



NEWS
137
April 2013

THE BRITISH MUSIC SOCIETY

"...promoting and preserving British Music"

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BRITISH MUSIC SOCIETY

35th Annual General Meeting – 2013

12 noon, Saturday 18 May 2013 at St Barnabas Church, North Ealing, London, W5 1QG

AGENDA

- 1 Attendance/Apologies for absence
- 2 Minutes of the 34th Annual General Meeting 2012 (attached, to be taken 'as read')
- 3 Chairman's Report
- 4 Adoption of the Accounts for 2012
- 5 Election of Members to the Executive Committee
(see Attendance/Proxy/Nominations form attached: Secretary reads list of Nominations')
- 6 Appointment of Independent Person to Examine Accounts
- 7 Any other Business

An All-day celebration of British Music

Timetable for Saturday 18 May 2013 at St Barnabas, North Ealing

- 11:00 Welcome to the BMS; morning tea and coffee
11:30 Organ Introduction; **John Gibbons** gives as short recital on the Hill organ at St. Barnabas
12:00 AGM
13:00 Lunch
14:30 Screening of a new Tony Palmer film on **Benjamin Britten**
17:30 Afternoon Tea
18:30 Pre-concert Talk: "**Robert Still: An Exciting Discovery**" by **Edward Clarke**
19:30 Concert by **Ealing Symphony Orchestra** conducted by **John Gibbons**.
Badelt/Zimmer: *Pirates of the Caribbean*
John Barry: *Out of Africa*
Robert Still: Violin Concerto (World Première) soloist **Efi Christodoulou**
Tchaikovsky: Symphony No. 6 (*Pathétique*)

BMS members special concession £7. This is a substantial saving on the normal ticket price of £13
(concessions £10, under-25/student £5, accompanied under-16s £1)

A message from the Membership Liaison Wendy Hiscocks (wendyhiscocks@btinternet.com)

I would like to thank the BMS members who have sent me their ideas and questions. These were discussed at the last BMS committee meeting and I was able to send them a reply via e-mail.

A lot of planning has gone into the AGM and we extend a warm welcome to our members and their guests. We realise that the church is out of town and are interested to know if members would like the BMS to organise some form of transport between Ealing Broadway tube and the church in addition to the London bus service. This could take the form of a driver offering a shuttle service for a small charge of £1. We will explore the possibilities if there is sufficient demand so do make your wishes known. Some of our members are authors and have published books. The BMS would like to invite these people to bring their publications on May 18 for promotion and possible sales. BMS products will also be on sale throughout the day.

The BMS will communicate by e-mail other items of news relating to the AGM. This includes the title of the film to be screened and the possibility of booking a hot lunch prepared by the ladies of St. Barnabas for a modest charge.

I look forward to meeting many of you soon so please do come and say hello

President: John McCabe CBE

Vice-Presidents

Dame Janet Baker CH DBE FRSA · Richard Baker OBE · Professor Stephen Banfield · Jennifer Bate OBE · Michael Berkeley
Malcolm Binns · Arthur Butterworth MBE · Sir Andrew Davis CBE · Sir Colin Davis CH CBE · Giles Easterbrook · Lewis Foreman
David Lloyd-Jones · Sir Peter Maxwell Davies CBE, Master of the Queen's Music · Tasmin Little OBE
Peter Middleton, Founder Chairman · Sir Simon Rattle CBE · Betty Roe MBE · Basil Tschaikow · Raphael Wallfisch

Editorial

Readers will probably have observed from the cover page that the British Music Society AGM will shortly be upon us and will also have noticed that it takes place this year in May. This has meant that it has not been possible to inform Society members two newsletters in advance of the meeting - as is usually the case. The committee hopes that this is not too much of an inconvenience and that despite the unusually short notice, as many members as possible will be able to attend. The programme for the day is the most ambitious for an AGM for many years and it should prove to be a memorable occasion.

When I began to assemble this newsletter a few weeks ago, I was concerned that I wouldn't have sufficient material for a full issue. However, items eventually arrived and I am able to present a 32-page issue. Sadly, however, there is an uncommonly large obituaries section this quarter. An addition to a personal tribute to former Society Chairman and Vice-Chairman Raphael Terroni by BMS Vice-President Richard Baker, Lewis Foreman has contributed a major piece celebrating the life and work of Sir Richard Rodney Bennett. Lewis has also provided a personal tribute to Society member and British Music stalwart Colin Scott-Sutherland, who also died toward the end of 2012. In total, this issue contains seven obituaries - a sad tally and a reflection of the continuing loss to British Music that we experienced during 2012.

This issue also contains a number of fine feature articles. Philip Scowcroft continues his excellence series of occasional pieces with a Bicentenary tribute to Henry Smart, the Victorian composer, and an article marking the 150th anniversary of the birth of composer and educationalist Sir Arthur Somervell. Morag Chisholm continues her tireless efforts to promote the music of her father Erik Chisholm with an article describing the activities of the Erik Chisholm Trust. Finally, Graham Parlett reveals the treasures that may be discovered by a search of the online auction website eBay. Graham's discoveries may well inspire members to bid for items of British Music memorabilia that might otherwise be lost overseas.

Finally, it is necessary again to change editorial policy on the promotion and support of the music of living British composers. Despite several efforts to reach an acceptable compromise, it seems to be impossible to satisfy everybody and each decision as it has been made and communicated to Society members has generated ever more complaints. There is always a deserving exception to whatever rules and guidelines we try to put in place. Consequently, until further notice, BMS publications will NOT accept articles solely or mostly devoted to the music of living composers. Items referring to concerts, recordings or broadcasts of the music of Society core interest composers may include mention of works by living composers but the emphasis must be on the core composer(s).

This policy is under discussion in the committee and members will be informed of any further changes in the next or a subsequent issue of *BMS News*.

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.**

Chairman's Report for 2012

2012 has been a momentous year for the BMS with the sad loss of two giants in the history of the BMS. Much has been written in appreciation of both Raphael Terroni and Stan Meares and it is clear the society will miss their enthusiasm, knowledge and commitment. Fortunately we have Raphael's distinguished discography to remind us of his wonderful musicianship and Stan's many articles on British composers.

The members of the present BMS committee have all brought valuable expertise across a wide range of fields to the Executive committee as well as a hunger to push the society onwards and upwards. The new trading subsidiary is now set up and will, in due course, run the more commercial aspects of the Society (Recordings, The Journal, other publications and Live events). The committee abounds with ideas for Event Days both in London and across the British Isles and 2013 saw the launch of the third edition of the British Composer profiles book at a very reasonable cost of £10. I do hope members will purchase a copy of this fascinating resource book before we sell out!

The new website is proving to be a valuable portal to the world, whilst the new society email address – britishmusicsociety@gmail.com – is proving invaluable in keeping administration efficient and effective. A new membership leaflet is now available for distribution to anyone interested in British music and I am delighted that committee member, Wendy Hiscocks, has undertaken to act as membership liaison officer with a brief to be the conduit between the committee and the membership so that we can hear what you want us to do with the Society.

During 2012 our first orchestral disc, featuring the music of Patric Stanford, with David Lloyd-Jones conducting the Royal Liverpool Philharmonic Orchestra was released whilst sessions have started on a Malcolm Smith tribute disc. Further discs are in the pipeline under the wise guidance of Martin Cotton.

BMS in print has seen many fascinating articles in both News and the Journal, including an extensive appraisal of the Symphonies by Daniel Jones, continuing the Society's aims of providing a platform for scholarly writings on all aspects of British music.

The 2012 AGM, held at St John's, Smith Square, gave members the opportunity to hear some Alan Bush, the world premiere of a Robert Still quartet and the world premiere concert performance of William Alwyn's Violin Concerto. At the 2013 AGM, to be held in St Barnabas Church, Pitshanger Lane, Ealing on Saturday 18 May, we aim again to give members a day packed full of interesting British music events, climaxing with the world premiere of Robert Still's *Violin Concerto*, with Efi Christodoulou, who recently premiered Matthew Taylor's *Violin Concerto* in St Petersburg, as soloist. I do hope you will be able to join us for this exciting day.

With such a plethora of music available today, it is sad, but not surprising, that many a significant anniversary goes by with hardly any acknowledgement by the musical establishment. 2012 was the centenary of the birth of the afore-mentioned Daniel Jones but apart from a BBCNOW performance of the Eleventh Symphony at the Swansea Festival, I am not aware of many other performances of his music during 2012. It will be interesting to see how many performances of works by George Lloyd occur during 2013 given the enormous competition from Britten, Verdi and Wagner, so I do hope members will turn out to support those promoters brave enough to programme any of our neglected composers. It is easy to sit back and enjoy world-class recordings but the life-blood of getting new audiences comes from programmes where neglected British works stand alongside the standard classics.

John Gibbons, Chairman

Treasurer's Report for 2012

Superficially, at least, 2012 was not one of the Society's premier years in financial terms. Overall the year's activities, despite funds to pay for recordings being available from the Hurd Bequest, resulted in a DEFICIT of some £3,559. I say superficially as the position should, at least in part, be reversible during 2013.

Owing to delays in the registration of the new Company, B M S Productions, as a Charity, the Society did not face the full cost of this process – otherwise the deficit would have been greater. However, the final position was struck after costs of £670 for printing the new Membership leaflets, from which we will only see returns as a result of new memberships. In addition, unexpectedly, the Society committed to the costs of editing the scores of Robert Still's String Quartets for some £900; with possible use in a future recording. The Society was also some £1300 short in its income as our Gift Aid claim for 2011 was delayed through data preparation issues; this should only be delayed not lost however and be received during 2013. Finally there was the expenditure for the new edition of British Composer Profiles, which we must hope will more than recoup its cost eventually in sales in succeeding months. Despite any new issues of recordings there is a clear decline in the sales of physical CDs and the returns, although increasing, from downloading and streaming are relatively less. A consequence of the deficit is to reduce the overall surplus in our books before any 2013 subscriptions or sales to a mere £511 – not a great deal in terms of funding projects.

Current subscription income covers all routine expenditure but without any great surplus. As a result during 2013 the Committee will have to continue to see to restrain expenditure without impinging on 'quality' as far as possible.

Members' continued support is, of course, vital to our continued operations and however it is received is much appreciated.

Stephen Trowell, Hon. Treasurer

British Music Society Charitable Trust (Registered No. 1122597) Administrator's Report for 2011

Other than interest the Trust has received no new income during the year. A sixth combined programme of MH's orchestral works coupled with a further selection of children's operas was recorded and issued as a double CD on Dutton-Vocalion in October 2012. A recording of the Opera: *The Aspem Papers* remains in limbo requiring a companion work to complete the disc. The Trustees have also considered a recording of the songs, with no final decision taken. Likewise no conclusions have been reached about recordings of the choral works which form the major part of the unrecorded compositions.

As a result of the sad and sudden death of the Trust's Chairman, Raphael Terroni, the Trustees only met once during the year. A new Chairman is being sought.

Stephen Trowell, Trustee Administrator

COPIES OF THE REPORTS AND FULL ACCOUNTS are available on request from the Ho. Treasurer. Anyone receiving them may be concerned that they appear to show the Society as having an overdrawn bank balance. Please be assured this is purely an accounting exercise to bring payments into the year to which they relate and the actual payments did not come against the Society's account until there were adequate balances to meet them.

Henry Smart – A Bicentenary Tribute

Henry Smart's music is little heard today, even compared with that of other eminent music Victorians – such as William Sterndale Bennett, George Macfarren, Balfe, W.V. Wallace, Sullivan, Parry, Stanford, Mackenzie, Cowen and German. Perhaps this is because he is perceived to be a composer for the church, especially of organ music though as we shall see, his portfolio covered other forms of music. However, his present relative neglect should not prevent us from hailing his 200th anniversary.

Henry Thomas Smart, born in London on 26 October 1813 and who died there on 6 July 1879, organist and composer, came from a notable musical family. He was the son of Henry Smart, who played in and directed theatre orchestras in the early nineteenth century, and nephew of Sir George Smart (1776-1867), conductor, composer, violinist and a founder of the Royal Philharmonic Society. After considering the (Indian) army and the law, Henry Smart went into music. His first post was organist of Blackburn Parish Church (now cathedral), between 1831 and 1836 – for which he composed his first anthem.

Henry Smart then moved to London to become organist of St. Philip's, Regent Street, to write music criticism and to teach. Between 1844 and 1864, he was at St. Luke's, Old Street, moving in 1864 to St. Pancras, Euston. He was indeed an excellent organist and extemporiser and was respected as a designer of organs. From 1864, he was blind; he died before he benefitted from a pension that he had just been awarded.

Before summarising his output for the organ and the church, it must be noted that he composed much secular music. In 1855, his opera *Berta*, or *The Gnome of the Hertzberg* was produced – though it never rivalled those of Balfe or Wallace. He composed four oratorios or secular cantatas for the choral festival market: *Jacob*, *The Fisher Maidens* and *King René's Daughter* – all dated 1871, and, most popular, *The Bride of Dunkerron*, which was premiered at the Birmingham Festival in 1864.¹ An aria from this – *The Full Moon is Beaming* – was published separately, as was *White or Red*, from *King René*.

Other published songs by Smart – 167 in total – included the duets *In The Greenwood*, *Hark, the Goat-bells Ringing* and *Come, Said my Barque* and, as solos, *The Lady of the Lea* and *For ever and for aye*. But it was his part-songs, about 143 in total which were particularly popular in the nineteenth century. Examples are: *Go Night, Then Glorious Sun*, *Hark the Hosts of Heaven*, *How Sweet is Summer Morning*, *Spring, Stars of the Summer Night* and *My True Love Hath My Heart* (all SATB) and *The Shepherd's Bell* (SA, accompanied) – but none of these has been heard for a long time.

The same could be said of his twenty-three anthems, a *Te Deum*, the Full Services in F (1870) and G (1871) and the *Evening Services* in G and B \flat and his hymn tunes – with the better known exceptions of *Regent Square* and *Heathlands*. The *F major Service* was once better regarded.

This leaves us with his considerable output of organ music. Much of it was edited by the Torquay organist and composer Purcell J Mansfield. It included at least four sets of short, easy pieces, useful, no doubt, for teaching, various preludes (at least fifty) and postludes – doubtless used in services. Other works, more substantial, were presumably heard in Smart's own recitals. There were also two sets of three *Andantes* and two further single *Andantes*.² One of these *Andantes* was published posthumously – suggesting Smart defied his blindness by composing up to the time of his death. The *Air with Variations* and *Finale Fugato in A, Con Moto Moderato en forme d'Ouverture*, *Chorale with Variations*, *Fantasia with Chorale* and an *Allegro in D* were maybe

¹ I purchased a vocal score of *The Bride* in a second-hand shop on the Isle of Wight in 1971 but my efforts to interest Doncaster Choral Society in reviving even part of it came to nothing.

² The two *Andantes* I have heard are quite important movements – about six minutes each.

even more substantial and a number of trios may have been inspired by Bach's *Trio Sonatas for Organ*. March rhythms also attracted him; extant are at least three marches for organ; most popular now is one (perhaps rather pretentiously) titled *Solemn Grand March*.³

Intriguingly, I found a reference in the BBC Orchestral Catalogue to *Moonglade*, arranged by Sidney Crooke⁴ – perhaps from an organ solo by Smart. Does *Moonglade* still survive in the BBC collections? If so, perhaps the current renewed enthusiasm for light music might bring about its revival and perhaps that of Smart's music generally. Otherwise, we shall have to continue to rely on a handful of organists to keep his music alive.

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Arthur Somervell – Composer and Musical Educationalist

Somervell was born one hundred and fifty years ago, near Windermere, on 5 June 1863. He died in London on 2 May 1937 and was buried in his beloved Lake District – which had provided life-long inspiration for him. He was educated at Uppingham School and King's College, Cambridge, where he read and took a degree in History. Whilst there, he met Stanford, Professor of Music in the University and, as a result, became passionately interested in music.⁵

Somervell studied first with Stanford, subsequently at the Berlin Hochschule für Musik and finally at the recently-established Royal College of Music. Encouraged by Stanford, he became a private pupil of Sir Hubert Parry, eventually (in 1894) joining the RCM's teaching staff. He married in 1890, by which time he had already composed several substantial works. In 1901, he succeeded Sir John Stainer as Inspector of Music to the Board of Education. This was a controversial appointment as W G McNaught, previously Stainer's assistant felt the inspectorship was his by right. In 1920, Somervell became Chief Inspector, from which position he retired in 1928. He was knighted the following year.

His tenure as inspector coincided with a major shift in the ethos of Victorian utilitarianism to educational and artistic liberalism. His philosophy stressed the link between music and moral values, his vision of childhood emphasised emotion and instinct. He felt, indeed, that music should be for all. To us as enthusiasts, this seems self-evident but in 1900, it verged on the revolutionary. He led from the front, setting countless traditional and "national" songs, and writing numerous educational pieces for school-children. He campaigned for music to be an indispensable part of the school curriculum. This was hard work as the Board of Education moved cautiously in such matters. He continued his work post-retirement, becoming Chairman of School Orchestra Festivals at the Queen's Hall between 1932 and 1937.

Somervell's orchestral output is less noteworthy than either his songs or choral works. His first important work was the "ballad" *Helen of Kirkconnell* (1893). This was followed at relatively lengthy intervals by as suite *In Arcady* (1897) (*Introduction, In the Woods, Fairy Songs, Sunset, Gypsies*) and the symphonic variations *Normandy* (1912) – which never attained the stature of Parry's *Symphonic Variations* of 1898, still less that of Elgar's *Enigma Variations*. Somervell's "*Thalassa*" (*Sea*) *Symphony* in D minor (also 1912) is scored for substantial forces: 22+cor anglais, 22+contrabassoon, 4231, strings, timpani, percussion and harp. It stands convincingly alongside the symphonies of Parry and Stanford. Somervell's orchestral output reached its climax later with a piano concerto, the *Highland* (1921) and the *Violin Concerto* of 1932 – a major work playing for some thirty-five minutes.⁶ Two works for string orchestra: an *Air in C* and the incidental music in six movements for *The Loving Heart*, together with the overture *Young April* (1910) complete Somervell's orchestral portfolio.

³ [Author's Note] "I have heard this several times and been impressed by its likeness to Meyerbeer – though it is not as memorable as the *Coronation March* from *Le Prophète* which Smart may well have known."

⁴ Mid-twentieth century composer of light orchestral miniatures, such as *Happy-go-lucky, Solo Flight, Valsette, Turning of Wheels, Scherzino* and *Woodland Idyll*.

⁵ Cambridge conferred a Mus. Doc. on Somervell in 1903.

⁶ [Editorial Note] Both the violin and the piano concerto are available on Hyperion CDs

Somervell's major choral works achieved some success, especially in the provinces. During the nineteenth century and even the first few decades of the twentieth, choral festivals were the main outlets for British composers. It was the Bach Choir that, in 1901, commissioned Somervell's *Mass in C minor* and another *Mass*, in D minor, followed in 1907. In the meanwhile, there had been *Joan of Arc* (1893), *The Power of Sound* (Kendal, 1894), *The Forsaken Mermaid* (Leeds, 1895), *The Charge of the Light Brigade* (1896) and *Ode to the Sea* (Birmingham, 1897). In 1907, Somervell composed the *Ode on Intimations of Immortality* with words by fellow Lakelander William Wordsworth – a text also later set by Gerald Finzi.

More popular than any of these was *The Passion of Christ* (1914), intended as an alternative to Stainer's *The Crucifixion*, which dated from 1887 and which had spawned countless similar cantatas suitable for smaller church choirs.⁷ *The Passion* has been considered more refined but less striking than *Crucifixion* and this may be the reason it has survived less well. Somervell followed it with a *Christmas Cantata* in 1926. His shorter choral items were popular for a time with amateur choirs. Examples are: *There Dwells My Phyllis* (SATB), *The Winter it is Past* (TTBB), a "glee" – *Pack Clouds Away* (SSA, 1914) and, most popular of all, the two-part accompanied *Grasmere Carol* of 1925.

Before looking at Somervell's solo songs – perhaps his principal legacy – his chamber and instrumental works should be considered. These are: a violin sonata, a *Suite of Four Pieces* and *What You Will* – both also for violin and piano; seven *Spring Fancies*, *Air and Sarabande* (1895) and *Spring Song I & II* – all for solo piano. The two *Spring Songs* were arranged by other for organ but Somervell himself made an arrangement for organ of his popular *Shepherds' Cradle Song*.

Somervell composed more than two hundred songs, including folksong and popular arrangements. The texts of many of the songs, such as *Crossing the Bar*, *Fain Would I Change that Note*, *Go from my Window*, *A Kingdom by the Sea*, *Shepherds' Cradle Song*, *The Shepherd's Sweet Lot*, *To Lucasta*, *O Swallow*, *Swallow*, *Weep You No More*, *Sad Fountains* and *Orpheus with his Lute*, had also been set (in some cases, more memorably) by other composers, dating back as far as John Dowland. More notable, though, were Somervell's song cycles – so numerous that Professor Jeremy Dibble has suggested, in the Oxford Dictionary of National Biography, that Somervell could easily be regarded as the "English Schumann".⁸ Admittedly, we do not often hear now: *Five Songs of Innocence*, *Six Burns Songs*, The Browning cycle *A Broken Arc* (1923), *Love in Springtime* (1901), the ten *Wind Flowers* (1903) or *James Lee's Wife*, but the twelve-song Tennyson cycle *Maud* (1899) and the ten-song *A Shropshire Lad*, more than any of his other compositions, keep Somervell's name alive. *Maud* was, in its earlier days, popular with the great Plunket Greene – who doubtless appreciated its memorable lyrical vocal lines, underpinned by bold, imaginative piano writing. *Maud* has less competition from other composers than has *A Shropshire Lad* – Housman having inspired many notable talents, amongst whom may be counted George Butterworth and Ralph Vaughan Williams. Somervell's cycle of 1904, which probably pre-dates all the other settings, despite its lyrical quality, does not quite catch Housman's bitter irony.

In conclusion, Somervell achieved much in a busy life. He enthusiastically urged the study of music and found many that followed him in this. He may be regarded as a quite prolific composer, most memorably in solo song. Such a view may change, however, were recordings to be made or performances arranged of "*Thalassa*", the violin sonata, perhaps one or more of the cantatas and some of the piano and other instrumental music. Despite possible overshadowing by Elgar, Holst, Vaughan Williams and, to a degree, Parry, Stanford, Cowen and Mackenzie, this should not stand in the way of hearing his music when the opportunity presents itself.

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⁷ Of these, only John Henry Maunders's *Olivet to Calvary* and Percy Fletcher's *The Passion of Christ* remain in the repertoire.

⁸ Jeremy Dibble, 'Somervell, Sir Arthur (1863–1937)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [http://www.oxforddnb.com/view/article/45932, accessed 24 March 2013]

Scottish is British – Erik Chisholm

Erik Chisholm has been described as Scotland's Forgotten Composer. He even had a Facebook entry under this heading in 2011 in which contributors debated whether the forthcoming CD of his two piano concertos would fall into Hyperion's Romantic Piano Concerto series. They did not – No 1, the *Piobaireachd*, is definitely Scottish and No 2, is definitely Hindustani. With the lack of a mention of Erik Chisholm's music for piano in the 17-page long article *British Piano Music of the 20th Century* in the recent *British Music Journal* (Vol. 34, 2012), he can now be described as a Forgotten British Composer. I know there are many other composers who are also undeservedly forgotten. Four years ago, I wrote a short article "Digging for Dads" in *BMS News*, in which I mentioned several other composers (WB Moonie, Cyril Scott, FG Scott and Matyas Seiber) whose sons or daughters were actively working to promote their father's music. I would guess this is just the tip of the iceberg.



For Erik Chisholm, music had no boundaries. He initiated and ran The Society for the Propagation of Contemporary Music from 1930 until the outbreak of the Second World War. Bartok, Hindemith, Medtner, Szymanowski were among the many leading composers brought by the Society to perform their music in Scotland. He then volunteered for ENSA to provide music for the troops in Italy, India & Singapore. Post war, he settled in Cape Town but continued to lecture, adjudicate and perform music abroad. The photo (left) shows the composer conducting his Hindustani Piano Concerto in Moscow with the USSR State Orchestra in 1957.

In the twelve years since the Erik Chisholm Trust (ECT) was set up, twelve Chisholm CDs have been released, ten of which are of his piano music. The seven CDs in the *Music for Piano* series (Dunelm Records/Divine Art) with dedicated champion, pianist Murray McLachlan, contain almost all Chisholm's solo piano repertoire. The ECT Website – www.erikchisholm.com – features many reviews of these discs. As space is limited, I will select just one to give some idea of how his music has been received. Robert Matthew-Walker wrote in a comprehensive tribute in 2011 in *International Record Review* "There can be no doubt, on the evidence of those recent recordings, that he was the most significant Scottish Composer (possibly the most significant all-round Scottish musician) of the first half of the twentieth-century and even, in some respects, the most important Scottish composer of all." Stephen Sutton, Director of Divine Art, writes, "I have never known a record series so well recorded and received which sold so few copies." His company now based in the USA is in the process of handing over distribution of its 320 CDs to Naxos worldwide – a huge undertaking, which will increase sales and benefit the Chisholm series.

The Hyperion CD of Chisholm's two piano concertos recorded by the BBC Scottish Symphony Orchestra conducted by Rory Macdonald, with pianist Danny Driver was released last year. It got off to a good start with selection for Gramophone Top 20 CDs, four stars from Ken Walton in *The Scotsman* and the *Independent Record Review's* 'Outstanding' award. In his CD of the Week, Norman Lebrecht said "Chisholm warrants at least one hearing at the BBC Proms" (to which I would add "If only"). Andrew McGregor in his CD Review on BBC Radio 3, comments on "the fine job of pianist Danny Driver" adding "Chisholm's Hindustani was utterly convincing with a colourful voice of its own".

The continuing neglect of Chisholm's music is, to say the least, disappointing. I know the Trust has accomplished much in its twelve years and we have plans for new ventures described in the Spring 2013 Newsletter on the website. My disappointment is not just personal. What we have achieved has been a team effort by trustees and the many others who have put their shoulders to

the plough. Too many to name, when eventually we succeed, I know we will all rejoice at having played a part in the Chisholm renaissance.

In John Purser's article *The Piano Music of Erik Chisholm* published in *International Piano No 12* (2012), the opening paragraph strongly makes the point that the variety of his idiom is too great to summarise. There are the '*E Praeterita*' *Sonatinas*, paying homage to 16th Century sources, the *Straloch Suite*, based on early 17th-Century Scottish lute tunes, the subtle miniature *Cameos*. Then there is the dark virtuosity of the *Nocturnes – Night Song of the Bards*, which has been acknowledged by more than one reviewer as a masterpiece. Later he writes of *An Rioban Dearg* and the Sonata in A, "*Nothing quite like this extraordinary adventure in pianism has been penned before*". With permission, the article is reproduced in full on the ECT website.

So what next for this neglected composer? Following from the success of the piano concerto CD, Hyperion plan to make a CD of Chisholm's only violin concerto. More radio coverage, Prom performances, any events not initiated by the ECT will also be welcomed. The 50th anniversary of my father's death in 2015 may raise the interest level. So we shall persevere, trusting that one day soon, Chisholm, a British composer born in Scotland, will be granted the recognition many believe his music deserves.

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More on Bax's *Grania and Diarmid*

BMS News 127 (September 2010, pp. 314-5) included a short article on this piece in which I gave details of two virtually identical four-bar musical quotations, one of them identified as being from *Grania & Diarmid*, and deduced that they came from some kind of dramatic score being worked on by Clifford and Arnold Bax around 1902–3. Quite out of the blue, a third version of the same quotation recently turned up on eBay, having formerly been owned by Mabel Laski, sister of the economist Harold Laski, and later sold at auction by her heirs. It is written out on a sheet of cartridge paper (173 x 152 mm) with rounded corners which had originally been pasted into, presumably, an autograph album; the remains of glue are visible on the reverse. Apart from a few small details, the music is the same as in the other two quotations and is inscribed '*from / "Grania & Diarmuid" / an Irish Opera. / With kindest regards / Arnold. E Trevor Bax / '04' – ("Diarmid" is an anglicization of "Diarmuid")*'. This confirms that the dramatic work that he and his brother were collaborating on was indeed an opera and that the idea of writing a specifically Irish music-drama was already in the composer's mind while he was still studying at the RAM, several years before he took up Deirdre and Red Owen.

Bax believed himself to have "*no particular gift for opera*", and a further clue to his failure to bring any of these projects to fruition is given in an article entitled *King's Music-Master* by "Aquila" which appeared in the Leader Magazine of 12 May 1945 (p.14) and was brought to my attention by the late Colin Scott-Sutherland. Subtitled "*He is a distinguished author, too*", the piece is mainly about Bax's Irish interests and literary work and contains a number of quotations that clearly derive from an interview between the composer and the unidentified writer. Bax confirms that when he was writing his blank-verse play Deirdre he was unaware that both Yeats and Synge "*were at work upon plays dealing with the same epic*". He adds that, although he did actually compose some of the music for Deirdre (the prologue, for example, became the tone-poem *Into the Twilight*), he found his alter ego, "Dermot O'Byrne", an unsatisfactory collaborator "*who seemed unwilling that the purity of his invention should be tampered with*".

Also offered for sale on eBay in the first half of December 2012 were musical quotations in the hands of York Bowen (*Concert Overture in G minor*), Frederick Bridge (*The Flag of England*), Frederick Corder (*The Witch's Song*) and Benjamin Dale (*Concertstück in G minor*). A month later appeared quotations by Adam Carse (*The Death of Tintagiles*) and Spencer Dyke (*A Question*, the second of his *Three Songs*) together with several autographs without any music. I hope these were all snapped up by members of the Society and went to good homes.

© Graham Parlett, March 2013

Societies News

Robin Milford Trust

The Robin Milford Trust has sent a copy of their March Bulletin which contains information and details about the activities of the trust and related groups – all dedicated to promoting the music of Robin Milford.

One of the most interesting items is news about the formation of a choral group – the *Milford Consort*. Their inaugural recital was held near St. Andrews earlier in the year and featured Milford's cantata *The Passing Year*. The consort also performed vocal works by Vaughan Williams, Ravel, C.W. Orr, Finzi and Charles Wood:

The Milford Consort Inaugural Concert

Hill of Tarvit Mansion house was the venue for The Milford Consort inaugural concert on Saturday night. Titled *The Passing Year*, the concert was themed around songs of nature and love. A lot of thought had gone into the choice of programme. The title of the concert was the name of the work at the heart of it – *The Passing Year* by Robin Milford. This is a rather unknown work from 1936, but it came to conductor, Claire Luxford's attention, as Robin Milford was her great-uncle and she has only recently discovered some of his works.

Milford lived during the first half of the twentieth century and was a colleague of Gerald Finzi and a pupil of Vaughan Williams. He has a vast output of works mostly published, from opera to choral and orchestral works. So, here was a programming connection, and Claire was then able to choose other composers from that period to link together under the main theme of nature and love. This was a period in musical history when English Folk Song was of great interest to classical composers.

The Milford Consort consists of 10 singers from the St Andrews/Cupar area, accompanist, Tom Wilkinson, and conductor, Claire Luxford, who also doubles as second pianist. The singers are – Cathy McCallum, Justine Nanson, Suzannah Rice, Jane Pettegree, Karla Pollmann, Jessica Watt, Robin Bell, James Wilkinson, Michael Higgins and Alex Long. They presented themselves in a semi-circle and immediately began with confident voices. The acoustic in Tarvit is quite dry and intimate plus the performers are very close to the audience. The singers seemed to relish this and sang with great enthusiasm. Claire drew on a wide range of tone colours from her singers, with a good range of dynamics, some odd untidy moments in ensemble and phrase endings, but lots of very expressive singing.

The first work on the programme was *The Passing Year* by Robin Milford. This is a cantata for voices and piano (sometimes 2 pianos) based around the concept of the seasons. Originally composed as *Rain, Wind and Sunshine* for children's voices, Milford rearranged the work for 4 part choir. It can be performed with a small orchestra or piano. There are 11 songs which work through the seasons based around texts from the likes of

Robert Bridges and Christina Rossetti. Milford sets the words with confident musical imagination; particularly effective was *The Birds that Sing on Autumn Eves* by Robert Bridges.

The work is instantly enjoyable and well-constructed. The word I kept hearing from others in the audience was "Charming". The word setting is captivating and the style is certainly his own, but with hints of Grainger, Arthur Sullivan and Vaughan Williams. Milford inserted two little interludes for piano duet or orchestra to "relieve the monotony of four part singing". *The Passing Year* has been recently re-issued by Cathedral Music and would be a worthwhile addition to the repertoire of the hundreds of small vocal ensembles throughout the country.

The remainder of the programme contained works by Vaughan Williams, Finzi, Wood and also Ravel, making the Auld Alliance link with France. The *Trois Chansons* were delightful, the first so full of energy titled *Nicolette*, the second being full of character and pathos, *Trois Beaux Oiseaux du Paradis* and a kind of patter, nonsense song called *Ronde* to end. This last song was rather complex musically and quite challenging, describing old women telling youngsters not to go into the woods as they might meet the likes of goblins or outcast monks.

Claire and Tom also played a couple of piano duets to provide contrast in the programme – *The Lake in the Mountain* by Vaughan Williams and *Cotswold Hill Tune* by C.W. Orr.

For the capacity audience this was a most enjoyable concert as part of the National Trust for Scotland concert series at Tarvit. It was also good to see a substantial number of members of Cupar Choral in the audience to support their fellow singers.

The Milford Consort has made a confident and popular start to their career, and will no doubt be appearing regularly in forthcoming concerts.

Recordings

Cameo Classics have expressed an interest in recording Robin's unrecorded piano music. The soloist would be the London pianist Angela Brownridge. Peter and David are currently coordinating the piano scores for Angela.

Cameo Classics have recently produced the premiere recordings of the Piano Concertos of Ruth Gipps and Kenneth Leighton (No.1), pianist Angela Brownridge. They have also recently completed two CDs with the Bekova/Bezrodney Piano Trio and have other similar projects in the pipeline with the Trio. The Bekova/Bezrodney Piano Trio have also agreed to make a CD of Litolf's music for the Cameo Classics 'British Composers Series'

Website

The main Milford Website now contains information about the Trust, Robin's Works, CDs, Books and Articles, Robin's Contemporaries, Making a Grant Application and Contacts:

Robin's Works is an ever-unfolding area in terms of more works becoming available in Sibelius, the location of

works and their availability. Most manuscripts should be available through the Bodleian Library and all hitherto published works should be available from the British Music Library. The British Music Information Centre (now part of *Sound and Music* www.soundandmusic.org/thecollection) is another possible source for compositions not currently available on our Website. It is a concern that some works could be lost through the closure of certain University Music Departments and their Libraries, for example, Reading University.

Robin Milford's compositions cover the following genres:

- Solo Song:
- Piano
- Choral Voices (Sacred and Secular)
- Piano
- Organ
- Orchestral
- Chamber Music
- Solo Instruments and Piano
- Opera/Masque
- Ballet

Further details of the Trust's activities are available at the trust website www.robinmilfordtrust.org.uk

Elgar Society

Elgar Society Presents Journal Archives On-Line

Jill O'Sullivan writes:

Back issues of The Journal published by the Elgar Society are now available online and free of charge at <http://www.elgar.org/>, opening up a 15-year archive of articles, essays and research papers to all those with an interest in Elgar and his legacy.

The Elgar Society first issued The Journal as a stand-alone publication in 1999, since when it has been circulated three times a year to members of the society together with selected academic institutions. Content ranges from the findings of Elgar-related research to reviews of books and CDs. The most recent issue, edited by Elgar Society member Martin Bird, includes articles entitled 'Thoughts on The Music Makers – a conductor's viewpoint' by Dr Donald Hunt and 'Edward Elgar – a medical enigma?' by Dr John Harcup OBE: the editorial closes with extracts from Elgar's own diary of 100 years ago.

"We're delighted to make back issues of The Journal so readily accessible as a single archive for the first time," says Elgar Society Vice-Chair Stuart Freed. "They make fascinating reading and we're sure they will prove particularly useful to students and academics both in the UK and overseas whilst adding to the body of public knowledge about Elgar's works, life and historical context."

To explore archive issues of The Journal or to access information on Elgar Society membership, events and other resources, log-on to <http://www.elgar.org/>.

Obituaries

Sir Richard Rodney Bennett

The death of Sir Richard Rodney Bennett at the age of 76 has removed a very considerable musical figure from the contemporary scene. He was a serious composer, *avant-garde* by training and inclination in the 1950s, who while a student at the Royal Academy of Music enjoyed a teenage career as a *wunderkind* composer. His first published work, a Piano Sonata written in 1954, appeared in 1956. In his twenties and thirties he produced a remarkable catalogue of works, largely serial in harmonic idiom, including concertos, symphonies and three full-length and other shorter operas. However he was equally fluent in jazz and in film music – in fact he was a serious composer who took his light music seriously. Perhaps, most importantly, he was a natural pianist, equally at home not only in the most recondite scores at Darmstadt, but also in cabaret and jazz, accompanying various singers including Clare Martin, Cleo Laine and Marian Montgomery. When I was commissioning contributors to my book *British Music Now* (1975) I asked the late Christopher Palmer if he would write the chapter on Richard Rodney Bennett and was rather taken aback by his virulent reply that he would love to write about the film music and jazz-inspired works, but hated the 'serious' concert works and asked if I would jointly author the chapter with him, which is what happened.

Richard Rodney Bennett's output in the 1960s was phenomenal. The flavour can be judged from the British Institute of Recorded Sound's catalogue of *Music by British Composers of the Twentieth Century*, a handlist of off-air recordings which circulated in draft in 1967. There are 30 works by Richard Rodney Bennett listed as broadcast between 1963 and 1966, mainly substantial scores in a variety of idioms performed by some of the leading artists of the day. This included not only the opera *The Mines of Sulphur* conducted by Colin Davis, the [First] Symphony from the London Symphony Orchestra conducted by Istvan Kertesz, *The Approaches of Sleep* for four singers and ensemble and *A London Pastoral* for tenor and orchestral (Alexander Young/LSO/ Colin Davis), but also *A Jazz Calendar* – suite in 7 movements.

As a record collector my first encounter with Richard Rodney Bennett came with Delta SDEL 18005 under the title 'Avant-Garde' in which, in 1962, the Mabillon Trio presented a mixed recital of then cutting-edge scores by various composers including his *Winter Music* for flute and piano. I have to say even then I did not find it exciting. In 1968 the unexpected coupling to RCA's recording (SB 6730) of Bax's *Overture to a Picaresque Comedy* was Richard Rodney Bennett's [First] Symphony. The contrast could not have been more dramatic – the symphony was brilliant, the playing of the RPO superb but it seemed heartless music. The other side of the composer came with my third LP – Cleo Laine's wonderful Fontana LP (STL5483) 'Soliloquy' in which,

in a mixed recital of jazz settings, she recorded Richard Rodney Bennett's score of that title. He wrote about it: 'I have always had a great admiration for the songs of Rodgers and Hart, Cole Porter, Harold Arlen and so on. I imagine, however, that a singer as talented as Miss Laine may feel rather restricted by the simple forms and musical content of most of these songs . . . I have therefore tried to create a more extended form, in the nature of a dramatic scene, while remaining strictly within the bounds of jazz. . . . It consists of four songs of varying character, preceded by a spoken introduction and interspersed with recitative-like passages'. It was a triumph with a wide audience.

Richard Rodney Bennett wrote so much that even someone following his career could not keep up with him. I can give a brief mention to a number of scores that struck me personally, mainly from the 1980s, though most failed to enter the regular repertoire. Of these the *Sonnets to Orpheus* for cello and orchestra was played by Heinrich Schiff in 1980 and in 1981 came the *Noctuary* which was interesting for its variety of styles in a series of variations on Scott Joplin's *Solace: a Mexican Serenade*. In fact late in the piece came three variations in his serious concert style which rather underlined his range of sympathies. It was announced as a ballet score for Sir Kenneth Macmillan, but was it ever danced?

His *Reflections on a Theme of William Walton* of 1985, dedicated to Walton's memory, underlined his regard for the composer whose Viola Concerto of 1929 had been an early influence. Here he takes the 12-tone theme from the last movement of Walton's Second Symphony (used very tonally by Walton) and produces a characteristic shape – theme, three variations, interlude, two variations and postlude (the theme again). This is Bennett's serious music at its best. There is also a setting of the Scottish folksong 'Flowers of the Forest' for the National Youth brass band in 1989 and *Dream Dancing* of 1986 the fifth of a series of works inspired by Debussy's *Syrinx*. But for memorability we return to the vocal works, notably the *Love Songs* of 1986, settings of five poems by e.e.cummings for Robert Tear, in which despite the orchestral accompaniment the fourth song is accompanied by guitar and the second by guitar and winds.

He appeared as a composer at the Proms with some 17 works – first in 1963 (*London Pastoral*) and 1964 (*Aubade*). Later came his Piano Concerto No 1 (1969), *Soliloquy* (1975), *Soliloquy* (1976 – Annie Ross singing with the Nash Ensemble and the composer), *Acteon* for horn and orchestra (1977) and then nothing other than film music (*Murder on the Orient Express*) until a BBC Concert Orchestra concert in 1992 in which his *Concerto for Stan Getz* and his commission *Variations on a Nursery Tune* both appeared. Only two of his film scores have appeared at the Proms, *Murder on the Orient Express* and *Yanks*.

As a pianist he only appeared four times. The first came in 1968 when he was the pianist in an ensemble playing Stefan Wolpe's *Chamber Piece no 1*. In 1967 they included *Soliloquy* commissioned by the GLC to mark the

opening of the Queen Elizabeth Hall, sung by Annie Ross with the composer and the Nash Ensemble. And in 1976 he was one of the four pianists in Stravinsky's *Les Noces*. (Ten years before, in 1966, he had been one of the team of British composers – with John Gardiner, Malcolm Williamson and Edmund Rubbra – who appeared as the pianists in a celebrated Covent Garden production of *Les Noces*.) In 1989 he was the soloist in Gershwin's *Rhapsody in Blue*.

In 1979 Richard Rodney Bennett decided to move to New York, thus removing himself from the teaching, the committees and other unproductive demands on his time which inevitably someone so successful found himself sucked into. "I don't awfully like the idea of a composer being a public figure" he explained, "I like the fact that I fade into the surroundings here". New York also allowed him the space to develop his career as a cabaret pianist. In a later interview he made the surprising admission that by then he no longer liked listening to contemporary music.

At least twice he responded to commissions from groups of performers, first, in 1995, in co-operation with the Association of British Orchestras for an orchestral work to be performed by at least twelve different orchestras round the country. The outcome was the *Partita* for orchestra which was certainly the 'lively and accessible piece' the composer set out to produce. When his Wordsworth setting *The Glory and the Dream* was commissioned by an international combine of 15-choirs in 2000 I was intensely interested because he was setting the same words as Gerald Finzi in *Intimations*, one of my all-time favourite works. Those present at the Cambridge performance were able to attend a questions and answers session with the composer, and so I was able to ask him if he knew the Finzi – only to discover he had never heard of it!

He was not complimentary about his three years as a student at the Royal Academy of Music, describing what he found there as "an amateurish mess" and said he learned more from composing film scores than from three years' study at the RAM where his teachers were Howard Ferguson and Lennox Berkeley – Bennett called it "a disaster" adding he learned much more in Westminster Music Library. He spent two years in Paris studying with Pierre Boulez who gave him the professional environment he was seeking, though adding that "he was a terrifying teacher – he saw through me as a pane of glass". Many years later, after living in New York for many years, he accepted the International Chair of Composition at the RAM in 1994 and held it for six years.

He also found early experience of a professional musical environment when writing film music. Introduced to conductor John Hollingsworth by Howard Ferguson he was commissioned to write the music for a documentary *The World Assured* (1956). He produced a lovely romantic score and later reported that the £100 fee then seemed like a fortune to a student who was barely twenty. He quickly produced a series of film scores – Warwick Films' thriller *Interpol* ('Pickup Alley' in the USA) (1956 – released April 1957); *A Face in the Night* (1956), *The*

Safecracker (1957), *The Devil's Disciple* (1957). There were more than forty film scores, including some of the best known feature films of his time, as well as a variety of music for television including a Doctor Who story *The Aztecs* (1964). Other TV scores included *The Gloomy Tower* (Granada TV 1984), *Tender is the Night* (BBC2, 1986), *Enchanted April* (BBC TV 1992) and the serialisation of Mervyn Peake's *Gormenghast* (2000).

In the 1960s and 70s came some famous feature films: *Billion Dollar Brain* (1967); *Far from the Madding Crowd* (1967); *Secret Ceremony* (1968); *Figures in a Landscape* (1969); *Nicholas and Alexandra* (1971); *Lady Caroline Lamb* (1972); *Murder on the Orient Express* (1974). Indeed, it was probably the waltzing title music to Agatha Christie's thriller for the departure of the Orient Express from Istanbul by which he is best remembered by the widest audience. Speaking personally, the LP of his music for Robert Bolt's film *Lady Caroline Lamb* remains a favourite – it not only includes ten numbers from the film but also the concert piece *Elegy for Caroline Lamb* which with its viola solo played by Peter Mark immediately brings to mind parallels with Berlioz's *Harold in Italy*. It was soon followed by Bennett's Viola Concerto, written in the composer's serious style, and I must say I found myself agreeing with Chris Palmer who was incredulous at the Viola Concerto in comparison with the *Elegy*. As Chris wrote: "Its final transformation, as Caroline (Sarah Miles) meets her lonely death in her garden on a raging storm swept night, is thrilling: for here the full resources of the big romantic orchestras are unleashed for the first time to serve as a final definite comment on the tragedy."

Later films were *The Accuser* [L'Imprécateur] (1977), *Poor Little Rich Girl* (1987), *Four Weddings and a Funeral* (1994) and *The Tale of Sweeney Todd* (1998).

We have not really experienced his operas yet, and so it is difficult to judge. They start with the one-acter, *The Ledge* seen at Sadler's Wells in 1961. I saw its successor *The Mines of Sulphur* (1965) but do not have strong memories of it. It was followed by the comedy *A Penny for a Song* (1967) and then *Victory* (1970). There were also two children's dramatic works – the civil war story *All the King's Men* (1968), full of good things, and for junior schools *The Midnight Thief* (libretto by Ian Serrailier) (1964) which was recorded on at 10-inch HMV LP by a school in Pinner.

In 1987 Barrie Gavin for London Weekend Television made his 'portrait of Richard Rodney Bennett' which he called *Crossover*, essentially a 50th birthday tribute, and including a large amount of autobiographical commentary by the composer. In particular seeing him as a performer, notably singing with Marion Montgomery to his accompaniment underlined his description of this activity as a "love affair – it carries you away". "It's valuable for a composer to be a performer" he remarked, adding "I've always loved being an accompanist". One the other hand, although the possessor of a remarkable piano technique, he did not respond to "the whole myth of pianist mystique" finding it "something I'm not interested in."

Perhaps his most surprising comment was that 'being a songwriter is not the same thing as being a composer'.

Viewed now, from the second decade of the twenty-first century, after many years of neglect his big concert works of the 1960s and 1970s are ready to be revisited – the Piano Concerto, three symphonies, concertos for many instruments including the Violin Concerto (first played by Ralph Holmes), oboe concerto, viola concerto and many others, and a large number of miscellaneous works written for a variety of occasions need to be heard again.

In 1995 the *BBC Music Magazine* featured Richard Rodney Bennett on its cover mounted CD including the *Partita* and the Suite from the TV music for *Enchanted April* (fascinating for his quotation on oboe of the main tune from Elgar's *Chanson de Matin*). I only mention this CD in ending this review of a remarkable musical life because it includes Bennett's *Four Jazz Songs*. Here the composer sings and accompanies himself. The songs are: 'Let's go and live in the country', 'I never went away', 'Come buy' and 'Goodbye for Now'. 'I never went away' was written in 1979 when he first went to live in New York. In his song 'Come buy' we find a piquant memory of him as he sings: 'Olden days are sadly gone / But music in our hearts live on / Such a troubadour am I'. Indeed he was and he leaves a remarkable legacy.

© Lewis Foreman, January 2013

John Carol Case

John Carol Case, who died on 28 December 2012 aged 89, was one of the finest British baritones of his generation, whose sensitivity to music and language made him a household name amongst concert-goers of the 1950s, 60s and 70s. He was probably best known for taking serious roles such as Christ in Bach's *St Matthew Passion*, or The Angel of the Agony in Elgar's *Dream of Gerontius*, but those that heard him singing these parts may be surprised to learn that one evening at dinner he said that if he had his life over again he'd have been a racing motorcyclist.

John was born in Salisbury where his father William was an undertaker and a keen amateur singer. William decided to branch out and try singing professionally, but after his first engagement for money (in Weymouth), he was so unnerved that he gave up the idea. His unfulfilled ambitions were transferred to his as yet unborn son, who was given the middle name Carol so that if he ever wanted to become a professional musician he could call himself John Carol instead, keeping the name John Case for his private life. John himself clearly felt that all three names, used both professionally and privately, would suit him perfectly, and who now can disagree?

He won a scholarship to Bishop Wordsworth's Grammar School and was later encouraged to try for a place at Cambridge University. This would normally have been beyond his parents' means, but he made it possible by winning both an academic scholarship and a choral scholarship to King's College, Cambridge, where he was taken on as a countertenor at first, not a baritone. After

one year at University reading music he volunteered for the army in 1942, returning to Cambridge to complete his education in 1945, graduating in 1947 with a BA and Mus.B. Sir David Willcocks, organ scholar at King's at the time, recalls that he gave John his first paid engagement with the Cambridge Philharmonic Orchestra while they were still students. This was the beginning of a long professional association which included twenty consecutive years of performing the *St Matthew Passion* in the Royal Festival Hall with the Bach Choir.

Immediately after the war John had a good many singing engagements to start him off, and 1950 saw his first BBC broadcast as well as a concert in Plymouth where he sang *We'll meet again* with Vera Lynn. At the new Festival Hall in 1951 he had to sing while standing on a box with the conductor behind him, which meant that he had to keep half-turning his head. This didn't go down at all well with The Times critic, who carped that "*Mr Case must learn not to fidget when he is singing*".

The 1951 Festival of Britain seems to have wrung the post-war musical coffers dry, and work for a young singer was hard to find. John therefore took the job of Director of Music at the King's College School, Wimbledon, whose headmaster was happy to allow him time off for the few singing jobs which he managed to get. He also became an 'honorary woman' so that he could be Director of the Townswomen's Guild Choir, for whom he composed *With this Sword*, which he conducted at their Festival Hall Pageant.

A significant professional breakthrough came when a colleague put him forward to sing Vaughan Williams' *Fantasia on Christmas Carols* at a charity concert in Westminster Central Hall. Having agreed to the engagement, John was horrified to discover that the conductor was to be the composer himself, the Grand Old Man of English music. Vaughan Williams not only liked what he heard, but invited John to sing at his annual *St Matthew Passion* in Dorking, which he continued to do for 21 years. This marked the start of his highly successful singing career, of which one of his self-confessed highlights was recording Vaughan Williams' *Sea Symphony* with Sir Adrian Boult in 1968.

Many people will remember John as a wonderful performer of English song. In 1951 he met the composer Gerald Finzi, whose set of five Shakespeare songs, *Let us Garlands Bring*, he had sung in that Royal Festival Hall concert with the carping critic. He became a lifelong devotee of Finzi's music, and after the composer's death in 1956 he premièred two song collections, *I said to Love* and *To a Poet*. He subsequently recorded all the Thomas Hardy settings with Howard Ferguson at the piano. I first heard the music of Finzi through these recordings, and when I too found myself at King's as an eighteen-year-old choral scholar, there was John as my new singing teacher. There, too, was the motorbike on which he would travel every week to Cambridge in his very impressive leather gear.

There was much about the life of an itinerant musician which irritated John, what with moving around

continually and living out of a suitcase, and not being able to spend time in the fascinating places he was passing through. What's more, he really wanted to teach and have time for composing, so in 1974 he told his agent that he wished to retire from singing as soon as possible. With two years of engagements still in the diary, and many more coming in once promoters knew of his decision, it wasn't until Good Friday 1976 that he made his farewell appearance at the Royal Festival Hall with the London Choral Society, at the early age of 52.

He had already been spending one day a week teaching choral scholars in Cambridge, and he extended his new career by becoming a professor at the Royal Academy of Music and at the Birmingham School of Music. When I heard of his death I listened once more to some of the recordings he had made, and was struck afresh by his ability to energise the words in a way that clarified their meaning while also enhancing the listener's musical understanding. As a performer and teacher myself, I know how difficult this is to achieve without sounding didactic or descending into caricature, and I remember with fondness and gratitude what he gave me as a teacher and exemplar.

It is true that with John's retirement as a singer the listening public had lost a favourite artist, but over the ensuing years hundreds of aspiring performers now gained immeasurably from his knowledge and insight as a musician of the very highest distinction. The award of OBE in 1993 was a fitting climax to a remarkable career.

John is survived by his partner of fifty-five years, Bob Wardell.

John Carol Case, singer and teacher; born April 27 1923, died 28 December 2012.

© Stephen Varcoe, March 2013

Colin Scott-Sutherland

A personal memory by Lewis Foreman

Colin Scott-Sutherland was a bank manager in Scotland, who produced a number of remarkable books and articles on music and other artistic subjects, starting with his pioneering *Arnold Bax* in 1973. When he retired he was the Royal Bank of Scotland's area manager for the East Neuk of Fife. He wrote in his spare time, a demanding regime as I know well. Once he had retired, in 1991, his output blossomed as he was able to devote much of his time to writing.

Colin was born in Dundee and brought up in Cellardyke in the picturesque East Neuk of Fife, where his father Edwin Scott-Sutherland was Principal Art Teacher at the Waid Academy in Anstruther, a school Colin would later attend, attaining the highest honour of Dux. He was the grandson of the Manse on both sides of his family, and he had deeply religious views though I was never aware of these colouring his many friendships in the musical world.

It was on many visits to relatives in Dundee where Colin's lifelong passion for books was ignited. He recounted in his memoirs of being awestruck by a

veritable Aladdin's Cave of books within a small room within this relation's house, where he subsequently spent many happy hours lost within his own imagination. In later years, there was nothing that he enjoyed better than browsing through the antiquary and second hand book shops in Edinburgh and elsewhere.

Whilst Colin's initial ambition was to study chemistry at university, this was not to be and a career in banking beckoned. This was a peripatetic occupation in the early days of what was to become The Royal Bank of Scotland, but one that eventually provided him with the opportunity of returning to his beloved East Neuk. He attained the position of Bank Manager for a number of the small fishing villages along the Neuk coast, (Anstruther, Pittenween, St Monans & Elie), but it was a job that brought him much satisfaction and the opportunity to enjoy social interaction with the many charismatic fishermen and farmers of the East Neuk.

A landscape by his father hung on his wall at home, and I particularly remember Colin and Margaret's Christmas card one year, when they chose Edwin Scott-Sutherland's painting *The Canal Bridge*. Colin's National Service was served in the Army (1948-50) apparently a happy time of which he had a fund of amusing stories. It was during this time he first encountered a Bax symphony – the Fourth.

I was introduced to Colin in the mid-1960s – by the pianist Harriet Cohen – so we were acquainted, and corresponded, for over 45 years, though we only met face-to-face twice – in 1972 when my wife and I visited him and his wife, Margaret, at Strathaven, and in 2001 when we met again at the Gloucester Three Choirs. I am not qualified to comment on his banking career, but his musical and literary output was distinguished and pioneering indeed, coloured by his highly personal use of language and knowledgeable and sympathetic treatment of the music he wrote about. What follows is largely based on his writings.

I first became aware of Colin's name reading his articles on Bax in *Music Review* (1962, 1963, 1967), *Scotland's Magazine* in 1962, and the *Musical Times* in 1963. He worked closely with Harriet Cohen in writing his book on Bax, which allowed him to have access to her rich collection of source materials and scores which then resided in a large black trunk under her grand piano. Parts of the book, at least, were literally researched at her kitchen table. It was unfortunate for Colin that his publisher, J. M. Dent, insisted on cutting his book before publication, but it was, nevertheless, a worthy first survey of its topic and without Colin's pioneering work the later Bax revival and my own book on Bax would have been the poorer. Its only serious flaw – one that he later admitted to – was that he allowed Harriet to influence him in various aspects of his treatment; most seriously in not even mentioning Bax's *other* lady, Mary Gleaves. (When I, rather naïvely perhaps, asked Harriet about Mary, years before Colin's book had appeared, she brushed my question aside, saying: “*Sir Arnold's nurse, my dear*”.)

In 2001 Richard Adams published, on the Sir Arnold Bax Website, a long and fascinating interview with Colin during which Colin reminisced: “[*She invited*] me to a weekend party at her mews flat in London. This was one of her serenades which gathered together all sorts of interesting people, not only from the arts – where I met people like Jerrold Moore, Jo Berger, Jeanne de Cassilis and others! This was a Saturday in May. On the Sunday morning I left to visit John Ireland at Rock Mill, on whose music I had already written a short survey which he was generous enough to approve and to which Jocelyn Brooke had agreed to write an introduction. On the Monday, talking all the while, Harriet took me to visit some of Bax's haunts in London the rose garden in Regents Park, the pub in George Street (also frequented by Constant Lambert) and we sat in “*The Princess's Rose Garden*” (in the mews!) . . . We went to the Albany to visit Clifford where we spent several hours.”

Colin's written style in writing about Bax was remarkably sympathetic – this from the introduction to *Arnold Bax* surely immediately establishes his authority. Colin wrote: “*If a dancing star was ever given birth out of chaos it is in music like that of the Second Symphony, whose strange phantasmagoric beauty and catastrophic upheavals represent the other side of the composer of Summer Music and Morning Song. Bax's duality is clearly defined in the symphonic works whose tremendous surges of power, passionate incandescence and dark orchestral splendour are strongly contrasted with remote loveliness, austere beauty and wistful melancholy – culminating, its conflict reconciled, in the epilogic pages whose vigorous and joyous serenity is shot through with the all too human realization that such beauty is not, after all, attainable.*” Eloquent indeed and written long before most of the later flowering of Bax recordings would take place.

After Colin's *Arnold Bax* had appeared I agreed to edit a book on British composers who were then under the age of 50 (*British Music Now* (1975) – many years later Colin drily quipped “*It's become British Music Then*”). This was for the publisher Paul Elek (alas no more) and knowing that Colin knew Ronald Stevenson (and had written a survey of his music for *Music Review* in 1965) I asked Colin if he would write the chapter on Ronald, which indeed he did. It was an account which impressed by its easy learning and engaging style.

During the 1970s I ran a hobby imprint called Triad Press – books and pamphlets on British music – and knowing from our mutual friend the pianist Patrick Piggott that Colin was working on a study of John Ireland, I asked Colin if a booklet on John Ireland in the Triad Press series would be useful for him to produce, and in 1980 Triad Press published it. However Triad Press was running out of steam by 1980 and it did not achieve quite the circulation I had hoped, and when I was editing *The John Ireland Companion* for Boydell in 2010 I suggested to Colin he might like to revise his text for the *Companion* where it provides the introductory overview for a wider audience.

Long a member of the British Music Society, the breadth of Colin's knowledge of the British music of the inter-war period was further underlined by his magisterial 36-page article 'British Piano Music of the Georgian Era 1910-1936' which he contributed to the *British Music Society Journal* in 1982 (Vol 4 pp. 19-55), where he reproduced some or all of short pieces by ten composers. Over the years there followed another nine articles in the *Journal*, which if viewed collectively constitute a sympathetic and knowledgeable over-view of the period, which because Colin had access to many of that generation before they left us, have a remarkable authenticity. Subjects were Norman Peterkin, John Jeffreys, Francis George Scott, Cedric Thorpe Davie, Patrick Piggott, Mervyn Roberts, Balfour Gardiner, Ronald Stevenson and Tobias Matthay.

Colin's interests were not confined to music and he wrote as sympathetically about the Glasgow painter and china decorator Elizabeth Mary Watt (The Pattern Press, 1995), the Scottish fin-de-siècle book illustrator and poet William Watson Peploe (in *Akloe: a volume of the Fantastic*, 1998), the author Jocelyn Brooke (a fascinating account in *Book and Magazine Collector*, November 1998) and the author and friend of John Ireland, Arthur Machen. He also had an enthusiasm for the children's author G. E. Farrow (1862-1919) whose 'Wallypug' books entranced Victorian and Edwardian children. Colin published a detailed article on Farrow's many books in *The Book Collector* (No 146 May 1996), and he also wrote the short entry on Farrow for *The Oxford Encyclopaedia of Children's Literature*.

And, of course, Arnold Bax's poetry (as Dermot O'Byrne) and early letters, given memorable sumptuous reality by his publisher, the Fand Music Press, in *Ideala: poems and early love letters by Arnold Bax* (2001). Here Colin is playing to all his strengths – wonderful source material, a knowledgeable and sympathetic literary treatment, and an indulgent publisher.

Colin's interest in Delius found expression in his sensitive article about Grez-sur-Loing in which he explored the 'Spirit of Place' as felt by Delius. This appeared in *The Delius Society Journal* 136 (Autumn 2004) and it made one hope for an in-depth exploration of Delius by him. But there are only two other short pieces – a review and a letter. Firstly, exploring a similar sensibility, his review of a book about the painter William Stott of Oldham, who painted at Grez (*DSJ* 135). Then there are an interesting letter to the editor discussing the definition and sources of Celticism. They leave us wishing we could have asked Colin to write at greater length.

Colin was long acquainted with Ronald Stevenson, and first wrote – so eloquently – about his music in *Music Review* in 1965. There followed the chapter in my book already mentioned, an artistic beautifully illustrated 'analysis and commentary' about Ronald's song cycle *A Child's Garden of Verse* (1994), and an article on Ronald's MacDiarmid Songs in *Tempo* (March 1994). After so long an association and a very lengthy gestation it was very pleasing when Toccata Press published his

massive volume (over 500 pages) *Ronald Stevenson: the man and his music – a symposium* in 2005.

Left unfinished are his long-gestated study of composer Cedric Thorpe Davie, a volume of Clifford Bax's poetry and a collection of Patrick Piggott's letters. I do hope they can be given reality while all who might have an interest are still with us.

I hope I haven't given the impression that Colin was too solemn – he had a great sense of humour, if expressed with a pleasing Scottish reticence, and is the only person I have ever encountered to end his letters with the parting salutation – 'Aye'. Aye, I shall miss him.

My thanks to Colin's wife, Margaret, and his children, Susan, Christopher and Nicholas, for their assistance with this obituary. To them and his sister Helen and grandchildren Kirsty, Colin and Jamie, our heartfelt sympathy.

© Lewis Foreman, January 2013

Memories of Ian Kemp

A report of a concert in Manchester in memory of the late Professor Ian Kemp, and a brief tribute in BMS News 136, spurs me to write in appreciation of an earlier period in his career when he was Lecturer in the Aberdeen University Music Department, where I studied from 1966 to 1970.

Fresh from working at the publisher Schott, Ian was clearly an outstanding member of staff. He was greatly admired by his students, a man of great charm, and a continuing stimulus to us all. For instance, his criticism(s) of long essays were always penetrating, accurate and to the point, which meant that praise when vouchsafed could be received with a particular feeling of achievement.

He was open-minded too. Berlioz was one of Ian's passions. I recall in a tutorial complaining (with the rashness of youth) that, to me, this composer's command of harmony sometimes left something to be desired. (I still am of this opinion.) A heated discussion took place. I identified one particular bar which I found unconvincing – it was an unconventional use of a 6/4 chord. Ian found nothing wrong with this, but allowed that I did have a point. To him it didn't matter, but if to me it did, he was not going to force me into agreeing with him.

He masterminded some memorable concerts. He was no mean conductor (anyone who produces a sparkling performance of Stravinsky's *A Soldier's Tale* using local talent clearly has an exceptional grip). Equally he was a persuasive advocate of the music of Kurt Weill, and instilled in me in a lifelong regard for this composer.

With his deep friendship with Michael Tippett in 1968 he was able to persuade the great man to come to Aberdeen to conduct *A Child of our Time* (with the BBC Scottish Symphony Orchestra no less). I will never forget the intensity generated by Michael as he launched into the first full rehearsal with the opening bars "The world turns.....".

Needless to say a complex score like this makes considerable demands on the chorus, but also on the poor old rehearsal pianist. Ian went some way to easing the problem by allocating different movements of the choral numbers of the piece to any pianist in the music department whose keyboard skills were up to it. I recall wrestling with the fugue “*Burn down their houses.....*”.

I also learnt a lesson for life from Ian. Some of the goings on at senior level in the department at that time could have come out of a David Lodge novel. Ian resolutely, serenely, but to us students surprisingly, totally ignored the shenanigans, whereas other lecturers, and at least one postgraduate student put their heads over the parapet, and consequently were ruthlessly moved on. Later I realised that Ian must have had his eyes on the ‘distant horizon’ and was not going to jeopardise his career by getting involved. In other words, he had his priorities exactly right; when in doubt, trouble, or contumely, the question that needs answering is ‘what is the ultimate outcome you wish?’

A final recollection is that at the time skirts were getting shorter. I was reliably informed by some of my fellow female students that Ian was the only member of staff who seemed to notice.

© *Geoffrey Atkinson, February 2013*

William Eden

The composer William Eden died on 21 November 2012. Eden was born in Neston, Wirral, Cheshire, in 1938, and read music at Gonville and Caius College, Cambridge, from 1959 to 1962. He studied composition with John Exton and, later, as a part-time student, at the Guildhall School of Music and Drama, under Peter Wishart.

Whilst at Cambridge he came to know both David Munrow and Christopher Hogwood, and many of his early compositions were written for them, including a much admired *Concerto* for recorder and chamber ensemble, *Pieces* for recorder harpsichord and cello, a *Divertimento* for clavichord and a *Nocturne* for small orchestra. He was at that time regarded, with Robin Holloway, as one of the most likely student composers to make a name for himself. A *String Trio* was given its first performance in the University Music School’s Quincentenary Concert, along with Robin Holloway’s *Garden Music*, and a set of *Five Songs to Adaptations from the Spanish*, for baritone, flute and piano was much admired.

His career was however mainly in education, initially teaching at Felstead School. Later, whilst teaching in Iran, he made a particular study of indigenous Iranian music.

His output includes works in all the standard forms (orchestra, choral, chamber music, songs, etc.), amongst which are two large scale symphonies. He continued to write for the recorder, including a *Sonatina* for recorder, bassoon and harpsichord, *Rainy Day Scrapbook* for recorder and keyboard, and a substantial song-cycle *Scenes from Nature*, to words by Robert Louis Stevenson,

which was first performed at Theberton Church on 18 April 2009.

© *John Turner, February 2013*

Alice Dyson

On 22 February I attended a Funeral Mass for Alice Dyson, daughter of the composer Sir George Dyson, at St Peter’s Church, Winchester. Lovers of the music of her father have cause to be grateful to her as the instigator of the Sir George Dyson Trust which since the mid-1990s has been responsible for many recordings of the major works of Dyson.

Alice’s life was focussed on Winchester and she maintained a lively interest in musical activities in and around the town, notably with the Winchester Music Club which had been founded by her father, and at Winchester College of which her father had been Director of Music during her childhood and teens. When her father became Director of the Royal College of Music she studied cello at the College but never played professionally. After the war, for many years professionally Alice was Almoner and then Medical Social Worker at the Royal Hampshire County Hospital where she specialised in the support of patients using the Maternity Unit.

In promoting the splendid series of Dyson recordings, notably but not exclusively made by Chandos Records, she worked at first with Christopher Palmer and established the Dyson Trust. After Chris’s unexpected death on 22 January 1995 the role was taken over by John Bishop who not only introduced me to Alice and the Trust but also was able to arrange the publication and reissue of many smaller works by Dyson, and to continue the Chandos series. Sadly John also died, on 5 September 2000, but the Trust remained active under Alice’s Chairmanship and has been successful in continuing to promote the performance and recording of Dyson’s music.

The Trust meetings were held in her house in Winchester, which had previously been owned by her parents, and where she had lived since they had passed on. Those regular meetings were happy small-scale affairs which systematically worked through what in retrospect now seems a remarkably successful programme which continues.

© *Lewis Foreman, February 2013*

Raphael Terroni

Vice President Richard Baker writes:

“For many years Raphael was my partner in entertainments of words and music which we performed at many different venues in this country and overseas. Raphael was the perfect companion on such occasions. He was a superb accompanist, coping cheerfully with an assortment of indifferent pianos. He contributed many new items to our repertoire and our professional association soon developed into a truly valued friendship. Dear Raphael ... Thank you!”

Concert & Recital Reviews

English Song Recital

Paul Tierney Baritone, Geoffrey Atkinson Piano
Queen's Cross Church, Aberdeen, Sunday, 03 March 2013

Geoffrey Atkinson's lifelong fascination with English Art Song drew him to compile this impressive recital with Paul Tierney whose baritone voice with its clear transparent upper register is so well suited to this medium. The six settings by John Ireland of poems from *A Shropshire Lad* entitled *The Land of Lost Content* may have been primarily intended for tenor voice but the duo's unearthing of the version for baritone worked remarkably well. Threads of romanticism or folk inspired music are woven into Ireland's piano writing but you can feel the impetus of modernism too especially in the vocal part. The duo worked hard and succeeded brilliantly in getting the poetry across. The *Lent Lily* with its suggestion of church bells in the piano part worked beautifully.

For the three other song cycles getting the texts across was no problem. In his four settings of poems by Fredogond Shove, Vaughan Williams provides accompaniments that are relatively sparse but every note is made to count; in *The New Ghost*, Paul Tierney spun out the narrative in splendid graphic detail, while in *The Watermill*, Vaughan Williams manages to match Schubert's *Die Schöne Müllerin* with the churning watermill in the piano accompaniment.

Five Eyes by Armstrong Gibbs was a perfect follow up. English composers have a real flair for painting pictures as the duo's splendid account of *Silver* and *The Ship of Rio* further proved. The rollicking melody of this last song led us nicely into Finzi's attractively melodic Five Shakespeare settings, *Let Us Garlands Bring*. Somehow Finzi has written these so that the texts come through perfectly clearly even when the piano is allowed full rein with these fine melodies and Paul Tierney took the chance to open up with magnificent crescendos as well.

Interspersed between the vocal items Geoffrey Atkinson gave stunningly pictorial performances of three solo piano works by some of the same composers. *February's Child* by John Ireland matched the same blend of romantic, folk and modernity as the preceding songs and touched heartfelt emotional depths. It was no surprise to learn that *The Lake in the Mountains* by Vaughan Williams was derived from a film score. As the music progressed you could imagine the different aspects of the scenery unfolding in the imagination. *Lakeland Pictures No. 1 Thirlmere (Brooding)* by Armstrong Gibbs was more of a mood than a pictorial piece but thoroughly alluring.

Thanks are due to both artists for offering their skill and enthusiasm as they opened up this treasure house of English music.

© Alan Cooper, March 2013

Thomas Pitfield Celebration Concert

St. Mary's Church, Bowdon, 16 March 2013

It was particularly gratifying to go to a concert of mainly British music that had been well planned and held the attention throughout. Sadly, the BBC short changes those eager to hear the wider talent of our native composers.

On a night of atrocious weather, St. Mary's Church, Bowdon, Greater Manchester, held a good sized audience to hear music that would have been new to the vast majority of those present. Apart from Telemann's *Concerto a tre, in F Major*, the rest of the programme was 20th and 21st Century British music.

The concert opened with Thomas Pitfield's *Songs of Nature* sung by Lesley-Jane Rogers. It would be hard to think of a soprano more suitable for this beautiful and expressive music. She was accompanied on the piano by Harvey Davies, with superb playing, and, equally, by John Turner on the recorder in the final song: *Birds about the Morning Air*.

The fourth member of the talented team of musicians was Anthony Halstead, no less. Golland's *Cassation* for horn and piano and Cooke's *Rondo in B Flat* were on his programme. I found it particularly interesting to hear more of John Golland's music as I was only familiar with the 1st and 2nd Euphonium Concertos. His song *To Music* (with recorder) was delightful to hear for the first time.

I really went to hear the premiere of Robert Still's unfinished *Trio for Recorder, Horn and Piano/Harpsichord*. The first movement (Allegro) was completed at Still's death in 1971 and a sketchy second movement (Andante) left. I had been under the impression that this work was early and had just been abandoned. Not so, this was very much in the style of his late works that include the 3rd and 4th String Quartets (3rd premiered in 2012 and 4th to be premiered in New York October 2013 by the Villiers String Quartet). The first movement of the Trio is very lively and the second very sad. I am indebted to John Turner for taking interest in this unusual modern combination. British music owes a great debt to him for increasing our knowledge of native composers through concert promotion and recordings.

It was a Thomas Pitfield concert and we heard a dazzling performance of the *Prelude, Minuet and Reel* played for us by Harvey Davies. There were two short pieces: *A Folkish Tune* for horn and piano and *Rondo alla Tarantella* for recorder and piano, both reflecting their titles.

Two short pieces by David Ellis were on the programme, his sombre *Aubade* for horn and piano and his *Head Music* for recorder and piano. Anthony Halstead's *Three Shakespeare Songs* for soprano, recorder and piano were a delight as was Robert Elliott's song *A Willow Bird Sate Mourning for her Love*.

The concert concluded with Lesley-Jane Rogers singing two very light hearted pieces by David Beck. The first was *Delamere Forest: November* (with recorder and

horn) and the second, an encore, a humorous song *The Owl and the Composer* – with apologies to *The Owl and the Pussycat*!

The reason why this concert was well received was not just because of the individual talents of the artists, but the way they performed with a mutual understanding of the compositions. It helped a great deal that John Turner knew many of the composers past and present, many hundreds of recorder compositions having been written for him. The John McCabe piece, *Domestic Life* for recorder and piano, played at this concert, was dedicated to John's wife.

I sincerely hope that similar concerts are on the agenda for the future!

www.robertstill.co.uk

© **Graham Musto, March 2013**

Parry at Bedford Park

The glorious Arts and Craft church of St Michael and All Angels, across the road from Turnham Green tube station, was the atmospheric setting for an all Parry concert on Saturday 1st December, which featured the revival of Parry's large-scale setting of Milton's *L'Allegro ed Il Penseroso*. Under the title "**O Clouds Unfold**", this *Celebration of the Music of Sir Hubert Parry* was presented by the Chiswick Choir and Orchestra ably directed by their very enthusiastic conductor Alistair Jones, who introduced the music from the podium. The programme included the two unison songs *Jerusalem* and *England* for which we were all encouraged to stand and belt it out (music sheets were distributed) – this was definitely the beefy side of British choral music and we certainly raised the roof. However, I was surprised to see how many of the audience did not appear to know Parry's *England*, until they had rehearsed it – that resonant setting of John O'Gaunt's familiar speech from Shakespeare's *Richard II*. The church's architect, the celebrated Norman Shaw, designed it as the centrepiece of Bedford Park, that pioneering Victorian example of a garden suburb, and the music was certainly all of a piece with its surroundings. It was an all-choral line-up and Parry's *I Was Glad* and *The Chivalry of the Sea* completed the offering.

In a '*Personal Note*' in the programme Alistair Jones, a newcomer to Parry revivals, described encountering those many practical problems familiar to all of us who have contributed to that gradual working through the major Parry choral revivals so far achieved – but worth quoting here for those who have yet to get to grips with such an enterprise. He wrote: "*It was while researching material for our performance of Rootham's For the Fallen that I discovered some unusual gems in my extensive library of vocal scores, purchased in a sale while I was organist to the Bristol Choral Society in the 1970s and early 80s. Amongst these . . . [was] L'Allegro. . . [which] was completely unknown to me. A quick glance through the score revealed a work with fine choral music. I took it down to my music room and played the whole work*

through twice on the piano. I knew then this was a work that the Chiswick Choir should do and one I was sure the members would enjoy. . . . And then the problems began! A phone call to the music publishers Novello & Co. revealed that this particular work had been out of print for some years. No full score or orchestra parts were available to hire and no vocal score to purchase. A phone call to Richard Barnes of Cathedral Music guaranteed the re-publication of the vocal score (as he was already reprinting Rootham's For the Fallen for us). He obtained a photocopy of Parry's manuscript full score from the Royal College of Music and in putting it onto Sibelius software soon reported that 'it was not always easy to decipher the composer's intentions'. The autograph score was by no means a virgin copy. This manuscript – the composer's score in his own hand – was the hard-bound score sent out by the Novello Hire Library to any conductor who was performing the piece. And this was the only copy! Thus there were markings in various hands other than Parry's. On my working copy they often rendered illegible the notation and the various dynamics".

Similar problems were discovered with the vocal score, finding discrepancies between the printed Novello vocal score and the manuscript. Fortunately Laura Ponsonby at Shulbrede Priory was able to produce vocal scores with pencil markings in Parry's hand. Laura was sitting a few rows in front of me at the concert and clearly found the whole evening as worthwhile as I did. Having produced a new full score and 'printed' parts I do hope it will be done again soon. All who value Parry's music have much to thank Alistair Jones for. '*It is my sincere hope that this evening's performance of L'Allegro ed Il Penseroso*' he wrote '*will be the first of many and that choral societies might now take a closer look at Parry's oeuvre in the domain of choral music.*' Hear, hear to that!

The music begins with a typical four-minute orchestral Introduction in which we hear various motifs Parry uses later in the work. There follows without a break the soprano Kathryn Hyde's first entry ('*Allegro con fuoco*') with the words '*Hence, loathed Melancholy!*'. Parry asks for two soloists in this work, both were good, and the commanding baritone soloist was Louis Hurst. This is vintage Parry, and the choir appeared to relish the choral writing which, especially in the fugal entries, is not without its difficulties. They relished the chorus '*Mirth, with thee I mean to live*' which crowns the first part. The later chorus '*And when the sun begins to fling his flaring beams*' has high claims made for it. Jeremy Dibble, in his book on Parry, writes very persuasively that this is the high point of the score, but I am afraid it did not quite live up to my very high expectations despite a lovely liquid horn obligato. The finale went very well though, the closing chorus '*But let my due feet never fail*' setting off in resolute style. At the end Parry sets the words '*There let the pealing organ blow*', and the organ is due to come crashing in – but with the church organ being unavailable (a rebuild) what we heard was Parry's alternative, the composer having cued in all the organ's music onto the

strings and woodwind. In Gloucester Cathedral I am sure we would prefer the organ, but this worked well in the hall and was very acceptable.

It is reassuring to find that the Parry revivals continue and this performance was timed perfectly to chime with the release of Chandos's latest choral recording with orchestra coupling the *Coronation Te Deum* of 1911, the unison songs *England* and *Jerusalem*, the suite from the incidental music to Aristophanes' *The Birds*, the Funeral Ode *The Glories of Our Blood and State* and the lovely large-scale *Magnificat* of which we had heard such a tantalising taster in John Bridcut's television Parry film. (CHAN 10740)

However we have nowhere completed the exploration of Parry's music for chorus and orchestra – where to next? I must say I would love to hear with orchestra *Beyond These Voices There is Peace* with its splendid setting of 'To everything there is a season'. Jonathan Rennet did it a couple of times with organ at St Michael's, Cornhill, maybe 20 years ago, but it needed the added dimension of the orchestra. Remaining unheard are *A Song of Darkness and Light* (1898), *Ode to Music* (1901), *War and Peace* (1903) and *A Vision of Life* (1907) all would have me digging out the vocal scores and making a special trip to some far flung choral concert, and that still leaves the big oratorios *Judith* and *King Saul*, the latter probably to be sampled in extracts or potted versions. And there is also a large repertoire of fine Stanford and Mackenzie choral works still crying out for exploration, let alone the *terra incognita* of Frederic Cowen.

Meantime, this was this was a spirited and well prepared choir, with an orchestra showing what can be done with a three hour rehearsal on the day, even if they had the inevitable occasional minor blip. Splendid soloists, well cast for their roles – congratulations all round, a rewarding and inspiring evening.

© Lewis Foreman, March 2013

John Wilson conducting the Philharmonia

Royal Festival Hall, Sunday 20 January 2013

It was good to see two major UK orchestras programming concerts entirely of British music with young conductors on the podium: Edward Gardner presenting Bridge's *The Sea*, Elgar's *Sea Pictures* and Britten's *A Spring Symphony* with the CBSO on Saturday 19 January in the Symphony Hall, Birmingham, and John Wilson conducting the Philharmonia at the Royal Festival Hall, London the following day.

The London programme opened with Walton's Overture, *Portsmouth Point*; a suitably flashy starter with Wilson paying meticulous attention to rhythmic detail. The players looked as though they were enjoying themselves and a round of smiles accompanied its conclusion, especially among the percussionists. Delius's *On Hearing the First Cuckoo in Spring* was a sharp contrast for which Wilson lay aside the baton and completely transformed his body language: there was a curious but consistent and very marked movement of his hands taking the end of

phrases and lifting and folding them over into the beginning of the following phrase. His tempo was faster than is usual but he seemed pleased with the result, bringing his hands together in a prayer-like gesture of thanks to the orchestra at the end.

The performance of John Ireland's Piano Concerto was pure listening pleasure with the soloist Leon McCawley completely at ease and in command of the idiom. McCawley and Wilson made perfect chamber music together. Ireland's work has to be one of the best British piano concertos ever written and has a simply gorgeous slow movement. It is not hard to understand why, after its première at the Proms in 1930, it became a firm favourite with audiences and was championed by soloists such as Eileen Joyce and was even performed by Rubinstein. It is much harder to understand why pianists have allowed it to slip from the repertoire instead of establishing its place for another generation to enjoy.

I personally prefer to hear Ralph Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* in a cathedral or larger venue where space allows the greater physical separation of the two string orchestras. Out of necessity, the music for orchestra I and II merged as one sound in a stage setting but Wilson's positioning of the double string quartet soloists at the back of the concert platform was effective. The music was sensitively interpreted and perhaps a little lacking in grandeur but this slight underplay provided the perfect foil for a cracking performance of Elgar's *In the South (Alassio)*. This was charged with uplifting energy and zest and brought an enthusiastic response from the audience. Wilson, now aged 40 years, is a fast rising talent and we especially need conductors like him and Gardner to promote programmes of British music after the loss of Richard Hickox. To catch Wilson's next contribution, check out the Barbican brochure for May 3 where he conducts the BBC Symphony Orchestra in an evening's performance of Walton's Overture *Scapino*, Bowen's Viola Concerto and Vaughan Williams's *Five Tudor Portraits*.

© Wendy Hiscocks, January 2013

CD & Book Reviews

EM RECORDS EMR CD011 (68.31)

Violin Sonatas in E \flat by Ivor Gurney (1890-1937) & in E minor op82 by Sir Edward Elgar (1857-1934) & Soliloquy for solo violin op21 by Lionel Sainsbury (b.1958)
Rupert Marshall-Luck (violin), Matthew Rickard (piano)

Continuing their excellent series of English violin sonatas for The English Music Festival's label, EM Records, Rupert Marshall-Luck and Matthew Rickard have teamed up once again to give us a stunning recording of works that juxtaposition the previously unknown with the familiar, in this case with two sonatas both written within a year of each other in the aftermath of the First World War.

With the unearthing of the manuscript of Ivor Gurney's sonata in E \flat , which had lain undisturbed for decades with his other papers in the Gloucestershire Archives Department, we now have another side revealed to us of one of England's great art song composers. This work indeed adds an extra dimension to our understanding of a man whose tragic fate was to live out his last years in an asylum, his deteriorating mental health initially brought on by the gassing he endured at Passchendaele. For the last ten years of his life he wrote nothing, yet a few years earlier when he returned to the RCM under the tutelage of Vaughan Williams, following his discharge from the army, Gurney was a fever of compositional activity, which produced among his many works this sonata dating from 1918/19.

Gurney considered chamber music to be an important part of his output - particularly in his later life - although these works are to a great extent missing, either in whole or in part. This amounted to some twenty string quartets, thirteen violin sonatas, quintets, and other works, including numerous miniatures for violin.

Rupert Marshall-Luck worked for many painstaking months in 2009-10 to assemble a performing edition and it was first played in public during the English Music Festival of 2011. The sonata is by any standards a large-scale work lasting some 35 minutes, its coherence ensured by a high degree of internal unification including the tonal relationships of the four movements - an opening *Piu allegro* in 6/8 time, a 3/8 scherzo marked *Andante con moto*, a Lento, and an Allegro finale preceded by a slow introduction.

There is a decided sweep and breath to this work, which Gurney laboured over with great intensity, yet the result is an apparent seamless flow of dramatic lyricism with a wide-ranging emotional impact that carries all before it and without the angst one would expect from the composer's experiences in the trenches. A great work resurrected and a great addition to the ever growing oeuvre of rediscovered English chamber music.

Gurney was a firm admirer of Elgar, so it is fitting that the companion work recorded here is Elgar's only violin sonata in E minor, composed in 1918 when living at "Brinkwells" in West Sussex, part of that final outpouring of truly great inspiration that dried up with the death, and the reaction to it, of his wife, Alice, just two years later.

In contrast to Gurney, whose sonata seems at one level to exude a post conflict quiet optimism, this is autumnal music, written by an older man, who in lamenting the passing of the pre-war "old order", has elevated this in his own mind to a Utopian ideal and which then permeates his artistic life at this period.. The resulting troubled nostalgia is succinctly brought across in the interpretation of the first movement. The wistfulness of Elgar's emotional state is evident in the Romance that follows and both performers here bring a sense of complexity and enigmatic reaction to the music. In the finale, now in the relative major, any sense of consolation sought from a world changed by war is tempered by a melancholy for the loss of friendship down the years, even to the extent of quoting from the Enigma Variations written in happier times, and in their playing Rupert Marshall-Luck and Matthew Rickard leave us with a sense of that weariness from the knowledge of loss that Elgar wished to convey.

Sandwiched between these two giants of the chamber music repertoire Rupert Marshall-Luck plays the short Soliloquy for solo violin by Lionel Sainsbury. Although a relatively contemporary piece (written in 1993 and premièred in 1998) it is firmly anchored in the English lyrical tradition and provides the perfect interim course of the Gurney/Elgar feast.

As the excellent booklet notes by Rupert Marshall-Luck observes "*The intensity and concentration of its writing, together with its rewarding violinistic qualities, make it even more remarkable; it is a piece that compels the attention of the listener and engages the resources of the executant*"

Such comments could equally be applied to the whole of this first-rate release. More please!

© Rodney Foord, March 2013

Collegium Records: CSCD 521

SEA CHANGE: The Choral Music of Richard Rodney Bennett

Farewell to Arms; A Good-night; Verses; Missa Brevis; Five Carols; Lullay Mine Liking; What Sweeter Music; Puer Nobis

The Cambridge Singers, directed by John Rutter

THE untimely death this Christmas Eve (2012) of one of Britain's most respected and versatile composers, Sir Richard Rodney Bennett, will scar with a real sadness and empathy many BMS members, general listeners and music aficionados alike. This memorable recording revels in convincing acoustics and will now undoubtedly serve as a moving choral tribute to Sir Richard, one Britain's celebrated 20th/21st century composers. More recordings of Bennett's varied works are bound to follow.

Richard Rodney Bennett's exceptional composing talent knew no bounds. From concert halls, to cinemas, television, jazz clubs and churches – Sir Richard was a master of many musical disciplines.

Here Bennett is at his British best, boasting that quintessential, infatuating English choral sound, which floats ethereally around village vaulted church ceilings. A largely unaccompanied choir and soloists throw their very hearts into these works. This intuitive range of choral music perfectly captures memories of old. And these penetrative performances will conjure up thoughts of dreamy church choir days. Days when multi-coloured rainbows made-up by mellow sunrays, filtered through antiquated church stained-glass windows. The stunning end result was always a kaleidoscopic audio-visual seduction of the senses.

Sea Change is the title of this CD and is also the title of the main 17-minute piece to head up superb singing. Delicate poise and perfectly pitched harmonies are deftly unfurled by the Cambridge Singers under the reliable direction of that well-known choral mastermind, John Rutter – a wonderful composer in his own right.

This budget price CD release is excellent value, spanning 19-tracks and lasting an overall 74' 28". The telling performances include efficient contributions from Sue Darey (haunting cello in *Farewell to Arms*) and Charles Fullbrook (emphatic tubular bells in *Sea Change*).

This recording faithfully delivers choral sound at its convincing grassroots best. Very often this genre of recorded choral music is performed on a much grander scale and can suffer from an over-intense echoing sound, in unfortunate melt-away, cathedral reverberation. This can often dissipate or even fully sacrifice essential drama and impact – definitely not so in this wondrous parochial sound, beautifully captured in the relatively humble St. Luke's Church, London.

The *Sea Change* collection includes some magnificent singing and is a diverse collection of notable treasures. The emotive inspirational, song entitled *A Farewell to Arms* shares a versatile stage with the contrasting, prayer-like setting, of *Missa Brevis*. Rutter marshals the score and choral forces with his usual delicacy, style and panache. In Bennett's more-ish set of *Five Carols*, Sir Richard skilfully gives the traditional Christmas message a new lyrical facade. Old verbal jewels are re-polished to sparkle anew, displaying wave upon wave of refreshing words, set to soothing tonal and tuneful harmonies.

A restful range of very accomplished solo singing features well in *Lullay Mine Liking*, while *Verses* eases the mind into what feels like a Yoga-style trance. *What Sweeter Music* encompasses a smooth but highly charged emotional mood that is unavoidably infectious. Sweet music, indeed.

This historic collection of well-disciplined readings mourns Bennett's significant contribution to British music. The CD is due for general release in March this year (2013) and deserves every success.

© *Chris Bye, March 2013*

EM RECORDS EMR CD009

John Gardner Cantata for Christmas, Organ Concerto, Christmas Carols

City of London Choir, The Holst Orchestra, Stephen King (organ), Paulina Voices conducted Hilary Davan Wetton and Chris Gardiner

John Gardner's name might not be as familiar as Gustav Holst's but his teaching career from the 1950s is almost a replica. He married in 1955 and took up posts at the Royal Academy of Music, St. Paul's Girls' School and Morley College. At the latter he succeeded Tippett and Fricker.

This CD is a lovely collection of his Cantata for Christmas, some carols and an organ concerto. The inlay notes reveal the composers own description of this work as '*dull and insipid*' and '*lacking in warmth and spontaneity*'. To a listener in 2013 I don't feel this to be true but I do feel that there is a dry wit in his writing one might expect from the music of Hindemith. The lines are well crafted; textures clear and the piece unfolds very naturally. The *Cantata* uses lesser known texts alongside old favourites. The orchestral writing is economical yet appropriate for his delicate choral lines. The performance feels a little restrained though and perhaps the pointing of phrases might help draw the listener in a little more. I found myself having to listen hard to concentrate on the lines.

The *Chamber Concerto for Organ and Ten Players* presents itself initially as a dry witted piece but there are humorous corners and Stephen King as organist here clearly articulates this in both his playing and the well-chosen registration. The balance between the ten instrumentalists and organ is beautifully blended. The resonance is warm but not too much. It's a shame the *Cantata* and carols were not recorded here to match the warm acoustic of the *Chamber Concerto*.

This disc might be a great way to begin listening to the works of Gardner. It has been thoughtfully produced with insightful inlay notes.

© *Shea Nolin, March 2013*

BRITISH COMPOSER PROFILES, Third Edition

Gerald Leach, revised and edited by Ian Graham-Jones
Introduction by Lewis Foreman

The British Music Society 2012. viii + 249 pp. + illus
ISBN 978 1 8705 3699 8 £12.50 UK; £16 Europe or
£20 Elsewhere (all including postage) Paperback

The first edition of this most popular of BMS publications appeared in 1980, within the first year of the Society's foundation in 1979. I first reviewed it in its second edition of 1989, when it was published in celebration of the Society's tenth anniversary. The wait for a further-expanded third edition has been lengthy but is now fully compensated for with a publication which quite supersedes those earlier versions.

The main text of composer entries is now more than twice the size of that in the second edition, with some 720 composers covered between 1800 and 2010 (the period

during which those discussed were alive). Original entries have been revised and expanded, and new entries include many more names both from the earlier part of the nineteenth century and quite recent decades. Both authors have contributed new entries, and the whole has been skilfully revised and edited by Ian Graham-Jones in collaboration with Gerald Leach. Quite new this time are several additional and very useful chronologies and appendices: as well as the original *Chronology of Composers listed in the Profiles*, there are chronologies of *British Societies and some London Venues* and *British and Foreign Conservatories of Music*, and three appendices listing foreign teachers mentioned, some British universities and their degrees, and significant articles on British composers that have appeared in BMS publications. Presentation and publication are now fully professional.

In the way of such things, we will all have lists of names not included here which we feel should or might have been mentioned. In my own case I would offer such names as Daniel Jones (1912-1993) – the important Welsh composer who features in an article by Paul Conway in the latest edition of *British Music* – as well as Thomas Eastwood (1922-1999), the Irish-born Victor Herbert (1859-1924) – who appeared only in the first edition – Joan Trimble (1915-2000), Muriel Talbot Hodge and Alice Verne-Bredt (1868-1958). Additional Carnegie United Kingdom Trust Award composers yet to rate a mention are: Ina Boyle (1889-1967), Rupert Erlebach, David Evans (1874-1948), Percy Hilder Miles (1878-1922), Edward Mitchell, Alfred M. Wall and Stanley Wilson. And the list goes on!

This is a volume which is geared to the general British-music-loving public, particularly as represented by members of the British Music Society, and as such will be warmly welcomed. While not pretending to the highest standards of rigorous academic research and presentation, it nevertheless contains much information not easily and readily available elsewhere at present, and should prove widely useful by both professionals and non-professionals alike as a ‘first point of reference for some basic detail on British composers who have contributed to our heritage’.

© John Talbot, February 2013

Letters from a Life: The Selected Letters of BENJAMIN BRITTEN 1913–1976. Volume Six: 1966–1976, ed. by Philip REED and Mervyn COOKE. Woodbridge: The Boydell Press 2012. 1, 764 pp., illustrations.

To complete a marathon edition of composer’s letters after some 20-odd years is a demanding task – ideally you have to intertwine the editorial principles and threads of thought of the past volumes and lead them to a convincing conclusion, simultaneously to offer fresh and new insights into your topic for your current volume. The completion of the six-volume edition of the Selected Letters of Benjamin Britten has long been awaited, and the final instalment does not disappoint.

The book covers the last ten years of Britten’s life, a period from which an immense wealth of correspondence has survived – thus the editors’ choice was a difficult one. A considerable number of new correspondents has been included, amongst them Sir Frederick Ashton, William Alwyn, Thea Musgrave, Robin Holloway, John McCabe, Oliver Knussen, and David Willcocks, but likewise some earlier correspondence has been continued, including Sir Peter Pears, Princess Margaret of Hesse and the Rhine, Myfanwy Piper, Dmitri Shostakovich, William Plomer, and the “editor laureate” of the Britten Letters and chief editor of up to volume 3, Donald Mitchell. Continuity has been achieved by the editorship of Philip Reed in all six volumes and, since volume 3, joined by Mervyn Cooke. Each volume had been dedicated to the memory of one or two Brittenians, this last volume to the memory of Sir Peter Pears.

The editors use the introduction of this final volume to give a short overview on the first years of Britten scholarship, including the history of the present edition of letters. Also this introduction serves as a tool to connect the letters, which might otherwise stand without contextualisation, an important feature of a “printed letters” edition. Yet in many cases, the letters can offer only glimpses of what a wealth of documentary evidence is available, evidence to substantiating considerably any Britten research. Anybody more deeply interested in the genesis of single Britten works cannot do better than consult the Britten-Pears Library. From the very first letter in the volume (to Janet Baker) one is intrigued by the richness of information provided in a small space and the thoroughness of the commentary. It has been wise to include Britten’s original illustrations and music examples in the text and not “edited” versions that don’t convey so much of the spirit of the postal item. Several times in the commentary, other documents are quoted, sometimes extensively (e.g. the programme of the 1968 Edinburgh Britten Festival or the reviews on the premiere performance of *The Burning Fiery Furnace*). A considerable number of b/w illustrations complement the text (reproductions of concert programmes, compositional drafts, original postal items and many other documents). Also included with the text are high-quality b/w prints of fifty photographs, several of them never before published. Sadly, the quality of the photographs (or their reproductions) is not always first-rate – in some cases some “photoshopping” might have improved the effect. Likewise, there are some minor flaws that might easily have been avoided – for example, the Christian name of Austrian conductor Froschauer is Helmuth, not Helmut.

Overall, however, the importance of both this volume, with extensive indexes, and the entire series of Britten Letters cannot be valued highly enough, and it is essential for any Britten enthusiast to have them in his and her library. Highly recommended.

© Jürgen Schaarwächter, February 2013

On The Horizon

Concerts

Friday 3 May at 7.30pm Barbican

Walton Overture Scapino
Bowen Viola Concerto
Vaughan Williams Five Tudor Portraits
BBC Symphony Orchestra
John Wilson (conductor)
Lawrence Power (viola)
Rosie Aldridge (mezzo-soprano)
Neal Davies (baritone)
BBC Symphony Chorus

Saturday 11 May 2013 at 7.30pm

St Mary's Church, Hitchin
Hitchin Symphony Orchestra conducted by Paul Adrian Rooke with Alison Eales (saxophone)
Delius: *On Hearing the First Cuckoo in Spring & A Song Before Sunrise*
William Boyce: *Symphonies Nos 4 & 6*
Paul Adrian Rooke: *Saxophone Concerto* (première) and works by Schubert, Fauré, Ravel and Mendelssohn
Tickets cost £12 (adults) and £10 (concessions) if booked in advance (by Wednesday 8 May 2013); from 9 May onwards they will cost £14 (adults) and £12 (concessions). Box office: 01462 458614.
(www.hitchinsymphony.org.uk)

Friday 17 May at 8 pm, Sheldonian Theatre, Oxford

Elgar Introduction and Allegro, Op. 47
Tippett *Fantasia Concertante on a Theme of Corelli*
Britten *Variations on a Theme of Frank Bridge*, Op. 10
Oxford Philomusica
John Mark Ainsley (tenor)
Richard Dilley (horn)
John Traill (conductor)

Saturday 18 May 2013 at 7.30pm

St Barnabas Church, Pitshanger Lane, Ealing
Ealing Orchestra conducted by John Gibbons and Efi Christodoulou (violin)
Pirates of the Caribbean, Out of Africa
Robert Still: *Violin Concerto* - World Premiere
Tchaikovsky: *Symphony No. 6*

Monday 10 June 2013 at 8.15pm

Venue: St. George's Church, Hanover Square W1S 1FX
This concert is organised by the London Elgar Society and admission is free to the public
Madeleine Mitchell (violin) and Wendy Hiscocks (piano) will perform Elgar's Violin Sonata and other short pieces.

Saturday 13 July 2013 at 7.30pm

St Barnabas Church, Pitshanger Lane, Ealing
Ealing Symphony Orchestra conducted by John Gibbons
George Lloyd: *Symphony No. 9*
Gershwin: *Piano Concerto*
Mussorgsky/Ravel: *Pictures at an Exhibition*

Festivals

2013 LEAMINGTON MUSIC FESTIVAL WEEKEND

Royal Pump Rooms Leamington Spa **3-7 May** British Music in the Britten Centenary Year

Friday 3 May

7:30: Sacconi String Quartet and David Campbell (clarinet); Bridge *Three Noveletten*, Britten *String Quartet No 2*, Bliss *Clarinet Quintet*

Saturday 4 May

12 noon: Coull String Quartet and Anna Tilbrook (piano); Simpson *String Quartet No 10 "For Peace"*, Bridge *Piano Quintet*

2:30: County Music Service concert; British music played by students

7:30: London Soloists Ensemble, Lorraine McAslan, Sarah-Jane Bradley, Karine Georgian, Anthony Pike, John Lenehan; Bridge *Phantasia for Piano Quartet in F# minor*, Bax *Legend for viola and piano*, Walton *Two Pieces*, Ireland *Clarinet Trio in D*, Moeran *Bank Holiday*, Vaughan Williams *Six Studies in English Folk Song*, Bliss *Pastoral for clarinet and piano*, Stanford *Piano Quartet No 2* (Concert supported by Hugh Beale)

Sunday 5 May

12 noon: Mark Bebbington (piano); Ireland *London Pieces*, Amberley *Wild Brooks*, Bridge *Dramatic Fantasia*, Richard Causton *Non mi comporto male*, Britten *Holiday Diary*

3:00: "Talk on Britten and Ireland" – Howard Skempton and Bruce Phillips

7:30: Fitzwilliam String Quartet, Anna Tilbrook (piano), Nicholas Mulroy (tenor); Britten *String Quartet No 3*, Gurney *Ludlow and Teme*, Vaughan Williams *On Wenlock Edge*

Monday 6 May

11:00: Organ Recital at All Saints Church – Greg Morris (Temple Church London); British music to be programmed

12:30: Roderick Williams (baritone), Joseph Middleton (piano); Vaughan Williams *Three Whitman Songs*, Finzi *Four Songs from Before and After Summer*, Ireland *Three Songs from The Land of Lost Content*, Quilter *Four Songs from Seven Elizabethan Lyrics*, Bridge *Sonnet 43* and *We went a'riding*, Britten *Folksong arrangements*

7:30: Carducci String Quartet, Nicholas Daniels (oboe), Roderick Williams (baritone); Britten *Phantasy Quartet*, Finzi *On Footpath and Stile*, Bliss *Oboe Quintet*

Tuesday 7 May

12 noon: Hepplewhite Piano Trio, Jack McNeill (clarinet), David Quigley (piano); Howells *Clarinet Sonata*, Howard Skempton *duos*, Ireland *Piano Trio No 3*

7:30: Leonore Piano Trio plus friends Thomas Dunn and Laura Samuel (tbc); Vaughan Williams *The Lark*

Ascending, Elgar Cello Concerto (composer's version for piano and cello), Elgar *Piano Quintet*
Concert supported by Presto Classical and Kay Pechal

Music in the Round: May Festival 2013

Turtle Soup: The Curious Story of Music in Britain

Friday 10 – Saturday 18 May at the Sheffield Theatre

Join Music in the Round and Ensemble 360 for a joyous celebration of great British music-making.

Festival highlights include a live chamber music and film event at the Showroom Cinema, celebrating the centenaries of Sheffield's discovery of stainless steel and the birth of Benjamin Britten; a family-friendly day of activities at Kelham Island Industrial Museum; an evening of music influenced by India and east/west musical collaborations; an Alice in Wonderland inspired family concert of live music, 'curiouser and curiouser' rhymes and nonsense; and our own unique take on the Last Night of the Proms.

Also featuring music by William Sterndale Bennett.

(<http://www.sheffieldtheatres.co.uk/season/music-in-the-round-may-festival-2013>)

Seventh English Music Festival

Vaughan Williams and Walford Davies premières, Sullivan's *Golden Legend*, piano, violin and choral masterpieces, and a host of new commissions by contemporary British composers at the Seventh English Music Festival.

The Seventh English Music Festival will take place in and around Dorchester-on-Thames, Oxfordshire over the weekend of **24–27 May 2013**. Once again, the Festival showcases works which were box office hits during their day, but which have since fallen into unaccountable neglect.

The opening concert on Friday 24 May in Dorchester Abbey, featuring the BBC Concert Orchestra conducted by Martin Yates (and broadcast on BBC Radio 3), contains three significant world premières. The first of these is the previously unpublished early Serenade in A Minor by Ralph Vaughan Williams; a gorgeous work that Martin Yates has recently recorded for the Dutton Epoch label to great acclaim. This five-movement work, composed in 1898, was in fact the composer's first for orchestra, and it gives a fascinating insight into Vaughan Williams's early style prior to the influences of folk song and Tudor polyphony which permeated his later work. The programme will also include Vaughan Williams's early tone poem, *The Solent* (from the unpublished suite *In the New Forest*), dating from 1903-04. According to Vaughan Williams's biographer, Michael Kennedy, one of the themes in this work appeared to be a favourite of the composer's and re-appeared in his *Sea Symphony* and again, at the end of his career, in the Symphony no.9. The second half of the concert features the first

performance of the substantial Symphony No. 2 by Sir Henry Walford Davies (1869-1941). The concert opens, in EMF tradition, with Parry's *Jerusalem* and also includes Britten's effervescent *Canadian Carnival* and Holst's atmospheric *A Winter Idyll*.

Saturday's main evening concert gives the opportunity to hear one of the important and impressive works to have come from the pen of Sir Arthur Sullivan (usually more famously associated with W.S. Gilbert). A complete and rare performance of *The Golden Legend* will be performed by the English Symphony Orchestra, conducted by John Andrews, with soloists Elena Xanthoudakis, Jean Rigby, Daniel Norman and Grant Doyle. This substantial cantata, setting words by Longfellow, was composed for the 1886 Leeds Music Festival, and its success was testified to by countless performances in Britain, America and beyond. Indeed, until the end of the 20th century it was so frequently given in Britain that only Handel's *Messiah* was performed more often, as *The Golden Legend* surpassed even Mendelssohn's *Elijah* in popularity. This EMF performance will be the first professional revival since Sir Charles Mackerras conducted a centenary performance in Leeds in 1986.

Another notable performance will take place during the morning concert on Saturday 25 May. In recent years Rupert Marshall-Luck and Matthew Rickard have given a succession of performances of neglected English pieces for violin and piano. This year the Sonata No. 3 by Harold Darke will be under the spotlight. Their programme will also include music by Havergal Brian, Britten, Delius and Howells.

The EMF has always been keen to showcase our country's rich choral heritage and this year the Elysian Singers will perform a programme of choral works by Parry and Stanford in the beautiful Chapel at Radley College, near Abingdon on the afternoon of Sunday 26 May. The music will be set in context with readings, including extracts from letters by the composers.

For the evening concert back in Dorchester Abbey, Hilary Davan Wetton will conduct his City of London Choir in John Gardner's *Stabat Mater*, as well as works by Britten, Dyson and Finzi, ending with Vaughan Williams's ever-popular *Five Mystical Songs*.

The closing concert on Bank Holiday Monday, 27 May, will be devoted entirely to works commissioned for the occasion. This follows the success of our first New Commissions Concert which took place during the Second EMF in 2008. This year's programme will include a Symphony by David Owen Norris and orchestral works by Richard Blackford, Paul Lewis, Christopher Wright, Philip Lane, and Ben Palmer who is also conducting the concert with his Orchestra of St. Paul's. He will be joined by Rupert Marshall-Luck for two works for violin and orchestra; composed by Paul Carr and David Matthews.

This is an unique and unmissable concert, and a fitting conclusion to this year's Festival and to Founder-Director Em Marshall-Luck's vision to continue to commission individual new works in the English tradition.

Other programmes include a piano recital by Duncan Honeybourne, featuring Bax's Piano Sonata No. 3 alongside works by Moeran, Fleischmann, Britten and Howells; evocative music for strings by Bantock, Alwyn and Ireland performed by the London Chamber Strings and conducted by Sir Granville Bantock's Great-grandson, Bjorn Bantock; and late-evening light music by Noel Coward, Ivor Novello, Elgar, Delius and Ketelby amongst others.

Full details of all these programmes can be found at: www.englishmusicfestival.org.uk/programme.html

or email Em Marshall-Luck at: em.marshall@btinternet.com

Booking is now open

London Song Festival

The 2013 London Song Festival will be in two parts; four events taking place in May and June and five in October and November.

The events in May and June will celebrate the bi-centenaries of Verdi and Wagner, with performances of both composers' entire output of songs. It will also include a concert to mark the centenary of the Association of English Singers and Speakers and the publication of the final three volumes of 'A Century of English Song'. In addition to the concerts a Master Class for young singers will be held.

Thursday May 23rd, 7.30pm:

The Complete Songs of Richard Wagner, in celebration of his bi-centenary.

Elisabeth Meister - soprano, Matthew Hargreaves - bass-baritone, Nigel Foster - piano.

Wednesday May 29th, 7.30pm:

Association of English Singers and Speakers Centenary Concert.

Sarah Leonard - soprano, Stephen Varcoe - baritone, Nigel Foster - piano.

Wednesday June 5th:

The complete songs of Giuseppe Verdi in celebration of his bi-centenary. The songs of Verdi are even less well known today than those of Wagner, but they still maintain something of the grand sweep and the exuberance of his operatic writing.

Elizabeth Llewellyn - soprano, Nicholas Ransley - tenor, Nigel Foster - piano.

Tuesday June 11th, 2-5pm and 6-9pm:

A Master Class given by Sarah Walker CBE.

All concerts take place at the church of St Paul Covent Garden, London WC2E 9ED.

Tickets £15 (£10 concessions).

GREGYNOG FESTIVAL 2013

"Great Britten"

Gregynog, the oldest classical music festival in Wales, celebrates its 80th anniversary with a programme curated on the theme of Great Britten to honour the centenary of the birth of Benjamin Britten and the composer's appearance at the 1972 Festival with Peter Pears and Osian Ellis. The Festival – which has just gained a prestigious Britten Award from the Britten-Pears Foundation at Aldeburgh – brings together some of the finest artists in the world to interpret seven centuries of Great British music from Dowland and Purcell to composers who visited Gregynog such as Elgar, Vaughan Williams, Holst and Britten himself.

Performers include the Academy of St Martin of the Fields with Andrew Kennedy, Iestyn Davies and Thomas Dunford, Britten Oboe Quartet, Harmonie Universelle, The Mellstock Band, Ricercar Consort and Tenebrae. The Tallis Scholars revive *Missa O Quam Suavis* by the medieval Welsh composer John Lloyd and there are four world premiere performances of Festival commissions for Nicholas Daniel (Helen Grime and Mark Simpson), Catrin Finch (Christopher Painter) and Guy Johnston (Hilary Tann).

The Festival takes place between **20-30 June** and on **22 November** at various venues including the historic Music Room at Gregynog itself, near Newtown in Powys. Full details from www.gregynogfestival.org and 01686 207100.

Three Choirs Festival, Gloucester 27 July-4 August

Opening Service

11:30am Saturday 27 July 2013

Gloucester Cathedral, GL1 2LX

Entry is by ticket only (free of charge)

Elgar Civic Fanfare

Steven Kings Fanfare

James D'Angelo Festival Fanfare *festival commission: world premiere*

John Hardy Venite *festival commission: world premiere*

Sanders Festival Te Deum

Fauré Cantique de Jean Racine

The brass ensemble is supported by the Sanders Society Festival Chorus

Gloucester Cathedral Choir

Adrian Partington *conductor*

Anthony Gowing (Organ)

2:30pm Sunday 28 July 2013

Highnam Church, GL2 8DG

Britten A Hymn to the Virgin

Britten Hymn to St Cecilia

Britten Five Flower Songs

Britten Choral Dances from *Gloriana*

St Cecilia Singers *choir*

Anthony Gowing (Conductor)

Stephen Johnson *speaker*

7:45pm Sunday 28 July 2013

Gloucester Cathedral, GL1 2LX

Walton Overture 'Portsmouth Point'

Elgar Cello Concerto

Brett Dean Komarov's Fall

Holst The Planets

Gloucester Cathedral Youth Choir

Philharmonia Orchestra

Adrian Partington *conductor*

Philip Higham *cello*

11:00am Monday 29 July 2013

St Mary de Lode Church, GL1 2QT

An Elizabethan Centenary

Programme to include:

Gurney Five Elizabethan Songs

Songs and instrumental works by Parry, Stanford, Scott,

Vaughan Williams, Howells and Finzi

Philip Lancaster *baritone*

The Elizas Ensemble

1:00pm Monday 29 July 2013

Blackfriars, GL1 2HN

Britten Waltz (Suite for violin and piano)

Coleridge-Taylor Violin Sonata in D minor

Sibelius Valse Triste

Debussy La plus que lente (piano solo)

Sarasate Introduction and Tarantella

The first in our series of lunchtime concerts given by talented young performers. Hannah is supported by the Martin Musical Scholarship Fund, which is administered by the Philharmonia to nurture young instrumentalists.

Hannah Roper *violin*

Martin Jacoby *piano*

5:30pm Monday 29 July 2013

Gloucester Cathedral, GL1 2LX

Richard Lloyd View me, Lord

Dyson Evening Service in D

Bairstow Blessed City, heavenly Salem

Three Cathedral Choirs

Dr Peter Nardone *conductor*

Anthony Gowing (Organ)

11:00am Tuesday 30 July 2013

Blackfriars, GL1 2HN

Richard Sisson So Heavy Hangs the Sky (A E Housman)

Torsten Rasch Songs *festival commission: world premiere*

Post-Script: for Gweno (Alun Lewis)

Old Martinmas Eve (Gurney)

Here dead we lie (A E Housman)

Nicholas Marshall The Garden of Love (William Blake)

Holst Journey's End (Humbert Wolfe)

Jackson Hill The Silent Ground (Martha Hill)

Bridge Journey's End (Humbert Wolfe)

Roderick Williams The Angel (William Blake)

Roderick Williams The Shepherd (William Blake)

Martin Butler London (William Blake)

Britten Songs and Proverbs of William Blake

Roderick Williams *baritone*

Susie Allan *piano*

5:30pm Thursday 01 August 2013

Gloucester Cathedral, GL1 2LX

Coleridge-Taylor Evening Service in F

Gardiner Evening Hymn

Three Cathedral Choirs

Geraint Bowen *conductor*

Anthony Gowing (Organ)

7:45pm Thursday 01 August 2013

Gloucester Cathedral, GL1 2LX

Coleridge-Taylor The Song of Hiawatha

Festival Chorus

Philharmonia Orchestra

Dr Peter Nardone *conductor*

Hye-Youn Lee *soprano*

Robin Tritschler *tenor*

Benedict Nelson *bass*

12:30pm Friday 02 August 2013

Festival Marquee, GL1 2BH

To mark the 10th anniversary of John Sanders' death, we are delighted to welcome Andrew Millington as speaker.

Andrew was assistant organist during John's tenure as director of music at Gloucester Cathedral, and a close personal friend. This lunch is open to all.

Andrew Millington *speaker*

7:45pm Friday 02 August 2013

Gloucester Cathedral, GL1 2LX

Vaughan Williams Prelude and Fugue in C minor

Elgar Falstaff

Walton Belshazzar's Feast

Festival Chorus

Philharmonia Orchestra

Adrian Partington *conductor*

Njabulo Madlala *baritone*

5:00pm Saturday 03 August 2013

Gloucester Cathedral, GL1 2LX

Morten Lauridsen O Nata Lux

Sanders Responses

Rubbra Evening Service in A flat

Britten Antiphon

Gloucester Cathedral Youth Choir

Anthony Gowing (Conductor)

7:15pm Saturday 03 August 2013

Gloucester Cathedral, GL1 2LX

Wagner Overture to *Parsifal*

Elgar The Dream of Gerontius

Festival Chorus

Philharmonia Orchestra

Adrian Partington *conductor*

Kai Rützel *mezzo-soprano*

Toby Spence *tenor*

Matthew Rose *bass-baritone*

Events

This August, Dr Peter Copley will be teaching a one week summer school course for Oxford University on the music of Vaughan Williams. Further information can be found on the OUSSA 2013 website (<http://www.conted.ox.ac.uk/courses/summerschools/index.php>). While the course would, it is hoped be of interest to musicians, no specialist knowledge is required for full participation.

Key facts

Type	Summer Schools - Oxford University Summer School for Adults
Location	Oxford
Dates	Sat 3 to Sat 10 Aug 2013 - All courses
Subject area(s)	Music
CATS points	10
Fees	From £590.00
Application status	Applications being accepted
Course code	O12I408JBR
Course contact	If you have any questions about this course, please email oussa@conted.ox.ac.uk or telephone +44 (0)1865 270396.

Composer Anniversaries

During 2013, 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:

Benjamin Britten – Centenary of birth in 1913
Ronald Center – Centenary of birth in 1913
Cedric Thorpe Davie – Centenary of birth in 1913
Kenneth Leighton – 25th Anniversary of death in 1988
George Lloyd – Centenary of birth in 1913
George A. Macfarren – 200th Anniversary of birth in 1813
Thomas Merritt – 150th Anniversary of birth in 1863
Henry Thomas Smart – 200th Anniversary of birth in 1813
Arthur Somervell – 150th Anniversary of birth in 1863
Richard R. Terry – 75th Anniversary of death in 1938

Help Sought

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

From Eliot B Levin info@symposiumrecords.co.uk
B. Farnhill fl. 1900 to 1914, Composer of The Athenaeum Waltz – any information appreciated.

From William B Stegner wbstegner@my.okcu.edu
“I was wondering if you folks at the BMS might have access to a copy of the Gordon Jacob interview article (BMS Journal 1985) from which you could scan and send the article.”

From Tony Urbainczyk t.urbainczyk139@btinternet.com
“I am in the process of publishing several pieces by the English Ann Hamerton (1900-1997), having found a pile of her manuscripts, but can find out very little about her, apart from three published oboe pieces and a song or two. Of particular interest is a song for contralto, flute and string orchestra called *The Persian Flute* with words by Vita Sackville-West which seems to have had its last performance in 1959 in a broadcast on the BBC. I wonder if the readers of the BMS newsletter could help in my research. The little information I have is on my website:”
<http://camelmusic.co.uk>

In Brief

London Song Festival

Nigel Foster writes:

The London Song Festival website is now online! Go to www.londonsongfestival.org to find details and buy tickets for the four events that comprise the spring/summer segment of the 2013 Festival. There is a unique opportunity to hear the complete songs of Wagner and of Verdi in this their bi-centenary year. Both these concerts include rarities that I'm sure few people have heard before! The Wagner concert, with Elisabeth Meister and Matthew Hargreaves is on 23 May and includes the Faust songs with chorus, all the completed French songs and some rarities as well as the wonderful Wesendonck Lieder. The Verdi concert, with Elizabeth Llewellyn and Nicholas Ransley is on June 5th, and also includes some very rarely heard gems. Also in this segment of the Festival is the centenary concert of the Association of English Singers and Speakers, with Sarah Leonard and Stephen Varcoe on 29 May, in which many unknown jewels of the English song repertoire will be heard!

A highlight of the Festival is the master-class with the wonderful Sarah Walker CBE on 11 June. In addition to the senior class for singers at music college level and above (though under the age of 30) there will be a junior class for singers age 19 or under. Application forms are available on the website for anyone who would like to audition for these master-classes.

Books

British Composer Profiles, 3rd Edition, by Gerald Leach, revised and edited by Ian Graham-Jones, ISBN 978-1-8705-3699-8, 250pp (British Music Society, 2012)

British Composer Profiles is priced £10/US\$16.50 to BMS members and £12.50 to non-members plus p&p (within the UK £2.50, Europe airmail £6 – other destinations by airmail £10/US\$16.50). Please send your order with cheque/payment in £ Sterling on a UK account in favour of 'The British Music Society', US\$ cheques are also acceptable in favour of 'S. C. Trowell', at 7 Tudor Gardens, Upminster, Essex, RM14 3DE, UK. Telephone +44 (0) 1708 224795 or e-mail sct.bms1943@eldy.org

Payment by credit card is possible by ordering the book through www.amazon.co.uk. For payment in other currencies, please contact the Treasurer.

Dance Books is delighted to announce a reprint of Philip L. Scowcroft's *British Light Music, a personal gallery of 20th century composers*, in a completely re-set edition with full colour cover.

Recommended retail price is £15, but until **April 30** the book is available only from the Dance Books web site (www.dancebooks.co.uk) at a pre-publication price of £15.

Eric Coates, Haydn Wood, Albert Ketèlbey, Alfred Reynolds, Hubert Bath, Billy Mayerl, Richard Addinsell and many more. British light music, immensely tuneful and always well crafted, was enormously popular in the early to mid-twentieth century. It has been largely ignored by music dictionaries and serious critics, yet for so long it played an important part in the lives of millions. Not only have changing fashions pushed it into the background, but many of the institutions which nourished it - theatre orchestras, resort orchestras, salon orchestras of all kinds, ballad concerts and of course the BBC – have largely disappeared, changed out of all recognition, or lost interest. Some of its sub-genres, especially brass and symphonic band music and film and television music, still hold up well and there are other signs that interest in light music generally is steadily reviving.

This completely reset edition of a major work on the subject, by a life-long enthusiast for the genre, will help to lead the way. It contains biographical and musical essays on 30 major composers and more than 300 shorter entries on other composers. Ernest Tomlinson, doyen of living light music composers, contributes a thoughtful and challenging Foreword.

For many years prior to retirement in 1993 Philip L. Scowcroft worked as a senior local government solicitor in Doncaster. He has lectured widely on music, transport history, cricket, detective fiction, military history, and the law. He is the author of numerous books and articles on these subjects and has been music correspondent variously for three Doncaster newspapers. Since 1968 he has been chairman of Doncaster Arts and Museum Society, in which capacity he has organised local arts festivals and a series of lunch-hour concerts, some 2070 of them by 2013.

Members Discount Offers

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, other delays etc.). Delivery should be within a week or so however.

Offer 2) Usual Labels Offer. CLOSING DATE FOR THIS OFFER: 14 May 2013 (Should you wish to order a minimum 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 £ sterling should contact the Hon. Treasurer for appropriate prices.

Please send all orders in writing to the 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 www.ashgate.com/bms 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

A sixth release appeared at the end of 2012 in the form of a double CD Dutton CDLX 7297. This brings together the talents of Lorraine McAslan (violin) and Nicholas Daniel (oboe) together with the New London Children's Choir and Orchestra all under Ronald Corp. The programme combines Michael's complete orchestral music coupled with four more of the *Pop Cantatas*.

We have a small stock of copies available to members through the Hon. Treasurer, whilst stocks last, at the special price of £7 (£8 Europe £8-50 Elsewhere) postage included. Cheques favour The British Music Society or US\$14 (favour S C Trowell).

Copies of the previous releases (for details of which see *BMS News* 136 Page 35, *BMS News* 133 Page 32, *BMS News* 130 Page 425, and *BMS News* 129 Page 378) may be ordered through the Hon. Treasurer

Announcements

Annual Subscriptions

Thanks to all those members who have already paid their 2013 dues to the Society and also those who have returned their Banker's Order Amendment forms. However, there are a number of you who appear to have stuck my communication to you 'behind the clock' and forgotten about it. Please disinter it and respond as soon as possible. You will probably be getting a further reminder before this edition reaches you so I hope you will not have ignored it.

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 christopher@johns.uk.com and copy Stephen Trowell at sct.bms1943@eldy.org and Rob Barnett at rob.barnett@btinternet.com 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 receive 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 member who joined the society during the past few months:

Mrs Katie Leaver, Redditch

Dr Martha Leigh, London

Tim Millbank, Preston

Clare Thompson, Solihull

Peter Westhead, Skipton

Ms. Elizabeth Wilson, Montana, USA

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 by 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

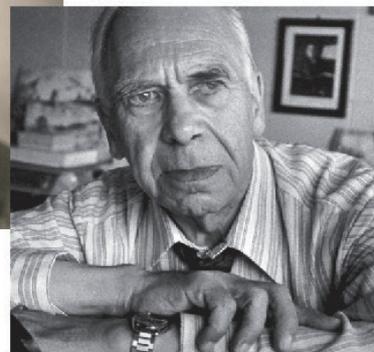
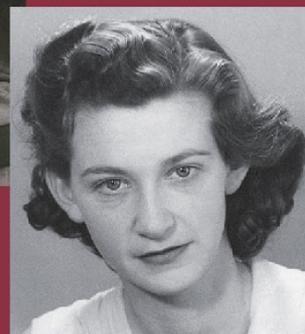
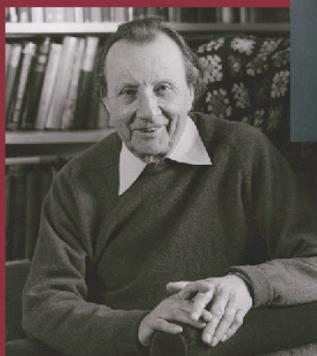
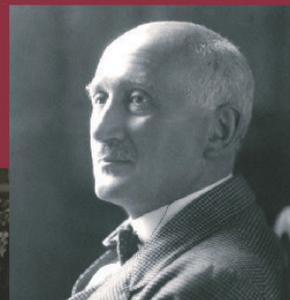
Index to British Music; Journal Vols. 21 - 30

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.

THE BRITISH MUSIC SOCIETY

BRITISH COMPOSER PROFILES

a biographical dictionary
of past British composers
1800 – 2010



by GERALD LEACH
revised and edited by IAN GRAHAM-JONES
third edition