



QUADRIVIUM

REVISTA DIGITAL DE MUSICOLOGIA

9

(2018)



«Open Form» in Naxos Quartet No. 10 of Peter Maxwell Davies

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ABSTRACT

This study explores Davies' musical handling of formal structure in his Naxos Quartet No. 10. The work demonstrates not only Davies' musical vocabulary and handling that are familiar to Stockhausen's *Momentform* and Schumann's "open form", but also musical ideas that give rise to his originality. Despite the individualness and openness in the musical content, Davies also seeks to unify his music. Traditional musical fashions that draw on the Classical period are reintroduced in flexible ways. The composition is certainly occupied with various interesting ideas that present listeners with an alternative view in structural organization and a new approach to Davies' music.

Keywords: Peter Maxwell Davies, Naxos Quartet No. 10, Open form, 21st century music.

RESUM

Aquest estudi explora el tractament musical que fa el compositor Peter Maxwell Davies de l'estructura formal en el seu Quartet Naxos n. 10. El treball demostra no només que el vocabulari i tractament musical de Davis estan familiaritzats amb la forma oberta de Schumann i la *Momentform* d'Stockhausen, sinó també les idees musicals que provoquen la seua originalitat. Malgrat la individualitat i amplitud del contingut musical, Davis també cerca unificar la seua música. Les formes musicals tradicionals que dibuixen el Classicisme són reintroduïdes de maneres flexibles. La composició és, sens dubte, plena de diverses idees interessants que presenten els oients amb una visió alternativa en l'organització estructural i un nou enfocament de la música de Davies.

Paraules clau: Peter Maxwell Davies; Quartet Naxos n. 10; *Open form*; Música del segle XXI.

RESUMEN

Este estudio explora el tratamiento musical que hace el compositor Peter Maxwell Davies de la estructura formal en su Cuarteto Naxos n° 10. El trabajo demuestra no sólo que el vocabulario y tratamiento musical de Davis están familiarizados con la forma abierta de Schumann y la *Momentform* de Stockhausen, sino también las ideas musicales que provocan su originalidad. A pesar de la individualidad y amplitud del contenido musical, Davis también busca unificar su música. Las formas musicales tradicionales que dibujan el Clasicismo son reintroducidas de formas flexibles. La composición está, sin duda, llena de diversas ideas interesantes que presentan los oyentes con una visión alternativa en la organización estructural y un nuevo enfoque de la música de Davies.

Palabras clave: Peter Maxwell Davies; Cuarteto Naxos n° 10; *Open form*; Música del siglo XXI.

RECEPCIÓ / RECEPCIÓN / RECEIVED: juny 2018 / junio 2018 / June 2018

ACCEPTACIÓ / ACEPTACIÓN / ACCEPTANCE: gener 2019 / enero 2019 / January 2019



Peter Maxwell Davies' compositions often show a strong influence of Pre-Romantic era music, with which he experiments with ideas that create afresh these influences. Such creativity in Davies' music vocabulary can be readily examined in his ten string Naxos Quartets, commissioned since 2002 by Naxos Records (Lister, 2008: 67). Although much research has been undertaken on these Quartets, with particular focus on the first five, comparatively few studies have discussed his last three Naxos Quartets. It is in fact his Quartet No. 10 that best illustrates Davies' creativity in music vocabulary and experimentation with ideas. This paper therefore explores Davies' Naxos Quartet No. 10 (2007), in which he takes a different approach, particularly regarding ambiguity in formal structure.

But Davies does not regard Quartet No. 10 as his "last quartet". He writes:

The big decision, upon facing the last of the quartets for Naxos, was whether this should be a grand or not... After [completing] the work, I realized that the real reason for this [being "unfinished"] was that I did not wish to draw a thick black line at the conclusion – that in no way must this be a 'last' quartet. I need to leave the door open...the dance is simply stopped, with a suspended gesture. This is not a finale – the hornpipe could lead straight back to the opening of Naxos Quartet No. 1, or into something as yet unwritten (Davies, 2009).

In fact, not only does Davies approach the idea of "continuity" at the end of Quartet No. 10 and thereby give uniqueness to the composition, but also uses more and unexpected new ideas and intentions in the quartet. The "unfinished" quartet also stimulates interest in how Davies handles the ending of movements in the quartet.

Moreover, it is evident to anyone familiar with Davies' music that he presents a very segmented method of composing. In the quartet the movements do not share musical events; the inner content of each movement has its own musical characters. To some extent, what Davies has done here is close to the idea of Karlheinz Stockhausen's Moment Form, in terms of individual ideas and characteristics. Nevertheless, at times the musical handling in the composition reminds one of the open form found in Schumann's *Dichterliebe*. It is as if Davies fuses the ideas of Stockhausen and Schumann, along with his own style in this composition. Indeed, in the quartet Davies has given a formal structure that shows flexibility in his music creation.

Thus, this study focuses on Davies' musical handling of formal structure, examining how he captures the "openness" and "individualness" (ie. individual moments) in the structure of his quartet. Also examined are other creative compositional means that Davies uses in making the music unique.

Despite the individualness and openness in the musical content, Davies also seeks to unify his music; the composition is connected through a series of dances such as an Italian dance, passamezzo, and a few folk Scottish dances such as reel, rant and hornpipe that are grouped into a dance suite, drawing from the idea of the Baroque suite. Indeed, most often the unity of Davies' musical works can be identified through his use of a subject and topic, in addition to motivic and thematic developments. This can be seen in his Naxos Quartet No. 7 (2005), in which all the seven movements are based on the architecture of Francesco Borromini.

Equally important in his Quartet No. 10, Davies composes the dances with great flexibility; some musical gestures are used to emphasize the prominence of the selected dance characters. There are also musical characters and articulations used to capture the role of an accompaniment to the dances. The composition certainly shows significant experimentation by Davies in musical handling and thoughts.

As the work evolves, some distinctive Baroque musical idioms are implemented, which has been one aspect of Davies' typical musical style. Traditional musical fashions that draw on the Classical period are also reintroduced afresh and in flexible ways. At times, humorous and playful musical acts are introduced, and surprises are created through various means, such as pauses and sound colours, which deserve attention and emphasis.

The Influence of Open/Movement Form on Davies

The structural design behind Davies' Quartet No. 10 recalls the first song "Im wunderschönen Monat Mai" in Schumann's song cycle *Dichterliebe*. The song cycles of Schumann employed a circular form, in which "the opening of each section in turn resolves the previous one and ends, itself, unresolved – only a dissonant close is possible" (Rosen, 1995: 44). While Schumann captures the mood and feeling of the poem in his music, he also challenges the long cherished traditional belief in a rational, unambiguous, logical concept of ending. Unlike typical common practice music—which ends on a tonic that carries a close form, for there is no ambiguity in tonality with a final cadence on the tonic—the opening tonality of the song is ambiguity, and ends unresolved. Charles Rosen writes that the song "...starts as if continuing a process already in motion, and ends unresolved on a dissonance," giving a sense that the song "begins in the middle, and ends as it began" (Rosen, 1995: 41). Indeed, Schumann certainly depicts the emotion of "an emblem of unsatisfied desire, of longing eternally renewed" in this piece (Rosen, 1995: 41), in which musical handling is "a brilliant and famous example of the *open form* which was one of the ideals of the [Romantic] period" (Rosen, 1995: 41).

Open form, sometimes referred to as "moment form," "now form," "unending form" or "mobile form" (Wörner, 1973: 108) has attracted many composers, such as Sofia Gubaidulina, in designing their compositional structure. This formal structure was first introduced by Stockhausen.

Stockhausen remarks that "Moment Form is primary about the individual. It has to be the degree of immediacy, or presence, that unites these individual moments: The fact that everything has presence to the same degree..." (Stockhausen, 1989: 60). All moments are equally important, and each moment is to be experienced individually. As Robin Maconie explains, it is "the idea of a music [in Moment Form] in which the impression is always here and now, and not of what has gone before or what might yet come" (Maconie, 1990: 96). The result of Moment Form compositions is non-hierarchical music. Moreover, each moment in Moment Form does not contain a clear beginning and ending as in most music found in common practice. Robert P. Morgan writes that "each 'moment' simply gives way to the next, with no implication of linear development and necessity. There is no true beginning and end; the music simply starts and stops" (Morgan, 1975: 8). In his article, "Moment Form", Stockhausen asserts that:

Musical forms have been composed in recent years which are far removed from the scheme of dramatic form. These new forms neither drive toward a single climax nor toward several such planned and anticipated climaxes... In these new forms every "now" is not simply the result of what has gone before nor an upbeat to what follows or to what is expected, but instead a personal, independent, centralized entity for itself. These are forms in which a moment is not a point on a time line, not a particle of a measured duration, but rather forms in which the concentration on the Now – on every Now – makes as it were vertical sections which penetrate across a horizontal portrayal of time to a state of timelessness, which I call Eternity: an Eternity which does not begin at the end of the time, but which is attainable in each moment (Stockhausen, 1964: 199).

Indeed, the creation of Moment Form provides a new perspective in music development. The narrative character that is found in music of common practice no longer existed. As Stockhausen explains, "it [the music] no longer

tells a continuous story, is not composed along a 'red ribbon' that one must follow from beginning to end in order to understand the whole... It is thus not a dramatic form with exposition, increasing energy, development, climax, and effect of finality, but rather...every moment is a center connection with all others, but one which can stand by itself" (Morgan, 1975: 8-9).

Davies met Stockhausen, and knew his music well. He recalls that at Darmstadt he "learnt what I possibly could, particularly from Stockhausen - and Luigi Nono, and Bruno Maderna, and Luciano Berio became very good close friends" (Jones, 2010: 16), and that, "I remember Stockhausen when he first did *Zeitmasse* in Darmstadt in 1956, and it sounded so very difficult and problematic for the players. I heard it again a few years later played by the same group and it sounded all too easy" (Duffie, 1985). In the 1960s, Davies was seen as a European modernist composer (Hewett, 2012). His *Eight Songs For A Mad King* (1968) initially shocked many critics and listeners.

Although Andrew Clement notes the possible influence of Stockhausen and Boulez in Davies' early work, *Leopardi Fragments* (1962) (Clement), the fact is that Davies was less influenced by Stockhausen, nor did he show much interest in the modernist techniques in his mature style. Indeed, his music displays idiosyncrasies that separate it from his contemporaries' modernist music. As he also claims, "being interested in William Byrd and John Dunstable, and Mozart, Haydn and Beethoven, gave me a huge advantage over these people [modernist composers] because they had severed all of their roots, apart from Webern" (Jones, 2010: 15).

Nevertheless, the musical handling in Davies' Quartet No. 10 does bring to mind Stockhausen's concept of Moment Form, creating a modified version of the structural idea of Moment Form. Quartet No. 10 is unlike most of his compositions which stress thematic and motivic development, and that experiment with segmented ideas that derive from Henry Purcell and other composers of the same period.

Naxos Quartet No. 10

Naxos Quartet No. 10 consists of five movements: I) Broken Reel, II) Slow Air and Rant, III) Passamezzo Farewell, IV) Deil Stick da Ministry, and V) Hornpipe Unfinished. In the composition Davies establishes a series of segments with different ideas, textures, sound colours and musical characters. Every change of ideas is distinguished and differentiated according to the use of double-bar lines. Internal contrast is certainly created; a segment often shows sharp contrast with its preceding and following ones. There are also times when a sudden stop is applied at the end of a segment. As Davies asserts, "after the double-bar line something else happens" (Jones, 2007).

However, in the quartet, not all individual segments are equally important; different roles are introduced. At times, a segment may function as a "bridge" to a new segment with different ideas. An example can be heard at measure 14 in the first movement. The musical handling of a "bridge" in the movement is different from what one generally finds in the works of the common practice period; what we find here is merely three notes in *fortissimo* in the segment. Indeed, in his music, Davies often interprets traditional musical handling in a different way: "I like to play with 'perspectives,' and alluding to the second subject, or bridge, whatever, can give you," he said (Jones, 2007).

Generally, throughout the composition each individual segment proceeds from one to another, forming a movement. Such musical character is typical of Davies' musical style. The length of each segment ranges from

one measure to several, depending on the ideas and events introduced.

Not only does Davies leave the quartet as a whole unfinished, but also the movements in the quartet do not provide a strong sense of closure at their conclusions. Although long note-values are used and a long pause is indicated at the end of every movement, the music does not sound as though it is ending; instead, it gives a sense that there are more segments to come. Interestingly, the incomplete ending of each movement also creates a sense that leads listeners to believe that its resolution will be resolved in the movement that follows. Such musical handling is found in the song cycles of Schumann. However, this is not the case in Davies' quartet; there is no obvious continuation of musical ideas, in terms of thematic and motivic development, and resolution among movements. On the other hand, such musical handling shows some similarity with the "no true ending" character in Stockhausen's Moment Form.

Throughout the composition the incomplete ending of musical effects results in movements that can be identified through 3 main aspects: Firstly is the segmented structure that Davies employs. The piece does not engage in a narrative style, nor in functional tonality. Thus, ambiguity often arises when continuity in the music is not clearly emphasized. Moreover, listeners adapt to the segmented characteristic of the music from the beginning of the composition, and therefore the endings of the movements are not easily detected and determined.

Secondly, less preparation is done for a proper conclusion, in terms of tonal ambiguity. This is particularly obvious in the fourth movement. Thirdly, irregular musical gestures and manners are used at the conclusion. For example, the first movement concludes with a sudden *sforzando* and accented marking on a weak-beat tie-over to a long pause in *pianississimo* (ppp) (Example 1).



Example 1

These musical effects generate an impression that heighten curiosity about what is to happen next. This is very unlike conventional music that provides a clear sense of ending by stressing the dominant-tonic ending and concludes a work on a strong beat. Such unconventional closing by Davies also creates a surprise in listening experience.

Similarly, a lesser sense of an ending is introduced in the second movement, "Slow Air and Rant". Apart from the double-bar line segments, the movement can also be divided into two large separate divisions (mm.1-33, mm. 34-71). Here Davies introduces in the second half of the movement a new musical event that is derived from the traditional methods of writing. He introduces a melody that begins on pitch D as the first note of an up-beat group (D-E-F#-G). The melody is repeated twice, giving the music an ABA form-like structure. Not only does

pitch D appear as the first note of the lively melody, catching the attention of the listener, but it also occurs as the last note of the melody. Moreover, loud dynamics such as *forte* and *fortissimo* are used to stress every appearance and last note of the melody. The music is written in such a way that, having grasped the melody, a listener feels able to predict the future of its closure, that is, one would expect the movement to end on pitch D. But Davies ends the music here with a false ending on pitch D at measure 69, and makes a sudden twist at the last two measures to end on pitch D flat, leaving the music un-resolved. It is a playful musical handling Davies pulls on his listeners.

Although a more satisfactory ending effect is heard in the third movement, there is always a clandestine way in which Davies creates an incompleteness of closure in the music. Unlike a traditional *passamezzo*—a popular Italian dance in duple meter from the mid-Renaissance to Baroque, in which the most common progressions are *i-VII-i-V-III-VII-i-V-I*, and *I-IV-I-V-I-IV-I-V-I*—Davies' third movement, "Passamezzo Farewell", begins with a short musical gesture in arch contour (E#2-F#2-C#3-C#3-A2). Since Davies does not follow the harmonic progressions of *passamezzo*, the musical gesture here appears as building material for different ideas in the music. Incomplete arch contour is introduced as well. Davies prepares and provides a sense of complete ending at the end of the movement where every part ends in ascending form with *pianissimo* decrescendo dynamic. Nevertheless, deep down he also aims for an incompleteness in this movement; Davies chooses to end the movement with an incomplete arch shape of the opening musical gesture, instead of recalling a full gesture.

Closely corresponding in a parody form to the dance tune, *Deil Stuck da Minister* (Example 2) is introduced towards the end of the fourth movement beginning at measure 44 (Example 3) with a pitch E, as written in the folk-tune. However, Davies does not end the music on pitch E; instead, he makes a twist at the conclusion at which a pitch B is added at the last measure (measure 50). It is as if the music ends on the dominant E. Moreover, although the music here at measure 44 begins on A major as in the folk-tune, the key does not stay long; at measure 46 the music reverts to tonal ambiguity.

Deil Stuck da Minister

Example 2

The image displays two systems of musical notation for a string quartet. Each system consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The first system begins with a tempo marking 'A tempo' in a box. Dynamics include *pp*, *p*, and *pp*. The second system features dynamics such as *pp*, *p*, and *f*, along with a tempo marking 'Allegro' and performance instructions like 'non alla.' and 'Allegro'.

Example 3

“Parody has been central to much of my work,” said Davies, “in both its original meaning - as in early parody masses, where the new work simply borrowed from and built upon material from another work - and in its modern meaning of ‘sending up’ a work or style to which the new work refers” (Davies, 2006). Steve Sweeney-Turner writes that the function of Davies’ parody “is not so much to engender despair in the listener[s], but rather to lead them to a higher plane of spiritual reconciliation” (Sweeney-Turner, 1994: 14).

Apart from parodying a portion of the Scottish tune *Deil Stick da Minister* at the end of the fourth movement in the quartet, Davies keeps the 4/4 time-signature of the tune and employs its musical gestures such as inversion and augmentation in the movement. Indeed, plainsongs and dance and folk tunes have consistently provided Davies with basic stimuli for his creations. These can be heard in his compositions such as Naxos Quartet No. 7, *First Fantasia on an In Nomine of John Taverner* (1962), and *Maxwell’s Reel, with Northern Lights* (1998) in which Davies uses “Maxwell’s Strathspey” from a 1824 collection of Scottish melodies, Violin Concerto No. 2 “Fiddler on the Shore” (2009), *Concerto Accademico* (2012), and many others. Davies claims that “there is a pleasure almost physical in handling material that has inspired earlier composers, which has been refined and filtered through many musical imaginations over generations” (Davies, 2006).

Davies also provides a different musical handling and structural organization in the fourth movement. Unlike the other movements in the quartet, Davies does not employ double-bar line segments in the music. The fourth movement has the shortest length in the composition, and it also can be treated as an individual section. The opening musical gestures of the movement are used as building material, as well as the music also showing underlying motivic connections to provide unity in the music. To some extent, it also reflects the conventional way of musical handling, although these compositional handlings are not obvious enough to distinguish the individualness of the movement from the others. To make it a distinctive movement in listening, different sound colors such as more *vibrato*, *glissandi*, *col legno*, *sul ponticello* and *pizzicato* are emphasized here. The use of sparse

texture also brings out the movement's individual character.

Interestingly, in the larger picture, each movement of the composition also can be seen as a section of the composition. The entire work, as Davies claimed, may be treated as a continuation to a next, larger composition, since the work is left unfinished. On the other hand, the desire of eternal renewal and an indefinite continuity is also felt, as Davies designs the music to lead straight back to the opening of *Naxos Quartet No. 1*. Using these segmented and sectional ideas Davies composes a unique structure that brings out strong individuality and flexibility in the composition. It is in this aspect that Davies combines the structural concepts of Stockhausen and Schumann.

Generally, individual characteristics of each movement are based on the dances and air that Davies uses. The first movement is a reel movement. In the characteristic of a reel, notes are evenly spaced, that is, all the notes have the same rhythmic patterns and musical gesture as each other. Reels are usually notated in eight, sixteenth note-values or both, and are played lively and quickly, such as in *Reel of Tullochgorm* and *The Mason's Apron*. There are also reels that are notated in "a rapid but smooth-flowing quaver movement in *alla breve* time" (Collinson), 2/2 and 2/4 time. Although Davies employs various irregular time-signatures in the first movement, some of the reel musical characters such as 2/4 time, eight and sixteenth note-values are emphasized and scattered throughout the music, in particular at the ending of the first movement beginning at measure 102. Often the line fragments off into smaller units, which are repeated sequentially.

The second movement captures some musical characters of rants. A rant is usually notated with "an anacrusis 6/8 or 2/4 rhythm which is hopped or skipped" (Lefkowitz), and often ends with "dubber-diddy dubber-diddy dum, boom boom," which can be heard in the *Morpeth Rant*. Nevertheless, a reel like *Soldier's Joy* also uses this ending. In the second movement of the quartet, not only does the second half of the music begin at measure 34 with an anacrusis 2/4 that is reminiscent of the musical character of a rant, but also Davies inserts a musical gesture that is similar to "dubber-diddy dubber-diddy dum, boom boom" at the beginning of a section. An example can be seen at measures 43-44. There are times when Davies makes some changes, using tied-notes to replace the "boom, boom" gesture.

Moreover, in this second movement Davies incorporates an air style in the music. Air was a popular genre and commonly found in France and England during the Baroque period. Baroque English composers such as John Dowland and Thomas Campion have written air for lute. Davies introduces the cello melodic line, with less rhythmic activity in pizzicato, as an accompaniment at the opening section of the movement, as if capturing the musical style of a solo song with accompaniment. There are moments where passages of recitative style can be seen; static, long-note values are used to accompany lively melodic lines.

Most commonly found hornpipe rhythmic figures such as dotted rhythms and triplets, which can be seen in *Peter Wyper's Hornpipe*, *The Dublin Hornpipe*, *The Harvest Home*, *The Sailor's Hornpipe* and Henry Purcell's suites, are emphasized in the last movement of Davies' quartet. Traditional hornpipe music is "usually performed by one person (though versions for several people are found) and is generally accompanied by bagpipes and fiddles" (Thompson and Bellingham), and here in the last movement of the quartet, one also finds an emphasis on the first and third beats in the music.

In the last movement of Davies' quartet, there is a hint of the role of a hornpipe: a sustaining note that sounds like a drone is used as accompaniment to the music. At times, long trills are also used to provide sustaining sound

to accompany other instrumental parts. Moreover, like in 4/4 meter used in most hornpipe music, Davies uses 4/4 at the opening and towards the ending of the movement. Accents are also used to stress on the first and third beat at the beginning of the movement in the viola. One other common feature of hornpipes is that they often end with three beats such as in *Sailor's Hornpipe* and *West's Hornpipe*, and this musical character can also be seen at the last measure of Davies' quartet movement (Example 4).

Example 4

Indeed, Baroque and pre-Baroque musical idioms have never been absent in Davies' music. Davies quotes musical elements from J. S. Bach in his compositions such as *Sea Orpheus* (2009) and *Mr. Emmet Takes A Walk* (1999), as well as making arrangements and transcriptions of the Baroque and Renaissance composers such as Henry Purcell, Bach, Thomas Tallis and William Kinloch's music; for example, *Purcell: Fantasia upon One Note*, realization for instrumental ensemble (1973); *J. S. Bach: Prelude and Fugue in C sharp Minor*, realization for instrumental ensemble (1974); *Tallis: Four Voluntaries*, arrangement for brass band (1982); and *Kinloch his Fantassie*, realization of a Fantasy by William Kinloch, arranged for instrumental ensemble (1975). Moreover, Davies experiments with renaissance polyphonic writing and medieval practice, modifying them in his composition. "I've always felt that my music was a natural continuation of the music of the past, but clearly not everyone saw it like that." said Davies ("Talking to Composer Sir Peter Maxwell Davies and Conductor Christopher Austin at the Livorno Music Festival", 2013).

In the quartet, for instance, Lombardic rhythms, which were popularly used in the Baroque period, are employed throughout all the movements in the quartet. Such a short-long rhythmic figure has been one of the typical writing styles in Davies' compositions since an early stage. The quartet also tends to move in linearity. There are times when the music also shows sudden (terraced dynamic) changes of dynamic level that is reminiscent of Baroque handling. Polyphonic texture and basso continuo styles are implied, especially in the *Slow Air and Rant* movement.

Besides the noticeable unfinished ending in movements, there is also no significant climax occurring in them, which is also reminiscent of one of the characteristics found in Moment Form. The fact is that the organization of a segmented structure that lacks a narrative design has created difficulty in forming and setting up climaxes in the music.

Indeed, there is always something intriguing happening in Davies' music. Throughout the quartet surprises are often created through a sudden insertion of sound colours and musical atmosphere—for instance, a sudden employment of harmonic sound colour at the beginning of a segment from measures 41-46 in the first movement. Similarly, a sudden high pitch register range is introduced in a segment that begins at measure 21 in the third movement. Here, Davies uses a pause, a breath mark and a double-bar line to end a section at measure 27 in the third movement. The end of this segment is intensified through the use of a tie-note in long-note value in

pianississimo (*ppp*). Moreover, the opening arch musical gesture is recalled here. All of these musical treatments in the segment of the third movement create a sense of Davies as preparing the listener for some unusual event that follows. Nevertheless, the music continues as usual and thus begins another segment.

A playful, witty manner of Davies also can be heard toward the end of the last movement. Generally, a pause is used to mark an end of a phrase, segment, section and a composition. Not only do pauses appear more frequently, beginning from measures 72-96 (Example 5), but also less musical activity, long note-values and tied notes are employed. Moreover, softer dynamic levels are emphasized. This musical gesture certainly gives a sense that the movement is coming to a closure.

Example 5

Nevertheless, Davies does not intend to end the music at measure 96; instead, a twist is made. After a long pause, the music returns to the opening fast tempo (*Allegro molto*), with lively rhythms, such as including dotted rhythms and triplets, indicating a beginning of a new segment. Such an unexpected musical treatment calls to mind the humorous effect produced towards the end of Haydn's String Quartet op. 33 no. 2.

Davies certainly is aware of the musical humour and tricks Haydn pulls on his audiences. During his music career, Davies has worked with the Scottish Chamber Orchestra conducting symphonies, concertos and overtures by Haydn, Mozart, Beethoven and Schubert. "I hadn't realized before conducting those pieces just how clearly they're orchestrated and how much the clarity of harmonic direction makes the design clear.... And this really does drive the structure and harmony of the music deeper into your soul than any amount of study...." said Davies (Pruslin and Davies, 1989: 520). For instance, he analysed Haydn's Symphony No. 43 "*Mercury*": "Now there is a classic case of smudging - a *Sturm und Drang* development with not only one, but two false recapitulations before he gets to his home key again. He really does blur it, and leads you up the garden path in a very humorous way" (Pruslin and Peter Maxwell Davies, 1989: 523). Davies has also mentioned that, "I love Haydn's Quartets, Beethoven's Quartets, Monteverdi's operas, Byrd, Britten..." ("Talking to Composer Sir Peter Maxwell Davies and Conductor Christopher Austin at the Livorno Music Festival", 2013). Indeed, in many of Davies' works—such as the Symphony Nos. 7 (2000) and 9 (2012)—he often looks into Haydn's compositions for inspiration and guidance.

Conclusion

In Quartet No. 10 Davies has provided a different way of organizing the music that shows his desire for renewal and continuation. He has successfully established an open structure in the composition. Although the segmented ideas of Davies do not equal the moment-to-moment concept of Stockhausen and the "open form" musical handling of Schumann, their musical treatments share some similarity. In Davies' quartet, every movement shows distinctive character in the music and has a less sense of an end. Each ending is carefully designed, displaying variation in Davies' musical thoughts. This less-closure ending also opens to listeners all kinds of imaginations in the music. The segmented structure by Davies makes possible the shaping of music without climaxes.

The fact is that Davies does more in his quartet; he embraces both the ideas of individuality and unity, discontinuity and continuity. One also witnesses alternative ways of presenting the segments. Through Davies' creative formal design, different segments form a movement, as well as a movement itself being seen as an individual section, including the fourth movement. This unfinished work can continue to be part of a larger composition.

To Davies, unity can be achieved in different ways. In this composition it is created through two main aspects: externally, Davies uses a series of dances, giving a Baroque suite-like genre, and internally with open structure. The lesser sense of an ending has become something that all movements have in common. Through his musical approach here, one witnesses that Davies has taken all musical matters into careful consideration, including the Western traditional thoughts of unity, although they are presented in Davies' own way.

Throughout the composition Davies not only offers an intriguing interpretation and juxtaposition and respect for diverse musical traditions, but also synthesizes different fashions and idioms, making his own music vocabulary. Surprises are created through his humorous acts, sound colour and musical atmosphere. Listening experiences also are created through different musical styles and characters that are used to provide a song and dance-like

atmosphere. Indeed, Naxos Quartet No. 10 is occupied with various interesting ideas that present listeners with an alternative view in structural organization and a new approach to Davies' music. Throughout his career Davies has asserted his own musical style and characters in music development.

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Cita recomanada

Koay, Kheng K. 2018. “‘Open Form’ in Naxos Quartet No. 10 of Peter Maxwell Davies”. *Quadrivium, Revista Digital de Musicologia* 9 [enllaç] [Consulta: dd/mm/aa].