

NEWS 134 July 2012

## THE BRITISH MUSIC SOCIETY

## "...promoting and preserving British Music"

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Deadline for BMS News 135 (October 2012) – Saturday 1 September 2012

# PATRIC STANDFORD FIRST SYMPHONY (The Seasons) CELLO CONCERTO PRELUDE TO A FANTASY RAPHAEL WALLFISCH, CELLO ROYAL SCOTTISH NATIONAL ORCHESTRA DAVID LLOYD-JONES, CONDUCTOR

#### NEW BMS CD RELEASE – **BMS441CD ORCHESTRAL MUSIC OF PATRIC STANDFORD**

Raphael Wallfisch, cello

Royal Scottish National Orchestra conductor: David Lloyd-Jones The British Music Society is proud to announce its latest CD release: world-première recordings of three major orchestral works by English composer Patric Standford, who celebrated his seventieth birthday in 2009. The programme includes:

#### First Symphony (*The Seasons – An English Year*) Cello Concerto & Prelude to a Fantasy (*The Naiades*)

The Royal Scottish National Orchestra is conducted by David Lloyd-Jones. The First Symphony, completed in 1972, grew out of a piece for strings conceived as a memorial to Sir John Barbirolli, and is dedicated to the composer's wife. Raphael Wallfisch is soloist in the Cello Concerto, which is dedicated to him and of which he gave the first broadcast performance in 1979. The concerto was written in homage to Brahms, and is built around the fifth movement of his German Requiem. The Prelude to a Fantasy was originally a movement of Standford's Second Symphony, completed in 1980. A 16-page booklet, which includes A Personal Note written by the composer, accompanies the disc.

Priced at £12.99 including postage, the disc may be purchased direct from BMS Treasurer Stephen Trowell: Email: <a href="mailto:sct.bms1943@eldy.org">sct.bms1943@eldy.org</a> / Phone: 01708-224795.

It may also be obtained in record stores internationally via our distributor Wyastone Estate Ltd, or by visiting the Society's website: www.britishmusicsociety.co.uk

#### Chairman's Message

It is with great sadness that I start my Message with news of the passing of founder BMS member and former chairman Stan Meares. The news, whilst not unexpected, still came as a shock to us all with Stan continuing to work on British music promotion during 2012. I first met Stan during the BMS Piano Competition and then later at the BMS Choral Competition. His energy and enthusiasm impressed me greatly and it is clear that his contribution to the Society cannot be underestimated.

British music has been prominent at many of the celebrations for the Queen's Diamond Jubilee and it is to be hoped that some of audience who enjoyed the coronation works of Parry, Walton and Elgar - to name but a few - will be encouraged to explore the fine music by less well-known British composers. I was able to introduce a packed Worthing audience to rare Anthony Collins and it was great to be able to hear their enthusiastic reaction! Tracking down the parts of Festival Royal Overture proved to be more difficult than I imagined and the Executive committee are increasingly concerned about the dangers of losing orchestral sets in an era of digitalization. Please let us know of your experiences in this area.

A comprehensive campaign to save the music collection at Wakefield library - a key resource for choral societies in particular, seems to have ensured the safety of this valuable stock - for the moment but the we have to be vigilant in a world where the value of our classical music resources is under constant threat from indifference and ignorance.

John Gibbons - Chairman

#### \*\*\*\* REMINDER \*\*\*\*

British Music Society 34th Annual General Meeting 11.45am, Saturday 23 June 2012 St John's, Smith Square, London, SW1P 3HA Timetable:

11.45am AGM

12.45pm Villiers String Quartet recital – free to all attending

Robert Still: String Quartet
Alan Bush: Dialectic (1929)
Frank Bridge: Cherry Ripe

2.30pm Ealing Symphony Orchestra – Rehearsal for the world

premiere of Alwyn's Violin Concerto with Lorraine McAslan and John Gibbons – members may attend

this part of the rehearsal.

7.30pm Concert with Ealing Symphony Orchestra

conducted by John Gibbons, with Lorraine McAslan

Glinka:Overture 'Ruslan & Ludmilla' Alwyn: Violin Concerto (World Premiere) Shostakovich: Symphony No. 5

St John's Box Office 0207-222-1061

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#### Editorial

This issue of BMS News completes my first year as Editor of the publication and I look back with some sense of satisfaction at the number and quality of item submissions that I have had the pleasure of reading and formatting for this and the previous three editions. My request in the April Editorial for more Feature Articles has been responded to quite splendidly and this issue has no fewer than six of these. Philip Scowcroft has provided a fascinating glimpse of the composer Robert Chignell, who spent many years as a staff composer at the BBC and was a pioneer in the field of music for radio drama. Peter Fender gives an interesting account of his researches in preparation for conducting George Lloyd's sixth symphony in London later this year. Keith Davies Jones provides a short tribute to the Welsh composer Daniel Jones, the centenary of whose birth occurs this year. Alistair Jones talks about his preparation of the chorus for a performance on Cyril Rootham's For the Fallen and Philip Scowcroft and John Talbot have provided a short feature on the life and works of Henry Gibson. Finally, Judith Bailey describes the activities of the Cornwall Chamber Orchestra. The issue also features (with the composer's kind permission) a short choral work by Brian Blyth Daubney in celebration of the Diamond Jubilee of Her Majesty, Queen Elizabeth the Second.

However, despite these contributions, *News* is a bit thinner this time - so please keep them coming.

Although the job of editing BMS News has been, in the main, an enjoyable and satisfying task, there has been (and continues to be) one area in which it seems that it is impossible to get it right - and that is: to what extent does the British Music Society support and promote the music of living British composers, especially those that are members of the BMS? The obvious point is that if some composers are supported, why not all? The BMS was established to promote the music of British, Irish and Empire and Commonwealth composers, active between about 1825 and 1950, that do not have their own dedicated society. However, this has never been exclusive and the society has been pleased to have a distinguished British composer as its President and a number of others that have graciously accepted invitations to be Vice-Presidents. Moreover, the membership of the BMS includes many composers and all of these might justifiably claim the support of their society.

After extensive deliberation, the committee has decided that living composers will not feature in the publications BMS News and British Music with four exceptions. These are the cases a) where living composers have been invited to become Vice-Presidents of the BMS; b) composers who are BMS members; c) living composers who are actively promoting the music of BMS core interest composers; d) news of concerts and recordings that feature the music both of living composers AND core interest composers. A section of the newsletter entitled Composing Member News will be introduced in the next issue and any composing member is invited to submit (short) items about forthcoming concerts, recordings or broadcasts that feature their music. Brief reviews will also be accepted for inclusion.

Ian Maxwell - Editor

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## The British Music Society

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#### 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 2010 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 2010 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.

#### **Feature Articles**

#### Robert Chignell, OBE 1882-1939

The name Robert Chignell is little remembered but his work as conductor and composer whilst at the BBC between 1925 and 1939 is worth recalling. Born in Romsey, Hampshire in 1882, he won a scholarship to the Royal College of Music, where he studied primarily as a baritone singer. He first came to notice, again as a singer, in Sir Thomas Beecham's opera season at Covent Garden in 1910. He served in the Great War in the Western Front, where he was wounded and gassed. Subsequently, he served for four years with the British Army of Occupation in Cologne, where he became involved with music-making in the British post-war community. Back in England after this service, he joined the BBC and spent the last fourteen years of his life composing, arranging and often conducting music for sundry radio features.

His catalogue of compositions, written for or at least taken up by the BBC, is remarkably varied and of considerable interest, not least in their orchestration. Four of these compositions were, loosely speaking, musicals:

- *To Let*, a play by Chignell and L. du Garde Peach, which employed and orchestra of double woodwind, two horns, two trumpets, three trombones, strings, harp or piano, timpani and a percussion section including a xylophone and, possibly uniquely "chains"
- Cracked Chimes, a revue (1928)
- *The Song of Songs* a masque for mezzo-soprano, tenor, narrator and an orchestra lacking trombones but with a soprano saxophone
- Robin Hood (1938), book by D.F. Aitken, laid out for baritone plus chorus and a small orchestra, comprising one each of flute, oboe, bassoon, French horn and trumpet with timpani and strings and a percussion section – including xylophone, woodblocks and Jew's harp

Also "musical" was his own work for the feature *Drury Lane: A Celebration* and a selection of *Victorian Ballads* (I do not know which tunes were favoured) for male voice chorus and orchestra.

Plays for which Chignell composed incidental music were a diverse lot:

- *Mr Deeds Goes to Town* for which he wrote and all wind and brass score, comprising bassoon, contra-bassoon, two French horns, two cornets, three trombones, euphonium and percussion, which must afforded some unusual sounds
- The Purple Pileus
- The Triumph of Youth
- John Masefield's *Pompey the Great*, in which the orchestra of four flutes, four horns, two trumpets, lute or harp and a percussion section including bells and gong, which may have been an attempt to suggest the likely musical sounds of ancient Rome
- The Men Who Worked Miracles (1934)
- Montezuma (1928)
- *Herod* by Stephen Phillips (1929), featuring a large ensemble for a theatre production of three flutes, one doubling piccolo, oboe and cor anglais, two clarinets, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, strings, celeste, harp and wordless chorus
- Dr Faustus

and no fewer than four of Shakespeare's plays:

- *Coriolanus* whose substantial band included an E-flat saxophone and four each of horns and trumpets
- Julius Caesar

- Henry V
- Troilus and Cressida

Chignell's experience as a composer at the BBC was mostly in stage works and the then very new medium of radio drama. One of his last essays in the field was for Dorothy L Sayers' Nativity Play *He That Should Come* (Christmas 1938). Sayers, a knowledgeable musician herself, had definite ideas on what she wanted in the way of incidental music, as can be seen from a letter she wrote to Val Gielgud¹ on 26 October 1938:

"... a certain amount of music will need to be composed (1) Melchior's Song "High Upon the Holy Time, this should be written in ballad style (2) Song of the Legionnaires, this is a marching song with one of those refrains "Bread and cheese" which go on and on in march time "till ready" (3) Greek Gentleman's Song, Golden Apollo, this should be in the manner of an Elizabethan madrigal (4) Jewish Gentleman's Song "Golden Apollo", this is one of those cumulative songs in the folk-song manner after the fashion of "The Tree in the Wood", in which two lines are added in every verse (5) Angels' Chorus, "Glory to God", anything you like (6) "Our Lady's Carol" presents no difficulties, being a plain carol melody..."<sup>2</sup>

Chignell appears to have taken all, or at least most, of these suggestions on board<sup>3</sup>. *He That Should Come* does not figure in the BBC Catalogue of orchestral music which has been an important source for much of this paper but the writer has heard some of the music in a private recording<sup>4</sup>. Sayers could well have regretted that Chignell was dead by the time she came to have her play cycle *The Man Born to be King*, a longer and much more ambitious undertaking, broadcast two to three years later, as she cared little for the admittedly small amount of music Benjamin Britten composed for one or two of those plays.

Of course, Chignell's compositions were not only for the theatre, even the "airwaves" theatre. The BBC Catalogue includes his orchestral arrangements for a wide variety of folk-songs from many countries, which were doubtless broadcast on various occasions. He also set a number of original solo songs among them *An Old Warrior*, *Phyllis with the Charming Eyes, Tornado Dance, The Girls of C.I.V.* and *Aucussin and Nicolette*. He orchestrated the accompaniments of at least the last three of these titles:

- Aucussin for a full orchestra of double woodwind (including piccolo and contrabassoon), four horns, two trumpets, three trombones, bass tuba, timpani, percussion, harp and strings
- *Three Fanfares* for orchestral brass and percussion were no doubt used by producers when required for a radio drama or other feature

He arranged a regimental march for the Inns of Court Officer Training Corps, based on the traditional tune *Nancy Dawson* (for flute, piccolo, oboe, clarinet, bassoon, cornet, two trombones, percussion and strings). One of his longest works was the cantata *The Jackdaw of Rheims* (1927) for bass soloist, chorus and orchestra, timed at 25 minutes. One of his earliest publications was also choral – an arrangement of the Devon sea "chanty" *In Cawsand* (1923) for accompanied SATB voices.

Chignell died relatively young, aged 56, in 1939, possibly as a result of his being gassed during his war service. His work list includes no symphony, no concerto and no major sonata or chamber work and relatively few of the pieces he did write achieved publication. However, his contribution to the music of the developing BBC is, I believe, not negligible. I have been unable, so far, to find out exactly why his OBE was conferred. Such of his music as I have heard suggests a gift for

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<sup>&</sup>lt;sup>1</sup> 1900-1981, producer, especially of radio drama and brother of Sir John Gielgud

<sup>&</sup>lt;sup>2</sup> Barbara Reynolds (Ed) The Letters of Dorothy L. Sayers, Vol. Two (1937-1943) (Dorothy L. Sayers Society 1997) p91

<sup>&</sup>lt;sup>3</sup> Benjamin Britten took much less notice of her wishes for *The Man Born to be King*, later

<sup>&</sup>lt;sup>4</sup> At the Dorothy L. Sayers Society's 32nd Annual English Convention, in August 2007 at Girton College, Cambridge, as illustration for a talk *Music in the Dramatic Works of Dorothy L. Sayers* by Andrew Dean and published in the *Proceedings of the Convention* (Dorothy L. Sayers Society, 2008) pp23-34, especially pp27-28

pleasing, basically diatonic melody, influenced perhaps by the English Pastoral idiom, so popular in the inter-war years. We may also deduce considerable ability for interesting and apposite orchestration.

#### © Philip L. Scowcroft, October 2011

**Editor's Note:** Further research, subsequent to the writing of Mr Scowcroft's excellent article, has uncovered the existence of a single-movement violin concerto *Romance for Violin and Orchestra*, an orchestral tone-poem *Romeo and Juliet* and a piano quintet. These works confirm that Robert Chignell did venture into broader canvas instrumental writing and it would be interesting if any BMS member has more information about any of them.

#### George Lloyd - Symphony No.6

Last year I had the immense privilege of conducting the English première of George Lloyd's very fine cello concerto. In May this year I will conduct Lloyd's sixth symphony - the first performance of one of his symphonies in London for something like 20 years. Next year I plan to perform one of his longer symphonies (possibly the fourth or fifth) and I'm working on a longer term project to resurrect his opera *John Socman*. I wrote about the cello concerto previously in *BMS News* and would now like to share with you some thoughts on the Symphony No. 6.

Last September I spent three wonderful days in the Cumbrian rain – well not literally in the rain but inside William Lloyd's farmhouse. George's nephew William owns all of George's scores and many other items belonging to his uncle and has housed them in a beautiful library which forms a part of his farmhouse. I was given free access to all the materials and a complete set of CDs of George's music. Whilst the rain hammered down I blew off the dust, listened to CDs, played on George's piano and violin and looked at scores of a number of unperformed works. I even had a moment to write a Lloyd-inspired theme for an overture I was working on at the time! I was able to see the scores which George himself conducted from, many of which contained the composer's hand-written notes. On departure, William presented me with one of Lloyd's batons – I shall use it to conduct the sixth symphony in May.

The more I get to know Lloyd's music, the more I find it extraordinary that it is so rarely performed. I suspect I may soon have conducted more Lloyd than any other living conductor. That is quite bizarre. My purpose here, however, is not to lament this situation but rather to give some insights into the wonderfully tuneful, terse, and tremendously enjoyable sixth symphony.

Before going any further, I recommend that you listen to the piece. It is available on CD for around £12, coupled with the tenth symphony and the *John Socman* overture. I don't think it is available as a download. Whilst chatting with some musicians in an amateur orchestra recently, I was surprised to find that one of them knew Lloyd's sixth symphony. Then I remembered that Classic FM have aired the slow movement a good number of times and it has become the most broadcast of all Lloyd's works. It is not hard to see why. That movement is deliciously simple, interweaving two singing melodies and displaying that wonderful skill so prevalent in Mozart and Schubert of combining a beautiful melody with melancholic depth. But before talking any more about the music itself, let's look at the historical origin of the sixth symphony. For this I am particularly indebted to William Lloyd, who has supplied me with his own programme notes on the piece.

George Lloyd completed his sixth symphony in 1956. His fourth and fifth symphonies (composed respectively in 1946 and 1948) had been completed in Switzerland whilst his wife nursed him back to health from the shellshock he suffered in the Second World War. Both symphonies are large scale works. The fourth is an emotive and haunting piece with Lloyd struggling to come to terms with the torpedoing of his ship, HMS Trinidad, on an Arctic convoy in 1942. The fifth shows a brighter tone as he started to emerge from the shadows. On returning to this country he was commissioned to write an opera for the Festival of Britain in 1951 along with Britten and Vaughan Williams. The resulting opera *John Socman* was plagued with problems.

After hearing a shambolic performance, Lloyd vowed that he would never set foot in an opera house again – a resolution he was to keep for over 20 years.

By 1956, Lloyd established a market garden in Dorset, growing carnations which he sent off to Covent Garden market every day. His diary notes that it was hard physical work and that the only way he had the time and energy to compose was to rise at 5.30am and put in a couple of hours at his scores before starting work on the business.

These factors certainly contributed to his explicit desire to write something concise, bright and lively, with a minimum of development. There is an interesting note in the file for the first performance on 12 October 1980 with the BBC Philharmonic under Ted Downes. The text is crossed out and heavily revised, but Lloyd kept the original:

"It is 25 years since I wrote this symphony, and this is the first performance. I tried once or twice to have No 6 played in the late 1950s, but I was told it was a worthless work because it had no contemporary significance. At that time 'significance' meant swimming along with the tide, and no one seemed to understand that it was just as legitimate for a composer to react against the current trends as to go with them, or even that a composer can write what they like, which is what I did with this symphony. Perhaps I was naïve to think that I could try and forget the horrors of this world by escaping into the simplicity and happiness of a private fairyland."

Here we are face-to-face with two contrasting but complimentary sides to Lloyd's composition. In the fourth symphony he was very much confronting the 'horrors of this world' but in the sixth, ten years later, he takes delight in writing happy and carefree music.

After its 1980 première, the sixth symphony was played at the Proms in 1981, a last minute addition to the programme by Edward Downes after a commissioned composer failed to deliver a score on time. Lloyd used to point out the irony that his first and only Promenade concert happened by accident! As far as I can ascertain, it has subsequently been played by the Plymouth Symphony Orchestra in 1983, the Slaithwaite Philharmonic early in the 1980s, the BBC Philharmonic in 1988 (just before they recorded it on CD), and the Susquehanna Symphony Orchestra, Maryland, USA, in 1996. Waterloo in 2012 may well be the sixth ever performance.

What of the music itself? Words can't really do music justice, so I again urge you to listen to the symphony. Despite the lightness of the piece (in contrast with the preceding two symphonies) it is still scored for an orchestra with triple winds. The use of the various sections of the orchestra is, however, quite different – Lloyd employs considerable restraint and circumspection in an almost Rayelian manner.

The symphony begins with bright and upbeat unison staccato chords. They are slightly syncopated, giving an extra little bit of jauntiness. The violins then launch into a laid back and slight cheeky tune. The general mood is of elfin lightness, of scampering through the woods playing games, and this is aided by the fact that there are over 3 minutes of music at the one fast tempo. The sun is out and hardly a cloud crosses the sky. In a model moment of restraint the movement ends softly, perfectly foreshadowing the following movement.

You may feel you have already heard the haunting F minor melody that opens the second movement. I'm not suggesting by this that you will have heard it on Classic FM, although this is entirely possible, but rather that it is one of those inevitable and satisfying tunes which the listener feels they must have heard before. It is beautifully proportioned, like a simple English folk song, combining nostalgia and nobility. The cor anglais plaintively sings a second melody, and then plunges into the only truly dark moments of the symphony over painful low-lying wind chords with stopped horns. Continuous upward triplets in the woodwinds propel the movement towards its conclusion, where the cor anglais resolves its earlier angst, yet ends on a yearning upwards appoggiatura which the harp is left to resolve. A marvellous movement of just 65 bars length.

In the final movement we return to another version of the games being played in the first movement. There is a sense of the fun of the fair, and although there are moments when you wonder if there are clouds approaching, the fun and games are never far away. Notable are the swirling and lightning fast demands on the flute section. The piece accelerates to a joyful and powerful close.

It is worth quoting Paul Conway, from his survey of Lloyd's 12 symphonies on MusicWeb International (<a href="http://www.musicweb-international.com/lloyd/index.htm">http://www.musicweb-international.com/lloyd/index.htm</a>), where he says:

"George Lloyd's Sixth Symphony is a model of formal perfection and emotional restraint ... by any standards a fine symphonic achievement ... [the 2<sup>nd</sup> movement] is the perfect introduction to George Lloyd's individual sound-world, encapsulating its rare brand of resilience without acrimony and a courageous message of hope for all who listen with open ears."

As a postscript I would like to put on record that the performance of Lloyd's sixth symphony this May (as with the cello concerto last year) has been made possible by a donation by a private individual who knew George Lloyd. What a fantastic thing to do. Should you be interested in contributing towards a revival of Lloyd's opera *John Socman* in 2014 - an expensive venture - I would love to hear from you!

peterfender@hotmail.com

© Peter Fender, April 2012

#### Composers of Wales: Daniel Jones 1912 - 1993

Daniel Jenkyn Jones was born on December 7th. 1912, at Pembroke Dock, and grew up in Swansea, where he was a boyhood friend of Dylan Thomas. He appears twice in Thomas's writing: in the short story *The Fight (Portrait of the Artist as a Young Dog)* we read of their first meeting and how 'Dan played the piano - "my twentieth sonata" he said, "this one is Homage to Beethoven" – and at half past nine I had to go home'. In the radio play *Return Journey* (1945) the Passer By narrates......"how Dan Jones was going to compose the most prodigious symphony".

Daniel Jones's mature compositional output includes two piano sonatas, two sonatas for 'cello, and one each for three kettledrums and four trombones. Of symphonies, he was indeed a prodigious composer; between 1945 and 1985 he wrote twelve numbered symphonies and in 1992 an un-numbered thirteenth symphony *in memoriam John Fussell*, Director of the Swansea Festival and a close friend.

After leaving Swansea Grammar School, he studied English Literature at Swansea University, writing his Master's thesis on the Elizabethan lyricists and then proceeded to the Royal Academy of Music in London. In 1935 he won the Academy's Mendelssohn Scholarship, which allowed him to study in several European countries and develop his skills as a linguist. During WW2 he worked in Military Intelligence at Bletchley Park, specialising in the decoding of Chinese. After the War, he moved with his second wife, Irene, whom he met at Bletchley, into a large house situated on a cliff-top on the Gower and there for the rest of his life, he composed by day. In the evenings he was a convivial companion at his local pub, the Newton Arms.

In 1950, his status as a composer was brought into wider prominence when he was awarded the Royal Philharmonic Prize for his symphonic *Prologue*. On the death of his friend Dylan Thomas in 1953, Daniel Jones became his literary executor. He edited several collections of Thomas's work and published a personal memoir of the poet in 1977. In 1954, he wrote the music for the first radio production of *Under Milk Wood* from which *Polly Garter's Song* is probably his best-known work. For this score, he was awarded the Italia Prize. In that same year, he completed his fourth symphony – its overall elegiac quality being a reflection of its dedication "In Memory of Dylan Thomas".

Symphonies were composed in the 19th century by John Roberts (Pencerdd Gwynedd), John Thomas (Pencerdd Gwalia) and by Joseph Parry; and earlier in the 20th century by Cyril Jenkins,

but these weren't played during the composers' lifetimes. Grace Williams completed her first symphony in 1943 but subsequently destroyed most of it. The first symphony by a Welsh composer to see the light of day was by Daniel Jones. His first symphony was premiered at the Swansea Festival in 1949, with the composer conducting the London Philharmonic Orchestra.

During the 1970's, symphonies numbers 4, 6, 7, 8 and 9 were recorded with the support of the Welsh Arts Council and remain available on remastered Lyrita CD's (SRCD 326 & 329). In writing about his music, the composer emphasised its technical aspects, in particular his systematised use of 'complex metres'; in the sixth symphony of 1964 they are used throughout three of its four movements. The most complex is the *Capriccioso* section of the third movement, in which the pattern 6/4 + 5/4 + 3/4 + 2/4 is maintained throughout. In fact, this symphony probably contains some of Jones's most eloquent and powerful music. Metrical complexity was a feature also of his earlier *Kettledrum Sonata* (1947), which displays considerable ingenuity in its writing for unaccompanied drums.

His first opera *The Knife*, for which he wrote his own libretto, was produced at Sadlers' Wells in 1962. It is set in the American south and deals with issues of sexual jealousy and racial hatred, providing at that time a much-needed leading role for a black singer. A further opera, *Orestes*, followed in 1967.

Daniel Jones's work also includes an oratorio *St Peter*, a cantata *The Country Beyond the Stars* (after Henry Vaughan), concertos for violin, 'cello and oboe, and eight string quartets. The University of Wales awarded him doctorates in music and literature and in 1968 he was appointed OBE. On 23 April 23 1993 he died at his desk, looking out over Swansea Bay, having just finished writing the draft score of his last string quartet.

© Keith Davies Jones, April 2012

#### **Rootham Triumphans**

Members may remember a year ago I wrote in the Newsletter about the problems I encountered when attempting to resurrect two ling forgotten choral works by British composers: For the Fallen by Cambridge don and composer, Cyril Rootham and L'Allegro ed Il Pensieroso by Sir Hubert Parry. I can now report to the Society that both projects have reached successful conclusions.

Rootham's For the Fallen was performed last November in West London by The Chiswick Choir and Orchestra under the direction of the present writer. Finzi's Eclogue for Piano and Strings opened the programme, with Cordelia Williams as the fine and sensitive pianist. This was followed by the Rootham and Brahms's Ein Deutsches Requiem. The success of For the Fallen was overwhelming and received prolonged applause from the large audience. The composer's grandson, Dan Rootham, joined the choir for the rehearsals and performance and two of Binyon's great-grand-daughters were in the audience. They were greatly moved by the composer's treatment of the poem and confessed only to know Elgar's Spirit of England version.

My personal privileged involvement was to prepare the chorus over the previous weeks for this important event. Having got to know the score well prior to the commencement of rehearsals, I was surprised at the problems Rootham's music posed for choral singers. What seemed on paper to be straightforward turned out to be less so in practice. The well written lines demanded a good legato tone and a real security in a constant flow of four-part counterpoint. Arthur Bliss remarked that Rootham as a teacher was a master of orchestration. This is certainly the case with *For the Fallen*. He uses a large orchestra with discretion, reserving the full forces for the climaxes – in particular the closing pages which are truly wonderful. The style of the music is supremely melodic – true fine choral tunes that flow one after the other as a sensitive setting of Binyon's text. Once mastered, it is a work that a choir cannot fail to enjoy and I recommend it to all choral directors who also have a good orchestra to hand.

In reporting the success of the resurrection of Rootham's short masterpiece, I have to mention, with sincere thanks, the contributions of two colleagues. First, Mrs Kathleen McKee, Deputy Librarian at St. John's College, Cambridge who set in motion the whole process from approaching the College Council to producing digital copies of the full score and complete set of orchestral material and second, Richard Barnes of Cathedral Music who produced new choral scores and turned digital copies into performing material for the orchestra. With the permission of Daniel Rootham, *For the Fallen* is now back in print and all performing material can be purchased from Cathedral Music. (www.cathedral-music.co.uk).

Concerning Sir Hubert Parry's *L'Allegro*, this too has a successful conclusion. A new Full Score is finished together with Editorial Report. Full performing material will also, within this year, be available from Cathedral Music. The first performance of the new edition will be given by The Chiswick Choir and Orchestra on 1 December this year at St. Michael and All Angels, London W4. The programme will contain *I was glad, Jerusalem* (to be performed in Parry's orchestration and according to his own instructions), *The Chivalry of the Sea* and finally *L'Allegro*. I would like here to record my thanks to Dr. Peter Horton, Deputy Librarian at the Royal College of Music and the Hon. Laura Ponsonby, Parry's great-grand-daughter, both for their provision of source material and for their friendly and enthusiastic encouragement in bringing back to life one of Parry's finest choral works. Full details of the concert on 1 December will be available on the choir's website in due course. (www.chiswickchoir.org.uk)

© Alistair Jones, April 2012

#### Henry Gibson (1882-1054)

#### An Almost-Forgotten Musical All-Rounder

Henry Gibson was born in London in 1882 and died there on 2 July 1954. He was educated at the Guildhall School of Music and the Royal College of Music, and his teachers included Robert Orlando Morgan, Sir Charles Stanford and Sir Walter Parratt. Thereafter he was Music Master at Francis Holland School and, between 1905 and 1915, Organist and Choirmaster at Holy Innocents Church, Hammersmith. He served in the First World War (1915-1918), and subsequently seems to have become particularly involved in music for the theatre: he was sometime Musical Director in various London theatres and was also associated with the Beecham Opera Company and the British National Company as Vocal Coach and Principal Violin.

Gibson was Music Secretary to Sir Thomas Beecham between 1927 and 1932. He was coarranger with Beecham of music by Handel for the production of *A Woman's Privilege*, a ballet in three scenes performed at the Savoy Theatre during the Camargo Society's Second Season (First Production, 1931-1932) on 29 and 30 November 1931. (The ballet was choreographed by Trudl Dubsky and conducted by Beecham. The programme also featured the premiere of Frederick Ashton's *A Day in a Southern Port*, a production as ballet of Constant Lambert's *Rio Grande*, conducted by the composer with Angus Morrison at the piano.)

Gibson's compositions, which do not seem to have been unduly prolific, ranged quite widely. He composed at least one musical theatre piece or operetta, *Sir Roger de Coverley* (c.1932)<sup>5</sup>, two songs from which, with words by Ernest Legh - *Sweet Mistress Prue* and *Carefree* - were recorded by Maggie Teyte with orchestral accompaniment in November 1932 for Decca<sup>6</sup>. For orchestra he wrote a *Neil Gow* overture, an arrangement of the Scottish traditional tune *Reel o' Tulloch*, and a Japanese Suite *Kakemonos* (scored for single woodwind with extra clarinet, pairs of horns, trumpets and trombones, with percussion, harp and strings) whose three movements were

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<sup>&</sup>lt;sup>5</sup> Neither this work nor Gibson himself finds mention in Kurt Ganzl's standard two volume work *The British Musical Theatre* (Macmillan, 1986), and no other trace of a possible production of Sir Roger de Coverley has yet been found.

<sup>&</sup>lt;sup>6</sup> The two songs were originally issued together on a Decca 10-inch 78rpm disc (Catalogue No. M430). *Sweet Mistress Prue* was reissued on LP in 1964 (Decca LXT6126); and both items were reissued on CD in 2001 (Decca 467 916-2).

entitled *The Bells of Spring, Autumn Wind* and *In the Tea House. Kakemonos* appears to have existed also as a song cycle<sup>7</sup> and there was another song cycle, Songs of the Desert.

Gibson is listed in Who's Who in Music 1949-50, where his special studies are listed as composing, conducting and vocal tuition<sup>8</sup>.

© Philip Scowcroft and John Talbot, April 2012

#### **Cornwall Chamber Orchestra**

This is a group which is centred in Penzance, giving four concerts a year in local churches, each for a particular charity. We receive no funding, and those of us who have had professional musical training give our services free. Each of the churches chooses, with us, its own charity, and we take a small proportion of the takings to cover our music hiring and buying costs.

Cornwall Chamber Orchestra was founded between thirty and forty years ago by Joyce Preston who died in May 2011 at the age of 82. Joyce was a professional violinist and teacher from Yorkshire, who was trained at the Royal Academy of Music and who made her home in Cornwall in 1976, teaching for the Cornwall Music Service, as well as privately. She played regularly, leading the long-established Penzance Orchestral Society for many years and, as an accomplished pianist, accompanying her pupils. In memory of Joyce, my own *Deo Gratias* for strings was performed in Penzance in February 2012.

The founding of the CCO was chiefly to explore earlier repertoire not normally included in symphonic programmes. In recent years it has been challenging and interesting to plan programmes which can incorporate some later works as well, many of these by British composers. Since becoming their conductor in 2002, several works from the twentieth and twenty-first centuries have been included and I have enjoyed seeing what is available for our smaller forces, which include a small but flexible wind section with strings. In 2005 we performed Alan Rawsthorne's Divertimento, and the following year William Lewarne Harris's Rescorla Variations. Bill Harris is a Cornish composer and was moved to compose this piece following the death of a Cornish local hero in the 9/11 tragedy. Four years later, Frank Bayford of Modus Music kindly sent us his most effective "An Essex Prelude" which was a very evocative work, well received by our audiences.

Our season runs through the winter months, so we play the same programme in four different places, with occasional changes of work within. During the 2010/11 season, we included Paul Carr's A Very English Music, a highly attractive work for string orchestra, and Adrian Self's moving tribute to his late father, entitled In Memoriam. This item featured some sensitive writing for the wind section. For 2011/12, we have been able to buy parts for Richard Arnell's Sonata for Chamber Orchestra, Op.18 to go with a score of the work which I bought many years ago and which I discovered amongst Joyce's music, being one I had lent her some while ago! It is an interesting piece with just the right orchestration for us; a well-constructed score, skilfully and colourfully orchestrated. Richard Arnell died in 2009 after a long and distinguished career that included the composition of six symphonies and the scores for more than a dozen films. We have also found one of the cello concertos by the eighteenth-century English composer John Garth, which we shall be performing in our forthcoming concerts. We also enjoy "gems" from Elgar and Delius as well as George Butterworth. I love to see the work of other such composers, so if any society member has an interesting score, please contact me by telephone on 01736-756616.

© Judith Bailey ARAM, B.Mus (Lond), GRSM, LRAM, ARCM

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<sup>&</sup>lt;sup>7</sup> Autumn Wind is listed separately as a song in the BBC Song Catalogue

<sup>&</sup>lt;sup>8</sup> It is not clear whether he is to be identified with Harry Gibson, composer of the violin solo Cornish Legend - though he was himself a violinist

## Diamonds for Elizabeth II





© Brian Blyth Daubney, 2012

## **Composer News**

#### Elis Pehkonen MUSICAL FIREWORKS ON A SUMMER EVENING

#### A Concert to Celebrate Elis Pehkonen's 70th Birthday

Saturday, 14 July 2012 at 6 pm in Aldeburgh Parish Church. Tickets from Aldeburgh Music Box Office (after 1 May) 01728 687110 <a href="mailto:boxoffice@aldeburgh.co.uk">boxoffice@aldeburgh.co.uk</a>

in aid of Marie Curie Cancer Care

Handel Royal Fireworks Music

Peter Hope Geordie Tunes

Bach/Gounod Sheep may safely graze

Saint-Saens The Swan

Gordon Crosse Sonatina for Violin & Piano

(World Premiere)

Christopher Wright Pastorale

Jane Wells Occasional Dancing Elis Pehkonen Fireworks Music

Alleluia

Travel Sonata for Violin & Piano

The Inward Eye

Purcell Two Songs and Chaconne
Arr. Elis Pehkonen Medieval Songs and Dances
Lesley-Jane Rogers (sop) John Turner & Liz Page
(recorders) Danielle Perrett (harp) Fenella Humphries
(violin) Helen Read (piano) David Wright (harpsichord)
Jeremy Hughes (cello) and Diggory Seacome (timpani & percussion)

Elis Pehkonen has an excellent new comprehensive website giving details of many recent recordings on CD and other information - <a href="http://elispehkonen.com">http://elispehkonen.com</a>

#### **Arthur Butterworth**

The editor would like to apologise to Arthur Butterworth for an inadvertent cut-and-paste error in the Contents section of *BMS News 133*, which gave the impression the he was the subject of an obituary! Arthur has since assured me that he is still very much in *this* world and is working assiduously and enthusiastically on his latest compositions.

#### Societies News

# Sir Arthur Sullivan Society The Beauty Stone – Recording Project

Martin Yates writes:

This is an exciting time for the lovers of English romantic opera with such works as Macfarren's *Robin Hood*, Balfe's *Maid of Artois* and *Falstaff*, and Wallace's *Maritana* and *Lurline* now available to hear and study.

Building on the amazing success of the *Ivanhoe* recording, which received the honour of a Grammy

nomination, the Sir Arthur Sullivan Society with Chandos, are recording Sullivan's least known opera *The* Beauty Stone. This opera was produced in 1898 two years after the final break with Gilbert, and encouraged no doubt by the success of both Ivanhoe and The Yeomen of the Guard, The Beauty Stone was a deliberate attempt to create an opera midway in style between the romantic flights of Ivanhoe and the familiar humour of the Gilbert series. The Libretto is the work of two men. Joseph Comyns Carr created the lyrics and the theme of the work - that a man might find true beauty only after he is blind, and the dramatist Arthur Wing Pinero wrote the dialogue. For his part Sullivan provided some of his most imaginative and interesting music, richly scored and operatic in gesture. The dance scene in which the Caphalonian maiden Saida invokes her native land is particularly beautiful.

The Sullivan Society has a proven track record of taking ambitious projects through to a successful conclusion but, as can be imagined, the costs of any recording are immense and the Society aims to contribute £35,000 towards the artistic costs, both through donations from its own members and those from grant-making bodies.

We have made an excellent beginning in fund-raising, but given the previous generosity of several members, but I would like to invite members of the BMS to help us with our appeal. We are particularly looking for Patrons (those who contribute £500) but any donation would be gratefully received. It is hoped that you will be able to help us in the rehabilitation of this opera and thus continue our access to some of the most ambitious musical works of the Victorian era.

If you are able to send a donation please send it to Martin Yates, Chairman of the Sir Arthur Sullivan Society, Ivanhoe, 10 Bolham Lane, Retford, Notts. DN22 6SU If you wish for more information contact details are 01777 700287 or sullivanhoe@aol.com Cheques payable to The Arthur Sullivan Society

# Elgar Society Elgar's Piano

Jill O'Sullivan writes:

The future of the piano played by Sir Edward Elgar during the creation of some of his most significant works has been assured for the next five years, thanks to its adoption by the Elgar Society. In a move initiated by its Southern branch, the Elgar Society has pledged to fund the maintenance and tuning of the composer's 1844 Broadwood square piano until at least 2016.

Now the property of the Royal Academy of Music, the instrument is on permanent loan to the Cobbe Collection Trust and is one of some 50 historic keyboard instruments kept at Hatchlands Park, a National Trust property near Guildford. Supported by a new 'Adopt an Instrument' scheme, all instruments in the collection are kept in playing order, enabling performers and audiences alike to hear music sounding as close as possible to that experienced by the composers themselves.

Restored by his father's business in Worcester in 1867, the instrument was selected by Elgar in 1898 for installation in Birchwood Lodge, the family's summer retreat near Malvern. Close inspection of the soundboard reveals it to be inscribed with the titles of some of the works he composed or completed during his time there, including *Caractacus* (first performed in 1898), *Sea Pictures* (1899) and *The Dream of Gerontius* (1900).

On taking a recent tour of the Cobbe Collection at Hatchlands, members of the Southern branch of the Elgar Society were delighted to see the piano displayed with a notice acknowledging the society's support. 'We feel this is a real opportunity for the Elgar Society to stimulate public interest in Elgar's life and music,' says committee member Peter Willey.

Formed in 1951 to encourage the study, performance and appreciation of the music of Sir Edward Elgar and to foster research into his life and works, the Elgar Society brings members together at branch, national and international levels through meetings, lectures, recitals and visits, with members' individual and collective research contributing significantly to a greater understanding of Elgar and his legacy.

For information on Elgar Society membership, events and resources, log-on to <a href="www.elgar.org">www.elgar.org</a>, visit the Elgar Society Facebook page, follow @elgarsocietyweb on Twitter or e-mail info@elgar.org

#### **Obituaries**

#### **Alan Rowlands**

The pianist Alan Rowlands has died aged 82. I knew him principally for his association with the composer John Ireland and his championship of Ireland's music at the keyboard. Indeed, his help and gimlet eye for detail was a significant factor in the checking of the final proofs of my John Ireland Companion, to which he contributed two invaluable chapters detailing his personal memories of John Ireland and his music.

Born in Swansea, Alan found himself in a musical family and at a young age developed a love of music particularly through the piano. In his mid-teens his father had taken him with him on a seven month choir tour to the Far East organised by ENSA. However, what is probably not so well known is that he was on the science side at Swansea Grammar School, an interest which he developed to a high level, winning a scholarship to Jesus College, Oxford and taking a chemistry degree. He remained doing post-graduate work on peptides for some seven years. But then he gave it up, for at Oxford he had participated widely in University music and he won a scholarship to the Royal College of Music at the age of 26, where his piano professor was Angus Morrison, and later, Maria Donska, with whom he subsequently enjoyed a piano duet partnership, notably in Schubert. It was at the RCM he met the composer John Ireland and studied his piano music with him.

He came to wider-appreciation when John Ireland recommended him to Richard Itter in 1958, then newly

setting up his Lyrita Recorded Edition with a recording of Ireland's piano music (then on mono LPs) and thus came to record the complete Ireland piano music, now reissued on CD as a boxed set. After Ireland died Alan was the pianist on the Saga LP 'John Ireland in Memoriam', memorably with Thea King, clarinet and Tessa Robbins, violin. Over twenty years after recording the first piano LP for Lyrita he was the pianist with a wonderful team of leading singers in Lyrita's complete edition of Ireland's songs, recorded (this time in stereo) at St John's, Smith Square, and also now available as a boxed set. Alan brought a unique authority to his playing of Ireland's piano music and to the piano parts of the songs.

When a piano reduction was required of Ireland's hymn for Passion Sunday, *Vexilla Regis* for publication, Alan was called on to prepare it, and when the manuscript of Ireland's unknown piano piece *A Ballade of London Nights* was discovered he gave the first broadcast, and edited it for publication by Boosey in 1968.

He taught piano at the Royal College of Music for 35 years and in 1992 gave the Crees Lectures on the subject of John Ireland. From 1970 he also taught at the Krishnamurti School at Brockwood Park, Hampshire, where he was, part-time Director of Music. He also found time to teach Alexander Technique at the Alexander Institute.

After the death of Geoffrey Bush he became Musical Advisor to the John Ireland Trust. He was one of those intuitive musicians who only had to glance at a page of musical proofs to immediately put a finger on mistakes of transcription or harmony. A typical example of this came with John Ireland's *First Rhapsody*, historically referred to as in C#, but which Alan insisted should be cited as in F# minor. He wrote to me: 'The confusion about the key of the *First Rhapsody* is because the first bass note is C# (I've just listened to it), but this is actually the dominant of F# minor, which is undoubtedly the correct key. No key should be given in the case of the later *Rhapsody*. The first rhapsody ends in G flat major, the enharmonic major of F# minor.'

He had developed an approach to piano recitals in which the music was illuminated with readings from the composer's letters or writings – notably when he was playing Schubert. He was the pianist in a trio with Judy Hill, violin, and Rohan de Saram, cello. In his last years he made piano transcriptions of the orchestral works of Delius, recorded (with pieces by John Ireland) under the title When Spring and Summer Sang. His championship of a two-piano version of Vaughan Williams's Sixth Symphony was a surprising success in 2009/10 and Alan's public performance and subsequent recording with Adrian Sims, issued by the Vaughan Williams Society in June 2010 (Albion ALBCD 011), came as a revelation. This arrangement of the Vaughan Williams symphony was by Michael Mullinar, and Alan edited the two-piano arrangement making his own version from the published orchestral score to clarify any difficulties. He

accompanied it with Ireland's published four hand version of his tone poems *The Forgotten Rite* and *Mai-Dun*, all remarkably eloquent.

After the first copies of The John Ireland Companion had been sent out, Alan e-mailed me saying: 'Delighted with the book! (and so are some of my friends). Congratulations!' This was high praise and I responded with a few lines of thanks. He responded 'Yes, and it opens FLAT --- wonderful!' That was on 8 November 2011 – soon after this he was taken ill and he died less than two months later.

© Lewis Foreman, June 2012

#### Elizabeth Connell

The internationally celebrated opera singer Elizabeth Connell was largely renowned for international mezzo, later dramatic soprano roles – Verdi, Wagner, and Richard Strauss – but she was also successful in a number of British roles. She had been born in Port Elizabeth. South Africa, of British expatriate parents, and she studied music at the University of Witwatersrand before going to the London Opera Centre. At University she had appeared in a student production of *Dido and Aeneas* and at the Opera Centre she sang the mother in Vaughan Williams's *Riders to the Sea*. There she was heard by conductor Leslie Head who cast her as Elisabeth in a concert performance of *Tannhäuser* by Opera Viva in 1973. Her wider career took off after Edward Downes chose her as Princess Marya in Prokofiev's War and Peace for the opening of the Sydney Opera House, and back in England we all remember her in various major roles at English National Opera.

For British music lovers her interest in Granville Bantock came after the late Ted Perry asked her to sing the role of the Shulamite for Hyperion (CDA 67395) in extended extracts from Bantock's *The Song of Songs* at Watford Town Hall (Colosseum) in April 2003. At the sessions she was notably down-to-earth, happily chatting while knitting and drinking tea between her takes. At the sessions she was partnered by tenor Kim Begley. After I had given her a copy of the solo soprano version of *Day Two* from a BBC 1936 broadcast of Bantock's score, she told me that she would like to take it into her regular repertoire, but we never managed to find an opportunity for her to sing it.

She recorded Britten's *Owen Wingrave* with Richard Hickox not long before the conductor's death, and at a concert at St John's, Smith Square, in 2010 she sang a humorous *Farewell Song* she had commissioned from Betty Roe (you can view it on You-tube, from where I have gleaned the words):

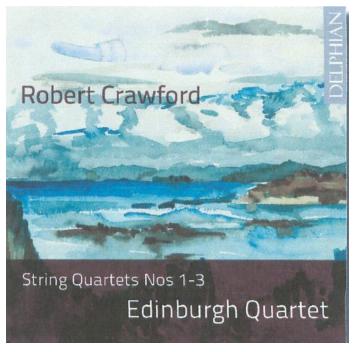
'When a diva says she's going There's no earthly way of knowing Just how long her goings going to protract'

The 'farewell' was, in fact, intended to mark her planned move to Australia, but sadly she was diagnosed with cancer, and all too soon she died at her home in Richmond-on-Thames. A great loss – and she never sang the Bantock again.

© Lewis Foreman, June 2012

#### Robert Crawford

Further to John Turner's personal reminiscence in *BMS News* 133, the editor would like to add his own tribute by publishing a letter from Robert Crawford that accompanied a review copy of the CD, received just a few weeks before the composer's death.



Dear Mr Maxwell,

These three String Quartets of mine cover a period of 60 years and there is a 4<sup>th</sup> Quartet which was completed in 2010, now awaiting its première. I am working on a String Quintett (quartet with a double bass) which might be completed by December, but at the age of 86, I may have to continue into 2012!

The above painting on the CD Cover was a quick water-colour sketch made in 1950, one of two painted in one day by me showing Staffa – famous for Fingal's Cave – visited by Mendelssohn in the 1830s on the first steamer to make the journey.

There is also a recent CD of my Clarinet Quintett, Recorder Quintett and other pieces shared with music by John Veale on Metier MSV 28520, released in the spring, which may have been noticed.

The first 2 Quartets and my earlier music used to have many broadcasts and performances, and my 70<sup>th</sup> anniversary had 10 broadcasts to celebrate it in 1995, but very little since that!

Yours sincerely

Robert Crawford

Note: Reviews of the two CDs sent to the editor by Robert Crawford will be included in *BMS News* 135.

## Concert & Recital Reviews

#### **Stanford premiere in Durham**

Rupert Luck (Violin), Jonathan Clinch (Organ) Durham University Orchestral Society, Calum Zuckert (Conductor)

#### Friday 2 March 2012, Durham Cathedral

It is not often that student orchestras are thrust into the spotlight and entrusted with the first performance of a major new work, but that is exactly what the Durham University Orchestral Society (DUOS) did on 2 March when it played Stanford's *Violin Concerto No.2*. The university's Chamber Orchestra was asked to perform Jeremy Dibble's new orchestration of this work for the first time, as part of a weekend event celebrating the life of British composer Sir Charles Villiers Stanford. Under the baton of Calum Zuckert, a finalist at Durham, the students were joined by eminent violinist and musicologist Rupert Luck who tackled the demanding solo part and may be familiar to readers for his pioneering of the *Violin Sonata* by Sir Arthur Bliss.

Jeremy Dibble, professor in the Music Department and acknowledged expert on British and Irish music of the 19<sup>th</sup> and 20<sup>th</sup> centuries, explained, "Stanford wrote the work towards the end of the First World War as a violin and piano piece in the hope that people would buy it in that format. Unfortunately, his music wasn't very fashionable by that time and it just never saw print."

Professor Dibble, whose authoritative biography of the composer was published in 2002, found time to produce an orchestration of the work over the summer. "I was able to study the manuscript of Stanford's first concerto and compare it to his own piano reduction, and he actually includes a lot of the detail in the piano writing. Of course, there are some points where a little 'licentious imagination' is required!"

"The beautiful slow movement is an absolute gem, and reflects Stanford's Irish heritage with its mimicking of traditional melody: straight from the mountains of Wicklow." continued Prof. Dibble. "The finale is great fun too – actually, I think the whole thing is a great piece, and very much in that virtuoso style of the late 19<sup>th</sup> century. It is my hope that it can be commercially recorded since it certainly deserves to be better known by violinists, orchestras and audiences."

Soloist Rupert Luck rose to the challenge magnificently, and gave a performance which was full of his signature commitment and flair. The thunderous applause echoed through the city's magnificent cathedral – and what better seal of approval than acclamation from the Stanford Society and some of the composer's own ancestors from Dublin.

The audience was also treated to a very enjoyable rendition of another rarity, in Stanford's *Concert Piece* 

for Organ and Orchestra, with PhD student Jonathan Clinch as soloist. The DUOS Orchestra was augmented and the concert completed by Tchaikovsky's mighty Manfred Symphony.

Addressing the orchestra during rehearsal, Prof. Dibble concluded "You've been made the first custodians of this piece and I'm sure the concert will be a thrill for you, a thrill for me and a thrill for Durham."

© Jonathan Penny, March 2012

# Dick Blackford – Concert for Harpsichord and Strings

Alan Cuckston – harpsichord with the Orchestra of Square Chapel, conducted by Nick Concannon Hodges

#### 11 March 2012, Halifax

The first performance of Dick Blackford's Concerto for Harpsichord and Strings was given in Halifax on Sunday March 11<sup>th</sup>, 2012. The soloist was Alan Cuckston, with the Orchestra of Square Chapel, conducted by Nick Concannon Hodges.

In three movements and of some twenty minutes duration, the Concerto was commissioned by Alan Cuckston, who in the past has had harpsichord works specially written for him by such composers as Elizabeth Maconchy, Ronald Stevenson, Margaret Lucy Wilkins and David Wooldridge.

Dick Blackford's musical style is very much in the traditional English mould of breezy diatonicism, though spiced up with much rhythmic vitality in the quick outer movements, with constant changes of time signature.

The writing for the soloist here is energetically virtuosic, though lying gratefully under the harpsichordist's fingers, without concessions to a more modern pianism.

Dick Blackford's idiom does not eschew melodiousness, and the string players and the soloist are constantly exchanging their melodic phrases. The substantial cadenza passages may be heard in their figuration to pay homage to Bach's *Fifth Brandenburg Concerto*.

The central Largo features highly atmospheric muted trills in the strings as a background to the melancholy modality of the movement's melodies. Here also, Blackford finds a most effective contrast between the plangent treble voicings and the resonant depths of the bass registers of the Baroque harpsichord.

The Concerto was most warmly received by the Square Chapel audience at this premiere.

© Gordon Gledhill, April 2012

#### CD & Book Reviews

## THE PUMP ROOM ORCHESTRA, BATH – Three Centuries of Music and Social History

Robert and Nicola Hyman. xiii + 214 pp + 14 colour + 78 b/w illustrations; Hobnob Press, PO Box 1836, East Knoyle, Salisbury, SP3 6FA john@hobnobpress.co.uk £14.95 post free

The spa/watering-place orchestra played an important part in British musical history. The Bath Pump Room Orchestra is surely the earliest of them, though since the Second World War it has downsized to a trio of violin, cello and piano, sustained by four players. This fully and carefully researched study by the trio's current violinist and his wife (all praise to them for interesting illustrations, bibliography, reference notes and index which enhance the main text) is particularly welcome.

The ensemble began as the Pump Room Band, perhaps nine players, perhaps more, during the first decade of the 18th century, as an accompaniment to the taking of the waters and was encouraged by master of ceremonies Beau Nash until mid-century. Other functions at the pump room provided further opportunities. The Hymans' account naturally takes in references to other Bath musical institutions, as the Pump Room Band had close associations with them. They also mention the fact that great figures of the time visited, among them, Handel, Haydn and, in the early years of the 19th century, Jane Austen. Major musical figures in or associated with the band included Francis Fleming, Thomas Chilcott, Thomas Linley senior, sire of a notable musical family, the astronomer-musician William Herschel (he and Linley were for a time rivals if not enemies), Venanzio Rauzzini and James Brooks.

In a the Victorian period and later, the band, now called an orchestra and between 12 and 20 strong (it was often to play symphonic repertoire as well as lighter music) were successively conducted by William Salmon, the German Van Praag, Max Heymann, Bath-born Frank Tapp (a noted composer but only conductor for a few years around the Great War), George Bainbridge Robinson, Jan Hurst (a great figure in several resort orchestras), Edward Dean and Maurice Miles. The nineteen-twenties and nineteen-thirties were great days for the orchestra and for music in Bath generally, many great musical figures visiting the city. The Second World War brought the PRO's disbandment (it had narrowly survived the Great War) though, despite the city's 1942 Blitz, music in Bath generally prospered between 1939 and 1945. In 1949 the Pump Room Ensemble was reformed as a trio, since when it has, sometimes with difficulty, maintained the now three centuries-old traditions. These more recent years, including recordings and connections with stage and screen, are described in more detail than earlier ones.

I enjoyed the book very much; anybody interested in Britain's Musical History should not be without it.

© Philip Scowcroft, March 2012

British Music Society: BMS440CD [68:40] The Thurston Connection: English Music for Clarinet

Arnold Bax: Sonata; Roger Fiske: Sonata; Iain Hamilton: Three Nocturnes, Op.6; Hugh Wood: Paraphrase on Bird of Paradise, Op.26; Richard Rodney Bennett; Duo Concertante; Nicholas Cox (Clarinet), Ian Buckle (Piano)

Recorded at The Friary, Liverpool 31 August and 1 September 2011

The thread that runs through three of the clarinet pieces in this disc is Frederick 'Jack' Thurston. Thurston was, with his colleague and compatriot, Reginald Kell (a very different kind of player tonally and expressively), one of the most admired of British clarinettists. He drew commissions from many composers and gave numerous premiere performances. His influence was allencompassing. Recordings, and some rare surviving broadcast performances, all attest to his superb qualities as a musician.

Thurston gave the premiere of Bax's Clarinet Sonata in 1935. He was the dedicatee and first performer of Roger Fiske's sonata in 1941, and Iain Hamilton's *Three Nocturnes* a decade later. These are the three works around which the Thurston theme satellites. This recording of Bax's Sonata is noteworthy because clarinettist Nicholas Cox, Principal Clarinet of the Royal Liverpool Philharmonic Orchestra, has gone back to the manuscript to restore Bax's original phrasing. He also makes a plea for a long-overdue comparative edition of the sonata, which one hopes may be forthcoming. Jack Brymer once said that, as far as Bax was concerned, 'the more romantic the approach the better' when it comes to performances of the sonata. Brymer also cautioned that the second of the two movements was tricky, requiring an instrument in the 'peak of mechanical condition'. There have been many recordings of the Sonata, of but this one is highly persuasive. Cox and Ian Buckle relax just a touch more than is common in the Molto moderato first movement, allowing a degree of rubato to make its expressive mark. The result accords with Brymer's observation that Bax loved hearing the work, and hearing it romantically. Cox's tone is variegated and warmly communicative, and his articulation excellent.

Roger Fiske is better known as a writer and broadcaster than as a composer. His Sonata is heard here in a premiere recording. It opens in genial fashion, somewhat pastoral in orientation, though more astringent material redirects its course. There's a bittersweet quality to parts of the variational central movement, as well as some lark-like ascents. It's a piece as well written for piano as clarinet, and that includes the warm coda in the finale and droll closing figure. Iain Hamilton's *Three Nocturnes* are concentrated and elevated examples of his sense of atmosphere and colour, not least in the 'diabolico' second with its phantasmagoria tinged with mocking insolence. The last Nocturne exudes a not wholly untroubled quietude.

Hugh Wood was a pupil of Hamilton. His 'Paraphrase on *Bird of Paradise*' is in five sections but plays without a break. The narrative and colours, the fugitive reminiscences and reflections, are compelling throughout. Finally Cox and Buckle play Richard Rodney Bennett's Duo Concertante, as brilliantly extrovert as Wood's was reflectively interior. But it too harbours shadows and tersely quiet passages that brood uneasily.

An excellent recording, then, well engineered, and with a booklet that offers everything a listener needs to appreciate a well balanced selection of works.

© Jonathan Woolf, March 2012

British Light Music Premieres – Volume 6 Anthony HEDGES (b.1931) *Overture: Saturday Market* (1978) [4.33]

Alun HODDINOTT (1929-2008) Two Welsh Nursery Tunes (1962) [3.01]

Philip LANE (b.1950) *Lyric Dances* (2007) [11.33] Carey BLYTON (1932-2002) *Suite: Cinq Port* (1957-58) [13.20] *El Tango Ultimo (Tango Cromatico)* (2000) Op 111 [1.48]

David MORGAN (1933-88) *Music for Children* (1960's) [5.16]

John FOX (born 1926) Portrait of Diana (1997) [3.16] Mansell THOMAS (1909-1986) Breton Suite (1949) [9.10]; Six Welsh Dances (1936-60) [13.46] Richard ADDINSELL (1904-1977)/Noel GAY (1898-1954) The André Charlot show of 1926 [8.49] Royal Ballet Sinfonia/Gavin Sutherland BBC Concert Orchestra/ Barry Wordsworth (Addinsell only)

Dutton Epoch CDLX 7283 [77.48]

This CD is a great joy and it is especially good for me and hopefully for you potential buyers and listeners, to find on it at least two composers who are little represented in catalogue, that is Mansell Thomas (a few sacred works have been recorded) and Carey Blyton whom I knew as a friend and teacher.

The disc starts with Hedges' *Saturday Market* a bright and breezy piece, which perhaps repeats itself a little much but is good fun having started life as a brass band showpiece but newly orchestrated by the composer. Hedges has been based in East Yorkshire for most of his life and the market in question is extant in that beautiful town of Beverley.

The first of the Welsh pieces comes next and there is in fact little to be said, except that it is an absolutely delightful diptych, Alun Hoddinott's *Welsh Nursery Tunes* a *Lullaby* and a *Shoeing Song*, in Welsh *Pedoli*. Hoddinott's serious work may be more often recorded but a huge amount of occasional and light music came from his amazingly prolific pen – beautifully played of course.

Philip Lane, who has also written the succinct but handy booklet notes, likes dances; he's probably good fun at a party! His *Cotswold Dances* are well known (ASV CD WHL 2126). His *Lyric Dances* fall into five sections; book-ended by faster ones the first being the only dance

named - a Waltz. The fourth is an absolutely gorgeous Adagio sostenuto. It is curious to think that these dances were originally choral settings of Shakespeare and Lewis Carroll.

Lane has in common with our next composer the fact that he is not averse to writing music for children; do you remember Lane's ditties for the Captain Pugwash cartoons? About twenty years ago Carey Blyton, famous for the catchy Bananas in Pyjamas, sent me a copy of a recording of his Suite: Cinq Port which the Bromley Symphony Orchestra had played modestly well, so I have got to know it over the years. And it has struck me again what a remarkable a set of miniatures this piece is. Blyton had been studying music properly for not even a decade, (after being totally indifferent to music as a young teenager) when he penned this, yet, and probably because one has so few opportunities to hear his orchestral works, one easily forgets what a lovely orchestrator he was and what an ear he had for just the 'right' sound. In fairness Dutton did record with this same orchestra Blyton's other suite The Road to Samarkand in 2007 (CDLX 7190) but that had been written as late as 1991, and ASV had recorded in 2003 in its rather overlooked but immensely valuable British Light Overtures Series Blyton's colourful The Hobbit. I have some other recordings but nothing else is generally available. Let me add that this five-movement suite, representing the Cinq Port of course, has no wasted notes. The opening *Prelude (Daybreak over the Harbour)* paints a wonderful Turneresque landscape, the middle Interlude (The Beach- Midwinter) a mood of unpeopled mystery and the finale a Postlude called Dusk over the Harbour, offers a nocturnal horizon of faded colours and gently blowing waves. In between we have the sleazy Song (1) entitled *Captain Bowspirit's Blues*, which says an awful lot in less than two minutes, and a swaggering Seadog's Song, which is even shorter. The recording for this work is especially atmospheric and the orchestra play with a real character. A joy to hear!

In addition we are offered a chromatic tango *El Tango Ultimo* that I think I have seen in various, what Percy Grainger called flexible scorings, it's an attractive and fun chipping from the workshop and all too short.

I first came across David Morgan's music on a single Lyrita LP of the late 70's with the Violin Concerto and a piece I really took a shine to his Contrasts for Orchestra. These are available, reissued misguidedly I think, on two CDs, anyway I later discovered that there was also a Cello Concerto and one for Clarinet, but he died too young, having come to music late and been a pupil of Alan Bush but and he has been all but forgotten, until now that is. His Music for Children is so very short but it was broadcast many times in the 60's and 70's when BBC Radio 3 took Light Music seriously. There are four colourfully orchestrated movements: Out for a stroll with its lolloping rhythm, the evocative *Pony Trap* then an impressionist and delicate Sweet Dreams and a very short Rustic Dance. Let's hope that these pieces produce a revival of more of his output.

I have to admit that I felt a little uncomfortable about John Fox's *Portrait of Diana*. Although it has a beautiful falling sequential melody, is a charming piece of orchestration, and I'm sure was written from a purely genuine standpoint to express "her beauty and the effect she had on all who knew her" the somewhat smoochey back row of the cinema mood seems to me to be a little out of place. So I'll move on.

I first came across Mansell Thomas soon after his death when I got to know his son-in-law who gave me several choral scores, Christmas carol arrangements and the like, mainly for children's voices which I then regularly attempted to find an opening for. I tried to find out more about the composer but never dreamt that I would one day I would review some of the orchestral pieces! Thomas liked to base his own music around pre-existent melodies as in the *Welsh Dances* but it's a surprise to find the *Breton Suite*, (which uses Folk Songs from Basse-Bretagne region published in 1885) written when he was Head of Music for BBC Wales. We have *Le Petite Robe* first and *Le Sobotier* third, both light whimsies as it were but in between is the mournful Disons le Chapelet a reflection on the suffering of Christ on the Cross.

The *Six Welsh Dances* date from 1936 through the 40's 50's and up to 1960 and orchestrated at different times. The tunes are real, that is they were gleaned from books of popular tunes published originally in the case of the *Dance of the Red Cloak* the second movement, in 1896. Particularly affecting is the quasi-Elizabethan melody and harmony of the third *–The Shepherd of Hafod*. There is even a Welsh Hornpipe!

The disc ends with a lovely example of some cabaret numbers. André Charlot was a London impresario and his 'show' in the 20's although now forgotten was hugely popular. Both Richard Addinsell (of *Warsaw Concerto* fame) and the immortal Noel Gay are represented in this typical selection of tunes from that high-spirited era.

This is all standard fare for the brilliant Royal Ballet Sinfonia and their conductor and they never put a foot wrong. The recording is perfect and the whole production is delightful however I have to end with a gripe which is that the eight works recorded almost all unknown, are allocated just three sides of the booklet and the performers usual dry as dust biographies exactly the same, in fact more, as the print is smaller, surely this is the wrong way round.

© Gary Higginson, April 2012

The Complete C.W.Orr Songbook – Volume 1
Seven Songs from "A Shropshire Lad"; Silent Noon;
Truste Noel; The Brewer's Man; Two Seventeenth
Century Poems; Slumber Song; Fain would I change
that note; When the lad for longing sighs; The
Carpenter's Son; When I was one and twenty; Soldier
from the wars returning; When summers end is
nighing; Two Songs from "A Shropshire Lad";
Mark Stone (Baritone), Simon Lepper (piano)
Stone Records 5060182780123 [62.07]

Charles Wilfred Orr (1893-1976) is one of the most obscure of English song composers. Yet he was mentored by Delius and Philip Heseltine (Peter Warlock). Orr always referred to as "C.W." virtually everywhere set more Housman poems than any other composer. Mark Stone will include five of these on his April 7, 2013, recital for the Delius Society, Philadelphia Branch, but those will have to wait for Volume 2 of this series.

For this CD Mark Stone chose Simon Lepper as his accompanist, but other than a photo of Mr. Lepper, we know nothing about him. No bios as usual. And for this song recital, Potton Hall, Suffolk, was the recording venue. As usual, the sound captured here is excellent, although in a few spots I though the Steinway there sounded a little hard—something I've not noticed before on the many recordings made there.

Orr's songs have had a few recordings over the years, mainly on LPs going back 30 to 35 years ago. Graham Trew was one who recorded him. While the Delius Society has a handful of Orr's songs, we have never programmed any of them. So it is with enormous gratitude that we thank Mark Stone for bringing Orr's pieces to a public almost completely ignorant of him.

In the Seven Songs group we have such familiar titles as Along the Field, The Lent Lily, and When Smoke Stood Up from Ludlow. This one is closer in style to the traditional folk-song based tune, though Orr was not part of the folksong revival. Hughley Steeple is interesting by the fact that there is no steeple on Hughley Church! The piano accompaniment for The Lent Lily was exceptionally fine.

"Silent Noon" (1921) certainly was a brave endeavour given that the Vaughan Williams setting was already known and loved. But Orr thought the RVW setting "sounds too much like a church voluntary". Wow! I liked very much Stone's rendition of *The Brewer's Man* which was originally for baritone and male chorus. The *Fain would I change that note* by an anonymous poet is one of the best on the CD.

The Carpenter's Son (Housman) was much loved by Heseltine to whom it was dedicated. Another exceptional performance is given to Soldier from the wars returning which was dedicated to two lieutenants from Orr's former regiment. It should be better known. An unusual song, When summer's end is nighing is a setting Stone made from Midsummer dance (1957) for cello and piano. Stone took the words from Housman's Last Poems to create a

new piece. Finally, the Two Songs were published with the help of Heseltine's facilitation. These are 'Tis time, I think, by Wenlock town and Loveliest of trees, the cherry. In all of the Housman settings it's hard to forget those by Butterworth and others which we know and love. Orr's style is rather different, and any lover of English song should not overlook this CD. We await Volume 2 with great anticipation.

© Bill Marsh, April 2012

Delius and his Circle:

Delius: Three Preludes; Intermezzo from Hassan;

Valse; Reverie; Dance for Harpsichord

Quilter: Dance in the twilight; Shepherd Song;

Rosamund Pipe and tabor; Cyril Scott: Lotus Land;

Frederic Austin: The enchanted palace: 1) The

princess sings 2) The princess dances Bax: The maiden with the daffodil,

Grainger: The merry king;

Moeran: Irish love song; Summer Valley; Bank holiday,

Norman O'Neill: Carillon;

Warlock: Five folk-song preludes,

**Balfour Gardiner: Mere** Paul Guinery (piano)

Stone Records 5060192780130 [72.38]

As usual there is no bio of Paul Guinery in the booklet. Paul is a former Committee member of the British Delius Society which funded this recording and who has given programs for that Society. I know nothing about his professional background. Rest assured, he gives superb performances of all of these pieces. And if you think it looks like a program we PhilaDelians might present, you would not be far wrong. Over the years we have had many of these pieces.

The *Three Preludes* by Delius are among his best piano works of which there are not a lot. Most of the others are rarely heard except the Dance for Harpsichord which works much better on the piano where there is a sostenuto pedal.

The Quilter pieces are not exactly unknown, but you would need a U.K. or U.S. Delius Society, probably, to present them. Scott's Lotus Land turns up often enough, and Guinery here creates its exotic mood very nicely. Bax's The Maiden with the Daffodil was written after his mistress, Harriet Cohen, appeared at a 1915 tea-party wearing one daffodil as a corsage; he dedicated the piece to his "Tania". One supposes she played it. Guinery in his notes mentions that Bax and Cohen visited Grez several times where he was welcome but Cohen not so much.

Grainger's *The Merry King* is No. 3 of the British folk music settings and is rarely played. It's nice to have it here. Moeran's three pieces are always worth hearing, and of course Summer Valley was dedicated to Delius: It gets another fine performance. Another rarity is O'Neill's Carillon as is Gardiner's Mere which is the name of the Wiltshire valley often visited by the composer. It's dedicated to Grainger.

Warlock's Five Folk-Song Preludes turn up infrequently, and the Philadelphia Delius Society had them played once by Doug Tester. It's nice to have them on CD.

This is a valuable release beautifully played. Every Delian should get a copy.

© Bill Marsh, April 2012

#### On The Horizon

#### **Concerts**

#### **Ealing Symphony Orchestra**

Saturday 23 June 2012 7.30pm, St John's Smith Square, London

World premiere concert performance:

William Alwyn Violin Concerto

Shostakovich Symphony No. 5

Glinka Overture 'Ruslan & Ludmilla'

Ealing Symphony Orchestra conducted by John Gibbons

Soloist: Lorraine McAslan

#### **Tonbridge Philharmonic Society**

Saturday 23 June 2012 7.30 pm, Tonbridge School

Chapel, Tonbridge School, Kent Sullivan Overture: Pineapple Poll Strauss Rosenkavalier Suite Stanford Songs of the Fleet

Lambert The Rio Grande

David Williams, Piano, Conductor: Robin Morrish

For tickets please telephone TPS Box Office: (01732) 304241 (There will be a small administrative charge using

this method.)

#### **Golden Jubilee of Consecration of Coventry Cathedral**

Saturday 22 September 2012 7.30pm, Coventry

BBC Philharmonic Orchestra (Cond. Paul Daniel) Elizabeth Watts (Soprano), Allan Clayton (Tenor)

Programme includes Bliss: The Beatitudes

#### Music & Majesty - The Second Lazarus Trust Concert

Wednesday 31 October 2012 7.30pm, The Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ

Parry Symphonic Variations

Walton Violin Concerto

Elgar Overture "Cockaigne"

Walford-Davies Phantasy "Big Ben Looks On"

Coates The Three Elizabeths Suite

The Orion Symphony Orchestra (Cond. Toby Purser) Valeriy Sokolov (violin)

#### Seiber's Pupils – Celebrating the 80<sup>th</sup> Birthdays of Alan Gibbs, Malcolm Lipkin and Hugh Wood

Saturday 17 November 2012 7.00pm, Fitzwilliam College, Cambridge

#### **Alan Gibbs**

Fire of Pale Desire Blithe Spirit

#### **Malcolm Lipkin**

Naboth's Vineyard

Prelude and Dance [on the 25<sup>th</sup> anniversary of the death of Jacqueline du Pré, for whom it was written]

Summer Evening

#### **Hugh Wood**

Robert Graves Songs Set I, Op18
A Report Song in a Dream, between a Shepherd and his Nymph

#### Mátyás Seiber

Quatre Chansons Francaises Pastorale Phantasy

Leslie-Jane Rogers (soprano), John Turner (recorder), Nicholas Trygstad (cello), Janet Simpson

(piano/harpsichord) Tickets: £13 & £8

Enquiries: Julia Seiber Boyd, Cambridge Szeged Society

Tel. 01223 506064 email:

jmseiberboyd@virginmedia.com

#### **Festivals**

#### Frederick Delius 150<sup>th</sup> Anniversary

#### An update of commemorative events during 2012

A series of major events to celebrate the 150<sup>th</sup>
Anniversary of the birth of the composer Frederick Delius is well underway, following the Birthday concert, film and Q&A at The South Bank Centre on 29<sup>th</sup> January. Performances continue with *Paris, the Song of a Great City*, and a complete performance of *Hassan* at the Cheltenham Festival (5<sup>th</sup> and 6<sup>th</sup> July), the 'Cello Concerto and *Sea Drift* in Hereford Cathedral as part of the Three Choirs Festival (22<sup>nd</sup> and 26<sup>th</sup> July), a Study Weekend at The British Library (22<sup>nd</sup> and 23<sup>rd</sup> September) and a fourday Delius Celebration at Chetham's School of Music in Manchester and St George's Hall, Bradford (17<sup>th</sup> to 20<sup>th</sup> October).

In addition to these major events supported by The Delius Society and the Delius Trust, many more concerts and recitals are scheduled to take place during 2012, which are listed on the Delius Society/Delius Trust website: <a href="www.delius.org.uk">www.delius.org.uk</a>. These include performances of a wide range of the composer's works to take place across the UK, as well as in Germany, Switzerland, the United States and Canada, with many more expected to be announced over the coming months.

Commenting on the 2012 programme, Delius Society Chairman Martin Lee-Browne said:

"For Delius enthusiasts throughout the world, 2012 will be a year to remember. Those of us who have been planning for the year have been delighted by the scale of the enthusiastic response we have received from individual artists, orchestras and ensembles, promoters, music societies, broadcasters and ordinary members of the public. Frederick Delius was a true cosmopolitan and it is inspiring to see that there are to be performances of his works in places as far apart as Bradford, Cologne and Chicago. We are particularly grateful to the Delius Trust whose generous funding has enabled us to develop such a wide-ranging programme."

For further detailed information about Delius anniversary-related events during 2012:

Karen Fletcher, Archery Promotions

Email: <a href="mailto:archerypromos@btinternet.com">archerypromos@btinternet.com</a>

Tel: 07973 175588 or refer to: www.delius.org.uk/2012.htm

#### **Celebrating English Song at Tardebigge**

#### Summer 2012 Ninth season

All concerts begin at 3.00 pm, pre-concert talks at 2.00 pm

Sunday 24 June

#### Andrew Kennedy (tenor) and Simon Lepper (piano)

Pre-concert talk: **Siva Oke** (of Somm Records) *Delius – Poetry in Music* 

Songs by Purcell, Haydn, Charles Dibdin, Quilter, Delius, Hugh Wood, Ian Venables and Peter Warlock

Sunday 29 July

#### Diana Moore (mezzo), Elisabeth Burgess (piano)

Pre-concert talk: **Dr Valerie Langfield** on *What Guides* the Distaff Pen?

(Programme "Feminine Charms" content to be confirmed)

Songs by Maude Valérie White, Muriel Emily Herbert, Rebecca Clarke, Mary Plumstead, Liza Lehmann, Phyllis Tate, Teresa del Riego, Amy Woodforde-Finden, Ethel Smyth, Elisabeth Lutyens, Rhian Samuel, Elaine Hugh-Jones and Lynne Plowman

Sunday 19 August

#### Roderick Williams (baritone) and Susie Allan (piano)

Pre-concert talk: **Michael Berkeley** : *Desolation and Redemption* 

Songs by John Ireland, Ian Venables, Ivor Gurney, Leonard Clark, John Ireland, Michael Berkeley and Arthur Somervell

#### **Further Information**

Please contact Jennie McGregor-Smith on

**01527 872422** or email: <a href="mailto:song@mcgregor-smith.com">song@mcgregor-smith.com</a>

#### **Events**

#### Finzi Lunch at Hereford Three Choirs Festival

Rolf Jordan writes:

The Finzi Friends lunch at the Three Choirs Festival is NOT advertised in the main programme this year — and tickets are ONLY available through me. It is being held at the Cider Museum in Hereford on Wednesday 25 July. Doors will be open at 12.30, but ticket holders get free admission to the museum from 10.00. Lunch is at 1.15 (buffet style) and afterwards our speaker is **Lewis Foreman**. Any cider or apple brandy bought on the premises can be consumed with lunch and the room has been hired until 3pm to allow everyone to chat/sober up!

The Cider Museum is about 10 minutes' walk from the Cathedral - though there is free car parking car parking outside (it is next to a Travelodge and Sainsbury's). Tickets are £14 each - a map and further details will be sent out with them. Early application appreciated.

Payment by cheque to 'Finzi Friends' (to my address below) or Paypal to <a href="mailto:vanframboos@hotmail.com">vanframboos@hotmail.com</a>

24 Claremont Road Birkdale Southport PR8 4DZ

#### **English Poetry & Song Society**

In celebration of Her Majesty's Diamond Jubilee this year, our two new presidents, Sarah Leonard and Stephen Varcoe will be presenting a recital of songs at the Colston Hall, Bristol on Friday 12<sup>th</sup> October, to include songs by as many of the previous Masters of the Royal Musik as can be found, going back to the time of Purcell, as well as some popular songs of the Queen's lifetime, and some folk-songs arrangements. In conjunction we shall run a composer's competition to set poems written during this era for soprano or baritone voice. (See Competitions p 58 below)

#### **CD Releases**

# RESONUS RELEASES DEBUT RECORDING BY FINZI QUARTET

On 1 May 2012, Resonus Classics releases the **debut** recording by the award-winning Finzi Quartet. The album features chamber works by the great British composer Gerald Finzi including his song cycle for baritone and string quartet *By Footpath and Stile* featuring the acclaimed young baritone Marcus Farnsworth.

The recording also features Finzi's Interlude for oboe and string quartet with British oboist Ruth Bolister and four arrangements for string quartet by Christian Alexander including Five Bagatelles with clarinettist Robert Plane.

Prize winners in the 2010 Royal Over Seas League Competition and the 5th Trondheim International String Quartet Competition in Norway, the Finzi Quartet has given recitals and made numerous festival appearances at major venues throughout the UK and Europe, including London's Wigmore Hall, Queen Elizabeth Hall, Purcell Room, Het Concertgebouw in Amsterdam and the Auditorio Sony in Madrid. The Quartet has performed live on BBC Radio 3 and on Viennese Radio and enjoys regular collaborations with several international guest artists.

The Finzi Quartet is fortunate to have worked with many inspirational musicians including, Hatto Beyerle, Valentin Erben, Andras Keller, Johannes Meissl, Heime Muller, Gabor Takacs-Nagy, Christoph Richter, and Thomas Riebl. As selected artists the Quartet has also benefited from the support of the Tillett Trust, Park Lane Group, the Tunnell Trust, the Kirckman Concerts Society, the Swiss Global Artistic Foundation and the Hattori Foundation. Released solely in digital formats, the recording is

available from <a href="www.resonusclassics.com">www.resonusclassics.com</a> and other reputable online retailers in formats ranging from MP3 up to 24-bit studio quality masters. Also included is a full-colour booklet, which includes booklet notes by the arranger, Christian Alexander.

## **Composer Anniversaries**

During 2012, the following composers have anniversaries. Any BMS member with an interest in one of more of these is invited to write something for publication in *BMS News* later in the year:

Samuel Coleridge-Taylor – Centenary of his death in 1912 Bernard van Dieren – 125<sup>th</sup> Anniversary of his birth in 1887 Arthur William Foote – 75<sup>th</sup> Anniversary of his death in 1937

Edward German – 125<sup>th</sup> Anniversary of his birth in 1862 Eugene Goosens – 50<sup>th</sup> anniversary of his death in 1962 Ivor Gurney – 75<sup>th</sup> Anniversary of his death in 1937 Henry Kimball Hadley – 75<sup>th</sup> Anniversary of his death in 1937

George Alexander Macfarren – 125th Anniversary of his death in 1887

George Oldroyd – 125<sup>th</sup> Anniversary of his birth in 1887 Gerald Graham Peel – 75<sup>th</sup> Anniversary of his death in 1937

## Correspondence Received

from Mr Thomas Rookes:

The John Bridcut film on Frederick Delius broadcast on BBC4 on Friday 25th May seemed to me more satisfactory than similar films we have had on British composers perhaps because his life was lived in the open and therefore his music leaves less room for speculation.

Like Debussy, Delius was said to have been influenced by Impressionist painters, but it is doubtful that either of them were. Debussy was firstly a songwriter influenced by French and Belgian Symbolist writers such as Mallarmé and Maeterlinck. Symbolism had its origins in the work of Edgar Allan Poe. It had a major influence on French and Belgian writers and became a rival movement to Impressionism because it was concerned with the world of dreams. It influenced painters such as Odilon Redon and Gustave Moreau who depicted mythological creatures such as centaurs, unicorns, and the Cyclops. The only painters known to have influenced Debussy are Turner with his light effects and Whistler with his Nocturnes.

In the late 1880s a group of young artists, of which Paul Gauguin was the central figure, rejected Impressionism, especially the pointillist style of Georges Seurat and formed the Synthetist Movement where the interest lay in larger homogeneously coloured zones enclosed in their own contours and known as cloisons. In early 1891 the critic G Albert Auter took Gauguin's work as his point of reference for an account of Symbolist aesthetics because he saw the paintings as recalling the noble savage of 18th century

utopias. Ironically Gauguin seems to have hated France as much as Delius hated England and the inspiration for most of his paintings came from his visits to the exotic South Sea island of Tahiti. He died in 1903 of syphilis and it was due to an exhibition of 227 of his paintings three years later that his reputation was established. It is easy to see how Delius would identify with Gauguin in his lifestyle, indeed as a kindred spirit.

Edvard Munch who was also mentioned in the Delius film, and is best known for his painting The Scream, is also regarded as a Symbolist painter.

There were two matters in the film which seemed to divide opinion: the extent to which Delius is or is not an English composer and the extent to which he is completely different from anyone else.

I think it is important for us to consider the extent to which German culture was part of British life for about 200 years from George I in 1714 until the death of Queen Victoria in 1901 and from George Frederick Handel in 1712 to the death of Johannes Brahms in 1897. Brahms was a key influence on the work of Parry and Stanford and I think it would be fair to say, although decreasingly, on the work of Elgar, Walton, and Eric Coates. However with the death of Brahms and with no convincing successor, the German influence on emerging composers started to wane. In the case of Vaughan Williams there was folksong but also the rising interest in Tudor church music particularly Thomas Tallis which may have been encouraged by the researches of Edmund Fellowes and Richard R Terry.

However a separate line of development was already taking place due to the work of Granville Bantock as a result of the Wagner influence. The symphonic opera style of Wagner was taken up by Chabrier, Chausson and others in France and by Rimsky-Korsakov in Russia. Symphonic ballet, although not directly a result of Wagner was introduced in Russia by Tchaikovsky, followed by Glazunov and Nikolai Tcherepnin and introduced by Edward Lalo in France. Sibelius would have fed into this mix as he was regularly patronized by Bantock. The importance of Grieg was mentioned in the film but Bantock who was also an early advocate was not mentioned. Percy Grainger who introduced Delius to his arrangement of Brigg Fair and was also influenced by Grieg took folksong arrangements in an important alternative direction to Vaughan Williams. Arnold Bax was another composer who fed in to the Delius circle of open air romantics notably with his Summer Music. So if we compare Delius to those composers who were seen at the time as typically English he certainly does not fit that image, but then he is not alone. So I think that statements such as "Where does it fit" and "He is a one off" should take into account those composers contemporary with Delius who until fairly recently were forgotten about. I think that the Great War did a lot of damage by killing off developments in romantic music in Britain and elsewhere but we have to be grateful that it is once more fashionable and that we have a new generation of conductors who understand it.

Yours sincerely

Thomas E. Rookes

from Mr Thomas Rookes:

I read with interest the article on Thomas Merritt in News 133. I suspect that the Congregationalist style of Methodist worship may have helped people from modest backgrounds to gain a foothold as musicians in a way that would not have been available elsewhere. The two pieces of music quoted strike me as typical of the traditional style encountered in Methodist hymns. By contrast contemporary musicians in Church of England circles at the time seem much more likely to have been related to clergy or to have been people with means. A change seems to have begun with Edmund Rubbra born in 1901 and William Walton born in 1902 with Havergal Brian born in 1876 as the exception. Singing in an important church choir seems to have been a way in for Brian and Walton and this is in my experience an important avenue towards success for some young people in that it opens doors both in music and in other areas.

I suspect that it was easier for composers to get into theatre music without needing academic qualifications although most of them seem to have had music in the family. This may partly explain the previous neglect of John Foulds. Theatre music generally is an area which seems to have suffered greater neglect than others. Perhaps someone may like to investigate the operas of Thomas Arne and Charles Dibdin. Arne seems to have been better at light operas rather than dramatic ones judging from Thomas and Sally and The Cooper. There was a very good recording of Thomas and Sally which now seems to have disappeared. One work which I think is of particular interest is Love in a Village as it contains a wide range of his songs from other operas as well as songs by other composers.

Yours sincerely

Thomas E. Rookes

from Dr Geoff Ogram:

Lewis Foreman's obituary of the late Ken Russell makes interesting reading and a fine tribute, particularly so because of their personal contacts over the years. I was puzzled, however, by Lewis's remark in connection with Ken Russell's TV film for the Monitor programme in 1959. This was Russell's second film for that programme. His first was a documentary about John Betjeman.

But that is not the source of my puzzlement. I first visited Gordon Jacob at his Brockenhurst home in August 1958, so when in March 1959 I saw a brief trailer on TV for the Monitor programme about Jacob to be shown later that day I was pleasantly surprised. Because this was before video recorders had been invented. I simply recorded the sound on my tape recorder, placing a microphone next to the TV's loudspeaker.

Much later, via Gordon Jacob's widow (his second wife), I was given a VHS copy of the Monitor programme (the Jacob part). Fairly recently I received a copy on DVD from Paul Sutton who is currently writing a book on Ken Russell and to whom I was able to provide some information for the chapter on this film, so I am very familiar with the film's content. This, at last, brings me to the main point of my letter. Lewis Foreman claims that the programme was memorable for an amusing story Jacob told about his

purchasing a record of Schumann's Dichterliebe, but I can find no trace of it in the Russell film. It's a good story but, unless it got no further than the cutting room floor, it was never part of the Monitor programme. It did not feature in the original broadcast, and the content of the DVD matches exactly what I originally recorded as a sound track, and is not, therefore, a later edited version.

Lewis Foreman also states that Russell's Monitor documentary was "on the unlikely topic of Gordon Jacob". I learned from Paul Sutton that there were special reasons why Ken Russell chose Jacob as his subject, which I can't reveal here as that information is copyright to Paul. I might be over-reacting, but the word "unlikely" seems to hint at "unworthiness". I do not see that Jacob is any more "unlikely" a subject for a TV programme than some of those (Stevens, Frankel and Searle) whose widows were the subject of a later Russell film.

To me the programme was a memorable one, even without the "amusing story", but I might be biased as I am a Jacob aficionado!

Yours faithfully

Geoff Ogram

from Mr Michael Bryant: (edited)

Re. Stan Meares' note about George Draper in BMS News 133, George was born in in London in 1911 and went to the Duke of York's Royal Military School, Dover, followed by Kneller Hall and Trinity College of Music. His WWIM 1949 entry claims that he studied with Charles and Haydn Draper. But he was no relation of Charles Draper (born Odcombe, Somerset 1869) or the family of other Drapers, Paul, Haydn, Mendelssohn, from Penarth. He was injured and invalided out of the army in 1940. In 1942 he began to teach at Charterhouse, Godalming and retired in 1970. Summer Schools are supposed to be fun and he spent many happy hours preparing bogus lectures on the history of music, narrating highly compressed versions of The Ring and playing the trumpet, which he did rather well. The parts of the SM's story that are true include his frequent discussions on Kell v. Thurston and that he retired, albeit somewhat reluctantly, to Perth, as his wife Lorna was Australian, where he continued to teach, until his death at the age of 63, when his wife was visiting Britain.

Regards

Michael Bryant

## Help Sought

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

#### From Valerie Dart valdart23@gmail.com

I am a viola player and I am currently doing research into English viola music and would live to acquire the music for W H Reed's Rhapsody for viola and piano and his viola concerto. Do you have any idea where I could get these from?

On behalf of Geoffrey W. Davies, 17 Bonington Crescent, Castlefields, Stafford, ST16 1AY, 01785-214085

Geoffrey W Davies was acquainted with a choral conductor Colin Ratcliffe from the 1950s. Their ways parted after a time when CR had moved to Birmingham as Concert Master of the CBSO chorus and GWD sang in a choir he formed there. CR then moved to Glasgow and they lost touch. Mr Davies would expect CR to have died in the mean time but he would like to make contact with any of CR's relatives and friends who could give him details of CR's career from that time on and he wonders whether any BMS members could provide a link.

## From John McLaughlin Williams, minacciosa@gmail.com

I just read Barbara Clark's touching reminiscence about her father, Philip Sainton. I've had the Chandos cds for years and love his work. My friend is looking for material for a new recording and I thought of Sainton's completely unknown viola pieces. Can you tell me where I might acquire photocopies of these undoubtedly unpublished works? ... In addition to the Viola Concerto and Serenade Fantastique (any chance these two works might be one and the same?), Wikipedia says there are also a Crépuscule and a Phantom Gavotte.

#### From Gillian Broomhall, gillianbroomhall@gmail.com

I wondered if you could advise me how to get hold of the score for James Lyon's Piano Trio in D minor? Is it still in print, do you know?

#### From Professor John Dressler, idressler@murraystate.edu

I'll be back in the UK this July for more research on my current project: music commissioned for BBC radio plays and features: 1930-1970. My Alwyn book was published last August by Routledge. By any chance will there be any live performances of G&S operettas in the UK in July? Grateful for details

#### From Elmari Wouda, elmari.wouda@mediclinic.co.za

My son is playing one of Geoffrey Russell-Smith's recorder compositions and needs information regarding Russell-Smith himself. He has to give a short bio of him. Could you assist me with this? It would be much appreciated. I have searched the internet but did not get much/any information

#### In Brief

#### A CD box set of The British Symphonic Collection From Japan All 10 CD's for £20 incl p&p

The British symphony is alive and well and lives in Japan! For the modest cost of £20 incl p&p you can order the superb set, The British Symphonic Collection of 10 CD's offering recordings of wide ranging British symphonies as follows:

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Japan

It works perfectly. I have safely received by express post the box set with English notes.

Edward Clark, Committee member

#### Music Lost?

On p26 of *BMS News 133*, "On The Horizon", a concert by the Great Missenden Choral Society was listed as intending to include *A Spring Garland* by Eric Thiman.

The editor has since been informed that this item had to be omitted from the programme because the Chester/Novello Hire Library was unable to supply either a full orchestral score or instrumental parts. Apparently almost all the parts and the full score had been destroyed – due to "wear". Exhaustive enquiries were made but an alternative score and set of parts have not been found. It is therefore quite possible that the orchestral version of this work has been lost.

Two issues are raised here. The first is to send out a general appeal to BMS members to ask whether they know of any instrumental parts or a score from which the work may be reconstructed – all that now apparently exist are the piano & vocal score and the second violin and double bass parts.

The second issue is the general one of publishers scrapping music because it has become too worn. It is, of course, not suggested that Chester/Novello are guilty of destroying music and they no doubt thought that other copies were available elsewhere. However, after this case, it may be expected that they and other publishers and hire libraries will take a bit more care when disposing of old material, in ensuring that alternative copies remain available.

## Competitions

#### The English Poetry & Song Society Diamond Jubilee Competition 2012

The English Poetry & Song Society announces a competition for composers to set poems for soprano or baritone voice and piano. The winning songs will be performed in a concert at the Colston Hall Bristol on Friday 12th October 2012, by Sarah Leonard (soprano), Stephen Varcoe (baritone), & Nigel Foster (piano).

Closing date is 30th July. Rules & entry form by post (enclosing SAE) from 76 Lr Oldfield Park, Bath BA2 3HP or by e-mail from <a href="mailto:menistral@yahoo.co.uk">menistral@yahoo.co.uk</a>

#### **Books**

William Boyce: A Tercentenary Sourcebook and Compendium, By Ian Bartlett and Robert J. Bruce, ISBN (13):978-1-4438-2721-8 Price: £44.99, \$67.99, 370pp (Cambridge Scholars Publishing, 2011)

'William Boyce: A Tercentenary Sourcebook and Compendium' is published in celebration of the threehundredth anniversary of the birth in 1711 of England's leading eighteenth-century composer. It is the first book to be devoted to a musician who more than any of his contemporaries carried the flag in the broadest sense for English music during a period that was inevitably dominated by the towering figure of Handel, who was then resident in London. By the late 19th century, however, Boyce had become generally known only as a composer of anthems and the national song, Hearts of Oak, and as the editor of a monumental historical anthology of English anthems, Cathedral Music, which was still in use at that time. The emergent 'Baroque revival' led to a gradual broadening of awareness of Boyce from the 1890s onwards. Yet it was only following the initiatives inspired by the bicentenary of his death in 1979 that a significantly wider public appreciation of the quality and range of his achievements came about. Previously neglected works were revived, new recordings made, scholarly articles written, and new editions of his music began to be published.

This book brings together diplomatic transcriptions of all the most significant contemporary documents relevant to Boyce's personal and family life, his career as a composer, editor, theorist, teacher, conductor, Master of the King's Music, and the reception history of his music. They are accompanied by critical commentaries whenever necessary. The range of sources drawn on includes memoirs, histories, diaries, letters, poems, concert programmes and related press reports, chapel royal, court and parish archives, prefaces to Boyce's own publications of his music and those edited by others, advertisements for performances of his works and related press reports, details of his subscriptions to musical and literary works, and materials that throw light on his character and professional relationships with the poets, playwrights, churchmen and other musicians with whom he collaborated within the vibrant, burgeoning, and sometimes colourful, English musical culture of his time.

The book's 'Catalogue of Works' constitutes the first comprehensive listing of Boyce's musical output to have been published, and the select, historical 'Discography' is the first catalogue of recordings to have been devoted to the composer's works.

#### **Members Discount Offers**

NOTE! Following increases in postal charges and other price adjustments, there has been a general alteration to the prices

MEMBERS' DISCOUNT OFFERS - Other label CDs Offer 1) DUTTON - LYRITA - NIMBUS etc.

We are able to offer members -

Nimbus 5000 series/Lyrita/Saydisc/Amon Ra £11-50

Nimbus 7000 series/Quartz £8-75

Dutton CDLX £9-25 Dutton CDLF £5-35

FOR THESE OFFERS ONLY THE MINIMUM ORDER IS 2 (Two) CDs. ALSO THIS IS AN OPEN OFFER. HOWEVER, PLEASE ALLOW 21 DAYS FOR DELIVERY (to allow for my possible absence.

FOR DELIVERY (to allow for my possible absence, other delays etc.). Delivery should be within a week or so however.

Offer 2) Usual Labels Offer. <u>CLOSING DATE FOR</u> <u>THIS OFFER:</u> 30 August 2012 (Should you wish to order a <u>minimum</u> of 10 CDs from the Select list of labels, or 4 CDs from the Priory list this deadline does not apply).

Best known labels currently available are as follows:-

Select: Naxos, Chandos, BIS, Hyperion, APR, BBC Legends, Cello Classics, Clarinet Classics, Collegium, CPO, Da Capo, Gimell, LPO, Opera Rara, Proprius (Sweden), Bridge (USA), Michael Nyman, Ondine (Finland), Profil (Germany)

**Priory**: Albany-TROY, Altarus, Guild, Meridian, Priory, Amphion, Dynamic, Sterling (Sweden)

Pricing has become more varied, with at least one label (CPO) having differing prices but using one label code and number system for them all. As a standard price please use £11-75 for Select labels and £11 for Priory labels. Specific exceptions: APR £8-25; BBC Legends £10-25; LPO £8-50; Marco Polo £10 and Naxos £5-75.

These labels have a variety of different prefixes and prices. Those quoted are probably the main ones. Orders for other categories will be priced appropriately on delivery. If specific items come in under standard price the cost to members will be suitably adjusted. This can be catered for by an open cheque.

Some other labels are available and a complete list can be provided on request. We cannot assume all discs on all labels will always be available, but we are happy to try to obtain them. We can make requests for catalogues but these may not necessarily be available.

Prices include postage inland. Members requiring overseas shipment or payment other than in f sterling should contact the Hon. Treasurer for appropriate prices.

Please send all orders in writing to the Hon. Treasurer together with payment by OPEN cheque with maximum value indicated. Cheques in favour of 'The British Music Society'.

Once ordered discs must be paid for if supplied. Should you wish to cancel anything already ordered please contact the

Hon. Treasurer as soon as possible and he will endeavour to assist. Members must understand that delivery times may be extended depending on order levels, minimum order requirements of the suppliers etc. and cannot necessarily expect delivery by return (we hold no stocks). *Hon. Treasurer* 

#### Ashgate Books Offer

Ashgate Publishing has a web page especially put together for the British Music Society. You will be able to reach this page via the BMS Website or using the URL <a href="https://www.ashgate.com/bms">www.ashgate.com/bms</a> and find titles of interest to you here with a special Society discount. The book selections will be regularly updated and the discount will be 25%, so now is your chance to get some of those titles you've missed in the past!

To order books and claim your discount, simply select the books you wish to purchase and add them to your shopping basket, type your discount code into the field marked "Promotional Code" and the website will calculate your order to reflect the Society's discount. The code that you need is H9CHH50. If for any reason you would prefer to order by telephone, please call our distributors, Bookprint Ltd, on +44 (0) 1235 827730 and quote the discount code when placing the order.

#### Michael Hurd

We have now reached the fifth release including music by Michael Hurd funded by the Michael Hurd Bequest through the Charitable Trust. This release on Dutton CDLX 7280 combines his major choral/orchestral work *The Shepherd's Calendar* with Ronald Corp's *And All the Trumpets Sounded*. The performers are Roderick Williams (Mark Stone in the Corp) (baritone), The London Chorus, Bournemouth SO conducted by Ronald Corp.

A stock of copies is available to members through the Hon. Treasurer at the special price of £6 (£6-50 Europe £7 elsewhere) postage included. Cheques favour The British Music Society or US\$12-50 (favour S.C. Trowell) whilst stocks last.

Copies of the previous releases for details of which see *BMS News* 133 Page 32, *BMS News* 130 Page 425 and *BMS News* 129 Page 378 may be ordered through the Hon. Treasurer

#### **Announcements**

# Treasurer's Report and Charitable Trust Administrator's Report

Copies of these Reports are available on request from the Hon. Treasurer at <a href="sct.bms1943@eldv.org">sct.bms1943@eldv.org</a>

#### **INCREASE IN POSTAGE RATES**

Everybody will be aware of the swingeing increase in postage rates which was effective from 30 April. I am certain you can all appreciate that whilst some increase was expected, at this level it blows a very large hole in the Society's finances. By my estimate this could be of the order of £500pa. Being in the course of already administering a subscription rise the Committee are minded not to make a further overall change. However, I do ask those members who might be prepared to take their NEWS electronically to make an active decision to do so now, to assist us in dealing with this situation. Full details follow. Thank you, Stephen Trowell Hon. Treasurer

#### **Electronic BMS News**

Any Member may take News electronically. You may find an electronic copy both quicker and more convenient and it will save the Society postage! Please email Christopher Johns at <a href="mailto:christopher@johns.uk.com">christopher@johns.uk.com</a> and copy Stephen Trowell at <a href="mailto:sct.bms1943@eldy.org">sct.bms1943@eldy.org</a> and Rob Barnett at <a href="mailto:rob.barnett@btinternet.com">rob.barnett@btinternet.com</a> if you would like to change to this option.

Members who take *News* by this method will no longer be sent the printed version but will received an email with a PDF attached of *News* as soon as each issue is published. Membership subscription fees will remain unchanged and issues of the journal *British Music* will continue to be published in printed form only. However, Overseas Members who choose to receive *BMS News* by electronic delivery will only be required to pay the equivalent UK subscription rate in future years, rather than the appropriate overseas rate that includes higher postal costs.

#### **New Members**

We welcome the following new members that have joined the society during the past few months: Katherine Arnold, London

Miss Jonaya Coker, Oldham, Matthew J Edmonds, Liverpool Bob Kelly, Chester-Le-Street Shea Lolin, Ilford

Nick Shepherd, Burwash

#### Financial Bequests to the Society

If any member has already arranged a bequest to the Society or is so considering doing, would they please note the following:

given the formation of the Charitable Trust, if their bequest has conditions for its use attached to it and/or particularly if it is of a more substantial amount (£5,000 or more), would the benefactor kindly arrange for the bequest to be made to The British Music Society Charitable Trust (Registered No. 1122597) rather than directly to the Society.

If the wish is that the monies are used only be the Society this can be made a condition for any bequest. If any bequests have already been included in wills, as far as is conveniently possible, would the benefactor take any opportunity to revise their bequest to take account of these remarks.

Stephen Trowell, Hon. Treasurer

#### 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 discuss means of payment.

#### **Errors & Omissions**

BMS News 132, December 2011, Front Cover, The Thurston Connection Press Release

The BMS Committee acknowledges that the composer Iain Hamilton was born in Scotland, although he spent almost his entire working life in England or the United States of America.