journal decided to go on a strike in the hope of dissuading the new editor in his venture and of eventually taking over the paper into their own hands. Unfortunately for Gray, the plot failed as the editor was able to hire new collaborators in time. (C. Gray, Musical Chairs or Between Two Stools. Being the Life and Memoirs of Cecil Gray, (London: Horne and Van Thal, 1948), pp. 287-288.

²¹Sorabji's correspondence with the editor of The New Age began in 1915, nine years before his appointment as chief music critic for the weekly. The early letters of 1915 and 1916 are mostly letters of revolt against the treatment of foreigners, particularly the Indians, by the British. These letters are aptly titled "Foreigners in England." The letters written after February 1917 are on musical subjects. It was through these letters that Sorabji was able to prove himself a competent reviewer of musical events to the editor and to the readers of the journal.

²²Sorabji replied thus when Paul Rapoport confronted him with this question. (Letter to the present writer from Dr. Rapoport dated March 2, 1983).

which Sorabji wrote to Philip Heseltine reveal that he had been seriously contemplating becoming a professional critic from as early as 1914.

I have this year given up my other scholastic studies to devote myself entirely to musical study with a view of becoming a "critic"! I passed the London Matric. some years ago and intend to work for Inter. Mus. with an eye to Mus. Bach. An academic qualification is an enormous help over here, where people are impressed by tangible results A few years ago, I had no thought of taking up music seriously, but now I find that only with it could I really be happy.²³

It is evident that from the time he was nineteen, Sorabji was determined to become a professional music critic. He was encouraged continuously in his choice of career by Philip Heseltine and some of the other colleagues such as Hugh McDiarmid, Bernard van Dieren, Clinton Gray-Fisk, and A. R. Orage, each of whom championed Sorabji's views throughout his long professional career.

Years of writing critical reviews on musical performance and composition left Sorabji feeling weary and depleted. As early as 1930, he began to withdraw slowly from the current musical establishment by attending fewer concerts, or only the more special ones because of his decreasing tolerance for the standard of performances at the majority of the concerts in London.²⁴

²³Fifth letter to Heseltine dated February 3, 1914. pp. 6-7.

²⁴Some historians would agree with Sorabji's views on the low standard of performances in England during the early part of this century. The perceived deterioration was thought to be caused by the mass music education programmes which thrust numerous unqualified amateur performers onto the London stages. (See: E. D. Mackerness, A Social History of English Music,

Sorabji has clearly expressed his views on this subject in an essay "Il Gran Rifuto: Reasons for not attending concerts."²⁵

It is thus understandable that when asked directly why he stopped writing music criticism after so many years, Sorabji replied that he was utterly bored with the dull, uninteresting, and low-standard of performances in London, and that writing reviews of such concerts had become more of a chore for him than a pleasant activity.²⁶ As a substitute for live performances, Sorabji turned to gramophone recordings of music for which he had a particular fondness. In his opinion, recordings generally had a higher standard of musical execution than most live performances. They were "saviours" in that they would slowly eliminate second- and third-rate performances, as performers would strive to imitate their idols.²⁷

²⁴(cont'd) (London: Routledge and Kegan Paul, 1964); and F. Howes, The English Musical Renaissance, (London: Secker and Warburg, 1966).

Sorabji's attitude of disgust towards the musical establishment and musicians has not changed up to the present time. The following reveals the critic's feeling on this subject. (Sorabji as interviewed on a BBC-TV programme titled "Aquarius" [June 11, 1977]. A cassette recording of this interview was supplied to the present writer by Kenneth Derus.)

"I loathe musicians, particularly performers. You have to be in a concert hall with them to smell their spiritual and moral aura. It's a real stench."

²⁵K. Sorabji, "Il Gran Rifuto," in Mi Contra fa, pp. 141-142.

²⁶Letter to the present writer from Dr. Paul Rapoport dated March 2, 1983.

²⁷See: K. Sorabji, "Music: [On the improvements of wireless transmissions]," New Age 38, No. 14 (February 4, 1926):167. (The page number of this article in the microfilmed package compiled by Derus and Rapoport is 58. Henceforth these page number(s) will be annotated thus: [DR 58]).

As Sorabji became increasingly discouraged by the musical scene in London, and as he slowly stopped attending public concerts, he adopted the habit of reviewing gramophone recordings which were supplied to him in great abundance by the leading record manufacturers of the time. He was one of the first music critics in England to encourage the technical advancements made in the recording of music and was also the author of several articles discussing various gramophone and wireless sets. By 1932, Sorabji had already established himself as a well-known and successful record-reviewer whose judgement was heavily relied upon by some of the most powerful record companies. In fact, from May 28, 1931 onwards, the majority of Sorabji's musical reviews were based on performances heard either on the wireless or on the gramophone. After 1934, Sorabji, rarely wrote a public concert review. If he did, it was only when a great composer or performer was involved in the production. But even these few exceptions were often disappointing for Sorabji. Consequently, Sorabji finally decided to withdraw from the musical scene altogether.

Sorabji was not a regular weekly contributor to The New Age. Although complimentary tickets were often available to him, Sorabji like other critics, wrote reviews only when he considered a particular concert to be of sufficient importance, or if he believed a specific performer or composer deserved

attention.²⁸ Since the journal did not pay its contributors on a regular basis, Sorabji did not feel obligated to submit a weekly review for its music section. Therefore, there is no pattern to the frequency of Sorabji's contributions to the journal. In fact, because he felt that the majority of the concerts were insignificant, Sorabji frequently would not submit an article for several weeks at a time. Often Sorabji would combine reviews of several concerts and submit a long article instead of short reviews of single concerts for every weekly issue of the journal. For example, the article in the forty-first volume of the journal²⁹ comprises reviews of seven different concerts that took place during the week of May 16 to 23, 1927.

²⁸See: K. Sorabji, "Music: [On the abundance of concert tickets and the lack of good concert programmes]; L.S.O Queen's. October 27," New Age 48, No. 1 (November 6, 1930). (DR 207-208).

²⁹K. Sorabji, "Music: Mme. Wanda Landowska (Wigmore Hall, May 16)," New Age 41, No. 6 (June 9, 1927):169. (DR 88-89).

TABLE 1

TOTAL NUMBER OF CONTRIBUTIONS (MUSICAL AND OTHERS)
MADE PER YEAR BY SORABJI IN THE NEW AGE
FROM MARCH 20, 1924 TO JULY 26, 1934

YEAR	NUMBER OF LETTERS TO THE EDITOR	NUMBER OF ARTICLES	TOTAL NUMBER OF CONTRIBUTIONS
1924	6	13	19
1925	2	16	18
1926	2	19	21
1927	1	18	19
1928	6	25	31
1929	5	26	31
1930	3	22	25
1931	1	18	19
1932	1	16	17
1933	-	7	7
1934	-	14	14
TOTAL	27	194	221

Table 1 indicates the number of contributions per year that were made by Sorabji in The New Age for a period just over ten years.³⁰ Sorabji's most active years were 1928 to 1930; 1933 was his least productive year, in which he submitted only seven articles.

³⁰For a complete list of writings by Sorabji, see Appendix 1.

III. SORABJI'S WRITINGS IN THE NEW AGE

Musical criticism which had reached its pinnacle in the writings of Fétis and Berlioz in France and Wagner, Hanslick, and Wolf in Germany during the nineteenth century, slowly rose from its slumber of conservatism in England. During the early nineteenth century, English music criticism had "drifted into backwater"¹ due to the conservative tastes of such critics as H. F. Chorley and J. W. Davison who had dominated the critical opinion in England for a period of approximately fifty years, from 1830 to 1879. For these writers, the giants in music were Beethoven, Mendelssohn and Rossini; Germany was regarded as the leader in music. The conservative opinions of these critics buried even the most heroic attempts of the English composers. Towards the end of the nineteenth century, George Bernard Shaw aroused the English musical establishment with his literary and imaginative style and together with Ernest Newman lit the world of British musical criticism.

Shaw and Newman promoted the works of both the acknowledged Masters as well as lesser contemporary European and British composers. Thus, Shaw introduced the music of Wagner to the English public and Ernest Newman brought the achievements of many contemporaries to the limelight. The critiques of Shaw and

¹The New Grove Dictionary of Music and Musicians, s.v. "Criticism," by Winton Dean.

Newman were not mere reviews of performances but rather full-fledged essays on the music itself.

The name of Sorabji must be added to the company of writers that reformed British music criticism. He championed the works of many contemporaneous British and European composers, including Alkan, Mahler, Medtner, Busoni, Sibelius, Szymanovsky, Delius, Walton, Lambert and Vaughan Williams. In fact, because of his long-standing sympathy for modern music, Sorabji wrote primarily on contemporary music:

I have always freely confessed my extremely keen appreciation of, and lively sympathy with the ultra-modernist phase of contemporary music. . . . it is among the ultra-moderns that I am in my musical element, there is that in their music which satisfies me completely, what it is I cannot define, but whatever it is, this is something for me at any rate, lacking in much of the older music.²

The nature of the weekly The New Age was such that it emphasized present-day activities more so than historical ones. Sorabji wrote largely about current events and musicians in London including singers, instrumentalists, conductors, orchestras, choirs, operas, repertory, concert halls, the state of musical education, music criticism, and the music copyright bill. He also wrote on the most hotly-debated topics of the day such as socialism, racism, feminism, birth-control, abortion, unemployment and British rule in India.

An example illustrating Sorabji's scope of criticism of a given performance is his review of the performance of Wagner's

²First letter to Heseltine dated October 3, 1913, written at the age of eighteen, pp. 1-2.

Ring cycle at Covent Garden in 1927.³ Sorabji wrote about the orchestral playing, the conduct of the actors on the stage, the lighting, stage sets, scene-changes and the music in great detail. A review of the same work by Ernest Newman, for instance, focused exclusively on the music alone.⁴

Sorabji's critiques were geared toward rousing the feelings of even the passive readers. He was certainly able to write with praise, enthusiasm, and encouragement. What performer, for example, would not dream of receiving a review such as this one on Egon Petri's performance?

On Sunday evening, 8th, for a short half-hour some millions of people were admitted into the inner shrine of music--one says admitted, rather should one say, the doors thereof were opened to them through the transcendent power and greatness of Egon Petri's Bach-playing. Imagine the superb precision, the gigantic controlled power of the movement of some great engine, the finess of line, the matchless balance of mass against mass, the incomparable draughtsmanship, the sense of design of a Duerer engraving in terms of sound, and perhaps this will convey some idea of Petri's Bach playing. Here is not Bach-by-the-yard so fashionable in England, but a Bach on which while all exigencies of structure and phrase are preserved to the utmost, are turned all the colour, nuance, rhythmical and tonal shading that an uncaring sense of rightness dictates to an artist of genius--rubati, so elastic and subtle, that the rhythm pulses through them smooth and velvety with no jolt nor jar nor disturbance perceptible, a diversity of tone colour like a harpsichord or organ, and a majestic breath of style and a serenity that are the very essence that escapes 999 out of 1,000 players, naturally enough, since only the clairvoyant faculty that constitutes genius is capable of revealing it and

³See: K. Sorabji, "Music: Covent Garden: Der Ring des Nibelungen," New Age 41, No. 4 (May 26, 1927):45, (DR 87).

⁴See: E. Newman, The Testament of Music, (London: Putnam and Co. Ltd., 1962), p. 286.

expressing it.⁵

But Sorabji could also write in the most denigrating vulgar and satirical manner, proving himself a veritable 'Master of Insult' with his scathing remarks:

And as might be expected the Bach sung and played by Misses X and Y respectively told us a great deal more about these ladies than about Bach. I do not propose to give them the honour of even disparaging mention by name in a periodical of such distinction as ours, hence the X. and Y. Sufficient be it that the one is a popularish soprano of the ballade type, the latter a still more popular chorybantic pianist of the writhing, intense type, the kind that plays with every part of her body, naturally except the part most concerned, her fingers. Her success, I am convinced is chiefly due to her sinuosities, our audiences being far too much concerned with the sinful lusts of the eye to enable properly to attend with their ears

. . . Neither possesses the glimmerings of a perception of the need, of the most absolute technical precision that drawing of fine, steady, form, clean lines, without which Bach interpretation does not begin. Neither can hold a phrase without letting it sag in the middle like a clothes-line, and each has recourse to injecting into the music that extraneous and hideously inappropriate "feeling" that is the hallmark of the bad performer and a proof that the root of the matter is not in him or her.⁶

⁵K. Sorabji, "Music: [On Egon Petri's piano recital, Sunday September 8, 1929]," New Age 45, No. 22 (September 26, 1929):261, (DR 159).

⁶K. Sorabji, "Music: The Powers of the Air," New Age 43, No. 18 (August 30, 1928):215, (DR 125).

SORABJI'S GENERAL MUSICAL AFFINITIES

Before looking specifically at Sorabji's writings on British composers, it is essential that his general musical affinities be discussed as this will promote a better understanding of the critic's aesthetics on music. Without an understanding of Sorabji's philosophy of criticism, his judgements may initially seem irrational, inconsistent and inconsequential. Sorabji had written, in his letter of 1913 to Heseltine, that he appreciated mostly the music of the "ultra-modern" composers or what he considered to be the avant garde in music. However, a cursory analysis of his writings on such composers as Stravinsky, Schoenberg, Hindemith, Honneger and Bartok (each of whom propagated new musical styles) reveals the opposite to be true. For Sorabji, the ultra-moderns consisted of a group of nineteenth- and early twentieth-century romantic, post-romantic and impressionistic composers that did not stray too far into the twelve-tone harmonic language.

Sorabji's dislike of the avant garde was immense. His writings in The New Age abound with negative criticism of such music. For instance, he detested the music of Stravinsky, especially the powerfully pounding rhythmic ostinatos, the loud orchestral effects and the chordal combinations evident in the early works. In a 1925 review, Sorabji compared Stravinsky's Le Sacre du Printemps (1913) to Strauss' opera Elektra (1910):

The great operatic event has been the return of "Elektra" . . . One realises again still more acutely that "Le Sacre du Printemps" is after this the mere stammering fumbling of an intellectual baby.

There is more brain power in the first five pages of "Elektra" than in all of Stravinsky's work put together⁷

His subsequent views on the music of Stravinsky remained the same throughout his career as music critic for the journal.

Any music tainted by even a trace of "Stravinskyism" was quickly condemned by Sorabji. For instance, Honneger's oratorio Le Roi David (1921) was criticised bitingly for what Sorabji perceived to be of Stravinsky's influence.

A very typical specimen of the work turned out by the epigoni of Stravinsky--as textureless and incoherent as the worst works of their master with a crudity and clumsiness of workmanship that goes even beyond his. There is the same "stunning monotony of rhythm" (to quote a devoted disciple) which in this case has not even the passing pathological interest it has in his, since with them it is a sort of malingering.⁸

The earlier works of Schoenberg which took Wagner's chromaticism to unprecedented heights were much admired by Sorabji.

Verklaarte Nacht (1899) was considered to be a "superb piece of music" in 1927;⁹ the score of Gurrelieder (1911) was "a miracle, a polychromatic marvel of every conceivable tint, a glowing

⁷K. Sorabji, "Music: [Regarding the performance of Strauss' Elektra]," New Age 37, No. 6 (June 11, 1925):68, (DR 48).

⁸K. Sorabji, "Music: Queen's Hall Orchestra; B.B.C. Concert. Albert Hall, March 17: Miss Violet Gordon Woodhouse," New Age 40, No. 23 (April 17, 1927):273, (DR 84-85).

⁹K. Sorabji, "Music: Royal Choral Society, January 29; B.B.C., February 3; Solito de Solis, February 15," New Age 40, No. 17 (February 24, 1927):197, (DR 82)

fabric of incomparable richness and imaginative beauty";¹⁰ and the second string quartet of 1908 was a "modern work, that is, the only work that had a vitality of its own as distinct from the extraneously originated jerks and jolts of the marionettes of Messrs. Arthur Bliss and the rag-dolls of Mr. Paul Hindemith."¹¹

However, Sorabji was averse to Schoenberg's later harmonic and vocal experiments. A review of a relatively early work of Schoenberg utilizing the new experimental methods of composition, Das Buch der Haengenden Gaerten (1908) written in 1929, provides evidence of Sorabji's lack of understanding and parochial dislike of the new style:

. . . the "songs" as a whole are all but a denial, a negation of the human voice, springing from the perverse anti-vocal obsession of the latter-day Schoenberg On the whole, the frigid intellectual contortions of the music seem a curious aesthetic reaction to these warmly, richly coloured poems.¹²

Sorabji's subsequent reviews on the music of this composer reflect

¹⁰K. Sorabji, "Music: Gerald Cooper Concert: Aeolian, January 24.; Gurrelieder, Schoenberg: Queen's Hall. January 27," New Age 42, No. 15 (February 9, 1928):175, (DR 107).

¹¹ K. Sorabji, "Music: B.B.C. Modern Chamber Concert. Arts Theatre Club: October 15.; Concert of Tchecho-Slovak Music. Queen's: October 16," New Age 43, No. 26 (October 25, 1928):309, (DR 129). Sorabji could never understand the present-day craze over the music of Paul Hindemith. In a review of Hindemith's overture to the comic opera Neues vom Tage (1929) and his Viola Concerto (1925) Sorabji states directly his reasons and opinions for disliking this composer's music. See: "Music: British Women's Symphony Orchestra.; Wireless. Hindemith works," New Age 48, No. 3 (November 20, 1930):32, (DR 209).

¹²K. Sorabji, "Music: B.B.C. Chamber Concert.; Egon Petri. Wigmore, November 9," New Age 46, No. 3 (November 21, 1929):32-33, (DR 172-173).

the same opinion.¹³

In an undated letter to Hugh McDiarmid, Sorabji wrote of his contempt for the modern styles of music of the day:

For the present-day idols, the Stravinskys, the Hindemiths, the Schoenberg lickspittles, offshoots and toadies, I have nothing but loathing, execration and contempt. As for serialism . . . well! This is nothing but a jigsaw in terms of notes instead of words. They are always prattling of the intense logic of it all . . . Ebene . . . it is impossible to conduct an argument that is so syllogistically flawless from premises that are inherently nonsensical, reaching a logically sound conclusion but one that is factually nonsensical. So it is with the tone-rowers, serialists, and all of them.¹⁴

Other exponents of new musical styles were also roundly condemned by Sorabji. For example, he was shocked at the "barbarism" of Bartok's music which he heard at a concert in 1930 and could hardly believe that "such bluntness tending often to an uncouthness, is really compatible with musical expression at its highest" ¹⁵

It is evident that Sorabji's musical tastes were rather old-fashioned. His heroes were the great romantics Berlioz, Liszt and Wagner (for whose works he had the greatest affinity). Sorabji adored the warm, dense, and rich orchestral colours in

¹³See for example Sorabji's reviews on Schoenberg's opus 31 Variations for Orchestra (1926-28): "Music: [On Maggie Teyte's broadcast recital]: Helen Milva.; Schoenberg: Friday November 13," New Age 50, No. 4 (November 26, 1931):40-41, (DR 232).

¹⁴Hugh McDiarmid, The Company I've Kept, pp. 60-61.

¹⁵K. Sorabji, "Music: Bartok Recital. Arts Theatre Club: January 7. B.B.C.; Hallé Concert. Queen's: January 10.; The Musical Copyright Bill," New Age 46, No. 12 (January 23, 1930):137, (DR 184).

their works, the vigorous, passionate and intense style, the strong chromatic textures that abounded with sudden modulations and the varying dissonances. He was impressed with the huge formal structures, especially in Wagner's titanic work Der Ring des Nibelungen (1854-75). For Sorabji, Wagner was a super-human genius.¹⁶

In regard to the music of Hector Berlioz, Sorabji was astounded by this composer's Requiem Mass (1837):

This mighty and overwhelming work, a granite rock-hewn temple, is one of the most amazing powerful and original conception in all music. One does not know what to admire and marvel at most, the triumphantly successful use of the four brass orchestras . . . , the astonishing daring of the treatment as a whole, the volcanic power and burning intensity of the inspiration, or the originality of every note. I would give the whole of the symphonies of Beethoven for one page of the Requiem.¹⁷

The post-romantic composers Gustav Mahler and Richard Strauss were also favorites of Sorabji. When he could, Sorabji would write of his longing to hear the Mahler Symphonies as well as complain with rancor about the lack of performances of this composer's music and the overall neglect of Mahler by the English. Mahler's symphonies were appreciated for their gigantic structures, number of performers, the richness of detail, the extraordinarily vivid orchestral colours, the long lyrical

¹⁶ K. Sorabji, "Music: Wagner's 'Ring'," New Age 35, No. 5 (May 29, 1924):54, (DR 18-20).

¹⁷ K. Sorabji, "Music: Mademoiselle Youra Guller (Aeolian. January 15th); B.B.C. (Royal Albert Hall. January 20th); Solito de Solis (Aeolian. January 26th)," New Age 40, No. 15 (February 10, 1927):177, (DR 81).

melodies, and the intense expression and "sincerity" of the music. In regard to the Symphony No. 8 in E flat (1907), Sorabji wrote in a 1930 review:

This great and glorious work, the summit and crowning achievement of Mahler's life work, received its first English performance--after nearly twenty years' existence The burning exalted spirit of the music--the work of a very great and ardent musical soul--made the occasion one of the greatest experiences of a lifetime. No work since the B minor Mass has more wonderfully, nor with greater loftiness, nobility and such all-consuming passionate sincerity, expressed the Catholic spirit.¹⁸

Sorabji often compared Mahler's intensely introspective works with the brilliant frenzy of Richard Strauss' compositions. In Sorabji's opinion, Strauss had reached his compositional pinnacle in the opera Salomé (1905) and in the orchestral tone poem Ein Heldenleben (1898). All other works outside these masterpieces were regarded as "trivial commonplace banalities."¹⁹ Sorabji's affinity toward the music of post-romantic composers prompted his admiration for the romantic style of the Finnish composer Jan Sibelius. Sorabji liked Sibelius' music for its "stark laconic qualities, its freedom from frills, and its aloofness from all the fashionable jargon

¹⁸K. Sorabji, "Music: Mahler Eighth Symphony: Queen's Hall, April 15," New Age 47, No. 1 (May 1, 1930):7, (DR 196).

¹⁹See: K. Sorabji, "Music: Cecil Gray's Book [A Survey of Contemporary Music]," New Age 36, No. 8 (December 18, 1924):93, (DR 36) for Sorabji's comments on Salomé; and "Music: The Philharmonic Choir; The Hallé Orchestra; A New System of Sound Reproduction," New Age 36, No. 6 (December 4, 1924):66-67, (DR 35) for Sorabji's review on Ein Heldenleben.

of the day".²⁰

Debussy and Ravel were the two most highly admired of the Impressionist School. Sorabji was in sympathy with almost all of their impressionistic compositions. The subtle, delicate and evocative imagery of such works as the three Nocturnes (1899), Pelléas et Mélisande (1902), La Mer (1905), and Iberia were highly praised.²¹ The concert version of Ravel's ballet Daphnis et Chloë (1912) also received a glowing review in 1928. In Sorabji's opinion, Daphnis et Chloë was Ravel's best work;²² but the works composed after Daphnis showed a definite decline in Ravel's compositional style.²³ Sorabji was not in favour of Ravel's turn towards a more abstract classical style which is evident in the composer's Le Tombeau de Couperin (1917) and Tzigani (1924) for violin and piano.²⁴ The later sonatas

²⁰K. Sorabji, "Music: Berlin Philharmonic: December 4.; Royal Philharmonic, December 8; Imperial League of Opera Meeting, December 9; Philharmonic Choir, December 14; Sophie Wyss. Aeolian, December 14," New Age 42, No. 10 (January 5, 1928):117, (DR 103).

²¹See: "Music: [Regarding the Philharmonic Concert of February 26, 1925]," New Age 36, No. 21 (March 19, 1925):246, (DR 41); "Music: Pelléas et Mélisande; "The Expert" Gramophone," New Age 47, No. 11 (July 10, 1930):130-131, (DR 102); "Music: B.B.C. Friday, 31st. Queen's.; Birmingham City Orchestra, via B.B.C. February 13.; Kirkby Lunn," New Age 36, No. 17 (February 19, 1925):201, (DR 38) respectively.

²²K. Sorabji, "Music: Royal Philharmonic: January 5.; Mr. Bertram Jones on the Berlin Orchestra," New Age 42, No. 13 (January 26, 1928):149, (DR 106).

²³Ibid.

²⁴K. Sorabji, "Music: [On the Ravel Concert]," New Age 35, No. 3 (May 15, 1924):31-32, (DR 16-17).

(1915-1917) of Debussy were not appreciated by Sorabji for similar reasons.²⁵ In fact, Sorabji did not generally favour the classical style as is evident in his reviews on the music of Brahms, Mozart and the early works of Beethoven.²⁶

There are many such reviews by Sorabji scattered throughout The New Age. Suffice it to say that Sorabji appreciated most of the works that are still regarded as masterpieces--Bach's B Minor Mass, the Gross Fugue and the late piano sonatas and string quartets of Beethoven, the Messe des Morts of Berlioz and Busoni's Fantasia Contrappuntistica.²⁷ In these works, Sorabji was impressed with the composers' use of Baroque techniques and the contrapuntal treatment of the musical materials. This is not surprising considering the fact that many of Sorabji's own

²⁵ K. Sorabji, "Music: Cecil Gray's Book [A Survey of Contemporary Music]," New Age 36, No. 8 (December 18, 1924):93, (DR 36).

²⁶ See: K. Sorabji, "Music: Vladimir Cernikoff; The Berlin Philharmonic Orchestra. Queen's, December 1," New Age 42, No. 8 (December 22, 1927):94, (DR 102); Music: [Review on Mozart's Requiem Mass]," New Age 38, No. 21 (March 25, 1926):250, (DR 62) and "Music: Egon Petri," New Age 50, No. 1 (November 5, 1931):7, (DR 231); "Music: Mahler Eighth Symphony: Queen's Hall, April 15," New Age 47, No. 1 (May 1, 1930):7, (DR 196) "Music: Egon Petri," New Age 50, No. 1 (November 5, 1931):7, (DR 231) respectively for Sorabji's writings on these composers.

²⁷ For Sorabji, Busoni was the Master of musical creation. His admiration and respect for Busoni as both pianist and composer was immense. Sorabji was greatly influenced by Busoni's compositional style and Sorabji's large-scale contrapuntal works are direct descendents of some of Busoni's bigger compositions. In particular, Sorabji's monumental Opus Clavicembalisticum (1929-30), whose structural construction is based on that of Busoni's Fantasia Contrappuntistica (1910-12) serves as a perfect example of the impact Busoni had on Sorabji the composer.

compositions use the same techniques.

Clearly, Sorabji's musical tastes were conservative in relation to the rapid changes taking place in the musical scene during the first two decades of the century. Sorabji's affinities will be clarified further in our study of his writings on the music of contemporary British composers. It will be seen that the composers who wrote in romantic idioms were reviewed favourably, while those who reached towards newer developments were condemned. In other words, Sorabji advocated certain specific qualities in music and was negative toward other characteristics. If a musical composition contained the specific traits deemed positive by Sorabji, that piece of music was pronounced successful; if the music was found lacking in the requisite positive characteristics, the work was considered to be either a failure or inferior.

SORABJI'S WRITINGS ON CONTEMPORARY BRITISH COMPOSERS

Sorabji wrote on the music of twenty-four British composers during his term as chief critic for The New Age. Table 2 shows the total number of articles which Sorabji devoted to discussing the music of each of these composers and the number of articles which contain references to the composer and/or a particular work by that composer.

TABLE 2

WRITINGS BY SORABJI ON CONTEMPORARY BRITISH COMPOSERS
IN THE 'NEW AGE' (1924-1934)

COMPOSER (IN CHRONOLOGICAL ORDER)	NUMBER OF ARTICLES BY SORABJI		
	ON THE MUSIC	WITH REFERENCE TO MUSIC/COMPOSER	TOTAL NO.
1. Elgar, Edward (1857-1934)	12	7	9
2. Smyth, Ethel (1858-1944)	2	0	2
3. Delius, Frederick (1862-1934)	14	16	30
4. Holst, Gustav (1874-1934)	7	5	12
5. Ireland, John (1874-1962)	7	4	11
6. Gardiner, Balfour (1877-1950)	0	1	1
7. Holbrooke, Joseph (1878-1958)	0	1	1
8. Boughton, Rutland (1878-1960)	3	1	4
9. Scott, Cyril (1879-1970)	4	2	6
10. Scott, George Francis (1880-1958)	0	1	1
11. Vaughan Williams, Ralph (1880-1958)	7	3	10
12. Berners, Lord (1883-1950)	2	1	3

TABLE 2 - Continued

COMPOSER (IN CHRONOLOGICAL ORDER)	NUMBER OF ARTICLES BY SORABJI		
	ON THE MUSIC	WITH REFERENCE TO MUSIC/COMPOSER	TOTAL NO.
13. Bax, Arnold (1883-1953)	12	3	15
14. Van Dieren, Bernard (1884-1936)	7	5	12
15. a Beckett, Williams (1890-1956)	0	1	1
16. Bliss, Arthur (1891-1975)	2	3	5
17. Howells, Herbert (1892-1983)	4	2	6
18. Goossens, Eugene (1893-1962)	3	6	9
19. Warlock, Peter (1894-1930)	1	2	3
20. Walton, William (1902-1983)	3	2	5
21. Chisholm, Erik (1904-1965)	0	3	3
22. Lambert, Constant (1905-1951)	3	1	4
23. Britten, Benjamin (1913-1976)	0	1	1
24. Bush, Alan (1900-)	1	0	1

As the table shows, the three most frequently discussed composers are Frederick Delius, Sir Edward Elgar and Sir Arnold Bax. Other composers receiving special attention include Gustav Holst, Vaughan Williams, Sir John Ireland and Bernard van Dieren. The music of the remaining British composers is dealt with in four or fewer articles each. Sorabji did not devote a review solely to the concert performance of one composer's music; instead, he dealt with a variety of composers, performers and musical events in the same review. In many cases, Sorabji mentioned the music of a particular composer in a review but often curtailed any detailed criticism of the music. Our study of Sorabji's writings on individual composers will begin with an examination of the critiques of those composers about whom Sorabji wrote at length in The New Age. This will be followed by an analysis of Sorabji's writings on other British composers who are not mentioned as frequently, but who are nevertheless prominent figures in twentieth-century English music.

FREDERICK DELIUS (1862-1934)

Frederick Delius was the most frequently discussed composer in Sorabji's writings. In his reviews, Sorabji dealt with some twenty compositions of Delius, the majority of which were lavished with high praise. As Table 2 shows, Sorabji wrote about Delius' music in fourteen reviews and made references to the composer and/or his music in sixteen other reviews. Sorabji

often challenged the various attacks by the English Press upon Delius' "formlessness", "amateurishness" and lack of technical competence.²⁸

Sorabji's admiration for Delius and his music was immense. In his opinion, Delius was "the creator of radiant masterpieces",²⁹ "the greatest and purest Nature poet that music has ever known";³⁰ he was "of the whole earth, air and sky, which speak and sing through him in a way that is perhaps unique in all music",³¹ and a "master who could express musically the mood of ecstatic and transcendent contemplation which in India is called Samâdhi."³² Such glorifying descriptions of Delius and his music are not uncommon in Sorabji's reviews of this composer who was relatively unappreciated at the time of these writings.

In light of Sorabji's appreciation of the romantic, post-romantic and impressionistic idioms, it is understandable that he should write so favourably about Delius' music, which

²⁸See: K. Sorabji, "Music: The Delius Festival.; Tetrizzini. Albert Hall. October 20.; Delius Festival," New Age 46, No. 1 (November 7, 1929):8-9, (DR 168-169).

²⁹K. Sorabji, "Music: [Regarding the performance of the second violin and piano concerto of Delius on March 20, 1925]," New Age 36, No. 23 (April 2, 1925):272-273, (DR 43).

³⁰K. Sorabji, "Music: [On the performance of Delius' Song of the High Hills by the Philharmonic Choir on March 11, 1926]," New Age 38, No. 21 (March 25, 1926):250, (DR 62).

³¹K. Sorabji, "Music: L.S.O.; Mr. George Parker. Aeolian. April 12," New Age 40, No. 26 (April 28, 1927):310, (DR 86).

³² K. Sorabji, "Music: B.B.C. Symphony Concert.; Delius Festival," New Age 46, No. 2 (November 14, 1929):20-21, (DR 170-171).

displayed a combination of these traits. Delius was a genuine romantic-impressionist who amalgamated the rich orchestral tone-colours, luscious scoring and chromatic harmonies of the Wagnerian group of romantic and post-romantic composers, as well as the exoticism, the intensely evocative imagery and fusion of formal structures of the impressionist style.

Sorabji's admiration for Delius' music prompted his use of aggrandizing descriptions such as those found in a 1925 review of Paris: A Nocturne. The Song of a Great City (1899):

"Paris," the finest work of Delius's early period, is a glorious and glowing mood poem; it is one of the orchestral masterpieces of our time, at once vivid and subtle, highly-coloured and yet sensitive, a work with which of its kind is fit to compare no work of any "British" composer living. It is alight and burning with a white hot imagination, exultant, and is shot through with that nostalgia, that "tristezza," which is such a characteristic of Delius, and which attains to such poignant and piercing intensity in the greatest musical Nature's elxgiac ever written. . . .³³

Sorabji's opinion of this work did not change, for in another review written almost a year later, he wrote with equally high praise, using the same style of language.³⁴ It is not surprising that Sorabji should describe the compositon thusly, for its romantic traits can be identified in the composer's use of an orchestra of Straussian proportions and in the use of chromatic harmonies which evoke atmospheric impressions and contemplative

³³ K. Sorabji, "Music: [On the L.S.O. Concert where Delius' Paris was performed]," New Age 36, No. 21 (March 19, 1925):246, (DR 41).

³⁴See: K. Sorabji, "Music: Sir Thomas Beecham," New Age 38, No. 19 (March 11, 1926):225, (DR 61).

moods.

Sorabji's descriptions of this work are consistent with those of other music critics. For instance, Christopher Palmer, writing almost fifty years later, depicts Delius' music in much the same way.³⁵ Neville Cardus wrote about the difficulties of describing Delius' music to the general public. In his opinion,

a musical critic is tempted by Delius to produce literary "flummery"--vague meanderings about translucent harmonies, dawns that shimmer, and white pools of peace.³⁶

The works belonging to Delius' second style period (1900-1907) received similar reports in Sorabji's reviews. In a 1927 review of Delius' interlude, "A Walk to Paradise Garden", from the opera A Village Romeo and Juliet (1900-1901), Sorabji wrote that the music was "of piercing and heart-stabbing beauty";³⁷ The cantata Sea-Drift (1902/03), reviewed in the same year, was regarded as Delius' "most moving and poignant of nature poems . . . [which expresses] the unutterable sadness of the vast spaces with at times an almost unbearable pathos and

³⁵See: C. Palmer, Delius: Portrait of a Cosmopolitan, (London: Duckworth, 1976), p. 38.

³⁶N. Cardus, "Delius: His Method and Music," Manchester Guardian (October 14, 1929):n.p, reprinted in Christopher Redwood, ed., A Delius Companion, (London: John Calder, 1980), p. 87.

³⁷K. Sorabji, "Music: Mme. Wanda Landowska (Wigmore Hall, May 16)," New Age 41, No. 6 (June 9, 1927):69-70, (DR 88-89). It is not surprising that Sorabji describes the music as such for many of the qualities he admired in music are evident in this particular work. These include Delius' use of the Wagnerian leitmotif technique and an individualistic use of a chromatic-harmonic structure which consisted of a polychromatic style juxtaposing diatonic and modal harmonies--the latter being the influence of Grieg, whom Delius admired greatly.

beauty"³⁸ Two later pieces for orchestra, Brigg Fair (1907) and In a Summer Garden (1908), reviewed two years later had the same "lovely and delicately, yet warmly glowing textures as Sea-Drift."³⁹

Sorabji's favorite composition of this second period, however, was Delius' A Mass of Life (1904-5), one of the composer's largest choral works based on Nietzsche's text. This work is starkly late-romantic in its conception. Cecil Gray, in 1924, called it Delius' largest and most ambitious work though not a personal work because of the overwhelming influence of solid-German craftsmanship.⁴⁰ This opinion is also presented by Palmer who regards the Mass to be "Delius's most Germanic

³⁸K. Sorabji, "Music: L.S.O.; Mr. George Parker. Aeolian. April 12," New Age 40, No. 26 (April 28, 1927):310, (DR 86). In this composition, Sorabji also discovered many positive characteristics which for him, filled the music with a spiritual intensity and emotional impulse. Anthony Payne's description of this composition serves well to illustrate these features (The New Grove, s.v. "Delius, Frederick," by Anthony Payne):

"Delius presents a stream of spiritual experience with a flow of chromatic harmony whose intensity is never broken, and a variety of colour and pace is achieved almost imperceptibly, yet with utmost directness."

³⁹K. Sorabji, "Music: [On the broadcast programme where Sibelius' Fifth Symphony was performed]; D'Alvarez. Aeolian, Oct. 9.; Egon Petri. Wigmore, 11th.; First Concert of the Delius Festival. Queen's, 12th; Jeritza. Albert Hall, 13th," New Age 45, No. 26 (October 24, 1929):308-310, (DR 165-167).

⁴⁰C. Gray, A Survey of Contemporary Music, (London: Oxford University Press, 1924), p. 69.

score,"⁴¹ a work which borrowed from the traditions of the great masters of the past and anticipated a masterpiece in the future:

A Mass of Life is built on an enormous scale, a pagan oratorio stemming in a direct line of descent from the 'An die Freude' of the Ninth, Bruckner's Te Deum and the chorale finale of Mahler's Resurrection Symphony and anticipating the two fold structure of the mighty Symphony of a Thousand which had yet to be written. In the huge choral dithyrambs which open either part of the Mass and in the hymnic setting of Zarathustra's Mitternachtslied which forms the apex of the entire construction we find a sinewy architectural strength and a textural solidity and breadth of conception utterly Germanic in temper.⁴²

Henry Raynor, writing in 1980 made a clear reference to romantic influences in his description of the work:

A Mass of Life . . . [is a work where] several of Zarathustra's great rhapsodies, . . . are set to music of great power, interposed with lyrical passages of great beauty; the work ends with a setting of Zarathustra's "Midnight song" in which Delius's lay-out and general style seems for some minutes to draw near to the final overwhelming ecstasy of Mahler's Eighth Symphony.⁴³

The great architectonic proportions of the Mass (which recall the Wagnerian music-dramas and the large-scale symphonic structures of Mahler and Bruckner), the dramatic setting, the lyrical melodic passages, and flowing phrases clearly attracted Sorabji. His praise for this composition was absolute. The pagan religiosity of the work was compared to the purely Christian spirit of Bach's B minor Mass and Sorabji revelled in the

⁴¹C. Palmer, Delius: Portrait, p. 97-98.

⁴²Ibid.

⁴³H. Raynor, Music in England, (London: Robert Hale, 1980), p. 184.

spiritual emotionalism of the music."⁴⁴ Similarly, in a review written about four years later, Sorabji stated:

... here is a teeming, abundant, and overflowing "life" exultant and vivid The work has a surge and sweep, the breadth and length of phrase that are instantly recognisable as the sign-manual of the greatest music⁴⁵

In contrast, a purely impressionistic choral-orchestral work, An Arabesk (1911) was also admired by Sorabji and considered unique in Delius' art:⁴⁶

It is surely one of the most astonishing evocations in sound of poisonous, perverse, tuberose-like beauty that exists. It is undescribably insinuating, and the mood of the subtly beautiful poem, with its deadly perfume, "poisonous lily's blinding chalice," is expressed with miraculous insight and power. The work is technically and aesthetically un prodige, the musical thought of appositeness and utter rightness. . . [are] overwhelming.⁴⁷

This provides further evidence of Sorabji's musical accord with Delius' compositions, that is, those works using romantic and impressionistic traits, either separately, as in the case of A Mass of Life and An Arabesk or in fusion as in the tone-poem Paris.

⁴⁴See: K. Sorabji, "Music: [Regarding the performance of Delius' Mass by the Royal Philharmonic Society]," New Age 36, No. 26 (April 23, 1925):308, (DR 44).

⁴⁵K. Sorabji, "Music: B.B.C. Symphony Concert.; Delius Festival," New Age 46, No. 2 (November 14, 1929):20-21, (DR 170-171).

⁴⁶See: K. Sorabji, "Music: [On Delius' music in general]," New Age 36, No. 26 (April 23, 1925):308, (DR 44).

⁴⁷K. Sorabji, "Music: The Delius Festival.; Tetrzzini. Albert Hall. October 20.; Delius Festival," New Age 46, No. 1 (November 7, 1929):8-9, (DR 168-169).

A Song of the High Hills (1911) composed during Delius' third style period was also favoured by Sorabji. It was, in Sorabji's opinion, "one of the supreme and transcendent masterpieces of music."⁴⁸ Sorabji wrote three reviews on this work which are all consistent in their praise, and which again demonstrate Sorabji's musical sympathies.⁴⁹ In the last review of 1931, Sorabji emphatically declared that with every hearing of the work "the cogency and mastery of inner essential logic and coherence becomes more convincing and patent."⁵⁰ Sorabji was deeply impressed with the intensity of the work and its romantic framework.

However, not all of Sorabji's reviews on the music of Delius contain such glowing reports. The later, more contemporary works such as the Cello Concerto (1921) and the Second Violin Sonata (1925) that employ classical formal structures lost their wonderful and magical qualities which had earlier caused Sorabji to be so enthusiastic. For example, of the Cello Concerto Sorabji wrote in 1929:

. . . the trouble comes when Delius remembers he is

⁴⁸K. Sorabji, "Music: [On the Philharmonic Choir Concert on March 11, 1926 where the Song of the High Hills was performed]," New Age 38, No. 21 (March 25, 1926):250, (DR 62).

⁴⁹See: K. Sorabji, "Music: [On the Philharmonic Choir Concert on March 11, 1926 where the Song of the High Hills was performed]," New Age 38, No. 21 (March 25, 1926):250, (DR 62); "Music: [Regarding the Philharmonic Choir Concert at the Queen's Hall on June 13, 1929]," New Age 45, No. 9 (June 27, 1929):104, (DR 152); and "Music: [Newman on Music Criticism]; Wireless. B.B.C.," New Age 50, No. 8 (December 24, 1931):92, (DR 235).

⁵⁰Ibid.

working with a concerto and that a concerto ought to have a quick section; then he falls into one of those jog-trot crochet-quaver movements that are rather a cliché with him, manifestly ill at ease. . . and only watching an opportunity to return to the prevalent mood and style that he should never have left.⁵¹

Sorabji was not alone in criticising the work's weak formal construction. Cecil Gray, for instance, wrote in a similar vein in 1924,⁵² and in 1980 Anthony Payne came to the same conclusion in regard to this work and an earlier one, the Double Concerto for Violin and Cello (1915-1916):

Delius was not the composer to organize subtle interplay of forces essential to the concerto form He was clearly unsure of what to do with his soloists at times, and invented some perfunctory passage work. Cluttered solo writing mars part of the Cello Concerto.⁵³

However, Sorabji did not write unfavourably about the earlier Double Concerto for Violin and 'Cello. To his mind, the "lovely poignant song of the two instruments" was evidence of the composer's "choicest inspirations."⁵⁴ No mention is made of the formal structure of this work and it is unclear as to whether Sorabji regarded the composition positively in all respects or whether he chose to ignore Delius' weaknesses which to his mind

⁵¹K. Sorabji, "Music: [Regarding the 'All-English Evening at the Proms' on September 29, 1929]," New Age 45, No. 20 (August 12, 1929):239, (DR 157-158). Sorabji wrote an equally negative review of the Second Violin Sonata of 1925. (See: "Music: [Regarding the chamber concert on March 20, 1925]," New Age 36, No. 23 (April 2, 1925):273, (DR 42)).

⁵²See: C. Gray, A Survey of Contemporary Music, p. 76.

⁵³The New Grove, s.v. "Delius, Frederick," by Anthony Payne.

⁵⁴K. Sorabji, "Music: [Regarding the Orchestral Concert of Beatrice and May Harrison at the Queen's Hall on June 14," New Age 45, No. 9 (June 27, 1929):105, (DR 152-153).

were miniscule in comparison to the composer's strengths.

Sorabji has protected Delius from the alleged criticism of the "formlessness" and "amateurishness" of his music in several reviews. In his opinion, Delius was greater than even Bruckner in regard to the formal construction of his music. Delius had overcome Bruckner's deficiencies by fusing the delineations which marked the older forms.⁵⁵ In a review dated 1931, Sorabji gave an example of this method of Delius' form construction in A Song of the High Hills and lashed out at critics who classified this piece of music (which has a three-part ternary formal structure) as being "formless".⁵⁶ Appalachia (1902/03), a work for choir and orchestra was also used as an example to ward off the popular legend of the time of Delius' "amateurishness", as this composition illustrates Delius' masterly treatment of the variation form:

This wonderful series of variations should alone serve to expose the absurdity of the accusation of amateurishness that is so often made against Delius on technical grounds. For a more consummate set of orchestral variations does not, I submit exist; the variety and inventiveness of the treatment are equalled by the superb skill with which they are "put across".⁵⁷

Several authors have agreed with Sorabji on these points. For

⁵⁵K. Sorabji, "Music: [Copyright Bill]; Rachmaninoff. Albert Hall: Nov. 24.; Courtauld Concert. Nov. 20," New Age 46, No. 5 (December 5, 1929):57, (DR 177-178).

⁵⁶K. Sorabji, "Music: [Newman on Music Criticism]; Wireless. B.B.C.," New Age 50, No. 8 (December 24, 1931):92, (DR 235).

⁵⁷K. Sorabji, "Music: The Delius Festival.; Tetrassini. Albert Hall. October 20.; Delius Festival." New Age 46, No. 1 (November 7, 1929):8-9, (DR 168-169).

instance, the writer and composer Norman Demuth stated some twenty years later:

The charge of formlessness which was a matter for disapproval among academic minds is quite unfounded Instead of the usual multi-movement design he [Delius] used either the early English phantasy . . . or that of variation. It is true that sometimes the shape becomes loose, but it is invariably tightened up by some linking figure like that of the opening of the Violin Concerto.⁵⁸

For Sorabji, Delius remained a master musician throughout his career as music critic for the journal and many of his writings to the last years of his office, contain favourable opinions and positive references to Delius and/or his works. When he had the chance, Sorabji would rush to defend his "hero" and plead with the musical establishment to provide more concerts featuring Delius' works.

Already one can detect Sorabji's favourable perception of the works of a composer which are romantic and/or impressionistic in style and a disapproval of those compositions by the same artist, which contain classical tendencies, and/or traits the critic condemned.

⁵⁸N. Demuth, Musical Trends in the 20th Century, p. 128.

SIR EDWARD ELGAR (1857-1934)

Sir Edward Elgar was the next most-written about British composer dealt with by Sorabji in The New Age, with twelve reviews being devoted to Elgar's music and seven others mentioning his works. Sorabji's evaluation of Elgar's music was generally positive, for Sorabji believed that Elgar possessed a "very great musical mind, broad deep and powerful."⁵⁹

Sorabji admired only those works of Elgar's which were romantic in style. Elgar succeeded in creating a style uniquely his own, one that combined the techniques of major romantic composers such as Wagner, Brahms, Schumann, Berlioz and Cesar Franck to form a luxurious, extravagant, powerful and grandiloquent style.⁶⁰

This style was typically romantic in its harmonic language, formal structure, and orchestration. Elgar remained conservative in all these areas and was regarded as a less adventurous contemporary of Richard Strauss by the critics of the time.⁶¹ Elgar's success stemmed from his use of musical materials which

⁵⁹K. Sorabji, "Music: Courtauld Concert: Queen's, March 18," New Age 46, No. 22 (April 3, 1930):261, (DR 194).

⁶⁰H. Raynor, Music in England, p. 181.

⁶¹H. Raynor, Music in England, p. 182.

appealed to the general public:⁶² strong marching rhythms, a traditional nineteenth-century harmonic language and such musical materials as folk tunes of common appeal. The Pomp and Circumstance marches (1901-10) exemplify his more popular works, embodying British affection for pagentry.

These popular characteristics in Elgar's music did not appeal to Sorabji in the least. In fact, the inclusion of such material was regarded as a serious weakness by Sorabji. For instance, the oratorio The Kingdom (1906) contained, in Sorabji's opinion, some of Elgar's best and worst qualities:

Occasionally the music rises to heights of etherealised, rarefied purity and beauty, to descend promptly into the worst Elgarian maudlin of the amorous sections of the "Cockaigne" overture or the detestable bombast of his jingoism, such as "Land of Hope and Glory".⁶³

Sorabji did not appreciate Elgar's passion for marching rhythms and his use of brass and percussion in the Cockaigne overture of 1901. Sorabji often referred to this type of music as Elgar's "bombastic magniloquence".⁶⁴ Likewise, Cecil Gray indicated that Elgar's use of popular idioms reflected a lack of spiritual

⁶²Norman Demuth is also of this opinion (Musical Trends, p. 116):

"Elgar's musical proximity to the man in the street was phenomenal. He gave that man something he could sing, something he could take home with him, something he could grasp at a single hearing."

⁶³K. Sorabji, "Music: [On the performance of Elgar's Kingdom by the London Choral Society under Arthur Pagge with the L.S.O.]," New Age 37, No. 2 (May 14, 1925):18, (DR 47).

⁶⁴K. Sorabji, "Music: Queen's Hall Promenades," New Age 39, No. 21 (September 23, 1926):242, (DR 74).

breadth and understanding.⁶⁵ Sorabji and others (e.g., Hugh McDiarmid and Bernard van Dieren) believed strongly that having music succumb to the inferior tastes of the general public belittled the spiritual and creative qualities granted to the musician. Sorabji considered music to be the highest art form which existed, one requiring "Priests worthy and fitting for the service of the Altar," and not just ordinary persons.⁶⁶ Thus, music was intended for the appreciation and understanding of an elite class, a higher group of individuals who were spiritually aware of its genius.⁶⁷ Sorabji's philosophical view of music therefore helps one comprehend why Elgar's more accessible music was not reviewed favourably.

Sorabji's favorite compositions of Elgar were the Violin Concerto of 1910, the Second Symphony in E flat (1911) and the symphonic study, Falstaff of 1913. The Violin Concerto he regarded as one of the finest British works of its kind in a 1926 review.⁶⁸ Sorabji preferred this piece to either of Elgar's symphonies or the successful Enigma Variations of 1899 because the Concerto did not contain any of those mundane and

⁶⁵C. Gray, A Survey of Contemporary Music, p. 79.

⁶⁶K. Sorabji, "Letters to the Editor: 'Musical Criticism'," New Age 36, No. 23 (April 2, 1925):275, (DR 43).

⁶⁷See: K. Sorabji, "Letters to the Editor: 'Musical Criticism'," New Age 36, No. 23 (April 2, 1925):275, (DR 43); and "Letters to the Editor: 'Musical Criticism'," New Age 36, No. 26 (April 23, 1925):313, (DR 45).

⁶⁸K. Sorabji, "Music: Queen's Hall Promenades," New Age 39, No. 21 (September 23, 1926):242, (DR 74).

commonplace popular characteristics geared to appeal to the general public.⁶⁹ Sorabji, it seems, was infatuated by the ardent sweetness and lusciousness of the melodic content, the luxurious length of the work, as well as the mystical sensuousness and the virtuosic elements. The Concerto is one of Elgar's most romantic of compositions, recalling great nineteenth-century works by such masters as Paganini and Liszt.

The Second Symphony in E flat (1911) was also well-received by Sorabji, who seemed to prefer this rather conservative piece of music to the more contemporary music of the time:

The meat of the programme was the Elgar Second Symphony, one of the most remarkable works of its kind that exist. After the thin, feeble trickle of acrid contemporaneity, what a relief to hear a great, generous flood of music, ripe, full, and mellow One does not know which is more impressive, the magnificent richness and mastery of invention, the wonderfully unified yet so varied treatment, the dazzling accomplishment with which all is done. . . . Some seventeen years have passed since I heard the Elgar, but that passage of time leaves the work more strikingly original and individual than ever, and its technical brilliance stands out in even greater relief by contrast with the prevailing amateurishness and incompetence which is a great deal more noticeable now than then.⁷⁰

This review not only illustrates Sorabji's admiration for Elgar's craftsmanship, but also exemplifies Sorabji's conservative tastes in music. Elgar's Second Symphony, which was composed almost nineteen years before Sorabji wrote his first

⁶⁹K. Sorabji, "Music: Queen's Hall Promenades," New Age 39, No. 21 (September 23, 1926):242, (DR 74).

⁷⁰K. Sorabji, "Music: Halle Orchestra: Queen's. January 24.; Private Organ Recital: St. Lawrence Jewry, January 25," New Age 46, No. 14 (February 6, 1930):164, (DR 187).

review on the work, was not a truly contemporary piece of music for it recalled the "classical" symphonic tradition of Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn and Brahms in its four-movement structural framework. Elgar's use of cyclical themes and the sequential treatment of these themes in their developmental phases recalled the symphonic metamorphosis of Liszt's symphonic poems.

Another work of Elgar's which was praised highly was the symphonic study Falstaff of 1913. Sorabji considered this composition in two reviews (1928 and 1930). Falstaff was regarded as "an astonishing work flooding with a verva, une sevre as the French say, a richness and suppleness of ideas and treatment not reached by the composer before nor since."⁷¹ Sorabji was impressed with the music but he could not relate to its "literary provenance" in reference to the character in Shakespere's play.⁷² In spite of this, "No Falstaff ever did or could go through the immense spritual experiences of which it seems to me 'Falstaff' is the expression, and superb expression."⁷³ In the second review, Sorabji referred to Falstaff as one of Elgar's "ripest" works, for in it, Elgar

⁷¹K. Sorabji, "Music: Katherine Heyman. Wigmore: October 25.; Medtner: Royal Philharmonic. Queen's: Nov. 1," New Age 44 (November 15, 1928):30, (DR 131).

⁷²Ibid.

⁷³Ibid.

"attains an eloquent freedom, richness and variety" ⁷⁴

Sorabji stated that although influences of Strauss were evident, the general tone and feelings were significantly different. In his Falstaff, Elgar had surpassed the intensity and emotionalism of the music of Strauss, whose works were "much more pictorial in an external way--so much so that enjoyment of them is much enhanced by a knowledge of the programme . . . [whereas] Elgar's works did not even require a programme to supply the emotional framework for the music." ⁷⁵ The music of Falstaff, was "an end in itself . . . [as it told] its own tale without needing or wishing to translate that tale into verbal concepts." ⁷⁶

Sorabji was correct in his interpretation of the influence of Strauss in this symphonic poem of Elgar. Falstaff has been referred to as Elgar's most Straussian work. ⁷⁷ The whole conception is romantic and post-romantic with the use of a theme which is treated in a leit-motif manner, the use of the Straussian orchestra and in the indulgence of large intervallic leaps which are reminiscent of Strauss's tone-poem Don Quixote. It is no wonder then that the work appealed to Sorabji in its entirety. The romantic characteristics, as well as the lack of

⁷⁴K. Sorabji, "Music: Courtauld Concert: Queen's, March 18," New Age 46, No. 22 (April 3, 1930):261, (DR 194).

⁷⁵ K. Sorabji, "Music: Courtauld Concert: Queen's, March 18," New Age 46, No. 22 (April 3, 1930):261, (DR 194).

⁷⁶Ibid.

⁷⁷N. Cardus, ed., Samuel Langford. Musical Criticism, (London: Humphrey Milford, 1929), p. 7.

popular idioms in this work caused Elgar to attain, in Sorabji's opinion a spiritual awareness.⁷⁸

Therefore, we see once again, a twentieth-century composer using predominately the musical language of the romantic era approbatively received by Sorabji in his critiques. This composer, together with Delius, was regarded as one of the last poets of the romantic age in England; Sorabji regarded their achievements as being the highest expression in music.

SIR ARNOLD BAX (1883-1953)

Sir Arnold Bax regarded himself as a "brazen romantic" whose "senses were drunk with Wagner, nerves a-twitch to the titillating perversities that Richard Strauss was obtruding . . . , while [his] brain staggered at the man's complex audacities of counterpoint and infernal orchestral cleaverness."⁷⁹ His early works composed before 1920 represent a typically romantic style as he assimilated the thematic transformations of Liszt's spiritual conflict,⁸⁰ the virtuosic use of the orchestra, the rich orchestral colours, the epic

⁷⁸Sorabji's affinity with Elgar's music composed in the romantic vein has been explained by his sympathy with the music of Wagner whose influence can be seen in many of Elgar's compositions. See: The New Grove, s.v. "Elgar, Edward," by Diane McVeagh.

⁷⁹Percy Young, A History of British Music, (London: Benn, 1967), p. 570.

⁸⁰The New Grove, s.v. "Bax, Sir Arnold," by Anthony Payne.

proportions and the chromatic harmonies of Wagner and Strauss. This was supplemented by an impressionistic style, more in vogue with Ravel than with Debussy. The harmonic style of this period utilized the romantic language in an individualistic manner emphasizing an underlying harmonic structure which remained diatonic whilst the decorative material was richly chromatic.

The works composed after 1920 consisted of a more academic style in which Bax concentrated on displaying his technical expertise by providing clearer formal outlines and making substantial use of linear counterpoint. Consequently, Bax's works lost their creative spontaneity.⁸¹ The majority of the works of his later years, therefore, lost much of their free-flowing suppleness and romantic/impressionistic qualities, as well as their dramatic elements.

In spite of the inherent romantic/impressionistic tendencies in the early works of Bax, many of Sorabji's reviews on the music of this composer were negative in tone. Sorabji did not appreciate Bax's music and he felt Bax was a "fantastically overpraised" composer,⁸² composing music which lacked imagination and structural strength.

In his reviews of 1927 and 1929, Sorabji referred specifically to the composer's music as being devoid of

⁸¹The New Grove, s.v. "Bax, Sir Arnold," by Anthony Payne.

⁸²K. Sorabji, "Music: [Regarding the Philharmonic Choir's performance of Bax's This World's Joie]," New Age 35, No. 9 (June 26, 1924):109, (DR 24-25).

"sincerity",⁸³ passion, and dramatic substance.

Two compositions of Bax which Sorabji reviewed in 1927 were the Piano Quintet (1915) and the Oboe Quintet of 1922. In these reviews, Sorabji outlines the composer's weaknesses in regard to the formal structure of his music:

The two principal works played on this occasion, the Oboe and Piano quintets were calculated to give the worst possible opinion of this composer. They are compact of a tepid viscious glucosity, completely lacking in firmness of outline and line drawing and over all broods that marsh misma of foggy-headedness that used, I believe, to be called the Celtic twilight, producing a singularly repellent result. . . . The composer fails completely to gain that essential inner coherence which alone constitutes "form", and the lack of which no ingenious and specious jerry-building with "thirds" first and second subjects and all the rest of the programme analysts claptrap will conceal or substitute for--indeed, in default of it these devices are a very minor and palpable piece of artistic dishonesty, so transparent that one is astonished at anyone imagining us simple-minded enough to be impressed, let alone taken by them.⁸⁴

Sorabji felt that in these works, Bax made excessive use of themes and ornamental figures, resulting in a needlessly complex texture and weak formal structure lacking overall organization. This was the critic's opinion in spite of Bax's use of a romantic style of orchestration, the lyrical beauty of the melodic content and the evocative titles of each movement suggesting non-musical inspirations in these works. Another

⁸³By "sincerity" in music, Sorabji probably meant a direct and individualistic compositional style.

⁸⁴K. Sorabji, "Music: Mischa Levitzki (Queen's Hall, October 20); Arnold Bax (Wigmore, October 20); Iturbi (Aeolian, October 22); Dinh gilly (Grotrian, November 1)," New Age 42, No. 2 (November 10, 1927):22, (DR 95).

reason Sorabji may not have enjoyed these quintets was because of Bax's use of a combination of two or more scales--some of which are modal in nature--as well as the use of tonalities and opposing registers which were more modern in conception than romantic or impressionistic.

The standard of performance may also have influenced Sorabji's judgements of these works considerably. Lewis Foreman stated that Bax was intent only on "creating a mood with a flood of piano technique in the Piano Quintet".⁸⁵ Sorabji's dislike of these works may have been caused by the performer's inability to interpret Bax's music properly. These opinions have been echoed by Norman Demuth:

Bax's technique and idiom increased in thickness as he grew to maturity. Those who play Bax have to be thoroughly in sympathy with his style. They have to be ultra-sensitive in their comprehension and response. . . . The exercise of imagination, always essential with romantic music, has to be used to the full with Bax, otherwise the music becomes a mere jumble of sound.⁸⁶

Of all the works of Bax, Sorabji admired most the Symphonic Variations of 1918. In a 1924 review, he proclaimed the Variations to be "the best large work for piano and orchestra of any contemporary composer . . . and incontestably the best piece

⁸⁵Foreman writes that Bax, in response to the pianist Vivian Languish's question of whether a particular note was a misprint, stated that "odd notes did not matter so long as the style and atmosphere were right." This only goes to show Bax's haphazard treatment of the musical ideas, and the severe difficulties performers must have faced in their study of the music. (See: L. Foreman, Bax: A Composer and His Times, (London: Scholar Press, 1983), p. 119).

⁸⁶N. Demuth, Musical Trends, p. 158.

of piano writing of any kind by a modern Briton⁸⁷

Similar remarks were stated in a review written four months later,⁸⁸ but then altered drastically in a still later review of 1927 as a result of the low standard of performance:

The Bax Variations did not sound so well on this occasion as before. Things one waited for with the anticipation of being moved by them on previous occasions seemed to miss their effect and sound lame. . . . [the] result of indifferent orchestral playing.⁸⁹

Similar sentiments were expressed by Sorabji in a 1924 review of Bax's Second Piano Sonata (1915, revised 1924).⁹⁰ However, Sorabji admitted that his opinions of this work differed considerably from the opinions of others of the musical establishment of the time. This is certainly true, for many acclaimed the Piano Sonata to be one of the greatest musical compositions of Bax.⁹¹ Rachmaninoff, for instance, declared this work to be "the greatest work for piano since the Liszt Sonata" and Schnabel referred to it as "the greatest piano

⁸⁷K. Sorabji, "Music: [Regarding the concert of the Contemporary Music sponsored by the British Music Society on May 13, 1924]," New Age 35, No. 7 (June 12, 1924):80, (DR 21-23).

⁸⁸K. Sorabji, "Music: [Regarding the performance of the Bax Symphonic Variations by Harriet Cohen]," New Age 35, No. 26 (October 23, 1924):308, (DR 30).

⁸⁹K. Sorabji, "Music: [Miss Daisy Kennedy's public protest]; Queen's Hall Promenades," New Age 41, No. 20 (September 15, 1927):238, (DR 93-94).

⁹⁰K. Sorabji, "Music: [Regarding the concert of Contemporary Music sponsored by the British Music Society on May 13, 1924]," New Age 35, No. 7 (June 12, 1924):79-80, (DR 21-23).

⁹¹L. Foreman, Bax: A Composer and His Times, p. 363.

work of the twentieth century."⁹² Even today, the composition is considered to be one of the composer's best piano works, both for Bax's treatment of the musical material and for his extension of the sonata principle by the use of three main themes.⁹³

Sorabji's views on Bax's choral works are similar, for the critic regarded This World's Joie (1922) for unaccompanied choir as "the compound of slime and treacle".⁹⁴ The composition, the critic wrote, in a June 26, 1924 review,

. . . contained severe technical deficiencies due to the mechanical mating of his means of expression . . . [the lack of] fusion of thought and expression, that interior logic essential cohesion . . . [and], hesitancy of utterance, [with] a sense of groping for the right expression⁹⁵

Here Sorabji is probably referring to the composer's constant use of homophonic and polyphonic textures in an alternating or simultaneous manner to create sharp contrasts in texture. Another composition, St. Patrick's Breastplate (1923) for chorus and orchestra had certain "impressive moments," but

. . . as in so many of the larger works of Bax, one feels a musical personality struggling to attain a spaciousness of style and a massive breath of expression that is rather painfully beyond it⁹⁶

⁹²L. Foreman, Bax: A Composer and His Times, p.363.

⁹³The New Grove, s.v. "Bax, Sir Arnold," by Anthony Payne.

⁹⁴K. Sorabji, "Music: [Regarding the performance of This World's Joie by the Philharmonic Choir on June 5, 1924]," New Age 35, No. 9 (June 26, 1924):103-104, (DR 24-25).

⁹⁵Ibid.

⁹⁶K. Sorabji, "Music: [Regarding the Philharmonic Choir's performance of March 11, 1926 where St. Patrick's Breastplate

Walsingham (1926, dedicated to Philip Heseltine) for solo tenor, chorus and orchestra was criticized by Sorabji because of its "scrappy disjunctive quality" and its "heavy and extended treatment."⁹⁷ Sorabji was probably referring to the composer's excessive use of contrapuntal devices, which in his opinion, did not quite fit the mood of the "slender poem around which it is written."⁹⁸

The only work of this composer reviewed positively by Sorabji was the Three Pieces (1928, for orchestra) which was a "welcome contrast to the usual sprawling, invertebrae productions of this composer".⁹⁹ Three Pieces was "easily the finest thing Bax has produced so far . . . [because of the] pregnancy of thought, [and] an urgency of utterance."¹⁰⁰ This music is full of romantic impressive and expressive moments and it is not surprising that Sorabji liked the work. However, in spite of this positive review, Sorabji's overall opinion of the music of Bax remained disparaging to the end.¹⁰¹

⁹⁶(cont'd) was performed], " New Age 38, No. 21 (March 25, 1926):250, (DR 62).

⁹⁷K. Sorabji, "Music: [Regarding the Philharmonic Choir's performance of Walsingham at the Queen's Hall on June 6, 1929]," New Age 45, No. 9 (June 27, 1929):104, (DR 152-153).

⁹⁸Ibid.

⁹⁹K. Sorabji, "Music: Queen's Hall, Wednesday, October 2: Brahms; Thursday, October 3: All-British Programme," New Age 45, No. 25 (October 17, 1929):296-297, (DR 164).

¹⁰⁰Ibid.

¹⁰¹K. Sorabji, "Music: [Regarding the broadcast programme from Paris of the Symphonie Concertante of Florence Schmitt which is compared to the music of Bax in general]," New Age 52, No. 26

Among Sorabji's contemporaries, Cecil Gray was also of the same mind concerning the music of Bax. Gray stressed that amid Bax's works there was not a single composition which was wholly satisfactory as the composer wrote much too quickly and without mature deliberation.¹⁰² Blom, Young, Searle and Layton have also acknowledged Bax's weaknesses which stem from the composer's tendency to swamp his work in decorative detail.¹⁰³ Therefore, Sorabji was not alone when writing these criticisms of the music of Bax. Sorabji maintained that the composer lacked the most important characteristic, that of technical competence, and that he had consequently failed in his attempts to communicate his musical thoughts.

GUSTAV HOLST (1874-1934)

Of all the British composers about which Sorabji wrote, Gustav Holst was the one who received reviews that were almost always negative. Sorabji absolutely detested his music and considered Holst to be

. . . a manipulator of current clichés loosely tacked together with no organic or inherent cohesion, a set of ideas devoid of intrinsic distinction or individuality

¹⁰¹(cont'd) (April 27, 1933):310, (DR 262).

¹⁰²C. Gray, A Survey, p. 253.

¹⁰³See: E. Blom, Music in England, (West Drayton, England: Penguin Books, [1947]), p. 256; P. Young, A History of British Music, p. 571; and H. Searle and R. Layton, Twentieth Century composers Vol. II, p. 38.

of expression.¹⁰⁴

Consequently, Sorabji reserved some of his most colourful criticisms for the music of Gustav Holst, written in prose which may at times prove almost embarrassing to the reader. One such derogatory review of Holst's opera At the Boar's Head (1924) serves as an example of Sorabji's intense dislike of his music:

. . . the feeblest work ever written for the operatic stage [It is a] crazy, clumsy, jejune patchwork of meaningless fragments utterly devoid of coherence or sustained sense of continuity, and incompetence of handling almost unbelievable; vocal writing atrocious, so bad that it was impossible to hear more than an isolated word or two here and there, and this with false stresses, misplaced accents; no trace of style is to be found in the work from the first bar to the last, and the amateurish gaucherie of the whole would disgrace a student.¹⁰⁵

This is the first of several such reviews on Holst's music in The New Age, and the remainder reflect the same inpugning attitude. For Sorabji, the opera lacked all the prerequisite qualities deemed essential in a musical piece, that is, inner coherence, technical competence, imagination, originality, sincerity and expression. He could not find the relationships between the various tavern scenes taken from Shakespeare's play Henry V and the scenes in Holst's opera and thus referred to the work as being meaningless. In addition the critic did not

¹⁰⁴K. Sorabji, "Music: [Regarding the performance of Holst's Choral Symphony at the Philharmonic Concert on October 29, 1925]," New Age 38, No. 3 (November 19, 1925):31-32, (DR 54-55).

¹⁰⁵K. Sorabji, "Music: [On Holst's opera The Boar's Head and his reputation in England]," New Age 37, No. 2 (May 14, 1925):18, (DR 47).

appreciate Holst's adoption of folk-tunes which form the basis of the melodic content of the work, for this use of demeaning, commonplace and popular musical materials represented a lack of originality, sincerity and individual expression.

Sorabji's second review of Holst's music--almost six months later--focused on the performance of the Choral Symphony (1923-24) by the London Philharmonic Orchestra on October 29, 1925. The work contained:

The same clumsiness and gaucherie, the same lack of certainty, of inevitability, the unfailing hall-mark of the hailed masterpieces of Mr. Holst is here as everywhere else in his work. The choral writing is splayfooted and unvocal; indeed Holst's lack of vocal sense is as conspicuous as his lack of orchestral sense. He seems to have no feeling for the medium for which he is writing. His harmonic and melodic ideas waver between diatonic commonplaces on the one hand, and polytonal on the other. His potterings about and fiddlings with chords in fourth structures have no more merit or interest than Rebikov's affairs of ten or twelve years ago¹⁰⁶

Sorabji's views on this work have been consonant with those of Imogen Holst. According to her, Holst's Choral Symphony "suffers from his inability to write in extended form. . . . in the first movement and the finale he [Holst] was defeated by the problem of trying to develop his ideas to the required length and breadth of a symphony."¹⁰⁷ Norman Demuth also considers this

¹⁰⁶K. Sorabji, "Music: [Regarding the performance of the Choral Symphony at Philharmonic concert]," New Age 38, No. 3 (November 19, 1925):31-32, (DR 54-55).

¹⁰⁷I. Holst, The Music of Gustav Holst, p. 76.

compostion to have "unbalanced adaptibility."¹⁰⁸ However, he quickly confirms that Holst was well aware of the capacity of the human voice and his mastery of choral technique, combined with his elasticity of rhythm, always bent to suit the text, placed him in the forefront of choral composers."¹⁰⁹

Sorabji often associated Holst's rhythmic style with that of Stravinsky.¹¹⁰ Indeed, according to Wilfred Mellers, Holst greatly admired the music of Stravinsky, and "every element in Holst's technique assumes an abortive form from Stravinsky's."¹¹¹ There are various examples of this influence in the Choral Symphony, including the bacchanal of the first movement which has been described as "exciting in its pagan orgy of sound" due to the rhythmic ostinatos which predominate.¹¹² In his review of the work, Sorabji also mentioned Holst's manneristic use of consecutive fourths and fifths; Imogen Holst states, "the habit had become a menace, and was threatening to undermine the whole structure of the movement."¹¹³ This characteristic perhaps explains Sorabji's reference to the

¹⁰⁸N. Demuth, Musical Trends, p. 139.

¹⁰⁹Ibid.

¹¹⁰K. Sorabji, "Music: Mr. Robert Hull [Book review on Hull's Contemporary Music]," New Age 42, No. 5 (December 1, 1927):57, (DR 98).

¹¹¹Wilfred Mellers, Romanticism and the 20th Century, (Fair Lawn, New Jersey: Essential Books Inc., 1957), p. 174.

¹¹²I. Holst, The Music, p. 78.

¹¹³Ibid.

impressionist composer Vladimir Ivonovich Rebikov (1866-1920), whose early works reveal an excessive use of these intervals.

Sorabji did not write about Holst's music again until 1929 when he reviewed the choral-orchestral work Hymn of Jesus (1917). As with previous works, this composition was also regarded as being insincere in expression, and according to Sorabji, Holst's aspirations were too grand for his mind:

. . . for the superficial empty pretentiousness and entire lack of real mystical feeling in that work to be doubly exposed. Nothing short of the highest possible source of inspiration do for Mr. Holst--an entire Cosmos in the Planets' Vedantic thought in the Rig-Veda Hymns and the Apocryphal New Testament in the Hymn of Jesus, and indeed they do, "do for" him in quite another sense by showing his lamentable inability to deal with them or catch even a fleeting glimpse of the shadow of a reflection of their greatness.¹¹⁴

Thus, the critic was not ready for the austere style of Holst's music. This was because, the Hymn of Jesus was the composer's

. . . most strikingly original work [and] has nothing in common with the 19th century English oratorio. To the audience of the 1920s the music was a revelation with its leaping rhythms and its piercing discords It also gives its listeners and its performers a sense of overwhelming religious exaltation.¹¹⁵

For Sorabji, the work was incomprehensible, lacking mystery and drama. Imogen Holst explains that

. . . listeners . . . were not prepared to accept such astoundingly unfamiliar religious music. Holst had no use whatever for conventionality: he was utterly free from routine piety, his memories of the B minor Mass were of ecstasy, his Sanskrit studies taught him to

¹¹⁴K. Sorabji, "Music: [Regarding the performance of the Hymn of Jesus by the Philharmonic Choir at the Queen's Hall on June 6, 1929]," New Age 45, No. 9 (June 27), 1929:104, (DR 152-153).

¹¹⁵I. Holst, The Music, p. 59.

think beyond the boundaries of Europe, and his idea of Christ included the terrifying unexpectedness of the Byzantine mosaics.¹¹⁶

Gustav Holst was composing in a modern twentieth-century style which was not appreciated by Sorabji, the champion of the more the traditional romantic style of the nineteenth century. Generally speaking, Holst had only a few enthusiastic admirers in England during the early part of the century, for the English held much the same opinions as Sorabji:

The English had looked for 'warmth' in music--the quality that was perceived in the great mass of oratorio choral tradition on the one hand, and in the harmonic idioms of the late 19th century on the other. Holst introduced a new element--of coldness. This is why he is more of a 20th-century composer.¹¹⁷

Holst's music lacked the romantic warmth and lusciousness, the ardent emotionalism and the traditional harmonic language which served to provide the dramatic impulse in much of the music of the romantic era. His later works were more direct in expression and economical in their deliverance. The composer's music has been described by Raynor as being austere, uncommunicative and cold in its bareness of tone.¹¹⁸

Sorabji reviewed three other works of Holst in the journal over the last two years: the Double Concerto for two violins (1929), Hammersmith (1930), and the setting of Witman's Ode to Death (1919). The first two works listed above received

¹¹⁶I. Holst, The Music, p. 59.

¹¹⁷ P. Young, A History of British Music, p. 555.

¹¹⁸H. Raynor, Music in England, p. 193.

criticisms similar to the earlier music discussed by Sorabji.¹¹⁹ However, the Ode to Death, a work which was twelve years old at the time of Sorabji's 1931 review,

. . . showed indications of an imaginative sensitiveness and subtlety that, as far as I am concerned, have been completely [lacking] . . . in other works of this composer¹²⁰

Sorabji may have been referring to the calm and tranquil interpretation by Holst of Whitman's opening lines 'Come, lovely and soothing death' when he wrote of the music as being imaginative, sensitive and subtle. Here, more so than in any other composition of Holst's, the music reflects the meaning of the text in the romantic sense, that is, there is a definite emotion which is comprehensible in light of traditional thinking. Also, being an earlier composition, Holst used a more traditional harmonic language to which Sorabji was attuned.¹²¹

RALPH VAUGHAN WILLIAMS (1872-1958)

Ralph Vaughan Williams was a composer greatly admired by Sorabji and indeed, by nearly all of England. Sorabji regarded

¹¹⁹See: K. Sorabji, Music: [On the performance of Sorabji's Piano Sonata No. 4]; Philharmonic: April 3.; B.B.C. Concert: April 4, " New Age 46, No. 24 (April 17, 1930):284, (DR 195) and "Music: [On Walton's Belshazzar's Feast]; Royal Choral Society: Nov. 28, " New Age 50, No. 6 (December 10, 1931):66, (DR 233-234).

¹²⁰Ibid.

¹²¹See also: I. Holst, The Music, p. 64.

him as a man "of deep seriousness and a man with profound reverence towards his art"¹²² and "an artist to whom his art is not merely a profession, but a vocation."¹²³ Sorabji reviewed six compositions of Vaughan Williams in The New Age.

His favorite work by this composer was the third Pastoral Symphony of 1922. In a 1926 review of this composition, Sorabji wrote that the Pastoral Symphony was "one of the best, sincerest, and most deeply-felt pieces of music that have come from a British composer in recent years."¹²⁴ In a review written almost a year before, Sorabji was more specific:

With the Vaughan Williams Pastoral Symphony we once more entered the domain of music. It is on the whole a very remarkable work, disfigured perhaps by the triadic mannerisms of harmony, and by the uniformity of mood of three out of its four movements, as it lacks the strong cohesion to make such a protracted expression convincing and satisfying. But it is quiet, deeply treated introspective music--at its best the purest nature of music unmarred by the intrusion of any jarring disharmony of human element. Even the vocal solo in the last movement is detached, remote, and strangely extra-human in quality, and that is not the least part of its power, which "recollected in quietness" makes one desire to hear it again. It is without doubt the most important and individual symphony written since the Elgar works, and one feels it is music with staying power.¹²⁵

¹²²K. Sorabji, "Music: [Regarding the last Philharmonic Concert of the Season of 1925]," New Age 37, No. 1 (May 7, 1925):7, (DR 46).

¹²³Ibid.

¹²⁴K. Sorabji, "Music: Sir Thomas Beecham," New Age 38, No. 19 (March 11, 1926):225, (DR 61).

¹²⁵K. Sorabji, "Music: [Regarding the last Philharmonic Concert of the 1925 season where the symphony was performed]," New Age 37, No. 1 (May 7, 1925):7, (DR 46).

Many writers, like Sorabji, have heralded this composition as Vaughan Williams' greatest work. Michael Kennedy regarded the work as a tour de force,¹²⁶ and Norman Demuth also wrote in high praise of the work as he considered it to create a distinctly English style.¹²⁷ In this symphony, Vaughan Williams incorporated the fundamental characteristics of English folk-song in an intensely romantic style.

In addition to the fusion of folk-song elements into a romantic style, the composer's overall treatment of the musical material was highly reminiscent to that of Liszt and the impressionist composers. As Michael Kennedy states,

The tunes of the Pastoral Symphony are not 'developed' as the classical symphonist understands the term. There are few examples of sequences or diminutions, instead there is a free evolution of one tune from another, a process of regeneration, like streams flowing into each other, coalescing and going on their way.¹²⁸

This treatment almost suggests a thematic metamorphosis creating a fluidity of sounds that stem from impressionistic idioms. Therefore, Sorabji did not have to venture too far from his conservative tastes to appreciate Vaughan Williams' symphony.

The suite for solo viola, small chorus and orchestra, Flos Campi (1925) was also praised by Sorabji as is evident in a 1928 review. The composition was considered to be "one of the finest and maturest of its composer's works" because it was a "moving

¹²⁶M. Kennedy, The Works of Ralph Vaughan Williams, (London: Oxford University Press, 1964), p. 106.

¹²⁷N. Demuth, Musical Trends, p. 145.

¹²⁸M. Kennedy, The Works of Ralph Vaughan Williams, p. 170.

and deeply felt work."¹²⁹ Sorabji must have approved of this piece of music because of its impressionistic (and romantic) qualities. In this composition, Vaughan Williams shows a preoccupation with sonorities and the extra-musical quotations from the Song of Solomon displaying a clear connection between the text and the music.¹³⁰ In addition, there is the use of a virtuosic solo part in the romantic tradition.

However, Shepherds of the Delectable Mountains (1921), a pastoral episode, did not fare as well. For Sorabji, Vaughan Williams had captured "The Pilgrim's Progress" rather crudely with a morbid religiosity that was "narrow, sour, petty, Puritanism," especially when "coupled with unpleasant and cheap sentimentality."¹³¹ Sorabji suggested in his review that the composer would do well to study some of the great Catholic theologians--especially the Jesuits. This advice may have been given by Sorabji because Vaughan Williams was an aesthet and the critic felt that his portrayal of religiosity was not sincere. Sorabji also referred to the composition as being "monotonous, lacking in originality, feeble and poor in idea and invention,

¹²⁹K. Sorabji, "Music: B.B.C. Friday, 31st. Queen's.; Birmingham City Orchestra, via B.B.C. Feb. 13.; Kirkby Lunn," New Age 46, No. 17 (February 27, 1930):201, (DR 189-190).

¹³⁰M. Kennedy, The Works, p. 211.

¹³¹K. Sorabji, "Music: Season of Light Opera: Court.; Budapest Philharmonic Orchestra," New Age 43, No. 11 (July 12, 1928):129-130, (DR 119-120).

and exasperatingly repetitive."¹³²

Of all the works reviewed by Sorabji, the Shepherds was the most modern in style of the composer's works. As Kennedy states, "the psalm-singing could only have been written by a twentieth-century composer."¹³³ Sorabji apparently did not appreciate Vaughan Williams' mixture of modal harmonies, polytonal counterpoint, and the use of block chords demonstrated in a "modern-archaic musical speech"¹³⁴ which was clearly a move away from the nineteenth-century harmonic idioms. It was akin to the style of Holst's austere compositions and, as seen previously, the critic was opposed to this style.

Again we have evidence of Sorabji's appreciation of the music of a composer who uses a romantic/impressionistic style predominantly in his works. Those works of Vaughan Williams which utilized the twentieth-century techniques were not favoured in the critic's reviews and were treated in a similar fashion to the works of Gustav Holst composed in the same vein.

¹³²K. Sorabji, "Music: Season of Light Opera: Court.; Budapest Philharmonic Orchestra," New Age 43, No. 11 (July 12, 1928):129-130, (DR 119-120).

¹³³M. Kennedy, The Works, p. 172.

¹³⁴Gerald Abraham, A Hundred Years of Music, (Chicago: Aldine Publishing Company, 1964), p. 268.

SIR JOHN IRELAND (1879-1962)

Sorabji held both John Ireland and his music in high esteem. For Sorabji, Ireland was "one of the few composers anywhere worthy to be called a serious musician, to whom his art is still an art, and a vehicle for the expression of spiritual experience."¹³⁵

Sorabji's appreciation for Ireland's music was inspired by the composer's thoroughly original, imaginative and individualistic style which included influences of Debussy, Ravel, Elgar and Stravinsky. His was a quasi-impressionistic and romantic style which combined Elgar's English lyricism and the harmonic language, technique and structural sense of the classical-romantic tradition.¹³⁶ There are also traces of Stravinsky's influence but these are "translated in a diluted manner" in his writing for piano.¹³⁷

The first composition of Ireland's reviewed by Sorabji was the Cello Sonata (1923), which the critic heard at a concert at the Contemporary Music Centre of the British Music Society on May 13, 1924. Sorabji considered this sonata to be one of the

¹³⁵K. Sorabji, "Music: Elizabeth Schumann. Queen's: November 3.; Arts Theatre: Grottrian," New Age 44, No. 5 (November 29, 1928):57, (DR 132).

¹³⁶The New Grove, s.v. "Ireland, Sir John," by Hugh Ottaway.

¹³⁷M. V. Searle, John Ireland. The Man and His Music, (Great Britain: The Pitman Press, 1979), p.66.

finest pieces of modern chamber music he had ever heard: "It is incomparably the best British work of its kind, and perhaps the best modern European work as well."¹³⁸ Sorabji admired the work for its inner coherence¹³⁹ or musical organization and unity as well as for the sincerity of its expression:

The speech is absolutely sure and certain, there is no fumbling for a word, no hesitancy, and the work has a brutal directness and uncompromising forceful austerity It is stark and strong, like a Saxon Cross hewn out of granite, and, if it be permissible to press the similitude still further, the work has much of the texture in sound, of granite in stone.¹⁴⁰

Sorabji was not alone in admiring the work, for according to Muriel Searle, the Cello Sonata of Ireland was his most important and most successful composition of the mid-1920s.¹⁴¹ Its lyrical and structural qualities, as well as the integrated writing for piano distinguished this composition of Ireland from all his other works.¹⁴² It was the careful ponderance over every note and the direct style that so impressed Sorabji.

¹³⁸K. Sorabji, "Music: John Ireland," New Age 39, No. 7 (June 17, 1926):75, (DR 68).

¹³⁹By "inner coherence" Sorabji meant the "progress from point to point [and an] . . . inductible drive towards a clearly realized end." ("Music," New Age 54, No. 20 (March 15, 1934):234, [DR 269]).

¹⁴⁰K. Sorabji, "Music: [On the Contemporary Music Centre/British Music Society Concert on May 13, 1924]," New Age 35, No. 7 (June 12, 1924):80. (DR 21-23). E. J. Moeran (1894-1950), a pupil and friend of John Ireland described the work in similar terms. (See: M. Searle, John Ireland. The Man and His Music, [Great Britain: The Pitman Press, 1979], p. 67.

¹⁴¹M. V. Searle, John Ireland, p. 66.

¹⁴²The New Grove, s.v. "Ireland, Sir John," by Hugh Ottaway.

Another composition admired by Sorabji was Ireland's symphonic rhapsody Mai-Dun (1920-21). Sorabji approved of this work for precisely the same reasons he liked the Cello Sonata.

This is a work which, like his fine Cello Sonata, is stripped utterly bare of all trimmings and fripperies; but its sharp gaunt form only stands out the more for that. Direct and forcible to a degree, it is by no means to be apprehended at once, for it is the work of an unusually earnest and sincere musical individuality¹⁴³

This symphonic rhapsody was Ireland's interpretation of the Roman conquest of the Maiden-Castle in A.D. 43. The rhapsody evokes the battle between the Britons and the Romans as Ireland comprehended it.¹⁴⁴ Muriel Searle well describes the composer's use of impressionistic idioms in the rhapsody. The work was also influenced by Ireland's study of Liszt's orchestral poems, which helps explain Sorabji's affinity to the rhapsody.

Sorabji was also impressed by many of Ireland's piano pieces. For instance, in 1926, Sorabji wrote of Amberley Wild Brooks (1921), the Prelude in E flat Major (1924) and Two Pieces ('April' and 'Bergomask') of 1924-25 as being "extremely good piano pieces" but was very disappointed with Ireland's public performance of them since he had heard the composer play the same works better privately.¹⁴⁵ In fact, Sorabji was generally frustrated with the low standard of performance of Ireland's

¹⁴³K. Sorabji, "Music: [On the last Philharmonic concert of the 1925 season]," New Age 37, No. 1 (May 7, 1925):7, (DR 46).

¹⁴⁴See: M. Searle, John Ireland, p.58.

¹⁴⁵K. Sorabji, "Music: John Ireland," New Age 39, No. 7 (June 17, 1926):74, (DR 68).

music and related this to the overall neglect of this composer's music in England.¹⁴⁶

Ireland's Piano Concerto (1930) was reviewed twice by Sorabji, the first time at its debut performance in 1930 and the second time a year later, in 1931. In the first review, Sorabji declared the Concerto to be Ireland's best work, in spite of the deplorable performance which caused the music to sound incohesive. Sorabji admired Ireland's freedom of expression, inventiveness, ingenious writing for the piano and the essentially "masculine tenderness" of the work.¹⁴⁷ He was aghast at the young female-performer who "played the solo part with a prevailing and lamentable prettiness, the last quality on earth to be associated with the genuinely virile music" ¹⁴⁸ In the second review of the work, Sorabji again referred to the composition as being one of Ireland's best works.¹⁴⁹ However, the critic's overall opinion of Ireland's technical competence seems to have changed rather drastically. Two major factors

¹⁴⁶K. Sorabji, "Music: John Ireland," New Age 39, NO. 7 (June 17, 1926):74, (DR 68).

¹⁴⁷K. Sorabji, "Music: The Promenades and Other Matters.; Promenade Concerts. Mahler IV. Symphony.; The Goossens and Ireland Concertos. October 3," New Age 47, No. 25 (October 16, 1930):297, (DR 206).

¹⁴⁸Ibid. This young lady to whom Sorabji was referring to was no other than Helen Perkin for whom Ireland had composed the piece and whom he had coached for this particular performance. (See: M. Searle, John Ireland, p. 77).

¹⁴⁹K. Sorabji, "Music: [On the broadcast performance of Ireland's Piano Concerto]; The Opera; 'Sadko'," New Age 49, No. 9 (July 2, 1931):104, (DR 223).

marred the work for Sorabji at this hearing: Ireland was "ruled by the exigencies of 'form'" in that he disregarded the "inner necessities" of the music such that

. . . subjects come trotting back, not because their is any reason why they should in the inherent stuff of the music, but because the composer can't for the moment think of anything better to do, and so relies on a formalistic crutch to help him over a barren patch.¹⁵⁰

The second factor was the harmonic writing which, in Sorabji's opinion, was often spoiled by:

. . . a tendency to a quasi diatonic mawkishness in the melodic writing--a thing that is so distressingly familiar in the case of modern composers of whom one feels that their harmony is out of real relationship with their melody, is invariably at bottom diatonic, or but slightly camouflaged diatonic commonplace.¹⁵¹

In spite of this, the Piano Concerto revealed Ireland's progression from a "constricting . . . manner of writing and thinking and the episodic patchiness that has hitherto so much disfigured his work . . . [to] an engaging and attractive style."¹⁵² Kenneth Derus argues that this radical change of attitude is an integral part of Sorabji's personality:

. . . Sorabji is given to liking specific composers . . . and sometimes specific works . . . on some occasions and disliking them on others.¹⁵³

¹⁵⁰K. Sorabji: [On the broadcast performance of Ireland's Piano Concerto]; The Opera; 'Sadko'," New Age 49, No. 9 (July 2, 1931):104, (DR 223).

¹⁵¹K. Sorabji, "Music," New Age 49, No. 9 (July 2, 1931):104, (DR 223).

¹⁵²Ibid.

¹⁵³Letter to the present writer from Kenneth Derus, Chicago, June 19, 1983, p. 2.

In summary, one can see that Sorabji was in sympathy with Ireland's music and appreciated and admired his individual style, his technical competence, and the sincerity and directness of expression in his music--all of which were moulded into an individually romantic/impressionistic style. Except for the last review on the Piano Concerto, Sorabji was consistent in his opinions on the music of John Ireland.

OTHER BRITISH COMPOSERS

Sorabji's reviews of the music of other British composers reflect the same attitudes discovered during the course of this study. The qualities Sorabji advocated in the music of Delius, Elgar, Vaughan Williams, and Ireland are also found in the music of several other English composers; and those qualities he rejected in the music of Bax and Holst are also evident in some of the music of contemporary British composers. Let us begin this section by looking at Sorabji's writings on British composers whose music he admired. The first of these is Bernard Van Dieren.

Bernard van Dieren (1884-1936)

Sorabji wrote only approvingly on the music of Bernard van Dieren as the composer was regarded to be a paragon among artists. For Sorabji, van Dieren was "one of the most remarkable and individual figures in . . . music."¹⁵⁴ What struck the critic most about van Dieren was the "immense mastery of the composer in so many different departments of music, not to speak of the amazing and strange beauty that emerges from his marvellously flexible and subtle writing."¹⁵⁵ Sorabji admired intensely all of van Dieren's music reviewed in the journal. The Fourth String Quartet (1923) which Sorabji heard and critiqued in 1925, had "perfect clarity of style and texture."¹⁵⁶ Sorabji was greatly impressed with the delicate and beautifully woven textures of this two-movement composition, the innovative and unorthodox combination of instruments and the impeccable balance and sharply defined formal structure. The Serenade of 1923 was an astonishing work because of its "long fabric of lovely melodies . . . [that are] exquisitely interwoven" and the

¹⁵⁴K. Sorabji, "Music: Bernard van Dieren. Wigmore: November 10.; L.S.O.: Queen's Hall, November 11," New Age 44, No. 6 (December 6, 1928):68, (DR 133-134).

¹⁵⁵K. Sorabji, "Music: Bernard van Dieren. Wigmore: November 10.; L.S.O.: Queen's Hall, November 11," New Age 44, No. 6 (December 6, 1928):68, (DR 133-134).

¹⁵⁶K. Sorabji, "Letters to the Editor: 'Musical Criticism'," New Age 36, No. 26 (April 23, 1925):308, (DR 45).

"delicately balanced linear beauty and textures."¹⁵⁷ The group of songs belonging to the set Frammento de 'Zenobia' (n.d.) which Sorabji heard in 1928, were the epitome of perfection as Van Dieren understood completely the singer and his problems.¹⁵⁸ Van Dieren's songs reflect upon the bel canto style of singing and definitely show influences of Rossini, Donizetti, and Bellini. It is no doubt this particular quality in the songs of van Dieren that appealed to Sorabji immensely.

Sorabji wrote two reviews of Van Dieren's Thema con Variazione (pub. 1928). In the first review, written in 1927, before the work was published, Sorabji wrote of his delight with the beautiful theme and the individualistic quality of the set of variations. They were deemed the finest variations he had ever heard and Sorabji was completely taken aback by their "aloofness from the jargon of the day"¹⁵⁹ Sorabji's second review of this composition reflected the same opinions.¹⁶⁰ Thus van Dieren's music was imaginative, original,

¹⁵⁷K. Sorabji, "Music: Van Dieren. Wigmore: November 10.; L.S.O. Queen's Hall, November 12.; Sir Thomas Beecham: Royal Albert Hall, November 11," New Age 44, No. 6 (December 6, 1928):68-69, (DR 133-134).

¹⁵⁸K. Sorabji, "Music: 'Aida': Covent Garden, June 8; Frida Kindler and John Goss (Wigmore, June 9)," New Age 41, No. 9 (June 30, 1927):105, (DR 90).

¹⁵⁹K. Sorabji, "Music: 'Aida': Covent Garden, June 8; Frida Kindler and John Goss (Wigmore, June 9)," New Age 41, No. 9 (June 30, 1927):105, (DR 90).

¹⁶⁰See: K. Sorabji, "Music: 'Carmen': The Old Vic, May 10.; Messiah (Beecham): Crystal Palace, May 5.; Wireless: May 2, 9.30," New Age 43, No. 5 (May 31, 1928):53, (DR 117).

and individualistic for Sorabji. It was not a common music, but a music that was spiritually on a different plane than most contemporary music. In van Dieren's music, Sorabji admired the romanticism of the vocal and harmonic style which was chromatic, tending towards a central tonic even though this tonic may not be sounded for a while. The harmonies are sometimes treated "impressionistically" when van Dieren's chords blend into one another creating varied sonorities. The music is also very complex and virtuosic in nature, harking back to romantic music. Thus we have yet another composer who is admired by Sorabji because of his use of traditional musical techniques and individual style.

Sir William Walton (1902-1983)

A composer whose works Sorabji reviewed positively was Sir William Walton. The Viola Concerto of 1929 received a good review from Sorabji after its first performance for the following reasons: the Concerto had inner coherence, it showed technical competence on the part of the composer as it was a "'close-knit' piece of music [and] finely balanced and proportioned."¹⁶¹ It had an originality of expression as it did "not employ . . . a single 'modern' trick," and because it

¹⁶¹K. Sorabji, "Music: Queen's Hall; Wednesday, October 2: Brahms; Thursday, October 3: All-British Programme," New Age 45, No. 25 (October 17, 1929):297, (DR 164).

"completely shed the influence of Stravinsky";¹⁶² and its impressive and emotional qualities were apparent in "the serious sobriety of . . . [the] work, its quiet thoughtfulness and dignified reasoned utterance."¹⁶³ The music also had a "most attractive colouring which was akin to the lush colouring of romantic music."¹⁶⁴ Sorabji's attraction to this work is not surprising, for as Searle and Layton state, " [the Viola Concerto] is perhaps the first piece of work in which Walton expresses the vein of nostalgia which he shares with Elgar."¹⁶⁵

Sorabji did not approve of Walton's earlier works which showed influences of Stravinsky and even Schoenberg (e.g., the First Sting Quartet of 1922). In his 1931 review on Walton's oratorio Belshazzar's Feast (1931), Sorabji emphasized his relief at the composer's heroic shedding of these "modern" influences:

To those of us who have known William Walton's work practically from its beginnings, and the noxious and unwholesome influence that were at one time too prominent in it, the rapidity with which the emerging personality of the now unquestionably most distinguished and interesting figure in modern English music, has matured, the almost ruthless determination with which those hampering influences have been cast off is one of the most delightful and interesting spectacles in

¹⁶²K. Sorabji, "Music: Queen's Hall; Wednesday, October 2: Brahms; Thursday, October 3: All-British Programme," New Age 45, No. 25 (October 17, 1929):297, (DR 164).

¹⁶³Ibid.

¹⁶⁴Ibid.

¹⁶⁵H. Searle and R. Layton, Twentieth Century Composers, p. 45.

musical history¹⁶⁶

This particular work was regarded as an excellent artistic achievement by the critic. In Sorabji's opinion, Walton's oratorio stood together with Reger's setting of Psalm 100 and Berlioz's Requiem Mass.¹⁶⁷ Sorabji liked the work because of "the fresh and vivid musical imagery, the flair for dramatic effect and realistic expression of violent collective emotion . . . [as well as] for its sense of tradition."¹⁶⁸

Constant Lambert (1905-1951)

A friend of Walton's (and of Sorabji's), whose music was praised highly by the critic, was the composer Constant Lambert. Lambert too, "like William Walton has rapidly thrown off alien influences and more definitely and unmistakably shows his own essential individuality . . .,"¹⁶⁹ wrote Sorabji in 1932. Sorabji found the strikingly imaginative and original percussion-accompanied cadenza for piano in Lambert's Rio Grande

¹⁶⁶K. Sorabji, "Music: [On the production of Walton's Belshazzar's Feast]; Royal Choral Society; Nov. 28," New Age 50, No. 6 (December 10, 1931):6, (DR 233-234).

¹⁶⁷K. Sorabji, "Music: [On the production of Walton's Belshazzar's Feast]; Royal Choral Society; Nov. 28," New Age 50, No. 6 (December 10, 1931):6, (DR 233-234).

¹⁶⁸The New Grove, s.v. "Walton, Sir William," by Hugh Ottaway.

¹⁶⁹K. Sorabji, "Music: [On the Press and British musicians]; Wireless. B.B.C. Contemporary Concerts," New Age 50, No. 10 (January 7, 1932):116, (DR 236).

(1927) exceptionally brilliant.¹⁷⁰ The delicate and skilful balance between the piano and orchestra in the Concerto for Piano and Nine Instruments (1930-31) was also highly regarded by Sorabji in his 1932 review,¹⁷¹ and Music for Orchestra (1927) was considered to be a "well-knit, consistent piece of work."¹⁷² Sorabji probably liked this piece because of its extreme originality. It was, according to Richard Shead, "quite unlike anything by other composers".¹⁷³ Additionally, it shows influences of Delius in the harmonic language and uses Liszt's 'free fantasia' form, and some passages of the work actually refer to the "Gretchen" movement of Liszt's Faust Symphony.¹⁷⁴

Dame Ethel Smyth (1858-1944)

A composer Sorabji admired greatly was Dame Ethel Smyth (1858-1944), whom he found extremely interesting "not so much for her music, as for herself, the intense vitality and

¹⁷⁰Ibid.

¹⁷¹K. Sorabji, "Music: [On the Press and British musicians]; Wireless. B.B.C. Contemporary Concerts," New Age 50, No. 10 (January 7, 1932):116, (DR 236).

¹⁷²Ibid.

¹⁷³R. Shead, Constant Lambert, (London: Simon Publications, 1973), p. 73.

¹⁷⁴Ibid., p73.

vividness of her personality¹⁷⁵ Sorabji's reviews, however, are also indicative of his appreciation for Dame Smyth's music: Sleepless Dreams (1912), Hey Nonny No (1911), The Bosun's Mate (1913-16), and the Mass in D (1891; revised 1925). Of these Sorabji admired most the Mass in D:

This 40-year old Mass is truly an astonishing work. For originality, forcefulness, technical resource, and mastery, it is far and away the greatest thing I have ever heard of Dame Ethel's. . . . Even at this distance of time, it is seen to be a work like none other, having in itself that essential originality of thought that so long outlasts the merely superficial originality of utterance, of expression¹⁷⁶

This Mass, as Michael Hurd states, "harks back to Beethoven,"¹⁷⁷ and it is not surprising that Sorabji appreciated the rich warmth of this powerfully striking work. It seems that for Sorabji, the creative use of traditional nineteenth-century methods of composing was the best way a composer could be original and imaginative.

Lord Berners (1883-1950)

Lord Berners, the English composer, writer and painter, was considered to be a truly original composer by Sorabji, far

¹⁷⁵K. Sorabji, "Music: [On Dame Ethel Smyth's 75th-birthday celebrations in 1934]," New Age 54, No. 23 (April 5, 1934):272, (DR 270).

¹⁷⁶K. Sorabji, "Music: [On Dame Ethel Smyth's 75th-birthday celebrations in 1934]," New Age 54, No. 23 (April 5, 1934):272, (DR 270).

¹⁷⁷The New Grove, s.v. "Smyth, Dame Ethel," by Michael Hurd.

superior to Stravinsky. Sorabji admired most the neo-classicism of Berner's Fantasie Espanole (1920) and the ballet suite Luna Park (1930). In a review of the ballet suite, Sorabji lamented the lack of recognition given to this composer:

The sprightly vivacity, delicate-touched skills and musicianly quality of Lord Berners's ballet suite, Luna Park, caused one to marvel afresh at the comparative neglect of this very accomplished musician's work by his own countrymen in favour of various pretentious bunglers--manufactures of spurious solar systems--celanese--Stravinsky purveyors and what not.¹⁷⁸

Sorabji found Berners' music to be more convincing and authentic than some of the other British music which showed influences of Stravinsky. This was because of the rather straight-forward presentation of ideas in most of Berners' music which created a unique style.

Alan Bush (1900-)

A composer who is said to stand between the two greatest of English composers, Ralph Vaughan Williams and Benjamin Britten, is Alan Bush. Sorabji thought highly of Bush's music and, in his 1931 review of Bush's Dance Overture (1930), congratulated the composer both on not having fallen to the influences of Stravinsky and on the individuality of his musical style:

. . . a most interesting, ingenious, and really brainy piece of work for military band by Mr. Alan Bush, called a Dance Overture. The composition shows not only a mind

¹⁷⁸K. Sorabji, "Music: The Promenades," New Age 49, No. 23 (October 8, 1931):272, (DR 227-228).

but a point of view, and I find I like Mr. Bush's work as well as that of any of the younger English composers whom I know. He is rather unique, too among modern Englishmen in that he has not at some time grovelled at the feet of Stravinsky. In closeness of thought and good, firm, intellectual texture Mr. Bush has spiritual kinship rather with the School of Schoenberg and Berg than with the dancing (marionette) dervishes jiggling dutifully around Stravinsky. In short, here is a musical thinker, rather than a tom tom banger ¹⁷⁹

Sorabji found an affinity with Bush's tonal compositional style which has been described as containing lyrical expression, painstaking craftsmanship, dramatic moments, harmonic intensity, power and rhythmic vitality. Sorabji's reference to the composer's affiliation to the school of Schoenberg was astute, for the composer, in MacDonald's words, treated his thematic materials in much the same way as Schoenberg did his series of twelve tones. That is, Bush "derived every phrase of an entire movement from a single theme."¹⁸⁰ Sorabji was in sympathy with Bush's music because this modern method of using thematic material was put into a romantic framework and seemed somewhat related to the symphonic metamorphosis of Liszt.

Peter Warlock (1894-1930)

Let us look now at Sorabji's writings on the last of the British composers he admired: Peter Warlock (Philip Heseltine).

¹⁷⁹K. Sorabji, "Music: Opera: 'Rosenkavalier'; Wireless," New Age 49, No. 4 (May 28, 1931):41, (DR 213).

¹⁸⁰Malcolm MacDonald, "The Music to One Pair of Ears," In: Alan Bush: An 80th Birthday Symposium, Edited by Ronald Stevenson, (Kidderminster: Bravura Publications), p. 26.

Warlock was greatly influenced by Bernard van Dieren's contrapuntal style of writing and harmonic language. Thus it is not surprising that Sorabji looked upon Warlock's music positively. For Sorabji, Warlock was a "great, an honoured and deeply admired friend."¹⁸¹ He was "one of the finest musical minds . . ., a critic and writer of unparalleled brilliance, insight and subtlety."¹⁸² Clearly, Sorabji admired Warlock intensely, not only for the reasons given above, but also because Warlock was a major source of inspiration and encouragement to Sorabji during his youth and also during his early years as music critic for The New Age. Warlock belonged to the same group of friends as Sorabji, that is, Cecil Gray, Sacheverell Sitwell, Walton, Lambert and van Dieren. Thus Sorabji had first-hand acquaintance with Warlock's music and many of his reviews applauded the achievements of this composer. For instance, the composer's orchestral suite Capriol (1928) was reviewed thus by Sorabji:

But the outstanding new work was the "Capriol" of that accomplished and delightful Proteus-chameleon person, Warlock-Heseltine. The work is cast in a set of ancient dance forms and based on themes from the "archesographie" of Thoinot Arbeau, which was issued a while back under the able editorship of the composer. It is a piece of delicate and exact skill, delicious musicianship, with an antique flavour so authentic as to show that here is no mere musical period-furniture snob, but a man who is really a modern incarnation of one

¹⁸¹K. Sorabji, "Music: [Obituary on Peter Warlock]," New Age 48, No. 11 (January 15, 1931):128, (DR 211).

¹⁸²K. Sorabji, "Music: [Regarding the All-English Evening at the Proms on Thursday 29th August 1929]," New Age 45, No. 20 (September 12, 1929):238, (DR 157-158).

spiritually and psychologically dutems jadis. The orchestration was a joy and the composer's apparently wooden conducting did not interfere with his power to get what he wanted, though he lacks the triumphantly and very professionally competent conductor's stroke of Mr. Constant Lambert.¹⁸³

This review exemplifies almost all of Sorabji's reviews on Warlock's music. It is interesting to note Sorabji's frank appraisal of the composer's conducting, in spite of their close friendship.

Herbert Howells (1892-1983)

Let us turn now to Sorabji's writings on British music of which he did not approve. There are several compositions which Sorabji disliked violently because the music lacked the prerequisite qualities he expounded. Herbert Howells' music, for example, was considered to be "hollow and insincere" by Sorabji in every review discussing the music of this composer.¹⁸⁴

The Piano Quartet (1916), an early chamber work of Howells which received the Carnegie award, was described by Sorabji as

. . . a work in which it is impossible to discover any musical individuality whatever. It is now mock Vaughan Williams, now watered-down perverted Elgar, now Delius gone bad, with occasional dippings into the promenades

¹⁸³K. Sorabji, "Music: [Regarding the All-English Evening at the Proms on Thursday 29th August 1929]," New Age 45, No. 20 (September 12, 1929):238, (DR 157-158).

¹⁸⁴See for example: K. Sorabji, "Music: [On the Kinsey Piano Quartet performers]," New Age 36, No. 21 (March 19, 1924):246, (DR 41).

of Ravel and Debussy¹⁸⁵

This is totally in contrast to what Hugh Ottaway wrote: "the Piano Quartet . . . recalls both a natural poet in sound and a musician keenly alive to structural problems."¹⁸⁶ Sorabji was likewise not impressed with Howells' Second Piano Concerto of 1924:

Of the Howells Concerto the bluntest speaking only will meet the case. What conceivable justification for including a work so utterly worthless, of such pretentious nullity, alongside of highly meritorious works, such as the Ireland Rhapsody and the Vaughan Williams Pastoral Symphony, it is impossible to see unless for the motive suggested above.¹⁸⁷

Apparently, Sorabji, was not the only person who disliked this composition, for he congratulated the "courageous and strong-minded man in the balcony who got up . . . and exclaimed in tones audible all over the hall, 'Thank Heaven it's over'."¹⁸⁸

Sorabji concluded that Howells' music was unoriginal, unimaginative, lacking individuality and that it was pretentious. These surprising accusations contrast with what other authors have written on the same music. For example, Bacharach praised the composer for his command of form and his

¹⁸⁵Ibid.

¹⁸⁶The New Grove, s.v. "Howells, Herbert," by Hugh Ottaway.

¹⁸⁷K. Sorabji, "Music: [On the last Philharmonic Concert of the 1925 season]," New Age 37, No. 1 (May 7, 1925):7, (DR 46).

¹⁸⁸K. Sorabji, "Music," New Age 37, No. 1 (May 7, 1925):7, (DR 46).

lyricism which combined with his architectural strengths.¹⁸⁹ Hugh Ottaway referred to the composer as being "the finest-grained of the Georgians," and some of his music, namely his songs, "are among the finest by English composers in this century," while his mature style is "a fusion of many things . . . ranging from Parry to Walton"¹⁹⁰ --composers whose music Sorabji admired. Sorabji probably did not care for Howells' amalgamation of various styles as this was not an original or imaginative method of composing. Even though Howells' harmonic style was a mixture of modality and chromaticism, and his use of form was traditional, Sorabji was not enthusiastic about his music.

Arthur Bliss (1891-1975) and Rutland Boughton (1878-1960)

Sorabji did not appreciate the music of either Arthur Bliss or Rutland Boughton. For instance, the "aimless meanderings and 'modern' commonplaces" of Bliss' Oboe Quintet (1927) particularly irritated Sorabji for

. . . it partakes of the nature of Mr. Bliss's post bellum productions which are little more than Stravinsky and a great deal of luke-warm water.¹⁹¹

¹⁸⁹A. L. Bacharach, ed., British Music of Our Time, (Harmondsworth, Middlesex: Pelican Books, [1946]), p. 193.

¹⁹⁰ The New Grove, s.v. "Howells, Herbert," by Hugh Ottaway.

¹⁹¹K. Sorabji, "Music: B.B.C. Modern Chamber Concert. Arts Theatre Club; October 15.; Concert of Tchecho-Slovak Music. Queen's: October 16," New Age 43, No. 26 (October 25, 1928):309, (DR 129).

Once again, Sorabji was disappointed with a composer's music because of its inherent Stravinskian influences.

Sorabji was extremely sarcastic in his reviews of the music of Rutland Boughton. In fact, the critic could not comprehend how the music of the "egregious" Boughton could be considered of equal importance to that of Vaughan Williams, Ireland, and even Bax.¹⁹² Boughton's popular music drama, The Immortal Hour (1913) which had received 216 consecutive performances between 1921 and 1923, was excoriated by Sorabji in a 1928 review:

. . . one had but to listen (if one could bring oneself to it) to two excerpts from Mr. Rutland Boughton's "Immortal Hour", written when he was already old enough to be the father of the Schubert of the 4th Symphony. The one is the rather raw youth of genius, the other a manifestation of the so prevalent and admired infantilism which trades under the name of simplicity.¹⁹³

Sorabji did not like the "strong vein of simple melody, much influenced by folksong, to a quasi-symphonic orchestral style and a bold use of chorus, derived partly from oratorio and partly from the operas of Gluck," which was prevalent in this work of Boughton's.¹⁹⁴ Sorabji preferred a rich, warm and colourful style of music that was saturated with musical material that could be worked indefinitely.

¹⁹²K. Sorabji, "Music: [In the context of a discussion on Holst's opera The Boar's Head]," New Age 37, No. 2 (May 14, 1925):18, (DR 47).

¹⁹³K. Sorabji, "Music: Mahler IV. Symphony (Wireless: August 5).; B.B.C. Modern Chamber Concerts.; Promenade: September 6.; Promenade: September 13," New Age 43, No. 22 (September 27, 1928):261, (DR 127).

¹⁹⁴The New Grove, s.v. "Boughton, Rutland," by Michael Hurd.

Cyril Scott (1879-1970)

Of Cyril Scott's music Sorabji wrote in an equally negative vein. Scott's admiration for the Russian composers, in particular, Igor Stravinsky, was not appreciated by the critic in the least. Nor did Sorabji approve of Scott's "chunk" style of harmonic language, the lack of texture, counterpoint, any significant musical ideas and the lack of movement and balance, which all resulted in an empty and banal sound. The String Quartet No. 1 (1920) which Sorabji reviewed in 1924 was,

. . . unbelievably bad, an accumulation of the worst and stalest of his tricks, the everlasting slabs, chunks of harmony, lack of texture and counterpoint, and that unpleasant flippancy of rhythm as a pert chamber maid in moments of animation.¹⁹⁵

Similarly, the Piano Concerto (1914), according to Sorabji, sounded "utterly empty and banal of substance, texture, or line" and he was disgusted with the "constant repetition of figures in broken fourths in the piano part in mechanical transportations."¹⁹⁶ Thus Scott was a "rubber-stamp composer" whose compositions shared the same characteristics of monotony

¹⁹⁵K. Sorabji, "Music: [On the concert of the Contemporary Music Centre of the British Music Society on May 13, 1924]," New Age 35, No. 7 (June 12, 1924):8, (DR 21-23).

¹⁹⁶K. Sorabji, "Music: Promenade Concert, September 15," New Age 49, No. 21 (September 24, 1931):245, (DR 225).

in Sorabji's opinion.¹⁹⁷

Several authors have agreed with Sorabji's judgements on the music of Cyril Scott. According to Bacharach, Scott was unable to achieve integration of his artistic personality and this resulted in his music becoming less compelling.¹⁹⁸ Blom condemned Scott for his unoriginal manneristic style of composing,¹⁹⁹ and Paul Rosenfeld, who devoted an entire chapter in his Musical Chronicle to the music of Scott, wrote in a similar vein.²⁰⁰ Besides discussing the formal weakness in the music of Scott, Rosenfeld also mentioned the composer's manner of repeating musical materials endlessly and his lack of imagination which resulted in a "hammering monotony" in some of his music.²⁰¹ It follows, then, that Sorabji's arguments against the music of Cyril Scott were favorably received by some of his contemporaries.

Eugene Goossens (1893-1962)

Of Eugene Goossens, Sorabji wrote mostly in regard to his

¹⁹⁷Ibid.

¹⁹⁸A. L. Bacharach, ed., British Music of Our Time, p. 188.

¹⁹⁹E. Blom, Music in England, p. 265.

²⁰⁰See: P. Rosenfeld, Musical Chronicle (1917-1923), (New York: Harcourt, Brace and Company, 1923), p. 93.

²⁰¹Ibid., pp. 94-95.

conducting abilities.²⁰² Almost all of Goossens' music reviewed by Sorabji in The New Age was condemned. The Rhythmic Dance (1928) for orchestra was a "noisy braggadocio and inane bombast";²⁰³ an earlier work, Sinfonietta (1922) was "thoroughly empty and hollow with that offensive assertiveness that so often goes with an empty pretentious personality";²⁰⁴ and the composer's Oboe Concerto of 1927 was reviewed in the following manner:

The texture is too slack, the deliberate struggle to avoid cliché of expression when it was obviously a cliché of thought behind was unpleasantly obvious and the backbonelessness and lack of meat in the work I found very tiring.²⁰⁵

These compositions were, for Sorabji, lacking in individuality, originality, and inner coherence. However, Goossens' opera Judith (1929) was well-liked by the critic. Sorabji's first review of this work was based on its premier performance at Covent Garden. Sorabji was highly impressed by the "elaborate and vivid score" of the opera and by the composer's "alert adult

²⁰²See for instance: "Music: [Regarding the Philharmonic Concert on January 29, 1925]," New Age 36, No. 17 (February 19, 1925):201, (DR 38).

²⁰³K. Sorabji, "Music: Queen's Hall; Wednesday, October 2: Brahms; Thursday, October 3: All-English Programme," New Age 45, No. 25 (October 17, 1929):297, (DR 164).

²⁰⁴K. Sorabji, "Music: The Philharmonic Symphony Orchestra of New York.; Cologne Orchestra: Queen's 6th," New Age 47, No. 8 (June 19, 1930):92, (DR 200).

²⁰⁵K. Sorabji, "Music: The Promenades and Other Matters.; Promenade Concerts. Mahler IV. Symphony.; The Goossens and Ireland Concertos. October 3," New Age 47, No. 25 (October 16, 1930):297, (DR 164).

mind."²⁰⁶ However, Sorabji did not think that the ballet interludes in Judith provided the necessary dramatic relief, and moreover, the libretto of Mr. Arnold Bennet hindered the expression of the work.²⁰⁷

Benjamin Britten (1913-1976)

Only a few lines in a 1934 review in The New Age are devoted to England's foremost composer of the twentieth century, Benjamin Britten. The critic found the choral variations, A Boy was Born (1933-34) to be dreary and dull, "tricked out with all the quincailleries of mock-archaism like the Gothic Revival."²⁰⁸ Sorabji was not impressed with Britten's very advanced English style which utilized dissonances abundantly.

²⁰⁶K. Sorabji, "Music: [On singers and singing]; D'Alvarez Song Recital. Queen's: June 25th; Mark Raphael Song Recital. Wigmore: June 26.; 'Judith' Covent Garden: June 27," New Age 45, No. 11 (October 16, 1930):297, (DR 164).

²⁰⁷Ibid.

²⁰⁸K. Sorabji, "Music: [Regarding the choral variations of Benjamin Britten performed at the fourth of the B.B.C. concerts of Contemporary Music]," New Age 54, No. 20 (March 15, 1934), (DR 269).

IV. Conclusion

Sorabji is, first and foremost, a composer of considerable talent, whose works have been described as being highly sophisticated in both technique and form. An examination of his compositions reveals that he was a consummate craftsman of the highest order. He was accustomed to lavishing attention on both the small details and the sweeping formal structures that mark his compositions. Unlike so many of his creative colleagues, however, Sorabji did not limit his horizons to composition alone. Rather, his career was a two-fold one involving his active participation in the area of music criticism where he became an articulate spokesman for an elite group of composers which included Bernard van Dieren, Cecil Gray, Peter Warlock, Sacheverell Sitwell, William Walton and John Ireland.

It is this role of spokesman, of music critic, that deserves special consideration, for it helps us understand the music written by Sorabji. An intimate relationship exists between Sorabji's critical aesthetics and his compositions. For instance, an earlier work Le Jardin Parfumé (pub. 1927) reflects an impressionistic style, whereas the monumental Opus Clavicembalisticum (1930) embodies a totally individualistic style. Sorabji's music criticism reveals that he had an affinity to both these styles and his use of them in his compositions evinces this close tie between the composer and the critic.

Thus, his likes and dislikes influenced his adoption of particular musical genres in his compositions. In this regard, the present study has focused on Sorabji as the music critic.

Sorabji's music criticism during this time contributes to our understanding of the sentiments shared by other prominent musicians who were also his closest friends. Sorabji's views of the London repertoire during the period 1924 to 1934, of its performers, of the role of concerts, and even of the role and nature of music criticism itself are strikingly different from the views deemed acceptable by the larger musical establishment of the time.

In essence, Sorabji redefined the role of the music critic. It is the nature of his individuality that sets Sorabji apart from other critics. His being a foreigner in England meant that he did not have to defend that which was British for reasons of nationalistic pride; rather, he could have been an impartial witness to musical events. His burning convictions about what constituted excellence in composition, however, forced him to be a champion of those composers whose idioms embraced the romantic, post-romantic, and impressionistic styles.

The unbridled freedom with which he wrote his reviews was made possible by the combination of several unusual traits and circumstances. Sorabji was an individual of extraordinary conviction and personal strength, one that believed in his views unfailingly. Consequently, he was opinionated and willing to share his evaluations in a language that left no doubt about his

judgments. In part his music criticism was influenced by his emotional outlook and subjective sense of what constituted the 'truth' and 'sincerity' of music. Sorabji stated his opinions forcefully using blunt language, powerful words, compelling phrases and poetic imagery. He argued,

It is in my office, as I see it, to set down without any arrièrepense . . . certain observations, and to set them down as completely and uncompromisingly as possible as far as my own faculties of expression and observation will enable one to do. In the course of doing this, I shall be--I do not doubt--on occasion, coarse, vulgar, crude, venomous, spiteful, and a number of things that no one who has tries to get around a critics' circle ought to be. Perhaps I am trying to do something worse, . . . square . . . or even by-pass it!'

Even a cursory examination of Sorabji's critical reviews reveals their "black and white" quality, their absolute contrasts. What is viewed negatively is done so in an extreme and relentless fashion. In contrast, what Sorabji approved of was given the highest praise. It is this emotional contrast that is the fascinating and yet disturbing feature of his music criticism. How could any music critic have been allowed to bring to the arena of "objective" criticism such a personal and emotional outlook? It is clear that Sorabji did not share the

'K. Sorabji, Mi contra fa, p. 15. The editor of The New Age, A. R. Orage, shared Sorabji's outlook on the role of music criticism. According to Hugh McDiarmid, Orage was in favour of any critical judgment that sought to discover the truth. Sorabji's emphatic declarations on the merits of certain musical works contained personal truths which Orage considered to be valid as absolute judgments. Thus, for Orage, Sorabji was the unfailing guide in music for he shared the same notions regarding the role and nature of criticism; Orage could rely on his critic to be candid and to state only what he believed to be the truth. (See: H. McDiarmid, The Company I've Kept, pp. 67-68).

normative values and expectations ascribed to the role of the critic in his times. Rather, his insistence on the truth or what he called the "sincerity" of a musical piece as being the keystone of its success and positive contribution has to be understood from another perspective, namely his personal beliefs and values. Yet, it is this black and white quality of his music criticism, this obsession with conveying the truth in blunt and uncompromising terms, that serves to demarcate his definition of what constituted the essence of music criticism.

Although Sorabji was born and raised in Britain in the true English fashion, psychologically he tended to reject the British tradition altogether. His remarks in the Heseltine letters in particular evince his strong dislike and condescension for the English. As someone having a Persian-Indian father and a Spanish-Sicilian mother, he found the English extremely racist and unfeeling. He abhorred their low standards and yet he was forced to live among them. An examination of Sorabji's personal life reveals him to be an adherent of the Yogic tradition that is rooted in the Indian mystical religion of Tantric Hinduism. Tantric Hinduism emphasizes the emotional aspects of life since it argues that the emotions are one path through which self-realization can occur. It is likely that this belief-system may have had profound effects on Sorabji's attitude towards both music composition and music criticism.²

²According to Kenneth Derus, Sorabji himself has stated that his tantric partner in life is music. (Personal discussion, Chicago, April 24, 1983).

Sorabji's disdain for the British and his own marginal position in that society may have been another determining factor in shaping his distinctive style and outlook. Being marginal, Sorabji was denied entrance into mainstream British society with the exception of his close friends. Further, his lack of membership in anything resembling a close community based on ties of ethnicity and language may have further exacerbated this feeling of marginality. Sorabji always felt somewhat detached from London's musical establishment, for he was never fully admitted into its circle. In light of this, his strong criticisms were not tailored to protect his status within this established circle. Rather, his criticisms portray his disregard for the verbal etiquette and the conservative attitude that was characteristic of his contemporaries.

Sorabji's style has sustained the effects of time. For approximately forty-five years his style of music criticism has remained unchanged. There are several factors that have contributed to this. In part, this fixity in critical style has resulted from Sorabji's marginality and his insistence on remaining distinct. Further, Sorabji has relied extensively on his close friends for supporting his definition of the role of music criticism. It is significant to note that the most extensive period of his writing took place under Orage's editorship of The New Age. When Orage took up the editorship of The New English Weekly, in 1934, Sorabji also began contributing to this journal. Even at this stage of his career, Sorabji's

reviews are strikingly similar to those found in The New Age. It can be argued that Orage's strong support, as well as the encouragement provided by Heseltine, Gray, van Dieren and McDiarmid, were the influential factors leading Sorabji to maintain his particular brand of music criticism. It is interesting to note that the death of some of these close friends coincided with Sorabji's withdrawal from the musical scene. After Orage's death, Sorabji's writings appeared only sporadically in various journals.

In part, this withdrawal may also have resulted from the rapid changes that were occurring in the musical climate of the time. Innovative musical styles, emanating from both the Continent and America, were gradually seeping into the British cultural milieu. It can be surmised that Sorabji's withdrawal from the musical scene was in part a response to this rapidly changing milieu. Sorabji may have recognized his own musical conservatism, for without the support of his friends he may not have been able to withstand the onslaught of these progressive musical trends.

Without a vehicle such as The New Age, however, it is doubtful that many of Sorabji's best writings would have been printed. The editors of this unusual journal permitted Sorabji to write whatever he liked, however he liked. This meant that he could make statements which today would surely be construed as libelous. Sorabji was allowed to create new attitudes towards music criticism in London, to redefine the critic's role and the

manner in which criticism itself was offered to the interested readership.

Sorabji's success as a music critic can be attributed to several factors. First, his critical style was conversational and informal, unlike that of such academic critics as Bernard Shaw, Ernest Newman, Neville Cardus, and even Samuel Langford. As Hugh McDiarmid states:

Sorabji is a superb conversationalist--though not of the type who think they are exchanging ideas when they are merely gossiping--and I can imagine without difficulty his saying in the course of conversation anything in his published critical writings.³

Sorabji rarely used technical language when discussing music and criticized the approach adopted by other writers in the dominant music periodicals in England. He argued that,

All that infantilistic babble about "form", "subjects", "development" and the rest of the classroom claptrap, tells us nothing about the music; . . . If it did, and if it were possible to verify, we would be in the realm not of archeology but psychometry. It is high time to declare roundly that all pseudo-anatomical nonsense of the textbooks and the analytical programme is so much pernicious and noxious rubbish, confusing the issues and darkening counsel. It distracts attention from what matters--the music--to subordinate and subsidiary matters that, in the totality of the music, are as germane thereto as a man's skeleton to the whole of him.⁴

Second, Sorabji's critical style was highly descriptive. It was easy for the common layman to understand and it poignantly recounted details of the music. When reviewing music that was pleasing to him, he posed logical and perceptive questions. In a

³H. McDiarmid, The Company I've Kept, p. 67.

⁴K. Sorabji, Mi contra fa, p. 15.

1920 review of Schoenberg's Gurrelieder, Sorabji asked the following questions which he would then proceed to answer, thus providing his reader with a thorough description of the music and a sound analysis.

. . . how is the work made?--is it a well-planned masterful structure?--has it absolute mastery over all its means?--does it move inevitably and with conviction and power?--has it the authentic glow of great music?⁵

It seems that Sorabji avoided discussing in detail any music that he did not consider "authentic" or having the "glow of great music". There are many instances where, in a sentence or two, he belittled the accomplishments of a composer with whose music he was not in sympathy. Sorabji was able to include more of his powerful adjectives in a single sentence than most critics dared to utilize in an entire review. The following review of a Toch concerto illustrates the intensity of Sorabji's criticism.

The Toch concerto I did not hear. I know the work, however, to be beneath contempt. It is a fair specimen of the infantile ineptitudes of the young hopeless of modern Germany--sterile, vapid, vacuous and null.⁶

In the final analysis, it must be noted that Sorabji has not received the kind of academic attention that has been accorded to other English music critics. He is rarely mentioned

⁵K. Sorabji, "Music: Gerald Cooper Concert: Aeolian, January 24.; Gurrelieder, Schoenberg: Queen's Hall. January 27," New Age 42, No. 15 (February 9, 1928):175, (DR 107).

⁶K. Sorabji, "Music: British Music Society. 4c Langford Place, St. John's Wood: February 18.; Rudolf Serkin. Aeolian: February 21.; B.B.C. Queen's: February 21.; Gerhardt. 2L.O.: February 24," New Age 46, No. 18 (March 6, 1930):209, (DR 191).

in the major biographies of British composers or in the historical studies of British music. His writings have remained in oblivion for over fifty years. This is due to two major reasons: (1) journals such as The New Age (and The New English Weekly) were geared towards a small, radical readership--a group that can be described as a cult devoted to promoting the Socialist views of Colonel Douglas; (2) it appears that even when Sorabji enjoyed some measure of public recognition, he was neither well-liked nor understood by the majority of the musical sophisticates of the day. When viewed as a composer, Sorabji's large-scale works (abounding with technical complexities) were neither comprehended nor appreciated by the musical establishment. His famous 1936-ban on the performance of his music, his retirement into seclusion for personal aesthetic reasons, as well as his refusal to divulge information about himself increased his isolation and the misunderstanding surrounding him. Insofar as his music criticism was concerned, Sorabji's supercilious writing style often severed any potential supportive relationships that he might have enjoyed with his contemporaries. His own negative attitude towards others reinforced his contemporaries perception of him as a mad and eccentric composer whose work did not merit any significant attention. Consider for example, the sarcastic manner in which he described both himself and those around him:

. . . as I grow older, I find my dislike of my fellow-creatures increases by leaps and bounds. I find my failings and foibles as much as I can bear with a becoming equanimity, those of others added, I find an

intolerable burden. The sight of them in their various degrees and kinds of mental ugliness is a distasteful and humiliating reminder that I am one of them; that displeases me. I know it, I don't want it underlined. I find also that the vocal and phonetic noises with which they think their brains are working--quite irrespective, of course, as to whether there are any brains there to work do not, so far as I am concerned make a suitable pleasing nor helpful background against which to listen to music.⁷

Sorabji's highly witty, racy, cutting and amusing writings are both entertaining and informative. In Sorabji we see a critic who is more than just a brilliant polemicist, for he knew the art of music at its deepest level. Unlike Bernard Shaw and Ernest Newman, or Neville Cardus and Samuel Langford--Kaikhosru Sorabji was a practitioner of the art, not only its critic. A study of Sorabji's musical criticism is of fundamental importance both for what it says about the musical activities in England during the 1920s and 1930s, and also for what it reveals about Sorabji the critic/composer. As Arnold Whittall has aptly stated,

If Sorabji as a critic is worth attention today it is because a less extreme attitude--other than indifference--is possible. Even his misquotations . . . make an effect, and in the general atmosphere of critical timidity and conservatism his own colourful brand of right-wing pro-romanticism was invaluable. He avoided naivete by his very vehemence, a lesson for any critic who accepts that the limitations of his craft demand that, if nothing else, he be entertaining to read.⁸

⁷K. Sorabji, Mi contra fa, pp. 141-142.

⁸A. Whittall, "Sorabjiana," Musical Times 107 (March 1966):217.

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II. WRITINGS BY K. S. SORABJI IN THE NEW AGE

This section of the bibliography contains a list of writings (arranged chronologically) by Sorabji in The New Age that were consulted for this study. The common headings "Music" and "Letters to the Editor" occur throughout the journal and specify the sections under which Sorabji wrote an article or letter. Often, titles explaining the contents of the article or letter were not provided by Sorabji. For purposes of clarification and ease of reference, the present writer has included relevant title-information denoting the contents of the article/letter in brackets. Also included with the bibliographic information is a "DR" number(s) or "Derus-Rapoport" number(s) in parenthesis representing the page number(s) of the article or letter in the microfilmed package of collected writings compiled

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- "Music: Mahler Eighth Symphony: Queen's Hall, April 15." New Age 47, No. 1 (May 1, 1930):7, (DR 196).
- "Music: The Philharmonic Symphony Orchestra of New York; Cologne Orchestra: Queen's 6th." New Age 47, No. 11 (July 10, 1930):92, (DR 200).
- "Music: Pélleas et Mélisande; 'The Expert' Gramophone." New Age 47, No. 11 (July 10, 1930):130-131, (DR 201).
- "Music: The Promenades." New Age 47, No. 23 (October 2, 1930):274, (DR 205).
- "Music: The Promenades and other matters.; Promenade Concerts. Mahler IV. Symphony.; the Goossens and Ireland Concertos. October 3." New Age 47, No. 25 (October 47, No. 25 (October 16, 1930):297, (DR 206).
- "Music: [On the abundance of concert tickets and the lack of good concert-programmes]; L.S.O. Queen's. October 27." New Age 48, No. 1 (November 6, 1930):8-9, (DR 207-208).
- "Music: British Women's Symphony Orchestra.; Wireless. Hindemith Works." New Age 48, No. 3 (November 20, 1930):32, (DR 209).
- "Music: [Obituary on Philip Heseltine-Peter Warlock]." New Age 48, No. 11 (January 15, 1931):128-9, (DR 211).
- "Music: Opera: 'Rosenkavalier'; Wireless." New Age 49, No. 4 (May 28, 1931):41, (DR 218).
- "Music: [On the broadcast performance of Ireland's Piano Concerto]; The Opera; 'Sadko'." New Age 49, No. 9 (July 2, 1931):104, (DR 223).
- "Music: Promenade Concert, September 15." New Age 49, No. 21 (September 24, 1931):245, (DR 225).
- "Music: The Promenades." New Age 49, No. 23 (October 8, 1931):272, (DR 227-8).
- "Music: Egon Petri." New Age 50, No. 1 (November 5, 1931):7, (DR 231).
- "Music: [On Maggie Teyte's broadcast recital]; Helen Milva.; Schoenberg: Friday November 13." New Age 50, No. 4 (November 26, 1931):40-41, (DR 232).
- "Music: [On the production of Walton's Belshazzar's Feast]; Royal Choral Society: Nov. 28." New Age 50, No. 6

(December 10, 1931):6, (DR 233-234).

"Music: [Newman on Music Criticism]; Wireless. B.B.C.." New Age 50, No. 8 (December 24, 1931):92, (DR 235).

"Music: [On the Press and British Musicians]; Wireless. B.B.C. Contemporary Concerts." New Age 50, No. 10 (January 7, 1932):116, (DR 236).

"Music: [Regarding the broadcast programme from Paris where Florent Schmitt's Symphonic Concertante was performed and on Bax's music in general]." New Age 52, No. 26 (April 27, 1933):310, (DR 262).

"Music: [Regarding the Choral Variations of Benjamin Britten performed at the fourth B.B.C. concert of contemporary music]." New Age 54, No. 20 (March 15, 1934):234, (DR 269).

"Music: [On Dame Ethel Smyth's 75th-birthday celebration concert in 1934]." New Age 54, No. 23 (April 5, 1934):272, (DR 270).

APPENDIX 1

THE WRITINGS OF KAIKHOSRU SORABJI IN ~~THE~~ THE NEW AGE (1915-1934)

The format for this appendix is based on that of the bibliography (II) to the thesis: The common headings "Music" and "Letters to the Editor" signify the nature of the contribution, that is, whether it is an article or a letter; the "DR" or "Derus-Rapoport" numbers have been included for ease of reference; and where a title has not been provided for by Sorabji, the present writer has included relevant title-information denoting the contents of the article or letter. Original punctuation has been retained where possible to give the reader further evidence of the lack of editing in the journal by The New Age staff.

- "Letters to the Editor: Foreigners in England." New Age 16, No. 24 (April 15, 1915):653, (DR 1).
- "Letters to the Editor: Foreigners in England." New Age 16, No. 26 (April 29, 1915):707, (DR 2).
- "Letters to the Editor: Foreigners in England." New Age 17, No. 3 (May 20, 1915):69, (DR 3).
- "Letters to the Editor: Current Canticle [Regarding the pianist Mr. Murdoch and the musical criticism of W. J. Turner]." New Age 19, No. 1 (May 4, 1916):22, (DR 4).
- "Letters to the Editor: The Press and Manners." New Age 20, No. 16 (February 15, 1917):383, (DR 5).
- "Letters to the Editor: Mr. Van Dieren and his critics." New Age 20, No. 23 (April 5, 1917):550, (DR 6).
- "Letters to the Editor: The present conditions of music." New Age 21, No. 9 (June 28, 1917):214-215, (DR 7).
- "Letters to the Editor: Music [On British and American pianos and the repertory for this instrument; On Mr. Atheling's appreciation of certain singers; on the state of British music before the war and famous British musicians]." New Age 22, No. 17 (February 21, 1918):339, (DR 8).
- "Letters to the Editor: Music [A response to the previous letter on the subject of the state of British music]." New Age 22, No. 21 (March 21, 1918):423, (DR 9).
- "Letters to the Editor: Bach and Voice Production." New Age 34, No. 21 (March 20, 1924):249, (DR 10).
- "Music: [On Solito de Solis' piano recital; Covent Garden, the B.N.O.C. and the Grand Opera Syndicate]." New Age 269-270, (DR 11-12).
- "Letters to the Editor: [Reply to a letter on modern methods of voice production; on singers and the interpretation of Bach and other 18th-century composers]." New Age 34, No. 24 (April 10, 1924):288, (DR 13).
- "Music: [On the flood of bad singers; on the joint piano and harpsichord recital of Violet Clarence and Averil Cassidy with Becket Williams as the guest performer; on the Salzburg Festival programmes and the International Jury system]." New Age 34, No. 25 (April 17, 1924):296-297, (DR 14).

- "Letters to the Editor: [Response to Mr. Judge's letter; Sorbji's strictures upon the average contemporary singer's technique]." New Age 35, No. 1 (May 1, 1924):9, (DR 15).
- "Music: On the London concert season; on present-day newspaper criticism; on the Ravel concert where the pianist Gil. Marchex performed; on the Australian soprano Evelyn Scotney, the Italian singer Umberto Urbano and on Dinh Gilly; on the B.N.O.C.'s season at His Majesty's and Covent Garden and on the Carl Rosa Company's season at the Scala]." New Age 35, No. 3 (May 15, 1924):31-32, (DR 16-17).
- "Music: Wagner's 'Ring'." New Age 35, No. 5 (May 29, 1924):54-56, (DR 18-20).
- "Music: [On the concert at the contemporary music centre by the British Music Society; on the review of Sorabji's composition by Antcliffe; on Der Rosenkavalier; on Cyril Scott's music and on 'de Reszke' singers; on the pianist Alexander Borowsky's Wigmore Hall recital; on the Dominion Artist's Club]." New Age 35, No. 7 (June 12, 1924):79-81, (DR 21-23).
- "Music: [On autobiographies of musicians; on the Philharmonic Choir concert; on the organist Marcel Dupre; on the organ, its builders and repertory; on Compton Mackenzie's paper and the 'Gramophone'; on the New Edison Diamond Disk Phonograph]." New Age 35, No. 9 (June 17, 1924):103-104, (DR 24-25).
- "Music: [On opera in the vernacular; on the English opera, the Ballad opera, the Grand Opera Syndicate policy compared to other opera company's policies]." New Age 35, No. 12 (July 17, 1924):140-141, (DR 26-27).
- "Music: The Death of Busoni [Obituary]." New Age 35, No. 16 (August 14, 1924):189, (DR 28).
- "Music: [Book review on W. J. Turner's latest book (title not given); on Moseiwitsch's piano recital]." New Age 35, No. 24 (October 9, 1924):286, (DR 29).
- "Music: [On the concerts of pianist Mark Hambourg and singer John McCormack; on Harriet Cohen's playing of the Bax Symphonic Variations; on the piano playing of Solito de Solis and Rachmaninoff]." New Age 35, No. 26 (October 23, 1924):308-309, (DR 30-31).
- "Letters to the Editor: Musical Criticism [Regarding Harriet Cohen's playing--a reponse to W. T. S.'s letter]." New Age 36, No. 2 (November 6, 1924):21, (DR 32).

- "Music: [On modern French music criticism; on the singing of Galli Curci; on the pianist Victor Schoeler; on the Rahmaninoff recital]." New Age 36, No. 4 (November 20, 1924):45, (DR 33-33a).
- "Letters to the Editor: Music Criticism [Regarding a letter by Mr. Meade and a reply to H. C. V. Bailey on Harriet Cohen's piano playing]." New Age 36, No. 4 (November 20, 1924):45-46, (DR 33a).
- "Music: The Philharmonic Choir; The Hallé Orchestra; A New System of Sound Reproduction." New Age 36, No. 6 (December 4, 1924):66-67, (DR 34).
- "Letters to the Editor: Musical Criticism [Reply to J. Mackenzie's letter on the subject of Harriet Cohen's piano playing]." New Age 36, No. 6 (December 4, 1924):71, (DR 35).
- "Music: Cecil Gray's Book [On Gray's Survey of Contemporary Music]." New Age 36, No. 8 (December 18, 1924):93, (DR 36).
- "Music: [On Blanch Marchesi's recital; on Galli Curci; on the misuse of the word 'coloratura' and 'fioritura']." New Age 36, No. 13 (January 22, 1925):150, (DR 37).
- "Music: [On the promotion of musicians by false advertising; on the Philharmonic concert]." New Age 36, No. 17 (February 19, 1925):201, (DR 39).
- "Music: [On Egon Petri's recitals]." New Age 36, No. 18 (February 26, 1925):211, (DR 39).
- "Music: [On music appreciation in England] (i) Are audiences more intelligent and discriminating?; (ii) Is the standard of performance higher?; (iii) Is there any real evidence that the public taste in music has improved?" New Age 36, No. 19 (March 15, 1925):224-225, (DR 40). the Philharmonic concert; on the New Edison Diamond Disk Phonograph and some record reviews]." New Age 36, No. 21 (March 19, 1925):246, (DR 41).
- "Music: [On Egon Petri's recital; on the chamber concert of John Goss, Sammons and Murdoch]." New Age 36, No. 23 (April 2, 1925):272-273, (DR 42).
- "Letters to the Editor: Musical Criticism [Response to 'Faitcha's' letter]." New Age 36, No. 23 (April 2, 1925):275, (DR 43).
- "Music: [On the first performance of van Dieren's Fourth String Quartet at the British Music Society concert; on the Royal

- Philharmonic Society's performance of Delius's Mass of Life]." New Age 36, No. 26 (April 23, 1925):308, (DR 44).
- "Letters to the Editor: Musical Criticism." New Age 36, No. 26 (April 23, 1925):312, (DR 45).
- "Music: [On the last Philharmonic concert of the season]." New Age 37, No. 1 (May 7, 1925):7, (DR 46).
- "Music: [On the performance of Elgar's Kingdom by the London Choral Society with the London Symphony Orchestra; on the English reception of Holst's opera The Boar's Head; on the opera Gianni Schicchi of Puccini]." New Age 37, No. 2 (May 14, 1925):18, (DR 47).
- "Music: [On Strauss' Elektra and its production; on Wagner's Tristan and its production]." New Age 37, No. 6 (June 11, 1925):68, (DR 48).
- "Music: [On Mr. Coe's criticism of Cecil Gray's Survey of Contemporary Music in "La Revue Musicale"; on Beecham's bankruptcy hearings; on the recitals of Arthur Schaubt, Ivan Phillipowsky and the genral state of concert performances in London; on the Don Cossack Choir]." New Age 37, No. 7 (June 18, 1925):81, (DR 49).
- "Music: The Opera [Tosca and Il Barbiera di Siviglia at Covent Garden]." New Age 37, No. 9 (July 9, 1925):115-116, (DR 50-51).
- "Music: [On Newman's music criticism; on the first Promenade concert of the season and the organ repertory at these concerts]." New Age 37, No. 22 (October 1, [1925):262-263, (DR 52).
- "Music: [On Percy Scholes lectures on music criticism and the London Press; on the reception of foreign musicians in England; on Kwast Hodapp's piano recital; on the performance of the second Liszt concerto by M. de Grief at the Promenades and other works]." New Age 37, No. 23 (October 8, 1925):271, (DR 53).
- "Music: [On Nina Koshetz; first appearance in London; on the performance of Holst's Choral Symphony at the first Philharmonic on October 29; on Lamond's recital at the Queen's Hall on November 3]." New Age 38, No. 3 (November 19, 1925):31-32, (DR 54-55).
- "Music: [On Lamond's second recital; on the Hambourg recital; on Kirkby Lunn's recital; on gramophone reproduction of music and Messrs. Alfred Imhof's His Master's Voice instrument]." New Age 38, No. 8 (December 24, 1925):94-95, (DR 56).

- "Letters to the Editor: Dollar Culture [Regarding Gould Fletcher's essay 'The American Mind']." New Age 38, No. 11 (January 14, 1926):131, (DR 57).
- "Music: [On the 'celebrity' star concerts at the Albert Hall on January 10; on Sir Thomas Beecham with the L.S.O.; on the present state of musical performances and the rapid improvements in wireless transmission and gramophone musical reproductions]." New Age 38, No. 14 (February 4, 1926):166-167, (DR 58).
- "Music: Stravinsky: Casals." New Age 38, No. 16 (February 18, 1926):190, (DR 59).
- "Music: Elizabeht Schumann; The Budapest String Quartet." New Age 38, No. 18 (March 4, 1926):213, (DR 60).
- "Music: Sir Thomas Beecham." New Age 38, No. 19 (March 11, 1926):225, (DR 61).
- "Music: [On the performance of Liszt's music by Mr. Emlyn Davies; on the pianola devised by Mr. Frederick Evans; on the Philharmonic concert on March 11; on the fund-raising event sponsored by the Philharmonic Choir, the choir's reputation in England and their repertory]." New Age 38, No. 21 (March 25, 1926):250, (DR 62).
- "Music: [On Newman's historical studies on Wagner, Schumann and Mozart; on the L.S.O. performance on April 12]." New Age 38, No. 26 (April 29, 1926):308, (DR 63).
- "Music: [Wireless review of Stanislas Niedzielski's playing of the F minor Chopin Concerto; on the piano recital of Nicolas Orloff]." New Age 39, No. 4 (May 27, 1926):36, (DR 64).
- "Music: [On Egon Petri's recitals on April 24 and 30]." New Age 39, No. 5 (June 3, 1926):50, (DR 65).
- "Music: The Ring [of Wagner]." New Age 39, No. 6 (June 10, 1926):61-62, (DR 66-67).
- "Music: John Ireland." New Age 39, No. 7 (June 17, 1926):75, (DR 68).
- "Music: The Passing of the Public Concert." New Age 39, No. 10 (July 8, 1926):110, (DR 69).
- "Music: The Passing of the Public Concert II." New Age 39, No. 11 (July 15, 1926):121-122, (DR 70-71).
- "Music: Opera - Otello; L'Heure Espagnol; Gianni Schicchi." New Age 39, No. 12 (July 22, 1926):134, (DR 72).

- "Music: [On Moriz Rosenthal's recital at the Queen's Hall]." New Age 39, No. 14 (August 5, 1926):158, (DR 73).
- "Music: Queen's Hall Promenades." New Age 39, No. 21 (September 23, 1926):242, (DR 74).
- "Letters to the Editor: Truth and Obscenity [In regard to George Ryley Scott's article 'Is Truth Obscene?']." New Age 39, No. 21 (September 23, 1926):243, (DR 75).
- "Music: Joseph Marx; B.B.C. Programme." New Age 39, No. 24 (October 14, 1926):277, (DR 76).
- "Music: The Promenades." New Age 39, No. 25 (October 21, 1926):289, (DR 77).
- "Music: B.B.C. Concert at the Albert Hall." New Age 40, No. 1 (November 4, 1926):11, (DR 78).
- "Music: Kreisler: Rosenthal: Curzon: The Panatrope." New Age 40, No. 6 (December 9, 1926):70, (DR 79).
- "Music: The Augustro. Rome. December 26." New Age 40, No. 11 (January 13, 1927):129, (DR 80).
- "Music: Mademoiselle Youra Guller (Aeolian. January 15th); B.B.C. (Royal Albert Hall. January 20th); Solito de Solis (Aeolian. January 26th)." New Age 40, No. 15 (February 10, 1927):177, (DR 81).
- "Music: Royal Choral Society, January 29; B.B.C., February 3; Solito de Solis, February 15." New Age 40, No. 17 (February 24, 1927):197, (DR 82).
- "Music: Solito de Solis. Aeolia: February 22.; Godowsky. Aeolian: February 26." New Age 40, No. 19 (March 10, 1927):225, (DR 83).
- "Music: Queen's Hall Orchestra; B.B.C. Concert. Albert Hall, March 17; Mrs Violet Gordon-Woodhouse." New Age 40, No. 23 (April 7, 1927):273-274, (DR 84-85).
- "Music: L.S.O.; Mr. George Parker. Aeolian. April 12." New Age 40, No. 26 (April 28, 1927):310, (DR 86).
- "Music: Covent Garden: Der Ring des Nibelungen." New Age 41, No. 4 (May 26, 1927):45, (DR 87).
- "Music: Mme. Wanda Landowska (Wigmore Hall, May 16; [On the tenor Signor Tito Schipa at the Queen's Hall on May 16; on the production of Parcival at Covent Garden on May 17; on the lecture by Dinh Gilly at the Marlebone Studios on May 18; on the Segovia Guitar recital at the Wigmore Hall on

May 19; on Mme. Ivoquen's recital at the Albert Hall on May 22]." New Age 41, No. 6 (June 9, 1927):69-70, (DR 88-89).

"Music: 'Aida': Covent Garden, June 8; Frida Kindler and John Goss (Wigmore, June 9)." New Age 41, No. 9 (June 30, 1927):105, (DR 90).

"Music: Turandot. (Covent Garden, June 15); Manuel de Falla. (Aeolian Hall, June 22); Carmen. (Covent Garden, June 24)." New Age 41, No. 10 (July 7, 1927):118, (DR 91).

"Music: [On Miss Daisy Kennedy's public protest against the treatment of soloists]; Queen's Hall Promenades." New Age 41, No. 20 (September 15, 1927):238, (DR 92).

"Music: Wigmore (September 22) [On a song recital held at the Wigmore Hall]; Mark Hambourg (Queen's, September 24).; Albert Hall (Sunday, October 7.); Harold Rutland (Aeolian, October 12).; The Budapest Trio (Wigmore, October 12)." New Age 41, No. 26 (October 27, 1927):309-310, (DR 93-94).

"Music: Mischa Levitzki (Queen's Hall, October 20); Arnold Bax (Wigmore, October 20.); Iturbi (Aeolian, October 22.); Dinh Gilly (Grotrian, November 1.)." New Age 42, No. 2 (November 10, 1927):22, (DR 95).

"Music: The Wilson Panharmonic Horn as Adapted and Mounted by W. R. Collier and G. Bradley; John Ireland (Oxford University Press, November 2.)." New Age 42, No. 3 (November 17, 1927):32-33, (DR 97).

The Second Levitzki Recital (Queen's 2nd).; M. Dinh Gilly (Grotrian 8th).; Mr. Bradley and the Wilson Horn." New Age 42, No. 4 (November 24, 1927):45, (DR 97).

"Mr. Robert Hull [On Hull's book, Contemporary Music]." New Age 42, No. 5 (December 1, 1927):57, (DR 98).

"Letters to the Editor: Contemporary Music[Sorabji's reply to Hull's letter of protest of the critic's book review]." New Age 42, No. 6 (December 8, 1927):72, (DR 99).

"Music: M. Dinh Gilly. Grotrian Hall, November 15.; Sir Thomas Beecham's Opera Scheme.; Mr. Philip Levi: The Court House, November 28." New Age 42, No. 7 (December 15, 1927):81-82, (DR 100-101).

"Music: Vladimir Cernikoff; The Berlin Philharmonic Orchestra. Queen's, December 1." New Age 42, No. 8 (December 22, 1927):94, (DR 102).

"Music: Berlin Philharmonic: December 4.; Royal Philharmonic,

- December 8; Imperial League of Opera. Meeting, December 9; Philharmonic Choir, December 14; Sophie Wyss. Aeolian, December 14." New Age 42, No. 10 (January 5, 1928):117, (DR 103).
- "Music: 'The Messiah.' Albert Hall, December 18; Roland Hayes. Wigmore, December 15; The 'Voxaurea' Gramophone." New Age 42, No. 11 (January 12, 1928):128, (DR 104).
- "Letters to the Editor: The Wilson Panharmonic Horn." New Age 42, No. 11 (January 12, 1928):131, (DR 105).
- "Music: Royal Philharmonic: January 5.; Mr. Bertram Jones on the Berlin Orchestra." New Age 42, No. 13 (January 26, 1928):149, (DR 106).
- "Music: Gerald Cooper concert: Aeolian, January 24.; Gurrelieder, Schoenberg: Queen's Hall, January 27." New Age 42, No. 15 (February 9, 1928):175, (DR 107).
- "Music: Arthur Schnabel. Aeolian: 31st.; Egon Petri (Aeolian: 2nd.); Current Musical Criticism." New Age 42, No. 17 (February 23, 1928):198, (DR 108).
- "Music: Vienna String Quartet. Aeolian: February 14th.; Medtner Recital. Aeolian: February 16th.; Mrs. Gordon Woodhouse. Aeolian: February 21st.; Mme. Landowska. Wigmore: February 29th.; Elizabeth Schumann. Wigmore: March 2nd." New Age 42, No. 20 (March 15, 1928):236-237, (DR 109-110).
- "Letters to the Editor: A fool and his money." New Age 42, No. 22 (March 15, 1928):239, (DR 111).
- "Letters to the Editor: Mrs. Woodhouses's Harpsichord Recital." New Age 42, No. 22 (March 29, 1928):263, (DR 112).
- "Music: Lamond. Aeolian: March 10th.; The British Music Society Congress; Plunket Greene. Aeolian: April 30; The Estey Organ." New Age 42, No. 24 (April 12, 1928):281, (DR 113).
- "Music: [On Dame Ethel Smyth's book A Final Burning of Boats]; Bach. St. John Passion. (Queen's. Good Friday.); Godowsky." New Age 43, No. 1 (May 3, 1928):6, (DR 114).
- "Music: M. Dinh Gilly's lectures - Grotrian: Friday, April 20, et seq.; Donald Tovey (Wigmore: April 27th).; M. Dinh Gilly, Third Lecture: May 4." New Age 43, No. 3 (May 17, 1928):32, (DR 115).
- "Music: [On Dame Ethel Smyth's book A Final Burning of the Boats and her reputation in England; on Sorabji's personal experiences with the musical establishment and racial discrimination]." New Age 43, No. 4 (May 24, 1928):44, (DR

116).

"Music: 'Carmen': The Old Vic, May 10.; Messiah (Beecham): Crystal Palace, May 5.; Wireless: May 2, 9.30." New Age 43, No. 5 (May 31, 1928):53, (DR 117).

"Music: Mass of Life (Delius): Queen's, May 16.; Rachmoninoff: Queen's, May 19.; E. Ewlyn Davies: Westminster Congregational Church, May 17." New Age 43, No. 6 (June 7, 1928):70, (DR 118).

"Music: Season of Light Opera: Court.; Budapest Philharmonic Orchestra." New Age 43, No. 11 (July 12, 1928):129-130, (DR 119-120).

"Music: Covent Garden, June 21st.; Vladimir Rosing, Aeolian, June 8th.; 'Turandot,' Covent Garden.; Marchesi Recital, Grotrian, June 28th." New Age 43, No. 12 (July 19, 1928):140, (DR 121).

"Music: Paul Robeson (Drury Lane: July 5).; Turandot (Covent Garden: July 9)." New Age 43, No. 14 (August 2, 1928):165, (DR 122).

"Music: [On Newman's comparisons between the musical conditions in England in the 1860s and the 1920s; on jazz and Constant Lambert's article on this topic in "Life and Letters"]." New Age 43, No. 15 (August 9, 1928):177, (DR 123).

"Reviews: History of Music. By Cecil Gray. (Kegan Paul. 12s. 6d.)." New Age 43, No. 15 (August 9, 1928):179, (DR 124).

"Music: The Powers of the Air [on broadcast recitals]." New Age 43, No. 18 (August 30, 1928):214-215, (DR 125-126).

"Music: Mahler IV. Symphony (Wireless: August 5).; B.B.C. Modern Chamber Concerts.; Promenade: September 6.; Promenade: September 13." New Age 43, No. 22 (September 27, 1928):260-261, (DR 127).

"Letters to the Editor: Literary Censorship." New Age 43, No. 23 (October 4, 1928):275, (DR 128).

"Music: B.B.C. Modern Chamber Concert. Arts Theatre Club: October 15.; Concert of Tchecho-Slovak Music. Queen's: October 16." New Age 43, No. 26 (October 25, 1928):309, (DR 129).

"Music: Florence Austral. Queen's: October 20.; Eduard Stevermann. Grotrian: October 22." New Age 44, No. 1 (November 1, 1928):9, (DR 130).

- "Music: Katherine Heyman. Wigmore: October 25.; Medtner: Royal Philharmonic. Queen's: Nov. 1." New Age 44, No. 3 (November 15, 1928):30, (DR 131).
- "Music: Elizabeth Schumann. Queen's: November 3. Arts Theatre: Grotrian." New Age 44, No. 5 (November 29, 1928):57, (DR 132).
- "Music: Van Dieren. Wigmore: November 10.; L.S.O.: Queen's Hall, November 12.; Sir Thomas Beecham: Royal Albert Hall, November 11." New Age 44, No. 6 (December 6, 1928):68-69, (DR 133-134).
- "Letters to the Editor: Miss Heyman." New Age 44, No. 6 (December 6, 1928):71, (DR 135).
- "Music: Moor Double Keyboard Piano. Queen's: November 17.; Mrs. Gordon Woodhouse. Grotrian: November 20." New Age 44, No. 7 (December 13, 1928):80-81, (DR 136).
- "Music: [On Hugh Wakefield's book Gaillimaufry; Dinh Gilly. Grotrian." New Age 44, No. 12 (January 17, 1929):164-165, (DR 138).
- "Music: 'Carmen.' Teatro Reale dell'Opera. Rome, January 19." New Age 44, No. 14 (January 31, 1929):164-165, (DR 138).
- "Music: 'La Traviata.' Teatro Reale dell'Opera. Rome. January 26." New Age 44, No. 15 (February 7, 1929):178, (DR 139).
- "Music: 'Fra Gherardo.' Teatro Reale dell'Opera. Rome." New Age 44, No. 18 (February 28, 1929):214, (DR 140).
- "Music: [On the standard of organ-playing in Rome as compared to England]." New Age 44, No. 20 (March 14, 1929):237-238, (DR 141-142).
- "Letters to the Editor: Feminism." New Age 44, No. 21 (March 21, 1929):251, (DR 143).
- "Music: Rome. Academia di S. Cecilia. March 8.; Tristan. Teatro Reale dell'Opera. March 9. Lucia. March 15." New Age 44, No. 22 (March 28, 1929):260, (DR 144).
- "Music: Rome. Teatro dell'Opera." New Age 44, No. 25 (April 18, 1929):296-297, (DR 145).
- "Music: Royal Opera, Covent Garden: 'Der Rosenkavalier.' May 1." New Age 45, No. 3 (May 16, 1929):30, (DR 147).
- "Music: Royal Opera, Covent Garden: Second Cycle - 'Der Ring das Nibelungen.'; Das Rheingold. May 6.; Die Walkure. May 9." New Age 45, No. 5 (May 30, 1929):57, (DR 148).

- "Music: Siegfried. May 13.; Gotterdammerung. May 15.; Spirituals; Tristan and Isolde: Covent Garden: May 22." New Age 45, No. 6 (Juen 6, 1929):69-70, (DR 149-150).
- "Music: [On music appreciation in general; singers at Covent Garden; the artist and the critic; on singers]." New Age 45, No. 7 (June 13, 1929):81, (DR 151).
- "Music: Dolmetsch Clavichord and Harpsichord Recital: Grotrian. June 6.; Philharmonic Choir: Queen's. June 6.; Norma. Covent Garden, May 28 and June 7.; Eugene Goossens' Concert. Queen's. June 13.; Orchestral Concert: Beatrice and May Harrison. Queen's. June 14." New Age 45, No. 9 (June 27, 1929):104-105, (DR 152-153).
- "Music: [On singers and singing techniques]; D'Alvarez Song Recital. Queen's: June 25th.; Mark Raphael Song Recital. Wigmore: June 26.; 'Judith.' Covent Garden: June 27." New Age 45, No. 11 (July 11, 1929):129, (DR 154).
- "Music: Speech-Chorus from the Goetheanum.; 'Tannhauser' (Carl Rosa).; 'Rigoletto' (Royal Academy)." New Age 45, No. 13 (July 25, 1929):151-152, (DR 155-156).
- "Music: [On the 'All-English' Evening at the Proms on Thursday 29th; on the performance of Stanford's First Irish Rhapsody; on Constant Lambert's Music for Orchestra and the Capriol Suite of Warlock; on the English Singers; on Delius' Cello Concerto; and on the performance of this work]." New Age 45, No. 20 (September 12, 1929):238-239, (DR 157-158).
- "Music: [On Egon Petri's piano recital on the 8th]." New Age 45, No. 22 (September 26, 1929):261, (DR 159).
- "Music: [On the B.B.C.'s "Radio Times"]." New Age 45, No. 23 (October 3, 1929):273-274, (DR 160-161).
- "Music: [On Ernest Newman's articles in "The Sunday Times"; on the programmes for the B.B.C. Symphony Concerts and the Queen's Hall Orchestra Symphony Concerts]." New Age 45, No. 24 (October 10, 1929):285-286, (DR 162-163).
- "Music: Queen's Hall, Wednesday, October 2: Brahms; Thursday, October 3: All-British Programme." New Age 45, No. 25 (October 17, 1929):296-297, (DR 164).
- "Music: [On the broadcast concert featuring the 5th Symphony of Sibelius]; D'Alvarez. Aeolian, Oct. 9.; Egon Petri. Wigmore 11th; First concert of the Delius Festival. Queen's 12th.; Jeritza. Albert Hall, 13th." New Age 45, No. 26 (October 24, 1929):308-310, (DR 165-167).

- "Music: The Delius Festival.; Tetrzzini. Albert Hall. October 20.; Delius Festival." New Age 46, No. 1 (November 7, 1929):8-9, (DR 168-169).
- "Music: B.B.C. Symphony Concert.; Delius Festival." New Age 46, No. 2 (November 14, 1929):20-21, (DR 170-171).
- "Music: B.B.C. Chamber Concert.; Egon Petri. Wigmore, November 9." New Age 46, No. 3 (November 21, 1929):32-33, (DR 172-173).
- "Notes of the Week: [On Birth Control and the Legislation of Abortion]." New Age 46, No. 4 (November 28, 1929):37, (DR 174).
- "Music: Klari Lenart. Wigmore: November 15.; Halle Orchestra. Queen's: November 15.; Frieda and Hans Kindler. 5GB: November 17.; L.S.O. Rachmaninoff. November 18." New Age 46, No. 4 (November 28, 1929):44-45, (DR 175-176).
- "Music: [Copyright Bill]; Rachmaninoff. Albert Hall: Nov. 24.; Courtauld Concert. Nov. 20." New Age 46, No. 5 (December 5, 1929):56-57, (DR 177-178).
- "Letters to the Editor: Legalised Abortion." New Age 46, No. 5 (December 5, 1929):58-59, (DR 179).
- "Music: [Copyright Bill]; Salome. Cologne Opera House. November 29.; Berlin Philharmonic Orchestra. December 3. Queen's.; B.B.C. Contemporary Chamber Music. December 2. Arts Theatre.; Alexandra Palace. Organ Recital. December 7. (Mr. R. D. Cunningham.)." New Age 46, No. 8 (December 26, 1929):93-94, (DR 180-181).
- "Music: [Copyright Bill]." New Age 46, No. 9 (January 2, 1930):105, (DR 182).
- "Letters to the Editor: Ecce Herum the Musical Copyright Bill." New Age 46, No. 11 (January 16, 1930):131, (DR 183).
- "Music: Bartok Recital. Arts Theatre Club: January 7. B.B.C.; Halle Concert. Queen's: January 10.; The Musical Copyright Bill." New Age 46, No. 12 (January 23, 1930):137, (DR 184).
- "Music: Schnabel. Queen's.; Thibaud. Palladium." New Age 46, No. 13 (January 30, 1930):151, (DR 185).
- "Letters to the Editor: Musical Copyright Bill." New Age 46, No. 13 (January 30, 1930):154, (DR 186).
- "Music: Halle Orchestra: Queen's. January 24.; Private Organ Rectial: St. Lawrence Jewry, January 25." New Age 46, No.

14 (February 6, 1930):164, (DR 187).

"Music: 'Das Lied von der Erde' (Courtauld Concert: Queen's, 29th)." New Age 46, No. 15 (February 13, 1930):176, (DR 188).

"Music: B.B.C. Friday, 31st. Queen's.; Birmingham City Orchestra, via B.B.C. Feb. 13.; Kirkby Lunn." New Age 46, No. 17 (February 22, 1930):201-202, (DR 189-190).

"Music: British Music Society. 4c, Langford Place, St. John's Wood: February 18.; Rudolf Serkin. Aeolian: February 21.; B.B.C. Queen's: February 21.; Gerhardt. 2L.O.: February 24." New Age 46, No. 18 (March 6, 1930):209, (DR 191).

"Music: Busoni and Mr. Philip Levi: March 7.; Newman on Oriental Music." New Age 46, No. 20 (March 20, 1930):237, (DR 192).

"Letters to the Editor: Gerhardt." New Age 46, No. 21 (March 27, 1930):251, (DR 193).

"Music: Courtauld Concert: Queen's, March 18." New Age 46, No. 22 (April 3, 1930):261, (DR 194).

"Music: [On Sorabji's recent visit to Glasgow where he performed his Fourth Piano Sonata]; Philharmonic: April 3.; B.B.C. Concert: April 4." New Age 46, No. 24 (April 17, 1930):284, (DR 195).

"Music: Mahler Eighth Symphony: Queen's Hall, April 15." New Age 47, No. 1 (May 1, 1930):7, (DR 196).

"Music: Vienna Philharmonic Orchestra: April 27." New Age 47, No. 3 (May 15, 1930):33-34, (DR 197-198).

"Music: Dr. Mengelberg and the Concertgebouw Orchestra." New Age 47, No. 5 (May 29, 1930):56, (DR 199).

"Music: The Philharmonic Symphony Orchestra of New York.; Cologne Orchestra: Queen's 6th." New Age 47, No. 8 (June 19, 1930):92-93, (DR 200).

"Music: Pélleas et Mélisande; 'The Expert' Gramophone." New Age 47, No. 11 (July 10, 1930):130-131, (DR 201).

"Music: Covent Garden: 'L'Amore dei tre Re'." New Age 47, No. 13 (July 24, 1930):151-152, (DR 202-203).

"Music: [On the poet and critic C. M. Grieve's article on Scottish music; on the French artist and engraver Lucien Mainssieux whose critical opinions in the periodical 'Vient de Paraitre' Sorabji expounds; on nationalism in music; on the music of Erik Chisholm]." New Age 47, No. 20

- (September 11, 1930):236, (DR 204).
- "Music: The Promenades." New Age 47, No. 23 (October 2, 1930):274, (DR 205).
- "Music: The Promenades and Other Matters. Promenade Concerts. Mahler IV. Symphony.; The Goossens and Ireland Concertos. October 3." New Age 47, No. 25 (October 16, 1930):297, (DR 206).
- "Music: [On the abundance of complimentary tickets and the lack of good performances in London]; L.S.O. Queen's. October 27." New Age 48, No. 1 (November 6, 1930):8-9, (DR 207-208).
- "Music: British Women's Symphony Orchestra.; Wireless. Hindemith Works." New Age 48, No. 3 (November 20, 1930):32, (DR 209).
- "Music: Petri: Wigmore, November 16.; Galli Curci: Albert Hall, November 17." New Age 48, No. 4 (November 27, 1930):45, (DR 210).
- "Music: [Obituary on Philip Heseltine/Peter Warlock]." New Age 48, No. 11 (January 15, 1931):128-129, (DR 211).
- "Music: [On foreign musicians in England]." New Age 48, No. 13 (January 29, 1931):153, (DR 212).
- "Music: Alexandra Triani. Grotrian: January 14.; Royal Philharmonic. Queen's, January 15.; Conchita Supervia: Albert Hall, January 18." New Age 48, No. 14 (February 5, 1931):162, (DR 214).
- "Music: Halle Concert: Sibelius Vth Symphony. Jan. 23.; Clifford Curzon: Wigmore. Feb 5." New Age 48, No. 16 (February 19, 1931):188, (DR 215).
- "Music: [On Sorabji's visit to Rome and his visit to the opera house where he heard 'Der Rosenkavalier']." New Age 48, No. 25 (April 23, 1931):294, (DR 216).
- "Music: Courtauld Concerts: April 15 and 17. Mahler Second Symphony." New Age 48, No. 26 (April 30, 1931):307, (DR 217).
- "Music: Opera: 'Rosenkavalier'; Wireless. [B.B.C. Concert]." New Age 49, No. 4 (May 28, 1931):41, (DR 218).
- "Music: Wireless and Opera.; Fledermaus. Covent Garden." New Age 49, No. 6 (June 11, 1931):67-68, (DR 219-220).
- "Music: Turandot." New Age 49, No. 7 (June 18, 1931):79-80, (DR

221-222).

"Music: [On a broadcast programme featuring the piano concert of Ireland and the fifth symphony of Sibelius]; The Opera; 'Sadko'." New Age 49, No. 9 (July 2, 1931):104, (DR 223).

"Music: [On Newman's remarks on the deficiencies of present-day Italian singers; on a wireless broadcast of a piano recital by Miklos Schwalb; Emmi Leisner.; Wireless." New Age 49, No. 11 (July 16, 1931):128-129, (DR 224).

"Music: Promenade concert, September 15." New Age 49, No. 21 (September 24, 1931):245, (DR 225).

"Letters to the Editor: Music: A Correction." New Age 49, No. 22 (October 1, 1931):262, (DR 226).

"Music: The Promenades." New Age 49, No. 23 (October 8, 1931):272-273, (DR 227-228).

"Music: Paderwski: October 6.; Joan Cross, October 7.; Myra Hess, October 10." New Age 49, No. 25 (October 22, 1931):296-297, (DR 229-230).

"Music: Egon Petri." New Age 50, No. 1 (November 5, 1931):7, (DR 231).

"Music: [On the broadcast recital featuring Maggie Teytel]; Helen Milva.; Schoenberg: Friday November 13." New Age 50, No. 4 (November 26, 1931):40-41, (DR 232).

"Music: [On the production of William Walton's Belshazzar's Feast]; Royal Choral Society: Nov. 28." New Age 50, No. 6 (December 10, 1931):66-67, (DR 233-234).

"Music: [On Newman's philosophy on music criticism]; Wireless. B.B.C." New Age 50, No. 8 (December 24, 1931):92, (DR 235).

"Music: [On the London Press and the pro-British musician campaign]; Wireless. B.B.C. Contemporary Concerts." New Age 50, No. 10 (January 7, 1932), (DR 236).

"Music: [Regarding an article in the "Musical Times" on the B.B.C. and the promotion of dance music by the B.B.C.]." New Age 50, No. 1 (January 14, 1932):130, (DR 237).

"Music: [Regarding the article in the "Radio Times" on Busoni]; Wireless. B.B.C.." New Age 50, No. 13 (January 28, 1932):153-154, (DR 238-239).

"Music: Bruckner: St. Alban's, Holborn, Jan. 21st.; Wireless." New Age 50, No. 14 (February 4, 1932):164-165, (DR

240-241).

"Music: Cecil Gray on Sibelius." New Age 50, No. 16 (February 18, 1932):187-188, (DR 242-243).

"Music: [On Emmy Hein's lieder singing] B.B.C. Symphony Concerts." New Age 50, No. 18 (March 3, 1932):214, (DR 224).

"Music: [On the last Royal Philharmonic Society concert of the season and the works of Maurice Ravel]; B.B.C. Concerts. Sunday, February 28." New Age 50, No. 20 (March 17, 1932):236-237, (DR 245).

"Music: [On the singer Florence Easton]; Rachmaninoff; Philharmonic Society." New Age 50, No. 21 (March 24, 1932):250, (DR 246).

"Music: [On the lack of interesting concerts during the present season; on the B.B.C. programmes compared to broadcasting programmes in America; on the recital of singer Maria Basilideo; on the upcoming opera season at Covent Garden]." New Age 50, No. 24 (April 14, 1932):284, (DR 247).

"Music: B.B.C., The B Minor Mass." New Age 50, No. 25 (April 21, 1932):297, (DR 248).

"Music: The City String Players. Conway Hall, April 14th.; D'Alvarez. Palladium, April 17th." New Age 50, No. 26 (April 28, 1932):309, (DR 249).

"Letters to the Editor: 'The Miracle'." New Age 50, No. 26 (April 28, 1932):311, (DR 250).

"Music: 'The Mass of Life.'; Tristan (Broadcast)." New Age 51, No. 4 (May 26, 1932):45-46, (DR 251-252).

"Music: [On contemporary singing compared to the celebrity singers on an out-of-print gramophone recording]." New Age 51, No. 8 (June 23, 1932):92-93, (DR 253).

"Music: Dr. Schwietzer." New Age 51, No. 9 (June 30, 1932):105, (DR 254).

"Music: Notes on the coming season." New Age 52, No. 3 (November 17, 1932):33, (DR 256).

"Music: [On Sorabji's thirst for good music while in India]." New Age 52, No. 8 (December 22, 1932):92, (DR 257).

"Music: Reflections upon Indian music." New Age 52, No. 19 (March 9, 1933):223-224).

- "Music: Mr. Murrill on Stravinsky.; Maggie Teyte. B.B.C. Recital. February 26." New Age 52, No. 20 (March 16, 1933):238-239, (DR 260).
- "Music: Laelia Finneberg. Wigmore, March 29." New Age 52, No. 24 (April 13, 1933):288-289, (DR 261).
- "Music: [On radio broadcast programmes featuring Parcifal ; on the music of Florent Schmitt]." New Age 52, No. 26 (April 27, 1933):3310, (DR 262).
- "Music: Wireless.; B.B.C., Sunday, April 23, Mahler IV. Symphony.; Mollie Bryne: Wigmore Hall, April 24.; Rachmaninoff: Queen's, April 28." New Age 53, No. 2 (May 11, 1933):19-20, (DR 263-264).
- "Music: [On the editorial corrections in the Oxford edition of the works of Chopin; Wireless. Florent Schmitt's Saxophone concerto (May 13).; Covent Garden. 'Das Rheingold' - 'Die Walkurie'." New Age 53, No. 5 (June 1, 1933):53, (DR 265).
- "The Music Library [book review on Gerald Abraham's This Modern Stuff]." New Age 53, No. 9 (June 29, 1933):102, (DR 266).
- "Music: Tilly Connelly and John Tobin. Aeolian, February 2.; L.P.O., Queen's., February 4.; B.B.C. Symphony Concert, February 8." New Age 54, No. 17 (February 22, 1934):200-201, (DR 267-268).
- "Music: [On the B.B.C. Contemporary Music concert; on Britten's choral variations; on the new piano sonata of Cyril Scott; on some new H. M. V. records; on some records released by Columbia]." New Age 54, No. 20 (March 15, 1934):234, (DR 269).
- "Music: [On the triumph of age--two examples of which are Dame Ethel Smyth and Tetrizzini; on the 75th birthday celebrations of Dame Ethel Smyth; on Tetrizzini's recital]." New Age 54, No. 23 (April 5, 1934):272-273, (DR 270). "Music: G. Thalben Ball. Organ Recital. R. A. Hall. March 25; The City String Players. (Conway Hall, March 22)." New Age 54, No. 25 (April 19, 1934):298, (DR 271).
- "Music: [Record reviews of the latest releases from H. M. V, Parlophone and Decca]." New Age 54, No. 26 (April 26, 1934):308-309, (DR 272-273).
- "Music: [On Szymanovsky's Symphonie concertante]; Maggie Teyte Broadcast Recital, April 19.; Sadler Wells. 'Barber of Seville' April 17." New Age 55, No. 2 (May 10, 1934):21, (DR 274).
- "Music: [Record reviews on new releases in May '34]." New Age

55, No. 4 (May 24, 1934):46, (DR 275).

"Music: [Record reviews on some Parlophone records]." New Age 55, No. 5 (May 31, 1934):59, (DR 276).

"Music: [On a wireless and aerial recently submitted to Sorabji for testing by Messrs. The Central Equipment Co., Ltd.; on Sachverall Sitwell's new book on Liszt]." New Age 55, No. 6 (June 7, 1934):67, (DR 277).

"Music: The Finnish National Orchestra." New Age 55, No. 8 (June 21, 1934):94, (DR 278).

"Music: Record Reviews." New Age 55, No. 11 (July 12, 1934):130, (DR 279).

"Music: [On records submitted to Sorabji by Messrs. The Gramophone Company Ltd. (H. M. V.)]." New Age 55, No. 12 (July 19, 1934):141-142, (DR 280-281).

"Music: Gramophone Records." New Age 55, No. 13 (July 26, 1934):153, (DR 282).