



**University  
of Victoria**

Graduate Studies

**Notice of the Final Oral Examination  
for the Degree of Master of Arts**

of

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**“Style is National”: Defining Englishness in the Music of the Second  
Generation of the English Musical Renaissance”**

School of Music

Monday, May 13, 2019  
1:00 P.M.

MacLaurin Building  
Room B117

Supervisory Committee:

Dr. Joseph Salem, School of Music, University of Victoria (Supervisor)  
Dr. Katharina Clausius, School of Music, UVic (Member)

External Examiner:

Dr. Mariel Grant, Department of History, UVic

Chair of Oral Examination:

Dr. Margaret Scaia, School of Nursing, UVic

Dr. David Capson, Dean, Faculty of Graduate Studies

## **Abstract**

The second generation of the English Musical Renaissance has long been associated with breaking from the Teutonic influences of their predecessors to create a musical idiom that is quintessentially English. Scholarship has long looked at these composers in isolation from the artistic movements and political and social issues of Europe when in fact they were part of them. This thesis places these composers within these currents by discussing them as part of England's Lost Generation and within the historical contexts of Europe in the early twentieth century. Though the Lost Generation is often associated with the post-war period, I propose that the phenomenon existed prior to World War I by focussing on England's aesthetic lostness in the late Victorian and Edwardian eras. The Lost Generation of composers inherited a musical culture that had been aesthetically lost for two hundred years and rebelled against it to define a musical idiom that was quintessentially English.

After placing the second generation of the English Musical Renaissance within its historical contexts, I call into question previous definitions of English music that define it according to single definitions largely associated with the Pastoral School or the Folk Song School. Instead, I propose that the music of this generation was stylistically diverse while simultaneously a manifestation of common cultural influences, ultimately rooted in the goal of creating a sense of community. To support this claim, I discuss the various stylistic techniques of individual composers within their collective cultural influences, including the music of England's past, the landscape, and English literature. Further, I explore the role of musical community, both as a central goal of the creation of a national idiom and as a source of compositional inspiration. By exploring the influences and compositional styles of these composers, I conclude that the music of this generation broke from Continental influences by writing music that was stylistically diverse while simultaneously a manifestation of common cultural influences ultimately rooted in the goal of creating a sense of musical community.