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THE BRITISH MUSIC SOCIETY

"...promoting and preserving British Music"

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Chairman's Message

In many senses this is a glorious period for lovers of British music, with so many works now available on a wide variety of CD labels that would have seemed an impossible dream thirty years ago. Whilst this is to be celebrated, there are areas of the repertoire remain largely unrecorded – for example, twentieth century British choral and opera repertoire. Is there a way that this neglect can be tackled or are the costings just too much? The British choral tradition has always struck me as an ideal platform to introduce the non-professional music enthusiast into rarer British composers and I have been heartened over many years by the strong response to my programming of works by, amongst others, George Dyson, Howard Ferguson, Sir Arthur Bliss and Gerald Finzi – usually with their works learnt alongside established classics of the choral repertoire that in themselves are no longer than half a concert. After much initial reluctance, most members relish the opportunity to learn something both new and challenging but which is invariably highly rewarding in performance.

However the challenge seems to lie in encouraging audiences with a strong appreciation of our big hitters – Elgar, Vaughan Williams and Walton – to take a risk and explore more fully the rich musical heritage left us. It is good to see the Proms putting on symphonies by Bax, Moeran and Havergal Brian but what chance the professional circuit programming big British pieces alongside established mainstream repertoire. By contrast, Festivals often thrive with niche-marketing and it is good to see how well the EMF has done in developing new appreciation of neglected British music.

The BMS has done a tremendous job at keeping the flame of rare British music alive over the course of the last thirty odd years and I must pay particular tribute to the hard work and dedication of my predecessor as Chair, John Talbot. John's enthusiasm for British music was clearly evident to all who met him and he carried out the functions of Chairman with utmost diligence and care. It is great that he will continue to use his many gifts to the benefit of the BMS. I feel very humble to have been elected Chairman of BMS but know that I have an exciting new committee that blends great experience with new colleagues brimming with enthusiasm and ideas. We are keen to foster greater links with the younger generation of musicians studying at University and College and to build ever closer links with performers who believe as passionately as we do in British music.

John Gibbons

Rob Barnett

Although I have just begun the job of Editor of *BMS News*, it is already apparent to me that it involves a great deal of work and dedicated effort to produce a publication that will meet the high expectations of the membership. I would, therefore, on behalf of myself and of the BMS Committee as a whole, like to pay heartfelt tribute to the long service of my predecessor as Editor, Rob Barnett. Rob's passion for British Music has been part of his life for many years and this frequently revealed itself in the wide-ranging content of each of the eighty or so issues of *BMS News* that he produced. Rob has the knack of winking out from his vast address book of contacts brief but fascinating items concerning composers, conductors and performers of British Music that made his issues such a good read. Alongside these snippets have been countless extended articles, CD, Concert and book reviews, news about Festivals and other events – each issue of *BMS News* under Rob's management contained a treasure trove of interesting and useful information – not only for the British Music enthusiast but also for academics and professionals.

I know that following in his footsteps will be a challenge – both to maintain the high quality of the publication and to match his wizardry in discovering and disseminating those interesting, small news items that everybody so enjoys.

Rob is not disappearing entirely. He will continue to maintain the News Index and he will no doubt be casting a critical eye over my first few efforts. I also hope that he will be able to spare some time to contribute some interesting content to future issues of *BMS News*. **IM**

Betty Roe

The BMS is pleased to welcome composer and long-standing member of the society, Betty Roe, as our latest Vice-President. Betty is also featured in the **Composer News** section of this issue of *BMS News* on page 442. **IM**

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Editorial

My first issue as Editor of *BMS News* seems to have coincided with a low point in the number of submissions received for consideration for publication. I am hoping that this is merely a side-effect of the splendid (!) summer that everybody has enjoyed and that many of the 500+ members of the British Music Society are, even as I write this editorial, typing up or writing with a fine fountain pen interesting items for the December issue.

I have included in this issue a set of guidelines for writing and sending submissions, together with some encouragement to members actually to do so. The newsletter stands or falls by what people write for it and although we gather and publish quite a bit of actual news, it is insufficient to support a quarterly magazine. Features and articles are the main content and the field of British Music is a very broad one - even within the confines that the society's remit imposes.

The main feature article of this edition of *News* is the conclusion of Christopher Foreman's extended exploration of the life and times of the composer Benjamin Dale. This series of four fascinating papers repays careful reading and it is to be hoped that Mr Foreman's efforts on Benjamin Dale's behalf will eventually lead to the recording of some of the music about which the author is clearly so enthusiastic.

There are also interesting articles about Parry's *Dear Lord and Father of Mankind* and Peter Sculthorpe's *Requiem*.

Finally, it is a very interesting time to be an enthusiast of British Music. Interest in our favourite music has never been higher during the past sixty years than it is now and there are some exciting developments in the pipeline - and the BMS is at the centre of many of them! There will be more about all that in the next issue of *BMS News*. However, in the meanwhile, I can reveal that *BMS News* itself will be re-launched in a new and dynamic format from the March 2012 edition. As I have said elsewhere in this issue, *BMS News* is the members' magazine and I now invite all members to send me their ideas for how they would like to see it develop - even if you want no change at all, please let me know.

Ian Maxwell - Editor

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Contents of *BMS News* 131:

Feature Articles.....	429
Benjamin Dale: A Re-assessment – Part Four	429
“The Importance of Being Ernest John”	439
The Origins of Parry’s <i>Dear Lord and Father of Mankind</i>	440
Peter Sculthorpe <i>Requiem</i>	440
Dick Blackford, Yorkshire Composer	441
Composer News.....	442
Betty Roe	442
Alan Bush	442
Franz Reizenstein.....	442
Societies News.....	442
Elgar Society.....	442
Obituaries	443
Andrew Sievewright	443
Malcolm Smith	444
Concert & Recital Reviews	444
CD & Book Reviews	444
Film/TV Programme Reviews	447
Holst: In the Bleak Midwinter	447
Festival Reports	450
John Turner at Budleigh Music Festival - July 26 th and 27 th , 2011	450
Conference Reports	451
SMI Conference.....	451
On The Horizon	451
<u>Concerts:</u>	451
<u>Festivals:</u>	453
<u>Events:</u>	453
Help Sought	454
In Brief.....	454
For Sale.....	455
Announcements	456
Introducing the Committee	457

Guidelines for Submissions to *BMS News*

BMS News is a newsletter – thus, the guiding principles for submission of items of news, articles, reviews, etc. should be a) brevity and b) informality of style. *News* is not really the platform for extended articles or scholarly papers (*extended* being defined here as more than about 3,000 words). The journal *British Music* and the occasional *Monograph* series are the appropriate places for such pieces.

Exceptions may be made where there is a subject of especial interest – perhaps marking a significant anniversary of a composer that has not received much attention. That being said however, articles on all aspects of British Music within the remit of the society are welcome and members are encouraged to get out their pens, pencils or computer keyboards and contribute. *BMS News* is the newsletter for the members – it is your publication and it is read by people that share your interests.

The issues of *BMS News* are currently prepared using Microsoft Office Word 2007 and, naturally, if you are able to use the same application for composing your submissions, that makes things easier for me. However, I am fully aware that not everybody has Word 2007 or even a computer at all. So please send your items in whatever form is most comfortable and convenient for you. The only criterion for assessing whether or not an item is suitable for inclusion in a particular issue is its content. Submissions will certainly not be rejected simply for being hand-written, typed or even scribbled on the back of a beer-mat – provided they are legible and interesting. **Submissions for *BMS News* will not be peer-reviewed but may be subject to editing for content or length.**

Benjamin Dale A Re-assessment – Part Four

The silent years – 1928-1938

In 1928 Dale was interviewed by JA Forsyth, the editor of the RAM Magazine, for a series of “Pen Pictures of Personalities Past and Present”. Forsyth said “It is a common failing of mankind to wish to do something other than the particular job into which Fate has pitchforked its victim, but in most cases Fate is the sounder arbiter. In Dale’s case, however, I am inclined to think... that creative work is his real metier. As it is, the necessities of life demand that he shall teach”. Forsyth found the piano sonata, viola Suite and “Before the Paling of the Stars” to bear the unmistakable hallmark of genius, concluding by saying “BJ Dale is still a young man, and was not Brahms over 40 when he wrote his first symphony”. From our perspective today we may agree with all this. However, from sometime around 1928 until the start of the comparatively brief but glorious final creative phase in 1938, Dale entered instead on a period of self-imposed silence, for no original works came from his pen in those years. The only arrangement we can date from this time was the orchestration in 1930 of two songs by Purcell, one of which, “I attempt from Love’s sickness to fly”, may have had an autobiographical resonance for him.

It is time to examine the reasons why such a greatly gifted creative personality should have apparently dried up for so long. It must be said at the outset that there is no one single reason that will suffice—it is more a blend of several factors, and a matter of determining which the dominating ones were. Of course, it may be impossible to define the causes with certainty, such are the mysterious elusive workings of a delicate, refined and highly strung creative organism, and maybe informed guesswork is the best we will ever be able to manage. We will enumerate some possible factors:—

1.) Changing fashions and styles. We have seen that Edwin Evans put his finger on the changing climate, the trend favouring ruggedness rather than polished utterance. What with the emergence of Neo-Classicism headed by Stravinsky, the flourishing of Bartók, Prokofiev, Hindemith, Schoenberg and his school, Les Six, experiment and dissonance everywhere, and the dawn of the jazz age, the climate of the 1920s was very different from the pre-war days of Dale’s formative years. Elgar wrote very little after 1920, Sibelius stopped by 1929, even Rachmaninov wrote comparatively little in the last 25 years of his life, and Dale’s friend Balfour Gardiner stopped composing after 1925. Dale did take on board some new developments in the violin sonata, but he remained at heart a romantic. Not for him the incorporation of jazz elements as did Ravel, or the influence of the new Viennese school seen in Frank Bridge. He may have had doubts as to the relevance of his aesthetic to a changing alien world.

2.) His fastidious self-critical nature, destroying anything that did not reach a certain standard. Coupled with this, a need to revise, and as with Bruckner, a touch of the

obsessive, going through his scores, putting in almost over-prescriptive expression and phrase marks, checked his creative impulse. Tertis was of this view. Thomas Armstrong thought pride was a factor; sure, there was an element of this in his personality. He had a reputation to live up to, which had been established early. He must have been conscious of the achievements of his brother Henry; all this meant he could let nothing unworthy pass.

3.) Dale was extremely busy—his RAM professorship, private teaching, lecturing, adjudicating, examining (besides Australia and Canada, he had been to Gibraltar and Malta). He needed, as seen, to earn a living and felt he had to support his wife. However, he had managed to compose in the earlier 1920s, and after his retirement from Reading in 1927 one might have thought he had more time. Besides, there were holidays. His busy life should not have prevented a steady modest stream of creations in the 1930s. So this is not the real solution to the mystery.

4.) The shadow of Ruhleben. As Bowen said, it had undermined his health, and may have contributed to a shortening of his life. His older brother outlived him by 25 years. In the 1930s a heart condition seems to have been diagnosed. Mrs Hubicki said his heart was a “bit dicey”. This was confirmed by Mrs Dale. Dora Bright also thought Ruhleben had an adverse effect on his psychological state, saying he “turned down most of his works in self-deprecation”. Penelope Mary Dale refers to works dropped through lack of spirit to continue. But remember, Ernest McMillan had completed his doctorate with an “Ode to England” while at Ruhleben, Brycesson Treharne had allegedly composed 200 songs and an act of an opera in Ruhleben, inspired by the sight of a distant forest, and Bainton’s creativity survived intact. With Dale, we have seen even more puzzling silences between 1907 and 1910, and 1913-1914, when Ruhleben was undreamt of. Ruhleben certainly did not do Dale any good, but it was not, I feel, the prime reason for his silence.

5.) Dale’s silence was from the age of 43 to 53. Many composers have slowed down or even stopped writing for a while at his stage of their lives. The ageing of mind and body, the re-evaluation of processes and priorities, has led to new directions in several cases. Wagner wrote no music between 1848 and 1853, concentrating on theoretical work, and when he resumed, the difference in style is at once noticeable. Likewise Bartók between 1923 and 1926 was silent, again followed by a new crystallisation of his style in the works of his full maturity. Tchaikovsky slowed down considerably in his 40s, and Beethoven wrote little between 1812 and 1817, partly for personal reasons, and by 1817 his style had changed into the style of his third period. If composers as disparate as these could slow down or cease, it is conceivable that Dale had run into a comparable mid-life crisis.

6.) Penelope Mary Dale puts further lack of spirit down to the breakup of his first marriage. Dale grew up in comfortable circumstances, with a happy family background. He could well have needed a stable supportive loving family environment to enable him to feel secure and concentrate on creative work. This obviously was missing at Ruhleben. The assurance of the violin sonata was due in no small measure to his closeness to Kathleen and his hopes for a meaningful partnership. That

love had engendered a masterpiece—love was notably missing by the end of the 1920s, and, his hopes turned sour, Dale, deeply hurt and disappointed, reacted by turning away from creativity, channelling his energies into teaching instead. For all her errors of detail, inconsistencies and amateurish style, Penelope Mary Dale is a prime source, and as a family member, has insight and knowledge others lack. Mrs Margit Dale confirmed this view. (No doubt for reasons of tact and discretion, since Kathleen Dale was still very much alive and active, Dora Bright and Bowen are silent on the marital breakup). Therefore I feel that the most telling reasons for his silence were his self-criticism and his marital breakup, not to say that the other reasons may not have played their part. It is not enough to glibly state that his inspiration had dried up. I do not believe it ever did—it was merely either repressed or re-directed.

So what sort of teacher was Dale? We have quite a list of pupils from pre-1914 to 1936—they included: Patrick Piggott, Kathleen Dale, Constance Warren, Guirne Creith, Margaret Mullins, Marie Dare, Christian Darnton, Godfrey Sampson, Frederick Grinke, Ian Parrott, Sybil Barlow, Stuart Elliott, Geraldine Thomson, and Mansel Thomas. Margaret Mullins was introduced to Dale by the piano professor Victor Booth sometime around 1927 when she was about 11 years old, and studied privately with him, later at the RAM, where she won 9 prizes and scholarships, and was one of his last pupils until he had to give up teaching when appointed Warden in 1936. I had several conversations with Mrs Hubicki, as she became, in 1984-5 at the RAM, and what follows is largely from her. Teaching was no chore to Dale; he loved teaching and put his whole self into it, and as a gifted and unusually conscientious student, besides sharing interests, Margaret Mullins got the best of him. She described him as an inspiration for life. One thing could lead to another, he could get carried away, and a lesson could go on for two hours or more. The breadth and depth of his knowledge was such that she still felt humbled in comparison. Clearly, as Dale's fellow professor at the RAM, Norman Demuth says, Dale read voraciously and was familiar with styles that Corder would never have taught, such as Palestrina, Elizabethan song and Purcell. A reserved man, he may have been surprised that anyone would want to write an article on him, but if done, it should be done thoroughly, with attention to detail.

Mrs Hubicki, known to her colleagues and pupils as Peggy, used three key words to describe him: 1.) Benign. He was relaxed, warm, approachable, generating a feeling of all doors being open. The opening of the violin sonata is a perfect picture of this. However, he was also 2.) Mercurial—volatile, highly strung, his moods could change quickly and unpredictably. Mrs Hubicki stressed more than once he did not suffer fools gladly. 3.) Rapier—this confirmed that his mind could work like lightning and that he could be devastating, difficult, and liable to a sudden explosion. She only got the wrong side of him once, when she did not follow his instructions concerning the direction of a composition, and he tore the work (and her) to shreds. This should come as no surprise—it is all there in the music, the deflation of a portentous motif into a humorous one, and conversely a languid motif, as in the violin sonata, becoming suddenly electrified and swiftly

leading to an outburst; and the mixture of emotions in the Finale of the piano sonata and as the Phantasy heads towards its climax. The occasional nervy and quirky moods were not just post-Ruhleben—an early pre-1914 pupil spoke to Peggy of experiencing them.

He hated pomposity and pretence, the second rate masquerading as the real thing. He could not conceal his likes and dislikes. One arrogant opinionated student who had his lesson immediately before Peggy used to annoy Dale so much, she could spend half the lesson calming him down. He apparently made enemies through standing firm for his principles.

A central part of his teaching was the development of music, how everything comes out of something else, and tradition is continued. His tastes were broad, he was particularly fond of Beethoven and Wagner, but had no time for Berlioz, whom he compared to a beautifully dressed lady with such a plain face. On the vexed subject of contemporary music, he saw, said Peggy, great possibilities of exciting new developments. This would differentiate him from Bowen, who condemned Stravinsky's Symphonies of Wind Instruments in no uncertain terms. Dale lectured on modern harmony, playing excerpts from "The Rite of Spring" with Patrick Piggott on piano four hands. But Dale did not see why the younger generation should be either always so miserable or protesting—this I believe with particular reference to Alan Bush. Was he depressed or disillusioned? I asked. It is possible in some ways, but this did not come across in the lessons. He had little time for superficial critics, and regarded them as those who could not create themselves. One should not criticise unless one can do better, he said.

They shared a love of tennis. Peggy once showed him a plan of her intended studies during a holiday. He smilingly crossed out two entire weeks of the plan, and wrote instead "plenty of tennis".

Professor Guy Jonson once went to Dale to accompany a violinist in one of Dale's works. Unfortunately he did not know the piece well enough and, describing Dale as a high blood pressure person, he said Dale picked up everything in sight and threw it at him. This rather alarming picture is tempered by the fact that Dale later made it up with Guy. Of course, this behaviour would not go down well in these more correct times, but the professors then could be high-handed, and Vivian Langrish would think nothing of propelling a chair across the floor towards a flagging pianist to wake him up!

According to Patrick Piggott, a small scandal occurred when HW Richards, then Warden, sanctioned an abbreviated performance of Dale's Phantasy for the Duke's Hall. Dale stormed out and threatened to resign. For him, it had to be an uncompromising everything or nothing.

Professor Ian Parrott, who studied harmony with Dale as a boy of 13 in 1929, simply remembers Dale as a very kind and thoughtful person.

Paradoxically it was in these silent years that Dale found professional and personal fulfilment. In 1931 or 1932 at a tennis court near Munich he had met Margit Kaspar, a young German woman, considerably younger than him. She had studied piano and singing in Munich, but she was

not an all-round musician anywhere near the level of Kathleen Dale; Margit was instead a woman of great warmth and exceptional charm. They were married in Munich on 16th December 1933 and the union was a happy one that must have transformed Dale's life for the better. It happened that Richard Strauss was a friend of her family, and it was probably through her that Dale met the composer who must have been one of his student heroes. Strauss visited the RAM on 3rd November 1936, was guest at a special luncheon and conducted a brilliant performance of "Death and Transfiguration" with the Academy orchestra. Dale was invited to Strauss' summer residence at Garmisch in 1939, and it was only because of the uncertain political situation that, not wanting to get trapped a second time, he had to decline.

Dale was President of the RAM Club in 1935, attended all the meetings, presiding over the committee, and was thanked for his extreme interest. In 1939 he was Vice-President of the RCO and in 1936 became a member of the Associated Board. From 1936 until his death he was, with SP Waddington and Arthur Bliss, on the BBC Music Advisory Panel. He does not seem to have been very enthusiastic about some contemporary music submitted, such as pieces by Grace Williams or John Foulds, and is on record as saying Ernest Ansermet was a second-rate conductor. On the appointment of Stanley Marchant as Principal of the RAM in 1936, Dale, who had been a student contemporary of Marchant, was appointed Warden, or Vice-Principal of the RAM. Dale threw himself into his duties with great enthusiasm, showing real interest in the welfare, interests and careers of the students. We find him and Mrs Dale hosting a dance given by the student branch of the Club in December 1936; he wrote articles for the RAM Magazine on Review Weeks, and one for Tobias Matthay's 80th birthday in 1938. On 1st December 1938 a game of table tennis took place with the students' branch of the Club and staff, and the RAM Magazine tells us "Mr and Mrs Dale joined in, with much gusto". Gareth Morris remembered Dale as "that brilliant Warden and man of temperament".

Mrs Dale told me they knew everybody who was anybody, and this is hardly an exaggeration. It is one of the responsibilities of the Warden to select and engage adjudicators for the numerous RAM prizes, and from some of the names who appear in these years, we can get an idea of Dale's extensive circle—John Ireland, Tovey, Frederic Austin, Carl Flesch, Medtner, and from the younger generation, Louis Kentner, Clifford Curzon and Constant Lambert. Curzon told Mrs Dale at his knighthood supper that he had learnt so much about music from Dale—presumably as a harmony pupil. Medtner had been introduced to Dale by Dora Bright at her Somerset house. Rachmaninov came to the RAM at the invitation of Sir Henry Wood, was guest at a special luncheon and conducted his 2nd symphony with the Academy orchestra, scoring a great success. At the Annual Dinner of the RAM Club at the Dorchester Hotel on 28th June 1935, amongst those present were Sir Henry Dale, Arthur Eddington, Lillian Bayliss, Marie Tempest, Elena Gerhardt, WW Cobbett, Baron D'Erlanger, Lionel Tertis, Lord Palmer, WH Harris and Percy Buck. Dale as a young man had met Elgar. At the Annual Dinner of the Club in 1937 we find him proposing a toast to "the sister arts and sciences",

quoting Schelling's saying "architecture is frozen music" and emphasising the interdependence of the arts. All this is not bad for someone who had left school around the time of his fifteenth birthday!

In summer 1937 the Dales went on holiday to Bavaria, and invited Peggy to join them. There existed a photo album dating from this trip, which I saw and noted the contents of in 1985—it is not certain where the album is now, or if it even still exists. Starting at Possenhofen, they spent some time by the Starnberger See where we see Mr and Mrs Dale in a rowing boat with Mrs Dale in a swimming costume, then they travelled from Seeshaupt to Bernried on the left bank, having picnics with his mother-in-law Frieda Kaspar on the way. The names of Walchensee, Mittenwald, Garmisch, Alpspitze, and Neuschwanstein Castle are listed before they got to Tutzing. One memorable picture shows Mr and Mrs Dale sitting on a bench in the woods above Feldafing, Dale looking upright and slightly reserved with his hat on, while Mrs Dale seems convulsed with laughter. We get a picture of the couple with a bicycle, Dale wearing Alpine costume, and a side view picture of Dale sitting on the jetty by the See, with a slightly edgy aspect, withdrawn, his mood capable of going either way. The last names in the album are Groh and Leoni. A large man, Dale towers over his wife. The photos show him in a different light from the usual official portraits in the RAM Magazine, mostly relaxed, with a delicious sense of humour. They also paint a picture of a happy marriage, of a couple united in their interests, sharing a sense of fun. There were, however, no children from this marriage

The turn of the tide, and death – 1938-1943

It was in 1938 that Sir Henry Wood commissioned Dale to write a piece for his 50th anniversary as a conductor. Going through Dale's MSS, he found the sketches for an orchestral piece started in 1924, and took to it at once, requesting it to be completed. Penelope Mary Dale says there is no doubt that this gave Dale the surge and uplift of the old spirit which he needed. Mrs Dale remembered him saying around this time "I think I can begin again". Dale's major works were requested by specific performers or for specific occasions, for example the piano sonata as an exercise for Corder, dedicated to his friend Bowen, the viola works for Tertis and Cobbett. Now he knew that the great Sir Henry Wood wanted his music, for a prestigious event, this, together with his domestic contentment, was enough to set his creativity in motion again. Originally this piece was to be performed at the famous concert which eventually took place at the Royal Albert Hall on 5th October 1938 where Vaughan Williams' Serenade to Music was first heard, and where Rachmaninov played his 2nd concerto. If it had been performed in October 1938, conducted by Wood, "The Flowing Tide" might have become better known. But resuming creative work was not easy. It took far longer than anticipated for Dale to finish, and it was not ready until 1943.

In August 1938, when on holiday in Possenhofen, Dale orchestrated Wolf's song "Im Frühling", and sketched another orchestration, "Auf einer Wanderung", which remained unfinished. It is no surprise to see his taste for Wolf—in July 1934 the first production in England of Wolf's opera "Der Corregidor" took place at the RAM.

The first complete original composition for ten years came on December 11th 1938, in the form of a little Christmas Carol, “In the Bleak Midwinter”, for SATB unaccompanied, as a Christmas offering for Margit. Although mentioned in the catalogue of Grove 1954, this was never published or performed. Dale sets the first four verses only of Christina Rossetti’s poem (omitting the last verse “What can I give him?”) in a through-composed setting, simple and unpretentious, and all the more endearing for that. It is direct and tuneful, achieving its effects with an economy of means and deft touches typical of Dale. Starting in D minor, “winter” ends on the flat 7th, there are gnawing dissonant passing notes for “bleak” and “hard”, alternate chords of A minor and C minor under a held A for “moan”. The second half of the 1st verse swings to F sharp minor for “snow had fallen”, with a gentle chromatic descent recalling Grieg. Verse 2 has a solo line for a few voices only, quasi plainsong, and later simple concords, mostly in root position, recalling the old liturgical manner; verse 3 has 4 bars of two-part writing, and ends with 2 bars of unison—in both verses these alternate with more chromatic sections so the old and new, the simple and the subtly complex go hand in hand. In verse 4, “Angels and Archangels” is set to a joyful syncopated figure leading to a climax on “through the air” with mounting middle parts between held Fs in the outer parts. The wonderful tender closing half of the verse is *pochissimo più lento*; “but only his mother” has an excursion to A major (the melody recalling the opening), then, via a melting dominant 13th, to D flat, with basses on bottom D flat, slipping back to end in F major, closing with the words “with a kiss”. The dynamic range is from *forte* to *pianississimo*. The whole, particularly the end, is most intimate and touching.

When Dale had to stop teaching on his appointment as Warden, his pupils gave him a book of poems by Robert Bridges as a gift. This bore fruit, as on 22nd December 1939 another Christmas offering for Margit came in the shape of Dale’s last and arguably finest song, a setting of Bridges’ 1873 poem “I heard a linnet”. The poem is a delicate lyric, with an intricate rhyming scheme, the word “tender” occurring in the last line of each of the four verses. It speaks of the linnet’s delight on courting in spring; the poet only fearing his speech will distort or mar the bird’s tender notes. Verse 4 exhorts the happy creatures to abandon care and resign their natures to tender love. Dale’s happiest song in every way, it marries words and music to create a perfect song all his own, where one would not change a note, the mood joyful, tender, sweet, teasing, wistful, playful and passionate in turn, every twist and turn in the words caught with the assistance of the harmonies and the piano figuration in a natural spontaneous manner, above all radiating charm, that key word, with numerous deft touches. The key is D, modulating with freedom, returning always at key moments, the ends of the verses. The perfectly placed harmonies with added 6ths, 2nds, and 7ths major and minor have the freedom of the violin sonata, and we find a semitonal side-stepping in the manner of Strauss with a chain of colourful chords. It is through-composed, verse 4 alluding to verse 1, and the whole is unified by the opening piano motif cropping up throughout, at one point featuring rhythmic play by omitting the first quaver, with snatches of irrepressible

chirpy birdsong imitation. “Marred in the reading” has a gently chromatic smudge effect in the harmonies, and there are momentary poignant discords on “would that my love spoke clearer”. The joyous surge of the last verse leads to a climax on “but unto love” in radiant C major, where the side-stepping again mirrors verse 1, as does the melisma on “tender”. The piano postlude mirrors that of verse 1, with an upward rush followed by a characteristic crotchet rest before the last two chords and a final staccato D. Dale’s art that conceals art enables all this to be brought off with effortless ease.

This song has a curious history. It is in the 1954 Grove catalogue and is alluded to with the Shakespeare songs in a sentence of Sidney Northcote’s book “Byrd to Britten: a Survey of English Song” (1966), but it was never published and Mrs Dale confirmed it was never performed. What almost certainly was the premiere of this song only took place on 26th August 2010 at St Lawrence Jewry, the performers being Olive Murray and Christopher Foreman. There is no reason why this song or any of the others should not enter the mainstream British song repertoire when they become better known.

Why should these two unknown MS pieces appear in the catalogue of Grove 1954, the reader might ask? It is because that article was revised by Walter H Stock, the assistant librarian of the RAM, who was a friend, great admirer and devoted general aide-de-camp of Dale.

Margaret Mullins was more than just a pupil, as her life became tangled up with the Dales. When Peggy was orchestrating her Irish Fantasy, Dale suggested a little expert advice was needed on bowing and introduced her to a brilliant young violin student, Bohdan Hubicki, a Canadian of Ukrainian extraction, who Dale had first heard when he was examining in Canada and Bohdan was ten. Gareth Morris said Dale’s thought was an inspired one, and there could not have been a more perfect match. The pair were married in St John’s Wood on 20th July 1940. Peggy’s father being dead, Dale actually gave her away at the wedding. He was like a father to her, and Patrick Piggott, a pupil of the same vintage as Peggy, had a similar experience of Dale, for his father died when he was 19, “and from that time BJD seemed almost like a father to me”, he wrote in 1987. By now, of course, World War 2 was in progress and there was a deeply tragic outcome to Peggy’s marriage, for just three months later, on 15th October their North London home suffered a direct hit in an air raid and Bohdan, who would undoubtedly have become one of our leading violinists, was killed and Peggy badly injured. The Dales were very kind and supportive at this terrible time. Dale gave her the score of a late Beethoven quartet, music saying what words could not.

Margit’s brother was an official under the Nazi regime, and we know Dale had a deep love of German culture, especially Bavaria. It was a case of divided loyalties and the war was terrible for him. Margit did much to help him through this difficult time. As with Bowen, there was a streak of naivety in Dale, commented on by JA Forsyth. He continued holidaying in Germany until 1938, oblivious of the freakish regime that was to carry the centuries old policy of persecution of Jews to its darkest apotheosis. There cannot have been anti-Semitic feelings in Dale. Some of his closest associates, Myra Hess, Irene Scharrer,

Lionel Tertis, Harry Farjeon, and his brilliant pupil Guirne Creith (real name Gladys Cohen) were all of Jewish descent.

The destruction of Queen's Hall, scene of several performances of his early works, by an incendiary bomb on 10th May 1941, must have affected him, as well as the daily stress and uncertainty during the blitz. Mrs Dale later said the RAM at this time was practically run from their spacious six room flat, 17c Abbey Road.

Dale had taken his holiday at Marlow in August 1940, and spent a few days in Torquay in December 1940, where he orchestrated three Debussy Preludes—he was pleased enough with these to write to a friend in Canada about them. Also in 1940 the book "Harmony, Counterpoint and Improvisation", a Novello primer, came out, with the section on harmony written by Dale (Gordon Jacob and Hugo Anson wrote the other sections). The approach is musical, there are plenty of examples given, and there are ample exercises with real melodies and basses for working. Another project at this time, destined to remain unfinished, was the orchestration of "Night Fancies", which he told Patrick Piggott he thought would make a good Proms piece; this he showed to Piggott one evening at Abbey Road. He may have been flexing his orchestral muscles, for work on "The Flowing Tide" was going on whenever possible. According to Mrs Dale, he would play in the middle of the night on the full-sized Steinway given to him by Balfour Gardiner in 1919, the bits he had written. The neighbours were kind. He would sometimes be up at 6 am and not get to bed again until 4 o'clock the next morning. This sleep deprivation cannot have been good for his heart. "With what a thrill of joy", wrote Harry Farjeon, "did we all learn that at last he had another big piece under way!..." "I know I enjoy writing it", he told me, as week by week I asked him about the progress of the work and heard of the diminishing tally of pages still to be scored. Little dreaming that this diminishing tally applied also to life itself".

Mrs Dale suggested "The Flowing Tide" might have been even longer, but the BBC urged him to finish it, and a performance was fixed for 6th August 1943, as part of the 49th season of the Proms. When it was finished, Dale and Margit spent many nights with WH Stock and another librarian, Mr Haywood in checking and correcting the MS set of parts. 30th July 1943 was the date of the first run through with the BBC Symphony Orchestra. By now the ageing and ailing Sir Henry Wood was unable to conduct it, so he persuaded Dale to conduct it himself. The rehearsal took place from 10.30 to 12.30 at the Royal Albert Hall. WH Stock attended, and in 1968 left an account of what followed: "I made notes of places where there were either errors in the score or those parts which he intended to amend or clear in some way. But we never had an opportunity to discuss these. Mr Dale returned to the artists' room and complained to Mrs Dale and me of being very tired and that the rehearsal had taken a good deal out of him. Mrs Dale took the well-wishers out of the room but I remained at the express wish of Mr Dale. Having asked for and consumed part of a glass of water, the composer collapsed. He was eventually removed to St Mary Abbott's Hospital at Kensington, but he had died before reaching there, probably at the Royal Albert Hall". That evening, Sir Stanley Marchant, Sir Adrian Boult and WH Stock went

through the score; Sir Adrian agreed to conduct the work on 6th August provided that Stock went through the parts and made corrections where noted.

The first performance took place on Friday 6th August, the concert starting at 7 o'clock. The first part was a concert in itself, an all-Beethoven programme of the "King Stephen" overture, "Adelaide" (soloist Heddle Nash), the 2nd piano concerto (soloist Solomon) and the 7th symphony. "The Flowing Tide" opened the second part and the concert strangely concluded with Busoni's "Rondo Arlecchinesco"! The programme note, by WG McNaught, was paraphrased by WH Stock for Grove 1954. In 1943 the average audience size at the Proms was 4,000. I have one review – that by Ferruccio Bonavia in the Musical Times of September 1943, who found in the work of the older generation of British composers, Dunhill and Dale, thoughtfulness, modesty and good taste not found in the work of the Soviet composers. If Dunhill's Waltz Suite was like an antidote after the unbridled high spirits of the Russians, "The Flowing Tide" went further still, "suggesting a delicate composition for the solo instruments rather than a work conceived in terms of the orchestra; one felt as if a Chopin prelude had suddenly found its way into the orchestra, a protest against the noisy, brass-band effects of the "Sinfonia India" [by Carlos Chavez].

"The Flowing Tide" is for an orchestra of triple woodwind, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, side drum, glockenspiel, bass drum, cymbals (4 percussion players), celesta, 2 harps and strings. It lasts 31 minutes, from the broadcast given by the BBC Symphony Orchestra and Vernon Handley in April 2002. As such, it is not only his most extended orchestral piece but also his longest continuous single movement. The score is "dedicated, with great respect, to Henry J Wood" and is prefaced with a quote from Shakespeare's "Julius Caesar", Act 4 Scene 3: "There is a tide in the affairs of men, Which, taken at the flood, leads on to fortune". Therefore not only is it a picture of the sea to an impressionable traveller, as Dale was, having travelled on all the seas of the world, we are told, but also a vision of humanity. It is planned in five episodes, playing continuously, without always clearly defining the moment of change:

- 1.) Music of a flowing character, steadily growing in power [circa 4 minutes 10 seconds], followed by a short interlude featuring side drum taps beneath woodwind and celesta [c.1 minute], leading to—
- 2.) *Lento*, the longest and most substantial section of the work [7 minutes], ending with a solo for double bassoon.
- 3.) Rapid, light, *scherzando* [4 minutes 20 seconds]; earlier themes appear for a moment, as if seeking readmission—an episode of rhapsody and fantasy [4 minutes].
- 4.) A brief retrospect of the second section, ending with an upward progression through the woodwind, finally a solo celesta [3½ minutes].
- 5.) Finale, beginning *scherzando*, gradually incorporating all the main ideas, leading to a climax [7 minutes].

This is on an ambitious scale, being longer than "Tintagel" and "The Garden of Fand" put together. Like his friend Bax, Dale had a lifelong love of the sea, but he does not slavishly imitate Bax; he is very much his own man. Yes, we get a hint of Elgar in the broad opening

paragraphs, and he had obviously studied the orchestration of Debussy and Ravel, but the music has a voice very much of its creator, a unique personality, and this, his most mature work, can be seen as a summation of what he had achieved, yet with new pointers. The increased use of counterpoint in the final section virtually uses the Sibelian technique of different speeds superimposed. “The Flowing Tide”, along with the violin sonata, is Dale’s most advanced work harmonically. The harmony can often be simple and direct—Dale achieves some of his most memorable effects with the simplest of means, harmonically side-stepping up a semitone from E flat major to E minor, or modulating up a tone by use of a 7th or 13th. However, in the awesome last seven minutes appear some of the most “advanced” music he ever wrote, but this is complexity with a purpose and harmonic sense, as the dense contrapuntal web, the modulations and orchestral wizardry combine in an exhilarating drawing together of strands, rushing onwards to their glorious goal. This does not yield its secrets to casual listening—it needs concentrated and repeated hearings, and each time one will hear new things, or hear it from different perspectives. “The Flowing Tide” endears itself to all who hear it by the sheer quality of its material, its strength, beauty, memorability and potency for ingenious development, and by its colourful orchestration. Dale’s most colourful work, with its symphonic scope and panoramic range, it astonishes even his admirers. Dale emerges as a master orchestrator, who had a deep understanding of instrumental writing and orchestral possibilities, who can hold his head high in the company of such consummate orchestrators as Bax and Respighi, without quite the cinematic brashness of the latter. Unlike Debussy, Frank Bridge and Enescu in their portrayals of the sea, Dale eschews a full-blown storm scene. There is plenty of mystery, magic and even touches of menace as dark clouds are visible on the horizon and lightning can be seen playing in the distance, and we get the occasional freak wave rearing up, but the storm never actually erupts over our vessel. Curiously, the nearest we get to a storm is a mere 3 minutes in—we hear the rain and feel the wind buffeting us around, but this proves to be no more than a brief squall and the vessel emerges intact. Dale’s sea is essentially a benevolent one, whereby he explores the infinite lights and shades of lyricism, with geniality, warmth, restless searching, poignant regret, and much more. In it, a lifetime of rich experience and emotion is distilled and sublimated. The benign, mercurial and rapier all find their place—the benign in the relaxed, arms wide open genial nature of the opening; the mercurial, for example, in the changing moods of the 3rd section, those dancing Debussian quavers, sparkling, elusive, sinister in turn; the rapier in the sudden dissonant screech of the woodwind near the start of the *scherzando*, or the frantic off-beat stabbing and howling brass and wind as a squall momentarily erupts in the final section. The public and the intimate go hand in hand, as do the romantic, the fantastic and the bizarre. The music has a timeless quality, and achieves much that is not only distinctive but new for him, a work that can more than stand up, I feel, in the company of “Tintagel” and “Fand”, which is high praise indeed. This is a major British orchestral work that had been slumbering for 60 years until 2002, and no assessment of

Dale can be complete without consideration of “The Flowing Tide”.

The key is C major, the opening theme, *con moto moderato* is on strings in octaves, in 9/8 time, remaining diatonic for a while. As is common with Dale it appears simple, unassuming, yet is quietly original and pregnant with much vital material that permeates the whole work. One can discern at least three major strands of thematic material, each containing subsidiary motifs that can be developed. The whole first section is a very impressive symphonic paragraph where the material is logically spun out and continuously developed, with seamless continuity, gradually becoming more complex as it modulates, with new emerging elements, and intensification of harmonies and mood. The first climax is 3 minutes in; typically of Dale it is followed by an even greater one, with a sudden unexpected knot of complexity in syncopated rhythms and harmony producing a feel of conflict and turbulence, and pivots us in a new direction. We can see Bonavia rather exaggerated his point at one hearing; there are delicate instrumental solos later, but by page 20 of the score there are great blocks of sound, sectional tutti, string semiquaver sextuplets giving electric urgency, the climax *fff con tutta forza*. The bridge passage is ushered in by a tritone on muted horns; a dance rhythm in A minor on flutes, violas and cellos muted, *saltando*, with taps on the side drum, slowing with the unearthly glow of a cymbal roll with soft sticks to *Maestoso* on page 27; 5 minutes in, this heralds the 2nd section with a warm slowed down version of the third strand. We get our first touches of mystery, a sense of the fantastic and other-worldly as clarinets flourish over a bed of dark woodwind.

The 2nd section proper is nearly 6 minutes in as flutes in luminous oscillating 3rds set the scene for a *lento espress* and for many the most haunting and memorable theme of the work, one of Dale’s special big melodies which reaches out to embrace humanity. It is first heard on the oboe, featuring two descending 5ths with simple telling harmony, modulating poignantly in its second half; its consequent, *calmo*, features gently persuasively undulating semiquavers. Dale never repeats himself literally in this work; he always varies the harmony, orchestration or some other feature in a truly kaleidoscopic manner. The second occurrence of this theme is on full strings with throbbing pulsating woodwind triplets, the third time much fuller with an exultant clash of the cymbal. It goes on to develop in the cellos, there also being a lyrical romantic development of the consequent, heart on sleeve, and we get a glimmer of the old BJD curve. After a rising passage there is a caesura, followed by a pent up outburst of passion; again this happens three times, but the third time, a typical Dale touch, it deflates to a *subito piano*, with celesta chords in B major. 11 minutes in there is a new version of the big 5ths theme, with solo cello, warm, nostalgic and intimate, accompanied by muted violins. Parallel string chords end this section, with a contra bassoon descent.

The 3rd section, *con moto*, starts by transforming the opening theme with spiky woodwind whirls and eddies, side drum played near the edge, while harps and celesta trill, followed by a sinister malicious dance, with a lurch, featuring lower clarinets and bassoons, and muted nasal brass. Debussian scurrying triplet quavers feature much

from now on. All this shows the edgy, nervy, “difficult” side of Dale’s personality. 3 minutes into this section there is a new 4-note figure, C, D flat, B, C, thin, persistent, and bristling with tension and danger, the last new material we get! A minute later we slow down, *poco più lento* occurring twice, but the development section still goes on, now development at random where anything can happen. The very opening theme is heard in augmentation; we get a silvery, serenely lilting offshoot of this material on upper strings, piccolo, glockenspiel and harp. By now the strings are divided, culminating in a passage where the 1st and 2nd violins are in 4 pairs, the violas in 3 pairs under solos for oboe and horn, slowed down versions of themes from the 1st section, giving the impression of an imminent recap. Sighing antiphonal chords on strings lead to a pair of scene-stealing clarinets in 3rds swooping and gyrating like a pair of enamoured gulls in a sort of fantastic balletic sequence, leading in turn to a striking special effect of dissonant piercing woodwind chords.

On page 82, over 20 minutes into the work, we enter the 4th section, “*molto calmo (quasi come in sogno)*” and can imagine being becalmed in mid-ocean. This is the still centre of the work. The divided strings create at times an achingly sad feeling, and there is a momentary cry of anguish from the clarinet. Commentators have written of the valedictory nature of Mozart’s last piano concerto and Schubert’s last piano sonata, with sentimentalised hindsight. There is no clue Dale sensed this to be his last composition so we need not go down that road. This section ends with eerie shimmering violins descending *tremolando*, with a brief celesta solo, and momentarily seems to allude to Ravel’s “*Une barque sur l’océan*”—whether consciously or not, this is entirely apt.

There is no doubt when the 5th section begins on page 92, 24 minutes into the work, with an *Allegro*—it is animated at once, the electric 4-note figure erupts again, and the dancing triplet quavers permeate the texture, usually being present somewhere. The long build-up begins with more augmentation of the opening. We get wave effects, where one block of woodwind overlaps with another. Near 27 minutes in there is a sudden brief explosion followed by more surging and building, with undreamt of versions of familiar themes, till the full orchestra is reached 12 pages from the end, a brass choir enters and as we approach the 30 minutes mark a burst of triumph in C major. Is this the climax?—no, for in true tidal fashion it is followed by another bigger wave in a chain of ever-growing climaxes, so we can say the music progresses inexorably to the final climactic chords. Anyone who has watched waves as the tide comes in on a beach will know that Dale has caught this tidal feel uncannily. The triumphant burst is followed by a typical Dale touch, a *subito piano* and the strings in close imitation at two quavers distance, before accelerating to *vivo*, an explosion of strings *con tutta forza*, and the electrifying last minute with full orchestra, near orgiastic trills on full woodwind and a triumphant homecoming in the final chords, the final one swelling to a *fortississimo* end in C major. What a way to finish one’s life work!

Dale’s posthumous fortunes

Dale died at the very height of his powers. There was no decline. Like Bowen 18 years later, his death was sudden

and unexpected—he had once said to Peggy this was the best way to go, being spared any lingering illness, but a great shock to all around him. There is no doubt, though, his death was a tragedy coming when it did, with the war still at an uncertain stage, and the manner of his death seems to have attracted more attention than his final work itself. If he had lived he would, with his ultra-fincial nature, undoubtedly revised “The Flowing Tide”; it is likely there would have been more performances, though probably not under Sir Henry Wood, who was to die just over a year later on 19th August 1944; and we should have had more works. What would we not have given to have had a ballet, a clarinet 5tet or a series of tone poems?

There was a memorial service where Tertis and Bowen played the Romance; this was not attended by Wood, who though much affected by Dale’s death, disliked arranged farewells, according to Lady Jessie Wood. There were warm obituaries in the RAM Magazine by Dora Bright and Harry Farjeon, who paid tribute to Dale’s high-souled nature, his high standards, his unique personality, as “a rare and delightful friend, a witty and humorous companion... one of the most accomplished musicians of our time” who had done his life’s work supremely well. There was a spate of performances; Bowen played the piano sonata at the RAM Club, and occasional performances and tributes in the next few years, such as Bowen’s in 1960. Moura Lympny played the piano sonata at the Prague Festival in 1946 with great success and broadcast it in 1955. The score of “The Flowing Tide” was produced in a photo-facsimile edition subscribed for by his colleagues at the RAM, and copies went to Adrian Boult and the BBC, and gradually found their way to the RAM, who have several copies, now with the MSS. Farjeon expressed the hope that it would be heard again soon—tragically and strangely this was not to be. By now his style was deeply unfashionable and performances became rarer.

Only years after his death do we start to read that he did not live up to his early promise—even Tertis in “My viola and I” (1974) says the high hopes for his future were disappointed. Frank Howes in “The English Musical Renaissance” (1965) did not even mention him once. By 1979 nothing of Dale was in print, nothing heard, and we were told that of that period Vaughan Williams, Holst and Ireland had survived best.

In 1961, Margit Dale gave the MSS of some of his finest works to the British Museum. In 1984, Margit, who had remarried more than once, but continued to live in Abbey Road, suffered a massive burglary while she was away in Sussex. The burglars, no doubt stealing to order, were after Margit’s collection of a thousand or more books, mostly biographical, and had no interest in Dale’s MSS. Doors were left open and some pages were blown out onto the lawn—some may have got lost. Soon after, the MSS were put up for auction, how remains a mystery. Mrs Dale was adamant she would never auction her husband’s MSS. Was she induced to dispose of them by well-meaning souls, or were the burglars themselves responsible? Luckily the RAM came to hear of the auction at Sotheby’s, Mrs Hubicki and the RAM librarian bought them, and the MSS are now safely in the RAM. Mrs Dale herself handed over some last remaining bits in early 1986.

In November 1985 there were two centenary concerts of Dale's music at the RAM, organised by John White, head of strings and an enthusiast for Dale, Bowen and their contemporaries. On 20th February 1987 the first broadcast of Dale for many years came when Simon Rowland-Jones and Neil Immelman played the Phantasy as part of a series on the Cobbett Phantasies. The Ballade was broadcast later that year, and in April 1989 there was a series of four programmes entitled "The Flowing Tide" broadcast—this was slightly misleading, for we did not get that work; instead we heard the piano sonata, the viola Suite and Phantasy, the violin sonata and Ballade.

Patrick Piggott in the late 1980s was working on a book on Dale, based on his experiences as an unofficial pupil until 1943, around 100 letters Dale wrote to him, often with advice on compositions, papers belonging to Margit Dale and an archive left by Kathleen Dale. He was working first on the events of Dale's life, and he whetted the appetite in a letter of November 1987 where he said "some of them are very, very strange and unexpected". Unfortunately Mr Piggott died in 1990. The biography needs to be taken up and completed. Margit Dale moved to Hove, and on her occasional visits to the RAM endeared herself to those tasked to chaperone her. She never lost her German accent. She died in 1995. Mrs Hubicki, a professor of harmony and composition at the RAM until her retirement in 1985, died in January 2006 at the age of 90, a dearly loved mentor to many.

In 1992 the first two CDs appeared, Peter Jacobs playing the complete piano music, and Rowland-Jones and Immelman playing two viola works and "Night Fancies". In April 2002 a seminal event occurred with the first broadcast of "The Flowing Tide", the first performance since 1943. As I write, this has still not appeared on CD. The violin works appeared on CD in 2006, the viola music in 2008. Other pianists have started to look at the piano sonata, which has long awaited a performer of true world-class stature to do it full justice. Danny Driver's recent recording is probably the best yet.

Dale research is still in its young stages. The MS works need our examination, top of the list being the four major student orchestral works spoken of earlier. Most MS works are from his early days; only miniatures, unfinished bits and pieces and arrangements dating from his mature years, as the appended catalogue will show. Next may come the organ sonata and Prelude and Fugue, the piano trio, the partsongs and the slow movement of a symphony. Dale is not usually thought of as a composer of songs, but he emerges from this survey as a fine song composer. Some day an enterprising publisher may issue all seven songs under one cover as a Benjamin Dale songbook (the earliest, an orchestral setting of Tennyson written at the age of 16 is also very worthwhile). The choral works are as yet unrecorded. There is enough orchestral music, including arrangements, to fill two CDs easily.

Dale's place in musical history

Dale remained an out and out romantic all his life—Dora Bright wrote he never swerved in his admiration for the music he had loved from boyhood. She says he was intensely alive to new ideas, and he did take on board such selective elements of contemporary developments as he needed. It would be unrealistic to expect him to suddenly

start writing in the style of Copland or Tippett (whose Concerto for Double String Orchestra he apparently rejected at the BBC), a totally alien aesthetic to him. But one only has to listen to the violin sonata or "The Flowing Tide" to see the distance he had travelled from his Opus 1 and Opus 2. Farjeon said historically his music is in line with Mozart, Beethoven and Wagner, and geographically in space with rich harmony and flowering melody, and there is an abundance of these. He may not have used the complex chromatic harmonies of Bax or the very individual language of the later York Bowen's harmony. But there is still an advanced sophisticated use of a broad late romantic palette, fastidiously applied in the placing of chords, also as we have seen, increasing use of counterpoint. We hear the striking assurance of his large-scale forms, broad paragraphs and ingenuity of development, and his mastery of instrumental and vocal writing. It was said in the Musical Times obituary "his most congenial form of expression was one that sought strength in restraint and in a subtle lyrical melodiousness" and in Grove: "it looks inwards and is attentive more to art than to musical effect"—these slightly overstate the case. True, "Before the Paling of the Stars" and the Ballade show much restraint and inward feeling, but the piano sonata, the violin sonata and "The Flowing Tide" have a full range of expression. "The one thing he demanded from his art", said Dora Bright, "was beauty, in which demand every sane musician must agree", and we certainly get that in profusion.

He nods respectably in the direction of the folksong revival, and we find unexpected pastiches of Elizabethan song, 16th century choral music and Parry, which he does very well, nearly always convincingly, and in the Shakespeare songs there is characteristic deftness, in the carols lyricism and polish, his trademarks, yet it is in the violin sonata and "The Flowing Tide" where his imagination can roam most freely, for here he is simply being his true self. Josef Holbrooke even suggested a style was lacking in Dale (he did not mention the violin sonata)—this is because each work has its own distinctive flavour, Dale not repeating himself, so we cannot predict where he is going next, and his range is wider than one might think.

Though Dale and Bowen both emerged from the same stable, and there is often a kinship of spirit and a family resemblance in the music of those two men of such similar sensibilities and tastes, there were differences. There is considerably less music by Dale, but ultimately it goes deeper. One may compare Bowen's 2nd violin sonata in E minor, Opus 112, surely one of his finest, most striking and impassioned works, with Dale's violin sonata to see the essential difference. Bowen writes in fine classical sonata form in the 1st movement, passionate, serious, vigorous, and purposeful; a meltingly lyrical slow movement, and an exuberant virtuosic finale. The music is clear-cut and concise, and this is the standard three movement pattern in his sonatas. Dale is approximately 17 minutes longer, has a more complex individual overall cyclic form, diverse and multi-layered with a touch of the elusive, and plumbs even more profoundly into the human condition.

I consider Dale's three supreme works to be the piano sonata, the violin sonata and "The Flowing Tide". But the

three viola works taken as a body could easily be a triple-headed fourth peak. The mastery of large-scale forms does not preclude him being a fine writer of miniatures, shown in piano music, song and part-song.

There are paradoxes in Dale—1.) A greatly gifted composer with a quick mind, fertile invention and works teeming with ideas, riches and interest who wrote comparatively little, with periods of silence; this I have attempted to explain. 2.) A man who expressed high spirits, confidence, vigour and passion so well, nearly unsurpassably so in the piano sonata and viola Suite, who later lost spirit and the confidence to complete works until the last years when he rediscovered his old spirit. 3.) The writer of large-scale works of 30 to 40 minutes in length who could happily write ordinary little Associated Board pieces and write a 16-bar Lullaby in a minute hand while in bed! These are not so easy to explain.

Dale's pupils have unfortunately not become very well-known, which we can see is a pity as we start to discover the music of Guirne Creith, Constance Warren and recently, Margaret Hubicki. The CD issued for her 90th birthday contains beautifully crafted sincere music that has much to offer. The influence in turn of Constance Warren and Peggy lives on in their pupils, some of who have come to public attention in recent years. One of the finest of Dale's pupils, Patrick Piggott, still awaits serious exploration, as his virtuosic large-scale piano music and works of major import as the "Rosanes Lieder" have not been heard for a long time.

I have long had a notion that William Walton knew more of Dale's music than he might have cared to admit. Possible influence of Dale is seen in three places—1.) The Finale of the viola concerto is basically high-spirited but with conflicting darker emotions, leading to a catastrophe and the fateful reappearance of the opening theme, sinking to a profoundly tragic end, the same emotional plan as the Finale and Coda of Dale's piano sonata. 2.) The use of the hemiola rhythm in the middle movement of the viola concerto is also found in the Finale (and 1st movement) of Dale's viola Suite. 3.) Walton's violin sonata has a Theme and Variations for its 2nd movement, encompassing elements of slow movement, scherzo and Finale, as in Dale's two mature sonatas. Others have seen this likeness.

Dale is of historic importance as he wrote the first great 20th century British romantic piano sonata, undoubtedly the finest British sonata since Sterndale Bennett's first sonata. Really there is no British precedent for it—the sonatas by Parry are still little-known, as is the Mendelssohnian JF Barnett Sonata in E minor of 1886; in recent years we have uncovered student sonatas by Edward German, Ethel Smyth and Hurlstone, but Dale did not know these, nor was he influenced by McEwen's rather grey dour Sonata in E minor of 1901. Dale is the true pioneer in this field and all writers of successive British romantic piano sonatas, though they may not sound like him, must have been conscious of his leading example. And of course he is of historic importance in having written some of the first truly great British viola music, which still ranks very high in the viola repertoire.

Dale was not always understood by British critics. It was a German, HF Redlich, who made some of the most perceptive remarks in his entry on Dale in "Die Musik in

Geschichte und Gegenwart" (1952). He says Dale seemed predestined to be an English Max Reger, and refers to the piano sonata, the Phantasy and above all, the violin sonata, as being masterly creations in an English advanced symphonic style, with virtuosic handling of harmony and cyclic form.

Did Dale fail to live up to his early promise? Only in that we wish there were more works, for what we do have is of consistently high quality throughout. It is time to take a more positive view of him. Dale is closer to the mainstream of European music than to the English pastoral school. In the final resort I would place him as a major European master at least on a par with such contemporaries as Paul Dukas and Josef Suk. All use an advanced complex late romantic language tinged with Impressionism and it is often large-scale, but still accessible. Moreover there is a resemblance as Dukas was fastidiously self-critical, destroying much, and did not write large-scale works in his last twenty years, and Suk slowed down his output as his music got longer and more complex, a style about which he had some doubts. The history of British music is constantly being rewritten as we discover more of Dale's contemporaries, and an enlightened generation realise they wrought far better than had been realised. Now Schoenberg and his school no longer dominate the musical skyline as they did in the 1960s and 1970s, the climate has changed, a more open atmosphere prevails, and with the explosion of interest in Bowen in the last fifteen years, Dale's time could be just around the corner.

For too long have the last 25 years of his career been written off in a sentence or two. I would go so far as to say that he who does not know and love the violin sonata and "The Flowing Tide" from the inside is not yet qualified to write about Dale. The violin sonata may be long, and not easy, requiring concentrated listening (and devoted performers—not just those who have learnt the work quickly for a slick "professional" effort), but we are happy to listen to demanding Mahler symphonies twice as long, so length should not be a problem nowadays. Of course, any classical music has to fight its corner these days in the crowded marketplace of an increasingly ugly and tortured world, but Dale's music has a message for us, an uplifting positive one, a sane reasonable English voice; he wrote endearing and deeply rewarding music that I believe shall eventually last, for it is capable of reaching out and touching a wide audience, being the music of a wise, good and humane man. For as Dale himself said in a lecture on Beethoven he gave in Review Week, March 1939 at the RAM, "the great artist is not an eccentric, but is the normal man with his powers of imagination raised to the *n*th degree". He could have been speaking of himself.

Summary catalogue of works

(The MSS are mostly at the RAM, the rest in the British Library.)

Earliest juvenilia

- 1.) Minuet and Trio in G for piano
- 2.) Minuet and Trio in F for piano
- 3.) Song, or Scena, "The Jabberwock" (unfinished)
- 4.) Hymn tune in D
- 5.) Hymn tune in E

6.) Fugue in A minor for organ

Dated works

7.) Magnificat and Nunc Dimittis in B flat-F for SATB and organ (1898)

8.) Symphony in F (1899)

9.) Pastorale in F for organ (1900)

10.) Overture, "Horatius" for orchestra (January 19th 1900)

11.) String quintet in F (August 13th 1900)

RAM compositions

12.) 2 partsongs for SA and piano (1900):

1.) "Sail on, sail on!"

2.) "On music";

13.) Organ sonata in D minor (December 1900)

14.) Marche Funèbre in D minor for orchestra (January 1901)

15.) Piano trio in D minor (1901) (1st movement only)

16.) Song, "The splendour falls on castle walls" for baritone and orchestra (January 10th 1902)

17.) Barcarolle and Valse for piano duet (1902)

18.) Barcarolle in E minor for small orchestra (1902)

19.) Suite for orchestra (Andante and unfinished Scherzo) (1902)

20.) Dramatic Overture, "The Tempest" for orchestra (June 4th 1902)

21.) Prelude (Fantasia) and Fugue in C minor for organ (1902)

22.) Concertstück (Fantasia) in G minor for organ and orchestra (1902)

23.) Slow movement in F and Scherzo in A minor for string quartet (1903)

24.) Nunc Dimittis in E flat for SSATBB (1903)

25.) Partsong, "Tell me ye bards" for TTBB (1903)

26.) Concert Overture in G minor for orchestra (April 8th 1904)

27.) 6 hymn tunes and one arrangement for the Methodist conference (1904, pub.1904)

28.) Hymn tune in D flat, "Gentle saviour we are bringing"

29.) Piano sonata in D minor, Opus 1 (1902-July 1905) (pub. Avison edition 1906)

30.) Dance in G sharp minor for small orchestra (unfinished) (1905)

31.) Slow movement (Romance) of a symphony

32.) Suite in D for viola and piano, Opus 2 (1906) (pub. Avison edition 1913)

Post-RAM compositions

33.) Fantasy in E flat for piano (unfinished)

34.) Carol, "In Bethlehem, that noble place", for SATB, Opus 6/1 (pub. Novello 1906)

35.) "Night Fancies", Impromptu for piano, Opus 3 (February 14th 1907) (pub. Ricordi 1909)

36.) Carol, "The Holy Birth", for SATB, Opus 6/2 (pub. Novello 1908)

32a.) & 32b.) Romance and Finale arranged for viola and orchestra (Romance November 1909, Finale revised January 1914)

37.) Phantasy in D minor-major for viola and piano, Opus 4 (May 26th 1910) (pub. Schott 1912)

38.) Introduction and Andante for 6 violas, Opus 5 (May 29th 1911, revised 1913)

39.) Carol, "The shepherds and the mother", for SATTB, Opus 6/3 (pub. Stainer & Bell 1912)

40.) Christmas Hymn, "Before the Paling of the Stars" for chorus and orchestra, Opus 7 (October 1912) (pub. Novello 1912)

41.) Song, "Music, when soft voices die" (11th August 1914)

42.) Partsong, "My Garden", for SATB (Opus 8/1) (19th August 1914)

43.) Canon (in the 7th below) in B flat for piano trio (unfinished) (Nürnberg)

44.) Partsong, "Crossing the Bar", for SSAATTBB (Opus 8/2) (October 1914)

45.) Incidental music to "The Knight of the Burning Pestle" for string octet, 11 numbers, No.2 = Country Dance in E flat (May 1916)

46.) "Prunella" for violin and piano (1916-17), Opus 10/2 (pub. Augener 1923)

47.) Song, "A Ditty" ("My true love hath my heart and I have his") (3rd February 1918)

48.) 2 songs from "Twelfth Night", Opus 9 (5th and 13th February 1918) (pub. Novello 1919):

1.) "O Mistress Mine";

2.) "Come away, Death";

45/2.) a, b, c) English Dance arranged for violin and piano, Opus 10/1 (January 1919, pub. Anglo-French 1919); for orchestra; for viola and piano

49.) Piano quartet in F (unfinished) (by May 1919);

49a.) Piano quintet (unfinished)

50.) Holiday Tune for violin and piano, Opus 10/3 (August 4th 1920) (pub. Associated Board 1922)

51.) Delius's "Eventyr" arranged for piano duet (1921) (pub. Augener 1921)

52.) Goss's "Praise, my Soul" arranged for chorus, organ and orchestra (1922)

53.) 6 pieces by F. Couperin arranged for violin and piano (with Kathleen Dale) (1922) (pub. Anglo-French 1922)

54.) Sonata in E for violin and piano, Opus 11 (1921-22) (pub. Augener 1923)

55.) "A Song of Praise", Festival Anthem for chorus, semi-chorus and orchestra, Opus 12 (15th March 1923) (pub. Novello 1923)

46a.) "Prunella" arranged for piano (pub. Augener 1923)

46b.) "Prunella" arranged for orchestra (pub. Augener 1924)

56.) Lullaby without words for voice and piano (unfinished) (13th February 1924)

57.) Partsong, "Music, when soft voices die", for SSA (14th-15th February 1924)

58.) Specimen Sight-reading pieces for piano (pub. Associated Board 1924):

a) 26 pieces Grade 5;

b) 6 or 9 pieces Grade 6;

c) 12 pieces Grade 7;

50a.) Holiday Tune arranged for piano (1924) (pub. Augener 1924);

50b.) Holiday Tune arranged for small orchestra (1925) (pub. Augener 1925)

59.) Brahms' "Es ist ein' Ros' entsprungen" arranged for orchestra (23rd February 1925)

60.) 2 carols for chorus (1925) (pub. Novello 1925):

1.) Cradle Song for S. solo and SSAATTBB;

2.) Rosa Mystica for T. solo and SATB;

61.) Ballade in C minor for violin and piano, Opus 15 (13th-15th September 1926) (pub. Joseph Williams 1927)

61a.) Ballade arranged for violin and orchestra (unfinished)

62.) 3 canons (August 1927):

1.) for flute, clarinet, bassoon;

2.) for violin, viola, cello;

3.) for violin, viola and cello;

63.) Song, "When I am dead, my dearest" (31st August ?1928)

- 64.) 2 songs by Purcell orchestrated (sketched 1921, completed 1930)
 65.) Wolf's "Im Frühling" orchestrated (14th August 1938)
 66.) Wolf's "Auf einer Wanderung" orchestrated (unfinished)
 67.) Carol, "In the bleak mid-winter" for SATB (11th December 1938)
 68.) Song, "I heard a linnet" (22nd December 1939)
 69.) Debussy's "La file aux cheveux de lin" arranged for orchestra (15th August-31st December 1940)
 70.) Debussy's "Les sons et les parfums tourment dans l'air du soir" arranged for orchestra (30th August 1940)
 71.) Debussy's "La cathédrale engloutie" arranged for orchestra (unfinished)
 35a) "Night Fancies" arranged for orchestra (unfinished)
 72.) Tone-poem, "The Flowing Tide" for orchestra (sketched 1924; 1938-July 1943)

Works of uncertain date.

- 73.) Kyrie
 74.) Chant for a quiet, reflective Psalm
 75.) Motet, "Cast me not away from thy presence" for SATB and organ
 76.) Motet, "Glory to God in the highest" for SSATB
 77.) Piece in C for string quartet (13 bars only, but complete!)
 78.) Work for piano trio in G minor (2 pages only)
 79.) Canon in the octave in A minor for piano trio
 80.) Prelude in D flat-A for piano (unfinished)
 81.) Debussy's "L'isle joyeuse" arranged for orchestra (unfinished)
 82.) Grieg's Symphonic Dance in D arranged for orchestra
 83.) Schumann's Sketch in D flat for pedal piano arranged for small orchestra (unfinished).

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"The Importance of Being Ernest John"

(This article is an expansion of some of the ideas presented in the paper EJ Moeran: The Construction of a Composer that I delivered at the Society for Musicology in Ireland Conference in Dublin in June 2011)

Ever since I learned the first names of the composer, EJ Moeran, I have been struck by the coincidence with the name of the eponymous hero of Oscar Wilde's play *The Importance of Being Earnest*. However, it is only during recent research into the life and family of Moeran – undertaken as part of my doctoral programme at the University of Durham – that I have discovered the similarity of the names may not be entirely coincidental.

Moeran grew up in a family environment of considerable wealth and artistic stimulation. His mother – Ada Esther Moeran (née Whall) – enjoyed a large private income from the substantial fortune accumulated by her grandfather and his father was an Anglican clergyman. Many of his relatives on both sides of the family were university educated and had artistic and musical leanings – one of Moeran's mother's cousins was William Boulbee Whall who had studied under John Stainer at Oxford. Together with his brother Roughton Henry Whall – a Mus. Bac. graduate of Durham University, William Boulbee Whall published an influential collection of songs in 1910 called *Ships, Sea-songs and Shanties*.

Another of Moeran's mother's cousins was the eminent stained-glass artist and member of the Arts & Crafts

movement Christopher Whitworth Whall and through him and his daughter Veronica Whall (also a stained-glass artist), Ada Esther was acquainted with Constance Lloyd – who later married Oscar Wilde. The evidence for this comes both from the known facts about Ada Esther's family on the Whall side and from information published in the various biographies of Constance Wilde. Constance was an attendee at the church at which Ada Esther's uncle was vicar and where her future husband – Joseph William Wright Moeran – was curate.

Thus, there is the intriguing possibility that Ada Esther kept up her acquaintance with Constance after she became Mrs Oscar Wilde and that the Moerans therefore actually knew Oscar Wilde. In this context, EJ Moeran's Christian names – Ernest John – assume some significance. The main reason that this may not be dismissed immediately as pure coincidence is the significance of the relevant dates. The play was written by Wilde during a stay in Worthing during September and October 1894 and received its first performance in February 1895. Moeran was born at the end of December 1894 and was baptised in January 1895. If Joseph and Ada Moeran had been influenced by the plot of the play when choosing a name for their second son, they must have known about it before it was either performed or published and thus it would follow that they must therefore have known Wilde sufficiently well for him to have discussed the play with them either during its writing or shortly after it was completed.

Moeran was baptised "Ernest John Smeed". The name Smeed is, of course, accounted for as the family name of his great-grandfather, George Smeed, who had adopted Moeran's mother after her own mother died in childbirth. However his other two names do require some justification. He was clearly not named according to the convention of the time – "Ernest" does not feature as a name in either the Moeran or the Smeed or the Whall family, although "John" was the second name of his maternal grandfather. Moeran's elder brother William Graham had been named after Ada Esther's uncle, who had provided a home for her and taken over her upbringing when her grandfather died. Conventionally, as the second son, Moeran would have been most likely to have been named Thomas, George or Benjamin as these were the first names of his grandfathers and great-grandfather. Although "Ernest" was a popular name for boys during the nineteenth century – another aspect of the general enthusiasm for all things German – by the last decade of the century its popularity had waned a bit. In any case, the coupling of "Ernest" with "John" lends an additional significant coincidence.

There are many similarities between the lives of Ada Esther Moeran and Constance Wilde that could well have had the effect of drawing them together. They were both brought up by their grandfathers, both enjoyed a private income and both became closely involved in the Women's Movement that began to gather pace during the last couple of decades of the nineteenth century.

Although I have not yet found primary evidence that definitively links Ada Esther and Constance after she became Mrs Oscar Wilde, the common ground shared by the two women and the substantial number of coincidences suggests that the possibility of a lasting personal friendship

is distinct – all the standard requirements of means, motive and opportunity can be readily demonstrated.

© Ian Maxwell, June 2011

The Origins of Parry's *Dear Lord and Father of Mankind*

The sudden, and very welcome, resurgence of interest in the music of Hubert Parry – beginning with the recent Royal Wedding and continuing with John Bridcut's BBC television documentary presented by the Prince of Wales¹ – usually begins by mentioning the three pieces of music by which the composer is popularly known: *Jerusalem*, *I was glad* and 'Dear Lord and Father of mankind', the verses by John Greenleaf Whittier sung in this country to the hymn tune *Repton*.

It is ironic that each of these pieces is usually not 'pure' Parry: *Jerusalem* is now almost universally performed in the orchestration by Elgar which, brilliant though it is, was made for the 1922 Leeds Festival – a *pièce d'occasion* never intended permanently to replace Parry's original; in *I was glad*, the Vivats, and the fanfares that precede them, were added for the 1953 Coronation by Gordon Jacob; and *Repton* was made from music originally written for Parry's oratorio *Judith* of 1888.

Although Delius is supposed to have said that, given the chance, Parry would have set the whole Bible to music, that most misunderstood and yet most unconventional of men wished to avoid producing stereotypical Old Testament oratorios, beloved of the Victorian music festivals that commissioned them and by so doing providing essential income for composers and performers. Parry and his friend and mentor Edward Dannreuther considered subjects from Norse mythology but the 1888 Birmingham Festival committee was adamant and Parry admitted, 'I caved in. But with a mental reservation that there shouldn't be much of religion or biblical oratorio beyond the name'. The result was *Judith*. Nevertheless, Parry vowed to highlight *human* passions and emotions rather than religious ones.

Parry did not enjoy composing *Judith*, as indicated in a diary entry for New Year's Day 1888: 'Stuck fast in the middle of a stupid chorus in the 2nd half "The God of our Fathers"². Wrote it over and over again – working morning, afternoon, after tea and night and always find it beastly. The words aren't sufficiently telling.' However, he did finish *Judith* in time and Stanford, who at first greatly disliked it ('too much praying – too much sameness of style', Parry reported in his diary), soon revised his opinion and became its greatest advocate. It was successful at the time (though Parry subsequently made many cuts and alterations) but is of course now largely forgotten.

Except for *Repton*. In Act I, Scene II of *Judith*, Meshullemeth (wife of Manasseh, King of Israel) sings a ballad, 'Long since in Egypt's plenteous land', which George Bernard Shaw³ described as the first line of *The Minstrel Boy* followed by the second line of *Tom Bowling*, connected by an 'augmentation' of a passage

from the *finale* of the second act of *Lucrezia Borgia*⁴, with an ingenious blend of *The Girl I Left Behind Me* and *We be Three Poor Mariners*. It will be understood, of course, that the intervals – except in the *Lucrezia Borgia* case – are altered, and that the source of Mr Parry's unconscious inspiration is betrayed by the accent and measure only.

Shaw is intent on having fun at Parry's expense, no doubt unfairly (but that is what made Shaw's criticisms popular and enduring) but, actually, one can see what he means! The tune, however, stands on its own merits and has stood the test of time.

Thanks to Dr George Gilbert Stocks⁵. He was head of music at Repton, the south Derbyshire public school, and adapted the tune as a hymn in 1924⁶, during the period when Geoffrey Fisher, later to be Archbishop of Canterbury, was headmaster. (William Temple was Fisher's predecessor – as headmaster and as Archbishop.)

A comparison of the hymn tune and the original aria shows that the melody line remains intact, as well as the key signature, and the hymn-tune harmonies reflect Parry's scheme, bearing in mind that in *Judith* this varies from verse to verse.

The words – or, more specifically, their context – are a surprise, and Stocks must have been very well read, or at least familiar with the Quaker Whittier's⁷ poetry. The source is the poem, *The Brewing of Soma*, a most unlikely diatribe against the intoxication of Vedic priests drinking themselves into a stupor with a concoction called 'soma'⁸ in an attempt to attain religious ecstasy. These are the 'foolish ways', and the verses surviving as the hymn are intended as a contrast to 'the fevered spirit of pre-Christian worship'. Out of context they are perhaps a trifle sentimental; in the context of Whittier's entire poem they fit exactly, and very powerfully.

In the United States this hymn is sung to the tune *Rest* by Bristol-born Frederick Charles Maker (1844-1927). Maker's tune was written in 1887⁹ and Whittier's words published in 1872¹⁰ and perhaps were already combined in a published hymnal, so it is possible that Stocks was already aware of this (identical) selection of verses. Does anyone have any further information?

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Adapted from an article first published in the Newsletter of the Guild of Musicians and Singers.

Peter Sculthorpe Requiem

There is an Australian thread running through this year's City of London Festival, and among the featured musicians is the 82 year old Tasmanian-born composer Peter Sculthorpe – one of Australia's Living National Treasures – who has been compared to Aaron Copland for

⁴ Donizetti, 1833.

⁵ Born Huddersfield, 1877, died Croydon 1960; music master of Repton School, 1912-34.

⁶ Included in *Hymns for Use in Chapel*, a supplement for Repton to *Hymns Ancient and Modern*.

⁷ John Greenleaf Whittier (1807-92), American poet and abolitionist. One of the 'Fireside Poets'.

⁸ Supposed, according to the Rig Veda, to produce immortality; equivalent to the Greek ambrosia.

⁹ Found in the *Methodist Hymn Book* and elsewhere.

¹⁰ *Atlantic Monthly*, April 1872.

¹ *The Prince and the Composer*. First shown on Friday 27 May 2011 on BBC Four television.

² Act II, Scene II.

³ *The Star*, 18 December 1888; signed 'By "The Star"'s Own Captious Critic'.

conscious evocations of his country's culture and landscape.

His Requiem was the major work at a concert in Southwark Cathedral on Monday 4 July, given by the cathedral choir under its director of music, Peter Wright. It was written in 2003 and first performed the following year, first in Adelaide (by whose Symphony Orchestra it had been commissioned), then in Lichfield Cathedral, as part of the 2004 Lichfield Festival. Both these performances, and the one at Southwark, featured William Barton, playing that quintessential Australian instrument, the didgeridoo.

The Requiem, in Latin, follows the familiar pattern, except for the movement that begins the Second Part – 'Canticle' – which uses an Aboriginal lullaby, made up of nonsense-words, sung by a mother as she rocks her baby to sleep. The middle verse, according to indigenous speakers, is said to be concerned with protection from enemies of every kind. This was the first music to be written and, as the composer points out, 'almost all the material in the work stems from my setting of it'. It recurs at the beginning of the Communion ('Lux aeterna luceat eis').

Sculthorpe acknowledges his indebtedness to the Plainsong Mass of the Dead, its language and the Gregorian Chant associated with it, and the inevitability that he too should eventually write a choral Requiem. 'I have also been drawn to its concern with eternal rest and with light that is all enlightening, both of primary concern to all human beings. [...] Furthermore, it was important to me that I should do so, that I should seek to uplift people during the present perilous time, a time when war is waged without sanction or provocation.'

As for the Lullaby, 'it grew from thoughts about children killed in war and thoughts of mothers singing them to everlasting rest'. Although Sculthorpe claims to be 'not a religious composer in any sectarian sense', he does admit that 'most of my output is devoted to seeking the sacred in nature, in all things', this Requiem not excepted. Sculthorpe's compassion, as well as his anger, is evident in the music.

And very evocative music it is: Sculthorpe long ago decided that atonality and serialism did not serve his purpose and instead explores instrumental sonorities to great effect. He has a special affinity to the cello, which is prominent in his chamber music, in many solo pieces, and in another Requiem (1979), for cello alone. In the choral Requiem the sonorities of cellos and basses complement the didgeridoo, which features in all movements except the Introit and Agnus Dei.

But there were no orchestral instruments in evidence at Southwark, for this was the first performance of a 'revised edition' with organ accompaniment – which appeared to resemble the piano reduction in the original printed vocal score. Notwithstanding the virtuoso organ playing of Stephen Disley, Southwark Cathedral's assistant organist, it was a sonic experience quite different from the original, which also has a large percussion section and an important timpani part.

There were advantages, however, for the plainsong derivations were perhaps more telling and, despite evocations of the Australian outback, one might at times have imagined a French church, incense rising. It was, as

Nadia Boulanger said of Fauré's Requiem, 'perfumed with the Chant'.

The didgeridoo was amplified – of necessity – and rather overpowering if one happened to be sitting near a loudspeaker; but Mr Barton's virtuosity was staggering, as he had already demonstrated in an earlier improvisation, with Peter Wright at the organ.

The heroes of the evening were the singers, comprising thirteen professional lay clerks, boys' choir and girls' choir, too numerous to count, who undertook this tough assignment with gusto and versatility, the trebles singing their top As with ease and the basses their bottom Es (at 'Lux aeterna') comfortably and audibly. There is much syncopation, on and off the beat, and the apparent ease with which this was dispatched resulted in the rhythmic elasticity undoubtedly intended by the composer. The thunderous applause at the end was richly deserved. Sculthorpe and his interpreters certainly succeeded in uplifting *this* audience.

The other thread in this year's City of London Festival is an ornithological one and the choir responded to this in the first part of the programme by singing four anthems by William Byrd (geddit?) – all firmly in any cathedral choir's repertoire, and again performed with confidence and aplomb – although perhaps the basses are rather too sturdy in tone at times. It was a treat to hear the choir singing out at the audience rather than to each other across the choir stalls.

I have only one complaint: the unbelievable number of people – staff and public – wandering about in the north and south aisles during the performance, as if they thought they were invisible to the rest of us. They were not; they were highly distracting.

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Originally written for the Church Times.

Dick Blackford, Yorkshire Composer

Dick Blackford, born in 1936, lives near York. After studying music at Manchester University he taught for 36 years before retiring in 1995 from York Sixth Form College to concentrate on composition. He should not be confused with Richard Blackford (b.1954) who studied at the Royal College of Music and has composed among other things a Blake song *On Another Sorrow*, TV music and a piano solo *Song of a Raggy Boy*. Maybe I can write him up one day.

The Yorkshire Blackford is a prolific composer and has been so since his teaching days, if not before. For much of his life he has known the composer and arranger Peter Hope (b.1930), still an icon of British light music. Dick's works spread across all forms of music: a Cantata, a Mass for the York Minster Chapter House Choir; songs for chorus (*Two Cradle Songs*, *What Is Beauty?*, described as a madrigal, and *Rejoice and Be Merry*, all SATB) and solo songs, including *Winter Night*, *Your Presence* and *Daybreak*, all in the rich tradition of English Song. One carol has been heard in King's College Cambridge's Carol Service.

For orchestra he has had commissioned two overtures *Marinus* and *Scorpio* and a Serenade for Strings (the latter is a worthy representative of the long tradition of British string writing and ends with a sprightly finale). Dick's portfolio also includes several concertos, for harpsichord (for Alan Cuckston), recorder (for John Turner, with string quartet accompaniment), piano, clarinet (published in a clarinet and piano reduction in 1999), cello, trumpet, a *Serenata Concertante* for two horns and orchestra and the *Sinfonia Concertante* for solo woodwinds and orchestra (also published with a piano reduction of the accompaniment in 1999). Nor has he ignored chamber music. *Andromeda* for a brass sextet of three trumpets, horn, trombone and tuba or bass trombone, was published in 1997 and a woodwind trio *Spring* was also published in 1997. Most recently as I write, his *Dance Trio* for the Alan Cuckston Trio (piano, clarinet and violin) was premiered at Doncaster Museum & Art Gallery on 25th May 2011.

This is an attractive work in five movements, *March*, rhythmic and gently astringent, *Sarabande*, *Last Waltz*, both melodious and shapely, *Intermezzo* and *Reel* (Scottish rather than Irish, which should, the composer recommends, go "at breakneck speed", which it did at its premiere. The work, well laid out for its three instruments, may be categorised as 'light music'; though Dick is unwilling to be thus typecast, although he admits it has always been his intention to write tunes, and indeed he does.

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Composer News

Betty Roe

From Ian Sneddon of the Betty Roe Society:

"Betty Roe MBE has been further honoured by being appointed as a Vice President of the British Music Society. As such, she joins Dame Janet Baker CH DBE, Sir Colin Davis, Sir Peter Maxwell Davies CBE, Sir Simon Rattle CBE and many other eminent musicians."

Performances:

Songs by Betty Roe will feature in three of the five concerts comprising the London Song Festival in November 2011. The concerts will be at The Church of St George, Hanover Square and booking is open.

Publications

Robish Publications has made two recent compositions by Betty Roe available on the print on demand web site

www.Lulu.com:

In a Garden – For High voice and piano.

Written to celebrate the birth of the composer's great grandson in December 2009. Originally written for a tenor, it is also suitable for a soprano or a high mezzo soprano.

Three Songs for Graham – Three songs for medium voice and piano.

1. *The Dream House - On a green hill and round like a*

tower

2. *The Promising Gardener - All the gardening that will be done... tomorrow*

3. *Scooting - Discovering a fun alternative to the bus*
Music Sales has re-issued Betty Roe's *Ten Songs On The Lighter Side*. The volume contains 11 songs ranging from three Garden songs, through two acutely observed "pub" songs to the downright rude *Fair Phyllis* and *Uncle Arthur's Harmonium*.

Alan Bush

From Rachel O'Higgins of the Alan Bush Music Trust:

"Due to the success of the 2010 Cello CD, Dutton Epoch has decided to issue another CD in 2012. This is an all-Bush CD - it will feature three of Alan Bush's orchestral compositions, Dance Overture, Op 12, Dorian Passacaglia and Fugue, Op 52 and the Lascaux Symphony, Op 98. The music will again be played by the Royal Scottish National Orchestra, conducted by Martin Yates. This time the Trust has to fund the whole CD. We are launching a new Appeal to raise the necessary funds for the CD in September 2011."

Franz Reizenstein

From John Reizenstein:

"2011 is Franz Reizenstein's centenary year and various things are happening. Alongside the concert revivals a Franz Reizenstein website is to be launched. The website may now be viewed at www.franzreizenstein.com. Reizenstein's widow - Margaret Reizenstein - died five years ago aged 91. His son John has taken up the cause and it is hoped that we will see many positive developments to bring Reizenstein's music back into accessibility and esteem among musicians, academics and the broader musical public."

Societies News

Elgar Society

The Elgar Society Certificate of Merit has been presented to George Parris, 17, in recognition of the Elgar Festival Weekend which he conceived and staged as part of his sixth-form studies. The presentation took place on Sunday 5 June at the Elgar Birthplace Museum in Lower Broadheath near Worcester, forming a fitting finale to the society's 2011 Elgar Birthday Weekend.

One of the youngest members of the Elgar Society, George lives in Ettington near Stratford-upon-Avon and is a sixth-form scholar at St Edward's School in Oxford, where he is working on an extended project focusing on Elgar's music. Staged at the school, his Elgar Festival Weekend comprised three days of recitals and performances featuring the school's choirs and orchestral groups, together with such talks as 'Sex, Empire and the Moustache' given by Paul Harper-Scott, senior lecturer at Royal Holloway, University of London, and 'Reconstructing Elgar' by composer, writer and

broadcaster Anthony Payne. Fellow pupil Ben Street - who performed the opening movement of Elgar's Cello Concerto during the festival concert - joined George and members of his family at the certificate presentation. 'The Elgar Society has inaugurated this Certificate of Merit in order to recognise significant achievements - whether on a single occasion or during a particular year - which contribute to a greater appreciation of the legacy of Sir Edward Elgar,' reflected Steven Halls, Chairman of the Elgar Society. 'Since George's Festival Weekend, we have received numerous requests to acknowledge his initiative in setting before the public a series of events that so clearly chime with the society's aims and objectives, chief amongst which is the promotion of public awareness of the life and music of Edward Elgar through the provision of educational programmes and activities.'

George Parris was both delighted and honoured to be presented with the Elgar Society Certificate of Merit by composer, writer and broadcaster Anthony Payne, who had himself been presented with the Elgar Society Medal at a concert the previous evening. 'My thanks to all who came to the Festival Weekend, and to the Elgar Society for awarding me this hallmark at such an early stage of my life,' he said. 'I would also like to thank you for taking such an interest in my aim for a greater public awareness of Elgar.'

Obituaries

Andrew Seivewright

Andrew Seivewright, who died on 10 December 2010, was probably best known as a popular and influential Master of the Music at Carlisle Cathedral, a post that he held for over thirty years, 1960 to 1991. However he was also a significant composer, mainly but not exclusively of church music, particularly since semi-retirement to be organist at Grasmere in the Lake District. As his son, I have for some reason always retained a childhood memory of him entering a competition to write a national anthem for Swaziland - regrettably that was not successful, but on the other hand his composing career went on to feature several prizes, with my last duty on his behalf being to collect an award in a UK-wide anthem-writing contest at Llandaff Cathedral.

Andrew was a great admirer - and exponent - of the British music tradition, which was paired with also a love of America, where he completed a coast-to-coast recital tour in 1981. He studied at King's College Cambridge, and liked the fact that his tutor Patrick Hadley had had connections with luminaries such as Vaughan Williams, Walton and even Delius. He then taught in schools in Yorkshire before taking up the post at Carlisle which he held for so long, and where a fine memorial service earlier this year featured his own music and those of two favourites, Parry and Howells.

Compositions by Andrew had a very appealing style,

combining strong melodies with chromaticism in a highly characteristic way. Among the most popular church music pieces was 'Starlight', which has been performed by the London Bach Choir under David Hill, and which I was pleased to hear when I attended a Christmas carol service local to us at Southwell Minster a few years ago. Also popular are 'Mary and the Angel (The Annunciation)', and the somewhat childlike 'Safari Carol'. Meanwhile the orchestral highlight of his composing was a commission to write 'Celebration Overture' to commemorate the 900th anniversary of Carlisle Castle, performed in an open-air concert there by the Royal Liverpool Philharmonic Orchestra in 1992. A particular love of the music of Gerald Finzi was manifest in an arrangement for organ of part of that composer's vocal and orchestral 'Intimations of Immortality' (poetry by the Lake poet Wordsworth), 'There was a Time'.

Much of Andrew's work is published by Banks of Yorkshire (www.banksmusicpublications.co.uk), as is the Finzi arrangement. The same company have a CD of his Christmas and other choral pieces, 'If Winter Comes', which demonstrates a continuing legacy in that the conductor is a former pupil who went on to be director of music at Stowe school, John Cooper Green, and the organist a former assistant at Carlisle (and previously well-known King's College organ scholar, now eminent recitalist), Ian Hare. Finally I shall mention that Andrew's own commitment to the 'hidden corners' of British music also lives on in a premiere recording of the organ music of Robin Milford, available from the Robin Milford Trust.

Nicholas Seivewright

Personal note from the Editor:

I was an organ pupil of Andrew Seivewright at Carlisle Cathedral for a number of years during the early 1970s. I thoroughly looked forward to my weekly lessons at 11 each Saturday morning. Andrew usually had some interesting story or anecdote to tell and his particularly dry mode of delivery seemed to make the subject funnier than it perhaps actually was. His comments on occasional wrong notes or mis-readings of the score often led to us both laughing. Andrew was interested in his students as people, not just as pupils and this made him more than just a teacher.

I also played in a number of instrumental and choral ensembles put together and conducted by Andrew. One memorable occasion was a performance of his *Morland Cantata* at the church in the Cumbrian village of Morland during a very wintry weekend - I think it was in 1972. The Cantata was based on John Betjeman's poem *Christmas* and even now, whenever I hear the lines "*Bath salts and inexpensive scent, And hideous tie so kindly meant*", I can see Andrew - almost at the limits of his immense patience - gamely trying to coax the singers to get the descending major seventh leap spot on. He is missed. **IM**

Malcolm Smith

Further to the Obituary published in BMS News 130, John Williamson has sent this personal recollection:

“I was most distressed to read of the passing of Malcolm Smith in the tribute written by Stan Meares. I also would like pay tribute to this long-standing friend and advocate of my musical efforts.

It was at a concert given by the EPSS at Bristol Music Club in October 2004, where my song was on the short list of entries for that year’s competition. My song was performed, placed and recorded that evening on a disc named JUBILEE SONGS. I knew nothing of Malcolm but at the end of proceedings almost accidentally joined him and another Bristol member to an evening meal in the city, others mostly having gone to another venue. Malcolm was impressed by my song: *Carol* by Norman Nicholson, and treated us all to a fine meal and a glass of wine. When I told him more of my compositions he encouraged me to make more efforts to further recognition.

Following this impromptu introduction to Malcolm, we met on almost yearly occasions at the Finzi weekends in Ludlow, the Three Choir Festivals and AGMs. I often talked with him by phone and developed a sincere appreciation of his friendship and encouragements. He would often introduce me to others of significance, with the words: ‘Have you met John Williamson; he has set over 100 Housman songs’, and other such phrases!

His friendship meant a great deal to me, and I shall greatly miss his presence.

John Ramsden Williamson

Concert & Recital Reviews

BMS Annual General Meeting

Saturday 18 June 2011, St James Church, Muswell Hill, London

Organ Recital by Jennifer Bate

Following the AGM and a break for coffee, BMS Vice-President Jennifer Bate gave a Recital on the newly restored organ of St James Church. The programme was a splendidly varied exposition of the richness and variety of British Organ Music from the late nineteenth century to the present day and comprised works by composers associated either with St. James Church or with the Bate family. Jennifer Bate began with a rousing performance of the *Fantasia and Toccata* by Sir Charles Villiers Stanford. This was followed by the more contemplative *Fantasia-Impromptu* by Sir Walter Alcock. Charles Wood’s *Prelude on “St. Mary’s”* provided Ms. Bate with the opportunity to showcase the varied registration of the restored Harrison & Harrison organ. The first part of the programme

ended with the dancing *Divertimento* by Percy Whitlock.

Jennifer Bate opened the second part with *Master Tallis’s Testament* by Herbert Howells, a composer with whom she had been acquainted. There followed three works by composers actually present at the Recital. John McCabe’s *Dies Resurrectionis* was composed in 1963 for a recital by Gordon Thorne in the inaugural series of concerts on the new organ of Manchester University. The work comprises three linked movements, each of increasing intensity and developing earlier material. This was followed by Peter Dickinson’s *Three Statements*. The first of these was a lyrical and harmonic piece. The second employed a “cipher” effect and juxtaposed conflicting tonalities over a sustained triad. The final *Statement* used contrasting registration that again showed off the capabilities of the organ. Jennifer Bate concluded the Recital with her own *Introduction and Variations on an Old French Carol*. This was written specially for the St. James Church organ, an instrument with which she is of course intimately familiar. The *Old French Carol* is also known as the hymn tune *Picardy*. The variations ended with a rousing fugue that brought the Recital to an appropriate close. *IM*

CD & Book Reviews

Kenneth LEIGHTON (1929 – 1988)

Partita Op.35 (1959)

Elegy Op.5 (1949)

Sonata for Cello Solo Op.52 (1967)

Alleluia Pascha Nostrum Op.85 (1981)

Raphael Wallfisch (cello), Raphael Terroni (piano)

BMS439CD

The *Elegy Op.5* is what remains of an early cello sonata composed in 1949. The music is still redolent of that of composers such as Finzi and has much in common with that of some near-contemporary works such as the very fine *Symphony for Strings Op.3* (1949) much admired by Finzi and *Veris Gratia Op.9* (oboe, cello and strings – 1950). As in the case of Finzi’s music that of Leighton – even at this early stage of his composing life – is not without dissonance or harmonic clashes that tend to belie the gentle surface of the music which nevertheless lives up to the piece’s title.

The music of the *Partita Op.35* composed ten years later clearly shows how far Leighton progressed over these years. The idiom is now much tenser throughout. The opening *Elegy* is a quite intense piece of music based on the interplay of two fairly contrasted themes while the ensuing *Scherzo* is at once virtuosic and at times furious will little respite throughout. The third and quite substantial

third movement is a theme and variations in which strongly contrasted variations unfold almost effortlessly and seamlessly and ending with a beautifully moving Chorale.

The *Sonata for Cello Solo Op.52* is yet another fully mature work in which formal and technical mastery is paired with strongly expressive intent. The first movement Lament and Pizzicato may be experienced as “a short triptych opening and closing with sustained melodic line, punctuated by two funereal pizzicato notes” (the composer’s words). The second movement Toccata and Cradle Song functions as a Scherzo-cum-trio of sorts while the third movement Flourish, Chaconne and Coda is another set of variations framed by an opening flourish and a coda recalling material from the first movement thus bringing the work full circle.

Alleluia Pascha Nostrum Op.85 is Leighton’s final work for cello and piano. This substantial work, subtitled “Meditations on plainsong melodies from the twelfth-century Salisbury Chant for Easter”, consists of six clearly differentiated sections played without a break. Again the work may be regarded as a theme and variations of sorts so much favoured by Leighton as the perfect way to have unity and diversity at once.

The Raphael Wallfisch and Raphael Terroni partnership has already yielded generous dividends, especially with their recital of cello works by William Wordsworth, Josef Holbrooke and William Busch (BMS436CD), and the release under review is just but another feather in these fine musicians’ cap.

Leighton’s music may not be easy and will never become popular but these superb performances clearly demonstrate – if such was needed – that this is music that grows on you on repeated hearings, which makes this beautifully engineered release most welcome for Leighton’s music is just too good to be ignored and – what is more – for this is the first recording of the masterly and quite beautiful *Sonata for Cello Solo Op.52*, which makes it a must for all Leighton fans.

Hubert Culot

Orbits and Tangents – A celebration for Sir John Manduell

Compositions by Gordon Crosse, Edward Gregson, Philip Grange, Anthony Gilbert, Sally Beamish, Elis Pehkonen and David Beck

Prima Facie PFCD004 (TT – 75:59)

The Rose Tree – Music in memory of Basil Deane

Music by Basil Deane, Elizabeth Poston, Lennox Berkeley, Anthony Hedges, John Joubert, John Manduell, Geoffrey Poole and John McDowell

Prima Facie PFCD004 (TT – 68:40)

Lesley-Jane Rogers – soprano; John Turner – recorders; Richard Simpson – oboe / oboe d’amore; Richard Howarth

– violin; Richard Tunnicliffe – viola da gamba; Jonathan Price – cello; Ian Thompson – harpsichord / piano

Though separately released, these two CDs are companion discs featuring the same performers, and were recorded at the same time. They are both devoted almost entirely to songs, but each has one purely instrumental item.

Sir John Manduell, following a distinguished career at the BBC, was, among a number of important posts he later held, Principal of the Royal Northern College of Music, and Artistic Director of the Cheltenham Festival. The music on ‘Orbits and Tangents’ was originally composed for concerts to celebrate his 80th birthday in 2008.

There is considerable contrast between Gordon Crosse’s *Three Kipling Songs* for soprano, recorder, oboe, violin and cello. ‘L’Envoi’ is gentle and lyrical; ‘Gertrude’s Prayer’, setting a mock Chaucerian text, has hints of a medieval-sounding melody in its introduction, but is overall reflective in character; ‘Four-Feet’ has a padding accompaniment representing a sadly-deceased canine remembered by its owner, whose calling whistles are heard on sopranino recorder. Crosse’s Trio, for oboe, violin and cello, is subtitled ‘Rhyming with Everything’ a reference to a line in Carol Ann Duffy’s *Rapture*. It is a sort of song without words (founded on Carey’s ‘Sally in our Alley’) that explores the emotions of being in love in all its contrasted moods, from gentle and rapturous to agitated and desolate.

Setting well-known poems is a challenge for any composer, but in this setting for soprano, recorder, oboe, violin and cello Edward Gregson has captured the essence of Christina Rossetti’s sonnet *Remember* by contrasting the sadness of the opening eight lines with the touching positivity of the final six in music which expresses both moods very movingly.

In Philip Grange’s *Time Softly Treads*, for soprano, recorder, oboe, violin and cello, the composer has set the final part of the original version of Wordsworth’s ‘An Evening Walk’. At the beginning and the end the instruments are used in their highest registers above the voice, but in the central section, with the instruments covering a wider tessitura, the effect is just as atmospheric.

En Bateau (to poems by Baudelaire and Proust) for soprano, recorder, oboe, violin and cello, and *Ondine* (after Bertrand’s *Gaspard de la Nuit*) for soprano, recorder, oboe, violin, cello and harpsichord, are two song cycles in which Anthony Gilbert’s characteristic angular lyricism is employed to great effect. He also rarely uses the entire ensemble, but ‘paints’ with the various sonorities available, capturing the sometimes disturbing images of the text, especially in the final song.

Birds and their songs have been an inspiration to composers for the recorder for almost as long as the instrument has existed. Sally Beamish’s setting for

soprano, recorder, oboe, violin and cello of *Nightingale* in a translation by Jila Peacock of a poem by Divan-e-Hafez, is of considerable vocal beauty. Naturally, the recorder presents the nightingale's song, while the other instruments play expressive accompanimental figures underpinned by rich harpsichord arpeggios.

The previously-mentioned challenge of setting well known-poems has also been taken up by Elis Pehkonen in *The Inward Eye*, a setting for soprano, recorder, oboe, violin, gamba and harpsichord of Wordsworth's 'Daffodils'. Simplicity is at the heart of its expressivity that dances with the daffodils and reflects with the poet in the stillness of the closing bars.

The disc concludes with David Beck's *Vocalise* for soprano, recorder, oboe, violin and cello. The wordless (almost) vocal line enters on its own, but soon becomes part of the, at times, chromatic instrumental texture. There are hints in its dancing rhythms and four-stanza outline of Wordsworth's poem set by Pehkonen heard earlier. This otherwise wordless piece ends with the solitary word 'daffodils', effectively revealing its inspiration.

Basil Deane was Professor of Music at the Universities of Sheffield, Manchester and Birmingham and Director of Music at the Arts Council of Great Britain. He was also the author of books on Roussel, Cherubini and Alun Hoddinott. An Ulsterman by birth, he retained a great love of the poetry of W B Yeats. Following his death in 2006 a special concert in was given in Manchester's Bridgewater Hall, for which a number of composers wrote works in his memory and which are included on the second of the CDs reviewed here.

Before his death Basil Deane was working on the composition of songs to poems by W B Yeats. The vocal lines of two songs, 'The Rose Tree' and 'I am of Ireland' were found among his papers and were supplied with an accompaniment for recorder and cello by Raymond Warren. The first has a distinctly Irish flavour in its dancing rhythms, the second is more introspective. Warren's accompaniments have been made with great sensitivity and a transparency than permits Deane's original melodies to shine through.

Anthony Hedges *Four Poems of W B Yeats* are for soprano, recorder, cello and piano, but the full instrumental ensemble is saved for the final song only. The recorder provides a fluid intertwining accompaniment in 'To a Child Dancing in the Wind' and a reflective solo cello supports the vocal line in 'Do not love too long'. Recorder and cello dance along in 'Sweet Dancer' and are joined by the piano to provide a richer but nevertheless dance-like texture in 'The Cat and the Moon'; an altogether concise and effective cycle.

In *On the Sussex Downs* John McDowell sets a poem by Sara Teasdale for soprano, recorder and cello. The work is

gently contoured – like the Downs themselves – but also reflects the internal song alluded to by the poet in the closing line.

Although Geoffrey Poole received a Carroll Trust commission to compose a work in memory of Basil Deane, it came at a time when the illness of his wife, the composer Beth Wiseman, took its final hold. She died in June 2007. Geoffrey's songs were completed for performance in the following August after a year of understandable compositional inactivity. The settings of three poems by W B Yeats; 'Three Things', 'The Four Ages of Man' and 'After Long Silence' have an overpowering poignancy and are clearly as much a very personal tribute to Beth as to Basil Deane.

Three more poems by W B Yeats are set in John Joubert's *A Woman Young and Old* for soprano, recorder, cello and harpsichord. 'Before the World was made' is intense music, the recorder and cello, frequently in octaves, effectively imitate the vocal line above a chordal harpsichord accompaniment. The harpsichord provides almost Bachian figuration to accompany a lyrical vocal line in 'Consolation', joined later by recorder and cello, again in octaves. The four verses of 'A Last Confession' are accompanied in turn by solo recorder, cello, harpsichord and finally all three instruments with a dance-like energy expressing the unashamedly carnal text.

John Manduell's *Verses from 'Calvary'*, for soprano, recorder, oboe, violin and cello, sets three verses that open and one that closes W B Yeats's playlet 'Calvary'. The vocal line is almost recitative-like over a delicate and haunting accompaniment. A climactic intensity is reached in later verses, but the work closes gently on a most wonderful chord.

The other two works on the disc were not composed for Basil Deane, but the scoring matches the assembled forces. Elizabeth Poston's *Concertino da Camera* is unusually but effectively scored for recorder, oboe d'amore, gamba and harpsichord, and is founded on a theme from a Fantasia by Martin Peerson. The outer movements are brittle and lively, the harpsichord part sometimes reminiscent of that in Walter Leigh's *Concertino*. The slow middle movement is sub-titled lullaby and is gently pastoral. Elizabeth Poston was an accomplished composer, and *Concertino da Camera* is among her finest works.

Carl Dolmetsch commissioned Lennox Berkeley's chamber cantata *Una and the Lion* for his 1979 Wigmore Hall recital. It is scored for soprano, recorder (sopranino and treble), gamba and harpsichord and sets verses 5 to 9 from Canto III of Edmund Spenser's 'The Faerie Queen'. The arresting opening with sopranino recorder and gamba trills above harpsichord arpeggios leads to passages that make use of what is best described as melodic recitative for the soprano. It is masterly late Berkeley with characteristic harmony and instrumental colour, especially in the

delicious Sarabande interlude for the instruments alone, by which time the soprano recorder has been replaced by treble.

On both discs all the instrumentalists provide virtuosic yet sensitive accompaniment to Lesley-Jane Rogers, a soprano of extraordinary dynamic and expressive range. It is difficult, even in a review as long as this, to convey the wealth of music presented. Buy either, or preferably both CDs, and experience it for yourself.

Andrew Mayes

Musik-Konzepte 151. Arthur Sullivan, ed. Ulrich TADDAY. München: edition text+kritik 2011. 114 pp., illustrations, music exx. (IN GERMAN.)

It is a rare thing that any German author ever deals with Arthur Sullivan, probably one of the very first ones ever having been Meinhard Sarembo, Founder-Chairman of the Deutsche Arthur-Sullivan-Gesellschaft (yes, there is such a registered charity over here) and former German Representative of the BMS. In fact, this is the first-ever collection of essays on the Victorian composer in German, and one of the very few that actually exist anywhere. It was published in a German series of publications generating back to 1977. The first volume on a British composer was devoted to Frederick Delius last year.

The small book contains five articles in total, so there is not so much space to deal with all the important aspects of Sullivan. And what is more – I think it is regrettable that only one German author has actually contributed to the book, all others being English and American. It would have been good if there could have emerged some kind of German or European view of Sullivan, his foundation in the schooling at the Leipzig Conservatoire and/or a positioning of his light operas in the European operetta scene (the Viennese operetta of Strauss, Suppé, Millöcker and Zeller and the French operetta of Offenbach, Planquette, Messager and Delibes). Both these aspects are missing from the volume.

The first contribution in the book, by Benedict Taylor, attempts to situate Sullivan in his context and assess his aesthetics. Sadly many important aspects, such as the position of Sullivan in 19th century British (and European) music, have been largely omitted – so a proper assessment cannot take place. He tries to explain judgments made by some authors through some of the compositions and extensive reference to original sources but without retaining in mind the entirety of Sullivan's music – for example, the sacred music or the *Symphony in E*.

David J Eden covers more common ground with a paper on Sullivan and his librettists, dealing solely with some of the operatic works and concentrating, not surprisingly, on the Gilbert connection. The special musical features however that Sullivan brings into these libretti are not covered, although his technique of musical irony and

parody remains hardly surpassed in the field of 19th century light opera worldwide (a field still largely unploughed internationally).

James Brooks Kuykendall deals with Sullivan the “music dramatist” (deriving from the German “Musikdrama”), concentrating especially on *The Golden Legend*, *Ivanhoe*, and *The Yeomen of the Guard*. Here we have indeed Sullivan the music dramatist at his very best, and it is I think the first time Germans have been made aware of these works.

Meinhard Sarembo calls his contribution simply “The Sullivan Problem”, again relating to the reception of Sullivan's music in past times – supplying a finely judged and knowledgeable paper.

Finally Richard Silverman features some of Sullivan's stylistic features with special reference to the matter of interpretation in performance.

This short book opens up some avenues of possible future Sullivan research, but in total far too few in order to make it a real important publication. For the German understanding of British music (and Sullivan, for that matter) it is of course highly important. The next volume in the series devoted to an English composer will be on Edward Elgar.

Jürgen Schaarwächter

Film/TV Programme Reviews

Holst: In the Bleak Midwinter

Written and directed by Tony Palmer, produced by Isolde Films and broadcast on BBC4, 24 May 2011

(Ed. Two reviews of this programme were received and after considering them very carefully, it has been decided to publish both, as they present quite distinct perspectives and emphases. Society members no doubt will enjoy comparing them.)

Review by Thomas Rookes:

I expect that many BMS members and other enthusiasts of British music will have watched the new Tony Palmer film on Gustav Holst broadcast on Channel 4 on Easter Day. While there are many good things in the film it has, rather like the previous one on Vaughan Williams 'O thou Transcendent', an unfortunate tendency to throw items together in a ‘pick and mix’ manner rather than present them in a logical sequence. The result was a giant sandwich beginning with ten minutes of *I Vow to Thee My Country* which the viewer was told several times that the composer hated, and a similar piece at the end. As was made clear later in the film this was no reflection of a lack of love for his country but a strong dislike of imperialism. As Holst did not have a fear of death I think that Stephen Johnson, in stating this, must have got him mixed up with

Vaughan Williams. When Holst met Clifford Bax in 1914 he was feeling depressed and said that he was looking forward to *devachan* which, in Theosophical circles, means the Lower Heaven.

In her 1972 biography of her father, Imogen Holst says that after leaving the Royal College of Music in 1898 he read a book by R. W. Fraser called 'Silent Gods and Sun-steeped Lands' which told him about ancient Hindu legends. This got him interested in Indian sacred verse so that because he was unable to find suitable translations he enrolled as a student in Sanskrit at the University College London.

The important connection with Theosophy was presented as an afterthought near the end of the film whereas it was a critical element in the composer's development. In an article entitled 'Astrology and Modernism in the Planets' Raymond Head states in relation to Theosophy that: 'All his life Holst adhered to these tenets, which he initially derived from his stepmother'. He also discusses Holst's friendship with G.R.S. Mead [1863-1933] who was a translator of Sanskrit literature and also Christian gnosticism, most notably 'Pistis Sophia, A Gnostic Gospel' but most significantly for Holst 'The Hymn of Jesus' which is the foundation of what is probably the composer's most important choral work.

Mead was also a friend of Alan Leo [1860-1917] who was a Theosophist and the most significant authority on astrology in Victorian Britain although his blending of the two subjects was disapproved of by some other leading astrologers. He gave lectures and wrote seven large textbooks on astrology, aiming to make the subject philosophical and psychological rather than one based on fortune telling. This background shows us the most likely source for Holst's interest in astrology and his renewed interest in Theosophy. India was seen as the country where Theosophy was going to be taken forward. Holst's interest in vegetarianism also probably has its origin in Theosophy. The film told us that Holst became interested in astrology through meeting Clifford Bax in 1913 although I recollect that this was contradicted elsewhere. In his biography of Arnold Bax Lewis Foreman quotes from Clifford Bax's book 'Inland Far' where it says that Holst told him: 'that he had just become interested in astrology' so Clifford Bax was not the spur to his interest.

Holst told Clifford Bax that he had already been thinking of writing *The Planets* for two years before he started on the work in 1914 which suggests that there were subsequent meetings. The most likely source is Alan Leo's book 'The Art of Synthesis' which was published in 1912 and originally called 'How to Judge a Nativity Part 2'.

Arnold and Clifford Bax were also interested in Theosophy and ran a Theosophical art magazine called 'Orpheus' which is referred to in Lewis Foreman's Bax biography and also in 'Farewell My Youth'. We might suppose that Holst would have got to know the Bax brothers at Theosophical meetings but he was not a

member of the Society and he was also attending meetings with G.R.S. Mead who had formed a breakaway group called Quest in 1909.

Another adherent to Theosophy was Maud McCarthy who married John Foulds. On page 45 of his Holst biography Paul Holmes explains that on Holst's return from Algeria to London: 'he attended a series of lectures given by Maud McCarthy who had just come from Benares in India where she had studied the indigenous music. She gave him several "rags" and explained their principles in more depth than Holst had encountered before, and their influence may now be discerned in the music he now wrote'. John Foulds praised *The Planets* as a work able to stand comparison with any contemporary composition in the whole world of music. A further link between Holst and Foulds is that they were both admirers of George Bernard Shaw.

Viewers were told at the beginning of the film that it was not suitable for children but this was surely due to it being spiced up by inappropriate scenes of concentration camp victims and a naked female added to *Beni Mora* although I note that she did not do any dancing. I would have thought that belly dancers were more appropriate.

Paul Holmes tells us that Holst's doctor made it clear that he needed a break badly, preferably somewhere hot which would be beneficial for his neuritis. This was early in 1908 when Vaughan Williams had gone to Paris to study with Ravel. Because Holst was too poor Vaughan Williams paid for the holiday. As Holst had previously visited Paris it seems likely that he saw Algiers as fairly accessible as most of his journey would have been by train over France. He would probably also have been attracted by stories of the Arabian Nights particularly as such ideas had found their way into music by such composers as Rimsky-Korsakov and Ravel. It seems to me most unlikely that he would have visited any brothels as implied in the film. Rather his letters to his wife show that he was interested in the culture, the inhabitants, the sightseeing and of course the bicycle riding. In his Holst biography Paul Holmes tells us that it was in Biskra [not Algiers] that Holst heard the flute player. On page 44 he tells us that: 'Whilst he was in Biskra, he watched a procession winding its way through the streets and then, in the Casbah, in the Street of Ouled Nails, heard a native flute player repeating one phrase all night to an audience of hashish smokers, creating an effect that almost paralysed Holst'. The Ouled Nail [pronounced oooled Nile] are a Berber tribe in the Biskra to Jelfra area of Algeria for whom belly dancing is part of their tradition and folklore.

It seems unlikely that Holst would have been influenced by Schoenberg as some people have claimed other than by the lack of orthodoxy which he found in the 'Five Pieces for Orchestra'. In 'Gustav Holst The Man and his Music' Michael Short tells us that the Schoenberg work was greeted with hilarity at the Queens Hall when it was first performed in 1912. Two years later the composer

conducted his work at the same venue conditional on perfect silence being maintained. However it only received polite applause whereas Henry Wood received a standing ovation when he returned to conduct the rest of the programme. Later on, at Morley College Annual Tea and Social, Holst lampooned the modernist school in a concoction called Futuristic Tone Poem in H for two voices and orchestra. This Michael Short tells us: 'included a Contrabass macaroon, a Babyphone [appealing specially to mothers], a Tubular Pneumatic Buzzaphone, together with a quartet of muted scoops and a pair of Te[a]tra[y] Chords especially imported from Lyons in the South of France. A special feature of the work would be the use of the seventeenth inversion of the Metropolitan and District Sixth, and Holst would be obliged to conduct with two batons, one for the strings and one for the wind, as one section would be playing in seven and the other in nine beats to the bar'.

Musically the film was on the whole very good in that it showed viewers the broad range of Holst's talent. Biographically though I thought that it was a somewhat superficial overview reminding me of the way that so many contemporary opera productions are spiced up to the point of ridicule. Hopefully at some time in the future viewers will be able to enjoy film biographies of composers which are thoroughly researched and sympathetic to their times and environment.

Thomas E. Rookes

Review by Stan Meares:

This is the most difficult review I have ever written. Having seen the film now four times, on each occasion my views seem to change, from an early sense of annoyance at what seemed to be lost opportunities to a broad acceptance of what Palmer presented. It also became more difficult to decide what to include and what to exclude – for exclusions of content review there certainly are. Arguably, the sub-title gives the clue to the conundrum: *Bleakness*. Even some of the folk music selected, usually seen as rather happy and jolly, gives a rather astringent, if not actually jaundiced view of life. In some cases, it is certainly not a depiction of the Cotswolds we all know and love. It seems to be taken from a rather warped or woolly-based perspective, if in some respects a strictly realistic, attitude to country life.

Yet in most respects this is an admirable film about an unusual, enigmatic and intellectually brilliant, if very odd, man. It leaves many, though far from all, questions about Holst and his motives unasked and therefore unanswered. And not least: what was the objective in making the film? At what kind of viewers was it aimed – all two and a quarter hours of it? Was it aimed at the radio Classic FM listeners who constantly request *Jupiter*, *Mars* and occasionally *Venus* from *The Planets Suite*? – to say nothing of the popular *St Paul's Suite* and varied pieces

from his "happy" folk song-based repertoire? Was it imagined that these listeners would move on to some of his often difficult, even obscure output without any qualms? Most unlikely, I would imagine and argue. I can see the channel knob on the TV being switched to elsewhere after about two minutes of (say) the posthumous *Capriccio*. (Happily such remarkable, if idiosyncratic works like *Egdon Heath* or the *Lyric Movement for Viola and Orchestra* are left to the end by which time any such action would be too late). So if not especially suited for Classic FM devotees, what about for interested people (possibly many members of the BMS and similar organisations) who have probably bought CDs covering a variety of his lesser known works, and would like to expand that knowledge? They will have known the *Planets*, *St Paul's Suite* and the Folk music backwards almost since the cradle. Though obviously wanting pieces like those to be covered in such a survey, giving time for the whole of *Mars* and *Neptune* and substantial parts of *Jupiter*, *Saturn* and *Uranus* seems excessive and wasteful. And while at it, contrariwise, why was not one minute devoted to giving a mention to Colin Matthews' addition of *Pluto*, surely an interesting development, whether rated good, bad or indifferent (though personally I thought it fitted in well)? Equally there is no mention, for example, of major pieces such as the *Choral Symphony*, the *Hymn of Jesus* or *The Cloud Messenger*. To give brief examples of just a few of the important omissions would have been good, indeed better value as opposed to the whole of (say) *Mars*? To be fair, however, quite a few lesser-known works were performed, such as *The Lure* extracts and the *68th Psalm* (the last work for too long). I suppose one cannot have everything. Another point – though loving Holst's setting of *In the Bleak Mid-Winter*, should not mention have been made that nowadays it is Harold Darke's version that is often used? Additionally time was given to the composer's dislike of the use of *I vow to thee my country* for the setting of the rousing, moving patriotic song (or is it a hymn?) to *Jupiter*, as being contrary to his beliefs and opinions. Fair enough, say I – he was entitled to his opinions. But surely the music was in copyright at the time? So why did he not veto its use? Or was income a factor? We were not given an explanation. We were however given almost five minutes of it being sung by all kinds of performers from Katharine Jenkins and the bands at the Royal British Legion Festival, to Dame Kiri and various oriental singers and instrumental ensembles, not omitting it being played by a "Celtic" Violinist. Again, this was largely a waste of potentially useful time – only a couple of illustrative minutes were needed to make the point. Similarly the late Imogen Holst, though usually positive enough, twice mentioned his early music as smacking of "bad" Wagnerian imitation. Not entirely fair, I reckon. Many British and other composers were influenced by the dominating figure of Wagner at the turn of the century.

Most of them, like Holst, later shook him off. A few of the pieces influenced by Wagner that I have heard are far from being “bad”.

Two matters well handled were his Socialism and his interest in Hinduism. In the former category stands the figure of the Very Reverend Conrad Noel, the “red vicar” of Thaxted in Essex, a radical figure if ever there was one – indeed a “turbulent priest”. Holst followed his views on imperialism and capitalism and so on to the letter and certainly his sincerity is something to be applauded, whatever one’s own opinions. He was also strongly influenced by the many-sided William Morris. On arrival at Thaxted, he was pleased to see the Red Flag flying in the church, and approved later of Noel’s support for the IRA and so on. (A Catholic, he considered the Pope to be a Fascist!) Musically, however, he did much good in Thaxted, including the introduction of morris dancing inside the church. We were given some fine, extended examples of his settings of folk music. The background music to much of this was *The Golden Goose*. At the time he was teaching in the East End of London (with the *Japanese Suite* as background) as well as at Morley College in the evening, where he trained and conducted the “Can’t Sing Choir”, which contained every class of society from cleaners to barristers. His choral arrangements were aimed (in his view) at the “Working Classes”, and the commission of a work for brass band (*The Moorside Suite*) pleased him greatly, as it would be played by “workers”. Hinduism was covered pretty well too – the temptation to feature erotica was passed over with just one fleeting view of a male nude statue. We saw the pilgrims and worshippers at and in the Ganges, with an extensive quotation from his marvellous setting of the Rig Vega as background. Also covered at some length were Hindu lady dancers with excellent illustrations from *The Dance of the Spirits of Water (The Perfect Fool)*. There was, regrettably, no mention or extract from *Savitri* or *The Cloud Messenger*. Strangely enough, erotica came from the Muslims in Algeria, where he bicycled as a young man for his health. Stunning films were shown of the Sahara Desert (to the background of *Beni Mora*) where he rode his bicycle. Also of full frontal nude ladies in the brothels of Algiers, where he lived. We were not informed whether this was for financial economy (Vaughan Williams had financed the trip with £50) or for the more obvious reason or for both. There was also a second extract from the ballet music from his strange opera *The Perfect Fool*. Annoyingly, Palmer ducked dealing with this important issue, by not asking the question as to what the opera really means. Yet E. J. Dent’s ingenious solution was available to him and, surely, should have been used. Dent felt the character of the perfect fool represented the Great British Public (“GBP”)! Amongst much else, we were also given details of his chronically bad health, which constantly dogged him and his difficulties with being born with the

name Gustavus VON Holst – he had to lose the “Von” before going to Salonika and Bulgaria to lecture to the troops on a “morale boosting” tour organised by the YMCA. This undertaking was odd from a man who considered the Union Jack to be a token of imperialism – very much per Conrad Noel – though he accepted the flag of St George as acceptable and representative of England. Then his friendship with Ralph Vaughan Williams was also briefly covered as “possibly the most helpful event in his life”. Musically this was really important to both men. But politically? Vaughan Williams was also a socialist – but a pragmatist. For example whereas Holst would not accept honours or titles, RVW – having refused a knighthood recommended by a politician – accepted the Order of Merit without hesitation as the personal gift of his Monarch (King George V). RVW was certainly a patriot – for example his setting of the Old Hundredth for the Coronation of King George VI had depth of feeling beyond the routine. One would love to have been a fly on the wall when RVW accepted the OM – the film left us none the wiser. On looking at the film now four times, it improves on each occasion and the answer to its aims is clearer. It does not target either the Classic FM devotees nor British Music buffs especially – but the “GBP” no less. A few deviations apart, it covers Holst’s life and music in a reasonably chronological sequence, with suitable illustrations. It also concludes with a fine analysis of the extraordinary musical merits of *The Planets*, apparently the most often recorded piece of English music. It also covers his unusual (unique?) method when composing it and the gift of a rehearsal of it (under Adrian Boult) with the Queen’s Hall Orchestra from his fellow composer, the wealthy philanthropist, H. Balfour Gardiner. As for his writing for strings in the *St Paul’s* and *Brook Green Suites*, Palmer felt that he was 30 years ahead his of time in respect of British music.

If this review leaves you slightly muddled as to my real opinions – that is fair comment. They remain mixed. However – assuming the film has or will appear on DVD – my recommendation is quite clear – buy it and judge for yourself. You will find it rewarding – if sometimes infuriating.

Stan Meares

Festival Reports

John Turner at Budleigh Music Festival July 26th and 27th, 2011

Budleigh Salterton, a small seaside town on the East Devon coast, has long been known for its croquet and golf clubs, and is now gaining a reputation for its various arts festivals. Chief among these is the Budleigh Music Festival which was launched in 2005 and already attracts artists of international standing to its nine days of music-making.

This year the Festival welcomed back the redoubtable recorder player John Turner who was the soloist in a concert given by the Festival Orchestra under Nicholas Marshall – the Festival’s Artistic Advisor - in a programme featuring contemporary music for recorder and strings and music by Tchaikovsky.

In the first half John performed Nicholas Marshall’s own delightful suite *A Playford Garland*, the five short contrasting movements utilising a range of recorder sizes. Originally written for recorder and guitar it was re-scored for recorder and strings especially for this concert. It allowed John to demonstrate the versatility and range of the instruments, and he charmed the audience with his sensitive and tuneful playing.

The internationally renowned pianist, Stephen Hough, is also becoming increasingly known as a composer, with a Mass shortly to be given its premiere in Indianapolis. His contribution to this concert was the first performance of *The Lotus Garden*, a serene little piece for treble recorder and strings which was well received by an appreciative audience. Lastly came Peter Hope’s *Bramall Hall Dances*, named after the Elizabethan house in Stockport where they were first performed. Like *A Playford Garland* it was first written for recorder and guitar, but effectively arranged for string orchestra accompaniment for this performance. Here also it used wide range of recorders (tenor to soprano) and the instruments’ technical capabilities were exploited to the full.

Next day John entertained the Festival audience further with a talk-cum-recital entitled *Music and Gossip*, in which he recounted anecdotes about some of the more colourful composers he has got to know over the many years he has been commissioning music from them – over 500 at the last count! He played works (some with piano, some unaccompanied) by William Alwyn (*Chaconne for Tom*), Thomas Pitfield (*Pavane and Tarantella*), Michael Nuttall (*Introduction and Allegro*), John Addison (*Spring Dances*), Peter Hope (*Geordie Tunes*), Douglas Steele (*Song*), Nicholas Marshall (*The Dawn Piper*), David Ellis (*Spem ex Petribus*) and Bryan Kelly (*Dance Variations*) – the last three pieces all first performances.

John Turner continues to blaze a trail for the recorder and to delight audiences with his virtuosity, energy and enthusiasm.

John Pearce

Conference Reports

SMI Conference

The Ninth Annual Society for Musicology in Ireland Conference took place at the Royal Irish Academy of Music in Dublin between the 24th and 26th June 2011. This was the first time that the Academy had hosted the SMI conference and delegates were impressed, both by the

splendid surroundings of the Academy’s Georgian building and with the faultless running of the conference itself.

Whilst being primarily a musicology conference, there was much to interest the British Music enthusiast – although that stalwart of the British and Irish Music scene, Dr Axel Klein of Frankfurt, chose to abandon temporarily his main interest and presented a fascinating paper detailing the contributions to the development of the avant-garde made by the American composer, Henry Cowell.

The Keynote Lecture was given by Professor Roger Parker of King’s College, London in the breathtakingly ornate Grand Lodge of the Freemasons’ Hall. During his lecture, Professor Parker challenged us as musicologists to re-examine our approach to musical form. The Lecture was followed by an excellent conference dinner in the Aston Suite of the Alexander Hotel in Merrion Square.

As is usual at the SMI, Sir Charles Villiers Stanford was featured in a number of papers. Professor Harry White of University College, Dublin told us about Stanford’s acquaintanceship with Oscar Wilde and how Ireland is beginning to reclaim Stanford. Adèle Commins of the Dundalk Institute of Technology presented an interesting examination of genre in Stanford’s Piano Preludes.

Other composers to come under the microscope in fascinating papers were: John Field, EJ Moeran, Aloys Fleischmann, Ina Boyle, Kevin O’Connell and Gerald Barry. A particular highlight was a lecture recital on the unrecorded Irish Songs of John McCormack, given by the Canadian Tenor Michael McFarlane.

The Conference Recitals took place in the Kathleen Brennan Hall of the RIAM and were given by past and present Academy students. The highlight for this delegate was a performance of Vaughan Williams’ song-cycle *The House of Life*, sung by the recently-graduated baritone Benjamin Russell, accompanied by Academy staff member Dearbhla Collins. *IM*

On The Horizon

Concerts:

Sullivan Song Day

Saturday 24 September, 10.00-17.00, Bishopsgate, London
David Owen Norris explores 36 of Sullivan’s songs with young singers and pianists.

Full details: <http://www.gresham.ac.uk/lectures-and-events/sullivan-song-day>

Publicised in the English Music Festival Bulletin

Celebratory Concert to mark the launch of the second and third EM Records discs and of Festival Director Em Marshall’s book *Music in the Landscape*

Tuesday 4 October 2011, 7pm (Doors open 6.45pm), St Paul’s Church, Bedford Street, Covent Garden, London WC2E 9ED

Joseph Holbrooke *Violin Sonata no.2 in F major "The Grasshopper"* (Authorised Original Version)
Rupert Luck (violin), Matthew Rickard (piano)
Roger Quilter, *Suite from "Where the Rainbow ends Three Pieces"*
David Owen Norris (piano)
Granville Bantock *Sonata for Viola and Piano in F major ("Colleen")*
Rupert Luck (viola), Matthew Rickard (piano)
Tickets: £10; available on the door or in advance from www.englishmusicfestival.org.uk/events.html

Malcolm Arnold

Saturday October 8th 2011, St Martin's Church, Hale Gardens, London W3
The Ealing Symphony Orchestra
conducted by John Gibbons continue their cycle of the Malcolm Arnold Symphonies with the Sixth Symphony

Vaughan Williams A Cambridge Mass

Saturday 22 October 2011, Bath Abbey
Eagerly awaited second performance.
Vaughan Williams *A Cambridge Mass*
Vaughan Williams *The Lark Ascending*
Parry *I Was Glad*
Schubert *Unfinished Symphony*
The London Gala Orchestra with the Bath Choral Society, conducted by Alan Tongue
Soloists: Harry Hall, Bath Young Musician of the Year; Olivia Robinson, Rebecca Lodge, Christopher Bowen and Edward Price, Peter King, organist. Further information available from: www.bath-choral-society.org.uk

Arun Choral Society

Saturday 22 October 2011, 7.30 pm, Arundel Cathedral
George Dyson *The Canterbury Pilgrims*
Arun Choral Society with the Sinfonia of Arun
Tickets: £15, Booking 01798 831234

Hugh the Drover

11-20 November 2011, Upstairs at the Gatehouse, Highgate Village, London
World Première of a chamber version of Ralph Vaughan Williams' ballad opera, *Hugh the Drover*, arranged for small orchestra with the kind permission and support of the Vaughan Williams Charitable Trust.
Hampstead Garden Opera.

Sittingbourne Music Society

Eighth season 2011/12, Concerts including British music

Friday 18 November 2011, 7.45pm at the Avenue Theatre, Avenue of Remembrance, Sittingbourne
Guitar recital by Antonis Hatzinikolaou.
Includes Gerhard *Fantasia* and Fricker *Paseo*

Elgar Concerts

Saturday 19 November 2011, 7.30 pm, St Mary's Church,

Hadleigh, Suffolk
Elgar *The Spirit of England*
Vaughan Williams *Toward the Unknown Region*
Vaughan Williams *A Cotswold Romance*
Hadleigh Choral Society with the Colchester Symphony Orchestra, conductor Christopher Phelps
Tickets: £10 - £8 (concessions available), telephone 07944 816 266

Saturday 19 November 2011, 7.30pm, Picture Gallery, Royal Holloway College, Egham, Surrey
Elgar *Wand of Youth Suite 2*
Coleridge-Taylor *The Song of Hiawatha*
Coleridge-Taylor *Hiawatha's Wedding Feast*
Faure *Requiem*
Royal Liverpool Philharmonic Chorus and Orchestra, conductor - David Hill
Tickets: £36 - £13, telephone 0151 709 3789

Sunday 20 November 2011, 3.00pm, Colston Hall, Colston Street, Bristol
Elgar *Sea Pictures*
Britten *Sea Interludes from Peter Grimes*
Vaughan Williams *Symphony No. 7*
Elizabeth Atherton – soprano, Hilary Summers – mezzo-soprano, BBC National Orchestra of Wales, conductor, Adrian Partington
Tickets: £16 - £8, telephone 0117 922 3686

Tuesday 22 November 2011, 7.30 pm, St George's Bristol, Great George Street, off Park Street, Bristol
Elgar *Piano Quintet*
Gurney *Ludlow and Teme*
Vaughan Williams *On Wenlock Edge*
Janáček *On an Overgrown Path*
Warlock *Three Belloc Songs*
Allan Clayton - tenor; Tom Poster - piano; Elias String Quartet
Tickets: £16 - £5, telephone 0845 40 24 001

Saturday 26 November 2011, 7.30 pm, Victoria Rooms, Queen's Road, Clifton, Bristol
Elgar *In the South*
Vaughan Williams *Symphony No. 2*
New Bristol Sinfonia, conductor - James Lowe
Tickets: £15 - £11 (concessions available), telephone 07796 573869

The Berkeley Ensemble Celebrates... Malcolm Arnold (1921 - 2006)

Sunday 27 November 2011, Doors open 5.30pm, Pre-concert talk 6pm - Petroc Trelawny introduces a pre-concert talk on Malcolm Arnold's chamber music, Concert: 7pm, The Forge, 3-7 Delancey Street, London NW1 7NL
Tickets: £12/£10 (concessions) on the door or £11/£9 in advance by telephoning 020 8123 3953 or online at www.forgevenue.org

Phantasy for string quartet 'Vita Abundans'

Fantasy for oboe

Fantasy for cello

Oboe Quartet

Fantasy for guitar

Quartet no. 2

The Berkeley Ensemble with Michael Butten, guitar

Saturday 19 November 2011, 7.30 pm

Bliss

Saturday 3 December 2011, 7.30pm, Westmorland Hall, Kendal

The Westmorland Orchestra (Cond. Richard Howarth)

Programme includes Bliss: A Colour Symphony

Tonbridge Philharmonic Society

Saturday 3 December 2011 7.30 pm, Tonbridge School Chapel, Tonbridge School, Kent

Vaughan Williams *Overture: The Wasps*

Vaughan Williams *Five Mystical Songs*

Walton *Belshazzar's Feast*

Piran Legg, Baritone, Conductor: Robin Morrish

For tickets please telephone TPS Box Office: (01732)

304241 (*There will be a small administrative charge using this method.*)

Sittingbourne Music Society

Eighth season 2011/12, Concerts including British music

Saturday 25 February 2012, 7.30 pm (please note start time), Sittingbourne Community College, Swanstree Avenue, Sittingbourne

E. J. Moeran *Songs of Springtime*

Paul Mealar *Ubi Caritas*

Richard Rodney Bennett *Missa Brevis*

Elgar Piano solos

Tippett 5 Spirituals from *A Child of our Time*

McCabe *The Lily-white Rose*

Elgar *From the Bavarian Highlands*

City of Canterbury Chamber Choir conducted by George Vass, with John McCabe (piano)

Advance Notice: Golden Jubilee of Consecration of Coventry Cathedral

Saturday 22nd September 2012, 7.30pm, Coventry Cathedral

BBC Philharmonic Orchestra (Cond. Paul Daniel)

Elizabeth Watts (Soprano), Allan Clayton (Tenor)

Programme includes Bliss: The Beatitudes

Festivals:

The 6th Malcolm Arnold Festival

Friday 21 October - Sunday 23 October 2011, Derngate Theatre in Northampton

All nine symphonies will be played in order, culminating in a gala concert given by the Worthing Symphony Orchestra, conducted by John Gibbons with guest soloists. The Festival, which is in its 6th year at the Royal &

Derngate in Northampton, is to be officially opened on 21 October by the actor Robert Hardy, who first appeared at the 2nd Malcolm Arnold Festival where he reprised his 1956 role in *The Tempest* – an Old Vic production for which Arnold had written the incidental music.

The programme for this year is as follows:

Friday 21st October

8pm Launch by Robert Hardy

Symphony No 1

Symphony No 2

Saturday 22nd October

Symphonies 3, 4, 5 and 6

Sunday 23rd October

Symphonies 7, 8 and 9

Other works by Arnold are also being included during the festival.

Tickets are available from the Royal & Derngate,

Guildhall Road, Northampton NN1 1DP

Telephone 01604 624 811, email:

box.office@royalandderngate.co.uk

Also see the website: www.malcolmarnoldfestival.com

John Ireland in Chelsea

Preliminary details of a 5-day festival running from

Thursday 21 June - Monday 25th June 2012. Venue will be St Luke's Church, Sidney Street, London

Events:

The Thomas Dunhill Connection

Fri 21st - Sun 23rd October 2011, Bondleigh, Devon

Inaugural event to re-assess the life and work of a significant British composer. Will include:

Performances of chamber works and other pieces;

First hearing of unpublished works;

Chamber music workshops

Informed discussion of Dunhill's life and musical contribution;

New documentary film presentation;

Recital of educational pieces

Please contact Paul Vincent at 2 Western Villas, Western Road, Crediton EX17 3NA

Phone: 01363 775048 Email: pv@eclipse.co.uk

Lennox Berkeley Day

Sunday, 20 November 2011, 2.30pm, David Josefowitz Recital Hall, Royal Academy of Music, Marylebone Road, London NW1 5HT

The third and final Berkeley Day focuses on two facets of Lennox Berkeley's life; his time as a student and his work as a teacher when he was professor of composition at the Royal Academy of Music. At the centre of the afternoon is distinguished guest and former Berkeley pupil, **Sir Richard Rodney Bennett**.

Today's events, in association with the Lennox Berkeley Society and with the generous support of **Mr Noriyuki Ida**, will explore and reflect the influence of Berkeley's own teachers, as well as the influence he had on the

generation of composers he taught, including Richard Rodney Bennett, John Tavener, Nicholas Maw and Brian Ferneyhough, as well as his son, **Michael Berkeley**.

Programme:

2.30pm. Master and Pupil. A round-table discussion with **Sir Richard Rodney Bennett, Michael Berkeley** and the Academy's Deputy Principal **Mark Racz**, exploring how composers teach composition. Studying under Lennox Berkeley at the Academy, Richard Rodney Bennett found his mentor's teaching too traditional as he became increasingly interested in the European avant-garde. In this afternoon's discussion Mark Racz will focus on Nadia Boulanger, a figure key to Lennox Berkeley's musical development, and will discuss how effective composers are as teachers, with contributions from Michael Berkeley, a student of both Bennett and Berkeley.

Refreshments will be served at 3.15pm.

4.00pm. Concert by Academy students.

Lennox Berkeley *Polka, Nocturne and Capriccio*, op 5

Michael Berkeley *String Trio*

Richard Rodney Bennett (work to be confirmed)

Lennox Berkeley *Trio for Horn, Violin and Piano*, op 44.

Farewell drinks will be served.

This concert is dedicated to the memory of **Kumiko Ida**, pianist, who graduated from the RAM with honours in 1992 and who was a committee member of the Lennox Berkeley Society.

She died on 19 October 2007 at the age of 37.

Help Sought

If anybody is able to help regarding the following enquiries, please contact the request directly:

From John C. Dressler, D.Mus. Professor, Horn and Musicology Department of Music Murray State University Murray KY 42071-3342 USA Office: +1 (0) 270-809-6445 Fax: +1 (0) 270-809-3965

"I am researching arrangements that (John) Gerrard Williams made for the BBC Wireless Military Band in the 1930s. I found a biographical article about Williams in a 1987 issue of the British Music Society Journal written by William's only child, Barbara Parker. She does not go into the BBC arrangements at all (he worked there for 20 years: 1927-1947) but I am trying to find who might be in charge of his estate or where his manuscripts, drafts, sketches might now be. I'm wondering if Barbara is still living for me to write to, but of course her article appeared 20 years ago now. I'd welcome any ideas about how to possibly find out more information about Williams' arrangements for the BBC."

From Robin Voight robncl@tpg.com.au

"I am writing from Australia as I have been doing some family research for a book I am writing about my family (about to be published in the UK). A couple of days ago I discovered that my grandmother Minnie Boardman (born in Salford, Manchester) had a very well-known sister, Elsie Boardman (who would be my great aunt) who was a mezzo soprano, singing with the famous Hallé Orchestra and also for a number of years at the BBC Proms, in one of the lead roles, often with Miriam Licette. Perhaps she performed internationally as well

but I do not know. I was wondering if you have any further information about Elsie."

From Judy Werking judywerking@gmail.com

"Do you have any idea where I could find the written sheet music for piano for *Eve's Rhapsody* written by Leighton Lucas and played by Michael Wilding in a scene from Hitchcock's *Stage Fright*?"

From Jonathan Butcher. +44 (0) 208-654-9306

"I am trying to locate the orchestral material for Percy E. Fletcher's orchestrations of Samuel Coleridge Taylor's *24 Negro Melodies*."

From Judith Johnson, Dronwood, Horns Road, Hawkhurst, Kent, TN18 4QX

"I have been trying to find up-to-date contact details for the Broadheath Singers, as I need to contact a member who I sang with back in the 1980s. I was hoping you have a current contact, as I haven't sung with them for a very long time and don't even know whether they are still meeting."

From Joel Auringer jauringer1@leo.tamu-commerce.edu (academic) auringer.clarinet@gmail.com (personal) (+1) 214-995-7176

"My undergraduate thesis is an attempt to locate and document pieces written in this genre (any combination of clarinet and voice or narrator) since approximately 1975, as most scholarly work in the subject ceases around the end of the twentieth century. The British contribution to the clarinet and voice relationship is very rich, and it is my hope to find some newer pieces from the U.K. (and around the world) that have not received the attention that they perhaps deserve. Do you know of such databases or publications that could be easily reached? Preferably those that could be searched by instrumentation.

In Brief

The BMS is sad to note that Fiona Searle, widow of Humphrey Searle passed away at her home on Monday, 27 June 2011.

George Vass and British Music

In May 2011 the conductor George Vass made his first record for the SOMM label in Belfast with the Ulster Orchestra accompanying pianist Mark Bebbington in the premiere recordings of William Mathias's *Piano Concertos 1 and 2* and a very early *Fantasia for piano and orchestra* by Ralph Vaughan Williams. Yvonne and Rhiannon Mathias (William's widow and daughter respectively) attended the sessions. Later Vass returned to the Royal Scottish National Orchestra to record with outstanding Australian saxophonist Amy Dickson. The repertoire was Joseph Holbrooke's wonderful *Saxophone Concerto*, Richard Rodney Bennett's delightful *Seven Country Dances* (originally for oboe and cor anglais, but later transcribed for soprano saxophone and strings) and Joseph Holbrooke's glittering ballet score *Aucassin et Nicolette* – all three works receiving their first recordings. This CD was for the Dutton label and will be available in the autumn. He has also recorded Elgar's *Concert Allegro* in an arrangement for piano and symphony orchestra with Iain Farrington (as both arranger and soloist) and the Bournemouth SO. Further recordings include the just

released CD of Michael Hurd's chamber opera *The Widow of Ephesus* (a project financially supported by the British Music Society Charitable Trust) and a disc of oboe concertos by John Joubert, Kenneth Leighton and John McCabe played by Jinny Shaw with Orchestra Nova (for release on the Guild label). The 2010 Presteigne Festival saw Vass premiering four new works: Hugh Wood's cycle of three early songs (for mezzo and string orchestra) with Clare McCaldin as soloist David Matthews' string orchestra version of the Elgar *String Quartet* with the Festival Orchestra. He also conducted at the English Music Festival for the first time – a double-bill of the complete incidental music for *Hassan* by Frederick Delius and Holst's chamber opera *Savitri* in a highly stylised semi-staged production in Dorchester Abbey where the cast included David Wilson-Johnson, Janice Watson and Mark Chaundy. The production was masterminded by Alison Porter who, until recently, was Festival Producer at the Presteigne Festival.

Holbrooke on Record

Naxos announced that their CD of the Holbrooke *Violin Concerto* (in reduction for violin and piano – it is actually his *Violin Sonata No. 2*), *1st Violin Sonata* and *Horn Trio* was to be released on 1 August 2011. A couple of years ago Albany recorded the *Horn Trio* in its revised version. There is no sign as yet of the CPO CD of the orchestral version of the *Violin Concerto* but that will appear, in due course.

Coleridge Taylor Website

2012 is the centenary of the death of the composer Samuel Coleridge Taylor. The composer now enjoys a website which members may wish to visit:

<http://www.samuelcoleridgetaylorfoundation.org/>

Malcolm Arnold Cello Concerto

Naxos are releasing shortly their CD of the premiere recording of Sir Malcolm Arnold's *Cello Concerto*, played by Raphael Wallfisch and the Northern Chamber Orchestra, conducted by Nicholas Ward. The other Arnold works on the CD are the *Symphony for Strings* and the *Fantasy for Recorder and String Quartet*. The number is Naxos 8.572640.

Oare String Orchestra 4th Composing Competition 2012

Works for solo viola with string orchestra, final date for submission of entries is **7 April 2012**. Full details of the competition, and an entry form for download, will be found on the Orchestra's website:

<http://www.oare-string-orchestra.org>

For Sale

The Composer Magazine

Copies of the following numbers of 'Composer' magazine are offered to BMS members at £5.00 each, plus p&p (multiple copies available in most instances):

Nos. 17-21, 23-29, 31-47, 49-51, 55, 59, 90

All enquiries and orders to Dr Andrew Plant at andrew@theredstudio.com

Invoice will be sent with order. Payment by cheque in sterling only please

Announcements

BMS Annual General Meeting

The 33rd Annual General Meeting of the British Music Society took place at St. James Church, Muswell Hill on Saturday, 18th June. Among the items discussed were:

The Committee - members elected for this year: Chairman - John Gibbons; Vice Chairman - Raphael Terroni; Treasurer - Stephen Trowell; Secretary - Pauline Gillard; Edward Clark; Ian Maxwell; Rodney Foord; Martin Cotton.

Previous Committee Members – the following people retired from the Committee at the end of the 2011 AGM, our thanks to them for all the work they have done for the Society: John Talbot (former Chairman), Rob Barnett (Editor for some 18 years), and Jonathan Woolf (Archivist).

Berkeley Medal – the award, named after Lennox Berkeley a President of the Society, was given this year to David Burkett, who acted as Secretary of the Society for some 19 years.

CD Catalogue – an up to date catalogue is now available as is the second CD including Hurd works. BMS members can buy CDs at a discounted price of £9 (£7.50 for historic recordings).

Young Members - a new category of Young Member is being introduced for under 25 year olds, the first year of their Membership will be free, subsequent years will be £10 and they will be asked to take electronic copies of News.

Founders and Patrons - Founder Members joined the Society in its very early days. As no new Founder Members are being created the category will merge with Patrons.

Subscriptions - a need for additional income requires an increase in subscription rates (the first increase for 10 years); Ordinary Membership will be £25 with a reduction to £22 for payment by standing order. Patrons will be asked for a minimum subscription of £40. Life Membership will increase to £450.

Electronic communications – any Member can take News electronically, you may find an electronic copy more convenient and it will save the Society postage! Please let the Secretary/Editor know if you would like an electronic copy.

The full minutes of the AGM are available from the Secretary.

New Members

We welcome the following new members that have joined the society during the past few months:

John Ockenden, Kington, Herefordshire

Peter Atkinson, Stansted, Essex

Christopher Bye, Leeds

Nigel Foster, London

Anthony Murphy, West Yorkshire

David Jennings, Lancaster

Samuel Willmer, Horsham

INDEX TO BRITISH MUSIC; Journal Vols. 21 - 30

Copies of the latest instalment of the Journal Index are now available on request to the Hon. Treasurer.

UK members please send a self-addressed A5 size envelope stamped at minimum rate. Indices (two) covering the previous editions are also available. If required in addition, UK members please stamp envelope at minimum of Large Letter rate.

Overseas members - US please send \$3 and add \$1 per additional index required (Cheques favour S C TROWELL). European and other members contact the Hon. Treasurer to consider means of payment.

MICHAEL HURD

The third and fourth recordings of music funded by the Michael Hurd Bequest have now appeared. Two chamber operas - The Widow of Ephesus and Mr.Owen's Great Endeavour performed by soloists and chorus with Orchestra Nova under George Vass (on Dutton CDLX 7269) and four instrumental pieces (coupled with works by Robin Milford and Richard Blackford) variously for recorder, piano and string quartet (on Metier msv28522).

A small stock of copies are available to the BMS and may be purchased by members at the special prices of £6 (Dutton) and £9 (Metier) each (postage included UK and Europe) £7 and £10 elsewhere. Cheques favour The British Music Society or US\$12 and US\$16-50 (favour S C

TROWELL) whilst stocks last.

A few copies of the two previous recordings are also still available. See NEWS 130 Page 425 and NEWS 129 Page 378 for details. Orders for all items to the Hon. Treasurer.

MEMBERS' DISCOUNT OFFERS

The offer to members on Dutton, Lyrita, Nimbus etc.CDs mentioned in NEWS 130 Page 422 is repeated with a

Closing Date of 15 October 2011

Errors & Omissions

The name of the author was inadvertently omitted from the published copy of the article *A Voyage of Discovery, Resurrecting Rootham and Parry* in the June 2012 issue of *BMS News*. We apologise to Alistair Jones for this oversight and are pleased to publish this belated attribution.

INTRODUCING THE COMMITTEE

Chairman – John Gibbons

John Gibbons is one of the leading conductors of British music. His recording of Arthur Benjamin's string concertos with the Royal Scottish National Orchestra will be released in October on the Dutton Epoch label. John is principal conductor of Worthing Symphony Orchestra, the professional orchestra of West Sussex, with whom he has presented many British works – including the world premiere of John McCabe's orchestration of Alwyn's Flute Concerto and Holbrooke's "The Birds of Rhiannon". WSO has appeared at the last two Malcolm Arnold Festivals and returns this October with Nicola Benedetti to perform Brahms Double Concerto and Malcolm's serene Ninth Symphony. John is also music director of Ealing Symphony Orchestra and in July they gave a triumphant Latvian premiere for Arnold's Fourth Symphony at the Cesis Festival. This year, in the orchestra's 90th season *Unfinished Business*, they will perform Arnold's Sixth Symphony, the John Ireland Piano Concerto, Elgar's Third Symphony and give the world premiere concert performance of Alwyn's Violin Concerto with Lorraine McAslan at St John's, Smith Square. John is a renowned choral conductor – he conducted Joubert, W.G. Whittaker and Vaughan Williams with the Milton Keynes Chorale in the 2000 BMS choral competition. In recent years, he has been Music Director of the St Albans Chamber Choir with whom he has performed George Lloyd's Requiem as well as choral works by Delius, Bax, Bliss, John Joubert and Richard Rodney Bennett.

Vice-Chairman – Raphael Terroni

Raphael is a founder member of the BMS and has served on the committee since the start. He has been Chairman twice, holding the office for six years on each occasion. Raphael's enthusiasm for British music began in his teens, initially with the music of Delius and Vaughan Williams – his father had studied composition with Robert Muller Hartmann, a German composer in exile fleeing from the Nazis and a good friend of RVW. He has had a busy performing and teaching career and played regularly at the Purcell Room and Wigmore Hall. He has also taken British music on tours abroad, notably to the Ukraine and Poland. Raphael's piano repertoire is very broad and aside from British music he made a special study of the music of Rachmaninov and Chopin.

Raphael was on the English Song Award committee for several years and during his time as Head of Piano at the London College of Music he encouraged students to explore British music and ran a very successful John Ireland Prize in association with the John Ireland Trust. Raphael's recording of Cyril Scott's third piano sonata was a gift to the Society and was the first issue for the BMS, on cassette. He has since followed this up with several other recordings on the BMS label. His recording of the piano music of Lennox Berkeley received a Critic's Choice from Gramophone magazine. His latest CD for the BMS was especially rewarding playing the strong music of Kenneth Leighton in a CD of the complete cello works with cellist Raphael Wallfisch.

Secretary – Pauline Gillard

Pauline is a solicitor, specialising in corporate law. She has experience of incorporating companies, provision of company secretarial services, including attendance at board meetings to advise and assist directors, also the formation of charities, amending and updating charity constitutions, liaison with Charity Commission. Pauline has been involved in voluntary work for a variety of organisations including the City of Bath Heraldic Society and the Bristol Anglo Italian Circle. Previously, she was secretary to the Parochial Church Council of St Mary Redcliffe Bristol for a number of years, a committee member of Fry's Almshouse (charity) and committee member of Redcliffe Community Forum. She has had a lifelong interest in music as an amateur having sung with a variety of amateur choirs/choral societies. Pauline currently sings with Clifton Cathedral choir (choral director John Gibbons).

Treasurer – Stephen Trowell

Stephen Trowell needs little introduction to all but the newest members but, for the sake of completeness in this introduction to the BMS Committee, his sterling service to the society over many years should not go un-mentioned. Stephen has performed the duties of Treasurer with impeccable competence, unrivalled patience and admirable fortitude for as long as I can remember. We welcome him back to the Committee for a further three years (at least!) and are extremely grateful to him for agreeing to continue managing the financial affairs of the society.

Editor (BMS News & British Music) – Ian Maxwell

Ian graduated with a B.Mus degree from Aberdeen University in 1979 but has loved British Music from an early age – inspired by listening to his mother singing and playing the songs of Finzi, Quilter, Warlock and Michael Head. While at Aberdeen, he was a founder-member of the splendidly-named Havergal Brian and British Music Society and served as its Recitals Co-ordinator for two years. Ian has been a Life Member of the BMS for nearly 20 years and takes over as Editor from this issue of *BMS News* and from the journal *British Music* volume 2012. He has also been a member of the Peter Warlock and Havergal Brian Societies. Ian is presently in the final stages of completing a Ph.D thesis on the music of Ernest John Moeran under the supervision of Professor Jeremy Dibble in the Music Department at the University of Durham.

Committee Member – Edward Clark

Edward Clark's career has moved from commerce to music over the past six years, building on relationships established over the past twenty or so years. His roles include composer management (David Matthews and Edward Gregson), festival production (The Padstow Festival, GB, the St Petersburg British Music Festivals in 2007 and 2009 and the Kuusamo Festival, Finland) and various CD projects acting in the A&R role. He is President of the UK Sibelius Society and Chairman of the Barnes Music Society, London.

Committee Member – Martin Cotton

Martin Cotton spent much of his working life as a producer for BBC Radio 3, both on staff and as a freelance, with five years as Chief Producer of the BBC Symphony Orchestra, which coincided with the arrival of Andrew Davis as Chief Conductor, and the launch of *The British Line* series of recordings for Warner Classics. Later he produced recordings in Douglas Bostock's *British Symphonic Collection*. He was on the committee of the SPNM for many years, but has an interest in British music which extends backwards into the nineteenth century.

Committee Member – Rodney Foord

Rodney's wide-ranging interest in music began at the age of 12 when its importance as a profound communicator of the human condition was first revealed to him in a recording at school of Schubert's unfinished symphony. Since then, although he developed modest skills in keyboard playing – largely for home consumption, he has enjoyed singing publicly with various choral groups. For a time, he was involved in the administration of a local symphony orchestra in Kent. However, his main interest has been in the history of music and in acquiring a very large collection of recordings. A specific love of music from these shores developed in the 1980's when he began to attend regularly every year the Three Choirs Festival and joined various composer groups like the Elgar Society and Finzi Friends along with BMS. British music now makes up about half of Rodney's burgeoning collection of recordings littering the house and his fascination in the depth and breadth and variety of our home grown music seems to intensify with the passage of time. Like so many he deplores the lack of opportunity to hear British compositions played in the concert hall and this along with the need to preserve our musical heritage for future generations to enjoy is why Rodney has joined the BMS committee.