



NEWS
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July 2013

THE BRITISH MUSIC SOCIETY

"...promoting and preserving British Music"

Editor: Ian Maxwell
Appt. 106, Chemin des Collines 16a, CH-1950 Sion, Switzerland
☎ +41 273-221089
email: ian.maxwell@bluemail.ch
website: www.britishmusicsociety.com

Deadline for *BMS News 139 (October 2013)* – Friday 6 September 2013

Chairman's Message

Half way through 2013 and certainly Radio 3 has done Benjamin Britten proud whilst it was great to have a month devoted to British music though there were omissions – most notably (to my knowledge) no major orchestral work by William Alwyn despite two symphony cycles on main labels. Word on the street suggests a recording by a BBC orchestra might help! However it was great to hear listeners contacting the BBC about composers in their area, local performances and Festivals dedicated to British composers. I was particularly pleased to hear George Lloyd as *Composer of the Week* at the end of June and to learn that the BBC Singers will be performing his *Requiem* at the Proms. However I find it strange that there was no space in the 2013 Season for one of the symphonies. I am delighted to report that the ninth symphony was a huge hit with the players of Ealing Symphony Orchestra. None of them, bar our new leader, had heard a note of his music before rehearsals began in May, but George's consummate skill as a orchestrator and musician has delighted them enormously. I am a great believer in spreading knowledge about British composers through 'live' performance and value the opportunities to programme daringly. Is it madness to do George Lloyd's Sixth Symphony with Worthing Symphony Orchestra on Remembrance Sunday coupled with the Strauss *Four Last Songs* and Shostakovich Five? (A tribute to those who served on Arctic convoys) or are many in our audiences keen to hear unfamiliar British works placed alongside acknowledged masterpieces.

Our AGM seems to have been well received by those members who were able to make it to St Barnabas Church in West London. The committee managed to conjure up much variety into the day with a piano recital by Rebeca Omordia, Tony Palmer showing his new film on Benjamin Britten and the World Première of Robert Still's Violin Concerto. BMS CDs and books were available for sale whilst copious amounts of tea and coffee allowed for much chat and discussion. We hope to continue this type of format though I would welcome opportunities from other conductors and promoters willing to let us 'piggy-back' on their British music event! Let us know if you have such an event!

I hope that all members will pass on concert information to our secretary Shea and membership co-ordinator Wendy, so that our new e-bulletins can be full of details about forthcoming concerts that feature British music. The committee are all volunteers putting in a lot of time on behalf of the society so we welcome any help from the members in terms of dissemination of information, ideas, discussion points and criticism. Let's try to promote all British music events - not just the ones that are on the radar of committee members and a dedicated few enthusiasts.

Enjoy the 2013 Proms season!

John Gibbons – Chairman

Music Research Consortium UK

The **British Music Society** is now a partner in the **Music Research Consortium UK** or **MRC-UK**. This body represents UK professional organisations promoting research in music.

The aims of the **MRC-UK** are to:

- Support and promote the scholarly study of music and musical activity in all its forms;
- Promote collaboration between the participating organisations and the wider national and international community in order to enhance understanding and to encourage and support research events, strategy and dissemination;
- Co-ordinate national and international initiatives and responses concerning music research practice and policy on behalf of the participating organisations in order to promote evidence-based policy and practice that draws explicitly on the latest international research;
- Provide practical help to improve the efficiency and effectiveness of communication and collaboration between participating organisations;
- Encourage cross-disciplinary discussion on issues such as ontology, epistemology, theoretical consistency and methodology;
- Develop links with practitioners and professional bodies to promote musical research and the exchange of ideas;

The **British Music Society** is represented on the **MRC-UK** alongside many other organisations, including:

- Sound and Music
- The English Folk Dance and Song Society
- The Music and Philosophy Study Group
- The Galpin Society
- The Institute of Acoustics
- The Music Libraries Trust
- RILM UK and RISM UK
- The Society for Music Analysis (SMA)
- The Royal Musical Association (RMA)
- The National Association for Music in Higher Education and several others.

The **BMS** is also the representative organization for the forty or so single composer societies that exist in the UK. Over the course of the next few months, we will be liaising with these societies to ensure that their interests and views are fully taken into account by the **MRC-UK**.

Ian Maxwell – BMS MRC-UK Contact

President: John McCabe CBE

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Editorial

On noticing the relative slenderness of this edition of *BMS News*, members may feel they are being short-changed - perhaps more so, given that they are receiving the issue some three weeks after they have expected its arrival. The simple fact is that I have received very little material suitable for publication in *News* this time - despite having extended the submission deadline by more than a fortnight. Extending the deadline is a difficult decision to make, since it means that several of the *On the Horizon* items have had to be deleted - since they are now in the past. The lack of submissions is beyond my control - I can only publish if members send me items. However, I have received many articles or suggestions for articles that may be published in *British Music* - the BMS annual journal.

Those members who attended the BMS Annual General Meeting in May will have heard Chairman John Gibbons outlining the future plans for BMS publications and the points I made in my opening paragraph are especially salient in the light of his announcement. In the second decade of the twenty-first century, it is no longer appropriate to communicate newsletter material to members solely by a printed, quarterly magazine. The BMS committee has decided to embrace modern communications technology - much in the way most similar societies have already done - and to begin producing an email/online newsletter that is updated on a regular and timely basis. When we receive notification of a concert or event of interest to BMS members, it will appear on the website and be included in the next email newsletter. Thus, members will be informed about the concert or event within days at most, rather than weeks or months as is presently the case.

The exact form and frequency of distribution of the new email/online publication is yet to be decided and members will be kept up to date via announcements in *BMS News*. All that is decided so far is that *BMS News* in its present form will cease publication after the January 2014 issue. Thus, there will be two more editions of *BMS News* after this one. In the meanwhile, members are asked to send their email addresses to britishmusicsociety@gmail.com in order that they may be added to the distribution list. For those members who do not have an email address, might I urge you to consider getting one. I know that many members have a traditional view and have not yet embraced modern technology - and I respect your reasons for not doing so. However, the society has to move with the times and the advantages of "e-distribution" and "e-newsletters" far outweigh the risks we run in perhaps losing some members who prefer not to take this path.

The journal *British Music* will, of course, remain as a paper publication and, from 2014, will be published more frequently. Again, its exact format and frequency is yet to be decided and members will be informed when this has been finalised.

May I take this opportunity to request that any opinions from members on the proposed publications plans be sent either directly to me or to the society email address? Thank you.

Ian Maxwell - Editor

Making Contact

Chairman: **John Gibbons**
Home Farm, 139 Buckingham Rd,
Old Bletchley
Tel 01908 367748
johngibbonsmusician@googlemail.com

Vice-Chairman: **(Vacant)**

Hon. Secretary: **Shea Lolin**
40 Roding Court, Mill Road,
Ilford, Essex,
IG1 2FH
Tel 020-8553-4973
britishmusicsociety@gmail.com

Hon. Treasurer: **Stephen Trowell**
7 Tudor Gardens, Upminster, Essex,
RM14 3DE
Tel 01708 224795
sct.bms1943@eldy.org
(Sales, Special Offers, Membership
Leaflets, Publications & Recordings
Catalogue)

Editor: **Ian Maxwell**
Appt. 106, Chemin des Collines 16a
CH-1950 Sion, Switzerland
Tel +41 273-221089
ian.maxwell@bluemail.ch

Overseas Representatives:

Australia: **Hector Walker**
11 Thompson Street, Ormond,
Victoria, Australia 3204
hwormond@connexus.net.au

Germany: **Dr. Jürgen Schaarwächter**
Amthausstraße 16, D-76227
Karlsruhe-Durlach, Germany
Tel +49 721-9474530
j.schaarwaechter@t-online.de

USA: **Bill Marsh Jr**
12 Farmington Place, Newtown,
PA18940, USA
Tel +1 215-968-5979.

The British Music Society

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Contents of *BMS News* 138

Feature Articles.....	72
Missing Rubbra	72
Composer News	74
Arthur Butterworth	74
Societies News	74
The Arthur Sullivan Society.....	74
The Rutland Boughton Music Trust	74
The George Lloyd Society	74
Obituaries	74
Sir Colin Davis	74
Stephen Dodgson	75
Concert & Recital Reviews	77
CD & Book Reviews	83
Sheet Music Reviews	85
Festival Reports	86
On The Horizon	87
Concerts:	87
Festivals:.....	88
Events:.....	90
Miscellaneous	90
Composer Anniversaries.....	90
Correspondence Received	90
Help Sought	91
Books.....	91
Members Discount Offers.....	91
Announcements	92

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.**

Missing Rubbra

I recall asking Edmund Rubbra once at the end of a lesson “*Apart from the seventh symphony, what else do you have on record*”. He stiffened up to his full height and he was rather a small man and replied “*Oh. Just the Virgin’s Cradle Hymn’ the one I sold to OUP before I knew any better*”. If he could see the marvellous discography now available on CD he would be thrilled of course and so are those of us for whom his music has a special place. But there are some significant missing areas, and it would be wonderful if they could be filled by some willing record company. The main ones are the works for voices and orchestra or instrumental ensemble.

The late, great Richard Hickox recorded the mighty *Inscapè* Op 122, *Song of the Soul* Op 78, the *Advent Cantata* Op 136 and *Veni Creator* Op 130 – all on one CD (Chandos 9847). But there are several fine works missing and are unperformed and unknown, although published.

Back in the 1980s I had much fun putting on *A Spring Carol Sequence* Op 120 for treble voices and selected – one almost might say flexible – woodwind. Challenging yes, but the young voices much enjoyed it; we did however have trouble balancing against the equally young woodwind players. It was composed in 1963 and lasts almost six minutes. The words are from traditional sources and include *Love is come again*, *All in the Morning* and *A May Day Garland*. The opening music returns joyously at the end. This work can clearly be termed as in a ‘popular’ style and it puzzles me why it remains so unknown – if only Rubbra had had a publisher who had really pushed his music.

But I want to draw attention to three other major works. Rubbra’s religious faith was so strong and these ‘spiritual’ works I will call them were therefore of great significance to him. First, the *Cantata In Honorem Mariae Matris Dei* Op 97 is the first of Rubbra’s three cantatas for contralto, children’s chorus, mixed chorus and organ (there is an orchestration) and is a fascinating curiosity. The work is in honour of the Virgin Mary with texts selected by one Father Hanshell, mainly from St. Luke but also the glorious Old Testament *Song of Songs*. It had its first performance at Lourdes and then in five other cities almost simultaneously. It is dedicated to ‘The Solidarities of Our Lady in England’. One of the reasons why I thought I would tackle it in 1998 was that while I had a good quality teenage choir of mixed voices, we also had a prep school attached to our senior department and so the younger children could be wheeled in. You need a good musician to sing Mary – a solo part that reaches a top B – and an even better contralto for her cousin Elizabeth, mother of John the Baptist. At times the young choir is divided into three parts and the mixed choir into six and then eight parts. We recognized this as a wonderful and rhapsodic piece – even ecstatic – but never perfected it for a performance. It has its own sense of drama – rather like a tableau – and it had been my intention to have the two soloists move across the stage and sing to each other.

The *Festival Te Deum* Op 71 for solo soprano, mixed voices and orchestra is not related to the better known *Festival Gloria* Op 94, which is just for chorus and organ. Although, if you can find a vocal score of the *Te Deum*, you will discover that an orchestral reduction was made by C.S.Lang. I’m sure he did a very good job but when a choir I had in Sussex tried it out in 1994 with a very competent organist, the complex counterpoint was found wanting and the orchestral colours lacked punch and drama. Nevertheless we found it to be an exultant and also a demanding work with a high soprano tessitura. Regrettably, the choir was never quite up to it, so, after three rehearsals, we had to give it up. It would be good to know if there is anyone out there who has performed it in recent decades. I have not seen the orchestration and none is indicated in the vocal score. Originally commissioned by *The Festival of Britain* in 1951, it is in Latin and is simply inscribed O.A.M.D.G. The style is of massive, mostly written in block unrelated harmonies juxtaposed and, like a slowly moving stone, its powers it way - often in parallel motion in up to eight parts. Ultimately, it is a joyous and exciting experience. I agree with Ralph Scott Grover in

The Music of Edmund Rubbra (Scholar Press 1993- page 411) that the effect is like *organum*. It is an extraordinary affirmation of faith and was composed at a time when Rubbra, in the period between the fifth and seventh symphonies, was, in my opinion, at his height.

In Die et Nocte Canticum Op 129 is a five-movement suite for mixed voices and orchestra. Rubbra demonstrated throughout his long composing life a wide knowledge of poetry and especially of what we might call 'spiritual' literature. This work begins with a setting of St. Ambrose from the 4th Century and later after continuing with some anonymous texts from the *Carmina Burana*, the work finishes with a setting of the Roman Christian poet Prudentius (also 4th Century). The sections are separately entitled *Aubade* (for orchestra alone), *Hymn at Dawn*, *Hymn to Spring*, *Hymn before Sleep*, and the orchestra ends alone with a *Nocturne*. Composed in 1965 the writing for the voices is less demanding than in the *Te Deum* – possibly because it was intended for the combined choirs of six universities. The choral items could be done “*as a separate suite*” as the composer mentions in the vocal score, which has a piano reduction. It was in this shorter form that I conducted the piece as a private performance for a workshop in 2003. My young adult choir didn't have any major technical issues to trouble them and they enjoyed what we did. It also helps that two of the three movements are quite vigorous – which is not always the case with Rubbra's more meditative style. The infectious repeated rhythm of the *Hymn to Spring* is very reminiscent of the second movement of the third symphony from more than twenty-five years earlier. Some rhythms were more challenging but, unlike the *Te Deum*, complex cross-rhythms are few and far between. You need a good pianist, however, and again I've no idea what the orchestration might be like.

One might think from the fore-going that my experiences of putting on these pieces or, at least attempting to, would have left me a little frustrated, but this is definitely not so. With amateur or school performances, one is very dependent on pupil availability, adult help and length of rehearsal time. There are also the problems of competing with sports fixtures, skiing trips, and academic pressures. I was thrilled at having a chance to do them and the reactions from adults and pupils alike were always favourable – even if they were sometimes daunted. But this music needs a chance and that means professional choirs with time and talent. I urge you to look at them, try them out and perhaps if you have an opportunity, to record them. This music needs a helping hand but the rewards are considerable.

© Gary Higginson, May 2013

Composer News

Arthur Butterworth

Eminent composer and British Music Society Vice-President Arthur Butterworth celebrates his 90th birthday in August 2013,

To mark this anniversary, Ilkley Concerts Society has commissioned a chamber work from Arthur scored for flute, clarinet, bassoon, double string quartet, double bass and piano. This is the ensemble called for in Copland's *Appalachian Spring*, which is programmed for the same concert. It is hoped that the Manchester Camerata will be the performers.

BMS members may also have seen Arthur in a recent edition of the BBC1 Sunday evening programme *Countryfile*, in which he was asked to explain how the English countryside inspires a creative artist.

The next issue of *BMS News* will feature a further item on other performances of Arthur's music during 2013.

Societies News

The Arthur Sullivan Society

Martin T Yates of the Betty Roe Society has sent the following information:

The Sir Arthur Sullivan Society is pleased to announce that the new complete recording of Sullivan's opera *The Beauty Stone* is to be released on 4 of November on the Chandos label. The opera was recorded in Cardiff in February with the BBC National Orchestra of Wales, the Adrian Partington Singers and top soloists; leading the big cast is Toby Spence, in fine voice after his illness, Rebecca Evans, Alan Opie, Stephen Gadd, Catherine Wyn Rogers and the lovely Elin Manahan Thomas who sings Laine. The full orchestra is conducted by Rory Macdonald whose interpretation of the work was splendid.

There were some very good comments about the work, including a glowing one from a member of the orchestra on the BBC National Orchestra of Wales website (<http://www.bbc.co.uk/blogs/wales/posts/Sullivans-The-Beauty-Stone>). Certainly the music is very impressive and if the critics can get past the libretto they will find a very different opera which shows Sullivan at his romantic best.

The Rutland Boughton Music Trust

Ian Boughton, Manager of the Rutland Boughton Music Trust has sent the following information:

Further to the article in our Newsletter (Issue 7 No 2 December 2012) concerning our new agreement with Goodmusic Publishing Ltd of Tewkesbury, the first of the Boughton scores they are adding to their catalogue is now published. *Love and Spring*, Boughton's symphonic poem dating from 1906 and recorded by the Royal Scottish

National Orchestra (Dutton CDLX7262), can be purchased as a pack consisting of an A4 full score and set of parts for £75.00. Additional full scores in either A4 or A3 can be obtained at extra cost.

More information will be announced in a forthcoming Newsletter but anyone interesting in acquiring copies of these scores should visit

<http://www.goodmusicpublishing.co.uk/>

The George Lloyd Society

Newsletter number 6 of the George Lloyd Society, sent by William Lloyd, contains the following information:

"We are very pleased to announce that there will be TWO performances of music by George Lloyd at this year's BBC Proms 2013. The *Requiem* (composed in memory of Diana, Princess of Wales and receiving its London première) is paired with Britten's *A Boy was Born* on 3 September (Late Prom - 10 pm start).

The *HMS Trinidad March* will be played (just before *Rule Britannia*) on the Last Night – September 7th.

Psalm 130 will feature in the Solemn Mass at Clifton Cathedral, Clifton Park Bristol, Avon BS8 3BX at 11 am on Sunday 14th July.

Please check the Centenary Concerts Calendar regularly, which is updated regularly:

<http://www.georgelloyd.com/index.php/centenary-concerts-calendar>

Downloads and CDs

We plan to make the whole of the Albany UK George Lloyd catalogue available as downloads in the UK within the next few months. Meanwhile CDs can be purchased from <http://www.albanyrecords.com/> in the US, or from Priory Records in the UK:

<http://www.prioryrecords.co.uk/contact.php>

Further enquiries and full catalogue:

<http://www.georgelloyd.com/> or telephone us on 01539 824008.

<http://www.georgelloyd.com/index.php/how-to-order>

Obituaries

Sir Colin Davis

The death of the celebrated conductor Sir Colin Davis has removed one of the great British conductors of his generation, whose sudden rise to prominence in 1959 came when he replaced an indisposed Otto Klemperer in Mozart's *Don Giovanni* and again when replacing Beecham in 1960 in *The Magic Flute*.

My first live experience of opera was of the Chelsea Opera Group, and their conductor, a young Colin Davis. In those days, an about to be discovered Colin Davis would bring the Chelsea Opera Group to school – St Clement Danes Grammar School – for their public dress rehearsals before regular performances in Oxford and Cambridge. Davis was an inspiration: young, dynamic,

and so knowledgeable. It brought one up-close to the stage reality of performance. I seem to remember my father and I saw three of their productions, *Così fan tutte*, *Falstaff* and *The Magic Flute*. The only programme I still have is for the last of these in February 1959. However, revisiting it now I begin to understand why it made such an impact, for the cast was remarkable. John Mitchinson was Tamino, Ilse Wolf, Catherine Lawson and Monica Sinclair were the three ladies, Thomas Hemsley was Papageno and April Cantelo, then Mrs Colin Davis, was Pamina. I do not recall again coming across Doreen Murray, who was the Queen of the Night, but the bass Roger Stalman was Sarastro and was often encountered in oratorio performances in the 1960s.

Colin Davis became Chief Conductor at Sadler Wells at about this time and was soon their Music Director. One remembers the impact made by Stravinsky's *Oedipus Rex* and Kurt Weill's *Mahagonny*, both very well received and also Richard Rodney Bennett's *The Mines of Sulphur*. Colin Davis probably also conducted *Peter Grimes* though I cannot find the programme now. In all events he soon appeared in New York – at the Met. – in Britten's opera (he had first appeared in the USA with the Minnesota Symphony in 1960), and in 1967 he became the Principal Conductor of the BBC Symphony Orchestra. His rise was meteoric moving to the Boston Symphony Orchestra in 1972 as Principal Guest Conductor. When Sir George Solti left Covent Garden Opera House in 1971, Colin Davis succeeded him, remaining for 15 seasons.

One's early impressions of Colin Davis were of a vigorous and athletic firebrand, producing performances to match. I remember him once launching a concert at the Royal Albert Hall with Rossini's overture *The Thieving Magpie* which opens with a side drum roll. Immediately half the audience stood, in the days when concerts often started with the National Anthem, but Davis looked over his shoulder, saw what was happening, laughed and carried on.

If one checks the BBC Proms Archive one finds that Colin Davis conducted 142 Promenade Concerts, the first in 1960, the last in 2011 (Beethoven's *Missa Solemnis*). His repertoire was wide but eschewed regularly appearing in the Viennese classics other than Mozart, though he twice conducted Mahler's Eighth Symphony at the Proms. He was well-known for his championship of Berlioz, an expertise almost matched by his performance of the music of Michael Tippett. His first Prom concert (on 2 August 1960) included Britten's *Sinfonia da Requiem*, though apart from *Peter Grimes* – and early performances of that long-neglected choral work the *Cantata Academica* he did not have a wide Britten repertoire, though he recorded *Turn of the Screw* and *A Midsummer Night's Dream*. He appeared at the last night of the Proms from 1967 to 1972 (extracts from 1969 and 1972 are on disc). Gradually Elgar appeared in his repertoire, notably the First Symphony which he included when he opened the LSO's 'celebration of British music'

A Theme with Variations at the Barbican in 1988. While at Covent Garden he conducted three of Tippett's operas, *The Midsummer Marriage*, *The Knott Garden* and *The Ice Break* (which is dedicated to him) and also conducted *The Midsummer Marriage* at the Proms in 1971.

He was Music Director with the Bavarian Radio Symphony Orchestra for a decade after 1983 and appeared with many distinguished orchestras and in leading opera houses. He was the first British conductor to conduct Wagner at Bayreuth (*Tannhäuser* in 1967). This was filmed as was Britten's *The Turn of the Screw*.

Davis was principal Guest Conductor with the LSO in the 1980s and in 1995 became Principal Conductor of the London Symphony Orchestra (an orchestra, thirty years before, which had voted never to invite him back). But the curious aspect of Colin Davis's career is the difference between the fiery young conductor and the magisterial urbanity of his last two decades, with the LSO at the Barbican. We are fortunate that his greatest late performances are widely available on the LSO Live CD label. Undoubtedly these performances are crowned by his Berlioz and Sibelius cycles, but his Elgar (including all three symphonies), Tippett's *A Child of Our Time*, *Peter Grimes*, Walton's *Belshazzar's Feast* and First Symphony and *The Planets* are notable recordings of notable events. Also, too, James MacMillan's *St John Passion*, of which he gave the World première in April 2008. London musical life is immeasurably the poorer without him.

He was knighted in 1980 and has received numerous other honours including becoming a Companion of Honour (2010) and the Légion d'Honneur (1982).

© Lewis Foreman, May 2013

Stephen Dodgson

(This obituary first appeared in *The Independent* on 2 May 2013. It has been slightly expanded for its appearance here.)

The composer Stephen Dodgson has died aged 89. Stephen Cuthbert Vivian Dodgson was born in Chelsea on 17 March 1924 and died in Barnes on 13 April 2013. He married the harpsichordist Jane Clark in 1959.

Dodgson composed music in most forms though his more than forty scores including guitar – spanning his composing career – have ensured him a specialist following among guitarists. His *First Guitar Concerto*, written in 1956 for Julian Bream and played by a teenage John Williams, was set for popularity, but tended to be eclipsed by Malcolm Arnold's *Concerto* which Bream introduced soon afterwards.

Dodgson came from a well-off artistic family; his father was the painter and art teacher John Dodgson (1890-1969). After Berkhamstead School and Stowe, Dodgson was conscripted and soon found himself in the Royal Navy on Atlantic patrols. After demobilisation there

followed short-lived teaching posts while he studied composition with Bernard Stevens.

In April 1947 he entered the Royal College of Music with horn as his first study. That was with the horn-player Frank Probyn. But composition was his real love, and he studied with R.O. Morris and Patrick Hadley. While a student Dodgson won a Cobbett prize for a *Fantasy String Quartet*. Leaving the RCM in July 1949, he won the Octavia Travelling Fellowship, which took him to Italy.

Dodgson's teaching career was largely focused on the Royal College of Music, first in the Junior Department before becoming professor of composition and theory in 1965 and remaining for 17 years. His FRCO was awarded in 1981.

Dodgson was probably best-known for many years as a familiar voice on the Third Programme/Radio 3. Yet his life is largely the narrative of his music, and over a career spanning sixty years he produced a substantial catalogue in almost all forms.

In 1949 Dodgson won a Royal Philharmonic Society prize for a set of orchestral variations, a success repeated in 1953 with a Symphony in E-flat. Notable for its slow movement, a 'romantically inclined' *Passacaglia*, the symphony had a Patron Fund rehearsal in 1952 and was performed in January 1954. Later that year an SPNM public rehearsal by the LSO at London's Festival Hall heard Dodgson's 'romantic overture' *Taras Bulba*, which was well-received.

However this early orchestral music has been forgotten and he was soon attracting commissions for chamber and instrumental music of which he produced a substantial catalogue. Typically, in 1953, a young Julian Bream encouraged him to write for the guitar resulting in his *Prelude, Nocturne and Toccata* but was disappointed when Bream strained his arm and was unable to play it, having to delay the first performance. Dodgson also wrote extensively for recorder, most recently for John Turner. Dodgson had an enthusiasm for the music of the seventeenth and eighteenth centuries, and, from the 1950s he wrote extensively for the harpsichord, producing five sets of *Inventions*. In 1959 he married the harpsichordist Jane Clark, who survives him.

There is a significant cycle of nine string quartets written between 1984 and 2006. They were only recently recorded by the Tippett Quartet for Dutton Epoch. In fact there survive several earlier quartets. When planning the recordings of the quartets I went to see Stephen, and after the first volume he agreed the quartets would have a wider appeal if coupled with his flute and clarinet quintets which were duly scheduled. Similarly, the six substantial Piano Sonatas have been recorded by Bernard Roberts.

Dodgson's principal opera is *Margaret Catchpole – Two Worlds Apart*, a music drama in four acts (the heroine was once described as a 'female Dick Turpin'). He loved costume drama and there were also the chamber operas *Cadilly* and *Nancy the Waterman*. *Cadilly* was first seen

at the Purcell Room in 1969 with puppets. More recently both were given (2002, 2007) at St Albans. *Cadilly* is the story of a Miller who persuades the simpleton Billy to rescue his wife's sister from jail by changing clothes with her and it succeeds through atmosphere and knockabout humour.

There was also substantial incidental music for a succession of BBC drama productions. After *The Beaux Stratagem* in 1961, Dodgson enjoyed a sympathetic collaboration with producer Raymond Raikes who commissioned music for Congreve's *Love for Love* in 1965, soon followed by *The Old Bachelor*. There followed more than a dozen plays including Marivaux's comedy *The Legacy* and Plautus' *Mostellaria* ('*The Ghost of a Play*'). His music for John Ford's *Perkin Warbeck* (1970) was distinguished by David Murrow's recorder playing. Between 1970 and 1972 Dodgson provided scores for such major productions as Aristophanes' *Women in Power*, *Morte D'Arthur* and Shakespeare's *Henry VI* and *Macbeth*. This was followed by *Sir Gawain and the Green Knight*, Vanbrugh's *A Journey to London* and, in autumn 1974, Ben Jonson's *The Silent Woman* and Ravenscroft's *The London Cuckolds*.

Dodgson's concertos and concertante works are probably the best known of his orchestral music, and include two for guitar, another for guitar duet, and for violin and guitar, and eight more for flute, clarinet, piano, harpsichord, harp, bass trombone, recorder, and viola da gamba. There is also the orchestral song cycle *The Last of the Leaves* which had a couple of broadcasts by the bass David Thomas in 1981 and 1982. He had earlier set *Four Poems of John Clare* with guitar accompaniment which was played by John Williams. It had a memorable broadcast in 1965 sung by the tenor Wilfred Brown. Dodgson's mature orchestral music is crowned by the series of symphonic movements which he called '*Essays for orchestra*'. Starting with the first (1980) premiered at the 1982 Cheltenham Festival, they appeared over many years. When Dutton Epoch proposed an orchestral disc of Dodgson's music, I visited the composer to discuss repertoire. Stephen was enthusiastic but it was only then I discovered there are actually nine *Essays*. The Royal Scottish National Orchestra recorded the first five under the able direction of David Lloyd-Jones, and they made a convincing sequence on their own account.

Chairman of the National Youth Wind Orchestra from 1986, Dodgson also wrote sympathetically for brass and wind bands with *Bandwagon*, *Marchrider*, the *Capriccio Concertante* for clarinet and wind orchestra, *Flowers of London Town* a symphonic sequence after Blake, the tone-poem *The Eagle*, and sextets and septets for smaller groups notably for the Philip Jones Brass Ensemble.

Stephen Dodgson remained remarkably active throughout his eighties but seemed to be fading in his last months.

© Lewis Foreman, May 2013

Concert & Recital Reviews

Celebration of Ian Parrott

John Turner (recorder), Lesley-Jane Rogers (soprano), Harvey Davies (piano), Deian Rowlands (harp); Y Tabernacl, Machynlleth, Powys, Saturday, 18 May 2013



Ian Parrott was one of the last survivors of the generation of British composers to have lived through the Second World War as an adult. An intelligence officer in the North African campaign, his works written as the result of his war-time experiences, such as *Luxor* and *El Alamein*, are some of the most powerful music to come out of those troubled times and helped bring him to prominence in the post-war musical scene. Parrott's appointment to the chair of music at the University in Aberystwyth took him, in some respects, out of the mainstream but enriched him in others ways – personally and musically. Wales was to inspire so many of his compositions – from the quasi folk opera *The Black Ram* to orchestral works such as *Seithenin* and *Afordir Ceredigion* – and he became a leading mover and shaker (not to say, stirrer) in Welsh music. Retiring from academia in 1984, Ian Parrott was to enjoy almost another 30 years of bustling activity before his death, last September, at the age of 96.

Many things inspired Ian Parrott in those later years, not least his partnership with recorder virtuoso and British music champion John Turner. Numerous works were written for Turner and the two men developed both a sympathetic musical understanding and a warm friendship. *The Celebration of Ian Parrott* presented by John Turner at Machynlleth on 18 May was an affectionate and touching tribute to the composer. Fittingly, the evening was hosted by Y Tabernacl, the thriving arts venue with which Ian Parrott came to be closely associated. (He had been the first recipient of the Tabernacl Trust's Glyndwr Award for his outstanding contribution to the arts in Wales.)

Alongside John Turner, soprano Lesley-Jane Rogers, pianist Harvey Davies and harpist Deian Rowlands presented a beautifully-performed and imaginative programme of solo and ensemble music. The choice was eclectic and quirky – rather as Ian Parrott was himself, and many of us there felt he really would have approved. It included works by Ian Parrott ranging across his long career, from the early romantic piano rhapsody *Westerham* of 1940, via his touching *Songs of Renewal* (a tribute to his second wife Jeanne), to his official last work, appropriately – and touchingly – entitled *Farewell to Aberystwyth*. (The performance of the latter work, for recorder and piano, was, in fact, its premiere. While the composer was alive, John Turner, for whom it had been composed, simply hadn't the heart to play it!) There was also music by composers with whom Parrott was closely associated – Elgar (songs and *In Smyrna*) and Warlock (the rarely-performed *Folk-Song Preludes* and a group of songs), music by his friends William Mathias (the well-known *Improvisations for harp*), Mervyn Burtch (the song-cycle *Three Kipling Songs*, for soprano, recorder and piano) and David Cox (the recorder and piano work *Mr. Playford's Musical Banquet*), and new works written specially as tributes from two younger composers, Andrew Cusworth (*Llyn Cau*, for wordless soprano, recorder, harp and piano – a portrait of a glacial lake in Snowdonia) and David Dubery (*Wagtails on the Dovey*, a nature picture for recorder and harp).

Most of those present at Y Tabernacl that night had known Ian Parrott. It was, then, a very special coming together in celebration of this fine, and still underrated, composer – an unforgettable personality whose passing has marked, for many, the end of an era.

© David Russell Hulme, May 2013

photo by Arvid Parry-Jones

Two Birthdays

John Turner (recorder), Manchester Chamber Ensemble: Richard Howarth and Sarah Whittingham (violin), Richard Williamson (viola), Barbara Grunthal (cello); St. James' Church, Gatley, Greater Manchester, Tuesday, 12 February 2013

Two significant birthdays – John Turner's 70th and David Ellis's 80th, together with 25 years of Music at St James were celebrated in a concert including no fewer than seven first performances of new chamber works with recorder and strings. However, the concert opened with a performance of Schubert's sublime *Quartettsatz in C minor*.

Philip Wood's *Capriccio* for descant recorder and string trio picks up, the composer notes, where his recorder concertino left off. It is in the form of a slow introduction, presenting the thematic material, and a lively allegro. There is a chromatic feel to the harmony in the contrasting sections of what is a most effective short work.

The *Quintet for treble recorder and string quartet* by Karel Janovicky is an impressive work in three

movements. The first is declamatory and lyrical in turn; the second is conversational over pizzicato strings; the finale is energetic, but returns to the underlying lyrical feel at the close. A wealth of textures and ideas are presented and the writing perfectly balances the recorder and string quartet in music that at times reveals the influence of Janovicky's one time teacher Matyas Seiber.

John McCabe continues to enrich the recorder's chamber repertoire, and his *Meditation on a Norfolk Ballad* for tenor recorder and string quartet is a fine addition to it. Founded on the folksong *The Captain's Apprentice* (collected by Vaughan Williams in the early 20th century) this elegiac and beautiful piece, in which the tenor recorder muses over muted strings, though celebratory, is also contemplative in a way that at times has a feel of RVW about it.

Disarmingly simple, and all over in a little more than 80 seconds (if repeated twice), Anthony Gilbert's *DancE-a-Triple Round* for tenor recorder and cello is a musical "nugget". Its celebratory dedication is captured in the capital letters of the first word of the title and the rhythmic structure of the tune.

The first half of the concert concluded with Hugo Wolf's evocative *Serenade* for string quartet.

In Celebration for recorder and string quartet is a concise three-movement work by Christopher Wright. The first is jazzy and goes with a syncopated swing; the second, marked *Misterioso*, is indeed that, but with a hint of warmth too; The concluding *Presto con Forza* is ebullient and unbridled with a telling change from treble recorder to soprano adding to the excitement.

Originally scored for treble recorder and spinet or piano, Antony Hopkins's *Methuselah Dances* were composed for an Arts Theatre production of the Bernard Shaw play in 1946. Well known to recorder players ever since, these carefully crafted dances take on a richer character in this new arrangement made by the composer especially for performance at this concert.

The five movements of David Beck's *Quintet for recorder and string quartet* use four different sizes of instrument. The opening *Allegro agitato* has some effective unison passages for descant recorder and strings, and in the second, *Andante*, muted strings accompany the tenor recorder's melody. Treble recorder solos open and close the third movement *Largo / Allegro agitato*, while the soprano brightens the *Allegro moderato / Poco lento* fourth, even in the Sicilliana-like slower section. The *Lento / Alla Marcia* finale returns to descant recorder in a movement with thematic links to "Happy Birthday". Throughout the work there is a recurring feature of octave leaps – "octaves for an octogenarian" as the composer notes in a whimsical but warm way that is also characteristic of his music.

It was essential that the programme included a work by David Ellis, so it was good to hear his *Elegiac Variations* for recorder, viola and cello composed in 2001. The opening is mysterious with skilfully sonorous writing for the strings, the scoring made even darker by use of bass

recorder. A more lively middle section with treble recorder provides contrast, but the essential character of the title returns at the close.

Benjamin Britten's ever popular *Simple Symphony* brought this very happy concert to an end. John Turner was in his element performing new works for an instrument he has championed for so long, and though the event was of an occasional nature, the music certainly wasn't. David Ellis sat comfortably in the audience, and during the interval, in which a celebratory cake and bubbly were enjoyed, both he and John received the greetings and good wishes of their many friends present. Well done too Music at St James, who for 25 years have very enterprisingly been prepared to programme new as well as more familiar music.

© Andrew Mayes, February 2013

"Fierce Resolve" at the Royal Festival Hall

London Philharmonic Orchestra and Chorus, Ryan Wigglesworth (conductor); Claire Booth (soprano), Pamela Helen Stephen (mezzo-soprano), Ben Johnson (tenor), Matthew Rose (bass); Royal Festival Hall, London, Wednesday, 1 May 2013

This highly-charged Royal Festival Hall concert featured pre-war music of two powerful emotional extremes – ranging from the rare fire and brimstone in Vaughan Williams resolute Fourth Symphony, onto even more anguish before the final calming resolution in Michael Tippett's haunting oratorio, *A Child of Our Time*.

The unadulterated orchestral violence and rage of Vaughan Williams' enigmatic fourth symphony ("I don't particularly like it, but it was what I meant" the composer would only say of the work) was served – up with a real harsh vigour and bite. Energetic, swirling strings, agitated woodwinds and percussion drove home the composer's brutal mood. There is no *Lark Ascending* in this meaty score. Wigglesworth and his fired-up LPO players really went for it. The orchestra's dedication and commitment was all summed up in the work's final thunderous chord, when an enthusiastic timpanist thrashed his instrument so hard that the end of his drumstick went spinning off.

This is Vaughan Williams in a rare malevolent mood, also to be found in his subsequent Sixth and Eighth symphonies. The violently explosive F-minor theme which opened the work was devoured by hungry instrumentalists in all departments of a highly polished LPO. From stormy forte to whispering pianissimo, the interpretation of this difficult score made an immediate impact. A haunting second movement showed an in-depth determination before ebbing away with some wonderfully controlled muted trombone and flute playing that sent shivers down the spine. The combined Third and Fourth movements blended perfectly with each other and included that characteristic, blazing oompah theme in which attentive brass left an indelible mark.

The anger of Vaughan Williams gave way to a moody desperation and final acceptance in Michael Tippett's moving work *A Child of Our Time*, (around 65 minutes)

was a well-balanced delivery under the young conductor Wigglesworth, who carefully marshalled his extensive forces – full orchestra, choir and soloists – with a remarkable balance and rationale. This performance showed clearly that a fine choral concert hall composition can deliver the same dramatic weight of a full-blown opera, despite its lack of scenery, sets and costumes.

A packed Royal Festival Hall fell well under the sway of what emerged as an all-pervading atmosphere of pure ethereal bliss. Layer upon layer of wonderful harmonic sounds were backed up by some penetrative, disciplined solo singing. The RFH acoustics also helped a clear definition.

Mr Wigglesworth navigated well, to lead his performers through the intricate but stunning score inspired by some famous Negro spiritual songs. The soloists sang with perfect diction and pitch – particularly admirable was soprano, Claire Booth who, as a last minute stand-in, soared through some seductive high notes. If ever there was music to die for, this Tippett performance was definitely it.

These two masterpieces were brought together by the courageous Southbank Centre's festival of classical music. In their own way they painted a succinct anti-oppression picture which the Tippett choral work finally resolved with an "abiding hope". An appreciative audience was joined by thousands of other radio listeners courtesy of BBC Three, who captured the music through 16-plus microphones that I counted. Being present to hear first-hand these rarely performed scores was certainly a real privilege.

Bravo, *The Rest is Noise*. Another indisputable success in an impressive cycle of Southbank events inspired by Alex Ross's celebrated book.

© Chris Bye, May 2013

Choral, Brass and Organ at Merton Park

The Occasional Singers of St Mary's, Inner City Brass, Alexander Binns (organ), Richard Halsey (conductor); St. Mary's Church, Merton Park, London, Saturday, 27 April 2013

This was a wide ranging and fascinating programme in which both well-known and, today, now obscure English composers were represented in a, mainly, choral concert, devised and conducted by Richard Halsey.

The concert began with the rousing singing of choir and audience of *All People That On Earth Do Dwell* (Old 100th Psalm Tune) in the setting by Vaughan Williams, composed for the 1953 Coronation. This cleared a few throats in preparation for the interesting and engaging *Give unto the Lord* (Psalm 29) by the then mature (1914) Elgar. This is, in turns, a lively and reverential work well sung by the choir accompanied by the young and promising organist, Alexander Binns.

John Ireland's *Menuetto Impromptu* (1904) for organ (Binns throughout this programme) could be graced "In the Olden Style". It is a charming piece that trots along its way quite merrily. There followed two (alas) non-British

works for brass played by Inner City Brass; *The March of the Gladiators* by Rimsky-Korsakov (easily familiar to older folk who recall its use for a TV programme) and the somewhat less memorable *Three Movements from Divertimento* by the American composer, Raymond Premru (1934 – 1998). It would, perhaps, have been more fitting in this concert's context to have played something by, say, Malcolm Arnold, one of our own masters of this genre.

Haldane Campbell Stewart (1868 – 1942) was organist at Magdalen College, Oxford. His *Veni Sancte Spiritus* contains an exquisite 1920's chromaticism within a contrapuntal setting for unaccompanied choir and solo soprano (Geraldine Hine). The first half ended with Ireland's *Vexilla Regis (The Royal Banners)* for the unusual combination of choir, brass and organ. This is a setting of words from a well-known hymn and dates from 1898 when Ireland was still a teenager. It is a fine work with more than a touch of magisterial nobility. The soprano soloist was Sarah Jackson.

The second half began with the now almost but not quite forgotten Cyril Rootham (1875 – 1938) with his *O May I join the Choir Invisible* for upper voices and organ. The opening soprano role was sung with heartfelt intensity by Kat Campion-Spall. There followed a beautifully flowing work ending with more than a touch of Parry about it.

If Rootham is remembered today Walter K. Stanton (1891 – 1978) is completely forgotten I believe. He was Professor of Music at Bristol University and also a noted choral conductor in his day. *Jesu, Lover of My Soul*, for choir and organ, employs the homophonic style and produces a strong impression.

Inner City Brass then played *Four Movements from A Londoner in New York* by Jim Parker, a composer with a catalogue of works varying from popular TV scores (*The Midsummer Murders*, etc.) to his recent String Quartet premiered at this year's Barnes Music Festival. With its chirpy, sometimes cheeky, tunes it has a kinship with Arnold's genius for making people smile.

The concert ended in suitably grand fashion with Parry's *Blest Pair of Sirens*, whose own music pervaded more than one of the evening's other works. But there again he was a semi genius, not quite up to Elgar though *Jerusalem* ranks high in the annals of our choral heritage.

Richard Halsey conducted throughout with a sense of mission to bring forth music that today is barely known even though many of those works on the programme were written by our 20th century "greats". The choir sang with sensitivity and, when needed passion. It was an evening to gladden the hearts of English music lovers and everyone concerned deserves praise for an uplifting concert.

© Edward Clark, April 2013

Robert Still Première

Efi Christodoulou (violin), Ealing Symphony Orchestra, John Gibbons (conductor); St. Barnabas Church, London, W5, Saturday, 18 May 2013

Robert Still is an all but forgotten composer today. True, Eugene Goossens recorded the Third Symphony, issued on a Saga LP in 1966, and Myer Fredman the Fourth a few years later. Both are available on a Lyrita CD and well worth hearing. But there is little else as yet on record to stimulate our appetite, so the chance to hear the world première of one of the composer's last works, the Violin Concerto (1969) was not to be missed. The soloist was the Greek born, London trained, Efi Christodoulou accompanied by John Gibbons and his excellent Ealing Symphony Orchestra.

Between the Fourth Symphony (1964) and the Violin Concerto, Still made a conscious decision to change his approach to writing music by seeking guidance from Hans Keller, the then doyen of modernism in British post war music. This resulted in a freer use of tonality away from the accepted use of key signatures and the normal relationship between tonic and dominant. There flowed a stream of varied works; two string quartets, a violin and a piano concerto and an unfinished Viola Concerto. Of the two quartets one has been performed and sounds decidedly Viennese in a pre-serialism Schoenbergian sense. The Violin Concerto is (a little) softer on the senses but more interesting in demonstrating a clear development in musical thought from the two masterly earlier symphonies.

This concerto is in three substantial movements, only the first of which has a tempo marking, *Allegretto* and metronome guidance. Thereafter there is need by the performers for stylistic interpretation in terms of choice of speeds to be adopted. It can be said immediately that the performance never showed an unnatural or unforced inclination towards making wrong decisions in any necessary musical matters. The result was a work of rich variety, lyricism and ambition. Although not himself a string player, Still wrote a fearsomely difficult solo part which offers many challenges to the soloist. Perhaps Still showed the solo part to an old virtuoso friend, who took fright at the difficulties he was confronted with. In any event it was never performed and put to one side with incomplete tempo markings etc. This is by way of saying how brave it was for Efi Christodoulou to take up the challenge of learning and playing this concerto forty five years after its completion. It is a major discovery and should allow Still's reputation to be enhanced with immediate effect.

The first movement is a *moto perpetuo* for soloist of fearsome difficulty, where there is little respite, leading to a quite extraordinary cadenza of equal demands to, say, that from the Shostakovich first concerto. The orchestra plays its part in establishing the mood of exhilaration where it is often dividing four regular beats into irregular groups of quavers or semiquavers, which dance across the orchestra. The slow movement brings a degree of respite

for everyone as the mood is of a quiet, reflective kind reminiscent, perhaps, of Holst's quintessential English sense of an austere landscape. There are moments of true poetry where the soloist has duets with various instruments not least the oboe. The finale opens for full orchestra allowing the soloist to prepare for the rapid momentum needed right to the end. There is another, shorter cadenza before the two final cadences round off this magnificent work in a triumphant G major.

What I find extraordinary in this work is the lack of derivative feeling for the expected English sound world of 20th century tonal music. In this respect Still exhibits a healthy individualism reminiscent of Malcolm Arnold and Alan Rawsthorne.

The performance by Miss Christodoulou was of the highest standard of virtuosity with the use of a quite dazzling technique, one which overcame all the complexities in the solo part. She was superbly accompanied by maestro Gibbons and his excellent orchestra. Alone they played two extracts for films by modern masters of this genre before rounding off the concert with a coruscating and memorable interpretation of the *Pathétique Symphony*.

© Edward Clark, May 2013

English Music Festival

BBC Concert Orchestra, Martin Yates (conductor); Dorchester Abbey, Dorchester, Oxfordshire, Friday, 24 May 2013

The opening orchestral concert of the **English Music Festival** included three works receiving a first concert performance: Vaughan Williams' early works *The Solent* and *Serenade in A minor*, and the world première of the uncut version of Walford Davies' *Symphony No. 2 in G major*.

The concert opened with Britten's *Canadian Carnival*, an entertaining and beautifully scored rhapsody on French-Canadian folk tunes, reminiscent of Copland's popular *Rodeo*, which it precedes by three years. The influence of the American composer is unsurprising as Britten and Peter Pears spent time with him on their visit to the States in 1939.

Vaughan Williams' *Serenade in A minor*, from 1898, has been recorded (Dutton CDLX7289) but never performed in full until now. The *Serenade* was his first orchestral work. Disliking the reception it received, Vaughan Williams withdrew the work in 1908 after a performance of four of the five movements. The composer's wife Adeline considered the work rather reminiscent of Dvorak, however when compared to later works the composer's already mature style can clearly be heard, particularly in the *Romance* section with solo woodwind over soft string chords, and the march at the start of the finale.

Despite some confusion with the programme notes order, another early work from Vaughan Williams, *The Solent*, followed. Opening in a fluid, watery fashion, the first section brings Mendelssohn to mind, but the piece

quickly comes into its own and settles comfortably into the composer's usual style. Michael Kennedy's programme notes confirm that themes from *The Solent* appear in several later works, indicating that the piece had not been forgotten. The composer withdrew the two works performed today, along with all his other early works, and permission for study and performance has only recently been given. Hopefully more study will be made and will give an insight into the development of one of England's best-loved composers.

Holst's *A Winter Idyll*, also an early work from the composer, was the final short piece before the symphony. Although written in 1897, when the composer was in his early 20s, it shows melodies and changes of mood that would become characteristics of Holst's music.

Walford Davies' second symphony has been performed only once, in 1911, and then only after heavy cuts were made to the score. Martin Yates has carefully studied the handwritten score and restored all the cuts, creating the version performed this evening. Although the opening is clearly influenced by Brahms, the symphony soon distinguishes itself with many excellent tunes, with an undercurrent of darkness adding depth and complexity to the work. The work is set in a sunny, Edwardian world, forever shattered by the Great War; perhaps that is one reason for its subsequent neglect.

Overall this was a fascinating and excellently performed concert. Praise should go to the BBC Concert Orchestra and Martin Yates for their skill and stamina in performing such a varied programme. BBC microphones were present for a future broadcast.

© Sheila Davies, May 2013

Walford Davies Revival

Lewis Foreman writes...

Walford Davies's Symphony in G op 32 was chosen by Martin Yates as part of the BBC Concert Orchestra's triumphantly successful opening concert of this year's **English Music Festival** in the Abbey at Dorchester on Thames on 24 May. I wrote the programme note and gave the pre-concert talk on the Walford Davies and so, perhaps, should not be writing a review of the performance, but it was such a success my impressions as a fascinated spectator of the process of bringing this long-forgotten work to performance may be of interest. I was present at the orchestra's first rehearsal of the piece in Abbey Road Studio One, and its initial impact was striking.

We have to thank conductor Martin Yates for restoring the extensive cuts that Walford Davies perpetrated before the first and only performance of the Symphony in G. Martin writes: "*On first reading one is confronted with the assured writing of someone who knows what they want to write. Very purposeful pen strokes, with beautiful handwriting flow on page after page. There seems to be no hesitation at all. Which is why it is so surprising to come across page after page where what seem to be important and well-argued music is crossed through in*

heavy pen. Bars are crossed through, not neatly, but almost in what looks like at best in a hurry and at worst in fury. It is clear that the only play through the symphony has to date had was heavily cut. Was this because of a conductor's wishes, the timing constraints of the play-through or because Walford Davies genuinely wasn't happy with what he had written?" So we were hearing the first performance of the complete work in Martin's edition.

The symphony is Sir Henry Walford Davies's second orchestral symphony, and was composed in 1910. There are four movements: 1. *Largo maestoso - Allegro energico*; 2. *Romanza. Allegretto felice, sempre teneramente ed espressivo*; 3. *Lento espressivo*; 4. *Lento mistico - Allegro vivace*. It was the first performance of the full original score.

Walford Davies's choral music was widely heard on his day, much of it now sounding remarkably familiar when sung again. Much less familiar but equally characteristic is his orchestral and chamber music, which on this evidence we need to explore again. There was an early Symphony in D heard at Crystal Palace in 1895, and reputedly once shown to Brahms. Later came his choral symphony *Lift Up Your Hearts*.

The Symphony in G was first announced by the London Symphony Orchestra for a Nikisch concert in May 1911, but it was dropped and a much-cut version was heard at Queen's Hall in November that year. It was never heard again, though the delightful *Romanza* was played as a light music encore by the BBC, and last broadcast by the BBC Concert Orchestra in 1977.

The music had an immediate and exciting impact and my personal view is that it must have failed because of its timing – in 1911 it was in direct competition with Elgar's second Symphony, itself not as successful as the first – and by the time potential performers might have considered it, the First World War was upon them. After 1918 the musical world had changed and romantic scores such as this were not smiled on. Fortunately the Royal College of Music has the manuscript and supplied a copy to Martin Yates who did the rest.

All the movements are headed by a literary tag. The first (from *Troilus and Cressida*) is:

*In the reproof of chance
Lies the true proof of men*

Before the First World War *Troilus* was a completely unknown play – yet here Walford Davies lifts two lines buried in a complex metaphor in a speech by the Greek general Nestor. The first movement of the symphony opens with an extended arresting gesture – it's a loud and ceremonial, almost heraldic, slow introduction. I think most of the audience were probably thinking that almost at once it was Elgarian. This motto reappears later and in the finale. But the introduction goes through three short episodes, the imposing opening, a solemn presentation of that theme by the strings reminiscent of the composer's *Solemn Melody* and a brief quiet interlude – almost an Elgarian dissolve – before the upward rushing strings of

the *Allegro energico* launch the movement proper. This is not forward-looking as Vaughan Williams' *A London Symphony* would soon be, but with Elgar and Parry (in the Fifth Symphony) it celebrated the pre-First World War world in a wonderfully confident and opulent way. It is crowned by what one commentator called an "exuberant tune in D". Martin Yates maintained the tempo and vigour in such moments – I can imagine when it is better known another conductor might find some rubato to linger more on the big tunes. Walford Davies certainly loved writing tunes, as is evident in the lyrical *Romanza* which takes the place of a conventional scherzo and, in the first version of the symphony, ran third, but we heard it second.

The opening tag mixed quotes from *Richard II* and the Elizabethan dramatist Robert Greene. First, two lines from a monologue spoken by John of Gaunt in Act I scene 3:

*Look, what thy soul holds dear, imagine it
To lie that way thou go'st*

And then Robert Greene:

"Sweet are the thoughts that savour of content"

This is a vintage example of Walford Davies tuneful light music (the term was not then in common use) – and it is the movement which has been heard occasionally as an independent piece on its own and last played by the BBC Concert Orchestra some 35 years ago. It may well be heard separately should the music be recorded.

The slow movement is the most intense movement of the whole work but without a great memorable tune in the manner of *Solemn Melody*. A much more appropriate parallel are the arias in Walford Davies short oratorio *Everyman*. It is headed by quotations from *The Canterbury Tales* and a poem by the Elizabethan poet Robert Southwell (1561-1595). The first from Chaucer's: *The Knight's Tale*:

*We seek fast after felicity,
But we go wrong full often truly*

And two lines from Robert Southwell's poem *Times Go By Turns*:

*'No Joy so great but runneth to an end
No hap so hard but may in fine amend'*

This latter couplet is so obscure I think it is worth reading the whole verse of the poem in which it appears:

*The sea of Fortune doth not even flow,
She draws her favours to the lowest ebb;
Her tides hath equal times to come and go,
Her loom doth weave the fine and coarsest web:
'No Joy so great but runneth to an end
No hap so hard but may in fine amend'*

The principal tune is heard on the strings almost from the outset, with a more strenuous agitated middle section marked *molto espressione* before the music fades on a long held chord of B flat. The tune characterized by a rising semi-quaver is certainly more *Everyman* than *Solemn Melody*. But the long clarinet solo and the

extended statement of the tune towards the end are certainly typical of its composer.

The verse above the finale is from Thomas Gray's *Ode on the Pleasure Arriving from Vicissitude* (Walford Davies was nothing if not well-read!):

*The hues of bliss more brightly glow
Chastised by sabler tints of woe,
And blended form, with artful strife,
The strength and harmony of life*

The Finale is the longest on paper but actually ran some three minutes shorter. Martin Yates certainly took it at an invigorating fast tempo, and while substantial it is ran around 11½ minutes. After a short slow introduction – a quiet prelude marked *mistico* in which the oboe plays a succession of rising semitones with a yearning questioning effect – the mists soon clear and the movement erupts with a headlong *Allegro vivace*. Walford Davies described it as a marching theme but it is so fast no one could possibly march to it. It proclaims that this is going to be an extravert and outgoing movement – perhaps more evidence that the music would be unlikely to be produced after 1918.

Only after hearing the whole movement did I suddenly realize that this is music tending to the light music of the *Romanza* rather than the serious purpose of the first movement. The second subject tune and its wide-spanning development is clearly the expression of a habitual hymn-tune writer. The material is remarkably integrated and the return of the opening motif of the symphony fails to dampen the mood as Walford Davies ends in an uproarious mood. It was certainly received enthusiastically by the audience at Dorchester on Thames, and readers will have heard the broadcast of the concert (during the week of 24 June) by the time you read this, and all can make up their own minds. For me it is a lovely work and now deserves to be heard again and again.

© Lewis Foreman, May 2013

More English Music Festival

London Chamber Strings, Bjorn Bantock (conductor); Radley College, Oxfordshire, Saturday, 25 May 2013

Radley College, especially on such a sunny afternoon, was an ideal venue for a bright, lively and enthusiastic concert from the London Chamber Strings, under the baton of Bjorn Bantock.

The concert opened with Holst's *A Moorside Suite*, adapted from a brass band test piece. Today's version, arranged by Philip Lane, retained the subtlety and detail of the original. A less familiar serenade from Granville Bantock, *In the Far West*, followed. Referring to a visit he made to the USA and written in 1912, the piece quotes from well-known tunes such as *Swanee River* and *Yankee Doodle* – tunes thought to be traditional songs but which were in fact written by Stephen Foster. In four movements, the piece is well worth hearing but sadly fell out of the repertoire.

The highlight of the concert was the performance of Alwyn's *Sinfonietta for Strings*. The composer intended for the piece revolve around a motif from Berg's *Lulu*, but this should not be held against it! The first movement is alternately vigorous and tuneful; the second slow and reflective, with the quotation from *Lulu* followed by a quartet for the principals interwoven with sonorous chords. The finale after an energetic opening develops into a complex fugue, finally ending peacefully. This is a work with dark edges surrounding sunny romanticism, discords as well as lyrical melodies, and deserves to be more widely heard as a worthy member of the great canon of British music for string ensemble.

Two shorter pieces opened the second half: Finzi's lovely *Romance for Strings* and John Ireland's *Elegaic Meditation*, one of his final works. This was originally written for organ but arranged for strings in 1982 by Geoffrey Bush. Bush saw the work as the composer reviewing his life with recollections of themes from his earlier music and endeavoured to show that in his arrangement of the piece.

The finale was Britten's *Variations on a Theme by Frank Bridge*, the only really well-known piece in the concert. An amazing achievement for a young man of 23, the work is complex and challenging. It was fascinating to watch the mostly-standing ensemble overcome these challenges with gusto, and they and their conductor deserve all due credit for putting on an energetic and interesting concert.

© Sheila Davies, May 2013

CD & Book Reviews

Elgar: BIS-1879

Symphony No.2 in E♭ major, Op. 63; Sospiri (for strings, harp and organ), Op. 70; Elegy (for strings), Op. 58

Royal Stockholm Philharmonic Orchestra, Sakari Oramo (conductor)

This scintillating compact disc release amplifies a new musical light on the more obscure side of Britain's adulated, Sir Edward Elgar. Up-and-coming Finnish conductor, Sakari Oramo, brilliantly encapsulates a rarely heard, deep and emotive, Elgar, shattering the composer's traditional jingoistic image. There's certainly more aplomb than pomp in these works. In a penetrative bowl-you-over performance, Oramo, squeezes every last dramatic crotchet and quaver from of these demanding and dramatic scores.

A compelling interpretation flows with consummate ease off Mr Oramo's baton, treating the listener to a veritable tidal wave of crashing percussion, sonorous brass, searing strings and delicate woodwind phrases. A deep, powerful, Second Symphony score never succumbs to that hackneyed *Pomp and Circumstance* syndrome which, in public at least, has unfairly stigmatised the composer's works.

These celebrated works left Elgar's reputation tainted ever since their immediate popularity during the heavy nationalism of the Edwardian age. The highly accomplished Swedish players revel in an acoustically rich Stockholm Concert Hall vividly exposing the personal, potent, drama of Edward Elgar himself. This stunning release will be the envy of many British counterpart musicians.

Oramo and his dedicated Stockholmers immerse themselves in this recently projected earthy Elgar, whose life endured one crisis after another and was dogged by his own intense ambition. It brings into sharp focus the composer's personal struggles. A luscious sound is impressively captured on hybrid compact disc – "***in SACD surround, SACD stereo and plain CD stereo***" – title case details opulently brag. It certainly delivers wholeheartedly on this promise.

Elgar exposed his true feelings in composing the Second Symphony. There's no sign of nationalism or pro-establishment sycophantism here. Deep-throated brass crackles and intensive strings, chirpy woodwind and thudding percussion unyieldingly drive Elgar's emotional message home. "*Rarely, rarely, comest thou spirit of delight...*" that impressive first-line quote from Shelley's well-known poem entitles the piece and a blazing, well-defined orchestra, is superbly marshalled into a seductive sound. Ironically, Elgar himself was an enigma. A complex composer shows great genius in this musical self-portrait. From an arresting opening, featuring heady string and brass-work, Oramo displays a perfect timing which slowly builds-up into some spectacular but admirably controlled orchestral climaxes and outbursts. The French Horns, in particular, create a memorable, agitated sound. The composer's indulgent but unashamed woe is here for all to hear. Listeners will be taken to another world by a bone-shaking performance. This is a lucid psychological profile of the real Edward Elgar, whose undoubted genius will always have its place high in the musical world.

Two other supporting works on this disc are far shorter but no less expressive. The haunting *Sospiri* (meaning sigh) is summed up by its very title and the *Elegy for Strings* are other examples the more plaintive, charming Elgarian mood. Sakari Oramo, with aid of some compelling up-to-the-minute record engineering, delivers what is easily the clearest picture yet of this very complex composer who might have even had Sigmund Freud reaching for the top shelf.

© Chris Bye, May 2013

**Ralph Vaughan Williams: Hallé Concerts Society
CDHLL7533**

Symphony No.5; Symphony No.8

The Hallé Orchestra, Sir Mark Elder (conductor)

Sir Mark Elder is trying hard to emulate his eminent predecessor, Sir John Barbirolli, whose legendary and much-celebrated leadership whipped Manchester's Hallé into a delightful frenzy of musical limelight that brightly shone from the Fifties to the Seventies. Is Elder proving a

worthy or even better successor? Well, yes and no, might be an “on-the-fence” answer in the light of this latest CD release. This deservedly well-worn orchestral giant, the Fifth gets an inspirational concert hall reading (not so much as a cough to be heard). The Fifth is definitely on terra firma under the convincing guidance of the latest Hallé champion, Sir Mark Elder with well-disciplined strings, wonderfully smooth brass-work and articulate woodwind playing. From Stokowski and Boult to Haitink, and Previn and other famous names, this performance measures up to all the former baton-biggies who have faithfully trodden this hackneyed path since the Fifth was first premiered during the infamous Second World War years.

Sir Mark, in this fine Bridgewater Hall recording, succeeds in creating an atmospheric performance here, cleverly coaxing out a truly Sibelian influence (an enthusiastic dedicatee, Sibelius thought the work “*marvellous*”) And it certainly is in this concert hall performance. Elder revels in those memorable VW tuneful melodic charms, provoking some typically intensive Hallé string playing. A slightly strange hollow ambivalence emerges in the starchy studio recording of the Eighth. A few rare Hallé seeds of doubt are scattered here, in the unfairly lesser-appreciated Eighth which always seems to be added as a supportive work to more substantial and popular compositions.

Short this score may be, but a make-weight it is not. It definitely deserves to be treated as a fine progressive work in its own right. All is not lost. The two central movements, in a total of four, employ strings and woodwinds only. The Hallé cor anglais playing is impressive in a delicious *Scherzo alla Marcia*. That is followed by a movement marked *cavatina* which includes confident solo playing for violin and cello. Finally an impressive array of percussion smashes the short work to a tingling conclusion. This is VW at his flamboyant, pioneering best. No cow-gates here! As Ralph himself once put “*all the ‘phones and ‘spiels known to the composer*” should burst out here. Included in some ground-breaking exotic orchestration is a real percussive battery – the vibraphone, xylophone, tubular bells, glockenspiel and three tuned gongs.

Elder’s Eighth doesn’t seem to get to grips with the snarling percussive mood of a finale, which rather crudely vacillates between D Minor and D Major. VW himself once said this should be “*rather sinister*”. There’s no real menace here. No real percussive blare like Barbirolli showed. I always think of the Eighth as a sort of musical ‘black comedy’ uncovering new moods. Quite a *volte face* for an English composer with a reputation for sweet harmonic tunes. The whole work was premiered in 1953 by an enthusiastic Barbirolli who, for me at least, remains marginally at the top of the Hallé tree.

An ambivalent release, indeed.

© Chris Bye, May 2013

Moeran: Naxos 8.57304

Cello Concerto (1945); Serenade in G (original version, 1948); *Lonely Waters* (1931); *Whythorne’s Shadow* (1931)

Guy Johnston (cello); Rebekah Coffey (soprano); Ulster Orchestra, JoAnn Falletta (conductor)

Composer Ernest John Moeran (nicknamed ‘Jack’) fell madly in love with cellist, Peers Coetmore. Jack was so besotted he felt inspired to compose this outstanding Cello Concerto, especially for her to perform. This relationship flowered during the latter part of the Second World War, and was eventually to be crowned by the solemnity of church wedding vows. Sadly, it wasn’t to last. Peers, driven by ambition and her remarkable talent, travelled around the world, enjoying much-applauded solo performances. She pleaded with Moeran to join her on a worldwide tour de force, but Jack couldn’t abandon his beloved Southern Ireland and all its bucolic beauty. Eire had become his adopted home and provided the deep roots of an overwhelming musical inspiration. Moeran’s love for Peers, it seems, was not as powerful as his love for the Emerald Isle.

In this very welcome release Guy Johnston (cellist) and the well-disciplined Ulster players prove to be great Moeran ambassadors by giving a convincing delivery of one of the composer’s most important achievements. Johnston may not show the same emotional edge as an earlier recording made by Peers Coetmore herself. But this new accomplished release boasts excellent cello playing with slickly articulated orchestral backing. It also bears the distinctive advantage of crisp up-to-the-minute technology (the impactful recording was made at Ulster Hall, Belfast, 2012).

The meditative *Adagio* is typical Moeran. A plaintive mood is emphasised by stunning orchestral outbursts. Mr Johnston combines well with Ms Falletta in an ecstatic finale. This is a potent mix of soloist and orchestra and revels delightfully in the sure-found spirit of Irish folklore. Searing melodies and harmonies expose the bricks-and-cement of Moeran’s engaging style. He was indeed a clever interpreter and exponent of local art forms, enthusiastically hunting them down note-for-note in Ireland’s colourful pubs and hotels.

Most BMS listeners will have already opened the Moeran door with his widely-celebrated Symphony in G. This finely worked new release will also serve as another introduction to the music of Moeran and all the drama that goes with it. It is worthy of rekindling more interest in a British master, the self-critical E. J. Moeran and his precious musical volumes of varied 20th century works. This is certainly a welcome release of pure Moeran which convincingly captures the composer’s different moods and varied works.

The fizzing and ebullient *Serenade in G*, a bubbly collection of eight short movements evocatively snares those exclusive Irish moods of romance. All is delivered with the seductive Moeranesque mix of impishness and charm. At 23:18 long, the Serenade exudes sheer delight in playful themes like the *Galop* or *Rigadoon*. A near

note-perfect performance is guaranteed to put a smile on the listener's face.

JoAnne Falletta and her well-disciplined Ulster players give two little Moeran orchestral gems a glinting, fresh polish. In the bleak but enchanting *Lonely Waters*, soprano Rebekah Coffey contributes. The stout, historic and tuneful *Whythorne's Shadow*, reflects a warm-hearted Elizabethan oeuvre. Ms Falletta and the Ulster Orchestra reach well beyond Moeran's now sad, overgrown grave.

Moeran's untimely death was not just an irreplaceable loss for the tiny Southern Irish town of Kenmare, but for the whole musical world. Moeran was undoubtedly a great British-born musical talent, easily equalling his better-remembered contemporaries, such as Elgar, Vaughan Williams, Holst and Bax.

This version of the Cello Concerto is a prime work in all great musical literature. Here is a sublime reading which will whet the appetite for more Moeran. It is a superb budget-price CD which provides more proof of a very rich and exceptional musical Moeran pudding.

Taste it. Bon appetit!

© Chris Bye, May 2013

Retorica: English Violin Duos: NMC D182
Music by Jim Aitchison, William Croft, John McCabe, David Matthews, E.J. Moeran and Alan Rawsthorne
Harriet Mackenzie and Philippa Mo (violins)

This eminent collection of Violin Duos happily brings together some renowned English composers. First rate violinists, Mackenzie and Mo, bring out the very best from their carefully chosen quarry. Highly charged sound engineering supports the venture with real acoustic balance and style. At an overall length of more than 76 minutes and showing some sublimely-weighted bow and pizzicato dextrous finger work, this release would be a worthy part of any serious music collection.

The title *Retorica* comes from an ancient Greek word loosely meaning "to achieve persuasion". There is no misnomer here; this excellent CD more than adequately does just that. The two violins are wielded with enough delicacy and charm to immerse the listener into some really penetrating expression on the vivid scale of a full symphony orchestra.

For me the centrepiece of this thoroughly engaging volume is E. J. Moeran's charming *Sonata for Two Violins* (1931). This work was written at the composer's creative peak and here it is sympathetically played to expose those inspirational folk tunes of his beloved Ireland. Rhythms, pizzicato passages, articulate violin bows and great tunes. They all emboss that distinctive Moeran style we also hear in his wonderful *Symphony and Sinfonietta*.

In a piece called *Spielend* – translated as "playing" - John McCabe cleverly has the two violinists almost vying with each other. This is a short but impactful piece.

A veritable cocktail of contrasting musical moods includes David Matthews' *Eight Duos* with its infective

Slavonic Dance Theme. Here some fast and furious pizzicato playing is despatched with aplomb.

Another star of the show is Alan Rawsthorne's unforgettable *Theme and Variations* with a wonderful *Largo* at its heart played with exemplary feeling. It is surrounded by quicker shorter movements music jollied along in a pleasant panache.

In William Croft's *Sonata IV* the violin duo treads a more traditional path but is equally as impressive in this medieval sound.

Centuries later, Jim Aitchison wrote his *Syruw: Five Kazaku Tableaux* especially for this release. We hear a more contemporary sound based on the music of Kazakhstan. Intriguing and exciting for the uninitiated.

Supporters of this high profile release – the *Arts Council of England*, *RVW Trust*, and the *John Ireland Trust* – will doubtless be celebrating this excellent value-for-money British music flag flying. And they deserve to.

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Sheet Music Reviews

Ivor Gurney: Ludlow and Teme (Stainer & Bell £19.50)

This new edition, meticulously prepared by Philip Lancaster, will be the standard source for years to come. There is an excellent introduction covering the history of the work's creation and reception. It was accepted by the Carnegie trust in 1921 for publication by Stainer & Bell. The original MS is in the Gurney Archive, though the fair copy supplied to the publishers is lost. Since the proofs were corrected by the composer this printed score of 1923 must be considered the primary source. The Archive also holds an MS piano part, sent to S&B but returned as not needed. This included much of the voice part, since the Textual Notes to this edition mention a number of variants for the voice between this and the full score. There is no MS surviving of the Vocal Score, perhaps made by Gurney, or possibly the work of a copyist; the same applies to the Quartet Parts.

In 1925 there was a broadcast of the work. Gurney had been in the Dartford Asylum for two years by then, but before the broadcast he wrote to Osmond Davis: "*Ivor Gurney writes saying he is so glad that Mr Davies is singing ... Wishes that it were the revised version ... The alterations are simple (and striking) I wish Mr Davies would make them*". The revisions can be seen in Gurney's annotated copies of the printed Full Score and Vocal Score, and on three half-sheets of MS paper, written in ink on both sides. These sheets contain many suggested changes, though it is not always clear what Gurney actually wants. The editor has included facsimiles of two of the pages, and comparing these with his main text he has exercised a certain amount of judgment as to what to include and what to ignore. On the whole he has accepted the pencil alterations on the printed copies above those on the sheets. There are some major alterations to the original (given as the main text, with the original shown

in small print), particularly in the last verse of *Wenlock Town* and the end of *Ludlow Fair*, where Gurney's repetition of the last line of the poem follows Somervell, who also added his extension as an afterthought.

There are a few places where a variant shown in 1982 is not mentioned, in particular the tempo marking for the last song. The 1923 MS score gives *Allegro non troppo*, as does one of the string parts, while another string part gives *Andante con moto*. The remaining two string parts and the MS piano part give *Allegro con moto*. The vocal score also gives *Allegro con moto*, though this is not mentioned in the Textual Notes. Mr Lancaster accepts the full score marking, though four (not three) of the seven sources disagree.

It is good to find in verse 2 (Housman's verse 4) of *Far in a Western Brookland* the MS full score and piano score, and two of the string parts give the correct words for the first line, where the printed scores use the first line of verse 4 (Housman's verse 2) in error. In the two recordings I have of the work, one of the old version and one of the new, both singers happily start verses 2 and 4 with the same words, although both my 1982 edition and the present one give the correct words. In verse 3 Gurney has "*long since forgotten*" for Housman's "*no more remembered*". I gave the correct words in small print, and so does Mr Lancaster, commenting "*Gurney has misremembered the text*". This suggests he agrees with me that the error should be corrected. Again both singers ignore this. What more can an editor do!

The Performance Notes advise using either the original version, "*as in the published vocal score*" or in the revised version as given here in the main full-sized music text. This is a little misleading, as it implies the original can be performed from this score by the instrumentalists and the old vocal score by the singer. The current vocal score available from S&B is my edition of 1982, which made some modifications in order to match the 1923 full score more closely. (Incidentally, I can find no mention of my edition anywhere in the new score). Since the new edition voice part sensibly accepts Gurney's annotations in its main line, in most cases only mentioning the change in the Textual Notes, use by the singer of the vocal score will seem to the instrumentalists to be full of mistakes! If performers want to present the original version they should use the 1923 score and parts and the 1982 vocal score.

Philip Lancaster is to be congratulated on the immense care he has given the project – no less than 15 pages of Textual Notes – and there is no doubt that this version should be used from now on.

© Michael Pilkington, May 2013

Festival Reports

Holst at Barnes Music Festival

March 2013

The cover of the scrap-book for the Holst Birthplace Museum boasts a picture of the composer at work upstairs at his home by the Thames, upright piano in the background. For the five years between 1908 and 1913, he and Isobel lived in Barnes, conveniently nearer to St Paul's Girls' School than the more modest house in Richmond where Imogen had been born, and before the opening of his new purpose-built School music room.

What better theme for the first Barnes Music Festival organized by Daniel Turner and Andrew Summers than *Holst and the English Tradition*? York 2 (John and Fiona York) gave us a pre-festival recital. Their execution of the 4-hand version of *The Planets* has grown into a thrilling model of expression and togetherness. This was the nearest we would come to savouring Holst's music for full orchestra, except for Tony Palmer's welcome re-showing of his film. York 2 followed up with a centenary performance of *The Rite of Spring* in Stravinsky's own arrangement, making the whole recital a tour de force.

The Festival proper functioned on two planes: serious and light-hearted. It began with the Verter Piano Trio in Haydn (much admired by Holst) and Mendelssohn (an early influence), separated by his *Short Trio in E* of 1894. A student piece, this exudes a young man's passion in sweeping romantic melodies before arriving at an unexpectedly soft minor ending, imaginative violin double-stops and 'cello pizzicato plus filigree roudades on the piano. Julian Lloyd Webber was also present to tell us of his part in persuading Imogen to publish the *Invocation* (1911), but we were sadly denied a performance. The John Colet Singers under Peter Bullett gave rare performances of two of the *Three Festival Choruses* (why not all three?). They were joined in *A Festival Chime* by Barnes Concert Band and the audience, and the band on its own under David Smith played the *First Suite* (another Barnes piece) and a wind version of *Songs of the West*, both with delightful colour and rhythm. Tradition was represented by Britten's *Jubilate* and *Rejoice in the Lamb* (supported by a nicely-balanced team of soloists and organ) and the *Elegy* from Ireland's *A Downland Suite*. A piano recital by Christabel Gairdner and Daniel Turner included Lambert and Warlock.

The Tippett Quartet concert was perhaps the most significant of the Festival, with two – even three – premières by Barnes composers. Tom Evans's *Six Pieces* were a Messiaen-like procession of bird songs, integrated into clearly-defined moods and movements reminiscent of Webern. A violinist himself, his is a composing talent to watch. Jim Parker's *String Quartet* had a rather different inspiration – Grappelli, the jazz legend as charming in his person as talented in his playing. This work paid him a fitting compliment, both affectionate and humorous, and was a model to young composers in its

apportionment of melodies – even to the Second Violin! The Tippett Quartet has been busy recording all the quartets of an older local composer, Stephen Dodgson, who was present to hear No 4, a typically well-wrought discussion of expressive and rhythmic motifs.*

Whether Holst's *Phantasy Quartet on British Folk Songs* (1916) was a first performance is debatable, and the composer withdrew the work as his "guilty secret". But Imogen allowed herself to prepare a version for string orchestra, changing the order of the tunes and excising the "fussy" combination of two of them. Roderick Swanston has discovered the MS to be full of lacunae to be filled, and managed to do this well enough to declare the result "99% Holst". It deserves to be heard with due reservations, and a recording is on the cards.

The Barnes Choir and Mercury Chamber Orchestra under Andrew Charity gave us memorable products of Holst's Barnes period: the *Two Psalms*. These are more elaborate than the *Festival Choruses* and the choir's careful preparation paid off, making us wonder why these lovely pieces are not heard more often. The interpolation of Bryan's verses into the Authorised Version text of Psalm 86, followed by the fervent climax, are particularly fine.

The *St Paul's Suite* provided contrast, and we heard Vaughan Williams's *Serenade to Music* and *Five Mystical Songs* (Thomas Kennedy the excellent soloist) with Tippett's *Five Negro Spirituals* reminding us of his Morley College connection. The concluding Choral Evensong was ushered in by the late "delicate motet" Holst wrote for the Gregynog Festival, *O spiritual pilgrim* and we later heard his *Nunc Dimittis*, both sweetly sung by a choir of which most local churches must be justifiably jealous. They were joined by handbells in *To see another sun*, composed for them by Howard Goodall, Patron of the Festival. As a postlude Susan Addison played Holst's own trombone in part of his 1894 *Duet for trombone and organ*.

I missed the Community Evening, but among other lighter events some produced jazz permutations of Holst music: nine players from the National Youth Jazz Orchestra made choruses out of three *Planets*, and Katie Brown propelled St Paul's School Jazz Band cheekily through themes from the *First Suite* (coupled with Miles Davies's *So what?*), *I love my love* and *Saturn* (two motifs used as riffs plus *Sweet Georgia Brown*)!

It was disappointing that Graham Johnson's lecture-recital on *Holst and Exoticism* had to be cancelled – a number of the "Indian" works date from the Barnes period – but it is hoped to re-instate it next year. The high attendances, even in an Arctic Easter, bode well for the continuation of the festivals – and Barnes will always have Holst!

© Alan Gibbs, March 2013

***Editor's Note:** This report by Alan Gibbs was written before the sad death of Stephen Dodgson just a fortnight after attending the performance of his *Fourth String Quartet*. This issue of *BMS News* carries an obituary to Stephen Dodgson on p75

On The Horizon

Concerts

Saturday 13 July 2013 at 7.30pm

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

Sunday 14 July 2013 at midday

Clifton Cathedral, Bristol
George Lloyd: *Psalms 130*

Tuesday 3 September 2013 10.00pm

BBC Promenade Concert, Royal Albert Hall & BBC R3
George Lloyd: *Requiem*

Saturday 7 September 2013 7.30pm

BBC Promenade Concert, Royal Albert Hall & BBC R3
"Last Night of the Proms"
George Lloyd: *HMS Trinidad March*

Saturday 14 September 2013 at 7.30pm

All Saints' Church, Carshalton, Surrey
Clarinet & Piano recital to raise funds for the Ehlers-Danlos Support Foundation
Clarinet sonatas by Ebenezer Prout and George Alexander Osborne; others works by Sullivan, Sterndale Bennett, Arthur O'Leary, Charles Edward Horsley and Francis Edward Bache

Thursday 3 October 2013 at 1.15pm

St John's, Smith Square, London
"From the Royal Academy of Music"
Michael Broadway – Pianola
Works by Sydney Rosenbloom, Arnold Bax, Dorothy Howell, John Blood, Benjamin Dale and Josef Holbrooke

Michael Broadway has made a study of Pianola performance for over thirty years, and has played at the Purcell Room and the Barbican, as well as broadcasting on Radio 3, Radio 4 and BBC1. Concerts abroad include Rome, Prague, Budapest, and in Venice for *La Biennale di Venezia*. At this concert he will be playing his Orchestrelle Company 'Push-Up' Pianola of 1914, coupled to the resident Steinway piano. Many would think this no different from listening to a CD; simply switch it on and it plays. Reproducing pianos such as the Duo-Art, the Ampico, or the Welte certainly do this, as they are operated by an electric motor, but the music rolls for those instruments have been recorded by a pianist, and therefore contain all dynamic and tempo changes encoded into the paper music roll.

Here we have something different. The rolls being played today were made as direct transcriptions of the musical score, note for note on to graph paper in a mathematical and mechanical way, and require the intervention of a player to coax a musical performance from the bare notes. If the roll were simply set going, all that would result would be an a tempo rendition played at the same volume throughout, and the use of the pedals and levers on the instrument assist the player in avoiding this. Thus it is possible to explore the entire dynamic range of the piano being played, as well as subtle

nuances of *tempo rubato*.

The performance, as with all live music, will be unique; in the hands (and feet) of another player, the same music could sound completely different. For more information please visit www.pianola-part.freeuk.com

Sunday 10 November 2013 at 2.45pm

The Assembly Hall, Worthing
Worthing Symphony Orchestra conducted by John Gibbons; Anna Gorbachyova (soprano)
George Lloyd: *Symphony No. 6*
Richard Strauss: *Four Last Songs*
Shostakovich: *Symphony No. 5*

Saturday 23 November 2013 7.30pm

Truro Cathedral, Truro, Cornwall
George Lloyd: *Symphonic Mass*

Sunday 1 December 2013 7.30pm

St. Silas' Church, Islington, London
George Lloyd: *Cello Concerto*

Saturday 17 May 2014 at 7.30pm

The Corn Exchange, King's Lynn, Norfolk
Norfolk Symphony Orchestra conducted by Philip Hesketh
Vaughan Williams: *Symphony No. 2 "London"*
Moeran: *Violin Concerto*
Malcolm Arnold: *Peterloo Overture*

Festivals

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 Rüütel *mezzo-soprano*
Toby Spence *tenor*
Matthew Rose *bass-baritone*

William Alwyn Festival, Southwold 10-13 October

Celebrating the musical legacy of the composer who was born in 1905 and lived and worked in Blythburgh "Music in Four Suffolk Churches" and a film event at the Electric Picture Palace, Blackmill Road, Southwold (Friday 11 October at 3pm); Julie Carpenter – artist-in-residence to the festival – display drawings of the performers at each venue; tickets on sale from 1 July 2013 from Aldeburgh Music Box Office (+44) 01728 687110 or boxoffice@aldeburgh.co.uk or Southwold Tourist Information Centre (+44) 01502 724729 or info@woodbridgeviolins.com

Thursday 10 October 2013 at 7.30pm

St Edmund's Church, Southwold
Julian Lloyd Webber (cello), Rebeca Omordia (piano)
Ireland: *Sonata in G minor*
Bridge: *Elegy & Scherzetto*
Delius: *Sonata*
William Lloyd Webber: *Nocturne*
Rachmaninov: *Sonata*

Friday 11 October 2013 at 10.30am

St Edmund's Church, Southwold
Mark Bebbington (piano)
Alwyn: *Fantasy Waltzes*
Bliss: *Masks*
Britten: *Holiday Diary*
music by Grieg, Liszt/Verdi and Wagner/Liszt

Friday 11 October 2013 at 7.30pm

"John Turner & Friends – celebrating British Music"
St- Edmund's Church, Southwold
Music by Alwyn, Peter Dickinson, Leighton, Robin Orr etc.

Saturday 12 October 2013 at 10.30am

Holy Trinity Church, Blythburgh
The Cavaleri String Quartet
Alwyn: *Quartet No. 11*
Crosse: *Quartet No. 3 "A View from Pendle"*
and quartets by Haydn and Dvorák

Saturday 12 October 2013 at 3.00pm

St. Peter's Church, Westleton
Suzanne Willison-Kawalec (harp), Fenella Humphreys (violin), Philippa Davies (flute)
music by Alwyn, Bach, Britten, Crosse, Pehkonen and Cyril Scott

Saturday 12 October 2013 at 7.30pm

St. Edmund's Church, Southwold
The London Soloists Ensemble
Alwyn: *Rhapsody*
and music by Fauré and Poulenc

Sunday 13 October 2013 at 6.00pm

St. Bartholomew's Church, Orford
Prometheus Orchestra conducted by Edmond Fivet;
Suzanne Willison-Kawalec (harp), Lorraine McAslan (violin), Sarah-Jane Bradley (viola)
Alwyn: *Lyra Angelica for Harp & Strings*
Holst: *St. Paul's Suite*

and music by Mozart

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.

Miscellaneous

British Music Radio

British Music Radio has just launched. It's an online, play-on-demand, internet radio project, with the simple aim of broadcasting classical music composed by people born or domiciled in the British Isles. Why? Because we have a great treasury of music from the age of Dowland and earlier, through Purcell, Avison, Handel, Stanford, Parry, Elgar, Vaughan Williams, Holst, Bax, Britten, Tippett, Steve Markland and so many others right to the present day.

This is an Invitation to LISTEN, ENJOY, TAKE PART, SUPPORT. You can become a Subscriber which means you can help get performances and recordings of neglected British Music. Also, we want help to launch Our 'Debut Series', encouraging young performers.

BMR is an association with Inland Revenue charitable status. We are all voluntary. We employ a stock of vinyl, cassette, CD, and IT audio formats plus live recordings made by us. It's not a daily service - the first broadcast, of about 5 hours, will remain online for a few weeks, and then we'll move towards e.g. fortnightly changes.

This first broadcast launches with a very appropriate piece by Vaughan Williams (*Serenade to Music*), then there is the first edition of 'The Journey', a magazine containing music also by Elgar, Britten, Bax, Ireland, Sullivan, Eric Coates, Dowland (sung by Emma Kirkby and recorded by us) and other composers. Our first Recital features more world-famous artists - Mark Bebbington and the Coull Quartet

playing music by Ireland, Ian Venables and Elgar - again recorded by BMR so not available elsewhere.

There is the first edition of The British Symphony, concentrating on Vaughan Williams 9th, and our first broadcast sequence ends with a Last Night - of the 1961 Proms!

We hope you will want to give us "a bit of a listen", and also email this to family, friends etc. You may also want to suggest ideas, offer time, make programme material, donate recorded material, perform etc. If you want to sign up to get further emails from time to time, there is a facility on the BMR web site, and you can use the link also to tell us your views and ideas.

This is NOT a jingoistic flag-waver, it is simple pride in a great music tradition within these islands, one we know deserves promotion and not just within the British Isles. We're proud we're British Music Radio.

<http://www.britishmusicradio.net/>

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

Correspondence Received

from Mr Bill Marsh: (edited)

The new edition of *British Composer Profiles* is a valuable resource. But I am surprised the name of Dr. Eric Fenby OBE was omitted. Eric is best known as Delius' amanuensis from 1928 to 1934. But he was Professor of Composition at the Royal Academy of Music in the 1960s and did compose some music of his own. The overture *Rossini on Ilkla Moor* has been recorded at least twice.

Less known are two sacred Choral works both composed in 1932 during Fenby's time at Grez-sur-Loing. Both were published by Boosey and Hawkes and included in their Winthrop Rogers Choral Series. *Magnificat* and *Nunc Dimittis* for SATB chorus and Organ was dedicated "To my friend Dr. C. H. Moody CBE". It was published in 1937. "For music on the Eve of Palm Sunday" for SATB chorus to a text by Robert Nichols was published in 1933. Both these choral works were performed at the Fenby Memorial Concert in the Wigmore on 16 September 1997.

Yours truly
Bill Marsh

from Mr Thomas Rookes: (edited)

I was delighted to obtain the latest edition of British Composer Profiles which has now become a high quality publication. However I was disappointed that composers leading up to 1800 have now been excluded as some, such as John Marsh [1752-1828], Samuel Wesley [1766-1837], John Field [1782-1837], and Cipriano Potter [1792-1871] lived well into the 19th century and have a certain affinity with later composers in that they lived at a time when the baroque had become unfashionable and when the orchestra was starting to become more like it is today. I expect that the answer to this is that you have to draw the line somewhere.

My other point is that there are some composers who may have been excluded because they were not seen as important enough or did not write the right kind of music although I see that Lionel Bart is in. Again it may be a case of where to draw the line. I note particularly light opera composers following firstly in the wake of Gilbert and Sullivan and secondly in the wake of Ivor Novello. Of the first group Sidney Jones, Paul Rubens, and Lionel Monckton are included but there seems no mention of Harold Fraser-Simson [1872- 1944] best known for *The Maid of the Mountains*, and Frederick Norton [1869 to 1946] best known for *Chu Chin Chow*. Of the second group, Noel Coward is in but I see no mention of Vivian Ellis [1903-1996] best known for *Bless the Bride* and *Coronation Scott*, and Harry Parr Davies [1914-1955] best known for *The Lisbon Story* and *Dear Miss Phoebe*. Of film and light music composers I note the omission of Archibald Joyce [1873-1963] Clifton Parker [1905-1989] and Sidney Torch [1908-1990].

Yours sincerely

Thomas E Rookes

Help Sought

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

From Rob Barnett 88, Barrows Green Lane, Widnes, Cheshire, WA8 3JJ

Did any of you record *Kinder Scout* by Patrick Hadley when it was given on BBC Radio 3 a few weeks ago. I completely overlooked it and am very keen to hear this broadcast if any of you had the record button pressed at the time and would be willing to make a study copy for me. Happy to meet your costs of postage etc. Fingers crossed for a kind person out there who might be able to assist me. Thank you in anticipation. Rob

From Peter Norris peter.norris62@btinternet.com

I am interested in finding some information on Henry E Pether, the composer.(1867-1932). I am writing the biography of Gus Elen, the music hall singer, and would like to know a little about Pether, who composed one of Elen's songs, entitled "*The Coster's Pony*". I am trying to establish if Gus Elen acquired the song while in America, in August/September 1907, or upon his return. The words are by Edgar Bateman, who was a British songwriter, but from what I can find on the internet, Pether seems to have a strong connection with America, and there is a suggestion

that Gus Elen may have picked it up there, and the USA copyright is dated 1907. Specifically, I would be interested to know the following:

Was Pether British or American?

Did he normally live in Britain or America?

Was he in America in August/September 1907?

Hoping you will be able to assist

Books

Robert Simpson, Composer: Essays, Interviews, Recollections, ed. by Jürgen Schaarwächter, foreword by Angela Simpson (Hildesheim: Georg Olms, 2013). 560pp. (hardcover) ISBN 978-3-487-15003-1 (in English) 78,00€

Robert Simpson (1921-1997) was a composer whose thinking was sometimes alarmingly uncompromising. In times when 'avant-garde' forms were considered to be of central importance to the progress of music, he continued his beliefs of a continuous tradition unwaveringly. He was undoubtedly one of the core figures in the creation of both symphonies and string quartets during the second half of the 20th century and his oeuvre still offers ample opportunity for musicians, audience and scholars alike to uncover hitherto hardly known treasures.

The present book offers contributions by some of the most eminent Simpsonians, including Ed Green, Hans Keller, Malcolm MacDonald, John McCabe, Simon Phillippo, John Pickard, Lionel Pike, Martin Ratcliffe, Jürgen Schaarwächter and Harold Truscott. Various, they cover most areas of Robert Simpson's compositional activities, with special focus on some of the Symphonies and String Quartets.

Members Discount Offers

MEMBERS' DISCOUNT OFFERS - Other label CDs

CARE! PRICE CHANGES

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 £10

Dutton CDLF £5-75

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 August 2013 (Should you wish to order a minimum of 10 CDs from the Select list of labels, or 4 CDs from the Priority 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 £12-25 for Select labels and £11-25 for Priory labels. Specific exceptions: APR £8-25; BBC Legends £10-25; LPO £8-50; Marco Polo £10 and Naxos £6-25.

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

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.

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.