Anthony Burgess

Anthony Burgess:
Music in Literature and Literature in Music

Edited by

Marc Jeannin

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Edited by Marc Jeannin

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To Ben Forkner, whom I thank for his trust and generosity

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PREFACE

MARC JEANNIN

As a recurring tune some words have kept going through my mind while editing this collection of articles. They are the ones opening the foreword of Anthony Burgess's *This Man and Music*: "Some day, I hope, there will be a really substantial book about the relationship between the art of words and the art of sound . . ." He was certainly no novice at writing about this relationship, as the artistic output of his life illustrates so well. It was natural for him to think that from literature to music or from music to literature was but a short step, music being a major source of inspiration in his literary work. His intellectual contribution to the topic through his writing and musical compositions – as well as his remarkable *Eliot Memorial Lectures* on the relationship between these two arts, which he called, echoing Milton, a "blest pair of sirens" – is undeniable. His quest for the 'perfect structure' in the creative act lead him to take innovative paths which others would not even dare to follow, continually exploring the musicality of language and the literariness of music, or contemplating literature from a musical perspective and music from a literary one.

Indeed the search for the ideal structure in the process of artistic creation in these domains generally leads from the point of view of form and content to a labyrinth of structural combinations in which the organization of musical and linguistic systems can be comparatively explored. The idea that music and language share numerous similarities despite being, practically and theoretically, separate entities is not new and the study of their association or connection has proved to be a recurrent theme in various disciplines. Indeed much has already been written about it, from the passionate debates on the genesis of language and music and their reciprocal influences to more recent theories suggesting that musical competence is derived from the linguistic one inherent to human beings. Because of the complexity and inexhaustible richness of the subject, many fields related to it need studying more extensively, and especially those in which the specific use of language that is literature is brought together with music.

Music and literature – both human systems of artistic expression responding to conventional codes within their own frame of reference – are commonly and traditionally brought together in many cultures through vocal music. Beyond that association they can echo each other, for instance when literature explicitly or implicitly refers to music or when music is directly or indirectly inspired by literature, generating a myriad of interrelationships. If it is true that the intentions of literature are at least as difficult to grasp as those of music, focusing on their interrelationships seems all the more intangible. However, it turns out that deciphering those interrelationships in specific musical and literary works throws light on many aspects of structure, aesthetics, meaning, mental representation, symbolism and affective content, to name but a few.

This book, taking an interdisciplinary approach, proposes a new insight into the various motivations and aims which lie behind different attempts to investigate or use the relationship between literature and music through the prism of Anthony Burgess's works and those of his spiritual fathers, be they writers or composers. Exploring this relationship not only helps us to appreciate the complex mechanisms of certain artistic creations, but also demonstrates the parallels between these two major modes of artistic expression as well as showing the limits of trying to superimpose them. A selected panel of brilliant international scholars tackles the challenge of examining this relationship by providing original explanatory comments on the musicality of literature and the literary aspects of music while bringing fresh interpretations of Anthony Burgess's cultural legacy and influences. The book includes many pertinent references to a variety of artists ranging from musicians such as Mozart, Beethoven and Debussy to authors such as Joyce, Eliot and Huxley. Finally, it offers, through a wide spectrum of analyses, enrichment to scholars, students and general readers of the works of Burgess and of others in which literary and musical domains meet.

As a repeat mark in a musical score would send us back to a specific passage to reflect the cycles of time, I would like to echo my prelude by evoking again Anthony Burgess's wish for "a really substantial book about the relationship between the art of words and the art of sound . . ." May this present volume humbly contribute to granting this wish while paying homage to this highly versatile man.

INTRODUCTION

JOHN CASSINI

This collection of papers of the international symposium *Anthony Burgess: Music in Literature and Literature in Music* is the realization of the promise made at the creation of the "Anthony Burgess Centre"[1] at the University of Angers in the year 1998, namely that the Centre would devote itself to furthering research not only on Anthony Burgess, the prolific writer, but also on the complete creative genius he was. This meant promoting the other half of his creative expression, the half, less well-known perhaps, but certainly of importance to his literary inspiration and production, the composer of serious music.

When the collection of his personal library arrived in cartons from the Principality of Monaco and cataloguing began, the extent of Burgess's commitment to music became evident to all of us. Ben Forkner, Professor of Literature here at the University, personal friend of Burgess, and founding director of the Anthony Burgess Centre encouraged us to find ways to make this facet of the gifted writer-linguist-composer better known as a necessary complement to our research on the writer. We promised ourselves two things at the time, that first we would organize an international conference on the musical component of Burgess's literary work as soon as was practicable and secondly that we would seek to include with every conference organized by the Centre a live program of a selection of Burgess's music.

We have sponsored three international conferences to date, this one being the third, and with each have offered a performance of one or more musical works by Burgess (a practice we intend to continue). We have fulfilled that initial promise: as the diversity and quality of the articles in this collection demonstrate, we have greatly advanced research on the complementary influences of music and literature in the work of Anthony Burgess and furthered the discussion on the wider topic of music in literature and literature in music.

[1] See http://bu.univ-angers.fr/EXTRANET/AnthonyBURGESS for further information about the Anthony Burgess Centre.

The contributions have been grouped into three chapters. The first sets out certain parameters in the overall consideration of music in the writings of Burgess. The second section concerns analyses of Burgess's attempts to write literature in musical form, and offers evaluations of his efforts in *Napoleon Symphony* and "K. 550 (1788)" from both musicological and literary standpoints. The third section opens the discussion to connections between music and the development of themes in Burgess's work and to parallels in Burgess's use of music and that of two other twentieth-century writers.

Paul Phillips, our invited speaker for the symposium, long-time Burgess Centre collaborator, pioneer in the performance of Burgess works, and author of the soon-to-be-published, definitive work on Burgess's music, *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess* opened the symposium and as such, opens the collection by detailing ten reasons why knowledge of Burgess's music and knowledge of music in general are essential to a fuller understanding of his writing, thus establishing a broad base for the scholarly research presented here.

Jonathan Mann investigates a unique parallel between Anthony Burgess and the seventeenth-century German astronomer, Johannes Kepler, regarding Kepler's term "music of the spheres" (later used by Burgess) to probe the interconnectedness of "music, creativity and fecundity" (as Mann links the three) in the literary output of Burgess.

Although Burgess could enliven parties by playing popular music at the piano and was also accomplished at jazz improvisation, his choice as a composer was for serious music and music for serious purposes. The origins of Burgess's predilection for serious music and high culture and for his refusal to write in the pop music genre are explored by Rob Spence as he presents Burgess as a product of his era – a time when the idea of pop culture was first being defined and denigrated as a legitimate cultural expression by writers of the late 1950s like Richard Hoggart.

A study of *A Clockwork Orange* as a "linguistic symphony" closes the first section wherein Sandrine Sorlin chooses to analyze the very structure of Burgess's celebrated/notorious novel and its language *Nadsat* to illustrate respectively their symphonic and musically resonant qualities. Sorlin demonstrates how these musical elements give direction to the work and amplify its themes and tone.

Burgess first began his artistic career as a composer but abandoned the idea because of "insufficient talent" and chose writing as "a more articulate craft," as he says in his autobiography. Yet for a writer of his stature and self-assuredness to admit, late in his career, "the standards I set myself owe more to the great composers than to the great writers" says

much to explain the challenge he set himself twice in his career to transform major musical works into literature. These two attempts, the novel *Napoleon Symphony*, conforming to Beethoven's *Eroica* Symphony, and the short story, "K. 550 (1788)," a transformation of Mozart's Symphony No. 40 and the center piece of Burgess's testament to Mozart entitled, *Mozart and the Wolf Gang*, form the subjects of investigation in part two.

Alan Shockley takes up a close musico-literary analysis of both works, while Nathalie Otto-Witwicky operates in a similar fashion regarding the short story alone. Teodora Wiesenmayer concentrates on Burgess's experiment with *Napoleon Symphony* whereby he used complex musical techniques to heighten the artistic expression and philosophical level of his novel. While none of the three claims success for Burgess in his rather quixotic attempts (nor does Burgess for that matter), the analyses do demonstrate the depth of the struggle Burgess engaged in as he threw the full measure of his vast linguistic and musical knowledge into the effort.

The contributors, Anthony Levings, Daniel Geldenhuys, and Jean-Philippe Heberlé focus their critical energies on the specific work, *Mozart and the Wolf Gang* (also published as *On Mozart: A Paean for Wolfgang*), that Burgess wrote in 1991, the bicentennial year of the composer's death. Levings analyzes the work as a post-modernist search for ultimate meaning about music and about society's celebration of great artists, debates in which Burgess continually refuses to tip his own hand. Daniel Geldenhuys presents the structure of the work as tightly linked to the structure of a Mozart *opera buffa* as he discusses Burgess's effort at the "symphonization of fiction." Jean-Philippe Heberlé analyzes this work as a network of "intertextual and metatextual relationships" seeking to examine the various ways music and literature combine and complement one another.

Heberlé's article leads readers logically into the third part, where the use of music in literature (and literature in music) is widened to include other authors and other themes in Burgess's writing. Timothée Picard gives a convincing study of similarities in the uses of music in the writings of three very different twentieth-century authors, the Cuban, Alejo Carpentier, the Czech, Milan Kundera and Anthony Burgess. His study supports the notion of Michel Butor that the interpenetration of music and literature is an increasingly common phenomenon in attempts of contemporary writers to present their vision of human reality.

Marcin Stawiarski starts from Burgess's characterization of one aspect of his use of music as a "sexo-musical ménage" to demonstrate the relationship of music to sexuality and eroticism in Burgess's writings. He

ranges over eight of Burgess's novels demonstrating his deft association of musical images and sexuality both to dissimulate and to render more explicit the inherent eroticism of a passage.

Our final contributor, Christine Lee Gengaro, has already written on the intersection of music and literature in the book *Anthony Burgess and Modernity*. For our symposium, Gengaro analyzes Burgess's musical mindset through his depiction of two fictional composers, Richard Ennis in *A Vision of Battlements* and Robert Loo in *Beds in the East*, characters in works that preceded the beginning of Burgess's prolific year of novelistic output, 1960, the fateful year in which he was diagnosed with an inoperable cerebral tumor. She proposes that, while these characters may reveal the subconscious mind of Anthony Burgess, the composer-author at work, they certainly give insights into his creative process as a writer at that early stage and show the important place music occupies in it.

It is the hope of the members of the Anthony Burgess Centre that the work of our symposium as presented in this volume will encourage more reflection and research into the topic as related specifically to the writings of Anthony Burgess as well as providing methodological and thematic insights for future scholars into the complex relationship that links and yet separates these two fields of artistic and cultural expression. Further analyses into the theme are to be found in the first two volumes of the Centre's series devoted to Burgess's work, *Portraits of the Artist in A Clockwork Orange* and *Anthony Burgess, Autobiographer*. In closing, I would also like to thank Ben Forkner for his leadership, his guidance, his literary acumen and his scholarship as he leaves the University of Angers and the Anthony Burgess Centre for what we anticipate to be verdant pastures. It is hoped he will continue to honor the Centre with his spot-on analyses and wise counsel as an emeritus collaborator.

PART ONE:

THE PRESENCE AND IMPLICATIONS OF MUSIC IN THE WRITING OF ANTHONY BURGESS

THAT MAN AND MUSIC: TEN REASONS WHY ANTHONY BURGESS'S MUSIC MATTERS

PAUL SCHUYLER PHILLIPS

This conference, the first to focus on the relationship between Anthony Burgess's music and literature, deals with a subject that has long been of particular interest to me. As one who has explored the topic for nearly a decade, I am fully convinced that any serious attempt to understand Burgess must take into account the enormous role that music played in his life and work. As scholars further examine Burgess's music and the musical aspects of his literature, and as his compositions become better known, his remarkable and unique accomplishments as a dual artist will become ever more apparent and readers will come to recognize that a thorough appreciation of his literary art is impossible without a keen awareness of its musical underpinnings.

Earlier this year I completed *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess*, which aims to provide a comprehensive overview of Burgess's music and musical aspects of his writings. Rather than try to summarize the book in detail, I propose in this address to enumerate the principal reasons why knowledge of Burgess's music, as well as more general knowledge of music and musicians, is essential for anyone interested in his writing. Adopting a popular feature from a favorite late night American television show, I will set these out in the form of a "Top Ten" list, although one rather more serious than the kind presented each weekday night by David Letterman.

10) The "fictional" compositions mentioned in Burgess's novels are often actual pieces of music that he composed.

Whether or not Ronald Beard, the British screenwriter in *Beard's Roman Women* haunted by the memory of his dead first wife, can escape the ghosts of his past and accept the vibrant life offered by Paola Belli, a sexy Italian photographer, is the central theme of this 1975 novel, one in

which the ties between Burgess's literary and musical sides are especially closely knit. Strong autobiographical parallels exist between the author of *Beard's Roman Women* and its protagonist, but instead of having Beard marry his beautiful Italian lover after the death of his first wife (as he had done), Burgess has Beard follow the opposite path and marry his first wife's cousin Ceridwen instead. Beard, realizing that he has made a terrible mistake, resolves to inform Paola that he loves her and upon doing so, take his own life. He writes a letter in which he declares his love and begs Paola's forgiveness for having rejected her, then proceeds to deliver it by hand to her upper-story flat, convinced that dashing up the stairway to her dwelling will induce a fatal heart attack. As he slides the letter under Paola's door, Beard hears a setting of John Dryden's *A Song for Saint Cecilia's Day, 1687*. The composition fills him with delight as he listens to the chorus on the recording singing:

> From harmony, from heavenly harmony,
> This universal frame began.
> When nature underneath a heap
> Of jarring atoms lay
> And could not raise her head,
> The tuneful voice was heard from high:
> Arise, ye more than dead![1]

When the first run up fails to kill him, Beard lurches up and down the endless staircase twice more in his vain attempt at suicide. Correspondingly later sections of the cantata emanate from the stereo system each time he reaches the landing of Paola's apartment. On his third and final ascent, he hears its final bars:

> The dead shall live, the living die,
> And music shall untune the sky.[2]

As he listens to this couplet, Beard realizes that he is "as happy as he had ever been in his life." Emerging from his trauma alive and rejuvenated, he bears witness to the restorative power of music and its patron saint.

The composition Beard hears in this scene is *Song for Saint Cecilia's Day*, a cantata for SATB chorus and soloists, organ and orchestra composed in 1978 two years after *Beard's Roman Women* was published. Burgess's setting, a companion piece to the novel, illustrates his practice of pairing

[1] Anthony Burgess, *Beard's Roman Women* (New York: McGraw-Hill, 1976), 153.
[2] Ibid., 154.

literary works with related music compositions, a pattern he repeated often, especially during the last two decades of his life. Burgess's setting of the Dryden text cited above is illustrated in Figure 1, an excerpt from the final movement of his *Song for Saint Cecilia's Day*.

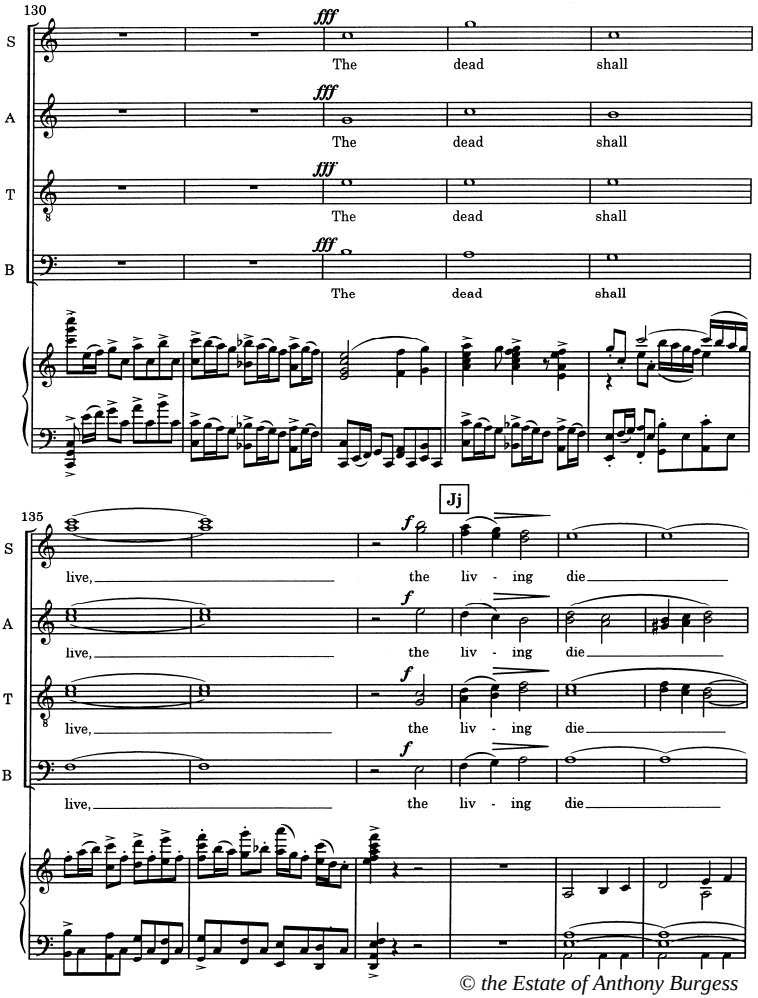

Figure 1. ***Song for Saint Cecilia's Day*** **by Anthony Burgess, mvt 8, bars 130–140**

In addition to *Beard's Roman Women*, books by Burgess with musical counterparts or companion pieces include *The Eve of Saint Venus*, *The Worm and the Ring*, *Beds in the East*, *A Clockwork Orange*, *Inside Mr. Enderby*, *Enderby Outside*, *Nothing Like the Sun*, *Moses: A Narrative*, *The Kingdom of the Wicked*, *The Pianoplayers*, *ABBA ABBA*, *New York*, *The End of the World News*, *Enderby's Dark Lady*, *Earthly Powers*, *Flame Into Being* and *Any Old Iron*.

9) Burgess wrote fiction with musical soundtracks in mind.

Here I mean something more general than the case of *Song for Saint Cecilia's Day*, in which a specific text from a novel is set to music. Let's turn once more to *Beard's Roman Women*. As Burgess reveals in *You've Had Your Time*, he wanted to call the novel *Rome in the Rain*, a phrase that occurs early in the novel in the scene when Beard receives the phone call informing him that his wife Leonora is on the verge of death.

> At two-thirty-five, blackness and noisy rain, the bedside telephone rang. It pierced a seemingly pointless dream about Rome in the rain (Grail, Waste Land, pope, redemption?).
>
> "Mr. Beard?" A man's voice, Ceylonese, Dr. Lalkaka or something.
>
> "Speaking."
>
> "Mrs. Beard is— You had better come over."
>
> "She's—?"
>
> "You had better come over immediately." While he dressed, a vapid song started up in his brain, about Rome in the rain, I'll never see you again. You brought me sorrow and pain, Rome in the Rome in the rain.[3]

The publisher rejected Burgess's preference, insisting instead on the "sexier" title *Beard's Roman Women*, so Burgess used *Rome in the Rain* as the title of a concertino for solo piano and orchestra that he composed around the same time as the novel. The opening theme of *Rome in the Rain* is a wistful melody reflecting the dreamy character of the watery, impressionistic photographs by David Robinson that spawned the novel. The concertino is rather light in tone, akin stylistically to Gershwin's *Concerto in F*, although, with a duration under seven minutes, much shorter in length. The second theme of *Rome in the Rain*, illustrated in Figure 2, is a jaunty tune that returns in counterpoint with the first theme later in the work.

[3] Ibid., 13–4.

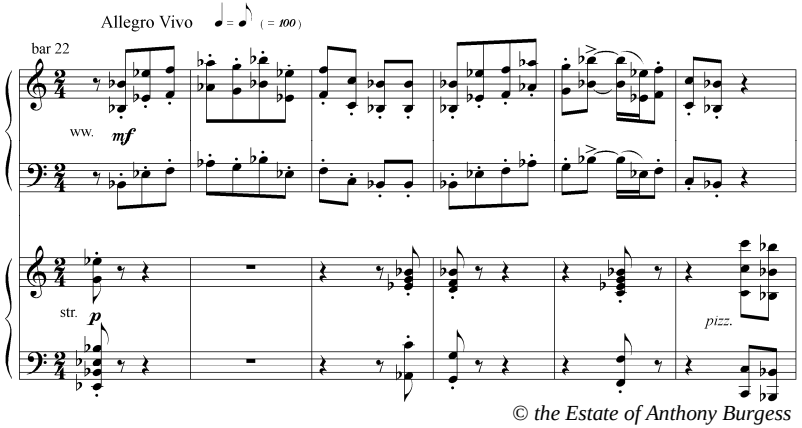

Figure 2. *Rome in the Rain* by Anthony Burgess, bars 22–27

Analogous soundtracks occur in *M/F* and *Honey for the Bears*, with themes written in musical notation and supplied in footnotes. In *M/F*, an original song, "You will be my summer queen," functions as a recurring leitmotif symbolizing the incestuous union of Miles and Catherine. The finale of the Fifth Symphony of Jean Sibelius underscores the final scene of *Honey for the Bears*, reinforcing Hussey's epiphany that it is up to small nations like Finland to preserve civilization's culture and values:

> Paul recognized the music. . . . He suddenly felt drunkenly confident. . . . "I'm going back to an antique-shop, but somebody's got to conserve the good of the past, before your Americanism and America's Russianism make plastic of the world. . . . Listen to that music of a little country. . . . You'll learn about freedom from us yet."[4]

As if providing the musical cue for a film treatment, Burgess notated Sibelius's theme in a footnote, although it was published in none of the English language editions but only in the French translation, *Du miel pour les ours*.

[4] Anthony Burgess, *Honey for the Bears* (New York: Norton, 1996), 255–6.

8) Burgess incorporates and parodies historical musical figures in his writing.

The musical subplot of *Honey for the Bears* is a parody of the Soviet musical establishment circa 1960. In this ostensibly farcical novel, which resulted from Anthony and Lynne Burgess's trip to Leningrad in the summer of 1961, Burgess satirizes the delegation of Soviet composers who visited the US in 1959. The *apparatchik* Yefimovich represents Tikhon Khrennikov, while Stepan Korovkin is a caricature of Aram Khachaturian. The controversial genius Opiskin is a thinly veiled portrait of the Soviet Union's greatest composer, Dmitri Shostakovich. Burgess converts Shostakovich's opera *Katerina Ismaylova* into Opiskin's opera *Akulina Panfilovna*, Shostakovich's *Novorossisk Chimes* into Opiskin's *Kolokol*, and so on. The scene near the end of the novel in which the burly gangster Obnoskin is camouflaged as Hussey's wife as they sail to Finland recalls Pushkin's story *The Little House at Kolomna*, which Igor Stravinsky turned into his short comic opera *Mavra*. Armed with sufficient knowledge of Russian and Soviet music, one can appreciate *Honey for the Bears* not just as farce, but as the *roman à clef* that Burgess intended.

Understanding the plot of "1889 and the Devil's Mode" requires familiarity with Claude Debussy and his music, especially his *Prélude à l'après-midi d'un faune*, as well as with the aria "Mon cœur s'ouvre à ta voix… Ah! réponds à ma tendresse" from *Samson et Dalila* by Camille Saint-Saëns. Another story from *The Devil's Mode*, "Murder to Music," features the Spanish violinist and composer Pablo de Sarasate as the central figure in a mystery that Sherlock Holmes solves by deducing the meaning of a musical clue.

Burgess's grandest musical satire is *Mozart and the Wolf Gang*, a satire set in heaven where over a dozen composers of the last 300 years have assembled to celebrate the bicentennial of Mozart's birth. To understand the many musical references and textual subtleties, the well-informed reader would require knowledge of over a dozen composers and their music. These include Ludwig van Beethoven, Hector Berlioz, Sir Arthur Bliss, Carl Ditters von Dittersdorf, Christoph Willibald Gluck, George Gershwin, Franz Joseph Haydn, Felix Mendelssohn, Leopold Mozart, Giovanni Paisiello, Sergei Prokofiev, Gioachino Rossini (and his biographer Stendhal), Antonio Salieri, Arnold Schoenberg, Antonio Soler, Franz Xaver Süssmayr and Richard Wagner. The opera libretto features such important figures from Mozart's life as Lorenzo Da Ponte, Aloysia and Constanze Weber, Archbishop Colleredo, the Emperor, several of the aforementioned composers, and even Henry James.

7) Burgess really did write novels in musical form.

In the final chapter of *This Man and Music* ("Bonaparte in E Flat"), Burgess explains how he based *Napoleon Symphony* on Beethoven's *Eroica*, but that is not his sole novel based on an underlying musical structure. Analysis of *Nothing Like the Sun* reveals that it is constructed like a suite. The book is divided into two parts, each consisting of ten chapters, plus a brief Epilogue. As if musical repeats were being observed, each of the chapters in Part II is twice as long as its analogue in Part I, with the Epilogue serving as a coda. And in a 1981 article in *Modern Fiction Studies*, James Bly explains the sonata form structure of *Tremor of Intent*.

Despite all that has been written about *A Clockwork Orange*, few have noticed that it too is structured in sonata form. As I explain in my book, the underlying use of sonata form may well explain Burgess's apparent early ambivalence as to whether to include the controversial 21st chapter or not, for while this chapter is nonessential from a literary perspective (depending on one's view of the story), according to musical form its inclusion is compulsory, since that chapter provides the sonata's mandatory coda.

6) Through music, Burgess expressed his deepest affinity for the writers he loved most.

The list of names of those writers whose words Burgess set to music amounts to a virtual catalog of his favorite authors. In his youth, he composed settings of verse by Eliot, Pound, Sassoon, Owen, Nashe, Hopkins, Shakespeare and Joyce. In addition to the aforementioned *Song for Saint Cecilia's Day*, later works include Burgess's Third Symphony, a 1975 composition that contains settings of lines and song texts from *Love's Labour's Lost* and is partially based upon a six-note "theme" from that Shakespeare comedy; *The Wreck of the Deutschland*, a 1982 setting of the complete Hopkins poem for baritone soloist, SATB chorus and orchestra; and *Man Who Has Come Through*, a 1985 setting of four poems by D. H. Lawrence for tenor and chamber ensemble. His longest musical work is his adaptation of *Ulysses* as a two-act operetta, which premiered in 1982 in a BBC radio production celebrating the Joyce centenary. Burgess even honored a favorite fictional writer by setting six verses attributed to F. X. Enderby in the 1977 composition *The Brides of Enderby*, for soprano and chamber ensemble. In 1978, Burgess set *The Waste Land* to music, scoring Eliot's complete text for the same ensemble used in *The Brides of*

Enderby – soprano, flute, oboe, cello and piano – with the addition of a narrator. Burgess's setting of "O O O O that Shakespeherian Rag—" and the adjoining lines is illustrated in the excerpt from the score shown in Figure 3.

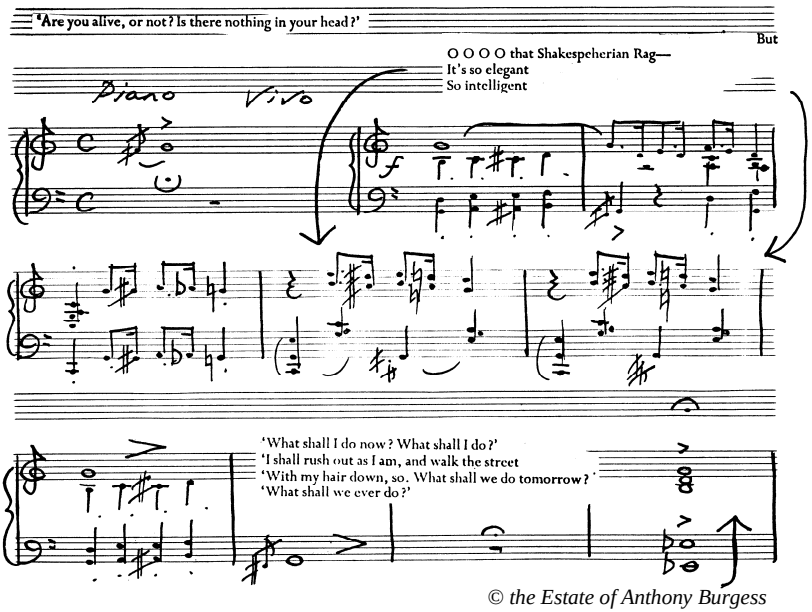

Figure 3. *The Waste Land* by Anthony Burgess, bars 185–194

Not every musical homage composed by Burgess involved setting another author's words to music. He paid tribute to Shakespeare by making him the subject of the ballet *Mr W.S.*, an instrumental work that contains no text settings. Another textless composition is *Roman Wall*, a lost "march for orchestra" from 1971 that was probably inspired by the 'Roman Wall Blues' from Auden's "Twelve Songs."

5) Burgess composed music for the libretti that appear in his books.

It is probably safe to say that Burgess associated a tune with every one of the song texts that appear in his books, but at present, few readers have a way to hear this music. Song lyrics from *Blooms of Dublin*, purportedly written by its protagonist Kenneth Marchal Toomey, appear in *Earthly Powers*, but unless readers of that novel have heard the score of *Blooms of*

Dublin, they can only imagine what the music sounds like. (The complete libretto of *Blooms of Dublin* was published by Hutchinson in 1986.) Similar examples include the libretto of *Trotsky's in New York!*, which is incorporated into *The End of the World News*, and lyrics from the aborted film project *Will*, which appear in *Enderby's Dark Lady*. (Burgess later transformed some of the songs from *Will* into the ballet score *Mr W.S.*) For the television series *Moses the Lawgiver*, he wrote songs whose lyrics appear in *Moses: A Narrative* and *You've Had Your Time*, and also wrote songs for the script of *AD*. In 1971 he composed his own incidental music for the adaptation of *Cyrano de Bergerac* that he wrote for the Tyrone Guthrie Theatre in Minneapolis. Burgess's score was praised by the eminent critic Clive Barnes, who noted in *The New York Times* that Burgess "composed his own attractively flamboyant music"[5] for the production. One number from that unpublished score, illustrated in Figure 4, is the song of the officers of Gascony.

Once all this music has been recorded and made commercially available, then readers will be able to hear the music that Burgess conceived for his lyrics and libretti. In the meantime, there is one accessible work – Burgess's score for his dramatization of *A Clockwork Orange*. Although the first published edition of the script, issued by Hutchinson in 1987, provided only the text, the second edition, published the following year by Methuen, included a copy of Burgess's handwritten score.

[5] Clive Barnes, "Langham Revitalizes the Guthrie Theatre," in *The New York Times*, 20 September 1971, 31.

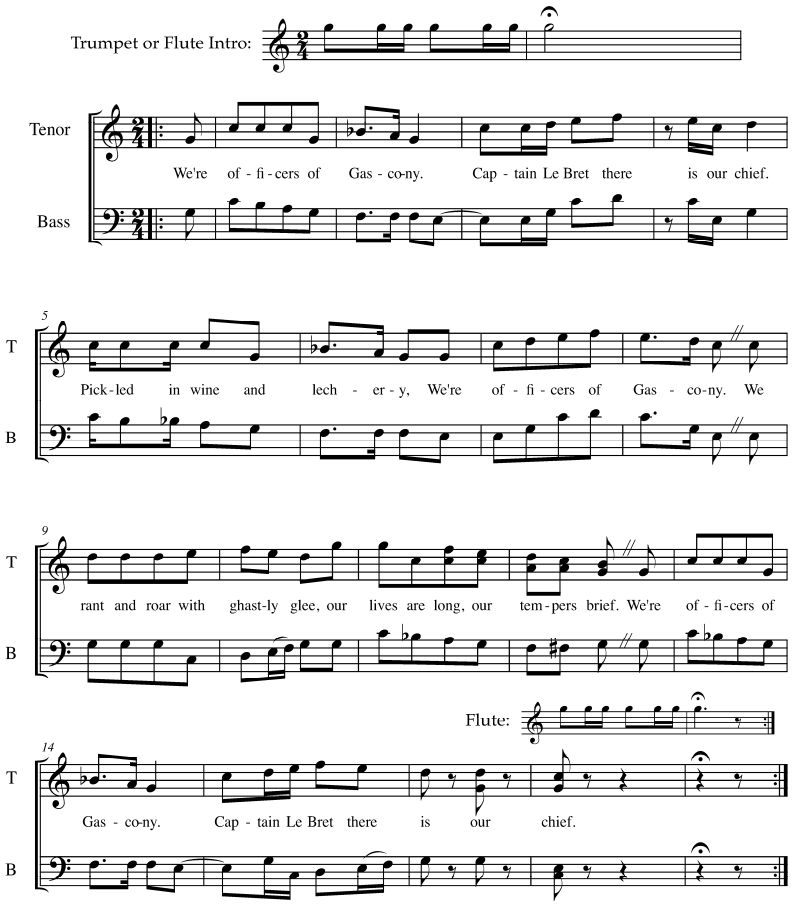

Figure 4. *Cyrano de Bergerac*: "Officers of Gascony" by Anthony Burgess

4) Burgess's compositions contain self-referential and autobiographical elements.

The self-referential figure Giovanni Gulielmi (the Italian version of Burgess's birth name John Wilson) is featured in one of Burgess's novels and one of his compositions. In *ABBA ABBA*, it is Gulielmi who introduces the consumptive English poet John Keats to the young Roman writer Giuseppe Belli – the same task that Burgess accomplishes artistically in the plot. *Quartet Giovanni Guglielmi (1917–1945)*, composed

around 1978 shortly after Burgess wrote *ABBA ABBA*, is a companion piece to that novel. Any possible doubt that Burgess is referring to himself in the composition's title is dispelled in the Fourth Movement, a fugue based on two subjects whose notes are derived from names. The main subject consists of the notes A-B♮-B♭-G-E♮-E♭-E♭, a musical transcription of the letters A-H-B-G-E-S-S, i.e. Burgess's musical signature. The countersubject consists of the notes B♭-A-C-B♮, the musical version of Bach's name using the same German method of transcription. Burgess spells out both derivations at the end of the movement by writing in the names next to the notes comprising each theme, capitalizing the letters he is able to convert into notes and writing the others in lower case.

Another self-referential composition is *A Manchester Overture*, which contains a quotation from *Mr W.S.* suggesting that Burgess was comparing himself to Shakespeare through music. In the opening scene of Burgess's Shakespeare ballet, Will's arrival in London as an inexperienced youth is accompanied by a certain musical theme. This same theme recurs in *A Manchester Overture*, probably meant to represent Burgess as a young man in Manchester, one who, like the young Shakespeare of *Mr W.S.*, is a writer-to-be who has not yet discovered his métier.

Another musical clue in *A Manchester Overture* (the companion piece to the novel *Any Old Iron*) symbolizes Burgess's transformation from student to soldier through the transformation of a lyrical theme into a military one. Early in the overture, a lyrical theme is introduced. Played by the oboe as an expressive *dolce* melody, it is evidently a love theme, perhaps representing the 21-year-old Burgess in 1938 as the University of Manchester student who has just met his future wife Llewela Isherwood Jones. When this theme returns, it has been converted into a march, signifying Burgess's transformation from young lover into a member of the British armed forces.

3) Burgess is part of English musical tradition and history.

Burgess belongs within the English musical tradition and viewed himself as a musical descendant of Elgar, Holst, Vaughan Williams and Walton, his style having evolved from theirs in its use of modal sonorities and full, rich instrumentation in his orchestral works. He surely would have been pleased by the official recognition of his compositional achievements represented by his posthumous entry in the second edition of *The New Grove Dictionary of Music and Musicians*, which notes his connection to the English style. *Mr W.S.* and *A Glasgow Overture* are two of the works in which this stylistic relationship is most evident. *Mr W.S.*

contains a quote from the Elizabethan song "The leaves be green" ("Browning") in the movement titled "Quodlibet"; the finale, an Edwardian march titled "Non Sanz Droict," hearkens back to the style of Elgar and Holst. With its strong resemblance to "Jupiter" from *The Planets*, *A Glasgow Overture* furnishes another example of Burgess's connection to the English compositional style of the early 20th century.

The piano piece *Wiegenlied*, composed in 1952 by John B. Wilson before he adopted Anthony Burgess as his pen name, provides a particularly vivid example of a work in the English tradition. Comparison of *Wiegenlied* with the "Slow Dance" from the *Suite of Six Short Pieces for Solo Piano*, composed in 1920 by Ralph Vaughan Williams, reveals many similarities. Both compositions are in the same key (E minor) and meter (𝄡), and employ the same rocking, dotted sicilienne rhythm. The unusual use of an A major subdominant chord, adding a touch of the Dorian mode, is a particularly striking resemblance between the two pieces; another is the similarity of the endings, both of which employ the G♯ Picardy third. Burgess probably became familiar with "Slow Dance" as a child or young adult, since the *Suite of Six Short Pieces* was published in 1921 when he was four years old. Whether he borrowed consciously or subconsciously from this piece is unknown, but the resemblance between *Wiegenlied* and Vaughan Williams's "Slow Dance" is too conspicuous to be coincidental.

2) Burgess's life and work, especially the last two decades, can not be fully understood without knowledge of his musical activity.

Burgess composed a vast amount of music between 1975 and 1993, more than one hundred compositions. By ignoring these works, one winds up with a very incomplete portrait of the man and his accomplishments during the years that he lived in Monaco and Lugano. The last page of Burgess's Recorder Sonata No. 1 (St. John's) is a testament to the profound importance he placed on musical activity until the very end of his life. The date and inscription on the last page of the manuscript – "November 12, 1993, *post operationem glottalem*" – show that he composed this work just ten days before his death, after his final throat operation. And even though he was terminally ill, with just a few days of life remaining, Burgess proceeded to compose still more music: Recorder Sonata No. 2, a four-movement work; the opening fragment of Recorder Sonata No. 3; and a complete Andante for flute or recorder trio. Literally on his deathbed, Burgess continued to compose music as long as he possibly could.

1) Burgess's music deserves to be played and heard on its own merits.

On the whole, Burgess composed good music written with a degree of competence equaling or surpassing that of many a professional composer. Viewed in isolation, Burgess's accomplishments as a composer are substantial. Considered in the context of his prolific and highly successful career as a writer, they are spectacular. While no one would argue that Burgess's musical stature is on a level with Benjamin Britten or Paul Hindemith, he was a prolific and gifted composer, comparable in stature to figures like Gerald Finzi or Ian Hamilton, and one whose music warrants being heard in concert and on recordings. While Burgess's music has both admirers and detractors, so do the works of virtually every other twentieth-century composer one could name. In years to come, as more and more of his music is made available through printed editions and commercial recordings, the public will have a chance to decide whether he deserves a place in the pantheon of English composers whose music he so deeply loved.

Burgess often stated that he would have preferred to be known as a composer who also wrote novels, rather than vice versa. While there have been writers who composed (like Paul Bowles and Edmund Montgomery), and composers who wrote words (like Berlioz, Wagner and Menotti, to name a few), there is no one else who consistently wrote literature and music on a parallel track, with books and music compositions so closely intertwined. To fully understand Burgess's literature, one must also understand his music, since one is often a companion to the other, and once one recognizes the fundamental importance of music in Burgess's life and work, one can never read his books the same way again.