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Example 4(a)

1	2	3	4	5	6	7	8	9
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B	F#	G#	A	A#	D#	F	C#	D
C	G	A	A#	B	E	F#	D	D#
C#	G#	A#	B	C	F	G	D#	E
F#	C#	D#	E	F	A#	C	G#	A
C#	D#	F	F#	G	C	D	A#	B
E	B	C#	D	D#	G#	A#	F#	G
F	C	D	D#	E	A	B	G	C#

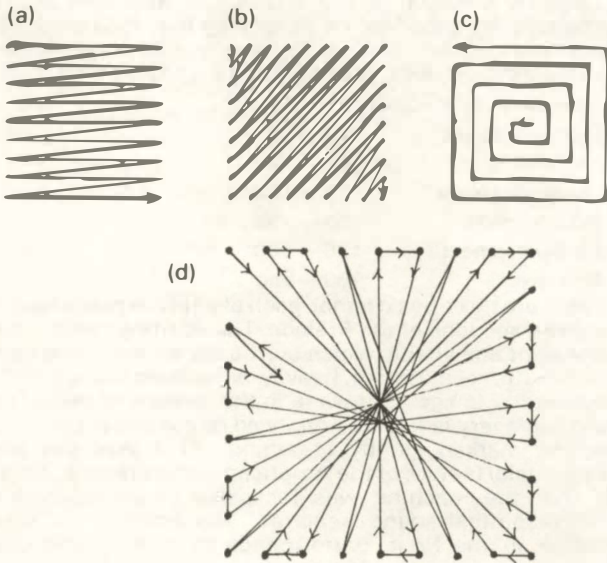
(b)

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B	D#	F#	F	G#	C#	A	D	A#
C	E	G	F#	A	D	A#	D#	B
C#	F	G#	G	A#	D#	B	E	C
F#	A#	C#	C	D#	G#	E	A	F
G#	C	D#	D	F	A#	F#	B	G
E	G#	B	A#	C#	F#	D	G	D#
F	A	C	B	D	C	D#	C#	E

(c)

D	F#	A	C#	B	E	C	F	C#
C#	E	D#	F#	B	G	C	G#	A
F#	F	G#	C#	A	D	A#	B	D#
F#	A	D	A#	D#	B	C	E	G
A#	D#	B	E	C	C#	F	G#	G
G#	E	A	F	F#	A#	C#	C	D#
F#	B	G	C#	C	D#	D	F	A#
C	D#	E	G#	B	A#	C#	F#	D
E	F	A	C	B	D	G	D#	C#

Example 5



TIPPETT'S FOURTH SYMPHONY

ROBERT HALLEY

For Sir Michael Tippett the recent past has been extremely productive. 1977 saw the premiere of his latest opera *The Ice Break* and his Fourth String Quartet is scheduled for the 1979 Bath Festival with the Lindsay String Quartet. As part of this year's Proms, the British premiere of his Fourth Symphony was given on September 4. Commissioned by the Chicago Symphony Orchestra for the celebrations of their 80th anniversary, the Symphony was premiered in Chicago on October 6 last year under Solti and was hailed by the press as a triumphant success.

The Fourth Symphony marks an important point in Tippett's output, being a synthesis of old and new. In terms of structure it incorporates procedures from the period prior to *King Priam* (1961) yet reconciles them with later features, in particular the mosaic-like structure typical of the Second Piano Sonata.

The Symphony is in one continuous movement (shades of Sibelius's Seventh?) and lasts about 35 minutes. It is scored for large orchestra with a particularly expanded brass section and a colourful battery of percussion including wind machine. Tippett treats the sections of the orchestra as choirs or layers of sound which stimulate and react against each other rather than form a fused unity of sound.

For Tippett, the inevitable outcome of the procedures employed in the Second Piano Sonata involved a thorough reappraisal and working-out of the problem of structure and the character and potential of musical material: both issues directly resulting from the change of stylistic direction in the Sonata. Indeed the problem of structure is one which has exercised him considerably in the non-dramatic works since *King Priam*.

In earlier works, the first two symphonies, for example, he remained faithful to the classical four-movement plan, rooting the harmonic language very firmly in the power of the major triad. The purely dramatic requirements of *King Priam*, however, necessitated an altogether harsher harmonic language to express convincingly man's plight in a world of violence and conflict. The opera therefore engendered a style wherein the dramatic content, in musical terms, resulted in juxtaposed blocks of conflicting and contrasting material in a mosaic-like structure. The music moved forward by the statement of contrasts and varied repetitions rather than the dynamism created by a more linear technique: to this extent, the style is non-developmental and, in traditional terms at least, anti-symphonic. To continue to deploy this new abrasive style raised the troublesome problem of structure: namely, how to reconcile the mosaic-like, anti-developmental structure with the requirements of symphonic form.

The Third Symphony (1972) abandoned the traditional four-movement plan and adopted a two-part scheme which, while remaining sectional, nevertheless expanded the blocks to more satisfying proportions than the earlier works. The rationale behind this structure, which can only loosely be termed 'symphonic', involved the fivefold presentation and progressive extension of an 'Arrest-Movement' polarity followed by a 'Discontinuity-Continuity' polarity. Part 2, on the other hand, consisted of a 'play of five contrasted musics', a vocal setting of four contrasting 'songs of innocence and experience', the quotation and distortion of the Finale from Beethoven's Ninth and

transformed Blues. Having introduced specifically dramatic material in the vocal setting and employed such a novel plan anyway, Tippett neatly avoided for the moment the crucial issue of reconciling his new style with symphonic structure.

One solution to the problem emerged in the Third Piano Sonata (1973). The work is cast in three movements: a sonata-allegro ('a statement of contrasted materials' combining violently linear material with the vertical static structures of his recent style), a set of four variations on a theme (17 elaborate chords) and finally an ABA-shaped toccata. The adoption of a traditional sonata plan and the incorporation of inherently more satisfying and intensely lyrical passages (particularly in the slow movement) reflected a willingness to return to traditional formal procedures and suggested a realisation that contrasting blocks of material are not, on their own, sufficient to sustain a convincing and imaginative large-scale structure.

This then is the position at which Tippett had arrived before the Fourth Symphony and, as before the Third Piano Sonata, the issue of structure and style remained to be resolved. For Tippett a fundamental element of the symphony is 'the dramatic'; indeed he has said that he envisages the symphony as occupying a middleground between purely instrumental works ('abstract sound pieces') and the drama of stage works. It is the idea behind the Symphony which at once suggests a possible structure and also provides the potential for 'the dramatic': that idea is Growth.

At a symposium on the evening before the first performance at Winnetka's Music Centre of the North Shore, Tippett apparently spoke about the genesis of the work. He recalled seeing in the 1920s a speeded-up film of the process of mitosis (cell division) in a foetal rabbit. In the stages before division little appears to be happening, then the division occurs, quickly, and at that point the whole cell structure appears to undergo a colossal upheaval and shudder like a jelly before being transformed into two separate cells: a vivid and vital process, the memory of which he translated into musical terms at the beginning of the Symphony. Although parallels have been drawn with Strauss's *Ein Heldenleben* — indeed the composer calls the work a 'birth-to-death piece' — it is not programmatic or autobiographical in the sense of the 19th-century tone poem; rather, the germinal idea of foetal growth is

expanded to encompass the notion of man's passage through life from his first breath at birth, via a psychological crisis, to death. However, this idea remains essentially at a protogenic stage and offers us more an insight into Tippett the composer than the 'meaning' of the Fourth Symphony; in the process of composing he envisages the music in verbal terms in the early stages and it is therefore to be expected that these verbal sketches should be articulated at some point in terms of an idea such as the development through life of the human psyche. Pursuing this idea a little further, it is worth noting that it is very much related to the earlier works in that it reflects Tippett's constant concern, albeit this time at a more abstract level, with the problems of man's being in the world. In Heidegger's terms man is 'thrown' into the world and forced either to come to terms with it or suffer alienation. Tippett suggests this crisis of 'coming to terms' at the climax of the Symphony before the Scherzo; thus a protogenic plan reveals birth — growth — psychological breakdown — integration — full participation in the dance (Scherzo) of life — death.

Tippett's solution of the problem of structure in the Symphony is ingenious: he integrates the traditional four movements of the classical symphony with three related development sections, thus creating a unifying arch form.

1st movement (Prelude)	0 — 52
1st development	52 — 68
2nd movement	68 — 78
2nd development	78 — 100
3rd movement	100 — 136
3rd development	136 — 160
4th movement	160 — end

There are three basic tempi, each of which is presented in the three sections of the Prelude. The opening reveals the excitement and vitality which surrounds an emerging new life with strong, pulsating, heavily-articulated brass chords recalling the image of new life in the division of cells. The growth imagery is further enhanced by the use of the wind machine marked 'gently breathing'. This was the one controversial feature of the American performances: it was felt that the machine was incapable of providing the mystico-spiritual sound required. Accordingly, it was replaced in the Prom performance by two synthesised

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The dynamism of Tempo 2 contrasts with the rather halting opening, its strident, soaring brass figures marked 'power'. After a climactic and dense brass chord the strings emerge with a vigorous, uneven perpetuum mobile which dovetails neatly into the third section, introducing the third thematic idea, a marvellously supple melody shared between woodwind and percussion, marked 'lyric grace'.

After this exposition of the basic materials and tempi, the first movement proper emerges, reordering, redefining and transforming the earlier material. The opening, a short motivic transformation of Tempo 1 (later transposed and repeated) is followed by a brief exploration of the implications of the string accompaniment of Tempo 3. Subsequently a more weighty section develops the brass/string contrasts of Tempo 2, and finally a transformation of the 'lyric grace' theme from Tempo 3.

The first development asserts its derivation from Tempo 1 (a literal repetition of Fig. 21 transposed up by a semitone) and thereafter follows its own discursive path recalling briefly motives and figures from earlier material.

The slow movement, dominated by two simple themes on oboe and cor anglais, creates the world of 'magic, dream, nostalgia and tears' suggested in the sketches. Marked 'expressive, sad', the melody is accompanied by a wonderfully clear and transparent texture creating the most beautiful and intense moments of the work.

Tippett describes the climax of the second development as 'the knot of Life'. Based on the violent events of Tempo 2, the musical disintegration parallels the nervous breakdown of a man at odds with the world. Reintegration is symbolised in the third movement by a lively scherzo, the dance of Life, which leads into a highly integrated form: a fugue for strings based on a three-part fantasia by Orlando Gibbons.

The last of the three discursive passages begins with an exact repetition of the first development transposed up by a minor third for increased tension; thereafter the main ideas of the Symphony are reworked and reintegrated, forming, as it were, a summary of events experienced on the road from 'birth to death'.

The final movement repeats the Prelude material, presenting it as the end of life rather than the beginning by means of progressively longer series of sober chords which interrupt the smooth flow of the music. The music finally recedes away to nothing with only the sound of 'gentle breathing' remaining.

Throughout the Symphony, but particularly in the discursive episodes perhaps, the large orchestra is handled with masterly confidence. Particularly memorable is the virtuoso role assigned to the brass in general and the horn sextet in particular, and the consistently subtle and effective employment of the colourful array of percussion.

The integration of symphonic structure with the stylistic traits of his more recent style is convincingly accomplished by the combination of the classical four-movement plan with the three development passages. Technical procedures such as the familiar Tippett technique of repeating (varied?) large sections at higher transpositions to maintain tension, and the additive procedures of works like the Second Piano Sonata, are combined in the Fourth Symphony to produce the necessary 'dramatic' quality.

Certainly a success for Tippett. It will be interesting to see what happens in the new String Quartet.

The following is a list of the works of Tippett, arranged in chronological order of composition. The list is based on the information provided in the book 'Michael Tippett: A Biography' by David Matthews. The list is as follows:

1. *First Symphony* (1938-40)

2. *Second Symphony* (1940-42)

3. *Third Symphony* (1942-44)

4. *Fourth Symphony* (1944-46)

5. *Piano Sonata No. 1* (1940)

6. *Piano Sonata No. 2* (1942)

7. *Piano Sonata No. 3* (1944)

8. *Piano Sonata No. 4* (1946)

9. *Violin Concerto* (1948)

10. *Cello Concerto* (1948)

11. *Double Bass Concerto* (1948)

12. *String Quartet* (1948)

13. *String Quartet* (1950)

14. *String Quartet* (1952)

15. *String Quartet* (1954)

16. *String Quartet* (1956)

17. *String Quartet* (1958)

18. *String Quartet* (1960)

19. *String Quartet* (1962)

20. *String Quartet* (1964)

21. *String Quartet* (1966)

22. *String Quartet* (1968)

23. *String Quartet* (1970)

24. *String Quartet* (1972)

25. *String Quartet* (1974)

26. *String Quartet* (1976)

27. *String Quartet* (1978)

28. *String Quartet* (1980)

29. *String Quartet* (1982)

30. *String Quartet* (1984)

31. *String Quartet* (1986)

32. *String Quartet* (1988)

33. *String Quartet* (1990)

34. *String Quartet* (1992)

35. *String Quartet* (1994)

36. *String Quartet* (1996)

37. *String Quartet* (1998)

38. *String Quartet* (2000)

39. *String Quartet* (2002)

40. *String Quartet* (2004)

41. *String Quartet* (2006)

42. *String Quartet* (2008)

43. *String Quartet* (2010)

44. *String Quartet* (2012)

45. *String Quartet* (2014)

46. *String Quartet* (2016)

47. *String Quartet* (2018)

48. *String Quartet* (2020)

49. *String Quartet* (2022)

50. *String Quartet* (2024)