

- FROM THE ARCHIVES -

Bernard van Dieren (1887 – 1936)

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When Bernard van Dieren died on 24 April 1936, the event made headlines –

MYSTERY MAN OF MUSIC DIES

MUSIC GENIUS NOBODY KNEW

THE WORLD HAS LOST A GREAT MUSICIAN.

The atmosphere of mystery was cultivated by van Dieren himself during his lifetime – he stated in a letter to M. D. Calvocoressi in 1925 that the best biographical details about himself were supplied by imagination, and also stated that he was descended from the House of Valois.¹

Van Dieren was born in Rotterdam on 27 December 1887 in a house at the Coolsingel. His father was Bernard Joseph van Dieren,² a wine merchant; his mother Julie Françoise Adèle Labbé.³ Van Dieren was christened Bernard Hélène Joseph.

Very little seems to be known about van Dieren's early life in Holland before he settled in London in 1909. Apparently, his education was rather unorthodox; in his letter to Calvocoressi, van Dieren mentioned a scientific education (at Leyden), with an interest in literature and philosophy. There was some music at home – violin lessons and the rudiments of music – but he did not seriously occupy himself with music before he was about nineteen. In fact, he worked for a time with the Dutch scientific firm of Philips and was also a newspaper correspondent and contributor to various magazines.

Why did van Dieren come to England? It seems that he met Frida Kindler in Rotterdam through her brother Hans, the Dutch cellist and conductor who later founded the National Symphony Orchestra in Washington. For a while Frida was a member of Busoni's master class. Van Dieren made up his mind to marry Frida the

first time he met her, and after she left for England, van Dieren followed her. They were married on 1 January 1910 at the Register Office, St Marylebone.

While in England his movements are difficult to trace and date, but it appears they were dictated primarily by his friends, his work, and illness. In 1912 it is known he was studying music in Germany. It was during that year that he first began to suffer from the kidney illness which later killed him. This illness for long periods afterwards caused him to be confined to his bed. It is likely that in 1912 he also met with Busoni, who came to England during that year. Van Dieren also came into contact with André Mangeot (certainly before 1914) and it is known that Mangeot took some players to van Dieren's home to play through his First String Quartet.

In 1913 he was in Berlin, where he heard the first performance of *Lebenstanz* by Delius, and in 1915 he first met Jacob Epstein. The following year Epstein introduced him to Philip Heseltine (Peter Warlock) and Cecil Gray at the Café Royal. Van Dieren played some of the music from his *Diaphony* and *Chinese Symphony* to Heseltine and Gray, who were so impressed that they arranged a performance of the works at the Wigmore Hall on 20 February 1917 at which van Dieren himself conducted.

Unfortunately for van Dieren there were violent reactions to the music, which was variously described as 'ugly', 'uninspired', 'cacopho[nous]' – indeed *Diaphony* was termed 'a solid hour of dissonance and incomprehensible sounds'. However, two of van Dieren's works were performed the following year at a charity concert on 28 October 1918 in aid of the Serbian Red Cross, which was organised by Helen Rootham and with which the Sitwells were also involved. After this concert he was hailed as the composer of the future. But illness still dogged him and in 1919 he visited The Hague for treatment, which included operations for his condition.

In the summer of 1922 van Dieren was again in Berlin; while on a visit to Busoni he met Varèse. In 1924 he was being hailed as a major composer in Gray's *Survey of Contemporary Music* along with the then little-known Sibelius.

On 3 January 1927 a reception was given by Robert Mayers in Cumberland Terrace for the jury members who were choosing the new works for the International Music Festival. Van Dieren was present (so was Sir Arthur Bliss) and there met Arnold Bennett. In an introductory talk to a BBC concert on 5 December 1949

Constant Lambert recalled that van Dieren was hardly ever seen in public, so that some people even began to doubt his existence. However, Lambert did refer to a visit to Gravesend by van Dieren; in the late twenties Gravesend was popular among composers. In November 1927 van Dieren was a guest of Alice Helen Warrender at Bayman Manor, Chesham, Bucks. It was Alice Warrender who started and perpetuated the Hawthornden Prize for Literature.

It was on 17 December 1930 that Philip Heseltine was found dead in his flat in Chelsea – the result of gas poisoning. Van Dieren had been with him the previous evening. At the funeral were Sir Arthur Bliss, Constant Lambert and van Dieren himself.

On 27 September 1933 van Dieren wrote to Frederick Thurston about his lessons on the clarinet and about his illness – he had become a professional invalid. In November 1935 an appointment was made by the BBC for van Dieren to discuss his collaboration in the programmes for the Liszt commemoration, to take place at the beginning of 1936. Frida played in these concerts.

At the time of his death on 24 April 1936 van Dieren was engaged in a Symphony – to be in memory of Peter Warlock. He was cremated at Golders Green Crematorium and his ashes placed in the churchyard at West Wycombe. At the ceremony were Epstein, Cecil Gray and Constant Lambert.

Van Dieren was little known during his lifetime, and since his death millions of people must have passed Epstein's statue, *The Risen Christ*, without realising that van Dieren was the model for the face. The statue is now in the Edinburgh Botanical Gardens, just to the south of the Scottish National Gallery of Modern Art. A bronze bust van Dieren by the same sculptor may be found in Towneley Hall, Burnley.

There has been no lack of information to his handsome figure, great muscular strength, delicacy and refinement, his massive mind and inflexible will.⁴ In his broadcast talk Constant Lambert recounted his vivid recollections of the man, his mild cynicism, readiness to help young composers and his slow speech with a hint of a foreign accent. Lambert recognised the combination of physical beauty, intellectual complexity and spiritual calm as the counterpart of his music.

What of the 'inner man'? In his autobiography⁵ Epstein recalled the occasion when, seeing van Dieren ill in bed, he was inspired to do a head of Christ –

...watching his head, so spiritual and worn with suffering, I thought I would like to make a mask of him ... which I immediately recognised as the Christ head, with its short beard, its pitying accusing eyes, and the lofty and broad brow, denoting great intellectual strength.

Epstein was interrupted on the work for a year; when he resumed, van Dieren was in a Dutch hospital, so Kramer the artist and Cecil Gray posed for the unfinished parts. Hubert Foss wrote of van Dieren's personality, 'bewitching, changeable, dominating yet peaceful'. The composer impressed everyone with his fortitude through his illness, and his determination to continue working.

Many of van Dieren's friends and acquaintances recorded his varied interests – an expert knowledge of medicine, carpentry and bookbinding (he loved rare books), and considerable skill at rifle and revolver shooting. There was a rumour that he was a spy during the First World War. Even after his death the mystery remained – at a concert at the Mercury Theatre in April 1936 it was reported that beside the four players (performing his Third String Quartet) a fifth person was visible.⁶ Constant Lambert once told Humphrey Searle that the palindrome at the beginning of his *Horoscope* had been dictated to him by van Dieren, who had died the previous year.⁷

What kind of impact did van Dieren have on his musical contemporaries? Firstly, he was considerably involved with music on the continent. He probably [first] met Busoni in 1908 and became his closest friend for several years, introducing Cecil Gray to him in 1922.⁸ He was closely associated with many other composers, now well known, through his connection with the German branch of the International Composers' Guild, formed in 1922 as the result of a meeting between Busoni and Varèse, and he was on the committee of the Guild, together with Casella, Hindemith, Jarnach, Krenek and Varèse. His First String Quartet was performed at Berlin in 1912, his second at the Chamber Music Festival for the Furtherance of Contemporary Music at Donaueschingen in 1922, and his *Overture for Small Orchestra* at the Internation[al] Composers' Guild [sic] at Berlin in 1923. Van Dieren later recalled the divided responses of the German press – 'a genius', 'intellectual, but not music'. In 1927 the Dutch composer, Willem Pijper [opined] that van Dieren, rightly or wrongly, was among the avant-garde.⁹ He went on to say that after the

Frankfurt Music Festival of 1927, when van Dieren's Fourth String Quartet was performed by the Hindemith Quartet, 'everyone knew better'.

The first meeting with Busoni was one of the best things that happened to van Dieren. He knew so many composers on the continent and was very friendly, for example, with Max Reger and Delius. Like Schoenberg, Delius admired van Dieren's music.

Secondly, van Dieren made quite an impact on composers in this country, especially Philip Heseltine. Walton, Lambert, Bliss, Moeran, and Sorabji knew van Dieren well and had a high opinion of his music. Bliss dedicated his Clarinet Quintet to van Dieren; [reciprocated by the dedication of] his Theme and Variations for Piano to Bliss.

A study of van Dieren as a composer is probably best introduced by an examination of the songs. Song writing was an important part of his creative output. It is possible that [the composer destroyed] many of his songs, or [that they] have been lost. About three dozen were published and at least twenty exist[ed at the time of writing] in manuscript, [considered to be] widely scattered and in private hands. Van Dieren set poems in English, French and German. Heine is represented by thirteen poems, Landor by eight.

Like Delius, van Dieren composed songs throughout his career. Some early songs were published by the Rotterdam firm, W. F. Lichtenauer [circa] 1907 (such as *Drei Lieder, Opus 4*, which followed the German tradition).¹⁰ The reader's attention should be drawn to some of the more interesting songs:

Song from the Cenci was composed in 1909 and dedicated to the composer's mother; it is masterly. *Die Tremung* of 1912 to words by Hans Bethge is extraordinary, [to my ears] being quite atonal with a complex piano [part]. *Green* (Verlaine), composed in 1915 for Baritone solo, also has a complex piano [part] and is devoid of bar lines. To 1917 belongs the first setting of Ronsard's *À Cassandre*, published in the second number of *Art and Letters* in the spring of 1919. *Chanson*, also composed in 1919, was dedicated to Peter Warlock. *Dream Pedlary*, one of van Dieren's best songs, is beautiful and [proves to be sensitive treatment of Beddoes' text].

It has often been suggested that van Dieren wrote too many notes in his accompaniments ([at times] looking as thick as blackberries in autumn), but he was capable of using a light texture, such as in *With Margerain Gentle* and *Spring song of the Birds*. *Les Rayons et les Ombres* is another fine song and has been acclaimed as a better setting than that of Liszt.

Certainly, van Dieren's piano [parts] are often difficult and involved, [for example in] *The Fairies* (Allingham), *Let us Drink and be Merry* (Jordan), a second setting of *À Cassandre* (1924), *Thank Heaven, lanthe* (Landor) ca. 1926 and *Ich Wanderte unter den Bäumen* (Heine), ca. 1918. This last song was dedicated to John Goss, the singer who did so much to make known van Dieren's songs. *Spleen* (Verlaine) [contains a piano part] which could be played as a piece in its own right.

Hubert Foss placed *Der Asra* very highly among [the] Lieder[-style] masterpieces; it was dedicated to Osbert and Sacheverell Sitwell. *Weeping and Kissing* (Sherburne) was 'for Frida', his wife, and *A Prayer* (Joyce), composed in 1930, is to be found in *The Joyce Book* – a tribute to the novelist by eighteen famous writers, musicians, and artists; *Dawn* (Ford) seems to have been van Dieren's la[st] song and is dated '26. 4. 35'.

Van Dieren's songs represent every phase of his artistic development, from the early and derivative songs published by Lichtenauer, through the 'atonal' period, culminating in the later songs showing a fully developed harmonic idiom. There must be many which have not been performed publicly – a great pity, as considerable pleasure is to be derived from them by singer, accompanist, and listener.

During van Dieren's lifetime some British composers became interested in accompaniment for instruments other than the piano. Songs, song cycles, and chamber operas were written for voice and chamber ensemble. Examples of such works by van Dieren include *Diaphony* for Baritone and seventeen instruments (ca. 1916; an intricately contrapuntal setting of three Shakespeare sonnets), the *Levana* and *Cenci* songs with String Quartet, and the *Ballade* (Villon) and *Recueillement* (Baudelaire), written for Reciter and String Quartet in 1917.

Sonnetto VII of Spencer's *Amoretti* (opus 21) was composed in 1921. Dedicated to Arnold Bennett, it was a setting of the sonnet *Fayre Eyes* for Tenor and eleven

instruments. This undeservedly neglected work, in contrapuntal chamber music style with complex chromatic harmony and constant variation, needs rehearing. *The Tailor* is a comic chamber opera in three acts, modelled on *opera buffa*. The Opera Club of Oxford University intended performing *The Tailor* during 1935-6, but for various reasons this proved impossible. Part of the opera did achieve a hearing at the Wigmore Hall on 14 December 1925, when John Barbirolli conducted Scene I from Act II. The occasion proved rewarding for Barbirolli; in the audience was Frederic Austin, who was so impressed by the conductor that he invited him to direct some of the British National Opera Company's performances.

Another vocal chamber work is *Have Pity, Grief* (ca. 1925), set to words from Peter Hausted's *The Rival Friends*, and written for Tenor, Viola and Double Bass. There were also the *Frammento de Zenobia*, for Voice and eight instruments, and some arrangements of Warlock pieces for String Quartet and Wind. Mention must be made of a work for Baritone and male-voice quartet with piano accompaniment – the *Marginalia in Musica*, a setting of an extract from De Quincey's *[On] Murder [considered] as one of the Fine Arts*. It was performed at the Wigmore Hall in 1928 and was considered funny and successful. It seems that the score may well be lost. Van Dieren also set Psalm 63 for unaccompanied [chorus].

The Piano Music

Through he did not write much, some of van Dieren's music for solo piano is remarkable. The early works include a Toccata (ca. 1912), *Six Sketches* (1910-11), *Three Studies* (1916), and *Netherlands Melodies*, arranged and harmonised in 1917. The Toccata is technically difficult and without bar-lines, and its [tonal fluidity] makes one wonder whether or not van Dieren was indebted to [the free atonal movement]. Cecil Gray maintained¹¹ that the Toccata had no form in the accepted sense, and no repetition of melodic or harmonic motifs. A close study of the work does reveal a definite use of opening material – there is a procedure of everchanging variants and a logical development. The *Six Sketches* are also [tonally fluid] and are [more substantial than what is suggested by their title]. Six pieces of strongly contrasted character, they bear a definite relation to each other, as is revealed in the last piece, in which the principal subject of the first Sketch is in turn

combined with those of each of the following sketches. Van Dieren's intellectual powers are displayed to the full throughout this work.

A copy of the *Three Studies* does not seem to be available. They were performed by Frida Kindler and Robert Collet and do not appear to have been remarkable compositions. Although Willem Pijper referred scathingly to van Dieren's arrangements and use of the *Netherlands Melodies*,¹² they are musically most satisfying and effective.

The Theme and Variations were dedicated to Sir Arthur Bliss. When they were played to him for the first time by Eiluned Davies, Bliss was most excited and described them as 'absolutely fascinating'. This work would make a good starting point for anyone wishing to study van Dieren's idiom: the fourteen variations are all short, logically arranged and increasing in pianistic device.

The *Piccolo Pralinudettino Fridato* of March 1934 is quite different from the complexity and style of the early Toccata, being reminiscent perhaps of the style of Grieg in its figuration. It is a light and pleasant piece.

Young pianists of today would find it well worthwhile adding some of the van Dieren works to their repertoire. Eiluned Davies and Eric Hope found the piano music rewarding to study, and recently Virginia Fortescue broadcast the Variations twice on South African radio.

Harriet Cohen came to know the early works in the 1920s, when she was studying with Busoni. In her memoirs¹³ she recalled the impact van Dieren's pieces had made on her; it was music for which she had been waiting. She considered his music equal to that of Bartók and Busoni and experienced a thrill similar to that after playing Schoenberg's Three Piano Pieces, Opus 11. At that time van Dieren's music was more appealing to her than that of Schoenberg.

The String Quartets

Like Bartók, van Dieren wrote six String Quartets. These spanned a period of seventeen years, from 1912 till 1928. The first was dedicated to Paganini, the second (1917) to Cecil Gray, the third (1918) to Delius, the fourth (1923) to W. J. Turner, the fifth to the Brosa Quartet and the last to Heseltine. The technique of string writing suited van Dieren and the Quartet provided a medium in which he

could give full rein to the two main characteristics of his style – melody and contrapuntal skill.

The first Quartet is remarkable for its [fluid sense of tonality] and complexity – four virtuoso players are needed. It is based on certain themes of the Paganini *Caprices for Violin Solo* – Nos. 4, 5, 7 and 12. The opening of String Quartet No. 2, with its wide leaps and dotted rhythms, suggests the onward drive and vigour of the opening to *Don Juan* or *Ein Heldenleben*. A Quartet dedicated to Delius at once suggests a mood of serene beauty, and van Dieren's third certainly conveys this. It was a favourite with the Brosa Quartet. The fourth String Quartet is unusual in its use of the double bass instead of the cello. The fifth, in six movements, is one of his clearest Quartets.

Are van Dieren's six works a significant contribution to Quartet literature? The answer must be yes; they bear comparison with those of Hindemith, Honegger and Bartók. We can trace the growth process of van Dieren's music through the String Quartets, from the extreme difficulty of the first to the lucidity of the later ones. There is a rhythmic vitality which can also be found in the Quartets of Bartók, and like Bartók and late Beethoven, van Dieren stretches the capabilities of the players to the utmost.¹⁴

Orchestral Music

It is most unfortunate that many of van Dieren's orchestral works are not available for study. Cecil Gray, in his *Survey of Contemporary Music*, referred to three early orchestral works; the *Elegy* for Cello and Orchestra of 1910, the *Symphonic Epilogue* to Shelley's *Cenci* for Large Orchestra (1910), and *Belsazar*, a setting of words by Heine for baritone and orchestra (1911). Gray considered these works uncharacteristic of van Dieren's later development. A study of the score of *Belsazar* reveals no trace of the interweaving of independent melodic lines that became such a recognisable feature of his style.

Fortunately, a performing edition of the *Choral* ('Chinese') Symphony, opus 6 has been prepared by Denis Aplvor. This Symphony of 1914 is for five soloists, Chorus, and Orchestra, and shows a distinct departure from the earlier works.¹⁵ Opus 7 is an *Overture* (for Chamber Orchestra) to an imaginary comedy. It was

performed at the Wigmore Hall on 20 February 1917, and at a concert of the International Composers' Guild in Berlin in 1923. The score seems to have disappeared. Opus 15 of 1921 is the *Introuit to Les propous des beuveurs* (Rabelais) for Chorus and Orchestra. It was performed at a Promenade Concert in 1921 but made little impression.

A reconstruction of the original parts of the *Serenade for Nine Instruments*, opus 16 has been made by Alastair Chisholm and a Performing Edition prepared by Denis Aplvor. The *Serenade* was performed at the Memorial Concert at the Aeolian Hall on 7 October 1936. Van Dieren left an uncompleted Symphony 'in Three Dance Movements' and for some time the only completed orchestral work was the *Anjou Overture*. Like the first *Overture* of 1916, *Anjou* was the introduction to an imaginary comedy.¹⁶

Instrumental Works

Van Dieren composed some instrumental works. There was an early *Canzonetta* for Violin and Piano, which is of interest because it displays the composer's knowledge of the violin and his clear sense of form. It was published in Rotterdam in 1908. An Impromptu for Violin Solo was published in Germany ca. 1909. A Sonatina for violin and piano was written in 1915 and dedicated to Hugh and Una Langton, who were the only witnesses to van Dieren's marriage.

The Sonata for Violin Solo follows the form of Bach's unaccompanied works for violin and shows van Dieren's mastery of the idiom. It is in two sections, a long *Largo* followed by a second section consisting of *Corrente - Giocondo - Fughetto - Ricaptazione Coda*. The work has received a few performances and Brosa has always had a high opinion of it. The *Sonatina Tyroica* for Violin and Piano is in the style of the nineteenth century sonata. A Sonata for Solo Cello was written in 1930 and van Dieren dedicated it to Hans Kindler. In 1933 he wrote a *Duettino* for Two Violins, which, although simple in style, is well constructed. *Two Extemporales* for Harp were written in 1931 and dedicated to Sidonie Goossens.

It has often been stated that van Dieren has remained unknown because of the lack of performances of his works. The author has traced seventy-nine occasions, and this is probably not a complete list. The first performance that can be traced

was that of the first String Quartet at Berlin in 1912. The BBC broadcast the same work on 1 June 1978, played by the Gabriele Quartet. Performances abroad include those in Berlin (String Quartet No. 1; and Overture, opus 7), Frankfurt (String Quartet No. 4) and Donaueschingen (String Quartet No. 2). There have also been some performances in America.

The works which have received most performances include the Theme and Variations (14), the Quartets, especially the third and fourth, *Netherlands Melodies* (6), the Sonata for Violin Solo (5), and the *Serenade* and *Sonetto* (5 each). The BBC have been responsible for at least thirty-one performances.

'Music Genius Nobody Knew'

It is generally agreed that van Dieren suffered from over-adulation at the beginning of his career. Some considered that he was a genius, but now he is comparatively unknown. It is time for a reassessment of his place in music. Recordings of his works and more performances would help in this direction.

It would not be fitting to leave any consideration of van Dieren's work without a reference to his importance as a writer. His two outstanding books, *Epstein* and *Down Among the Dead Men*¹⁷ will surely stand the test of time. *Epstein* is not only about the sculptor, but about art in general. Van Dieren clearly appreciated the significance and genius of Epstein. *Down Among the Dead Men* appeared towards the end of van Dieren's life. It was a book of musical essays, brilliantly written, though opinions were divided as to its merits. John Goss thought that van Dieren had been revealed as the greatest artist-thinker of the age; Sir John Squire considered it to be a great book. It was generally thought that the chapter on Busoni was most valuable.

Van Dieren also contributed many articles to newspapers and journals some of which are as follows:

"[Article on Epstein]", *The New Age*, 8 March 1917.

"The Path Opera", *Christian Science Monitor*, 3 September 1927.

"The Problem of Musical Notation", *Christian Science Monitor*, 8 and 15 October 1927.

"Operatic Reflections", *The Dominant*, March 1928.

- “Stereoscopic Views – Holst”, *The Dominant*, December 1924.
“Music and Fun”, *Glasgow Evening News*, 17 December 1930.
“What is wrong with Liszt?”, *Daily Telegraph*, 9 May 1931.
“*Melody and the Lyric*”, *Monthly Musical Record*, July 1931.
“*Musical Microtomy*”, ¹⁸ *Monthly Musical Record*, November 1931.
“*In defence of Meyerbeer*”, *Daily Telegraph*, 6 and 20 February 1932.
“*Liszt’s Tone Painting*”, *Radio Times*, 31 January 1936.
“*Haunting Melodies*”, *Radio Times*, 10 January 1936.
“*The Originality of Liszt*”, *Radio Times*, 27 December 1935.
“*Two Studies for Doktor Faust*”, *The Listener*, 15 April 1936.

The Musical Times, July 1934 contained a finely written obituary of Delius by van Dieren. It is a remarkable assessment of Delius’ style.

Additional articles about van Dieren:

- Denis Aplvor, “Bernard van Dieren”, *Music Survey* (June 1951)
Edgar Davies, “Bernard van Dieren”, *Music Quarterly* (1938), 169-175
Arnold Whittall, “The Isolationists”, *The Music review* (May 1966)
“Van Dieren: The Modern Leonardo”, *Radio Times* (2 April 1937)
W. H. Mellers, “Bernard van Dieren”, *The Listener* (31 March 1937)
Hubert Foss, “A Neglected Composer – Bernard van Dieren”, *The Listener* (24 April 1947)
W. H. Mellers, “The Music of Bernard van Dieren”, *The Listener* (1 December 1949)
John Davenport, “Bernard van Dieren”, *The Musical Times* (April 1955)
Denis Aplvor, “Bernard van Dieren”, *Composer* (Winter 1966/7)
R. J. Pirie, “The Songs of van Dieren”, *Monthly Musical Record* (July-August 1958)

The following books are important sources of information:

- A Survey of Contemporary Music* by Cecil Gray (Oxford University Press)
Musical Chairs by Gray (Home and Val Thal – now E. Benn Ltd.)
Down Among the Dead Men by van Dieren (Oxford University Press)
Mi Contra Fa by Sorabji (Porcupine Press)

Around Music by Sorabji (Unicorn Press)

Predicaments or Music and the Future (Oxford University Press)

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Musical Chairs by Cecil Gray; E. Bennett Ltd.

Constant Lambert by Richard Shead; Simon Publications

A Bundle of Time by Harriet Cohen; Faber and Faber Ltd.

Survey of Contemporary Music by Cecil Gray; Oxford University Press

Epstein – An Autobiography; Studio Vista

¹ See *Noble Essences* by Osbert Sitwell (Macmillan).

² Of Dutch nationality. He died in Rotterdam in 1904.

³ Of French nationality. She left for the Hague in 1919, and lived for over ninety years.

⁴ *Noble Essences*; and Cecil Gray, "Van Dieren: The Modern Leonardo", *Radio Times*, 2 April 1937.

⁵ *Epstein – An Autobiography*. Studio Vista, 101.

⁶ *Noble Essences*

⁷ Richard Shead, *Constant Lambert*. Simon Publications, 119-120.

⁸ Cecil Gray, *Musical Chairs*. Home and Val Thal – now E. Benn Ltd., 199

⁹ *Muziek* Vol. 2 (1927), 29-30.

¹⁰ See Godon Gouse's *Bernard van Dieren – Three Early Songs* in *The Music Review* May 1978.

¹¹ *A Survey of Contemporary Music* by Cecil Gray (Oxford University Press)

¹² *Muziek* Vol. 2 (1927)

¹³ *A Bundle of Time*, by Harriet Cohen, 75. (Faber and Faber)

¹⁴ The reader will find useful the article by L. Henderson Williams, "Philandering Round van Dieren's Quartets" in *The Sackbut* of July 1931; also the discussion of the sixth Quartet by Francis Routh in *Musical Times* April 1964.

¹⁵ See *A Chinese Symphony* by Cecil Gray in *Radio Times* 8 March 1935 (12).

¹⁶ See *Three English Composers* in *The Listener*, 20 November 1935

¹⁷ John Lane – The Bodley Head, and Oxford University Press respectively.

¹⁸ Which dealt with Bartók's book on Hungarian folk music