

THE SYMPHONIES OF DANIEL JONES (1912-1993)

Dramatic structures with emotive intention

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In his introduction to the second of a two-volume survey of 'The Symphony', Robert Simpson expresses regret that, for reasons of space, certain 'gifted figures' had to be omitted, who, in his judgement, all 'deserve detailed consideration'. Among the 'gifted figures' listed by Simpson is Daniel Jones and in this, his centenary year, it is perhaps appropriate to consider his symphonic output, even though, also for reasons of space, this must take the form of a broad overview rather than the in-depth analyses the works warrant.

Born in Pembroke on 7 December 1912, Daniel Jenkyn Jones was brought up in Swansea, where he lived for most of his life. His father was an amateur composer who wrote religious and choral pieces. The young Daniel began to compose from an early age and by the time he was nine had written 10 piano sonatas. At Swansea Grammar School, he met Dylan Thomas, with whom he developed a close and lasting friendship.

He studied English Literature at the Swansea University. His M.A. thesis on 'Elizabethan Lyric Poetry and its relations with contemporary music' shows an engagement with Elizabethan traditions of melody that later informed his compositions. Further studies at the Royal Academy of Music, including conducting with Sir Henry Wood, led to his being awarded the Mendelssohn Scholarship, as a result of which he studied abroad for two years. During the Second World War he served as a captain in the Intelligence Corps, working as a cryptographer in Bletchley Park. His initial post-war success was a Symphonic Prologue, for orchestra, awarded first prize of the Royal Philharmonic Society in 1950.

His oeuvre ranges from piano pieces and chamber works to concertos for violin, oboe and cello, four cantatas, the oratorio *St. Peter*, two operas and incidental music – notably for Dylan Thomas's 1954 radio drama *Under Milk Wood* - yet, in common with Robert Simpson, Jones made the Symphony and the String Quartet the twin cornerstones of his output. These time-honoured forms accorded with a natural inclination towards absolute, non-programmatic music. Describing himself as 'anti-impressionistic', he cited Purcell as a leading influence, along with Berlioz, Elgar and Janáček, and looked upon Haydn as a symphonic ideal.

Jones memorably described a symphony as 'a dramatic structure with an emotive intention' and insisted that whatever the technical complexity of his scores, his aim was 'primarily expressive'. With each of his own thirteen examples, he tackled the form afresh.

He began Symphony no.1 in 1944, completing it three years later. Scored for a large orchestra with three flutes, three trumpets, three trombones and tuba, it is his longest symphonic work, lasting around 55 minutes. The opening movement was played by the Liverpool Philharmonic at a Bridgend National Eisteddfod concert on 6 August 1948. A studio performance, without an audience, of the whole symphony was broadcast by an augmented BBC Welsh Orchestra on 1 February 1949. The complete work received its concert premiere at the Swansea Festival with the London Philharmonic on 27 October 1949. On every aforementioned occasion, the composer conducted.

Establishing a model replicated in Jones' later symphonies, the outer movements are in sonata form. A memorably crepuscular misterioso principal theme announced quietly at the start of the opening Allegro moderato by bassoon and strings in unison contrasts with an extended lyrical melody shared between strings and woodwind. Launching the development section, an oboe plays the principal theme in inverted form, a method of variation subsequently employed by the composer many times. In the movement's central climax the main theme appears canonically on brass, the canon being a form

often encountered in the Jones cycle. Upon their restatement, the principal and subsidiary themes are shortened and modified: here the composer embeds a precept of avoiding direct repetition of material in his recapitulations.

The following slow movement is based upon two main themes that recur in alternating sections. At the movement's core, its subsidiary theme becomes the subject of a fugue, a device which features in later symphonies.

Signalling a taste for uncommon time signatures, the scherzo has five beats to the bar. Flute flourishes, marked brillante, echo whooping clarinets heard in the Allegro moderato, hinting at the connections between movements soon to be one of the composer's major concerns.

In the finale's unhurried introduction, the opening three-note motif played by the basses is the germ of the whole movement; it generates both principal themes of the ensuing Allegro section, which is structurally similar to the first movement, including a fugal episode. This tightly knit movement is the most indicative of Jones' mature symphonic style – before long whole works would be derived from a common source in the form of a simple motif or cell, usually stated in the opening bars.

The significance of the First Symphony resides not only in the precedents it sets but also for those elements Jones chose to abandon. An instance of the latter is the exact repetition of its misterioso opening theme in the first movement's final bars, an orderly but restrictive gesture he never replicated, preferring to avoid cyclical absolute reiterations of the same material by using organically developing, through-composed structures.

Sturdy and opulent, Symphony no.1 serves notice of a natural and instinctive symphonist. It is conceived on a large scale, with much maestoso brass writing. Jones would gradually pare away the excesses of this score, yet it remains a confident, well-crafted symphonic debut.

Several of his pieces, including symphonies, juxtapose different metres and repeat the ensuing pattern like a mosaic consisting of non-symmetrical styles placed symmetrically; as Jones put it: 'the idea is to have irregularity and at the same time symmetry – the same symmetry which the Elizabethans had in their music'. These 'complex metres' as he preferred to call them produce equivocity and elusiveness, so that although the listener is unlikely to be aware of the precise nature of the rhythmic irregularities, their slightly disturbing effect is keenly felt. It is important to state that, for Jones, such formal devices only had value in sub-serving the music's expressive purpose. He first used complex metres in 1936 in a string quartet which alternates 3/4 and 5/8; after this quartet was withdrawn, the Second Symphony became his first acknowledged piece to employ his intricate rhythmic method.

Lasting around 45 minutes, Symphony no.2 was commissioned by the Arts Council of Great Britain for the 1951 Festival of Britain. It was written between March and July 1950 and first broadcast in the Welsh region by an augmented BBC Welsh Symphony Orchestra under the composer on 13 September 1951. Once again Jones demands considerable forces; of special note is the percussion section which consists of cymbals, side-drum, tam tam, gran cassa, triangle and celesta. Making their inaugural appearance here in a Jones symphony, percussion instruments, invariably applied with restraint, remained a key element of his symphonic scores.

Of the work's four movements, the first is a sonata allegro. The following Lento alternates bars of 9/8 and 5/8 throughout and has an imposing main theme marked nobilmente. The following Allegro scherzando makes inventive use of celesta and triangle; its song-like trio section reappears before a presto coda. The finale is a sonata-form Allegro risoluto preceded by an Allegretto introduction featuring expressive solos for horn and oboe.

The Second Symphony places great emphasis on intricate rhythms and combines both lyrical and

dance elements. There is a focus on orchestral colour, epitomised by the prominent role given to the celesta throughout. Expansive and occasionally discursive, it is Jones' last symphony written on a grand scale: from now on his symphonic works would be increasingly concise and cogent, avoiding any orchestral colour extraneous to the musical argument.

Symphony no.3 was written between March and May 1951 and played by an augmented BBC Welsh Symphony Orchestra under the composer in a studio performance broadcast on 26 June 1952. It was first performed in public at the Cheltenham Festival on 9 July 1956 by the London Philharmonic Orchestra under Sir Adrian Boult.

In this work, another of Jones' chief preoccupations emerges - formal cohesion. To this end, the two outer movements' main Allegro themes consist of the same notes, differing only in time-pattern. Further, if the first note of each of these themes is omitted, what is left resembles intervallically the opening theme of the central slow movement.

Establishing a system Jones adhered to henceforth, the symphony's material, in melody, harmony, or accompanying figures, all derives from a single theme stated at the outset of the opening movement. Thus, the theme's first four notes provide the scheme of tonality - a tension between adjacent semitones - sustained throughout the work and resolved only in the final bar.

The Third Symphony is terse and closely argued. In a review of its concert premiere at the 1956 Cheltenham Festival, Kenneth Loveland hailed it as 'logically and boldly written', opining that it conveyed 'an idea of strength in composition, and an acute understanding of the capacity and projecting qualities of the individual instruments, and choirs of instruments'.

Completed in June 1954, Symphony no.4 is dedicated to the memory of Dylan Thomas who had died the previous November. It was written for the 1954 National Eisteddfod at Ystradgynlais, where the premiere took place given by the Liverpool Philharmonic Orchestra under the composer. There were subsequent performances on the Third Programme, the Proms, the Bournemouth Easter Festival, and, in June 1960, at New York's Carnegie Hall. A fine recording of the work by Sir Charles Groves and the Royal Philharmonic Orchestra was reissued on CD in 2007.

Jones follows the same procedure as in his previous symphony in that all the material, harmonic or melodic, derives from a common source introduced at the start. In the Fourth Symphony's opening Maestoso, the protean principal theme, which also establishes the music's elegiac nature, is presented on woodwind, accompanied by solemn brass and bassoon chords. This first movement, successfully combining the tempo of a slow movement with a sonata allegro form, ends with a solemn coda founded upon the dark chords that launched the symphony.

In the scherzo-like central movement, the texture is light, with strings divided into fourteen parts and several prominent passages for glockenspiel and three flutes. The quicksilver 3/4 time is maintained by staccato articulation with syncopated accents. A central slow, plaintive section serves as a 'Trio', which, unusually, consists of a theme with four unbroken variations, whose metrical patterns are arranged in a progressively shortening order.

The finale opens with a steadily unfolding prologue in the pattern 5/4, 5/4, 4/4 that re-establishes the work's lamenting character and presents, in embryo, the main theme of the movement proper. After a pause, the Moderato section, in sonata allegro form, begins with the main melody - an inverted version of the symphony's basic theme - played loudly in canon against reiterated brass octaves. After a short linking section, the more lyrical and leisurely subsidiary material opens with a soft, expressive theme on violins. A coda brings the Moderato section to a close in the home key of A flat. After a silence, there is a brief, hushed Adagio epilogue recalling the symphony's initial material. This opens with the unexpected chord of A major and the principal subject is given for the last time by violins playing in

unison unaccompanied; there are a few stratospheric notes on a solo violin, and the work ends sparsely with pizzicato octaves in the cellos and basses – the first five notes of the main theme, inverted. In these tranquil final bars, Jones bids adieux to his oldest and closest kindred spirit.

Commenting on the Proms performance given on 14 August 1957 by the BBC Symphony Orchestra under the composer, Neville Cardus observed that 'there is conviction in the music, with moments of dark and deeply felt musical feeling'. In a review of the Groves/RPO recording, John McCabe opined that this is a piece 'whose impact remains fresh and unstaled, and it does so by sheer conviction with which Jones displays his superlative gifts as a symphonist to the service of the expression of an emotional feeling which is obviously deep in the composer's spirit'. Warmly received upon its first appearance and growing in stature ever since, this 'eloquent, nobly conceived and constructed tribute to [Dylan Thomas's] memory' has a strong claim to be regarded as Daniel Jones's finest work in any medium.

Commissioned by the BBC, Symphony no.5 was written between August and December 1958 and premiered by the BBC Symphony Orchestra under the composer at the Royal Festival Hall on 18 February 1959. It is scored for a moderately-sized orchestra without tuba or harp, the only 'extra' being the bass clarinet. Themes, harmonic motifs, accompanying figures and harmonies are all strictly related. Roughly the same length, the four movements consist of two outer sonata allegros, a scherzo-like second and a third in ternary form. Extensive use is made of complex metres.

Of special note are the two inner movements. Although the second has the form, tempo and rhythm of a genuine scherzo, it is as serious in character and extended in form as the other movements. The glockenspiel has a key role: its three-note motto generates all the material (including the 'trio') and its occurrence signals that one section is leading into another. The following slow movement in the complex metre 5/4 – 3/4 begins with a solo for timpani whose rhythm, like the glockenspiel motto in the previous movement, fulfils a structural function, marking the key sections as well as constituting a significant part of the material. The strings deliver the main theme, an extended melody 54 bars long. The movement ends with a long passage for timpani to which the side-drum and the bass-drum are added: these last two instruments remain muffled throughout.

Distinguished by its warmly lyrical slow movement, the Fifth Symphony is hardly less impressive than its predecessor. Not long after its first performance, Jones was declared '...without serious rival as the principality's leading symphonist'.

Completed in May 1964, the Sixth Symphony was written for the 1964 Eisteddfod at Swansea, where it was premiered by the Royal Philharmonic Orchestra under Sir Charles Groves. These artists later recorded the piece. Instead of the conventional four movements, there are six, grouped in three pairs: the effect is of three bipartite sections, featuring an extended, measured section preceding a faster one – the Italian operatic form of cavatina-cabaletta symphonically expanded. All the material of the symphony, thematic and harmonic, is related to one basic theme stated at the outset of the opening prelude *Maestoso*.

There are several virtuoso passages for flutes and trumpets and the *Sostenuto* slow movement begins with an extended section for wind alone. Jones contains a greater variety of mood and tempo within a cogent symphonic framework than he had ever attempted before. His own theory on this was that the experience of writing the opera 'The Knife' in 1961 carried over into his instrumental music; the fact that coherence does not depend necessarily on uniformity of mood was one of several lessons he learned from writing the opera.

The Seventh Symphony was commissioned by the Royal Philharmonic Orchestra and completed in February 1972. It is dedicated to Sir Charles Groves, who premiered the piece with the RPO at the Royal Festival Hall on 4 April 1972 and later recorded it with the same forces. A large orchestra is

called for, including piccolo and tuba as well as an extensive percussion section. There are five movements, whose essential character is reflected in their titles: Risoluto, Espresso, Scherzando, Solenne and Con Brio. The symphony is 'in' F sharp, without clearly being in the 'key' of F sharp, so that a tonal basis is ever-present, no matter how far-ranging the motifs or harmonies.

All five movements of the Seventh Symphony stem from the opening thematic material. The mood is uneasy, constant textural alterations generating considerable nervous intensity. The outside movements are modified sonata allegros, whilst the slow movement's sectional form is elucidated further by the introduction of pauses. The gripping central scherzo lacks a contrasting middle section, maintaining the same tempo to the last bar. The fourth movement is a set of unbroken variations, each more compressed than its predecessor. The finale, consisting mainly of an argument between tritones i.e. 'flattened' fifths and perfect fifths, leads to a passage that roughly reverses the order of events at the beginning of the symphony and the whole piece concludes with the full orchestra playing the trumpet motif enunciated at the start. In his programme notes for this symphony, the composer observed that 'here my intension was not to soothe, but to disturb.'

Meirion Bowen wrote of the Seventh that 'Jones has, with perfect ingenuity, achieved a very satisfying conception here. The five movements of the work are concise and telling.' Reviewing the LP of the Fourth and Seventh Symphonies, John McCabe commented, 'Daniel Jones's belief that a symphony is "a dramatic structure with an emotive intention" is magnificently borne out by both symphonies on this record'.

Commissioned by the Swansea Festival, the Eighth Symphony was completed in August 1972 and premiered by the Hallé Orchestra under James Loughran on 20 October 1972. It was recorded by the BBC Welsh Symphony Orchestra under Bryden Thomson. Though dedicated to the distinguished conductor Warwick Braithwaite, a close friend of the composer who had died in 1971, the score is not elegiac – its inscription avoids using the phrase 'In memoriam'. In fact, unlike the Fourth, the Eighth Symphony bears little trace of mourning, mirroring instead the quixotic, warm and genially colourful character of the dedicatee. The fact that the movement headings indicate 'moods' rather than tempi suggests the composer's aim was primarily expressive.

Symphony no.8 lasts about 27 minutes. A markedly generous percussion section is required, consisting of vibraphone, piatti, side-drum, tambourine, tubular bells, marimba, xylophone, glockenspiel, suspended cymbal, triangle, bass-drum and pianoforte (doubling celesta). Once again, the first and last movements are in modified sonata allegro form; the first (Agitato) is enclosed by an introduction and a coda (Misterioso). The scherzando sections of the Capriccioso second movement are written in the metre of 3 + 2 + 3.

Of particular interest is a structural scheme based on the gradual accumulation of different intervals, and an exceptionally imaginative use of the orchestra, such as the marimba solo with which the first movement begins and ends. In the third movement the timpani are silent but the piano is foregrounded. In the Doloroso fourth movement, the piano and celesta are silent and the first percussion player plays the second timpani part. The mysterious soft marimba chord which begins and ends the first movement is clearly related to the loud tutti chords that end the symphony.

Written in 1974, Jones' Ninth Symphony was commissioned by the Llandaff Festival of Music and premiered by the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves. It was later recorded by the BBC Welsh Symphony Orchestra under Bryden Thomson. Lasting about 23 minutes, it is scored for a substantial orchestra.

A short Maestoso introduction presents the 'motto theme'. On first hearing this appears to be a twelve tone row. It is actually a succession of notes which were the tonalities of his previous eight symphonies: E, A, B, G sharp, C sharp, D and F sharp; then follow B flat, E flat and G, reserved for later symphonies,

and finally comes C, the tonality of Symphony no.9. These notes create a theme which in melodic or harmonic form is present in all four movements. The interval of the tritone also dominates the symphony. After a first movement which is mainly a sonata allegro, the slow movement is in an A B A B form, contrasting deliberate and quicker versions of the same melodic material, but always in alternating bars of five and six beats. With masterly skill, these two themes are presented variously in canon, in inversion and in succession. In the delicately scored, brief scherzo the strings play pizzicato throughout, creating patterns of sound based on the juxtaposition of tone and semitone heard in the opening of the first movement. The Finale opens with a restatement of the motto theme slightly different in its harmonic treatment. The tritone appears at the start of the main section, a fast movement in alternating bars of 3/4 and 4/5; the notes C and F sharp which were in conflict at the beginning of the symphony, are here joined in a jagged rhythm heard first in the violas. The last bar resolves into an affirmative chord of C major, at last silencing the attacks of the tritone in the jagged rhythm of the strings and timpani.

Though the scherzo has a Mendelssohnian grace and lightness of touch, the symphony is generally sombre in hue. Its sober virtues become increasingly apparent on repeated listening.

Symphony no.10, completed in 1981, was commissioned by the Llandaff Festival of Music and premiered at the festival by the BBC Welsh Symphony Orchestra under Sir Charles Groves on 9 June 1981. Calling for ample orchestral forces and lasting around 23 minutes, the symphony is cast in four movements whose headings - Solenne (solemn); Minacciando (menacing); Serioso (serious) and Agitato (agitated) – indicate the prevailing mood of the music, reinforced by the tolling of bells at significant points.

The outer movements are sonata allegros whose material favours intervals of sevenths and ninths. Though the Minaccinado movement occupies the position usually taken by a scherzo, it is not really a 'scherzando', its structure being that of a rondo with the metre 3+3+2; a sardonic tone is confirmed by the strings' expression marking 'ironicamente espressivo'. This brief movement's orchestration is characteristically effective, with deft use of timpani, glockenspiel, suspended cymbal and 'misterioso' trumpets. The Serioso makes an unconventional 'slow movement', taking the form of a passacaglia whose variations are played continuously; though the C sharp tonality underlies the theme, all 12 notes of the chromatic scale are present.

Intensifying the dark tone of its predecessor, the Tenth has an anguished, sorrowing quality and a fatalistic ending; if there is a specific narrative attached to its doleful unfolding, Jones never revealed it publicly. The symphony is also rigorously concise, a quality the composer continued in his next two examples in the genre.

Commissioned by the Swansea Festival, the Eleventh Symphony was completed in December 1983 and premiered by the BBC Welsh Symphony Orchestra under Sir Charles Groves on 20 October 1984 in the Brangwyn Hall, Swansea. It is dedicated to the memory of George Froom Tyler, chairman of the festival committee, who had died in 1983 and was a friend of Jones. Though subtly scored, it calls for a large orchestra including triple woodwind and brass, minus tuba. Notably, each of the four movements is scored for a different combination of percussion instruments: hence, the opening Intensivo sonata allegro movement uses suspended cymbal, side-drum, piatti and triangle; the following scherzo-like Capriccioso needs glockenspiel and triangle; the Elegiaco slow movement has no percussion, except timpani, while the Risoluto sonata-allegro finale features suspended cymbal, side-drum, piatti and triangle. Jones invariably rationed his use of percussion, commenting around the time of his Eleventh Symphony, 'I always feel the percussion is rather like spice in a dish; very effective if it is used sparingly but one doesn't want too much of it, I have very stringent views on that'.

The work's tonal foundation is E flat, the eleventh of the series of twelve possible notes, on each of which the composer based his symphonies. Its musical idiom is unified by adherence to the two modes formed by strict alternation of tones and semitones. At around eighteen minutes, with a tiny scherzo of scarcely more than 90 seconds, Symphony no.11 forms a quintessence of Jones's art.

The Twelfth Symphony was commissioned by the Civil and Public Services Association as a gift to its retiring General Secretary Ken Thomas, to whom the work is dedicated. It was completed in April 1985 and premiered on 26 September 1985 at St. David's Hall, Cardiff by the BBC Welsh Symphony Orchestra under Erich Begal. Lasting around 23 minutes, its substantial forces are deployed with great delicacy.

Once again the movement's titles, *Tranquillo-Agitato-Tranquillo*, *Giocososo*, *Serioso* and *Risoluto*, suggest the contrasts of mood. The first twelve bars of the opening movement's introduction present two basic ideas: a theme on flute followed by an interval pattern of a fifth outlined by the cor anglais. The flute theme proves particularly significant in the outside sonata allegro movements. The interval of a fifth pervades the whole work, often in alternation with tritones.

Like the preceding three symphonies, the Twelfth is strikingly concise, an element Jones acknowledged: 'I don't know whether it's age or ripeness or whatever, but to me most music seems too long these days – my model is Haydn. It's taken me a long time to whittle the length down – my first symphony lasted about an hour – but what I am after is sufficient brevity. The ideal is that the listener will feel that a point has been made and the argument concluded. It can't go on any longer. One should say what one has to say, then shut up'.

Kenneth Loveland described the Twelfth as 'the best of the set'. Over the score is a quotation from Pushkin which, translated, reads, 'Yet one last tale, And my chronicle is ended.' These apparently valedictory sentiments allude to the composer's arrival at the end of his forty year-long cycle of 12 symphonies, each rooted in a different tone of the chromatic scale. There is no sense of envoi in a brisk and highly charged work, instilled with a typically bullish sense of purpose.

Jones did indeed have one last tale to tell in the form of a thirteenth symphony entitled simply 'Symphony in memoriam John Fussell', which was commissioned by the Swansea Festival of Music and the Arts, completed in August 1992 and premiered at the Brangwyn Hall, Swansea on 17 October 1992 by the BBC Welsh Symphony Orchestra under Richard Hickox. Fussell, who died in 1990, was a fine organist, in which capacity he premiered several Daniel Jones' pieces. Like his symphonies 4, 8 and 11, no.13 is the composer's personal tribute to a friend. This time the headings of the movements - *Solenne*; *Capriccio*; *Lento*; *Agitato*; *Tranquillo*; *Agitato-Tranquillo* - suggest only an approximate description; each contains many moods. The Thirteenth Symphony is slightly longer than Jones' previous three, lasting about 25 minutes.

In common with all the symphonies save the first two, the opening movement introduces the material from which the whole work derives: thus, the simple four-note motif on the timpani recurs and the scale-like idea, a series of alternate minor thirds and semitones, which the strings play at their first entry, is often present in harmonic or melodic form. In the opening prologue the first trombone plays a long solo, extending beyond three octaves, accompanied by marimba, horns, bass instruments and timpani. This passage, modified and truncated, also forms the coda. Between these sections a symphonic 'first movement' unfolds. The second movement, *Capriccio*, is dark-toned scherzo; its principal section is quintuple (2+3), the subsidiary section sextuple (2+3+2). At the core of the slow third movement a solemn processional approaches from the distance, draws near in a loud climax and then retires.

In the fourth movement, there occurs a 17-bar quotation from an earlier Daniel Jones work, 'A Refusal to Mourn'. This organ piece was played by John Fussell on a continental tour. The title is also that of a poem by Dylan Thomas, and the piece was played in Westminster Abbey at the installation of the Dylan Thomas plaque in Poet's Corner. The first appearance of this extract is on muted strings, the second is an organ solo, now an overt reference to Fussell himself. In a coda reminiscent of the first movement prologue, the organ is joined by three trumpets playing in unison, then by other orchestral instruments to reach a triumphant conclusion. This inspiring tribute brings to a close one of richest and most compelling of symphony cycles.

Daniel Jones' symphonies span five decades from his expansive, majestic post-war statements to the epigrammatic, profoundly logical utterances of his late period. They put Wales on the symphonic map. On the issue of his being a 'Welsh' composer, Jones did not feel his music expressed overt nationalism: '...whereas in literary terms you can say that the writing of Dylan Thomas is distinctly Welsh, that is not true of music. Even though I am something of a loner, there is no national idiosyncrasy'.

A sense of inevitability in his writing derives from the manner in which he approached his craft. He regarded composing as a process of discovery, declaring that 'the feeling I always have is that the piece I am setting myself to write already exists and that what I have to do is to unveil it.'

Jones believed that every note counted, citing Mozart, Weber, Mendelssohn and Bizet as models of clarity in their uncluttered orchestration. His own symphonies show an ever-increasing limpidity and precision in structure and instrumentation. Years spent as a conductor were invaluable to him as a composer and his assertion that 'I know exactly what a conductor requires to see on a score so that the meaning of it is plain to him' is borne out by his meticulously presented scores.

Though each of his thirteen symphonies is a unique and highly personal statement, the cycle as a whole maintains an unwavering consistency of quality and vision. Jones demonstrates a steadfast integrity throughout, never bowing to the latest trends. His priority is always to communicate directly with the listener.

The pleasure of being able to hear distinguished recorded performances of nos. 4 and 6-9 is tempered by frustration that the other eight are currently unobtainable on disc. It is to be hoped that all thirteen of Daniel Jones' symphonies will soon be made available on CD for the purposes of both study and enjoyment; their consummate artistry rewards the former and their sundry melodic, rhythmic and harmonic felicities ensure the latter.

Jones died on 23 April 1993

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