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HOWARD FERGUSON'S CONTRIBUTIONS TO PIANO LITERATURE AND  
PEDAGOGY

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By

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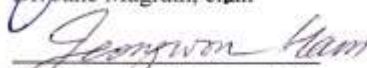
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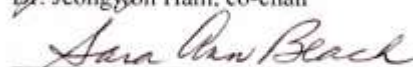
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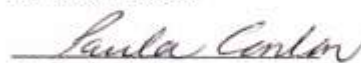
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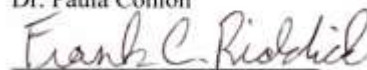
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# HOWARD FERGUSON'S CONTRIBUTIONS TO PIANO LITERATURE AND PEDAGOGY

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## Abstract

Howard Ferguson's myriad contributions to piano literature and piano pedagogy are the focus of this document. Ferguson actively engaged in the twentieth-century British classical music scene and his influence has reached beyond his native United Kingdom. Ferguson's accomplishments during his industrious life are manifested in his work as a composer, musicologist, editor, teacher, pianist, and concert organizer. Specifically, his piano-related written output as a composer, musicologist, and editor are the focus of investigation for this document.

The purpose of this document is to explore, analyze, and compile Ferguson's written contributions for piano pedagogy and piano literature into a single source. Areas of consideration are the compositional and pedagogical features of Ferguson's two solo piano works, the exploration of the pedagogical value and significance of his piano-oriented musicological writings, and the investigation of the pertinent features of his piano editions including keyboard anthologies and single-composer collections. His numerous contributions to piano literature and piano pedagogy are assembled into one source so that others may benefit from the inspired musical resources he created.

Ferguson's significant piano contributions are central to the organization of this document. Relevant musical experiences of his past are included in a biographical sketch in chapter two. His solo piano compositions, the *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9*, are evaluated through musical hermeneutic analysis in chapter three. Ferguson's Oxford University Press books such as *Keyboard Interpretation*, *Keyboard Duets*, *Preparatory Exercises in Score Reading*, plus various anthologies including *Style and Interpretation*, *Keyboard Anthology*, ABRSM editions, and music edition reviews are also investigated in chapters four and five.

Conclusions of this document indicate that: (1) Ferguson's solo piano compositions are of a high quality and bolster twentieth-century piano repertoire, and (2) his written works are foundational to the field of piano pedagogy in the cultivation of keyboard curriculum, musicianship skills, and repertoire development. Overall, his life's work as a musician maintained a broad scope, established a pillar of excellence in musical enterprises including piano pedagogy and piano performance, and his contributions are worthy of exploration, respect, and further study.

## Chapter 1

### An Overview of Howard Ferguson's Musical Achievements

#### *Introduction*

Howard Ferguson's contributions to piano literature and piano pedagogy are evident in the rich variety and quality of his musical endeavors throughout the twentieth century. Gifted at a range of musical disciplines, Ferguson's accomplishments during his productive lifetime can be seen in his work as a composer, musicologist, editor, teacher, pianist, and concert organizer. Although Ferguson explored an assortment of musical pursuits, a common thread throughout all his activities is his involvement with the piano. Essentially all of Ferguson's musical contributions include the piano in some form or fashion. His compelling output in piano pedagogy and piano literature is deserving of study and documentation so that others can benefit from the superb musical resources he produced.

Howard Ferguson (1908–1999) attained prominence and distinction in a number of musical fields. Following his death in 1999, the *Musical Times* affirmed “Howard Ferguson played a significant role in the musical life of the United Kingdom.”<sup>1</sup> During his lifetime, Ferguson engaged actively in the British

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<sup>1</sup> “In Memoriam: Howard Ferguson,” *The Musical Times* 140, no. 1869 (Winter 1999): 7–8.

classical music scene and his influence reached beyond the United Kingdom. Currently, his compositions continue to grow in popularity and recognition as evidenced by the frequency with which they are performed throughout the world.

Ferguson's compositional style is commonly classified within the twentieth-century British Romantic idiom.<sup>2</sup> He studied with counterpoint specialist Reginald Owen Morris<sup>3</sup> and the noted composer Ralph Vaughan Williams at the Royal College of Music from 1924 to 1928. His English mentors likely influenced him towards tonality and formal structure in his compositions. When acknowledging the musical stimulus impacting his compositional development, he cited a range of composers, including "Vaughan Williams, Holst, French composers, Sibelius, and perhaps Bartók; for Schoenberg, Webern, and Berg were only beginning to surface in England as significant figures."<sup>4</sup> Bartók may be the most tonally adventurous composer in Ferguson's list of compositional influences. Thus Ferguson attributes his musical influences to composers associated with Romanticism and more "conservative" twentieth-

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<sup>2</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989), 16.

<sup>3</sup> Reginald Owen Morris, *Contrapuntal Technique in the 16th Century* (Oxford: Clarendon Press, 1922).

<sup>4</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989), 14.

century compositional styles rather than to other musical trends such as experimentalism or serialism.

Ferguson's compositional language features definitive musical structures within inherently tonal parameters. His idiosyncratic tonal language combines common eighteenth-century forms with nineteenth-century Romanticism. He is depicted as a "twentieth century composer with a classical mind."<sup>5</sup> Typically, his works display discernable, organized, and lyrical melodies supported by sonorities that stretch classical models of tonality. Musicologist Michael Hurd describes Ferguson's style:

His harmony is largely Romantic and conservative, although certain works (the song cycle *Discovery*, for example) explore more astringent ground. His melodies are direct and uncompromisingly Romantic, and though his love of Romantic harmony inevitably produces rather thick textures, his music seldom sounds cluttered. The total impression is, rather, of economy and clarity of expression.<sup>6</sup>

Ferguson published twenty works in total, composed between 1927 and 1959 for piano, voice, orchestra, choir, and a variety of chamber ensembles. Additional works that did not meet his standards remain unpublished, including the orchestral works *Go From My Window* and *Chauntecleer* as well as the choral

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<sup>5</sup> Ya-Chiao Lin, "The Two Sonatas for Violin and Piano by a Neglected Composer, Howard Ferguson: A Performer's Analysis" (DMA document, Ohio State University, 2000), ii.

<sup>6</sup> Michael Hurd, "Ferguson, Howard," Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09483> (accessed September 15, 2010).

work *Lovely Armoy*. Musicologists have attributed a total of twenty-four published and unpublished compositions to Ferguson, and it is quite possible that he wrote additional pieces, since he was known to destroy works that did not suit his liking.<sup>7</sup>

The *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9* are Ferguson's only solo piano compositions. Two additional works, the *Piano Concerto Opus 12* and the *Partita for Two Pianos Opus 5b*, complete his piano output totaling four compositions. In addition, all of his vocal works along with some chamber compositions, such as his two violin sonatas, involve the piano in a collaborative capacity.

Ferguson's solo piano works, the *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9*, are notable for their clarity of form, virtuosic pianism, lyrical melodies, expressive scope, and depth of sonority. Nigel Scaife stated that Ferguson's piano works reflect "an economical directness of communication and a meticulous craftsmanship," and that "he composed highly effective piano works that will always command great respect and admiration for their own significant values."<sup>8</sup> Further discussion of the musical qualities and form of Ferguson's solo piano works is found in chapter three.

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<sup>7</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989), 27.

<sup>8</sup> *Ibid.*, 26.

Just as his written works revolve around the piano, so do his musicological writings. After concluding a career teaching composition at the Royal Academy of Music in London (from 1945 to 1963), Ferguson turned to scholarly writing. His most significant book is *Keyboard Interpretation*,<sup>9</sup> a textbook of sorts that addresses a range of topics, including proper performance practices for various keyboard instruments; musical genres, types, and forms; phrasing and articulation; and fingering, rhythmic conventions, ornamentation, and other editorial and pianistic issues. Dr. Robert Kelley stated that *Keyboard Interpretation* is “a compact and comprehensive reference for performance practice concerns . . . [and] should be the cornerstone of the informed keyboardist’s book collection on performance.”<sup>10</sup>

Ferguson’s other scholarly book is *Keyboard Duets* (1995),<sup>11</sup> an exploration of duet and two-piano repertoire and technique stemming from the Baroque to the Contemporary periods. In *Keyboard Duets*, various collaborative performance issues such as hand position, fingering, tonal balance, dynamics, and piano positioning are discussed.

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<sup>9</sup> Howard Ferguson, *Keyboard Interpretation* (New York: Oxford University Press, 1975).

<sup>10</sup> Robert Kelley, “Clavichord Technique and Performance Practice: An Annotated Bibliography,” <http://www.robertkelleyphd.com/clavichd.htm> (August 1, 2010).

<sup>11</sup> Howard Ferguson, *Keyboard Duets* (Oxford: Oxford University Press, 1995).

Ferguson actively wrote in music journals and edited keyboard works. He penned over ninety-five journal articles that have been published in journals such as the *Musical Times*, *Early Music*, and *Music and Letters*. Ferguson is particularly recognized in the United Kingdom for his “immaculately edited”<sup>12</sup> Associated Board of the Royal Schools of Music (ABRSM) editions of standard piano repertoire. This series includes a three-volume collection of Schubert’s piano sonatas that display a “remarkable” depth of scholarship.<sup>13</sup> Other Ferguson ABRSM single-composer editions encompass other composers from Pre-Baroque to the Romantic periods as well. Currently over fifty various ABRSM Ferguson editions are available for purchase.

Two other Ferguson texts take the form of pedagogical anthologies for developing keyboard musicianship. *Preparatory Exercises in Score Reading*<sup>14</sup> presents graded score reading exercises for piano. In addition, *Style and Interpretation*,<sup>15</sup> a six-volume anthology of keyboard works from the sixteenth to the twentieth century adds to Ferguson’s vast output of pedagogical materials and repertoire for developing pianists.

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<sup>12</sup> “In Memoriam: Howard Ferguson,” *The Musical Times* 140, no. 1869 (Winter 1999): 7–8.

<sup>13</sup> *Ibid.*, 7.

<sup>14</sup> Howard Ferguson, *Preparatory Studies in Score Reading* (Oxford: Oxford University Press, 1931).

<sup>15</sup> ———, *Style and Interpretation; An Anthology of 16th-20th Century Keyboard Music* (London: Oxford University Press, 1971).



*Keyboard Interpretation, Style and Interpretation, Keyboard Duets, Preparatory Exercises in Score Reading*, and Ferguson's numerous ABSRM editions collectively contribute to a pedagogical curriculum that promotes and cultivates keyboard musicianship skills, artistry, and the understanding of historical and stylistic performance practices and literature for late-intermediate to advanced level pianists. Further exploration and evaluation of the pedagogical value of Ferguson's books and editions occurs in chapters four and five of this DMA document.

As a performer, Ferguson was known as an accomplished recitalist at the piano. He was a regular performer in the British musical scene, and for decades performed with violinist Yfrah Neaman and pianist Denis Matthews. His training as a pianist included study at the Royal College of Music, where he forged a profound relationship with his piano teacher Harold Samuel.

Ferguson has been recognized in the United Kingdom for his involvement in the National Gallery Concerts during WWII. At the outbreak of the war, Myra Hess entreated Ferguson to assist her in her wartime role as a concert organizer for the National Gallery Concert Series. The British government officially acknowledged the significance of the National Gallery Concerts during WWII as a venue that uplifted the morale of the London populace.<sup>16</sup> During WWII,

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<sup>16</sup> As a result of creating the National Gallery Concerts, Hess was designated a Dame Commander of the British Empire (DBE) in 1941.

Ferguson was released from obligatory service with the RAF Central Band in order to continue organizing the National Gallery Concerts with Hess. Ferguson performed in sixty-six of the 1,698 National Gallery Concerts in London from 1939 to 1945.<sup>17</sup>

Ferguson was a *Homo Universalis* of the twentieth-century classical music scene. His achievements in musical composition, musicological writings, score editing, piano performance, and concert organizing are among his notable accomplishments. As a composer, Ferguson's expressive, lyrical, and sometimes-explosive piano compositions stand out amid the gamut of twentieth-century piano music. His legacy of composition and musicianship is passed on through published works, teaching at the Royal Academy of Music, various journal articles, published books on keyboard performance practices, and editorial notes in his music editions and anthologies. Ferguson's contributions to the spectrum of piano pedagogy and literature are significant and compelling.

### *Purpose of the Document*

The purpose of this document is to investigate and discuss the compositional features of Ferguson's two solo piano works, document the

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<sup>17</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989), 61.

pedagogical value and significance of his musicological writings with reference to piano, and explore his contributions as an editor keyboard anthologies, other keyboard editions, and journal reviews related to the piano. Essentially, all of Ferguson's musicological writings and score editions are for the piano. His numerous contributions to piano literature and piano pedagogy are compiled as a resource for future and professional pianists, teachers, and other musicians.

### *Need for the Study*

Ferguson's contributions to piano literature and pedagogy have not been thoroughly documented or compiled into one source. Although two doctoral dissertations are devoted to his work, one written on the study of his two violin sonatas and the other on his song cycle *Discovery*, no doctoral research has been undertaken to document his piano works or explore the keyboard study and performance aspects of Ferguson's scholarly writings. Such a resource is needed for a more transparent and comprehensive appreciation of Ferguson's significant contributions to the fields of piano performance and pedagogy.

### *Procedures*

Several procedures were utilized for research in this document. First, evaluation and score analysis of his piano compositions including the *Piano*

*Sonata Opus 8* and the *Five Bagatelles Opus 9* was undertaken through the application of specific tools of musical research including form and hermeneutic analysis. Second, evaluation of musical recordings was supplemented by insights from the researcher's experiences in performing Ferguson's piano works.

Primary sources surrounding Ferguson, his compositional style, and his scholarly writings were drawn directly from his autobiography and his own published books, editions, scores, recordings, and articles. His books, particularly *Keyboard Interpretation*, *Keyboard Duets*, *Preparatory Exercises in Score Reading*, and six volumes of *Style and Interpretation*, and ABRSM editions contribute to the major sources in exploring his pedagogical contributions to piano and keyboard.

Secondary sources for this document includes biographies and dissertations about Ferguson and his music, and reviews and journal articles that examine his compositions and musicological exploits.

### *Limitations*

This document focuses on the contributions of Ferguson with respect to his piano compositions, books, and editions. The biography references only the experiences and events of his life that significantly impacted his development and relevance as a composer, pianist, and musicologist. A complete history and evaluation of Ferguson's entire compositional output is beyond the scope of this

document. An exhaustive survey and history of his recitals and other professional engagements and the personal or biographical aspects of his life are beyond the scope of this document. Ferguson's life experiences (including his childhood, education, and career) are addressed in a biographical sketch for the purpose of highlighting their influence on Ferguson's musical development and relevance to piano pedagogy and piano literature in general.

### *Organization*

This document consists of six chapters, a bibliography and appendices. The chapter outline of the document, with chapter titles and sub-themes, is as follows:

#### Chapter 1. Introduction: An Overview of Howard Ferguson's Musical Legacy

- A. Purpose of the Study
- B. Need for Study
- C. Procedures
- D. Limitations
- E. Organization
- F. Literature Review
  - 1. Music Scores
  - 2. Authored Books and Music Editions
  - 3. Autobiographical and Biographical Sources
  - 4. Journal Articles
  - 5. Reviews of Ferguson's Work
  - 6. Dissertations
  - 7. Recordings

## Chapter 2. Biographical Sketch

- A. Howard Ferguson's Early Musical Study
- B. Compositional Years and the London National Gallery Concerts
- C. The Later Years: Books and Editorial Writings

## Chapter 3. Solo Piano Works: Historical Perspectives and A Hermeneutic Approach of the *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9*

- A. The *Piano Sonata in F Minor*
  - 1. Overview of Musical Hermeneutic Analysis in Preparation for Exploring Ferguson's Solo Piano Works
  - 2. Compositional History of the *Piano Sonata*
  - 3. A Hermeneutic Approach to the *Piano Sonata*
  - 4. Performance and Pedagogical Considerations of Ferguson's *Piano Sonata*
- B. The *Five Bagatelles Opus 9*
  - 1. Compositional History of the *Five Bagatelles*
  - 2. A Hermeneutic Approach to the *Five Bagatelles*
  - 3. Performance and Pedagogical Considerations of Ferguson's *Five Bagatelles*

## Chapter 4. The Pedagogical Significance of Howard Ferguson's Musicological Writings

- A. *Keyboard Interpretation from the Sixteenth to the Nineteenth Century* (1975)
- B. *Style and Interpretation: An Anthology of Keyboard Music* (1971)
- C. *Keyboard Duets from the Sixteenth to the Twentieth Century* (1995)
- D. *Preparatory Exercises in Score Reading* (1968)

## Chapter 5. A Survey of Howard Ferguson's Editorial Contributions

- A. Ferguson's Views on Music Editing
- B. Ferguson's ABRSM Editions and other Collections
- C. Intermediate Single-Composer Collection: "Easier Piano Pieces"
- D. Intermediate Multi-Composer Anthology: "A Keyboard Anthology"
- E. Performance Editions of Advanced Repertoire
- F. Scholarly Editions of Advanced Baroque and Pre-Baroque Keyboard Literature
- G. Ferguson's Reviews

## H. Ferguson's Journal Articles

### Chapter 6. Howard Ferguson's Contributions to Piano Literature and Piano Pedagogy: Summary, Conclusions, and the Need for Further Study

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- Appendix A: Published Compositions
- Appendix B: Ferguson Editions
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- Appendix F: Books
- Appendix G: Complete Listing of Ferguson's Compositions
- Appendix H: Published Works by Ferguson Arranged by Category
- Appendix I. Boosey and Hawkes Copyright Notification
- Appendix J. IRB Notification

#### *Literature Review*

The major sources for research are categorized into two parts: materials written by Ferguson and materials written by others about Ferguson. Ferguson's own writing activity falls into four divisions: musical compositions, editorial contributions in musical scores and anthologies, journal articles, and books. Additional sources include books, dissertations, journal articles, and reviews by

various authors about Ferguson's compositions and writings. These materials provide the key sources for this document.

### *Ferguson's Musical Scores*

Ferguson's two solo piano scores are central to the literature component of this document. Published by Boosey and Hawkes, the *Piano Sonata Opus 8*<sup>18</sup> and the *Five Bagatelles Opus 9*<sup>19</sup> are examined in chapter three and provide a portrait of Ferguson's compositional style for piano. Ferguson composed other significant piano works, including his *Piano Concerto Opus 12*<sup>20</sup> and the *Partita for Two Pianos Opus 5b*.<sup>21</sup> However, in-depth discussion of his works is limited to his two solo piano compositions for the purpose of limiting the scope and the length of the document.

Additional musical scores by Ferguson are used as secondary sources that support the examination of the *Five Bagatelles* and the *Sonata*. These works include Ferguson's three substantial chamber works: the *Octet Opus 4* (1933) for clarinet, bassoon, horn, string quartet, and double bass, and the *Violin Sonatas Opus 2* (1933) and *Opus 10* (1949). Ferguson's miniature chamber works will

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<sup>18</sup> Howard Ferguson, *Piano Sonata Opus 8* (London: Boosey and Hawkes, 1940).

<sup>19</sup> ———, *Five Bagatelles Opus 9* (London: Boosey and Hawkes, 1944).

<sup>20</sup> ———, *Concerto for Piano and String Orchestra* (London: Hawkes and Son, 1951).

<sup>21</sup> ———, *Partita for Two Pianos Opus 5b* (London: Boosey and Hawkes, 1937).



also be studied, and include *Five Irish Folk Tunes* (1928) for cello and piano, *Five Pipe Pieces* (1935), *Four Short Pieces* (1936), for clarinet and piano and *Three Sketches* (1952) for flute and piano.

Investigation of Ferguson's vocal works also supports the study of his compositional style for piano in the *Sonata* and *Bagatelles*. Essentially all of Ferguson's vocal works utilize the piano, except for the *Two Ballads* (1934) for baritone and orchestra, *Amore Langueo* (1956) for tenor, chorus, and orchestra, and *Dream of the Rood* (1959) for soprano, chorus, and orchestra. His fifteen songs for unspecified voice and piano can be divided into several groups: ballads, three carols, and two song cycles. *Two Ballads* (1934), *Three Mediaeval Carols* (1933), and *Five Irish Folksongs* (1956) are vocal works that feature the piano as a collaborative instrument, supporting the study of his piano works.

#### *Ferguson's Books and Music Editions*

Ferguson's *Keyboard Interpretation* (1975) and *Keyboard Duets* (1995) comprise of his major written contributions to piano pedagogy and keyboard performance practice. These books provide a framework for topical content in this document. Additional prose writings by Ferguson focusing on keyboard instruments, particularly the piano, consist of his journal articles and editorial notes from musical scores.

*Keyboard Interpretation*, a twelve-chapter book published by Oxford University Press in 1975, explores performance practice topics related to

keyboard including a description of various keyboard instruments; music types and forms (such as Pre-Classical, Classical, and Romantic); tempo indications (according to Pre-Classical, Classical, and Romantic practices); phrasing; “early” and “modern” fingering; rhythmic conventions and notation; an index of ornamentation signs; performance practices of ornamentation throughout the eras; pianists’ problems (such as texture, dynamics, and pedaling); and editors’ problems (such as tasks, problems, misreadings, misprints, and urtexts). In addition to chapters focusing on the topics listed above, additional chapters in the book are devoted to suggestions for further reading as well as a listing of modern editions.

The Oxford University Press published Ferguson’s *Keyboard Duets* in 1995. *Keyboard Duets* devotes the first of three total chapters to the discussion of four-hand keyboard and two-piano repertoire. Found in the first chapter is a chronology of keyboard duet literature (Pre-Classical, Classical, Romantic, and Modern), while the second chapter describes the keyboard techniques found in duet and two-piano works. The last chapter lists selected duet repertoire and includes an alphabetical listing of compositions, a listing of intermediate duet repertoire for “master and pupil,” and works with other instruments including orchestra. *Keyboard Interpretation* and *Keyboard Duets* are foundational to the topic of the fourth chapter of this document that investigates on the pedagogical value of Ferguson’s Oxford University Press texts and anthologies.

Ferguson compiled and edited over forty publications including single-composer collections and multi-composer anthologies for piano and keyboard. Within many of these scores are a myriad of editorial notes that provide detailed accounts of traditional performance practices, ranging in scope from music composed during the Renaissance era to the twentieth century. The six volumes of his repertoire compilation *Style and Interpretation*, include early keyboard music from England, France, Germany, and Italy. Classical and Romantic solo piano music and keyboard duet music appear in volumes three through six of *Style and Interpretation*. The editorial content of this anthology series became the foundation for Ferguson's *Keyboard Interpretation*. Thus *Style and Interpretation* is an invaluable resource for evaluating Ferguson's editorial practices for keyboard music.

Ferguson's anthologies of various single-composers, commissioned by Associated Board of the Royal Schools of Music in the United Kingdom, provide additional sources for investigation. Composers included in this anthology series are J.S. Bach, Domenico Scarlatti, sonatas by Franz Schubert, and short piano pieces (in 3 volumes) by Johannes Brahms, to name a few. Approximately fifty of Ferguson's single composer editions and anthologies are available for purchase through ABRSM. Review and analysis of Ferguson's single composers anthologies are included in the fifth chapter of this document.

### *Autobiographical and Biographical Sources*

Supporting materials for this study include autobiographical and biographical writings about Ferguson. His autobiography, *Music, Friends, and Places: A Memoir* (1997)<sup>22</sup> provides first-hand biographical information that is based on events that were detailed in his pocket calendars from 1925 to 1997. This work supplies descriptions of significant events in his life in a chronological format, and is comprised of a description of his personal relationships and other life experiences. Additional biographical information presented in the course of research was gleaned from sources of public record.

Published letters between Ferguson and his close friend, composer Gerald Finzi, compiled in the book *Letters of Gerald Finzi and Howard Ferguson*, offer an additional source for biographical information.<sup>23</sup> Ferguson's autobiographical notes that accompany the letters were used for clarification of events in the book (which span from 1926 until Finzi's death in 1956). The letters provide a direct and personal view into Ferguson's life and his musical activities. Understanding of Ferguson's life provide insight and illuminate his works and other writings.

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<sup>22</sup> Howard Ferguson, *Music, Friends, and Places: A Memoir* (London: Thames Publishing, 1997).

<sup>23</sup> Michael Hurd, ed., *The Letters of Gerald Finzi and Howard Ferguson* (Rochester, NY: Boydell Press, 2001).

### *Books*

One of the most important books on the subject of Ferguson's musical compositions is a symposium edited by Alan Ridout, titled *The Music of Howard Ferguson* (1989).<sup>24</sup> Published in commemoration of Ferguson's eightieth birthday, this book furnishes descriptive details pertaining to the thirty years of Ferguson's career devoted to composition. Seven authors contributed to the book, and five of the eight chapters are dedicated to Ferguson's particular compositional genres (vocal songs, choral works, piano music, chamber music, and orchestral compositions). Contributions to this collection include an introduction and a chapter on Ferguson's choral works (both written by Alan Ridout). In addition, Ferguson authored a chapter that includes personal and biographical details devoted to "people, events, and influences"<sup>25</sup> that are relevant to his compositions. Other contributors to this symposium include Denis Matthews (Ferguson's piano duo partner), who wrote a chapter on chamber music; Gerard McBurney (a student of one of Ferguson's students), who wrote on orchestral music; Christopher Wilson, who wrote about Ferguson's vocal works; and Richard Jones, who discussed Ferguson's editions of piano works.

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<sup>24</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989).

<sup>25</sup> *Ibid.*, 7.

The significance of Ferguson's compositions and a synopsis of their musical structure are features in Ridout's symposium. The book also contains appendices compiled by Nigel Scaife: including Ferguson's autographs, compositions, editions, and writings, as well as a discography and bibliography.

Ridout's *The Music of Howard Ferguson* facilitates understanding of Ferguson's compositions and writings. Ridout describes Ferguson's compositions as "masterpieces," stating "no serious musician could contemplate the *Octet*, the *Partita*, the *Piano Sonata*, the *Sonata No. 2* for Violin and Piano, [and] the *Amore Languet* without coming to the same conclusion. These works are technically flawless; they communicate strong feeling; they have individuality."<sup>26</sup> Ridout's comments emphasize the significance of Ferguson's works by outlining the outstanding qualities of some of Ferguson's most brilliant compositions.

Another statement by Ridout in *The Music of Howard Ferguson* describes Ferguson's editions and his valuable work as an editor: "His editions have been recognized as being not only models of their kind, meticulously executed, but as also carrying additional virtues of the instinctive insights of the composer, and the experience of the practicing performer. This gives them rare value."<sup>27</sup> This text provides a glimpse of Ferguson's contributions to music not only as a composer, but as a music editor as well. The perspectives into Ferguson's composing and

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<sup>26</sup> Ibid., 5.

editing in *The Music of Howard Ferguson* make it a valuable text for this document.

### *Journal Articles*

Ferguson's contributions to scholarly journals such as *The Music Times*, *Early Music*, *Tempo*, and *Music and Letters* supplied additional literature sources for research, with at least seventy published articles and reviews available. Most of his journal articles are reviews of early keyboard music editions. The topics for Ferguson's journal articles typically revolve around keyboard music, keyboard performance practices, and the features of various keyboard editions. These reviews by Ferguson span the years 1946 to 1989, and a listing of relevant reviews for this document is provided in the bibliography.

### *Reviews of Ferguson's Work*

Over ninety-five articles and reviews in scholarly journals are currently available about Ferguson's compositions and scholarly writings, and appear in scholarly journals such as *Notes* (published by the Music Library Association), *Tempo* (published by the Cambridge University Press), *Musical Times* (published by the *Musical Times* Publications) and *Early Music* (published by Oxford University Press). Most articles are reviews of Ferguson's compositions, keyboard editions, and published books. These reviews pertain particularly to chapters three through five of this document, that examine his compositions,

editorial writings, and books. Musicologists, musicians, and pedagogues contributing to reviews of Ferguson's work include William S. Newman, Maurice Hinson, Michael Hurd, Andrew Burns, Hugh Cobbe, and Gerald McBurney, to name a few.

### *Dissertations*

Two dissertations have been written about Ferguson's compositions. The first, "The Song Cycle Discovery Opus 13 by Howard Ferguson and Text By Denton Welch: An Exercise in Preparation for Comprehensive Performance,"<sup>28</sup> by Kenneth Miller, focuses specifically on the text and musical features of Ferguson's song cycle *Discovery Opus 13*. Miller devotes a biographical chapter to Ferguson, and provides background on the genesis, performance, recording, and reception of Ferguson's most lengthy vocal composition. Miller also includes biographical insight concerning Ferguson's chosen author for the song cycle, Denton Welch. Textual elaboration and musical exploration of *Discovery* are the focal points of Welch's dissertation.

Ya-Chio Lin wrote a DMA document concerning Ferguson's violin sonatas, "The Two Sonatas for Violin and Piano by a Neglected Composer,

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<sup>28</sup> Kenneth Phillip Miller, "The Song Cycle Discovery Opus 13 by Howard Ferguson and Text By Denton Welch: An Exercise in Preparation for Comprehensive Performance" (DMA document: Arizona State University), 1998.



Howard Ferguson: A Performer's Analysis."<sup>29</sup> Like Miller, Lin devotes a chapter to Ferguson's biographical information. Lin explores Ferguson's violin sonatas in depth, and also provides a brief overview of the compositional style of some of Ferguson's other works, including the *Five Bagatelles Opus 9*, the *Piano Sonata Opus 8*, the *Partita Opus 5b*, the *Piano Concerto Opus 12*, and the *Octet Opus 4*. A five-page chapter provides insight into a "performer's analysis," describing Lin's own experience as a violinist performing Ferguson's violin sonatas.

### *Recordings*

Ferguson's music has many notable interpreters, including Dame Myra Hess, who recorded the *Piano Sonata* in 1942, and Jascha Heifetz who recorded the first violin sonata in 1966. More recent recordings include Mark Bebbington's 2005 audio CD "The Piano Music of Ivor Gurney and Howard Ferguson." This CD includes the *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9* on the Hyperion label. Duo pianists Howard Shelley and Hilary MacNamara present the *Partita Op. 5b*<sup>30</sup> as well as the *Piano Sonata* on the Chandos CD label.<sup>31</sup> The most

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<sup>29</sup> Ya-Chio Lin, "The Two Sonatas for Violin and Piano by a Neglected Composer, Howard Ferguson: A Performers Analysis" (DMA document: Ohio State University, 2000).

<sup>30</sup> Ferguson's Partita Op. 5a for orchestra is the orchestrated version of the Partita Op. 5b for two pianos.

<sup>31</sup> Howard Ferguson, *Piano Sonata in F Minor Op. 8; Partita Op. 5b*, performed by Howard Shelley and Hillary MacNamara (Hyperion CD A66130: 1990).

recent recording of Ferguson's piano music was released through Naxos in February 2010, featuring the *Piano Sonata*, the *Five Bagatelles*, the *Partita Op. 5b*, and the song cycle *Discovery*.<sup>32</sup> Ferguson himself performs on the piano for the *Lyrity* label in a 2007 CD re-release of Gerald Finzi's vocal works (including *Before and After Summer*, *I Said to Love*, *Till Earth Outwears*, and *Earth and Air and Rain*). Naxos, EMI, Lyrity, Chandos, and Hyperion U.K. are mainstream recording labels that distribute CD recordings of performances of Ferguson's compositions.

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<sup>32</sup> ———, *Piano Sonata in F Minor; Discovery; Five Bagatelles*, performed by Phillida Bannister, Vadim Peaceman, Raphael Teroni (Naxos CD 8.572289: 2010).

## Chapter 2

### Biographical Sketch of Howard Ferguson (1908–1999)

#### *Introduction*

In a tribute to Howard Ferguson on his 90<sup>th</sup> birthday, the *Musical Times* called him a “potent force in British musical life.”<sup>33</sup> He was a noted musicologist, a writer, an editor of fine keyboard editions, a composer, a nuanced pianist, pedagogue, and a respected collaborative artist. The diversity of his musical exploits made him a major figure in Britain during his lifetime, and his accomplishments have become widely known throughout the world since his death in 1999.

#### *Howard Ferguson’s Early Musical Study*

Born in Belfast, Ireland on October 21, 1908, Howard Ferguson developed a lifelong passion for music and was drawn to it from a young age. As the last, and perhaps “unintentional,”<sup>34</sup> child of a well-to-do, unmusical Irish family, Ferguson’s parents acquiesced to his precocious requests for piano, violin, and clarinet lessons during his childhood, and were supportive of his musical activities

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<sup>33</sup> Editorial note, *The Musical Times* 139, no. 1865 (Winter 1998): 4-5.

<sup>34</sup> Howard Ferguson, *Music, Friends, and Places* (London: Thames Publishing, 1997), 7.

despite their lack of musical background. Ferguson states: “The interests of the family tended towards golf and other sporting activities; in spite of this, my two brothers and two sisters were remarkably tolerant of a sibling whose concerns were so different from theirs.”<sup>35</sup>

During his childhood, Ferguson studied piano and violin with respected music teachers in Belfast. At age six, Ferguson was spotted by one of the top piano teachers in Belfast, Frederick J. Sawyer, who taught Ferguson until 1922 when Ferguson was fourteen years of age. Ferguson described his lessons with Sawyer as consisting of “solid grounding in piano technique and the rudiments of music.”<sup>36</sup> Ferguson also studied violin with an esteemed local violinist named Winifred Burnett, who was concertmistress of the Belfast Philharmonic Orchestra. Sawyer and Burnett enrolled Ferguson in the Belfast Musical Competitions, which gave the young performer exposure to musicians outside of Belfast.

A significant event in Ferguson’s development as a young musician occurred when he won the Belfast Musical Competition for piano in 1922. Noted British pianist Harold Samuel adjudicated the competition, and noticed Ferguson’s promise as a performer. Samuel advised Ferguson’s parents that the young pianist should study piano seriously. He then proposed that Ferguson

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<sup>35</sup> Ibid.

<sup>36</sup> Ibid., 8.

should immediately go to London and train with him in preparation to enter the Royal College of Music. Ferguson states in his autobiography: “I can never get over the fact that my mother and father immediately agreed to this startling proposition.” Consequently Ferguson went to study in London with Samuel in 1922 at age fourteen.<sup>37</sup>

From 1922 to 1924, Ferguson attended London’s Westminster School for half a day and practiced the piano for the remainder of most of the day. Ferguson at first lived in London at the home of the Irish-American singer Denis O’Sullivan, where he practiced on a Bechstein upright provided by Samuel. Approximately one year after Ferguson began his piano studies in London, the O’Sullivans departed permanently to the United States. As a result, Ferguson moved in with Samuel in 1923, along with Ferguson’s beloved family nanny and housekeeper May Cunningham, known affectionately as Pu. Samuel, Pu, and Ferguson lived in the same London household until Samuel died in 1937.

Ferguson describes Samuel as a “total musician” adept in performing, teaching, and composing. Samuel's musical training encompassed piano study with Edward Dannreuther and composition with Charles Villiers Stanford at the Royal College of Music. As a performer with a phenomenal memory, Samuel could play virtually anything, be it “piano music, orchestral music, song, or

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<sup>37</sup> Britain consequently became Ferguson’s established home from 1922 until his death in 1999.

opera.”<sup>38</sup> He was a reputable pianist, who gained notoriety by performing six Bach recitals in six days in London in 1921. As a teacher, Samuel is described as being concerned with technique centered on the musical score. He was a major inspiration and mentor to Ferguson, and channeled Ferguson’s pianist growth from 1922 to 1937.

*Compositional Years and the London National Gallery Concerts*

At age sixteen, Ferguson entered the Royal College of Music in 1924, where he studied piano with Samuel and composition with Reginald Owen Morris and noted composer Ralph Vaughan Williams. Surprisingly, Ferguson fails to mention in his memoirs his experience of studying with Vaughan Williams, or the extent of Vaughan Williams’ influence upon his compositional style. Ferguson attributes his compositional development to Morris, calling him a “stimulating composition teacher. He could instantly spot the weak link in any chain of musical thought, but never imposed, or even suggested, an actual solution.”<sup>39</sup> Morris’s teaching approach likely brought Ferguson towards greater independence in developing his own compositional style.

In 1928, Ferguson made his Wigmore Hall debut performing his own composition, *Irish Folk Tunes*, for cello and piano. Soon after the successful

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<sup>38</sup> Ibid., 19.

<sup>39</sup> Ibid., 14.

performance, the Oxford University Press published the work. He describes this performance as a “nerve-wrecking occasion for me; but I must confess my chief worry was over the absence of one of the two black buttons that should have decorated the back of my newly-tailored tail-coat suit.”<sup>40</sup>

Following his college years, Ferguson worked as a free-lance performer and composer. He formed a piano trio with cellist Helen Just and violinist Eda Kersey, who became a part of many of his performing engagements from 1929 to 1938. Works such as the *Octet*, *Three Mediaeval Carols*, the orchestral *Partita*, and *Four Short Pieces* for clarinet and piano are among his early compositions from 1932 to 1936. These works were debuted in London soon after their completion.

Ferguson’s compositional fame and distinction stems from the critical acclaim his *Octet* received at its London premiere in 1933. Ralph Hawkes, director of Hawkes and Son,<sup>41</sup> would eventually publish all of Ferguson’s compositions after reading a positive review about Ferguson’s *Octet* in *The Times*.<sup>42</sup> Consequentially, all of Ferguson’s compositions would receive consistent publication through Boosey and Hawkes due to Ferguson’s fortuitous ties to Ralph Hawkes. By 1995, Ferguson’s twenty solo piano, vocal, and

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<sup>40</sup> Ibid., 28.

<sup>41</sup> Hawkes and Son later became Boosey and Hawkes, Inc.

<sup>42</sup> Ibid., 32.

instrumental compositions were published as well as recorded by Boosey and Hawkes.

Meeting composer Benjamin Britten was another fortunate encounter that positively influenced Ferguson's life. Ferguson met Britten in 1935 through Samuel, who taught Britten's piano teacher Audrey Alston. After meeting Ferguson, Britten invited him to play the orchestral piano parts for movie scores that Britten wrote for the Crown film unit including *The King's Stamp*, *Coal Face*, and *Night Mail*. Ferguson and Britten were friendly associates throughout their lives.

Ferguson lived with Samuel from 1924 to 1937 until Samuel died suddenly and tragically of a heart attack in 1937. A major blow to Ferguson, the death of his mentor was a significant event that impacted his career as a musician. Following Samuel's death, Ferguson moved to a cottage on the property of Ferguson's close friend and fellow composer Gerald Finzi. Ferguson would later become known and appreciated for publishing Finzi's songs after Finzi's death in 1957.

Ferguson began composing his piano sonata in 1938 at Finzi's cottage, and would complete the work in 1940. As he wrote the sonata, Ferguson grew uneasy due to the growing threat of world war. The first air-raid sirens heard by



Ferguson and the British populace occurred in January 1939.<sup>43</sup> He writes in his memoirs that the sonata expresses his devastation over the loss of Samuel, as well as the growing apprehension and trepidation of world war.<sup>44</sup>

Due to deflating London home values because of WWII, Ferguson was able to purchase a London home in 1939. It was a positive opportunity for Ferguson, as his new house was fortuitously located near the home of noted pianist Dame Myra Hess. Ferguson's relationship with Hess would become a major influence on his life. Ferguson states, that "she was a wonderful friend to me . . . she made me a part of her musical life."<sup>45</sup>

One of Ferguson's most celebrated accomplishments was shared with Hess. Hess created the National Gallery Concert Series, and requested Ferguson's organizational assistance in the venture. Ferguson describes the scene during WWII in London and the need for the National Gallery Concerts in his autobiography:

All theaters, cinemas, and concert halls in London were closed by order of the Home Office; museums and galleries were emptied of their treasures, and Londoners were left, in the intervals of putting up blackout curtains and evacuating children, to meditate on their possible fate. Though such restrictions were doubtless necessary in the initial emergency, they could not remain in force indefinitely, for people required mental and spiritual stimulus as well as food. No one felt this more strongly than Myra, who

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<sup>43</sup> Ibid., 46.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid., 48.

became increasingly convinced that countless people were being starved of serious music—the BBC ground out cinema organ music all day long—and she must try to do something about it.<sup>46</sup>

Hess received permission from the Home Office, the Office of Works, and the Trustees of the Board of the National Gallery for the concerts to proceed. The National Gallery's art collection had been removed for safety during the war so the vacant gallery became the noontime site for chamber recitals. The concerts were performed every weekday from 1939 to 1946. Profits from the concerts went to a charity called the *Musicians Benevolent Fund* for musicians that were hard-hit by the closing of London performance venues during the war.

Ferguson and Hess were regular performers in the concerts, and together they drafted and planned every program at the Gallery. Ferguson in particular garnered great respect with his National Gallery performances, and through the series forged ties and long-standing partnerships with violinist Yfrah Neaman and fellow pianist Denis Matthews.

National Gallery Concert audiences varied from 200 to 1,750 people, with 1,698 total concerts performed from 1939 to 1945. In Ferguson's final tally from his memoirs, the concerts had involved 238 pianists, 236 string players, 64 wind players, 157 singers, 24 string quartets, 56 other ensembles, 13 orchestras, 15 choirs, and 24 conductors. The concerts garnered £23,000 in artist fees, with

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<sup>46</sup> Ibid., 57.

£16,000 donated<sup>47</sup> to the *Musicians Benevolent Fund*.<sup>48</sup> The total number of audience members encompassed 824,152 people.<sup>49</sup>

Hess's contributions to the National Gallery Concerts were recognized by the British government, which bestowed upon her the title Dame Commander of the British Empire in appreciation for her efforts in lifting the morale of Londoners during the war. Ferguson writes: "If Myra Hess had been asked what was the most remarkable episode in her life, there is little doubt she would have replied 'The National Gallery Concerts.'"<sup>50</sup>

Ferguson was initially drafted during the war into the Royal Air Force, but due to his active and recognized role in the National Gallery Concerts, he was permitted to stay in London and continue organizing these concerts with Hess. He occasionally performed as an orchestral pianist in the RAF symphony fulfilling his duties in the RAF.

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<sup>47</sup> The National Gallery Concerts garnered approximately \$46,000 (USD) in artist fees, and \$32,000 in charitable donations for the *Musicians Benevolent Fund*. Considering inflation in the current US market, \$32,000 during WWII had the buying power of almost \$400,000 today according to the inflation calculator of the US Bureau of Labor Statistics at <http://data.bls.gov/cgi-bin/cpicalc.pl>.

<sup>48</sup> *Ibid.*, 56.

<sup>49</sup> *Ibid.*, 57.

<sup>50</sup> *Ibid.*

During the war, Ferguson wrote only one work, the *Five Bagatelles Opus 9* for piano. The National Gallery Concerts required a significant time commitment, thus minimizing Ferguson's ability to compose during the war. The war also deflated his creative sensibilities. Ferguson composed after WWII for another decade before retiring from composition. His post-war compositions include his piano concerto, his song cycle *Discovery* (1951), the *Overture for an Occasion* (1952-3), and resetting his *Five Irish Folksongs* (1954) for voice. After a four-year flurry of composing in the 1950s, his final two works *Amore Languero* (1955-56) and *The Dream of the Rood* (1958-59) completed his entire compositional oeuvre.

In 1947, he was invited by Sir Stanley Marchant to teach composition at the Royal Academy of Music, which he would do until 1963. As a teacher, he was described as contributing "unbiased support and thoughtful common-sense advice."<sup>51</sup> He lists a few of his "interesting" students in his memoirs: Sir Richard Rodney Bennett, Cornelius Cardew, and Susan Bradshaw.<sup>52</sup> These composers have garnered significant respect for their work today.

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<sup>51</sup> "In Memoriam: Howard Ferguson" *The Musical Times* 140, no. 1869 (Winter 1999): 7-8.

<sup>52</sup> Howard Ferguson, *Music, Friends, and Places* (London: Thames Publishing, 1997), 81.

*The Later Years: Books and Editorial Writings*

Increasingly, Ferguson turned away from composing during the 1950s. By 1959, he gave up composing altogether, expressing in his memoir that “I found I was merely repeating myself, so decided it was time to stop composition. It was a hard decision to make, but made easier by the fact that there was still much editing to be done.”<sup>53</sup> His decision to give up composition in the mid-1950s is a curious one, as his works of the period are vibrant, avoid redundancy, and are structurally sound. He wrote with the upmost integrity and authenticity, and was keenly aware of the smallest detail and direction to which his compositions took shape.

Ferguson had long held an interest in editing music, and he was able to act upon that pursuit once he relinquished composition. Most of his music editions are for piano; however, the first work he edited was the “Fuga Ricerata” from Bach’s *Musikalisches Opfer*, BWV 1079 for string ensemble. His first editing enterprises consisted of “realizing” the keyboard part in compositions for violin and continuo in this work.

Other works he edited were Mozart’s *Piano Sonata in C, K19d* published in 1951, and Bach’s *Keyboard Suite in C Minor, BWV 997* published in 1952.<sup>54</sup> One of his first edited anthologies involves the keyboard as well, and is part of the

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<sup>53</sup> *Ibid.*, 81.

<sup>54</sup> See the Appendix G for a complete listing of Ferguson’s editions.

six-volume *Style and Interpretation* series. *Early Keyboard Music: England and France* (1963), *Early Keyboard Music: Germany and Italy* (1963), *Classical Piano Music* (1964), *Romantic Piano Music* (1964), *Keyboard Duets I* (1969), and *Keyboard Duets II* (1969) complete the set.<sup>55</sup> His interest in early keyboard music led to a series of publications involving composers such as Henry Purcell,<sup>56</sup> John Croft,<sup>57</sup> Francois Dagincour,<sup>58</sup> and John Blow.<sup>59</sup>

The Associated Board of the Royal Schools of Music (ABSRM) invited Ferguson to edit five books of graded piano pieces for their structured examinations in the mid 1940s. He acquiesced, on the condition that the works were always for keyboard, and that he could work from the original scores. These editions now include fifteen keyboard anthology volumes consisting of incrementally leveled repertoire ranging from baroque to contemporary works.<sup>60</sup> He labored for fifteen years on the graded collections of music from the ABSRM

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<sup>55</sup> Howard Ferguson, *Style and Interpretation, An Anthology of Keyboard Music* (Oxford: Oxford University Press, 1963-1969).

<sup>56</sup> Henry Purcell, *Complete Keyboard Works*, ed. Howard Ferguson (London: Stainer and Bell, 1963-1964).

<sup>57</sup> John Croft, *Complete Keyboard Works I and II*, ed. Howard Ferguson (London: Stainer and Bell, 1974).

<sup>58</sup> Francois Dagincour, *Pieces de Clavecin*, ed. Howard Ferguson (Paris: Heugel, 1969).

<sup>59</sup> John Blow, *Six Suites*, ed. Howard Ferguson (London: Stainer and Bell, 1974).

<sup>60</sup> A complete listing of Ferguson's editions for the ABSRM is included in Appendix B and C.

from 1946 to 1961, and the collections were re-published in 1980. His ABSRM editions are considered impeccable, and are still available today. Over 250 items from the standard piano literature were edited by Ferguson for the ASBRM—a significant feat and a distinctive aspect of his musical career. The *Musical Times* praised the ASBRM editions as “revolutionary . . . for [the] depth of scholarship, and in the minds of many still a pinnacle of applied musicology.”<sup>61</sup>

One of Ferguson’s non-ABRSM projects was for the Oxford University Press involving keyboard anthologies and editions. Four anthologies exist with the Oxford University Press: *Early French Keyboard Music* (1966),<sup>62</sup> *Early Italian Keyboard Music* (1968),<sup>63</sup> *Early German Keyboard Music* (1969),<sup>64</sup> and *Early English Keyboard Music* (1971).<sup>65</sup> The Oxford University Press editions include *Anne Cromwell’s Virginal Book* (1638), as well as works of Francois Couperin, Haydn, and Schubert.

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<sup>61</sup> “In Memoriam: Howard Ferguson,” *The Musical Times* 140, no. 1869 (Winter 1999): 7-8.

<sup>62</sup> Howard Ferguson, ed., *Early French Keyboard Music I and II* (Oxford: Oxford University Press, 1966).

<sup>63</sup> ———, ed., *Early Italian Keyboard Music I and II* (Oxford: Oxford University Press, 1968).

<sup>64</sup> ———, ed., *Early German Keyboard Music I and II* (Oxford: Oxford University Press, 1969).

<sup>65</sup> ———, ed., *Early English Keyboard Music I and II* (Oxford: Oxford University Press, 1971).

The written introductions to works included in Ferguson's *Style and Interpretation* collection were later combined to form his book *Keyboard Interpretation*<sup>66</sup> (1975), a type of primer for understanding keyboard practices from the sixteenth to the twentieth century. *Keyboard Duets*<sup>67</sup> was published by the Oxford University Press 1995; it is directed toward four-hand and two piano repertoire from pre-classical to contemporary eras.<sup>68</sup>

Additional keyboard and piano volumes edited by Ferguson from 1978 to 1989 include the complete Schubert piano works, as well as works by Scarlatti, Schumann, and Brahms. Ferguson edited 32 Scarlatti sonatas, as well as the works of Schumann, including *Papillons Opus 2*, *Dauidsbundlertanze Opus 6*, *Fantasiestucke Opus 12*, and *Album fur die Jugend*, Opus 68. His editions of Brahms include piano works such as Opus 10, Opus 39, Opus 76, Opus 79, Opus 116, Opus 117, Opus 118, and Opus 119.<sup>69</sup>

Today Ferguson's compositions are being rediscovered, gaining popularity, and becoming standard concert repertoire. His books and editions are esteemed, and are a part of the mainstream curriculum for keyboard study in the United Kingdom and throughout the world. Overall, his life's work as a musician

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<sup>66</sup> Howard Ferguson, *Keyboard Interpretation* (Oxford: Oxford University Press, 1975).

<sup>67</sup> ———, *Keyboard Duets* (Oxford, Oxford University Press, 1995).

<sup>68</sup> These texts are investigated in chapter four.

<sup>69</sup> See the Appendix B and C for a complete listing of ASBRM and Oxford University Press compositions edited by Ferguson.



maintained a broad scope, and established a pillar of musical enterprise worthy of further exploration, respect, and study.

## Chapter 3

### Howard Ferguson's Solo Piano Works: Historical Perspectives and a Hermeneutic Approach to the *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9*

#### *Introduction*

Howard Ferguson's *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9* were composed between 1938 and 1945 and represent his entire output for solo piano. As evidence of his slow, deliberate, and methodical writing style, Ferguson composed these works over a period of seven years. Although Ferguson's overall production for solo piano is small, these pieces display his marked compositional aptitude, his finesse for the instrument, and his preference for the Romantic genre.

Ferguson's Romantic compositional style for piano contrasts with contemporary musical trends of the times, although twentieth-century compositional techniques are not entirely absent in his piano works. Nonfunctional harmonic successions, marked dissonance through semitones and tritones, and split-chord members are elements that contribute to the aural framework of his piano works.

Ferguson's works are stylistically reminiscent of the "twentieth-century British-Romantic idiom."<sup>70</sup> Noted pedagogue Maurice Hinson affirms "Ferguson is basically a twentieth-century Romantic. His works are built on a strong classical structure, both formally and harmonically."<sup>71</sup> Ferguson established a traditionalist yet idiosyncratic compositional style in his twenties, and remained faithful to it in virtually every work in his oeuvre.

*Overview of Musical Hermeneutic Analysis in Preparation for Exploring  
Ferguson's Solo Piano Works*

Simply stated, hermeneutics means interpretation. Friedrich Schleiermacher (1768-1834) defines hermeneutics as the art of understanding. By "art," hermeneutics includes methodological rules that are not rule-bound in application, in contrast to the scientific method. He states, "every single language could perhaps be learned via rules, and what can be learned in this way is mechanism. Art is that for which there admittedly are rules. But the combinatory application of these rules cannot in turn be rule-bound."<sup>72</sup> The field of musical hermeneutics is affiliated with the exploration of meaning in music, and can draw

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<sup>70</sup> Alan Ridout, ed., *The Music of Howard Ferguson* (London: Thames Publishing: 1989), 16.

<sup>71</sup> Maurice Hinson, *Guide to the Pianist's Repertoire* (Bloomington: Indiana University Press, 2000), 298.

<sup>72</sup> Lawrence Schmidt, *Understanding Hermeneutics* (Stocksfield, UK: Acumen Publishing, 2006), 11.

from theoretical analysis, musical culture, language, and other interdisciplinary applications as foundational sources for interpretation.

Finding hermeneutic meaning in a musical work is influenced by selected tools of analysis. The tools for interpretive analysis regarding Ferguson's *Sonata* and *Bagatelles* are drawn from two methodologies for this chapter. These approaches include the exploration of congeneric and extrageneric sources as well as considering the "illocutionary forces in music"<sup>73</sup> that surface in these works.

Edward T. Cone's article "Schubert's Promissory Note,"<sup>74</sup> describes *congeneric* and *extrageneric* elements in music. The term *congeneric* pertains to relationships within a work and the score itself, while *extrageneric* refers to relationships outside of a given work that could include aspects of a composer's life, allusions to other art forms, compositions, historical events, or places, etc. Similarly to Cone, Kofi Agawu adopts the idea that music displays introversive or extroversive signs or indicators inside and outside the score that promotes meaning or discourse.<sup>75</sup>

Lawrence Kramer outlines in *Music as Cultural Practice* steps towards building an analytical framework for interpretation. His interpretive framework

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<sup>73</sup> Lawrence Kramer, *Music As Cultural Practice, 1800-1900* (Berkeley: University of California Press, 1990), 9.

<sup>74</sup> Edward T. Cone, *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln: University of Nebraska Press, 1986), 14.

<sup>75</sup> Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music*, (Oxford: Oxford University Press, 2009), 3.

comprises of the “illocutionary forces of music”<sup>76</sup> such as harmonic, rhythmic, and formal structures. Kramer outlines a visual image by defining these analytical steps or interpretive tools as a “hermeneutic window” that our interpretations pass.<sup>77</sup> He further defines the discovery of hermeneutic windows through the exploration of textual inclusions such as musical texts, expressive markings, titles and headings, program notes, and other written notes in the score that invite meaning to the interpreter.

The exploration of congeneric and extrageneric sources and the “illocutionary forces of music” are the analytical tools for interpretation that contribute to the hermeneutic analysis of the Ferguson *Sonata* and *Bagatelles* in this chapter. Due to the nature of hermeneutic analysis, the following interpretation of these works cannot be an absolutist view of the *Sonata* and the *Bagatelles*. Finding musical meaning is fluid, “not a stable set of meanings that can be frozen, packaged, and preserved for later generations.”<sup>78</sup> Yet this hermeneutic “window” of opportunity presents an opening for the exploration of

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<sup>76</sup> Lawrence Kramer, *Music As Cultural Practice, 1800-1900* (Berkeley: University of California Press, 1990), 9.

<sup>77</sup> *Ibid.*, 9.

<sup>78</sup> Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music*, (Oxford: Oxford University Press, 2009), 4.

interpretive meaning within Ferguson's solo piano works from the author's vantage point.

*Compositional History of Howard Ferguson's Piano Sonata Opus 8*

The *Piano Sonata in F Minor* is Ferguson's first and longest work for solo piano. This sonata is dedicated to his longtime piano teacher Harold Samuel, "whose memory the work is poignantly dedicated."<sup>79</sup> Composed from 1938 to 1940, Ferguson ascribes two negative events to the work's inception: the loss of Samuel and the looming danger of WWII.

According to Ferguson, the work "is very mixed up with Harold Samuel's death."<sup>80</sup> Ferguson lived with Samuel from 1922 to 1937, and developed a strong relationship with him. Samuel was more than a piano teacher to Ferguson; he was a father figure, mentor, friend, and facilitator to Ferguson's pianistic career. Samuel died suddenly from heart failure in 1937, and his death impacted Ferguson on a musical and personal basis.

Another event contributing to the conception of the *Sonata* was the growing threat of world war in Europe in 1938. Ferguson states that "it was partly that [meaning the death of Samuel], and partly the beginning of the war,"<sup>81</sup>

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<sup>79</sup> Howard Ferguson, *Piano Sonata in F Minor Opus 8* (London: Boosey and Hawkes, 1940), 1.

<sup>80</sup> Howard Ferguson interview by *Music Weekly*, BBC Radio 3, May 17, 1987.

<sup>81</sup> *Ibid.*

that influenced the motivation for writing the *Sonata*. Fearful of world war, the *Sonata* was a vehicle that expressed Ferguson's comprehensible apprehension.

#### *A Hermeneutic Approach to the Piano Sonata*

Compositional elements in the sonata may reflect aspects of war and loss. Allusions to death and mourning are literally present in the expressive markings in the work such as *smorzando* and *lugubre*. These terms are found paired together in the sonata as well as alone, and occur in each movement. Ferguson's third-movement coda is stylistically reminiscent of the fourth movement of Chopin's *Piano Sonata No. 2* that could indicate a musical citation of death (see Examples 1a and 1b). Mode mixture is a common compositional device in which the minor mode prevails after every occurrence of the major mode in the sonata, adding to the tragic associations in the work.

Example 1a. Chopin *Sonata No. 2* Movement IV, mm. 1-7

The image shows the first seven measures of the fourth movement of Chopin's Sonata No. 2. The music is in F minor, 3/4 time, and is marked 'Finale. Presto.' and 'sotto voce e legato'. The right hand plays a complex, chromatic melody with many accidentals, while the left hand provides a more rhythmic accompaniment with some chromaticism. The score is written on two staves, with the right hand on top and the left hand on the bottom.

The overall structure of the Ferguson sonata is a traditionally Classical three-part (fast-slow-fast) shape: the first movement in sonata form, the second movement a slow ternary form, and the third movement a brisk rondo form. The sonata's fast outer movements are in the key of F minor with a slow Db major movement in between, highlighting a chromatic mediant relationship not uncommon in Romantic repertoire.

Structural unity is created through elements such as form, tempo, and motivic shape. Each movement contains an introduction, shortened recapitulation of reoccurring themes, and a coda. Structural *rubatos* and distinctive tempo changes are outlined by marked tempo fluctuations in each movement. The falling



semitone cyclical motive is weaved throughout the work, originating in the *Lento* introduction of the first movement.

Example 1b. Ferguson *Sonata* Movement III, coda, mm. 124-134

Allegro molto, ma non presto,  $d. = 92$

*pp* misterioso

13

*pp*

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*Piano Sonata Opus 8, Movement I: Allegro inquieto*

The work commences with the declamatory spirit of the *Lento* motive consisting of falling semitone octaves within a thick contrapuntal structure. The density of the opening *Lento* motive is captured in four-stave notation (see Example 2).

Example 2. *Sonata* Movement I, introduction and cyclical motive, mm. 1-6

The image displays a musical score for the first movement of a piano sonata, specifically the introduction and cyclical motive from measures 1 to 6. The score is written for piano and is in 4/4 time. The tempo is marked "Lento, ♩ = circa 48". The key signature is F minor, indicated by two flats (Bb and Eb). The score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-6. The left hand (bass clef) plays a steady accompaniment of eighth notes, while the right hand (treble clef) features a more complex melodic line with slurs and accents. Dynamics include *f* molto marc., *f*, *mf*, and *p*. There are also markings for *3* and *6* indicating triplets and sextuplets. The word "PIANO" is written vertically on the left side of the first system.

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The first theme is prepared through an extended pedal technique<sup>82</sup> that concludes the introduction. Ferguson articulates specific pedal instructions in m. 22. He writes: “*re-strike silently, then release pedal, and hold pause.*”<sup>83</sup> The dominant is established in m. 22 by the long pedal point on octaves on low C1 and C2 that prepares the first theme. The long pause before the first theme creates a sense of drama and suspense (see Example 3).

Example 3. *Sonata* Movement I, extended pedal technique, mm. 21-22

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The first theme displays a linear, quasi-contrapuntal melodic line marked *Allegro inquieto*. The melodic line contains semitones followed by melodic leaps

<sup>82</sup> The phrase “extended pedal technique” refers to the use of the piano pedal in a less traditional manner.

<sup>83</sup> Howard Ferguson, *Sonata Op. 8 in F Minor* (London: Boosey and Hawkes, 1940), 3.

that create an unstable harmonic state due to rhythmic syncopation. Rests commonly punctuate the first theme, adding a kind of breathlessness and volatility to the aural character (see Example 4). A transition marks the end of the first theme in preparation for a lyrical and harmonically fluctuating *cantabile* second theme.

The second theme consists of chromatic triads and is markedly slower in tempo than the first theme. Descending key areas a semitone apart are featured in the second theme, and include sequential pairings such as A and G# major, C and B Major, and G and F# major. A soaring melody in the high register brings a lyrical quality to this theme (see Example 5). A short re-entrance of the *Lento* introduction appears after the second theme, and serves as a transition to the development section of the first movement.

Example 4. Sonata Movement I, theme 1, mm. 23-50

\*Allegro inquieto,  $\text{♩} = \text{circa } 69$

*mf*

**3**

*p cresc.*

**4**

*f*

*f deciso*

*marc.*

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Example 5. Sonata Movement I, theme 2, mm. 76-91

8 Rallentando Poco meno mosso, ♩ : 48

*cant.*  
*p*

*mf* *con moto* *mf*

*p* *poco animato* *mp*

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The development section is marked with an accompanimental left-hand pattern featuring broken semitones that join motivic material derived from the right-hand melody of the first theme. The pedaled semitones add to an aural atmosphere of unrest marked by sequential motivic material lacking resolution (see Example 6).

Example 6. *Sonata* Movement I, development material, mm. 131-140

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One of the work's more intense and seemingly desperate moments occurs in m. 177 of the development section at the *Allegro*. The entrance of a *fortissimo* *Db* minor triad, occurs in the high region of the keyboard, paired with a low left-hand octave on C1 and C2 that emphasizes another semitone relationship. The sonic material in m. 177 is the dynamic and registral climax of the movement (see Example 7).

A shortened recapitulation follows the development, containing condensed first and second themes. A coda concludes the first movement with allusions to

the introduction material. The left hand accompaniment of the coda incorporates semitone material reminiscent of the development section.

Viewing the work through the lens of musical hermeneutic analysis,<sup>84</sup> the first movement could be interpreted as expressing oppositions. The intense, unstable, and dramatic sonic character of the first theme is juxtaposed by contrasting and brief moments of tranquility in the second theme. The tragic opposition dominates the first movement and overwhelms the brief periods of serenity.

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<sup>84</sup> For further investigation of markedness theory and oppositions in regards to musical hermeneutic analysis see: Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation (Advances in Semiotics)* (Bloomington: Indiana University Press, 2004).



Example 7. Sonata Movement I, mm. 156-179

9

**Più mosso,  $d = 68$**

**16**

**Pochiss. largando,  $d = 64$**

**17**

**Ancora largando,  $d = 60$**

**Allegro,  $d = 68$**

Sonata in F minor

H. 15832

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*Piano Sonata Opus 8, Movement II: Poco Adagio*

The second movement displays a balanced and lyrical *Romanza* theme in *Db* major within a four-by-four phrase structure. The theme is supported by a subtle homophonic texture, outlined in Ferguson's use of three staves displaying diverse dynamic markings. The top staff outlines the melody, while the other lines consist of accompanimental material (see Example 8).

The A section of the movement contains two themes: the first marked *poco adagio*; the second marked *poco animato*. The B section abruptly recalls the turbulence of the first movement's *Lento* introduction, emphasizing the *lugubre* character (reminiscent to Example 2). The tranquil first theme gently reenters at the close of the B section. The coda follows the restated A section that encompasses a significant portion of the second movement.

Interpretively, the second movement represents stability and serenity, the brief violent outburst in the B section notwithstanding. The calm of the A section returns after the unrest of the B section. This middle movement of the work could be viewed as a calm between the two storms that typify the outer movements.

Example 8. Sonata Movement II, mm. 1-17

Poco adagio, ♩ = circa 48

*a piacere*

*a tempo*  
*cant.*

*col. scd.*

**1** *poco animando*

*rit.*

*a tempo*

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*Piano Sonata Opus 8, Movement III: Allegro non troppo*

The third movement of the sonata is a standard classical sonata-rondo structure. The sections of the movement are outlined in the table below.

Table 3.1 *Sonata* Movement III: Sonata-Rondo Form

A Theme 1	mm. 1-43
B Theme 2	mm. 34-50
Re-Transition	mm. 51-57
A Theme 1	mm. 58-62
C Developmental	mm. 63-82
Re-Transition	mm. 82-83
A Theme 1	mm. 84-101
Transition	mm. 101-104
B Theme 2	mm. 105-123
A: Part 1	mm. 124-165
A: Part 2	mm. 165-187

The A and B sections of the work return to the darker character of the first movement. Beginning with a four-bar introduction, the A section exhibits a turbulent theme consisting of rapid 16<sup>th</sup> notes, semitones, and octaves (see Example 9). The B section of the movement contains a contrasting theme, revealing a more conjunct melody within a homophonic texture. The combination of the *piano* markings, eruptive crescendos, and fluctuating tempo markings between the A and B sections create a restlessness with moving sixteenth-note

figures and intervallic leaps in the left-hand accompaniment (see Examples 9 and 10).

Example 9. Sonata Movement III, introduction and theme 1, mm. 1-16

Allegro non troppo,  $\text{♩} = \text{circa } 72$

*cresc. poco a poco*

*mp* *sf* *p* *sf* *p* *simile*

*sf* *molto f* *p* *ten...*

*risoluto* *poco f* *simile*

*p sub.* *cresc.* *p* *p* *p*

*molto f* *cresc.* *mp* *p*

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Example 10. Sonata Movement III, theme 2, mm. 33-41

The musical score is presented in three systems. The first system is in bass clef and includes a first ending bracket. It is marked 'Poco meno mosso, ♩ = 56' and contains dynamics such as *ten.*, *sf*, and *dim.*. The second system is in treble clef and includes the marking *molto cant.* and dynamics *mp* and *simile*. The third system is in treble clef and includes dynamics *mf* and *p*. The score features various musical notations such as slurs, accents, and dynamic markings.

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The C section of the movement could evoke funeral-tolling bells with the presence of triadic triplet figures surfacing between phrases. Slowing rhythmic values and tempo contrast with the other sections in the movement. The C section functions as a development section, with ascending sequential melodic material

climaxing on a *Db* minor chord, with a C-natural octave in the bass, before descending octaves transition to the A section (see Example 11).

Example 11. Sonata Movement III, 'C' section, mm. 63-75

♩ = 60

*ff pesante* *dim. poco a poco* *marc.* *ten.*

*il basso marcato* *L'istesso tempo, (♩ = 60)* *poco cant.* *pp lugubre e smorzando* *simile*

*poco più cant.* *poco cresc.*

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An interpretative view of the third movement could encompass the return to the unrest and violence of the first movement. The coda, reminiscent of the fourth movement of the Chopin *Sonata No. 2*, emphasizes the topic of death without respite.



*Performance and Pedagogical Considerations: Piano Sonata Opus 8*

Performance and pedagogical considerations of the sonata revolve around its technical difficulty and expressivity. Virtuoso pianistic skills are needed for proper performance of this work. Maurice Hinson pronounces: “advanced pianism [is] required for this work of tragic grandeur.”<sup>85</sup> Overall, the *Sonata* demands a flexible and robust piano technique and cognitive acumen, due to the juxtaposition of lyricism and turbulent sonic outbursts. The essence of tragedy and war manifested throughout this work requires maturity in performance.

Ferguson, a gifted pianist in his own right, writes expressively and articulately for the piano. The score of the *Sonata* is judiciously annotated with marked and detailed instructions for the performer. His thorough understanding of the capabilities of the instrument and his advanced pianism are evident in his *Piano Sonata*.

A treasure among twentieth-century piano compositions, the *Sonata* reflects a compositional style that juxtaposes the traditional form of a Classical and Romantic piano sonata with a more contemporary tonal language. The *Sonata* reflects the turbulence and violence of WWII and the contemporaneous personal turmoil that stems from loss.

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<sup>85</sup> Maurice Hinson, *Guide to the Pianist's Repertoire* (Bloomington: Indiana University Press, 2000), 299.

*Compositional History of Ferguson's Five Bagatelles Opus 9*

The *Five Bagatelles* is the only work Ferguson composed during WWII. Ferguson was enveloped in the organizational tasks affiliated with his involvement in the National Gallery Concerts, and consequentially struggled to find time to compose during the war. Ferguson sought outside assistance to help end his compositional hiatus, and looked to his friend Arnold van Wyk for inspiration.

Arnold van Wyk studied composition at the Royal Academy of Music during WWII. Due to the war, he was unable to return his native South Africa after completing his compositional studies in 1941, and remained in London during WWII. Ferguson was introduced to van Wyk through Myra Hess, as Ferguson was asked by Hess to review van Wyk's *Five Elegies for String Quartet* for performance at the National Gallery. Pleased with the work, Ferguson in turn programmed it in a National Gallery concert. As a result, their friendship became established, and the pair met and corresponded regularly until van Wyk died in 1983.

Ferguson confided his lack of motivation to compose during the war to van Wyk, and consequently, van Wyk offered, literally, little notes of encouragement. In their correspondence during the war, van Wyk scribbled a few sphinx-like musical notes on the back of the envelopes addressed to Ferguson, which consequently became foundational notes for Ferguson's *Bagatelles*.

According to Ferguson, “these [notes] were supplied, and turned out to be the basis of the *Bagatelles*, and the reason for the *Bagatelles* dedication to state “to Arnold van Wyk, who kindly contributed twenty-five notes.”<sup>86</sup>

*A Hermeneutic Approach to Howard Ferguson’s Five Bagatelles*

The *Five Bagatelles*, derived from the van Wyk notes, evolved from a scant amount of melodic material. The bagatelles, says Nigel Scaife, “demonstrate Ferguson’s masterly craftsmanship in composing a series of irresistible pieces from such seemingly abstract and uncompromising material.”<sup>87</sup> English musician Gerald McBurney affirms the following about the bagatelles: “the pieces are *tours-de-force* of making bricks out of awfully unpromising straw.”<sup>88</sup>

Lasting seven minutes in duration, the bagatelles together maintain a distinct sonic quality with clear and efficient form. “Trifles in length but not in purpose,” affirmed the *London Times* after Myra Hess debuted the work at the National Gallery Concert series on September 27, 1944. As bagatelle literally means “trifle,” the implicated light quality of the work is incongruous to the intense and dissonant sonic material of the first and fourth bagatelles. Despite the

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<sup>86</sup> Howard Ferguson, *Music, Friends, and Places* (London: Thames Publishing, 1997), 55.

<sup>87</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989), 21.

<sup>88</sup> Gerald McBurney, review of *Five Bagatelles*, by Howard Ferguson, *Tempo*, New Series No. 159 (December 1986): 46-47.

short length of each bagatelle, the work manifests a structure and “grand intent.”<sup>89</sup> The concise nature of the work does not impact the work’s brilliance, and as a whole displays a study in contrasts.

### *Bagatelle* No. 1 in A Minor

The first bagatelle, marked *Allegro con fuoco*, displays a driving intensity, more than the other bagatelles of the set. *Bagatelle* No. 1 cites D and G# as van Wyk’s contributions (see Example 12). The tritone relationship of those two pitches becomes a central motivic aspect to the work.

Example 12. *Bagatelle* No. 1, van Wyk notes



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*Bagatelle* No. 1 is based on a rhetorical reiteration of the tritone, as melodic material in the right hand discharges tritones in multiple registers throughout (see Example 13). Semitone melodic octaves in the left-hand accompany the right-hand tritone material, until the dissonances in each hand are resolved on a repeating A pedal tone, surfacing at the climax of the work in m.

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<sup>89</sup> Ibid.

32.<sup>90 91</sup> The work restates melodic semitone material until the end of the *Bagatelle*. The first *Bagatelle* begins with a driven but unstable theme that eventually resolves to a stable A major triad at the end of the work.

Example 13. *Bagatelle No. 1*, opening motive

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The significance of the semitone of the work is spotlighted when Bb minor and A major triads are juxtaposed at m. 32 and continue to vacillate until the end of the movement (see Example 14). The Bb minor and A major triads represent a semitone relationship as well as a Neapolitan correlation that softens dynamically to a *pp* Picardy third closing the movement. Ferguson writes *attaca* at the end of the bagatelle, indicating *non- pausa* between the first and second bagatelles.

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<sup>90</sup> See example 13.

<sup>91</sup> The climax occurs at the golden section in m. 32.

Example 14. *Bagatelle* No. 1, mm. 31-56

The musical score consists of four systems of piano notation, each with a treble and bass clef staff. The first system (mm. 31-36) begins with a *3* measure rest, followed by *allarg.* and *a tempo*. Dynamics include *ff*. Pedal markings include *col Ped.* and *s. bassa*. The second system (mm. 37-42) is marked *calando poco a poco* and *dim.*. The third system (mm. 43-48) is marked *mf* and *senza Ped.*. The fourth system (mm. 49-56) includes dynamics *f*, *mp*, and *pp*, and ends with *loco* and *Attaca*. A *8b.* marking is present at the start of the second and third systems.

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*Bagatelle* No. 2 in F# Minor

The second *Bagatelle*, marked *Andantino amabile*, contrasts with the first bagatelle in pacing and overall intensity. *Bagatelle* No. 2 displays a *cantabile* melodic lyricism, paired with a lilting accompanimental pattern, contributing to a homophonic texture. The van Wyk notes include F#, A, A#, and C, implying a certain vagueness in regards to tonality due to alternating major and minor thirds implicated in the van Wyk notes.

The second *Bagatelle*'s somewhat tonally ambiguous theme is stated twice before a small codetta. The dynamic scheme of the bagatelle consists of a gradual rise from *piano* to *forte* that finally descends to *pianissimo* at the end of the work. Concluding with a melodically outlined F# major triad and a Picardy third, the work gently ends with a *pianissimo* F# in the high register of the keyboard. Similar to the first bagatelle, the second bagatelle is marked *attaca* at the double bar before the third bagatelle.

Example 15. *Bagatelle No. 2*, mm. 1-16

Andantino amabile, ♩ = c. 63 *cant.*

*p*

*mp*

*mf* *dim. poco a poco*

*rit.* *a tempo* *cresc.*

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*Bagatelle* No. 3 in G Minor

Marked *Allegro scherzando*, the third *Bagatelle* is longer than the first and second *Bagatelles*. The van Wyk notes include Eb, D, and C#, continuing the semitone presence throughout the work. The overall form of the third *Bagatelle* is a ternary structure in G minor. The *piano* A section displays whimsical two-note slurs and a disjunct melodic line that crescendos to *forte* in the last descending gesture of the section (see Example 16 and 17). The B section contains more sonorous melodic material. Marked *con calore*, the melodic material is fused with right-hand octaves and a broken left-hand accompaniment pattern that implies, perhaps slightly, a Spanish folk music influence through the iterative rhythm of the pitches in m. 13 and m. 21 (see Example 17).

The closing material of the third *Bagatelle* occurs in the last A section, from mm. 76-83. Ferguson places a fermata on the double-bar line at the end of the *Bagatelle*. He also writes *pausa* at the end of the movement in addition, to emphasize the fermata and the soft *ppp* dynamic level of the last measure (see Example 18). The third bagatelle is the first in the set without the *attaca* instruction, resulting in the first pause between movements.

The mood of the third *Bagatelle* is distinguishable from the driving intensity of the first *Bagatelle*, and the *cantabile* quality of the second *Bagatelle*. Semitone two-note slurs, staccatos, and rests add to the light and capricious character of the third *Bagatelle* in the A section.

Example 16. *Bagatelle* No. 3, 'A' section

Allegro scherzando, ♩. = c. 168

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a measure marked with a circled '9' and includes a mezzo-forte (*mf*) dynamic. The fourth system concludes the section with various articulations and dynamics, including *mf* and *p*.

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Example 17. *Bagatelle* No. 3, 'B' section, mm. 21- 41

The musical score is presented in four systems, each with a piano (left) and right-hand (treble) part. The key signature is G minor (two flats) and the time signature is 3/4. The first system (mm. 21-24) begins with a forte (*f*) dynamic. The right-hand part has a fermata over the final note. The second system (mm. 25-28) includes the instruction *con calore* and *sta loco*. The third system (mm. 29-32) includes *etc.* and a fermata. The fourth system (mm. 33-36) includes *cresc.* and *ff*. The score is marked with various dynamics and articulations, including accents and slurs.

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Example 18. *Bagatelle* No. 3, mm. 76-83

14

*mp* *dim.* *rit.*

*col Ped.*

*a tempo* *pp* *ppp* *leggiere*

*senza Ped.* (Pausa)

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*Bagatelle* No. 4 in E Minor

The fourth *Bagatelle* contrasts with the light mood of the third *Bagatelle*. Marked *serioso* and *molto moderato*, *Bagatelle* No. 4 opens with a dark E minor sonority paired with a *cantabile* theme in the low and high registers of the piano

(see Example 19). Nigel Scaife describes the transformation from the third to the fourth *Bagatelle* as a transition from “witty abandon to darkened sobriety.”<sup>92</sup>

Example 19. *Bagatelle* No. 4, mm. 1-6

Molto moderato, ♩ = c. 84

*p serio*  
*cant.*

*p dolce*

*mp*

*p*  
*cresc.*

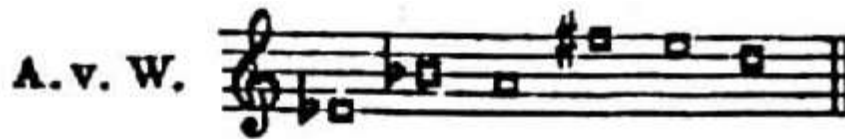
*col Ped.*

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<sup>92</sup> Alan Ridout, ed., *The Music of Howard Ferguson: With a Memoir by the Composer: A Symposium* (London: Thames, 1989), 22.

The van Wyk notes of the fourth *Bagatelle* include *Eb*, *Bb*, A, F#, E, and D (see Example 20). This is the first bagatelle in the set that doesn't immediately outline the van Wyk notes in the opening measures. Hand-crossing occurs with registral changes of the theme, accompanied by a broken accompanimental pattern throughout the bagatelle. The key of the work is unclear, and vacillating between E minor and *Eb* minor, closing with a Picardy third in *Eb* major.

Example 20. *Bagatelle* No. 4, van Wyk notes



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#### *Bagatelle* No. 5 in Bb Major

The last bagatelle of the set explores a lighter affect, evident by the pizzicato left-hand accompanimental pattern reminiscent of the *Passepied* from Debussy's *Suite Bergamasque* (see Examples 21a and 21b).

Example 21a. Debussy *Passepied* from *Suite Bergamasque*, mm. 1-7

Allegretto ma non troppo

PIANO

*p*

*simili*

Example 21b. *Bagatelle No. 5*, left-hand accompaniment, mm. 1-4

Allegretto non troppo,  $\text{♩} = c. 80$

*p molto ritmico e leggero*

*senza Ped.*

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The van Wyk contributions include a *Bb*, *F*, *E*, *C*, and *Eb*, outlined in the first right-hand melody at the beginning of the *Bagatelle* (see Example 22).

Example 22. *Bagatelle* No. 5, van Wyk notes



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Formally, the *Bagatelle* captures a ternary structure. Disjunct melodic material characterizes the A section, with contrasting conjunct melodic material in the B section. A restatement of the theme from the second *Bagatelle* surfaces in the restated A section, creating cyclic unity in this work (see Example 23).

The final *Bagatelle* is more aligned to the third *Bagatelle* in character, displaying a more capricious and lighthearted mood, supported by the staccato left hand accompaniment of the often disjunct and unstable contour of the melodic line throughout the bagatelle.



Example 23. *Bagatelle* No. 5, mm. 27-34

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The fifth and final *Bagatelle* concludes with a lighthearted coda, as a staccato melodic line ascends to the higher registers of the keyboard. This closing gesture implies a whimsical hint at the conclusion of the set, contributing to the overall flavor of the set as light and adventurous (see Example 24).

Example 24. *Bagatelle* No. 5, mm. 55-64

The image displays a musical score for 'Bagatelle No. 5, mm. 55-64'. It is a piano piece in G major and 3/4 time. The score is presented in two systems. The first system covers measures 55 to 60. The right-hand part features a melodic line with slurs and an accent over a note in measure 58. The left-hand part provides a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *p* (piano). The second system covers measures 61 to 64. The right-hand part has a more complex texture with slurs and a *pp* (pianissimo) dynamic marking. The left-hand part continues with a steady accompaniment. Performance directions include *(esitando)* and *a tempo*. The score is marked with a copyright notice 'IX (1944)' at the bottom right.

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*Performance and Pedagogical Considerations: Five Bagatelles Opus 9*

The *Five Bagatelles Opus 9* is technically accessible for early advanced pianists.<sup>93</sup> The first and last *Bagatelles* are the most technically complex, requiring resolute octaves and quick reflexes, due to abrupt registral changes in the score. The second *Bagatelle* is technically manageable due to the repetitive nature of the left-hand accompaniment and the ease of the movement of notes within the right-hand melody. Noted piano pedagogue Jane Magrath writes that the *Five Bagatelles* are

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<sup>93</sup> Jane Magrath assesses the *Five Bagatelles* as a level 9 piece in her book *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995), 359.

highly effective, mildly contemporary writing for the early-advanced student. Strong and vibrant rhythms, and strong character differentiation between movements . . . Study of these works would provide a fine substitute for the Tcherepnin *Bagatelles*. A set worth investigating.<sup>94</sup>

Ferguson's *Five Bagatelles* are an approachable twentieth century composition not only for pedagogical value, but also as an appealing work for the early advanced pianist and concert audience.

### *Conclusion*

The *Piano Sonata* and the *Five Bagatelles* display Ferguson's distinctly structured, essentially tonal, impassioned, and invigorating compositional voice. Ferguson blends tonal and post-tonal compositional practices to shape works with distinctive and accessible aural character. Ferguson's solo piano works remain fresh, compelling, and worthy of exploration for early-advanced to advanced pianists.

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<sup>94</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995), 359.

## Chapter 4

### The Pedagogical Significance of Howard Ferguson's Musicological Writings for the Oxford University Press

Howard Ferguson's musicological writings for the Oxford University Press gain pedagogical significance when viewed as a comprehensive curriculum for developing essential keyboard musicianship. In their totality, his musicological writings contribute to the development of essential keyboard skills and knowledge of historical keyboard performance practices. Ferguson contributes to the topic of two-piano and duet playing in *Keyboard Duets*. He promotes greater understanding of historical and stylistic keyboard performance practices and keyboard literature in *Keyboard Interpretation* and *Style and Interpretation*. Ferguson cultivates fundamental musicianship skills needed for garnering fluency in score reading in *Preparatory Exercises in Score Reading*. Ferguson's books serve as supporting guides towards fostering comprehensive musicianship in developing pianists.

When considered in their entirety, Ferguson's written contributions create a curriculum that is consistent with the standards of the National Schools of Music (NASM) regarding musicianship. According to the NASM Handbook,<sup>95</sup>

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<sup>95</sup> *NASM Handbook* (2010-11), 74.

“musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.”

Ferguson’s texts provide a foundational curriculum that corresponds to the NASM “fundamental competencies” required for enhancing musicianship skills. Furthermore, Ferguson’s texts align to the NASM standards of music degree programs by presenting materials that cultivate a variety of the following NASM objectives for developing musicians that include:

- (1) conceptual understanding of musical components and processes;
- (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music;
- (3) increased understanding of musical achievements from various analytical, historical, and cultural perspectives;
- (4) enhanced capacities to integrate musical knowledge and skills; and
- (5) a set of capabilities for independent work in the music professions.<sup>96</sup>

The following Ferguson texts and anthologies will be explored in this chapter with an emphasis on highlighting how they contribute to the benchmarks of musicianship necessary for pianists and keyboardists: *Keyboard Interpretation from the Sixteenth to the Nineteenth Century* (1975), *Style and Interpretation: An Anthology of Keyboard Music* (1971), *Keyboard Duets from the Sixteenth to the Twentieth Century* (1995), and *Preparatory Exercises in Score Reading* (1931).

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<sup>96</sup> Ibid., 73.

In addition to these texts, Ferguson compiled numerous other keyboard anthologies<sup>97</sup> such as *A Keyboard Anthology* series and the *Easy Piano Pieces* series, both containing intermediate level repertoire. Ferguson's *Keyboard Anthology* and the *Easy Piano Pieces* series are published through the Oxford University Press and the Associated Board of the Royal Schools of Music (ABRSM), and expand and contribute to pedagogical materials for piano. These materials will be evaluated further in chapter five.<sup>98</sup>

*Keyboard Interpretation from the Sixteenth to the Nineteenth Century (1975) and Style and Interpretation: An Anthology of Keyboard Music (1971)*

Ferguson's *Keyboard Interpretation* serves as an introductory handbook that explores keyboard performance practices, instruments, music, and stylistic interpretation in keyboard literature. According to William S. Newman, the text fills the literary chasm for developing pianists and has been "long needed for reference and in the classroom."<sup>99</sup> It provides insights into the stylistic elements that are essential to accurate and authentic performance of keyboard repertoire.

In *Keyboard Interpretation*, Ferguson explores over five centuries of keyboard music beginning with the origins of the keyboard and concluding with

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<sup>97</sup> Other Ferguson anthologies are *Early English Keyboard Music*, *Early French Keyboard Music*, *Early German Keyboard Music*, and *Early Italian Keyboard*, all published by the Oxford University Press. These anthologies are listed in Appendix C.

<sup>98</sup> See Appendix B for a listing of ABRSM editions compiled by Ferguson.

<sup>99</sup> William S. Newman, review of *Keyboard Interpretation*, by Howard Ferguson, *Notes* 32, no. 4 (June 1976): 751-754.

keyboard practices of the nineteenth century. The book is centered consistently on the tenets of keyboard performance practices with topics such as instruments, tempo, phrasing and articulation, fingering, rhythmic conventions, ornamentation, and adaptations on the modern piano. These topics are reinforced with keyboard literature from the Pre-Classical, Classical, and Romantic eras. Additional subjects such as musical types and forms, modes, and editorial topics extend beyond historical performance practices, and serve as additional supporting material.

*Keyboard Interpretation* contains various charts, tables, and examples that depict, for example, early scale fingerings, ornamentations by type, and rhythmic groupings. Such charts are helpful as a quick reference for musicians exploring early music. According to Newman:

Among the best contributions of the book are its enterprising charts, tables, and examples. Samples are the keyboard segments that illustrate short octave tuning (p. 8), the chart that compares early scale fingerings (p. 69) and the music examples that contain these and other early fingerings (pp. 70-79), the table that suggests ternary translations of binary rhythms in giges (pp. 94-95), following helpful examples), and the chart that groups ornaments by visual types (pp. 110-111) as well as the chart cited in the previous paragraph that compares French ornaments. Also deserving special mention are fresh views scattered throughout the book on particular problems of interpretation. Typical of those problems are the relation of tempo inscriptions to unit beats (p. 43), actual versus illusory steadiness of tempo (p. 46), different styles of articulation before and after 1800 (pp. 57-58), and old and new finger systems as they relate to finger lengths (p. 67).<sup>100</sup>

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<sup>100</sup> Ibid., 752.

*Keyboard Interpretation* has immense pedagogical value due to its researched and historically consistent application of keyboard performance practices that corresponds to five hundred years of keyboard literature. The comprehensive, articulate, and concise organization of content, combined with the accessible nature of ornamentation, fingering, and rhythmic value charts throughout the text further buttress its considerable worth. Pianist Stoddard Lincoln describes *Keyboard Interpretation* as filling an “unseemly gap” between musicologists and pianists.

The performer all too often considers the musicologist a dry, dusty, unmusical academic. The musicologist often distrusts the performers' musical instincts as flighty and ephemeral. Howard Ferguson's succinct, clearly written paperback, *Keyboard Interpretation*, should serve to fill this unseemly gap.<sup>101</sup>

Ferguson's *Keyboard Interpretation* is written in an accessible style that can support its use for quick reference. It serves as an introductory guide and foundational text that cultivates fluency regarding historic musical notation and performance practices for teachers and students. Those interested in further study on the concepts presented in each chapter are provided with additional sources for further reading and a list of scholarly performance editions of the musical examples involved.

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<sup>101</sup> Stoddard Lincoln, review of *Keyboard Interpretation* by Howard Ferguson, *Early Music* 4, no. 4 (October 1976): 473.



*Style and Interpretation* is a six-volume collection of repertoire ranging from Pre-Baroque solo keyboard music from Germany, France, England, and Italy, as well as Classical and Romantic literature for piano. Additionally, two volumes of this collection contain various keyboard duets from the 17<sup>th</sup> to the 20<sup>th</sup> century. Special attention is given to early music in this series, with volumes one two, and five devoted to early keyboard solo and duet repertoire from England, France, Germany, and Italy.

As a pre-cursor to *Keyboard Interpretation*, *Style and Interpretation* provides a substantial portion of the editorial content contained in *Keyboard Interpretation*. Ferguson states that *Keyboard Interpretation* “allow(s) a clearer presentation of the material, and to obviate the duplications and cross references that were unavoidable in the earlier volumes [of *Style and Interpretation*].”<sup>102</sup> Whereas the historical and editorial content found in *Style and Interpretation* is spread across six volumes; *Keyboard Interpretation* compiles all the prose from *Style and Interpretation*, including some expanded written material, into a single volume. Thus some repetition exists between written content in *Style and Interpretation* and *Keyboard Interpretation*. Yet the repetition of historical information is beneficial to users of the *Style and Interpretation* anthologies, as it is convenient to find applicable historical content paired in the same volume of

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<sup>102</sup> Howard Ferguson, *Keyboard Interpretation* (New York: Oxford University Press, 1975), preface.

musical scores. *Keyboard Interpretation* lacks the presence of musical scores unlike the anthology format of *Style and Interpretation*.

Ferguson includes at least ten pieces in each volume of *Style and Interpretation*, and lists the repertoire in advancing order. The repertoire in *Style and Interpretation* aligns with late intermediate level repertoire corresponding with levels eight through ten as outlined in the pedagogical leveling system in *The Pianists Guide to Standard Teaching and Performance Literature*.<sup>103</sup> For example, Ferguson includes John Blow's Gavotte from *Musik's Hand-Maid* and Thomas Arne's *Gigue* from his Suite No. 6 both represent level nine in *The Pianists Guide*. Table 4.1 shows the representative piano repertoire found in *Style and Interpretation* volume one that includes early keyboard music of France and England.

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<sup>103</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995), ix.

Table 4.1 Piano Repertoire in *Style and Interpretation* (Volume One)

COMPOSER	WORK
Blow	<i>Gavotte</i>
Purcell	<i>Prelude</i>
Arne	<i>Gigue</i>
Purcell	<i>A New Ground</i>
Chambonnières	<i>Sarabande</i>
Byrd	<i>Pavana</i>
Bull	<i>A Gigga</i>
Daquin	<i>L'Hirondelle</i>
Byrd	<i>Galiardo</i>
Farnaby	<i>Tell mee Daphne</i>
Gibbons	<i>Fantasia</i>
Rameau	<i>La Triomphante</i>
Couperin	<i>La Convalescente</i>
Dandrieu	<i>La Lyre d'Orphee</i>
D'Anglebert	<i>Gavotte</i>
Rameau	<i>L'Enharmonique</i>
Couperin	<i>Les Ondes</i>

Pianist Myra Hess describes why a text such as *Style and Interpretation* has significant pedagogical value in regards to common problems that arise in teaching developing pianists. She states:

Students of the piano are often so preoccupied with the acquisition of technical skill that they do not give enough thought to stylistic, textual, and interpretive considerations. This is a great mistake, for technique is only a stepping-stone and remains meaningless until it is allied to musical understanding. Innate musicality is the first requisite; but this must be cultivated, not only through contact with a wide variety of music, but also through a knowledge of the way in which style and interpretation changes from century to century and country to country. Such facts are quite as important as technical skill, and if a student ignores them, his playing however brilliant superficially, will never penetrate to the core of music.<sup>104</sup>

*Style and Interpretation* helps developing pianists gain an understanding of essential historic performance practices. In addition, it assists teachers by providing curriculum of leveled contrasting keyboard repertoire that is fused with Ferguson's supporting editorial markings. It culminates as a practical performance edition that summarizes the results of modern musicology, and serves as a resource for pianists seeking more authentic and effective performance of keyboard literature.

Hess further describes *Style and Interpretation* in the preface of the series:

In [*Style and Interpretation*], Dr. Ferguson has made an outstanding contribution to the clarification of these problems. His absorbing survey, writing from the twin viewpoints of a composer and performer, is imaginative and lucid, and covers an extensive period in a way which has not, I believe, been attempted before. Everyone who is interested in

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<sup>104</sup> Howard Ferguson, *Style and Interpretation (Vol. 1)* (London: Oxford University Press, 1963), forward.

keyboard music and its performance should find these volumes endlessly stimulating and instructive.

Although practical performing editions are more common today, at the time of publication, *Style and Interpretation* was among the first of its kind at the time of publication in 1963. Thus it is a forerunner and a model for subsequent pedagogical editions that are widespread today such as the *Celebration Series Perspectives*,<sup>105</sup> *Schirmer Performance Editions*,<sup>106</sup> *Masterwork Classics*<sup>107</sup> and *Alfred's Masterwork Library*,<sup>108</sup> among other popular editions used for piano instruction.

*Keyboard Duets from the Sixteenth to the Twentieth Century (1995)*

*Keyboard Duets* is a concise Ferguson text that explores the cultivation of piano duet and two-piano performance skills and other keyboard ensemble repertoire. Similar to *Keyboard Interpretation*, a chronology of composers and repertoire is described based on the categories of Pre-Classical, Classical, and Romantic eras. In addition, *Keyboard Duets* articulates technical issues regarding

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<sup>105</sup> Royal Conservatory of Music, *Celebration Series Perspectives* (Mississauga, Ontario: Frederick Harris Music Publishing, 2008).

<sup>106</sup> Christopher Taylor, Robert Taub, et al, eds. *Schirmer Performance Editions* (Chester, New York: Schirmer, 2009).

<sup>107</sup> Jane Magrath, ed. *Masterwork Classics* (Van Nuys, CA: Alfred Publishing, 2006).

<sup>108</sup> Maurice Hinson, Williard Palmer, et al, eds. *Alfred Masterwork Editions* (Van Nuys, CA: Alfred Publishing, 2006).

the performance of two-piano and piano duets, as well as compiling a listing of a variety of keyboard ensemble repertoire beginning with the earliest known keyboard duet compositions. The repertoire spans from Thomas Tomkins' (1572-1640) 16<sup>th</sup> century composition *A Fancy for Two to Play* to Malcolm Arnold's 20<sup>th</sup> century work, *Concerto for two pianos, three hands Op. 104* (1969).

The chronology of *Keyboard Duets* begins with Pre-Classical literature involving the virginal, organ, and three-stave non-designated instrumental works by William Byrd and John Bull. Ferguson elucidates that the early Pre-Classical keyboard instruments were rather small in comparison to the modern piano. Sixteenth-century virginals were two feet long from end-to-end and not well suited for side-by-side playing when elaborate fashion styles of the era are considered. These factors may contribute to the small output of Pre-Baroque keyboard duet literature. Nevertheless, Pre-Baroque keyboard ensemble literature is traced to the works of Nicolas Carlton, Giles Farnaby, Gaspard le Roux, and Francois Couperin, to name a few. Baroque literature is listed with harpsichord works of Bernardo Pasquini, Handel, Bach, and Bach's sons.

Ferguson lists keyboard ensemble composers of the 18<sup>th</sup> to the 20<sup>th</sup> centuries, and cites three factors contributing to the growth of 18<sup>th</sup> and 19<sup>th</sup> century piano duets. This includes the rise of the professional and merchant class that could afford piano study and instruments, growth of music publishing, and the increase in the size of the fortepiano and piano. Classical keyboard ensemble

literature encompasses Haydn, Mozart, Clementi, Beethoven, and Schubert.

Romantic composers stem from Mendelssohn to Busoni. Modern piano duet and ensemble repertoire includes Faure, Rachmaninoff, Stravinsky, Copland, Britten, and Messiaen, among others.

The technical elements needed in piano duet and two-piano playing is outlined briefly in *Keyboard Duets*. The preliminary elements of ensemble technique include the proper spacing of the benches, use of pedal, page turning issues, starting a piece, hand position and fingering, dynamics and tonal balance, redistribution of parts, and piano positioning.

*Keyboard Duets* serves as an introductory resource to the stylistic and performance implications for keyboard ensemble playing. The most valuable element of the text is its attention to the origins of keyboard duet playing and 16<sup>th</sup> and 17<sup>th</sup> century repertoire. Yet it is not a dense text. It does not compete with a more significant and lengthy book such as Maurice Hinson's *Music for More than One Piano*. *Keyboard Duets* could be used as a first-time introduction to keyboard duet playing for late-intermediate to early-advanced pianists, and could serve as a quick reference or complement a piano ensemble curriculum such as Weekley and Arganbright's leveled duet repertoire collections.<sup>109</sup>

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<sup>109</sup> Dallas Weekley and Nancy Arganbright, eds., *Duet Repertoire* (San Diego, CA: Neil A. Kjos Publishing, 1996).

*Preparatory Exercises in Score Reading (1931)*

*Preparatory Exercises in Score Reading* was co-written by Ferguson and his Royal College of Music composition teacher R.O. Morris. The text is described by Morris as “the ultimate text in musical culture . . . open only to those who can find their way readily through the complications of an orchestral score.” According to the preface, the purpose of *Preparatory Exercises in Score Reading* is three fold: (1) developing understanding in the essential principles of musical structure, (2) a means of developing audiation skills, and (3) gaining fluency in reading C-clefs.

This text cultivates the differing skills of score reading and playing from the score at the keyboard. These skills require synthesizing the following capabilities: reading many staves at once, understanding where the principle line is located, perceiving harmonic structure, reading C-clefs, transposition, and translating the technical aspects of the score to performance at the keyboard. Integrating all these skills into performance is difficult for many pianists, thus this text is an excellent resource for those seeking to improve score reading skills.

*Preparatory Exercises* contains 124 short excerpts using a mixture of treble, alto, tenor and bass clefs and various common transpositions. The book concentrates on diatonic harmonic study (including diminished sevenths) and harmonic counterpoint up to three parts. The exercises train students to view



many staves at once, determine where the principal melody is, understand harmonies and modulations, read various clefs, and transpose as necessary.

The text has eleven sections; the following chart outlines this text.

Table 4.2 Organization: *Preparatory Exercises in Score Reading*

<b>Section</b>	<b>Part</b>	<b>Number</b>
A (1)	2-Part Alto Clef	1-10
B (2)	2-Part Tenor Clef	11-20
C (3)	2-Part Alto and Tenor Clef	21-28
D (4)	2-Part Soprano Clef	29-34
E (5)	2-Part Soprano, Alto and Tenor Clefs	35-48
F (6)	3-Part Alto and Tenor Clef	49-63
G (7)	3-Part Soprano, Alto and Tenor Clefs	64-78
H (8)	4-Part String Quartet	79-86
J (9)	4-Part Alto and Tenor Clefs	87-94
K (10)	4-Part Soprano, Alto and Tenor Clefs	95-102
L (11)	Orchestral Transpositions	103-126

R.O. Morris discusses the following in the introduction of the text: the place of score-reading in music education, special problems involved in score-reading and playing from the score, audiation, and a method of approach in practicing the exercises.

Ferguson's role in this text is primarily compositional in regards to the exercises, but the exact exercises that he composed are not known. At the time that the text was first published in 1931, Ferguson was only twenty-three years old, and his voice was not heard in regards to the prose in the introduction of this book. Yet the importance of the curriculum for score reading is significant, and it remains one of the few texts that continues to incrementally develop the skill of score reading with repertoire that is still musically relevant.<sup>110</sup>

### *Conclusion*

Collectively, Ferguson's musicological writings forge a comprehensive curriculum that develop essential musicianship skills as outlined by NASM such as score reading, audiation skills, understanding keyboard harmony, cultivating historic performance practices into informed performance, and keyboard ensemble playing. As a complete entity, these texts together serve to support the development of the complete pianist by assisting the teacher in presenting leveled repertoire aligned with the stylistic performance practices of the past while cultivating other important musicianship skills.

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<sup>110</sup> C.S. Lang's *Score Reading Exercises* (2003) and Michael Dickreiter's *Score Reading: A Key to Musical Experience* (2003) are representative texts that develop score reading skills.

## Chapter 5

### A Survey of Howard Ferguson's Editorial Contributions

#### *Introduction*

Howard Ferguson made noteworthy contributions to piano pedagogy and piano literature through his editorial writings. These writings include his *Keyboard Anthology* and *Early Keyboard Music* editions, over fifty single-composer piano collections of pedagogical and performance literature, and seventy-plus reviews of keyboard editions. After Ferguson withdrew from composing in 1959, one of his primary musical activities was editing keyboard music. Thus a significant amount of his life was devoted to music editing. Ferguson's achievement in these scholarly activities is manifested in the breadth of his keyboard editions and the length of time he dedicated to editing keyboard music.

The *Musical Times* noted in 1999 that Ferguson was celebrated for his scholarly keyboard editions. In a tribute to Ferguson, the *Musical Times* observed, "for many however, his chief claim to fame was in his impeccably edited Associated Board editions of the standard repertoire."<sup>111</sup> He was respected for his

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<sup>111</sup> "In Memoriam: Howard Ferguson," *The Musical Times* 140, no. 1869 (Winter 1999): 7–8.

scholastic piano editions in the United Kingdom, and consequentially his pedagogical and performance editions published by ABRSM and the Oxford University Press are esteemed outside of the United Kingdom as well.

Ferguson was one of the first to compile scholarly piano editions of pedagogical and performance repertoire, thus leading the way for American scholarship regarding piano editions by pedagogues such as Willard Palmer, Maurice Hinson, and Jane Magrath. A paradigm as a first of their kind, Ferguson's editions have significantly influenced the field of piano pedagogy from the 1960s to the present day.

This chapter explores Ferguson's writings that relate to music editing. The topics include his views on the process of music editing and the qualities of successful music editions, an investigation of the features of his pedagogical piano collections and editions of advanced piano repertoire, and finally, his reviews of keyboard editions.

The purpose of this chapter is to survey Ferguson's contributions to piano pedagogy through his editorial writings. The Appendices provide additional support on the following topics: Appendix B contains a listing of Ferguson's music editions of single-composer works, Appendix C contains a listing of Ferguson's multi-composer anthologies, Appendix D contains a complete listing of Ferguson's reviews, and Appendix E contains a listing of selected Ferguson journal articles that are relevant to this chapter.

### *Ferguson's Views on Music Editing*

Ferguson imparts his music editing philosophy in chapter ten of his book *Keyboard Interpretation*<sup>112</sup> where he describes important characteristics of good music editions and shares helpful suggestions for music students seeking beneficial music editions. Ferguson advises that music students use editions that cite musical sources and display some form of editorial commentary regarding sources and musical content.

The components of optimal music editions, according to Ferguson, include: the presentation of facts concerning the work, a description of the editing process, differentiated typographical editorial markings from the original, notation of significant editorial changes, and editorial realizations that appear separated above or below the staff. He states these are “the minimum requirements that should be expected from any modern edition.”<sup>113</sup> These characteristics constitute standard features of his editions, thus his editions are consistent with his personal standards for fine music scores.

Important considerations for music editors presented in *Keyboard Interpretation* include working with misprints, misreadings, and using Urtext editions. In many instances, editorial intervention is required in order to establish

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<sup>112</sup> Howard, Ferguson, *Keyboard Interpretation from the 14th to the 19th Century: An Introduction* (New York: Oxford University Press, 1975).

<sup>113</sup> *Ibid.*, 176.

an accurate score. Ferguson found in his experience that few original scores were free from error before publication. Complicating this issue, editors are frequently required to work from less reliable sources. As it is common for a source to have multiple autographs and multiple versions, it is the editor's responsibility to discern the mistakes and inaccuracies in a score and make the proper and necessary corrections.

Additional tasks of the music editor, particularly in regards to Pre-Classical literature, are mentioned in *Keyboard Interpretation*. These tasks include clarifying various types of notation commonly found in older scores that could include: mensural notation on two staves, mensural notation in open score, mensural notation in which parts are divided between other books, old German keyboard tablature, new German keyboard tablature, and Spanish keyboard tablature. Ferguson states that it is the responsibility of the editor to bring unfamiliar notation practices in older scores to present-day standards in order to create a more compatible text for the modern pianist.

Misreadings and misprints are discussed in *Keyboard Interpretation*. According to Ferguson, misreadings and misprints must be considered when a passage under repeated hearings sounds "foreign."<sup>114</sup> He states "it is then time to

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<sup>114</sup> Ibid., 174.

consider whether it is perhaps a mistake, and if so, what kind of mistake.”<sup>115</sup>

Some of the most common notational mistakes are omitted accidentals, wrong accidentals, misplaced notes by one or more degrees, wrong clefs, omitted dots of dotted notes, omitted ornaments, wrong ornaments, omitted lines from a contrapuntal texture, omitted bars, and duplicated bars. Ferguson explains,

When a doubtful passage could be the result of one of these common types of error, or of some other easily explainable cause, it is worth considering whether it should be emended. On the other hand, it is highly dangerous to make an emendation *in vacuo*, i.e. without being able to explain how the mistake could have arisen in the first place.<sup>116</sup>

Ferguson’s statements regarding music editions in *Keyboard*

*Interpretation* display his interest and commitment to authentic music

performance and illustrate his knowledge of Pre-Classical keyboard notation. His perspective on music editions provides insight into field of music editing and supports the developing pianist in understanding necessary qualities of a well-edited music score. His editions consistently reflect his high standards regarding musical scores as outlined in *Keyboard Interpretation*.

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<sup>115</sup> Ibid.

<sup>116</sup> Ibid., 173.

*Ferguson's ABRSM Editions and other Collections*

The first major editing project for Ferguson occurred in 1957 when he decided to transcribe five rare keyboard pieces by William Tisdall from the *Fitzwilliam Virginal Book* and two pieces, 'Coranto' and 'Jig,' from the *John Bull Virginal Book*. Ferguson presented the manuscript edition of these seven pieces to Thurston Dart, a director for the music publishers Stainer & Bell. Consequently, the firm published the set in their *Early Keyboard Music* series.<sup>117</sup> In addition, Stainer & Bell would later publish Ferguson editions of the complete keyboard works of Henry Purcell,<sup>118</sup> the keyboard works of William Croft<sup>119</sup> and Francois Dagincour,<sup>120</sup> and the six suites of John Blow.<sup>121</sup> These successful collections illustrate Ferguson's specialty and expertise in editing Baroque and Pre-Baroque keyboard works.

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<sup>117</sup> William Tisdall, *Complete Keyboard Works. Newly Transcribed and Edited from the Fitzwilliam Virginal Book and the John Bull Virginal Book* by Howard Ferguson (London: Stainer and Bell, 1970).

<sup>118</sup> Henry Purcell, *Complete Harpsichord Works*, ed. Howard Ferguson (London: Stainer and Bell, 1964).

<sup>119</sup> William Croft, *Complete Harpsichord Works*, ed. Howard Ferguson (London: Stainer and Bell, 1974).

<sup>120</sup> Francois Dagincour, *Pieces de Clavecin*, ed. Howard Ferguson (Paris: Heugel, 1969).

<sup>121</sup> John Blow, *Six Suites*, ed. Howard Ferguson (London: Stainer and Bell, 1965).



After WWII, the Associated Board of the Royal Schools of Music invited Ferguson to edit five books of graded piano pieces published yearly for ABRSM examinations. Ferguson required two conditions for publishing these pedagogical works; (1) that the editing work should be completed from photocopies of either the autograph or the original edition, and (2) that only genuine keyboard music should be used.<sup>122</sup> These stipulations are evidence of his professionalism and concern for authenticity in his editions. Consequentially, these and other Ferguson editions for ABRSM are highly valued, scholarly, and are still available today for purchase.

Ferguson's editorial output may be broadly categorized into two types: pedagogical editions of intermediate repertoire and scholarly editions of advanced repertoire. These broad categories can be further organized into sub-categories of intermediate repertoire of single composer and multi-composer anthologies, and scholarly editions of single-composer and multi-composer anthologies of performance repertoire.

Specifically, Ferguson's ABRSM editions align to three categories: single-composer editions of intermediate repertoire, single-composer editions of advanced repertoire, and multi-composer anthologies of intermediate repertoire. Editions of pedagogical repertoire include the ABRSM series titled *Easier Piano*

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<sup>122</sup> Howard Ferguson, *Music, Friends, and Places* (London: Thames Publishing, 1977), 77.

*Pieces* consisting of single-composer repertoire, as well as the multi-composer collection titled *A Keyboard Anthology* that consists of grades one through six of ABRSM repertoire.

*Intermediate Single Composer Collection: "Easier Piano Pieces"*

Nine books of the ABRSM series *Easier Piano Pieces* are edited by Ferguson. In each of these pedagogical single-composer editions, he presents a one-page introduction consisting of scholarly historical information about the composer, the compositions, and editorial sources. The introductions provide brief but instructive information for the performer and teacher. Typically forty pages in length, these collections contain editorial notes regarding important insights for authentic performance, realizations of ornamentation, articulations, fingering, phrasing, suggested metronome markings, and editorial descriptions of titles and sources.

Early-intermediate to late-intermediate pedagogical repertoire is present in the following single-composer collections in the *Easier Piano Pieces* series:

Johann Wilhelm Hassler's *Fifty Pieces for Beginners* Op. 38,<sup>123</sup> Scarlatti Sonatas,<sup>124</sup><sup>125</sup> *Twenty-Five Early Pieces* by W.A. Mozart,<sup>126</sup> *Sixty Pieces for*

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<sup>123</sup> Johann Hassler, *50 Pieces for Beginners*, ed. Howard Ferguson (Cambridge: Associated Board of the Royal Schools of Music, 1987).

<sup>124</sup> Domenico Scarlatti, *Eleven Sonatas*, ed. Howard Ferguson (London: Associated Board of the Royal Schools of Music, 1988).

*Aspiring Players* (books one and two) by Daniel Gottlob Turk,<sup>127</sup> *Sixteen Albumblätter* from Opus 99 and Opus 124 by Robert Schumann,<sup>128</sup> *Six Christmas Pieces* Opus 72 by Felix Mendelssohn,<sup>129</sup> Brahms' *Waltzes* Opus 39<sup>130</sup> (a simplified version), and Tchaikovsky's *Album for the Young* Opus 39.<sup>131</sup> The Hassler collection, in particular, is one of the more uncommon collections of piano repertoire in the *Easier Piano Pieces* series.

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<sup>125</sup> Domenico Scarlatti, *Nine Sonatas*, ed. Howard Ferguson (London: Associated Board of the Royal Schools of Music, 1987).

<sup>126</sup> Wolfgang Amadeus Mozart, *Twenty-Five Early Pieces*, ed. Howard Ferguson (Cambridge: Associated Board of the Royal Schools of Music, 1988).

<sup>127</sup> Johann Gottlieb Turk, *Sixty Pieces for Aspiring Players I and II*, ed. Howard Ferguson (London: The Associated Board of the Royal Schools of Music, 1988).

<sup>128</sup> Robert Schumann, *Sixteen Albumblätter Opus 99 and 124*, ed. Howard Ferguson (London: The Associated Board of the Royal Schools of Music, 1988).

<sup>129</sup> Felix Mendelssohn, *Six Christmas Pieces Opus 72*, ed. Howard Ferguson (Cambridge: Associated Board of the Royal Schools of Music, 1983).

<sup>130</sup> Johannes Brahms, *Waltzes Opus 39*, ed. Howard Ferguson (Cambridge: Associated Board of the Royal Schools of Music, 1988).

<sup>131</sup> Peter I. Tchaikovsky, *Album for the Young Opus 39*, ed. Howard Ferguson (London: The Associated Board of the Royal Schools of Music, 1981).

*Intermediate Multi-Composer Anthology: “A Keyboard Anthology”*

Another ABRSM collection is Ferguson’s *A Keyboard Anthology* series.<sup>132</sup> A multi-composer pedagogical collection, the *Keyboard Anthology* series contains seventy-nine short intermediate pieces placed in chronological order in five volumes spanning ABRSM grades one through seven. These grades are similarly aligned with Jane Magrath’s repertoire leveling system in *The Pianists Guide*<sup>133</sup> in describing early intermediate to late intermediate works. Each *Keyboard Anthology* volume is approximately forty pages in length and contains editorial contributions regarding sources, fingering, proper ornamentation, articulations, dynamics, and metronome markings.

The repertoire in the *Keyboard Anthology* volumes is varied, consisting of standard and non-standard composers of Pre-Baroque, Baroque, Classical and Romantic repertoire. Although this anthology is light regarding contemporary piano literature, a unique feature of this series is the dominant presence of lesser-known Pre-Baroque and Baroque works. This series presents an assortment of slow and fast-paced works. The overall appeal of this collection ranges from its

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<sup>132</sup> Howard Ferguson, ed., *A Keyboard Anthology*, Volumes 1-5 (London: Associated Board of the Royal Schools of Music, 1980).

<sup>133</sup> Jane Magrath, *The Pianist’s Guide to the Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995).

variety, thus intermediate piano students are likely to find repertoire selections that hold their interest in this series.

*A Keyboard Anthology* showcases Ferguson’s expertise in Pre-Baroque and Baroque literature. Lesser-known Pre-Baroque and Baroque literature in book one of the series (ABRSM grades one and two) features works such as Jeremiah Clarke’s *A Trumpet Minuet*, Christoph Graupner’s *Gavotte in G*, Richard Jones’ *Minuet in C* from *Suite No. 6*, and Gottfried Heinrich Stölzel’s *Air Italian* from *Partita in G Minor*. Book II (ABRSM grades three and four) offers less common Pre-Baroque and Baroque repertoire choices as well such as Girolamo Frescobaldi’s *Corrente in A minor*, Valentin Rathgeber’s *Vivace in A*, and Jean Phillippe Rameau’s *L’Indifferente*. Table 5.1 provides a listing of selected keyboard works found in *Keyboard Anthology* book one, as an example of the assortment of keyboard literature in the series.

Table 5.1 *A Keyboard Anthology* (Book One) Compositions

COMPOSER	WORK
Anon	<i>A Toy</i>
Henry Purcell	<i>Prelude from Suite No. 1 in G, Z. 660</i>
Jeremiah Clark	<i>A Trumpet Minuet</i>
J.S. Bach	<i>Air in F, BWV Anh. 131</i>
Domenico Scarlatti	<i>Minuetto in C from Sonata K. 73</i>

George Frederic Handel	<i>Impertinence, B. 175/30</i>
Christoph Graupner	<i>Gavotte in G</i>
Valentin Rathgeber	<i>Allegro in G</i>
Gottfried Heinrich Stozel	<i>Air Italien from Partita in G Minor</i>
Richard Jones	<i>Minuet in C from Suite No. 6</i>
Franz Joseph Haydn	<i>German Dance, Hob. IX/22 No. 3</i>
Wolfgang Amadeus Mozart	<i>Allegro in Bb, K. 3</i>
William Duncombe	<i>Minuet in C</i>
Muzio Clementi	<i>Sonatina in C, Op. 36 No. 1</i>
Ignaz Joseph Pleyel	<i>Menuetto in C</i>
Anton Diabelli	<i>Lesson in C, Op. 125 No. 1</i>
Carl Czerny	<i>Study in B minor, Op. 139 No. 98</i>
Henri Bertini	<i>Study in A minor, Op. 137 No. 8</i>
Robert Schumann	<i>Wild Rider Op. 68 no. 8</i>
Cesar Franck	<i>Les Plaintes d'une Poupee</i>
Carl Reinecke	<i>Sonatina in G, Op. 127a movement 1</i>
Peter Ilyich Tchaikovsky	<i>Chant Russe, Op. 139 No. 11</i>

The *Keyboard Anthology* series serves as a convenient and useful series for teachers with students at the threshold of intermediate level playing. As the *Keyboard Anthology* collection spans ABRSM levels one through seven, this

series bridges the expanse of intermediate piano literature by providing graded works in advancing order. This series supports the important responsibility of repertoire selection by providing teachers with graded piano works for pre-advanced student performance.

The last book in the *Keyboard Anthology* series, book five, contains mostly level-seven repertoire that features predominately Romantic compositions. Over half of the book contains works by John Field, Schubert, Chopin, Schumann, Mendelssohn, Liszt, Grieg, Chabrier, Scriabin, and Max Reger. Examples of repertoire in this collection that students will learn after completing this series is Liszt's *En Reve S. 207*, Scriabin's *Prelude in E Minor Op. 11 No. 9*, Chopin's *Prelude in B Minor Op. 28 No. 6*, and *John Field's Nocturne No. 10 in E Minor*.

Teachers will need to consider, when using the *Keyboard Anthology* series as the basis for repertoire selection for their intermediate students, the need to supplement this anthology with outside repertoire choices of from late-Romantic, Impressionistic, and Contemporary eras. The *A Keyboard Anthology* series specializes in Pre-Baroque, Baroque, and Classical repertoire. Yet this collection lacks the presence of easy sonatas or sonatinas from the Classical era. Thus in addition to technical exercises and etudes, piano teachers will need to supplement this anthology with intermediate multi-movement Classical works as well as more Contemporary repertoire.

*Performance Editions of Advanced Repertoire*

In addition to the pedagogical collections for ABRSM, Ferguson ventured into editing performance editions of advanced repertoire also published by ABRSM. These advanced collections feature single composer works by Schubert,<sup>134</sup> Haydn,<sup>135</sup> Schumann,<sup>136</sup> and Brahms.<sup>137</sup> Evidence of a degree of visual consistency is present in the editorial approach of these editions, as each volume shares the same publisher and is edited, annotated, and fingered by Ferguson. Each edition contains several pages of introductory historical information concerning the works and composers, and also cites sources used and incipits. Other musical considerations such phrasing, dynamics, pedaling, tempo, fingering, and ornamentation are presented concisely by Ferguson. The following table contains a listing of Ferguson's advanced repertoire editions.

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<sup>134</sup> Franz Schubert, *Complete Pianoforte Sonatas Including the Unfinished Works*, ed. Howard Ferguson (London: Associated Board of the Royal Schools of Music, 1980).

<sup>135</sup> Franz Joseph Haydn, *Selected Keyboard Sonatas I-V*, ed. Howard Ferguson (Cambridge: Associated Board of the Royal Schools of Music, 1984-5).

<sup>136</sup> Ferguson edited ten Schumann performance editions for ABRSM. See Appendix B for a complete listing.

<sup>137</sup> Ferguson edited eight Brahms performance editions for ABRSM. See Appendix B for a complete listing.



Table 5.2 Ferguson ABRSM Editions of Advanced Repertoire

COMPOSER	WORK
Bach, Carl Philipp Emanuel	<i>Selected Keyboard Works</i>
Beethoven, Ludwig van	<i>Andante Favori WoO 57</i>
	<i>Book of Dances WoO 81-86</i>
	<i>Complete Bagatelles</i>
Brahms, Johannes	<i>Four Ballades Opus 10</i>
	<i>Four Piano Pieces Opus 119</i>
Brahms, Johannes	<i>Eight Piano Pieces Opus 76</i>
	<i>Seven Fantasies Opus 116</i>
Brahms, Johannes	<i>Six Piano Pieces Opus 118</i>
	<i>Three Intermezzos</i>
Brahms, Johannes	<i>Two Rhapsodies</i>
	<i>Waltzes Opus 39</i>
Haydn, Franz	<i>Selected Keyboard Sonatas (3 Volumes)</i>
Liszt, Franz	<i>Twenty-One Short Piano Pieces</i>
Mozart, Wolfgang Amadeus	<i>Sonata in C Major K. 19d</i>
Mendelssohn, Felix	<i>Six Preludes and Fugues Opus 35</i>
	<i>Prelude and Fugue in E Minor</i>
Scarlatti, Domenico	<i>Eleven Sonatas, Nine Sonatas, Twelve Sonatas (3 Volumes)</i>
Schubert, Franz	<i>Complete Pianoforte Sonatas Including the Unfinished Works</i>
	<i>Fantasy in C ('The Wanderer'), D 760.</i>
	<i>Four Impromptus, D 899, D 935</i>
	<i>Nine Short Piano Pieces</i>
	<i>Three Piano Pieces, D 946</i>
	<i>Thirty-Three Dances</i>
	<i>Variations D 156 and 576</i>
Schumann, Robert	<i>Arabesque Opus 18</i>
	<i>Blumenstück Opus 19</i>
	<i>Die Davidsbundler</i>
	<i>Faschingsschwank aus Wien Opus 26</i>

Schumann, Robert	<i>Kinderscenen Opus 15</i>
	<i>Nachtstucke Opus 23</i>
	<i>Papillons Opus 2</i>
	<i>Phantasiestucke Opus 12</i>
	<i>Phantasiestucke Opus 111</i>
	<i>Romanzen Opus 28</i>
	<i>Sixteen Albumblätter Opus 99 and 124</i>
	<i>Waldscenen Opus 82</i>

*Scholarly Editions of Advanced Baroque and Pre-Baroque Keyboard Literature*

Ferguson also compiled scholarly editions of advanced Pre-Baroque and Baroque literature. These editions are titled *Early French Keyboard Music I & II*,<sup>138</sup> *Early German Keyboard Music I & II*,<sup>139</sup> *Early Italian Keyboard Music I & II*,<sup>140</sup> *Early English Keyboard Music I & II*,<sup>141</sup> and the *Anne Cromwell's Virginal Book* (1638),<sup>142</sup> (all published by the Oxford University Press). Similarly aligned

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<sup>138</sup> Howard Ferguson, ed., *Early French Keyboard Music I and II* (Oxford: Oxford University Press, 1966).

<sup>139</sup> \_\_\_\_\_, ed., *Early German Keyboard Music I and II* (Oxford: Oxford University Press, 1969).

<sup>140</sup> \_\_\_\_\_, ed., *Early Italian Keyboard Music I and II* (Oxford: Oxford University Press, 1968).

<sup>141</sup> \_\_\_\_\_, ed., *Early English Keyboard Music I and II* (Oxford: Oxford University Press, 1971).

<sup>142</sup> \_\_\_\_\_, ed., *Anne Cromwell's Virginal Book (1638)* (London: Oxford University Press, 1974).

with Ferguson's *Style and Interpretation* collection, the *Early Keyboard Music* editions were created as a supplement to the *Style and Interpretation* series.<sup>143</sup>

Each *Early Keyboard Music* series contains significant editorial notes concerning performance practices of the Pre-Baroque and Baroque eras. The collections include a graded index of works, a preface, an introduction displaying a chronology and early editions, and a listing of modern editions. Introductory notes also include a discussion of tempo and ornaments. Each collection is approximately sixty pages in length, and individual works contain an introductory paragraph or two describing the piece and related historical information. Unlike the pedagogical literature collections by Ferguson, these collections lack fingering and other editorial additions such as phrasing. Although ornamentation is realized above or below the staff, other editorial additions are not included.

A variety of pedagogical and scholarly editions were compiled by Ferguson, including single-composer ABRSM editions of intermediate repertoire, multi-composer ABRSM anthologies of intermediate repertoire, single-composer editions of advanced Romantic repertoire, and multi-composer editions of advanced repertoire of the Pre-Baroque and Baroque eras. The wide range of pedagogical and scholarly repertoire and commentary in Ferguson's editions, and

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<sup>143</sup> Howard Ferguson, ed., *Early Italian Keyboard Music: An Anthology* (London: Oxford University Press, 1977), 5.

his well-documented scores are evidence of his scholarship in piano pedagogy, piano performance.

### *Ferguson's Reviews*

Ferguson penned over seventy reviews from 1944 to 1988 for *Music and Letters*, a music journal published by the Oxford University Press. Most of Ferguson's concise and usually untitled reviews average several paragraphs in length and evaluate editions of keyboard literature. They are written from an editorial viewpoint, in which music scores are investigated concerning sources, facsimiles, editorial notes, fingering commentary, and other relevant topics.

Ferguson's reviews are academic as his comments are always supported by references from respected sources of the original score. He does not refrain from praising editions of high scholarly caliber, and he critiques editions that display, in his view, unworthy editorial practices such as lack of editorial notes or notational inaccuracies. In negative reviews, Ferguson meticulously cites wrong notes and substantiates his criticism of the editions. For example, in a review of an edition of Vicente Rodriguez Toccatas, Ferguson cites fourteen incorrect notes that he attributes to a copyist mistake.<sup>144</sup> This review, and others, is evidence of

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<sup>144</sup> Howard Ferguson, review of *Toccatas for Harpsichord*, by Vicente Rodriguez, edited by Almonte Howell, *Music and Letters* 69, no. 2 (April 1988): 310-311.

Ferguson's intricate evaluation process of scores for editorial review, and how he validates his criticism of a music edition.

The common feature in all Ferguson reviews is the topic of keyboard repertoire. For example, a sampling of Ferguson review titles include *Early Venetian Keyboard Dances*,<sup>145</sup> *Editions of Couperin Keyboard Works*,<sup>146</sup> *French Keyboard Style*,<sup>147</sup> *Purcell's Harpsichord Music*,<sup>148</sup> *Repeats and Final Bars in the Fitzwilliam Virginal Book*,<sup>149</sup> and *Scarlatti Facsimiles*.<sup>150</sup> These reviews are indicative of Ferguson's particular expertise and interest in performance practices in Pre-Baroque and Baroque keyboard literature.

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<sup>145</sup> Howard Ferguson, review of *Early Venetian Keyboard Dances*, manuscript from the Biblioteca Nazionale Marciana (Ital.iv.1227 (coll.11699)), *Early Music* 10, no. 4 (October 1982): 522-523.

<sup>146</sup> \_\_\_\_\_, review of *Pieces de Clavecin*, by Louis Couperin, edited by Paul Brunold, *Music & Letters* 67, no. 2 (April 1986): 221-222.

<sup>147</sup> \_\_\_\_\_, "French Keyboard Style," *The Musical Times* 125, no. 1699 (September 1984): 504-505.

<sup>148</sup> \_\_\_\_\_, "Purcell's Harpsichord Music," *Proceedings of the Royal Musical Association* 91<sup>st</sup> session (1964-1965): 1-9.

<sup>149</sup> \_\_\_\_\_, "Repeats and Final Bars in the Fitzwilliam Virginal Book," *Music & Letters* 43, no. 4 (October 1962): 345-350.

<sup>150</sup> \_\_\_\_\_, review of *Scarlatti Facsimiles*, edited by Ralph Kirkpatrick, *Early Music* 4, no. 3 (July 1976): 363.

A few other Ferguson reviews are of important piano books such as Hinson's *Guide to the Pianists Repertoire*<sup>151</sup> (1973 edition, published by Indiana University Press) and Gerig's *Famous Pianists and Their Technique*<sup>152</sup> (1976 edition, published by David & Charles, Newton Abbot & London). These reviews are a further demonstration of Ferguson's commitment to the study of piano performance and literature.

As mentioned earlier in this chapter, a full listing of Ferguson's seventy-plus reviews are located in Appendix D. Thirty-nine reviews consist of Baroque or Pre-Baroque keyboard scores by composers such as Louis Couperin (edited by Paul Brunold),<sup>153</sup> Jean-Phillipe Rameau (edited by Kenneth Gilbert),<sup>154</sup> Domenico Scarlatti (edited by Gyorgy Balla),<sup>155</sup> and J.S. Bach (edited by Christoph Wolff).<sup>156</sup> Other Ferguson reviews concern Classical and Romanic piano editions

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<sup>151</sup> Howard Ferguson, review of *Guide to the Pianist's Repertoire*, by Maurice Hinson, *Music & Letters* 55, no. 4 (October 1974): 107-108.

<sup>152</sup> \_\_\_\_\_, review of *Famous Pianists and their Technique*, by Reginald Gerig, *Music & Letters* 58, no. 3 (July 1977): 331.

<sup>153</sup> \_\_\_\_\_, review of *Pieces de Clavecin*, by Louis Couperin, ed. Paul Brunold, *Music & Letters* 67, no. 2 (April 1986): 221-222.

<sup>154</sup> \_\_\_\_\_, review of *Pieces de Clavecin*, by Jean-Philippe Rameau, ed. Kenneth Gilbert, *Music & Letters* 62, no. 3/4 (July-October 1981): 451-452.

<sup>155</sup> \_\_\_\_\_, review of *200 Sonatas*, by Domenico Scarlatti, ed. Gyorgy Balla, *Music & Letters* 58, no. 3 (July 1977): 494.

<sup>156</sup> \_\_\_\_\_, review of *Fourteen Canons on the First Eight Notes of the Aria Ground from the 'Goldberg' Variations*, by Johann Sebastian Bach, ed. Christoph Wolff, *Music & Letters* 58, no. 2 (April 1977): 240.

by composers such as W.A. Mozart (edited by Stanley Sadie),<sup>157</sup> Franz Liszt (edited by Imre Sulyok and Imre Mezo),<sup>158</sup> Franz Schubert (edited by Otto Brusatti),<sup>159</sup> Robert Schumann (edited by Robert Manster),<sup>160</sup> and Ludwig van Beethoven (edited by Ate Orga).<sup>161</sup>

### *Ferguson Journal Articles*

In addition to reviews, Ferguson wrote journal articles for a variety of music journals including *Early Music*, *Tempo*, *The Musical Times*, and *Music and Letters*. A listing of Ferguson journal articles is located in Appendix E.

Specifically, three of Ferguson's journal articles concern his close British friends and colleagues. Two articles are tributes to Gerald Finzi<sup>162</sup> and Myra Hess.<sup>163</sup> In

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<sup>157</sup> Howard Ferguson, review of *Sonatas for Pianoforte*, by Wolfgang Amadeus Mozart, fingering and performance notes by Denis Matthews, *Music & Letters* 63, no. 3/4 (July-October 1982): 362.

<sup>158</sup> \_\_\_\_\_, review of *Piano Works*, by Franz Liszt, ed. Imre Sulyok and Imre Mezo, *Music & Letters* 63, no. 3/4 (July-October 1982): 360-361.

<sup>159</sup> \_\_\_\_\_, review of *Two Klavierstücke*, by Franz Schubert, ed. Otto Brusatti, *Music & Letters* 60, no. 1 (January 1979): 109-110.

<sup>160</sup> \_\_\_\_\_, review of *Etudes in Form of Variations on a Theme of Beethoven*, by Robert Schumann, ed. by Robert Manster, *Music & Letters* 58, no. 4 (October 1977): 497.

<sup>161</sup> \_\_\_\_\_, review of *Piano Sonata in C, WoO 51*, by Ludwig van Beethoven, ed. Ate Orga, *Music & Letters* 60, no. 3 (July 1979): 375-376.

<sup>162</sup> \_\_\_\_\_, "Gerald Finzi (1901-1956)," *Music and Letters* 38, no. 2 (April 1957): 130-135.

addition, Ferguson explores the compositional features of Arnold Van Wyk's works such as the String Quartet No. 1 (miniature score and parts), the *Pastorale e Capriccio* for piano solo, and a cycle of five songs for voice and piano, *Van Liefde en Verlatenheid (Of Love and Forsakenness)*.<sup>164</sup> His journal articles, like his reviews, explore musical topics related to piano and keyboard performance practices and scores, and are further evidence of his expertise in the piano field.

### *Conclusion*

Howard Ferguson's keyboard editions of piano anthologies and single-composer collections have significant pedagogical value. Variety of repertoire, clarity of editorial material, the presence of standard piano compositions, and accessibility to early to late intermediate students are important features in these editions. His editions are well respected, and are standard piano scores affiliated with the ABRSM and the Oxford University Press. As a result, these editions are of great value to intermediate and advanced pianists and teachers. In addition, his reviews of keyboard editions provide insight into the field of keyboard editing and assist pianists in discovering high quality music editions. Collectively, his

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<sup>163</sup> Howard Ferguson, "Dame Myra Hess," *The Musical Times* 107, no. 1475 (January 1966): 59.

<sup>164</sup> Howard Ferguson, "Arnold Van Wyk: Recently Published Works," *Tempo*, New Series, no. 48 (1958): 4-7.



pedagogical, scholarly, and performance piano editions as well as his keyboard reviews bolster the fields of piano pedagogy and piano performance.

## Chapter 6

### Howard Ferguson's Contributions to Piano Literature and Piano Pedagogy: Summary, Recommendations for Further Study, and Conclusion

#### *Summary*

Howard Ferguson's contributions to piano literature and piano pedagogy are evident in the breadth and quality of his musical endeavors involving the piano throughout the twentieth century. For example, his *Piano Sonata in F Minor Opus 8* and the *Five Bagatelles Opus 9* enhance twentieth-century piano repertoire. His Oxford University Press books such as *Keyboard Interpretation*, *Keyboard Duets, Style and Interpretation*, and *Preparatory Exercises in Score Reading* contribute to the development of musicianship and the study of historic keyboard performance practices. Ferguson's pedagogical and performance editions for intermediate and advanced pianists such as the *Keyboard Anthology*, *Easiest Piano Pieces*, fifty-plus ABRSM editions, and other keyboard repertoire collections highlight his many contributions to piano pedagogy and piano literature.

### *Early, Middle and Late Periods of Ferguson's Musical Activity*

Ferguson pursued an organized approach to his various musical endeavors. His musical activity can be organized into early, middle, and late periods of his life. Ferguson's early period spans 1908-1928 and consists of his musical training. The middle period, 1928-1959, involves free-lance performing and composing in London as well as his work with the National Gallery Concert Series during WWII. His late period spans 1959 until his death in 1999, in which he explored scholarly writing such as music editing, compiling pedagogical and scholarly collections, and writing pedagogical and performance literature involving the piano.

The early years, 1908-1928, consist of Ferguson's musical education. Born in Ireland in 1908, his musical studies seriously began in London in 1922. He was discovered by pianist Harold Samuel at a Belfast Piano Competition that year, and would consequently study with Samuel from that time forward until Samuel died in 1938. Samuel was a major figure in Ferguson's musical development. Ferguson also studied at the Royal College of Music from 1924-1928, where he continued to study with Harold Samuel, and pursued composition with Reginald Owen Morris and Ralph Vaughn Williams.

The middle years, 1928-1959, involve the composition of all his works as well as concert organizing and performing at the National Gallery in London during WWII. Due to Ralph Hawkes' interest in Howard Ferguson's

compositions (as director of Boosey and Hawkes), all of Ferguson's twenty compositions were published through Boosey and Hawkes. By 1995, Ferguson's entire output of solo piano, vocal, and instrumental compositions were published and recorded by Boosey and Hawkes, and continue to be available for purchase through that publishing company.

Ferguson's solo piano compositions are specifically explored through hermeneutic analysis in this document and include the *Piano Sonata Opus 8* and the *Five Bagatelles Opus 9*. Composed between 1938 and 1945, these works represent his complete output for solo piano. The *Piano Sonata* and the *Five Bagatelles* display Ferguson's distinctly structured, essentially tonal, impassioned, and fresh compositional voice. Ferguson blends tonal and slightly post-tonal compositional practices to create works with distinctive and accessible character that reflect his essentially Romantic compositional style.

Performance and pedagogical considerations of the *Piano Sonata* consist of the topics of technical difficulty and expressivity. Virtuoso piano skills are needed for proper performance of this work. The *Sonata* demands a supple and vigorous piano technique, cognitive sharpness, and expressivity. An essence of heartbreak and violence is manifested throughout this work's tonal language and expressive markings, and thus requires maturity in performance. Ferguson's *Piano Sonata Opus 8* is convincing and worthy of exploration for advanced pianists.

Ferguson's other solo piano composition, the *Five Bagatelles Opus 9*, is the only work Ferguson composed during WWII. Lasting seven minutes in duration, the *Bagatelles* together maintain a clear and efficient form. As bagatelle literally means *trifle*, the implicated light quality of the work is challenged by intense and dissonant musical material that surface in the first and fourth *Bagatelles*. The concise nature of the *Bagatelles* does not impact the work's brilliance, and as a whole the set displays a study in contrasts.

The *Five Bagatelles Opus 9* is technically accessible for early advanced pianists. The first and last *Bagatelles* are the most technically complex, requiring strong octaves and quick reflexes due to fast leaps in register. The second *Bagatelle* displays a lyrical quality, while the third and fifth *Bagatelles* are light and staccato in most of the indicated articulations. In total, Ferguson's *Five Bagatelles* are an approachable twentieth-century composition not only of pedagogical value, but an appealing work for the professional pianist and concert audience.

Asides from composing for piano and other instruments during his middle period, Ferguson was involved with the National Gallery Concert Series. One of Ferguson's most celebrated accomplishments, the concerts were performed every weekday in the National Gallery from 1939 to 1946. Profits from the concerts went to charity. Ferguson and Myra Hess organized and performed in many of the

National Gallery concerts. These concerts had a significant impact on British musical life and morale in London during WWII.

The late period (1959-1999) of Ferguson's musical activity consists of a significant amount of writing about piano in variety of forms. Compiling pedagogical, scholarly, and performance keyboard editions, writing music reviews, and publishing music books about piano for the Oxford University Press, ABRSM, and other publishers are some of his major accomplishments during the late period. Ferguson did little composing during the 1950s, and by 1959 he gave up composition completely. A focused exploration of scholarly keyboard writing truly began for Ferguson in 1959. Editing keyboard scores, compiling performance and pedagogical literature, and writing for music journals were his major musical contributions until his death. His writing activity concerns the piano in essentially every instance, and is prolific in scope.

His keyboard books and collections published through the Oxford University Press include *Keyboard Interpretation* (1975), *Keyboard Duets* (1995), *Style and Interpretation* (1971), and *Preparatory Exercises in Score Reading* (1931). These sources support piano teachers and musicians as a curriculum for building essential skills such as score reading and sight-reading. The content of these books cultivates the understanding of historical performance practices as well as solo and duet repertoire development for intermediate to advanced

pianists. Ferguson's books serve as guides in fostering comprehensive musicianship for various areas of piano performance.

Ferguson edited extensively for the *Associated Board of the Royal Schools of Music* (ABSRM). These editions now include fifteen keyboard anthology volumes consisting of incrementally leveled repertoire ranging from Baroque to Romantic works with composers ranging from Hassler to Tchaikovsky.<sup>165</sup> Specifically, Ferguson's ABSRM volumes encompass single-composer editions of intermediate repertoire through the *Easiest Piano Pieces* series, single-composer editions of advanced repertoire such as the Haydn and Schubert Sonatas, and multi-composer anthologies of pedagogical and scholarly repertoire such as the *Keyboard Anthology* series. Over 250 works from the standard piano literature were edited by Ferguson for the ASBRM.

The ABSRM and other published Ferguson repertoire collections are distinguished editions, and reflect his high standards regarding music editing. His repertoire collections display editorial commentary, source citations, and other notes regarding historical performance practices and relevant history relating to the repertoire included in his volumes. These distinctive editorial practices became a paradigm for pedagogical piano scholarship that followed after the publication of Ferguson's editions.

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<sup>165</sup> A complete listing of Ferguson's editions for the ABSRM (as well as other publishers) is included in Appendix B.

In summary, Ferguson pursued a variety of musical activities in his lifetime including composition and scholarly piano writing. He wrote expressive and appealing piano compositions exhibiting distinctively Romantic and tonal characteristics. Writing in a variety of capacities, Fergus assimilated pedagogical collections that became a standard for pedagogical repertoire volumes. His fine keyboard editions span pedagogical and performance piano literature. His scholarly books and reviews explore keyboard performance practices, build musicianship skills, and clarify editorial procedures involving the piano. His output displays a high standard of achievement in multiple fronts with particular focus on the development of piano skills.

#### *Recommendations for Further Study*

The purpose of this document is the assimilation of Howard Ferguson's piano-oriented achievements into one source with a particular concentration on the exploration of their pedagogical and pianistic value. Due to considerations of length, some research directions were not pursued. The following topics are recommendations for further study in regards to exploring Howard Ferguson's musical contributions.



### 1. *Exploration and analysis of other Ferguson compositions*

Due to considerations of length and scope, only Ferguson's solo piano compositions were explored in this document. Yet Ferguson's *Partita* and *Piano Concerto* deserve attention as worthy twentieth-century piano compositions. In addition, the evaluation of Ferguson's other instrumental and vocal compositions merit further study as well, as only two other doctoral documents exist that assess his violin sonatas and his song cycle *Discovery Op. 13*.

### 2. *Analysis of Ferguson's written tactics in his keyboard editions for the greater understanding of authentic historical performance practices for Baroque and Classical Literature*

Analysis of Ferguson's written tactics in his editions with the specific focus on exploring authentic historical performance practices is another area for potential study. Analyzing Ferguson's descriptions and editorial markings in his books and scores in order to gain an understanding of the proper styles of performance of Baroque keyboard literature or Classical piano literature could be a point of departure. *Keyboard Interpretation, Style and Interpretation*, as well as his various keyboard books and performance editions, could be materials for use for further study. An in-depth analysis of the editorial notes and sources in his Haydn and Schubert editions, for example, could be an enlightening venture for a

researcher interested in exploring authentic performance practices for Classical piano literature.

### *3. Comparing Ferguson's music editing output to the editing styles and output of other piano pedagogues*

As Ferguson was a forerunner to the 21<sup>st</sup> century pedagogical piano repertoire collection, comparing his editing output to the output of other significant piano pedagogues may be a constructive subject for exploration. This area of study could identify and provide a more lucid understanding of the variety of editorial styles and practices that exist in well-known piano works and pedagogical collections. This topic of study would add to the understanding of the history as well as the significant features of modern piano repertoire collections.

### *Conclusion*

Howard Ferguson's myriad contributions to piano pedagogy and piano literature in the 20<sup>th</sup> century are significant. Despite the passage of time, his written output as a pedagogue and a composer continues to be available and relevant today. His life was devoted to the exploration of music that he pursued in a range of musical disciplines at an elevated level. His piano compositions are of a high quality and serve to bolster twentieth-century piano repertoire. His written works are foundational for the field of piano pedagogy in the development of

keyboard curriculum, musicianship skills, and repertoire. Ferguson's musical exploits are of the finest musical quality and deserve recognition.

Specific to this study, Ferguson's solo piano compositions are becoming discovered, gaining popularity, and assimilating with standard concert repertoire. His books and editions are esteemed, and are a part of the mainstream curriculum for keyboard study in the United Kingdom and throughout the world. Overall, his life's work as a musician maintained a broad scope and established a pillar of musical enterprise spanning piano pedagogy and piano performance. Ferguson's contributions are worthy of further exploration, respect, and study.

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## Appendix G. Complete Listing of Ferguson's Compositions

Howard Ferguson's complete compositions are listed chronologically according to date of composition, including unpublished, lost, and withdrawn works by the composer<sup>166</sup>

1. *Cradle Song* (Poem Anon) (1926) unpublished  
For Voice and piano

2. *Five Irish Folk Tunes* (1927)  
From the Petrie Collection of Ancient Irish Music  
Freely adapted for cello (or viola) with piano accompaniment

- I. Caoine (Lament)
- II. A Hushaby
- III. The Green Bushes
- IV. Cradle Hymn
- V. A Jig

Duration: 12 minutes

Oxford University Press, London (1928)

Associated Board of the Royal Schools of Music, (1989)

3. *Two Ballads Opus 1* (poems Anon) (1928-32)  
For Baritone and orchestra (arrangement for voice and piano)

- I. The Twa Corbies
- II. A Lyke-Wake Dirge

Duration: 7 minutes

Winthrop Rogers Edition (Boosey and Co Ltd) (1934)

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<sup>166</sup> Referenced from "*The Music of Howard Ferguson*" edited by Alan Ridout (London: Thames, 1989), appendix.

4. *Sonata No. 1 Opus 2* (1931)

For violin and piano

I. Molto moderato

II. Allegro furioso

III. Quasi fantasia

Duration: 16 minutes

Hawkes and Son (London) Ltd. (1933)

5. *Three Medieval Carols Opus 3* (poems Anon) (1932-33)

For voice and piano

I. The Cherry-Tree Carol

II. I Saw Three Ships

III. The Falcon

Duration: 7 minutes

J Curwen and Sons Ltd, (1934)

6. *Octet Opus 4* (1933)

For two violins, viola, violincello, doublebass, clarinet in B-flat, bassoon, and horn

I. Moderato

II. Allegro Scherzoso

III. Andantino

IV. Allegro feroce

Duration: 21 minutes

Hawkes and Son (London) Ltd. (1934)

6. *Five Pipe Pieces* (1934-1935)

For treble, alto, and tenor pipe

I. Prelude

II. Air

III. Toy

IV. Slow Dance

V. Jig

Duration: 7 minutes

J B Cramer and Co Ltd. (1935)

(Published as English Suite for descant, treble and tenor recorder,  
by Forsyth Brothers, Ltd.) (1989)



7. *Partita Opus 5a/5b* (1935-1936)

For orchestra, or two pianos

- I. Grave-Allegretto pesante-Grave
  - II. Allegro un poco agitato
  - III. Andante un poco mosso
  - IV. Allegro con spirito
- Duration: 21 minutes  
Hawkes and Son (London) Ltd. (1937)

Two-Piano Version:  
Winthrop Rogers Edition, (1937)  
Hawkes and Son (London) Ltd.

8. *Four Short Pieces Opus 6* (1932-36)

For B-flat Clarinet (or viola) and piano

- I. Prelude
  - II. Scherzo
  - III. Pastoral
  - IV. Burlesque
- Duration: 5 minutes  
Hawkes and Son (London) Ltd. (1937)

9. *Four Diversions on Ulster Airs Opus 7* (1939-42)

For orchestra (Nos II and IV arr. For two pianos, MS)

- I. The Old Irish Home
  - II. The King of Spain's Daughter
  - III. The Flower of Magherally
  - IV. The Rambling Suiler
- Duration: 12 minutes  
Hawkes and Son (London) Ltd. (1948)

10. *Piano Sonata in F Minor Opus 8* (1938-40)

For piano

- I. Lento-Allegro inquieto
  - II. Poco Adagio
  - III. Allegro non troppo
- Duration: 22 minutes  
Boosey and Hawkes Ltd. London (Winthrop Rogers Edition), (1940)

11. *Five Bagatelles Opus 9* (1944)

For piano

- I. Allegro con fuoco
  - II. Andantino amabile
  - III. Allegro scherzando
  - IV. Molto moderato
  - V. Allegretto non troppo
- Duration: 7 minutes  
Boosey and Hawkes Ltd. (1945)

12. *Violin Sonata No. 2 Opus 10* (1946)

For violin and piano

- I. Andante-Poco allegro
  - II. Adagio
  - III. Allegro vivo
- Duration: 18 minutes  
Hawkes and Son (London) Ltd. (1949)

13. '*Go From My Window*' (by John Mundy) (1948)

From the Fitzwilliam Virginal Book

For orchestra (MS: lost)

Duration: 5 minutes

14. *Chauntecleer Opus 11* (1948)

Ballet in two scenes after Chaucer and Aesop

For orchestra

Duration: 28 minutes

Withdrawn by composer

15. *Piano Concerto Opus 12* (1950-1951)

For piano and string orchestra

- I. Allegro
  - II. Mesto (variations)
  - III. Allegro giovale
- Duration: 25 minutes  
Two-piano reduction: Hawkes and Son (London) Ltd. (1952)  
Full Score: Hawkes and Son (London) Ltd. (1953)

16. *Discovery Opus 13* (poems: Denton Welch) (1951)

Five Songs for voice and piano

- I. Dreams Melting
- II. The Freedom of the City
- III. Babylon
- IV. Jane Allen
- V. Discovery

Duration: 7 minutes

Boosey and Co. Ltd. (1952)

17. *Three Sketches Opus 14* (1932-52)

For flute (or recorder or oboe) and piano

- I. Poco allegro
- II. Andante
- III. Con moto

Duration: 4 minutes

Hawkes and Son (London) Ltd. (1953)

18. *Two Fanfares Opus 15* (1952)

For four trumpets in B-flat and three trombones

- I. A Festive Fanfare
- II. A Solemn Fanfare

Duration: 1 minute

Hawkes and Son (London) Ltd. (1953)

19. *Overture for an Occasion Opus 16* (1952-53)

For orchestra

Duration: 7 minutes

Hawkes and Son (London) Ltd. (1955)

20. *Five Irish Folksongs Opus 17* (1954)

For voice and piano

- I. The Apron of Flowers
- II. I'm From Over the Mountain
- III. Calen-O
- IV. The Swan
- V. My Grandfather Died

Duration: 12 minutes

Boosey and Co, Ltd. (1956)

21. *Lovely Armoy* (1954)  
Arr. For SATB, unpublished
22. *Amore Languet Opus 18* (1955, orchestrated 1955-56)  
Words Anon  
For tenor solo, semi-chorus, chorus and orchestra  
Duration: 25 minutes  
Boosey and Co, Ltd. (1956)
23. *The Dream of the Rood Opus 19* (1958, orchestrated 1958-59)  
Words Anon, Anglo Saxon  
For Soprano (or tenor) solo, chorus, and orchestra  
Duration: 27 minutes  
Boosey and Co, Ltd. (1959)

## Appendix H. Published Works by Ferguson Arranged by Category

### Chamber music

*Five Irish Folk Tunes* (1927)

*Violin Sonata No. 1 Opus 2* (1931)

*Octet Opus 4* (1933)

*Five Pipe Pieces* (1934 – 5)

*Four Short Pieces Opus 6* (1932 – 6)

*Violin Sonata No. 2 Opus 10* (1946)

*Two Fanfares Opus 15* (1952)

### Orchestra

*Two Ballads Opus 1* (The Two Corbies, A Lyke- Wake Dirge) (1928 – 32)

*Partita Opus 5a* (1935 – 6)

*Four Diversions on Ulster Airs Opus 7* (1939 – 42)

*Overture for an Occasion Opus 16* (1952 – 3)

*Amore Languet Opus 18* (1955 – 6)

*The Dream of the Rood Opus 19* (1958 – 9).

### Piano

*Partita Opus 5b* (1937)

*Sonata Opus 8* (1938 – 40)

*Five Bagatelles Opus 9* (1944)

*Concerto for Piano and String Orchestra Opus 12* (1950 – 1)

### Songs

*Three Mediaeval Carols Opus 3* (1932 – 3)

*Discovery Opus 13* (Five songs by Denton Welch) (1951)

*Five Irish Folk Songs Opus 17* (1954)

## Appendix I. Boosey and Hawkes Copyright Notification

# BOOSEY & HAWKES

December 21, 2010

Nicole Biggs  
5465 E. 144<sup>th</sup> St. N.  
Collinsville, OK 74021

RE: "Five Bagatelles, Op. 9" and "Piano Sonata in F Minor, Op. 8" by Howard Ferguson

Dear Ms. Nicole Biggs:

We hereby grant permission for you to include excerpts from the above referenced works in your dissertation for the University of Oklahoma. As we assume you will not distribute your paper beyond that which is required for the degree no fee is payable.

We do require that you include the following copyright notice and credit line immediately following the music examples:

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BOOSEY & HAWKES, INC.



Matthew Smith  
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## Appendix J. IRB Notification



*The University of Oklahoma*

OFFICE OF HUMAN RESEARCH PARTICIPANT PROTECTION - IRB

**Review Date: December 17, 2010**

December 17, 2010

Nicole Biggs  
School of Music  
5465 E 144<sup>th</sup> St. N  
Collinsville, OK 74021

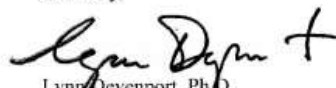
**RE: Determination of Human Subject Research Worksheet – “Howard Ferguson’s Contributions to Piano Literature and Pedagogy”**

Dear Ms. Biggs,

I have reviewed your submission and have determined this type of research does not meet the criteria for Human Subjects Research. Human Subjects are not involved in this project, and the information will be taken from publicly available sources. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have any questions, please contact the IRB office at (405) 325-8110 or [irb@ou.edu](mailto:irb@ou.edu).

Cordially,

  
Lynn Devenport, Ph.D.  
Chair, Institutional Review Board

1816 West Lindsey, Suite 150 Norman, Oklahoma 73069 PHONE: (405) 325-8110

