

- ESSAY -

Some Forgotten Anniversaries of 2019: Sir Henry (Walford) Davies and Arthur Hinton

Michael Jones
Independent

2019 marks the 150th anniversary of the birth of two composers who were exact contemporaries. During their lifetimes, one was a major establishment figure, though today they are names unfamiliar to the mainstream establishment. Both completed two symphonies during the 1890s - other orchestral works include pieces for piano and orchestra, operettas and chamber music (including a Piano Quintet, a Piano Trio, violin sonatas, and songs). Both wrote comfortably in the Romantic style of the late nineteenth- and early twentieth centuries, which, however, made them vulnerable to the major stylistic changes which took place more rapidly after World War One. Hinton - in particular - fell into relative obscurity at this time. In contrast, Davies occupied a place in the establishment: his appointments include being Master of the King's Music from 1934 till 1941, Director of Music at the Temple Church and St George's Chapel, Windsor, the first Professor of Music at the University of Wales, and the leading pioneer in music education broadcasting during the 1920s and '30s. In this overview I wish to present brief biographical sketches, together with annotated work lists of both composers in order to attempt to convey a picture of the musical environment of their time and their places within it.

Henry (Walford) Davies was born in Oswestry, Shropshire (on the edge of Wales) on 6 September 1869 into a musical family.¹ In 1882, aged thirteen, Henry gained a place as a chorister at St George's, Windsor, first under Sir George Elvey and later, Walter Parratt, who exerted a great influence upon Davies as an organist.² He then gained a scholarship to the Royal College of Music (hereafter referred to as the RCM) to study composition with Parry and Stanford while holding organist's posts in London.³ Other advances in his career at this time include his appointment as sub-

professor of counterpoint at the RCM from 1895 and the receipt of his Doctorate from Cambridge in 1898, by which time he began to attract attention as a composer: indeed, his First Symphony (in D major) had been conducted by Sir August Manns at the Crystal Palace three years prior. In 1902, his choral work titled *The Temple* was premiered at the Three Choirs Festival in Worcester but received only moderate success. Davies learned much from the experience, which bore fruit when the highly-successful premiere of *Everyman* took place at the Leeds Festival in 1904. The work received many performances in that decade, but gradually slipped out of the repertoire before World War One. Sir Charles Villiers Stanford had highlighted some weaknesses in the structure of the work and Davies took these seriously when *Everyman* was revised for re-publication in 1934.⁴ The work was revived for its first performance this century at the Queen Elizabeth Hall on 9 February 2004 and a premiere recording made that same year gives us the chance to hear the work for ourselves.⁵

Until World War One Walford Davies was (in addition to his work at the Temple Church), conductor of the London Bach Choir from 1902 till 1907 and the London Church Choir Association from 1901 till 1913. When the War started, he undertook some entertaining and music educating for the troops in France before being appointed to the Royal Air Force (RAF) as the Organising Director of Music in 1918, later promoted to Major. It was at this time that he composed the *RAF March-Past* (partly co-written with George Dyson, who supplied the theme of the Trio) which enjoys performances to this day. In 1919 Davies became first Professor of Music at the University College of Wales, Aberystwyth, retaining the post until 1926, after which he was appointed Gresham Professor of Music. In that same decade he was bestowed a knighthood,⁶ and, from 1924 worked as music advisor to the newly-established BBC where he made his first broadcasts on the Home Service on the theme of 'Music for the Ordinary Listener'⁷ - starting a career which made him not only a popular figure, but possibly an early pioneer in educational broadcasting. In 1935 he published *The Pursuit of Music* (based on his broadcast scripts) and during World War Two he and his wife Margaret (nee Evans) were based near Bristol - where his last radio programme took place on 5 March 1941 - a week before his

death on the 11th. His ashes are buried in the grounds of Bristol Cathedral and many of his original manuscripts now reside in the library of the Royal College of Music.

Of Walford Davies' music:⁸

Everyman - (a morality), opus 17 has already been discussed. A work of interest is *Conversations* for Piano and Orchestra, opus 43 – this was premiered during the Proms season of 1914 with the composer as soloist, under the baton of Henry Wood. *Holiday Tunes*, opus 21 (1907) is another work that was performed at the Proms, and his most famous piece - the *Solemn Melody* for Cello, Organ, and Strings – originally premiered as the Prelude to *Ode on Time* (opus 27) for Baritone, Chorus, and Orchestra in 1909.

Other choral works include:

Herve Riel opus 2 (1895); *The Three Jovial Hunstmen* opus 11 (1902); *Lift Up Your Hearts* opus 20 (1906); *Ode on Time* opus 27 (1908 rev. 1936); *Songs of Nature* opus 24b (1908-09); *Noble Numbers* opus 28 (1909); *Five Sayings of Jesus* opus 35 (1911); *Song of St. Francis* opus 36 (1912); *Fantasy (on Dante's 'Divine Comedy')* opus 42 (1920); *Heaven's Gate* opus 47 (1917).

Orchestral Works:

Symphony no. 1 in D (1895); Overture to *Everyman* opus 17 (1905); *Holiday Tunes* opus 21 (1907); *Festal Overture* opus 31 (1910); Symphony no. 2 in G opus 32 (1911); *Parthenia* opus 34 (1911 rev. 1940); Suite in C opus 37 (1912), after Wordsworth; *Conversations* for Piano and Orchestra opus 43 (1914); *Memorial Suite* opus 50 (1943); *A Children's Symphony* [in F] opus 53 (1927).

A further note on Symphony no. 2: The following appeared in *The Musical Times* in 1911:

The prospective programmes of the London Symphony Orchestra announce that the first of the season's concerts which Herr Nikisch will conduct on May 15 will include the production of a new Symphony by Dr. H. Walford Davies.⁹

So stated the *The Musical Times*. However, for reasons unclear the Symphony was dropped from that May concert and only performed later in the year in an extensively

truncated version. Whatever the case, the Symphony was not heard again until 2013 when the first performance of the full original score was given by the BBC Concert Orchestra conducted by Martin Yates (who has extensively studied the original manuscript full score and restored everything to Davies' original intentions)¹⁰ during the English Music Festival at Dorchester-on-Thames on 24 May – subsequently broadcast on BBC Radio Three.

Chamber Music:

Violin Sonatas:¹¹ No. 1 in E minor opus 3 (originally no. 3); No.2 in D Minor opus 7 (originally no. 4); *Prospice* for Baritone and String Quartet opus 6;¹² Piano Quintet in G opus 54 (1927 rev. 1940). (Colles also lists two Piano Quartets (in E-flat major and C major respectively), a String Quartet in C, a Piano Trio in C and an unfinished [Fifth] Violin Sonata in F).

Published Organ Music:

Solemn Melody (arranged by the Composer); *Jesu Dulcis Memoria* (published in *A Little Organ Book in Memory of Hubert Parry*); *Memorial Melody in C* (arranged by the Composer), *Interlude in C* (1937 – written for George Thalben-Ball); *Basil Ramsey*, 1976.

There is also a variety of vocal music, both sacred and secular; as well as an Operetta for children, titled *What Luck*.

*

Arthur Hinton was born in Beckenham, Kent on 20 November 1869 and received his early education at Shrewsbury School. Defying his parents' wish to go into business, he chose to study composition at the Royal Academy of Music, where he later became a sub-professor. His earliest work that survives from this period is the *Romance* for Violin and Orchestra (full score dated September 1889). During the early 1890s he studied with Josef Rheinberger and after his death, Karel Navratil (1867-1936). Hinton's first major work to get a hearing in Germany was his First Symphony, which was premiered in August 1894¹³ and conducted by the composer. Encouraged by the success of this event, Hinton completed his Second Symphony

in 1901; it was performed at the Royal College of Music in 1903. From that time onwards his name and work began to be met with increased attention - not only in Europe, but as far afield as the USA, Australia, and New Zealand. Hinton's first successes were of performances of his chamber music, championed by renowned artists - such as the violinists Maud Powell (1868-1920)¹⁴ and Emile Sauret (1852-1920,¹⁵ as well as the pianist Katharine Goodson (1872-1958),¹⁶ who married the composer in 1905. I feel it is important to discuss her in more detail.

Born in Watford as Myra Kate, Katharine Goodson also trained at the Royal Academy of Music (hereafter referred to as RAM) under the tutelage of Oscar Beringer and also in Vienna with Theodor Leschetitzky (1830-1915), the influential pedagogue. Her London debut took place on 16 January 1897 at the so-called 'Saturday Popular Concerts'. She was also a substantial concerto-soloist - indeed she played Tchaikovsky's Concerto no. 1 for Hans Richter's London concerts at the Queens Hall on 20 May 1901.¹⁷ Many concerto appearances in Europe led to her USA debut on 18 January 1907 with the Boston Symphony Orchestra under Artur Nikisch - setting the seal on an illustrious career. Although independently minded, it appears that Katharine's marriage to Hinton was by no means one of convenience, as she herself wrote:

I think Arthur Hinton must have mesmerized me into marrying him, for I had decided never, never to marry; everybody thought my career might be spoilt should I do so, but somehow or other our minds and hearts seemed to have been drawing ever nearer. We had the same ideals of work and living, having the same artistic life, the same surroundings, even to books and furniture, and always nearly the same people.¹⁸

Two such influential friends were William Conway MP¹⁹ and his wife, Lady Katrina - the dedicatee of Hinton's Piano Trio in D minor opus 21. Other important works include the Piano Quintet in G minor opus 30, dedicated to Hans Wessely and first performed at one of the Wessely Quartet Concerts, London in November 1910. Of Hinton's unpublished chamber music, I feel special mention should be made of his Scherzo for Piano Trio - the page-count of the manuscript full score is a substantial length of fifty-two. It really merits revival, as does the *Bolero* for Violin and Piano, which is a single movement concert piece in D major.

As a pianist myself, I consider the piano music to be of a high technical standard. The Rhapsody [in B-flat minor]²⁰ for example, stands as a fine concert piece. A study of the original manuscript has brought about some fascinating insights - originally subtitled as 'Episodes of a Romance', it contains additional material which happened to be removed prior to its publication, but is just as effective. Secondly, pianists who wish to perform this work should note that the second-subject sections marked *meno mosso* are not indicated as such in the manuscript, implying that Hinton's original conception was to maintain the momentum, and not to decrease it. I also noticed that many of these piano solos carried dedications to prominent concert pianists of the time - presumably well-known to both Arthur and Katharine: of the Three Pieces opus 29, the *Oriental Serenade* is dedicated to Olga Samaroff-Stokowski;²¹ and *Etude Arabesque* to Madame Tina Lerner. Two pieces in his Suite titled as *A Summer Pilgrimage (In the White Mountains)*²² carry dedications to Yolanda Mero and Helen Hopekirk, both established pianists of the time.

Hinton's Piano Concerto (opus 24) was published in New York in 1920. This substantial four-movement work makes powerful executive demands on the soloist and can be compared with the once-famous Piano Concerto no. 2 by Edward MacDowell. Both were premiered by pianists who had a close connection with the respective composers,²³ and they also contain scherzi as second movements. The additional movement is (as in the MacDowell) a witty and sparkling scherzo in B-flat major but with the addition of a mock-Viennese waltz. The third movement can be considered as more of a prelude which leads to the finale. The concerto was taken up briefly by Clifford Curzon,²⁴ who played it in 1925 at Bournemouth, following Goodson's performance four years prior.²⁵ It has only been performed once in the UK this century.²⁶

Of Hinton's other orchestral works Henry Wood conducted *Six Sketches from 'Endymion'* during the Proms season of 1907; the dramatic scena titled *Epipsychidion* for Tenor and Orchestra (full score dated May 1899) was produced at Bournemouth in 1905²⁷ and repeated in London. Other works of interest, but performances of which have proved difficult to trace but whose manuscripts survive are *Porphyria's Lover* as well as *Lancelot and Guinevere*. The latter is a very interesting example of Hinton's earlier period (before going to Germany). Hinton last

orchestral work, *Semele* (1918) for Mezzo-soprano and Orchestra, is a sensitively-scored late work embracing the more impressionistic trends of the time. In any case, after this time we hear less and less of Hinton – unlike Davies, he held no official posts, though he travelled extensively as an examiner for the Associated Board – touring Australia, Jamaica, and Canada. *Semele* had been completed at the Hinton's second home in Rottingdean, East Sussex; their property at 14, St. John's Wood Road also served as Katharine's London studio.

After Hinton's death,²⁸ Goodson's career continued with wartime concert work, during which her London home was destroyed by a bomb. Mark Hambourg recounts:

I remember the house of my friend Katherine Goodson, the distinguished pianist, being completely destroyed by a high explosive, all except her two grand pianos which stood up back to back on the platform in her ruined studio, unharmed and impassive.²⁹

Amazing! But Hinton's manuscripts survived (possibly through being kept at their Rottingdean home) and are now housed in the library of the Guildhall School of Music and Drama, where they can be studied in further detail. Katharine Goodson's own papers (including her autobiography) were acquired by the library of the Royal College of Music in 1978.³⁰

Works by Arthur Hinton (from 1889-1918)

[Published] Orchestral Works:

Piano Concerto in D minor opus 24 (dedicated to Katharine Goodson Hinton).

New York: J. Fischer and Brother, 1920.

I: Allegro con spirito; II: Allegro vivace; III: Andante con moto – segue to Finale: Moderato, ma con spirito.

SOME FORGOTTEN ANNIVERSARIES OF 2019: SIR HENRY (WALFORD) DAVIES AND ARTHUR HINTON

[Unpublished] Orchestra Works in manuscript:

Symphony no. 1 in B-flat major: 2/2/2/2 – 4 in F/1 in F/3 – 3 Timp. Strings (Hinton's manuscript gives numbers of string desks as follows: '12 first violins, 12 second violins, 10 violas, 8 cellos, 8 basses').

I: Allegro con spirito (MM ♩ = 112, originally Allegro moderato);

II: Andante (in E-flat major, MM ♩ = 92)

Scherzo: Molto vivace (D minor-major, MM ♩ = 116)

Finale: Andante – Allegro non troppo (MM ♩ = 88)

Full score is dated 'Wien' [Vienna] Dec. 8, 1894.

Symphony no. 2 in C minor: 2+picc./2/2 (Bb)/2 – 4 in F/2 in F/3/tuba – Timp./Perc./ - Strings.

I: Intro – (MM ♩ = 50) – Allegro ma non troppo (MM ♩ = 104)

II: Andante, F major (MM ♩ = 50)

III: Allegro vivace (MM ♩ = 96)

Finale: Moderato e maestoso (C major, MM ♩ = 104)

Note that in the coda, Hinton planned two different endings. Andante nobilmente (from bar 208), but Hinton later made an instruction to return to the Tempo 1 bar (from bar 211) – animato, to the end.

Full score dated Christmas 1901.

Romance for Violin & Orchestra: 2/2/2 in A/2 – Strings.

In D major, MM ♩ = 44. Andante con moto

Full score (16 pages) is dated September 1889.

Lancelot and Guinevere:³¹ 2/2/2 in Bb/2 – 4 in F/2 in F/3+tuba/ - Drums – Strings.

I: Poco andante (C major) – Allegro

II: Molto andante (A-flat major)

III: Allegro non troppo (9/8 in C)

Manuscript dated July 14th, 1892.

Epipsychidion for Tenor and Orchestra: 2/2/2 in Bb/2 – 4 in F/ 2 in F/3+tuba – Timp./Harp – Strings.

F major – 3/4, Allegro con energia. Manuscript dated May 1899.

Endymion (1907).

The orchestral score is probably lost. There are piano arrangements surviving of three movements: 'Sunrise', 'The Shepherd's Song', and 'The Dance of Youth and Maidens'.

Porphyria's Lover: 2+picc./2/2 in Bb/2 – 4 in F/2 in F/3+tuba – Timp. Harp – Strings.

Manuscript full score dated October 4th, 1909.

Semele for Mezzo-soprano and Orchestra: 3+picc./2+CorAng/2 in Bb+Bass Cl./2 – 4 in F/2 in F/3+tuba – Timp./Perc./Harp – Strings.

Manuscript dated June 1918 Rottingdean.

Appendix: *Song of the Waves (Chant des Vagues)* for Cello and Orchestra:

1/1/2 in Bb/2 – 2 in F/2 in F/ - 2 Timp. Harp (ad lib) – Strings.

This short piece was published in 1899 by Joseph Williams Ltd. for Cello and Piano, but with orchestral material available on hire.

Chamber Music (published):

Suite for Violin and Piano opus 20 (Novello, 1903); Piano Trio in D minor opus 21 (D. Rahter, Leipzig, undated); Sonata in B-flat for Violin and Piano (Breitkopf & Härtel, London, undated); Piano Quintet in G minor opus 30 (Elkin, 1913); *Chant des Vagues* for Cello and Piano (Joseph Williams, 1899) – see also Appendix above.

Unpublished Chamber Music in manuscript:

Elegy, A Lover's Lullaby, Invocation, Minuet, Red Roses – all for Cello and Piano in the hands of a copyist (undated).

Works of particular interest include:

Scherzo for Piano Trio in E minor (MM ♩ = 120). Manuscript undated. (14, Riding House Street, London.):

Also: Bolero for Violin and Piano in D major. Manuscript dated 1907.

Published works for Piano Solo:

Four Bagatelles opus 22 (D. Rahter, Leipzig, 1905 – dedicated to Theodor Leschetitzky); Rhapsody in B-flat minor opus 23 (Stainer and Bell); *Trois Morceaux caracteristiques [sic] pour Piano opus 23 – Rigaudon, Souvenir, Burlesque* (D. Rahter, Leipzig, 1906); *Oriental Serenade* opus 29 no. 1, *Etude*

SOME FORGOTTEN ANNIVERSARIES OF 2019: SIR HENRY (WALFORD) DAVIES AND ARTHUR HINTON

Arabesque opus 29 no. 2 (Stainer and Bell), *Romance in A-flat* opus 29 no. 3 (Elkin); *Suite – A Summer Pilgrimage (In the White Mountains)* – Six pieces (J. Fischer, New York, 1916).

[Unpublished] keyboard works in manuscript include:

Retrospect (pf), *The Doll's Wedding* (pf), *Chorale in E-flat* (organ).

Opera:

Tamara (libretto by H. Orsmond Anderton)³²

Operetta (in Two Acts):

Folk of Low and High Tradition: 2/2/2/2 – 2 in F/2 Cornets in Bb/ 2 – Timp. Perc. - Strings.

A fragment of the full score survives. However, the libretto is available in its entirety (librettist unknown).

Selected Songs for medium voice and piano:

(Josef Huggenberger):

Weisse Rosen – cycle of six songs (texts in German), published by Alfred Schmid, Nachfolger, München, 1895. (Dr. Johannes Brahms verehrungsvoll gewidmet).

(William Blake):

Four Songs: 'Spring', 'The Fly', 'A Cradle Song', 'I Love the Jocund Dance'

Published by Breitkopf & Härtel, [1902].

Unpublished songs in manuscript:

(William Blake):

My Silks and Fine Array: Manuscript dated September 1903. G minor.

Piping Down the Valleys Wild;

Mad Song: Manuscript in copyist's hand, D minor – Allegro furioso, 6/8.

Laughing Song: Manuscript dated November 1903, D major – Allegro con spirito.

(Edgar Allan Poe):

Thou Wouldst be Loved: Manuscript dated February 1903. F major. Allegro appassionato.

(Oliver Wendell Holmes):

Sun and Shadow: Part-song for unaccompanied SATB chorus. F major.

(Robert Browning):

It was Ordained (In a Gondola): Manuscript dated May 1894. D major. Allegro appassionato.

I Send My Heart up to Thee (In a Gondola): Manuscript dated July 23rd, 1903.

The Bee's Kiss/The Moth's Kiss. May 1894.

(Walter de la Mare):

The Ship of Rio: Manuscript undated but addressed – '14, St. John's Wood Road'. C major. Allegro.

In 6/8 time but with interjections in 2/4.

(Allan Cunningham):

The Spring of the Year: Manuscript undated. D Minor. 4/4 with interesting harmonies.

(Thomas S. Jones Jnr.):

To You, Dear Heart: E-flat major. Andante con moto.

The Piper: E major. Allegro. 4/4. Noted for its harmonic vitality and intensity.

The Hunchback: D minor. Again, noted for its harmonic intensity.

(Grace Denio Litchfield):

Like a Garden: Manuscript undated. E-flat major. 4/4.

Ennui: B minor. 4/4.

Into My Life She Came: Manuscript undated but London address. D major. Moderato.

The Hidden Brook: Manuscript undated (possibly from RAM period). C major.

Song: Manuscript undated – possibly from the RAM period. E-flat major.

Sunset.

Anon. (possibly the Composer):

After Vacation (Song for Children). Manuscript undated. D major. 2/4 – most effective.

Conclusions:

Both Walford Davies and Arthur Hinton were born during a decade where their lives could span across two centuries - living around thirty years at the end of the nineteenth and turning forty in the beginning of the twentieth. Composers born on the continent during this period, for example Mahler (1860), Debussy (1862), Richard Strauss (1864), Sibelius, Nielsen (both 1865) and Busoni (1866) found it

easier to move forward in their compositional development, despite whatever reservations some of them may have harboured (such as Paderewski (1860) and Glazunov (1865) for example).

In Britain things were different: both Davies and Hinton preferred to remain within the late nineteenth century *ambience* of their time. They were not alone: Arthur Somervell (1863), Algernon Ashton (1859), Edward German (1862), Charles Wood (1866), Hamish MacCunn and Frederic Lamond (both 1868) were content to remain within this *ambience*. Only figures such as John McEwen (1868) and Frederick Delius (1862) seemed to break from this mould, by being open to modern continental trends (as testified by William Alwyn)³³ in the case of the former, and by absorption of continental trends during the latter's residency there. This generation, however, has suffered the most neglect and needs a more thorough re-assessment.

Secondly: as stated at the beginning, both composers were entirely comfortable in the Romantic style of the period and their later works merely added greater refinement without the need to go beyond tonality. Walford Davies, however, is fascinating for me in that his compositional voice (despite its professional skill, sensitivity and expertise) contains more than an inclination towards easy sentiment: his anthem setting of *O Little Town of Bethlehem* stands as a typical example. His strong aversion to Wagner's stylistic influence (lampooned, somewhat unkindly perhaps, by Gerald Cumberland in *Set Down in Malice*),³⁴ may explain why students of his at the RCM, Edgar Bainton for one, preferred to study Wagner's *Parsifal* in private.³⁵ This is certainly not the case with Hinton, who had spent so much time abroad. In his best work there is a passionate intensity and orchestral clarity and economy which, certainly in his later work begins to explore more impressionistic trends, particularly in terms of harmony. Yet, paradoxically, it is Hinton who has been entirely forgotten; this, in my opinion, is unjust: it is only by having the opportunity to hear the works of such composers that we can begin to gain a better picture. As a pianist it is easier to do this - but only in terms of piano music, chamber music and songs; orchestral works are an entirely different matter, and at present it is uncertain how many of them will see the light of day at all. Only future initiative and enterprise will reveal their potential.

Acknowledgements:

Guildhall School of Music Library, Barbican, London (Ainara Urrutikoetxea) Christopher Foreman, for information particularly relating to Goodson Joseph Spooner for information on Hinton's works for the cello.

Michael Jones is a professional pianist who graduated from the Birmingham School of Music (now the Royal Birmingham Conservatoire) in 1974 with Prizes for Piano, Advanced Harmony, and Musical Distinction. He is also a historian, musicologist, lecturer and independent concert-giver. He has been a contributor to BMS publications for nearly 30 years, publishing reviews and biographical articles on composers such as John Joubert, Alan Bush, Leslie Heward, Christopher Edmunds, and—in particular—Edgar Bainton, for whom he is the UK Music Executor/Trustee and founder of the Edgar Bainton (UK) Society. He is also a founder-Trustee of the Erik Chisholm Trust, and has recorded for the BMS (with violist Martin Outram), Dutton Epoch (with cellist Joseph Spooner) and more recently Oboe Classics (with Mark Baigent) for a CD of Rutland's Boughton's oboe works, released in 2017.

¹ His father, John Whitridge Davies, played the flute and 'cello, and during the 1850s founded a choral society in the town.

² Davies also secured an appointment as assistant organist in that same church. Later, he worked as organist at Windsor Park Chapel Royal from 1885 till 1890.

³ First at St. Anne's, Soho and then at Christ Church, Hampstead, a post he retained until 1898 when he succeeded E. J. Hopkins at the Temple Church.

⁴ Stanford's criticisms are covered in more detail in H. C. Colles: *Walford Davies* (London, 1942), 86.

⁵ Both the 1904 version and the 1934 revised version movements are featured on Dutton CDLX 7141 with soloists and the London Oriana Choir and Kensington Symphony Orchestra, conducted by David Drummond – all who gave the QEH performance in 2004. A review by Christopher Howell can be found on MusicWeb International.

⁶ This took place in 1922.

⁷ This series took place from 1926 till 1930.

⁸ The most comprehensive and detailed list of Walford Davies' works can be found in Colles, 180-197.

⁹ "Dr. Walford Davies's Symphony", *The Musical Times* (April 1st, 1911), 235. The author is uncredited, but a substantial analysis of the new symphony is included.

¹⁰ For a detailed description of the background to this symphony, and Martin Yates' own work on the original score the reader is referred to "Conductor's note on the Score" in the Seventh English Music Festival Programme, 2013, 17-19.

¹¹ The original Violin Sonata no. 2 – in A Major (not listed in the main text) is now published by EM Publishing (EMP SPO02). In addition, this Sonata has been recorded by Rupert Marshall-Luck (violin) and Matthew Rickard (piano) on both EMR CD 001 (with Sonatas by Bliss and Bowen), and EMR CD 006 (with Holst's Five Pieces and Vaughan Williams' Sonata).

¹² *Prospice* was released on disc in 1994 on Meridian DUOCD 89026, with Martin Oxenham (baritone) and the Bingham String Quartet and is reviewed on MusicWeb International.

¹³ In the Odeon Saal, Munich

¹⁴ The dedicatee of Hinton's Suite for Violin and Piano

¹⁵ The dedicatee of Hinton's Violin Sonata in B-flat major.

¹⁶ For whom Hinton wrote his Piano Concerto in D Minor (opus 24) in 1903.

¹⁷ For this, and much other information on both Goodson and Hinton I am indebted to the *Who's Who in Music*, Second Edition, 1915 (H. Saxe Wyndham/Geoffrey Lepine), London, Sir Isaac Pitman & Sons, 116, 134.

¹⁸ See Cameron Andrews, *The Aesthetic Revelation of Katharine Goodson* (2019).

¹⁹ First Baron Conway of Allington.

²⁰ Opus 23, dedicated to Adela Verne

²¹ Olga's husband Leopold Stokowski, incidentally, was taught in London during the 1890's by Walford Davies.

²² *A Summer Pilgrimage* was composed and published in the USA in 1916 during the time Katharine was giving concerts there for wartime charities. In six movements, this is one of Hinton's most individual and imaginative piano works and deserves more wider performance.

²³ MacDowell's Piano Concerto was first performed by his teacher, Teresa Carreno

²⁴ Curzon was a student of Goodson.

²⁵ Stephen Lloyd, *Sir Dan Godfrey – Champion of British Composers* (London: Thames, 1995), 144, 169.

²⁶ Lambeth Orchestra. Dale Franklin Smith (piano), conducted by Christopher Fifield on 23 March 2002. This concert was reviewed by Lewis Foreman and originally published in *BMS News 94* (June 2002) and can be accessed on MusicWeb International. It should be added that a recording exists of the Lambeth Orchestra and Fifield performing the First Symphony as well, but this took place on a different occasion.

²⁷ This according to *Who's Who* (1915) – but is not mentioned in Lloyd (see note 21).

²⁸ At Rottingdean, 11 August 1941.

²⁹ Mark Hambourg, *The Eighth Octave* (London: Williams and Norgate, 1951), 9.

Hambourg (1879-1960) was, like Goodson, a former pupil of Leschetitzky. Katharine was also the teacher of Hambourg's daughter, the pianist Michal Hambourg (1919-2004) who can be heard with her father in a recording of Franz Liszt's *Concerto Pathétique* for Two Pianos dating from 22 March 1934, now available on disc on APR 7040.

³⁰ Some extra material is in the possession of the library of the RAM.

³¹ Each movement is prefaced by quotes from Tennyson's *Idylls of the King*

³² Only a vocal score is listed in the catalogue, but it could not be found.

³³ William Alwyn – from his 80th Birthday interview for BBC Radio 3, Music Magazine, 1985.

³⁴ Gerald Cumberland, *Set Down in Malice (A Book of Reminiscences)* (London: Grant Richards, 1919), 28-31; 254-5. (To be taken with a pinch of salt, I suspect!)

³⁵ Bainton to George Dyson: 'Come to tea, I've got a score of *Parsifal*...'. From Helen Bainton, *Remembered on Waking – A Memoir of Edgar Bainton* (Herstham, Surrey: Line Clear Editions, 2013), 6.