Jürgen Schaarwächter

Two Centuries of British Symphonism
From the beginnings to 1945



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Vol. II

Jürgen Schaarwächter · Two Centuries of British Symphonism II

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From the beginnings to 1945

A preliminary survey

With a foreword by Lewis Foreman

Volume II

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The Queen's Hall, London, in 1924.

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Abbreviations

Journal citations are abbreviated only in the footnotes of the main text; in the main text itself and in the bibliography, they are written out in full.

ABC	Australian Broadcasting Commission
Add. MS	Additional Manuscript (the British Library, Manuscripts Collection)
B.B.C.	British Broadcasting Corporation, London (BBC abbreviated nowadays)
BL	British Library, London
BM	*British Music, journal of the British Music Society* and *British Music Society Journal*
BMS/bms	British Music Society
C.U.M.S.	Cambridge University Musical Society
d.n.	*datum nescio* (date of publication unknown)
DT	*The Daily Telegraph*
(ed.), (eds.)	(editor/s)
Ex.	Music example
Grove6	Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*
i.p.	Publication in preparation
I.S.C.M.	International Society of Contemporary Music
l.n.	*locum nescio* (place of publication unknown)
LoC	Library of Congress, Washington (D.C.)
M&L	*Music & Letters*
M&M	*Music and Musicians*
MB	*The Music Bulletin*
MG	*The (Manchester) Guardian*
min.	minutes
MM	*The Musical Mirror (and Fanfare)*
MMR	*The Monthly Musical Record*
MO	*Musical Opinion (and Music Trade Review)*
MQ	*The Musical Quarterly*
MR	*The Music Review*
MS Add.	Additional Manuscript (Cambridge University Library)
MSS	Manuscripts

MT	*The Musical Times*
NEW	*The New English Weekly*
n.n.	*nomen nescio* (author's name unknown)
NZfM	*Neue Zeitschrift für Musik*
O&C	*The Organist and Choirmaster*
ÖMZ	*Österreichische Musikzeitschrift*
PRMA	*Proceedings of the (Royal) Musical Association*
RAM	Royal Academy of Music, London
RCM	Royal College of Music, London
RCMM	*The R·C·M Magazine*
RPO	Royal Philharmonic Orchestra
SABC	South African Broadcasting Corporation
SJCC	St. John's College, Cambridge
ST	*The Sunday Times*

8. The tradition of the choral symphony, with a few remarks on the solo vocal symphony

Hubert Parry p. 594 – Henry Walford Davies p. 597 – Granville Bantock p. 598 – Edgar Bainton p. 610 – Josef Holbrooke p. 614 – Ralph Vaughan Williams p. 619 – Bernard van Dieren p. 630 – Kaikhosru Sorabji p. 639 – Gustav Holst p. 648 – Havergal Brian p. 656 – Arthur Bliss p. 669 – Ethel Smyth p. 671 – Cyril Rootham p. 676 – Norman Demuth p. 677 – Cecil Armstrong Gibbs p. 677 – Cyril Scott p. 681 – Stanley Wilson p. 684 – Solo vocal symphonies: Rutland Boughton p. 685 – Albert Coates p. 688 – Havergal Brian p. 690

'Melody: an obsolete term.'[1]
'I suppose they always fight shy of anything that wants a choir and soloists, unless it is by Mahler and Beethoven, of course.'[2]

'England is a country of choral singers and choral composers.'[3] Well into the 1870s, Handel, Haydn, Spohr and Mendelssohn Bartholdy,[4] and later Brahms, Gounod and Dvořák, were the essential models for oratorios, cantatas, choral ballads or odes (the latter two genres in particular developed into something of a tradition). The many choral festivals, dating well back to the eighteenth century, nurtured this tradition: the Three Choirs Festival in Gloucester, Hereford and Worcester was founded in 1724, followed in 1740 by Manchester, in 1768 by Birmingham, in 1770 by Norwich, in 1858 by Leeds, in 1873 by Bristol, in 1892 by Cardiff, in 1896 by Sheffield and in 1904 by the Southern Cathedrals Festival in Winchester, Chichester and Salisbury. In 1857, 1859, 1862 and 1865 Handel Festivals were given at the Crystal Palace. 'In no country do musical festivals hold a position of such importance as they do in England, where they provide annually almost the only opportunity that is given for the manifestation of whatever ability there may be among native composers.'[5] Of course, there

1 Frederic Cowen, *Music as she is wrote*, London 1915, p. 38.
2 William Wordsworth, quoted in John Dodd, 'William Wordsworth: A 75th Birthday Tribute', in: *BM* 5 (1983), p. 75.
3 Rosemary Manning, *From Holst to Britten*, London 1949, p. 1.
4 The real Bach revival began only later, with the foundation of the London Bach Society and later the Bach Choir – although by then Vaughan Williams, for example, was conducting annual performances of the *Matthäus-Passion*.
5 John Alexander Fuller-Maitland, 'Preface', in Robin Legge/Walter Hansell, *Annals of the Norfolk & Norwich*

was always a danger of fossilization, though not as great as Bernard Shaw and Ethel Smyth thought.[6] From the tradition of Mackenzie, Stanford, Maunder, Stainer and Parry arose such diverse works as Walford Davies's *Everyman*, Finzi's *Intimations of Immortality* and *For St. Cecilia*, Walton's *Belshazzar's Feast*, Tippett's *The Mask of Time* and *A Child of Our Time*, Berkeley's *Jonah*, Britten's *Spring Symphony* und *War Requiem*, Howells's *Hymnus Paradisi* and Rubbra's *Sinfonia sacra* as well as numerous works by Bantock (*The Fire Worshippers*, *Omar Khayyám*, *Christus*, *The Song of Songs*, *The Pilgrim's Progress*), Dyson (*The Canterbury Pilgrims*, *St. Paul's Voyage to Melita*, *Hierusalem*, *The Blacksmiths*, *Quo Vadis?*, *Nebuchadnezzar*), Vaughan Williams (*Sancta Civitas*, *Five Tudor Portraits*, *Dona Nobis Pacem*, *Epithalamion*), Elgar *(The Black Knight*, *Caractacus, The Banner of St. George*, *The Light of Life*, *The Dream of Gerontius*, *The Apostles*, *The Kingdom*), Delius (*Eine Messe des Lebens*, *Requiem*, *Sea Drift*, *Songs of Sunset*, *Songs of Farewell*), Bliss, etc.

The above quotation about Mahler and Beethoven by William Wordsworth (a composer who never composed a choral symphony himself or, indeed, scarcely a sizable choral composition of any sort) is fairly accurate – except that we would add two more composers of choral symphonies, Mendelssohn and Liszt. Beethoven's Ninth Symphony (which may have been modelled on Peter von Winter's *Schlacht-Symphonie* with choral finale of 1813[7]) was exceptionally influential for a very special reason – the Philharmonic Society owned an autograph score that Beethoven had especially created for it. In his extensive essay of 1939-40, Vaughan Williams hailed it as an 'unapproachable masterwork'[8], though this praise apparently did not extend to the level of individual notes, for he considered it legitimate to make modifications.[9]

Another work of great importance for the British choral symphony[10] was Felix Mendelssohn Bartholdy's *Lobgesang* (*Hymn of Praise*) op. 52, for it offered a prototype for combining symphony and cantata, a concept that would be repeatedly taken up again (Mahler's Eighth, Parry, Bainton, Dieren, Holbrooke, Davies, Bantock, Elgar, Vaughan Williams, Brian, Demuth, Gibbs, Smyth, Bliss and Holst, and then by Britten, Patric Standford, Edmund Rubbra, Alan Bush and Michael Hurd). However, it needs to be emphasized that this concept was often applied more in the direction of the cantata and the oratorio (Elgar's *The Black Knight*,[11] Smyth's *The Prison*), to the extent that some so-called choral symphonies can scarcely be recognized as such. Similarly, Liszt's *Faust* and *Dante* Symphonies (1854-57) or Mahler's Second and Third

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Triennial Musical Festivals, London 1896, p. v.

6 Cf. Ronald Pearsall, *Victorian Popular Music*, Newton Abbot 1973, pp. 143–144.

7 Cf. Stefanie Steiner, 'Am Kreuzungspunkt der Gattungen – Zur Vorgeschichte von Beethovens *Neunter Sinfonie*', in: *Musik, Wissenschaft und ihre Vermittlung. Bericht über die internationale Musikwissenschaftliche Tagung Hannover 2001*, ed. by Arnfried Edler and Sabine Meine (= Publikationen der Hochschule für Musik und Theater Hannover, 12), Augsburg 2002, pp. 317–321.

8 Ralph Vaughan Williams, 'Some thoughts on Beethoven's Choral Symphony', in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. ^{3}1986, p. 83.

9 *Ibid.*, pp. 83-84. Richard Wagner had already made similar comments about the Ninth Symphony.

10 Note that a tradition of the choral symphony also took root in France early on, for instance with works by Félicien David, Lacombe, Godard, Holmès, César Franck (*Rédemption*) and Darius Milhaud.

11 According to Ernest Newman, this work was a choral symphony (*Elgar*, London/New York 1906, p. 10). However, on the MS score itself and in every other source the work is called 'Cantata'.

Symphonies (1888-96) may be seen as successors to Beethoven, and this was the tradition in which they were received in England.[12] That Beethoven's Ninth also served as a model of no minor significance for numerous later composers is, however, also shown by Scott's symphony *The Muses*, Brian's *Gothic Symphony*, Wilson's *1942*, Rootham's Second Symphony and even later Vaughan Williams's *Sinfonia Antartica*. We may add here that, rather surprisingly, neither Stravinsky's *Symphony of Psalms* (1930) nor the Second and Third Symphonies of Shostakovich (both with choral finale, written in 1927 and 1929, respectively) appear to have provided any special reference-point for a pre-Second World War choral symphony.

However, Harvey Grace defined the choral symphony very differently:

> 'For, when one goes into the matter, how many real choral symphonies are there? Beethoven's is an orchestral symphony with a choral section tacked on – to its detriment, some critics hold. And the few examples subsequently produced under the title might as fairly be called choral works with an unusually important part for orchestra. In other words, the composers have written the choral portion as if for an oratorio or cantata. But surely a genuine choral symphony would treat the vocal forces as a component part of the ensemble. There would be little room for the customary "fat" for the choir in the shape of long sections in which a fragment of the text is discussed – perhaps "worried" would be a better word – by all the parts over and over again. Florid writing is also more or less ruled out, because the utmost a group of singers can manage in this way can be done immeasurably better by their colleagues in the orchestra. And, just as no orchestral work would contain a long section for strings, woodwind, or brass alone, so in a true choral symphony a lengthy *a cappella* section would be out of place.'[13]

According to this view, the scope for writing choral symphonies would be severely limited (though Grace's remarks were chiefly meant to highlight the qualities of Holst's Choral Symphony).

In nineteenth century Britain we cannot identify many choral symphonies in a direct line from Beethoven and Mendelssohn, and none of their works (Alfred Holmes, Jacob Bradford) seems to have survived. The earliest known ones are to be found in the œuvre of Hubert Parry, who (later followed by Walford Davies, Granville Bantock and Edmund Rubbra) composed them in the tradition of the 'Sinfonia sacra' – so these were actually

12 The Third Symphony had to wait until 1961. *Das Lied von der Erde* received its first English performance at the Queen's Hall in 1914, the First Symphony back in 1903, the Seventh in 1913, the Fourth in 1926, the Ninth (under Harty) and the Eighth in 1930, and the Second in 1931. Cf. Norman Frank Demuth (ed.), *An Anthology of Musical Criticism*, London 1947; Hugo R. Fleischmann, 'Gustav Mahler, twenty years after his death', in: *The Chesterian* XIII/102 (1932), pp. 103-106; Kaikhosru Sorabji, 'Mahler and English Audiences', in: *MM* XII/4 (1932), pp. 85–87. Mark Evan Bonds, 'Beethoven's shadow: the nineteenth century', in Julian Horton (ed.), *The Cambridge Companion to the Symphony*, Cambridge etc. 2013, p. 341, lists several nineteenth-century symphonies with explicit or implicit choral finales.

13 Harvey Grace, 'Holst's Choral Symphony', in: *MT* LXVI (1925), p. 892.
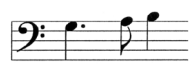
moral cantatas (or even spiritual cantatas in light of their text) with a relatively independent orchestral component. In formal terms, however, they are as distinct from the symphonic concept as Schütz's, Hammerschmidt's or Gabrieli's Symphoniae sacrae, and, as such, relate to a period well before other symphonies, namely to the end of the sixteenth and the beginning of the seventeenth century. So **Hubert Parry**, unlike Davies or Rubbra after him, was not in fact trying to produce a symphony in the more contemporary sense, but was pursuing the same course as Mahler's Eighth Symphony of 1906, albeit one much more firmly rooted in nineteenth century harmony. In his analysis (1902) of the Symphonia sacra *Saul, Saul, was verfolgst du mich?* by Heinrich Schütz (SWV 415, published in 1650), Parry wrote: 'It illustrates the just view of the Teutonic composer, that music deals with the inward man and not with what is external to him, with the mood induced by the external and not with the external itself',[14] an assessment that also applies to Sinfoniae sacrae like *The Prison*.

The two choral symphonies by Parry represent a departure from his orchestral symphonism: between 1902 (the revision of the Third Symphony) and 1910 (the revision of the Fourth) he did not occupy himself with any orchestral symphonic works. Actually, the break in writing original symphonic music spans from 1889 (Fourth Symphony) to 1912 (Fifth Symphony).
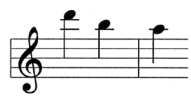
The Love that casteth out fear was written in 1904 and premièred at that year's Three Choirs Festival. *The Soul's Ransom* followed two years later. *The Love that casteth out fear* is in two parts; while *The Soul's Ransom* is not explicitly divided into parts, three parts can easily be discerned in the score (the middle part, from [6] to [7], is extremely short). The two Sinfoniae sacrae are two of six 'ethical oratorios' written during 1903-08, the others being *A Song of Darkness and Light*, *Voces clamantium*, *Beyond these voices there is peace* and *The Vision of Life*.

The earlier work of the two, in D major, is, like Smyth's *The Prison,* a cantata proper, although there are two motifs which recur frequently:

Ex. 1



Ex. 2
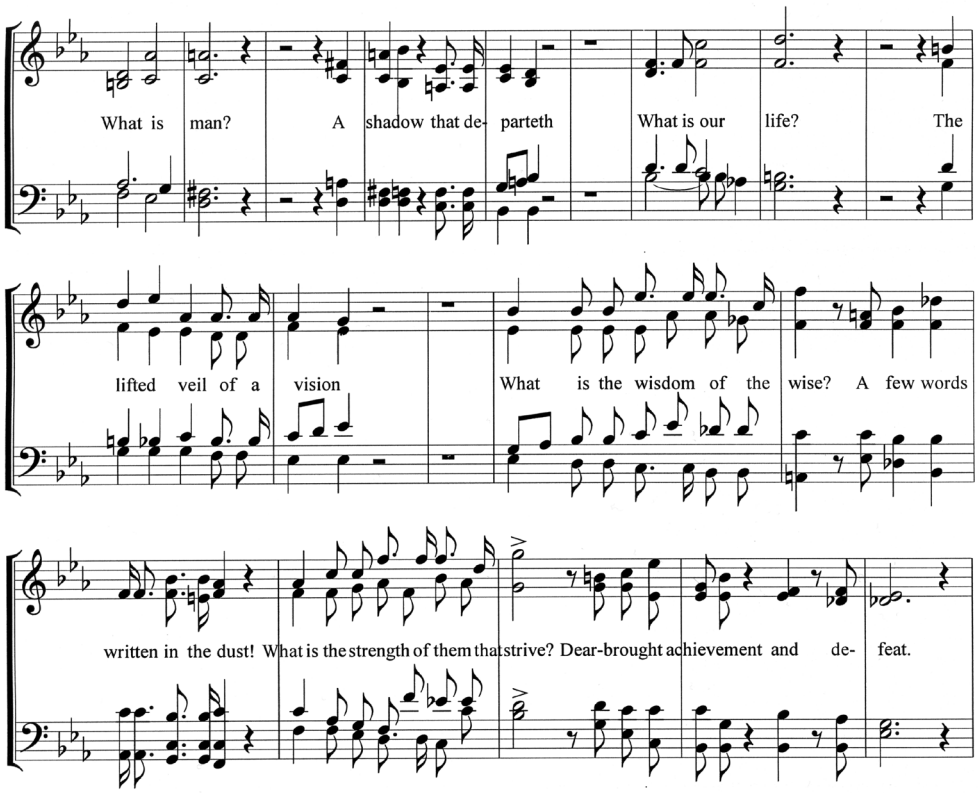


The first motif often returns in the vocal part as a rhetorical element, re-creating the melody of speech. Both motifs are strongly transformed, combined, exchanged in rhythm, etc. One example is the section 'What is man?' in the first part, where the intervals of the first movement are augmented with each question. The increase is, by different means, carried

14 Quoted in Bernard Benoliel, booklet notes to the recording of *The Soul's Ransom*, London 1991, p. 5.

on with B♭-E♭-C-F – building a perfect fifth upwards out of two fourths upwards and a minor third downwards; the interval of a major seventh is reached in the melodic treatment of the last question (A♭-C-F-D-G):

Ex. 3



The chorus is, as already recognizable from the above example, mainly set in block harmony, which strengthens the chorale character of many sections, while the orchestra supplies additional colours. The first part is recapitulated by the words 'O my people' – the recapitulation of words frequently serves as means of formal organisation.

The second part of the composition also derives much of its conciseness from the two motifs; here, however, we have a more polyphonic treatment: a fugue can be found on the words 'There is none righteous ...', and 'What is love? ...' is set antiphonically. This second part is much more episodic than the first, due to the text.

The Soul's Ransom is formally less perfect than the first part of *The Love that casteth out fear*, although musically and in terms of its subject, it may be more convincing than the earlier Sinfonia sacra. However, Bernard Benoliel's appraisal of the work, i.e. that '*The*

Soul's Ransom of 1906 (A Psalm for the Poor) is the pivotal work in his large œuvre'[15] and simultaneously paved the way to his Indian Summer, the *Ode on the Nativity* and the Fifth Symphony, seems rather doubtful. Although the music still displayed the youthful idealism and dramatic vigour found in Parry's finest compositions of the 1880s and '90s – *Blest Pair of Sirens* (1887), the Symphonies Nos. 3 and 4 (1888/9), *The Lotos Eaters* (1892), *Invocation to Music* (1895) and *A Song of Darkness and Light* (1898) – there are some other works of at least similar importance. *The Soul's Ransom* combines elements from the seventeenth, eighteenth and nineteenth centuries. Parry, himself an authority on seventeenth-century music, was able to see the cross-connections between the works of the early German Baroque and the tendency towards mixing instrumental and vocal style-forms as well as the more integrated use of this technique by nineteenth-century masters like Mendelssohn Bartholdy, Brahms and Liszt. However, while *The Soul's Ransom* is rather a symphonic cantata with elements of the symphonic poem (foreshadowing the mature works of Parry's own pupils, Vaughan Williams, Holst and Howells), the Fifth Symphony is – despite all its formal freedom – a symphony in its own right (see pp. 238ff.). *The Soul's Ransom* very arguably constitutes 'a link work between *The Dream of Gerontius* (1900) and the *Sea Symphony* (1909)'.[16] The two extended recitative-ariosos for the bass-baritone form the dramatic kernel of *The Soul's Ransom*. While these are multi-faceted and serve to drive forward both the narrative and the development of the music, they do not add up to a real formal logical conception. The soprano contributes two arias of operatic dimensions; the second is a setting of 'The People that Walked in Darkness', famous from Handel's *Messiah*.

The Three Choirs Festival première of the work took place at Hereford Cathedral on 12 September 1906; the composer conducted and the performance featured French-Canadian soprano Marie Albani and the Irish baritone Harry Plunkett Greene (Parry's son-in-law). It is doubtful whether there was a second performance until very much later.

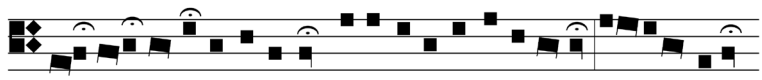
The choice of text reflects Parry's profound and immediate humanism. The 'Psalm for the Poor' was a challenge to the complacency of Edwardian society and is still apposite today. The shaping of the biblical passages (not sourced in the vocal score) and his own poetry bear witness to Parry's erudition and literary sensitivity, but were also, it must be stressed, typical of the time; similar elements can be found in Bantock's *Christus*. Parry's philosophy 'was an attempt to synthesize humanist concepts of man, as a developing species facing moral choice, with a firm belief in the essential divinity of man's nature.'[17] (The latter theme can also be found in Bainton's *Before Sunrise*, 1907.) It is doubtful whether Parry, as Benoliel claims, was a real agnostic or only someone who was merely rebelling against the strongly conservative, reactionary Victorian times in which he was raised.

15 *Ibid.*, p. 5.
16 *Ibid.*, p. 6.
17 *Ibid.*, pp. 6–7.

Henry Walford Davies (see also pp. 256ff. and 563f.) wrote in 1906 for the Hereford Musical Festival *Lift up your Hearts*, a 'Sacred Symphony' in F, his second symphonic composition. The work is in five movements, and of the Sinfoniae sacrae discussed here it may be the one which fulfils the requirements of a symphony best. An entire page is occupied by the motto (which is also stated in its entirety in the final movement) and a music example that gives the theme of the fugato in the finale:
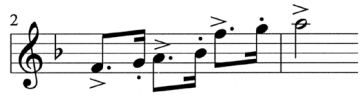
> 'It is very meete right & our bounden dutie, that we should at all tymes, and in all places geue thanks to the o lorde, holy father almightie euerlastynge god. Therefore with angels and archangels, and with all the holy companye of heauen, we laude and magnifie thy glorious name euer more praysyng thee and sayng.'

Ex. 4

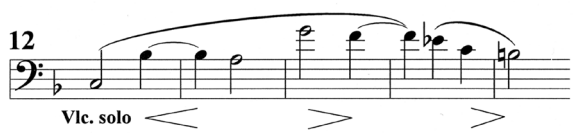


A short slow vocal introduction opens the first movement, which is otherwise instrumental and indeed in sonata form, although the second theme

Ex. 5
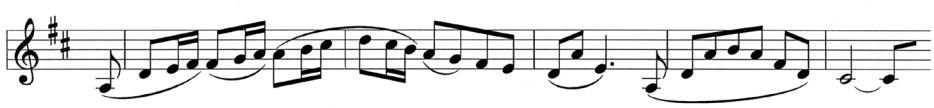


Ex. 6



finds its full form only in the recapitulation. The development is very short (from [5] 4 to [7] 5), while the recapitulation, combined with the coda, is extremely long and rather a set of variations on the second theme (from [12]) – the interval of the seventh reaching its full strength only then.

The second movement, also entirely orchestral, is something like an A–B–A scherzo, whose function the author does not really understand. It is short, concise, with a clearly defined theme:

Ex. 7
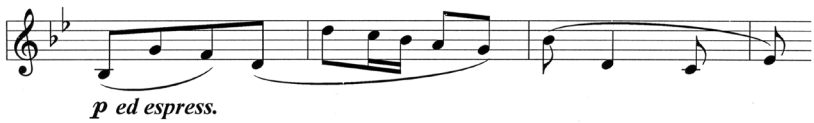


The third movement is a bass soliloquy whose beginning is derived from the scherzo theme. In *tempo perduto,* key sentences are sung that open new trains of thought:

'The fool hath said ...'
'The eye is not satisfied ...'
'He that loveth silver ...'
'There is a way ...'
'There was a little city ...'

The last of these leads into the final choral section. Here the work becomes rather cantata-like, thus resembling the great models by Mendelssohn and Beethoven. Davies cut down this section especially in order to direct the dramatic knot from the recitative into the arioso and into the (semi-)chorus, which sings *pp quasi recit.* (the full chorus is in fact only used in the first and the last movements). The orchestral interjections and accompaniments are rather polyphonic and freely developed in parts and thus resemble moments in Bliss's *Morning Heroes* (1930).

The theme of the fourth movement
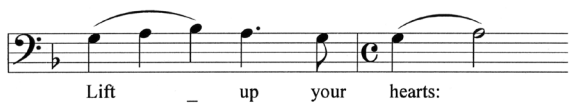
Ex. 8



is again derived from the scherzo theme, although it is not a seventh which dominates the melodic conception here. The orchestral treatment is very polyphonic here, while the semi-chorus is much more homophonic than previously, in part entering into an antiphonal dialogue with the soloist.

A quasi liturgical beginning opens the final movement, with the soloist taking the function of the preacher:

Ex. 9
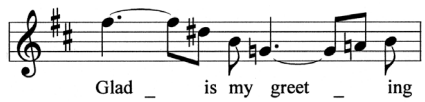


This movement becomes even more cantata-like, the instrumentation becomes independent again, the choral setting imitatory and polyphonic, leading into a three-fold increased fugato, first beginning 'Holy, Holy, Holy' (from [56]), then 'Heaven and earth ...' and finally, this time *Presto*, 'Hosanna in the Highest'. As a special feature, a boys' choir is added here, leading back to 'Holy, Holy, Holy' and closing in a glorious blaze.

Granville Bantock (see also pp. 510ff.) started mainly by writing ordinary oratorios and cantatas, although he was already calling works symphonies by 1884. An early orchestral

symphony was mentioned previously (pp. 515f.); the subsequent works were mainly conceived vocally. The first ones were *Cædmar* (the vocal score, which was later also published, was finished on 27 January 1892 and premiered on 25 October 1892 at the New Olympic Theatre London (Royal Opera) by a Signor Lago), originally called 'A Dramatic Symphony', but renamed to 'A Romantic Opera in one Act'[18], and *Cedric and Ælfrida*, 'A Dramatic Symphony for Orchestra and 4 solo voices' (1–20 August 1892)[19], which was never finished, even in vocal score.[20] The four solo voices take the roles of Ælfrida (soprano), her lover Cedric (tenor), her servant Helga (contralto) and a 'daemon' (bass), who, according to the score, does not enter until somewhere in the second scene; the cantata is indeed rather scenic. None of the thematic material is clearly connected to any of the characters, with the exception of the theme portraying Ælfrida and her love:

Ex. 10



Cedric and Ælfrida is obviously not a dramatic symphony in the sense of Berlioz or Holbrooke (see pp. 614ff.), but a companion piece to *Cædmar,* an opera with symphonic orchestral treatment, with an uplifting, metaphysical end.

The next attempt was probably *Ossian* or *Ossianic Symphony* (undated) for bass and orchestra, but was not even sketched in full before being abandoned. Many of its sketches are conceived instrumentally rather than vocally.

The next work entitled a symphony Bantock composed is the Festival Symphony *Christus* (1897–1907). Originally in five parts, it was over time greatly enlarged and thus robbed of its symphonic character – the solo part of the first version, as can be seen in the vocal score, was in fact added after the composition of the piano score, finished around 1901 and subsequently published. With many additions, not all of which have survived, it became in fact a voluminous oratorio, the single parts also to be performed separately (and indeed were so performed successfully). The MS full score is headed with this motto:

> 'I must work the works of him that sent me, while it is day:
> the night cometh when no man can work.
>
> John IX.4'
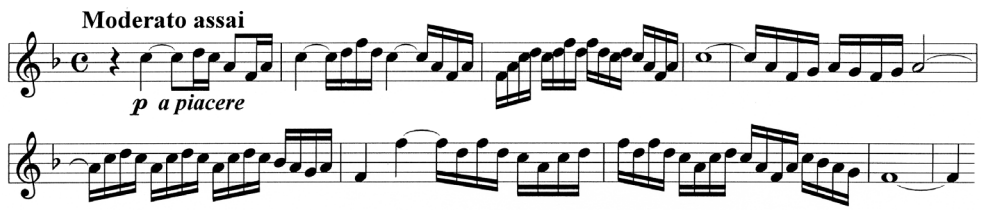
18 The MS vocal score is deposited at the Birmingham University Library, Bantock Collection (MS GB 3/1/2, formerly Barber MS 1004), as is the full score (MS GB 3/1/1, formerly Barber MS 1003) with an additional *Dance of the elves (intermezzo)* (GB 3/1/3, formerly Barber MS 1183, score; GB 3/1/4, formerly Barber MS 1145, parts).

19 Bantock Collection of the Birmingham University Library, MS GB 3/1/5.

20 In its general conception, *Cedric and Ælfrida* is rather similar to Debussy's opera *Rodrigue et Chimène* (1890-93), which was also abandoned.

Christus is in fact as demanding a subject as his oratorio *Omar Khayyám* (1906). In the printed vocal score version, there is only one baritone soloist (in the MS score called 'bass'), and the chorus emerges only at the very end of the score (and is even then optional). In this version, the score has a much more concentrated character than it does when other solos and choruses are interspersed, but an overall shape cannot be forged because the text (all quotes from the Bible) provides only the essential words – everything else has to be conveyed with the orchestral sound, finely worked out and indeed carefully conceived formally. *Nazareth*, for example, is a sonata movement, prelude and postlude to Jesus's words, which are sung in the exposition and recapitulation. The movement is strongly shaped by a theme played by the oboe,
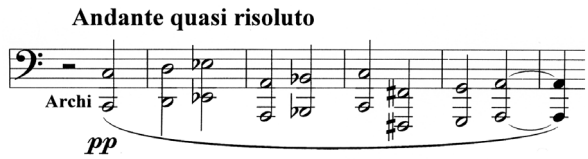
Ex. 11



which exudes the feeling of nature and beauty. The 'arguments' heading each movement contain the spiritual 'content', which is by no means conveyed by the soloist's singing.

The Wilderness is in two parts. The first is slow, the second fast, with a very short vocal section in between. The thematic material is identical, however,

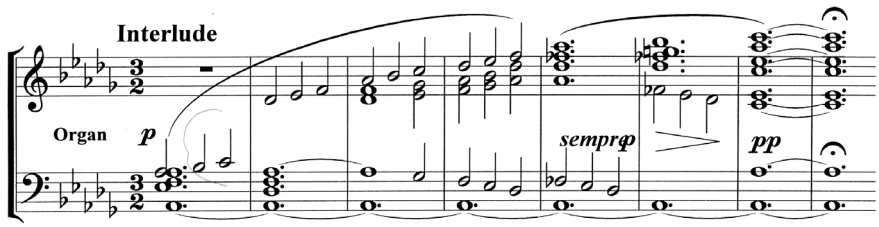
Ex. 12



and the inner tension weighing on Jesus leads to a desperate outburst in F minor (the symphony begins in F major and ends in A♭ major).

Jerusalem, the next movement, is shaped by one upwards and one downwards figure.
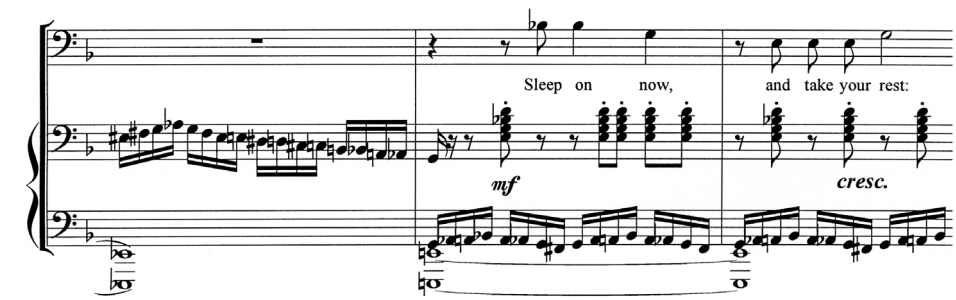
Ex. 13



These are developed in a way rather unusual for Bantock, but at the same express a variety of moods that is very typical of him.
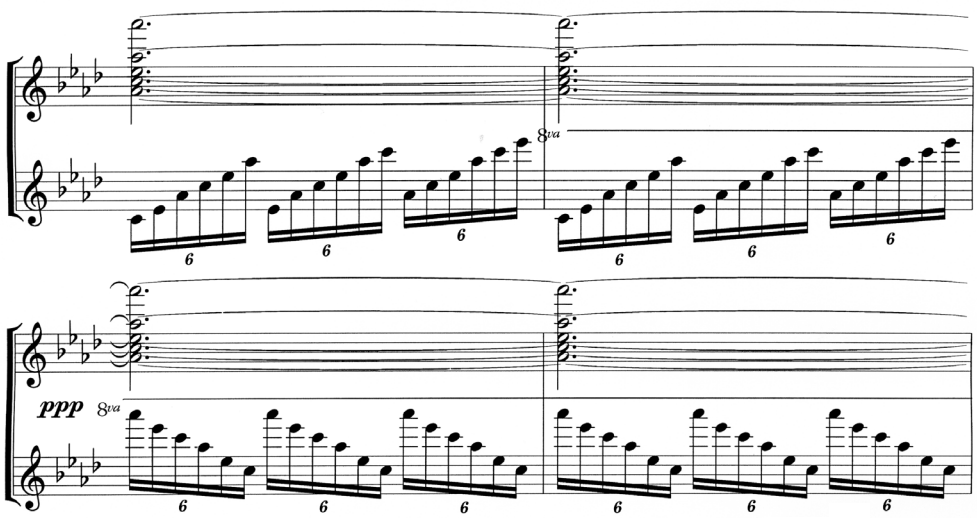
The same thematic material is used in the next movement, *Gethsemane*, which is linked to the preceding movement by a short recitative. The rise and fall of the thematic material becomes even more agitated and unquiet, until the section headed *The Betrayal* (this section is to represent the strength of faith and the relative stability Jesus has reached by now):

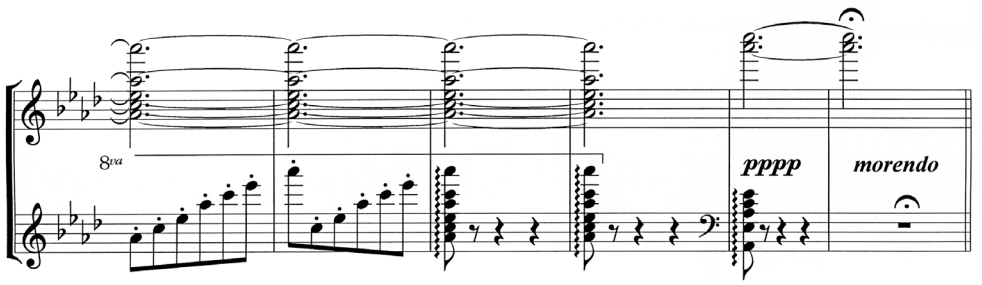
Ex. 14



Bantock also arranged the march to *Calvary* for organ, with the direction of the melody now installed as an integral technique. Much sound painting accompanies Jesus's death, leading shortly afterwards into an ethereal A♭ major resolution:

Ex. 15





The postlude ushers in a change of scene (as the 'argument' tells us). We are suddenly in the present, finding ourselves in one of the cathedrals the composition was intended for, praying in front of the crucified *Pater noster* (this being the only choral contribution in the printed vocal score).

In this version of the vocal score, *Christus* is a rather concise, though harmonically not too interesting composition, but it may indeed come closest to an understanding of the orchestral vocal symphony. Thematic material links several movements, although the solo voice is still kept separate from the total conception, with recitatives and arioso passages that are quite independent from the surrounding orchestral events: this arrangement has still not entirely changed in Bliss's *Morning Heroes,* but it has in Holst's, Dieren's and Britten's much later choral symphonies. Through the omission of interspersed choral sections, the work becomes a moving picture, not of the Passion, but of Christ himself (this conception was repeatedly changed after the publication of the vocal score).

Bantock's most important contributions to the topos of the choral symphony to be named here, however, are his two unaccompanied choral symphonies, *Atalanta in Calydon* (1911) and *Vanity of Vanities* (1913), along with the choral suite *A Pageant of Human Life* (1913), with which he spurred the further development of the choral symphony and choral composition in general, and even increased the quality of festival choruses. Since the decline of the choral festivals after the World Wars[21], however, these works could nowadays only be performed by small professional choruses, which would not provide the intended effect.

Bantock was largely a child of Victorian times, and thus found inspiration in fatalistic philosophy and unconventional poetry – Milton's *Satan*, Swinburne's *Atalanta* odes (particularly the fourth, with its 'the supreme evil, God'), Ecclesiastes, Meredith's *Lucifer in Starlight*, Fitzgerald's *Omar*, Burns's *Address to the De'il*, and the like. But he also found stimulation in optimistic philosophy and in poetry, or poetic ideas with a deeply spiritual character – *The Time-Spirit* (1902), *Sea Wanderers* (1907) and many works by poets like Blake and Browning. These choices are evidence of a highly 'modern' composer, i.e. one indeed following the fashions. He was greatly susceptible to advice from others, and the inception

21 Bantock's essays in the form did not have many followers – Thomas Wood, with *Chanticleer* and *Over the Hills and Far Away,* was the most important one.

of *Atalanta in Calydon* came as the result of a suggestion made by Mr. J. A. Rodgers, an enthusiastic chorus-master and critic.

> 'I have dreamed sometimes,' said Mr. Rodgers in a paper on *The New Choralism*, 'of a wonderful choir for which an unborn composer will write a miraculous work. The choir will be of some 200 voices, all supreme artists, perfect timists, chosen with an ear to varying qualities of tone – robust and light tenors, high baritones, thick mellow basses, a few male altos carefully chosen, strong-toned contraltos, bright and smooth sopranos, and perhaps a few boys' voices of flute-like tone. Half a score of different timbres would then furnish a palette which would provide a composer with many novel and beautiful combinations. The chorus would be used in many ways – staccato and legato, closed and open tone, all degrees of intensity, combined and contrasted; vowel-chords and words, humming and nasal tone, head and chest voices – the choir would indeed be an orchestra in mezzotints. Such a choir singing a work specially written for them by some Elgar or Bantock, would provide a novelty in the musical world.'[22]
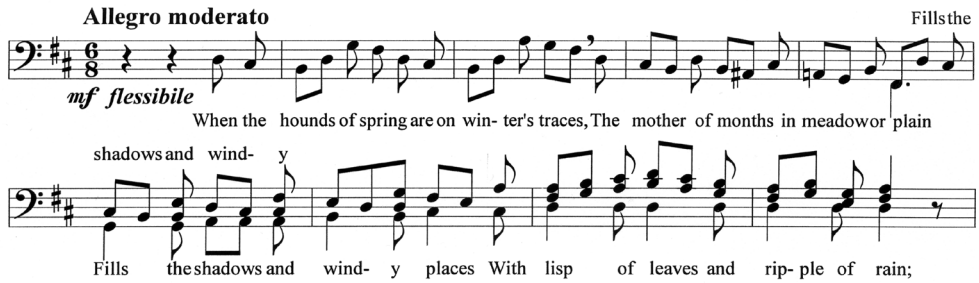
As soon as the suggestion was made it was accepted, and, the inspiration being immediate, suitable words occurred readily to the quick-working composer. For his symphony, Bantock selected the first and second, as well as parts of the third and fourth odes,

> 'and well do they serve him with their strange effects of strophe and antistrophe, which somehow seem to suggest the great rollers on the open sea. The music divides itself into twenty vocal parts and has the *look* of an instrumental score. It has also something of the effect of one. The disposition of voices yields five distinct choirs, ranging from left to right, looking with the conductor's eye. "Not less than ten voices to each part," says the score; so two hundred voices form the minimum choir. A moment's reflection shows that the five complete choirs allow of any part (treble, alto, tenor, bass) being heard in its simple form, or doubled, trebled, quadrupled, or in full quintuple shape, without involving the remaining three parts, which may be weak or strong, or become gradually reinforced as the different groups join hands. Thus any melody or important theme can be thrown into strong relief at any moment. Unexpected antiphonal effects also crop up. Above all, voices are rested in the course of their five-fold labours and can phrase with twice their accustomed ease.'[23]

In 1916 the work was called 'not indeed a masterpiece (the work is hackneyed to death) but a pregnant work which may confidently be declared as epoch-making, for it will set whole generations of composers cudgelling their brains to match or eclipse it.'[24] And in 1918: 'As an experiment in new methods, conceived and carried out at white heat, it has been wonderfully successful. In its most daring innovations its inspiration rarely or never flags.'[25]

22 Quoted from Herbert Antcliffe, 'A Brief Survey of the Works of Granville Bantock', in: *MQ* IV (1918), p. 338.
23 William Edmondstoune Duncan, 'Ultra-modernism in Music. A Treatise on the Latter-Day Revolution in Musical Art', in: *O&C* XXIV/279 (1916), p. 84.
24 *Ibid.*
25 Herbert Antcliffe, 'A Brief Survey of the Works of Granville Bantock', in: *MQ* IV (1918), p. 338.

Ex. 16



The four odes are set in the manner of the four movements of a symphony. The first is sung by male voices alone; these are often used antiphonally, with much use of the various voices doubling each other for volume and colour. The part-writing is in fourteen parts, and in the third, for female voices alone, in twelve parts. In the bigger movements, however, where the voices are combined, the writing is in twenty parts. Almost every possible means of vocal expression is employed separately or in combination with others, reaching levels hitherto unknown in these times (but subsequently rather differently used in contemporary music). Bantock was a pioneer of these techniques, but his harmonic concepts soon seemed to be obsolete and so his works fell out of fashion.

Apart from requiring a chorus that will accommodate no less than ten voices per part, and prescribing the position in which each choir is to be placed on the stage, the composer even made certain proposals for various coloured lights to illuminate the hall or the stage during the performance of the work. Bantock very probably took this idea from Holbrooke. Around the same time he was engaged with this choral symphony, Bantock also composed the longest of his all-male-voice choral works, *Kubla Khan*, to the poem by Samuel Taylor Coleridge. On the poem itself, Algernon Swinburne commented that 'in reading it we seem wrapt into that Paradise revealed by Swedenborg, where music and colour and perfume were one, where you could hear the hues and see the harmonies of heaven'.[26] Susceptible as Bantock was to the slightest suggestion of this kind, this note could very well have been the origin of the proposed colour scheme of the symphony. The colours proposed are green for the first ode, suggestive of spring; a dim misty grey for the second, relating to the creation of man; white changing to rosy pink is allotted to the third, which tells of the wedding of Fate and Death; and for the last, which describes the powers and limitations of man, red is suggested.

As often in Victorian times, the technique of word-setting was only in its infancy, and the music was often not equal to the poetry to which it was attached. Bantock's skill at setting poetry may be called inferior to Swinburne's poetry itself (who died in 1909, two years before the symphony's composition). Yet for reasons that reflect dignity upon him, Bantock's

26 Quoted from Herbert Antcliffe, 'A Brief Survey of the Works of Granville Bantock', in: *MQ* IV (1918), p. 339.

Atalanta 'reveals to us a more welcome personality than does Swinburne's *Atalanta.* These reasons are chiefly that the art of Bantock is entirely non-egoistic, in this respect escaping the primary weakness of the parallel art of the nineteenth century'.[27] This 'Greek' tragedy tells the tale of Meleager's doom, wrought upon him, his mother Althea and her brothers through the ill-fated love he bore for Atalanta, who (under Artemis's guidance) had slain the wild boar, ravager of Calydon.

The world première performance, in Manchester on 25 January 1912, was a tremendous success; most newspapers emphasized the new aspects of Bantock's choral writing. Havergal Brian wrote on the work:

> 'I am pleased to see that Eugene Goossens is preparing Bantock's choral symphony *Atalanta in Calydon* for performance at the Cincinnati Festival next May. As it happens I remember its first performance given at a Hallé Concert in Manchester. At the time we had had a surfeit of unknown Russian music, out of which Tchaikovsky's symphonies came into the light; the symphonic poems of Strauss excited orchestra players and audience alike; and Elgar had come into his own. The chance for the English explorer had come, for the general practitioner in music was submerged in the new sea of colour and expression. Bantock struck out and survived, though he was drenched with the waters of the Neva and the Rhine. He might have been caught up in the flood carrying Elgar to success, but he struck out for himself and wrote *Omar Khayyam*, a large-scale orchestral and choral symphonic cantata. He was applauded for a beautiful and original choral work, which many still regard as his best achievement.
> *Atalanta* is something quite different, and is doubtless Bantock's answer to the inevitable "What next?" after a composer has produced a successful work. For some years unaccompanied choral music had been cultivated at the competition festivals, particularly at Morecambe, and there the masterpieces of the Elizabethan madrigalist came again into being. We also heard original works by Brahms and Cornelius, which stirred choralists as much as the symphonic poems had excited orchestral players. I remember Peter Cornelius's part-song for eight mixed voices, *O Death, thou art the tranquil night* (Canon Gorton's translation [original *O Tod, du bist die erklarte Nacht*]). Its performance was a sensation: for the first time voices were heard exploring a musical range of expression previously known only to the orchestra. We were in a land all new. It was the finest piece of unaccompanied choral writing introduced from abroad; but Cornelius never again ventured along those paths. He had really "scored" for voices, a task more difficult than writing for voices.
> The art of "scoring" for voices unaccompanied lay dormant until Bantock arrived with his choral symphony, *Atalanta.* This was a long stride forward from the ten minutes' work of Cornelius: nothing less than the dimensions of a four-movement symphony was sufficient for Bantock. Of course, he was solemnly arraigned for transferring orchestral methods of scoring to voices: well, if he was to break away from old-fashioned methods of unaccompanied vocal writing, he must perforce score

27 Sydney Grew, 'Granville Bantock', in: *The Sackbut* II/1 (1921), p. 27.

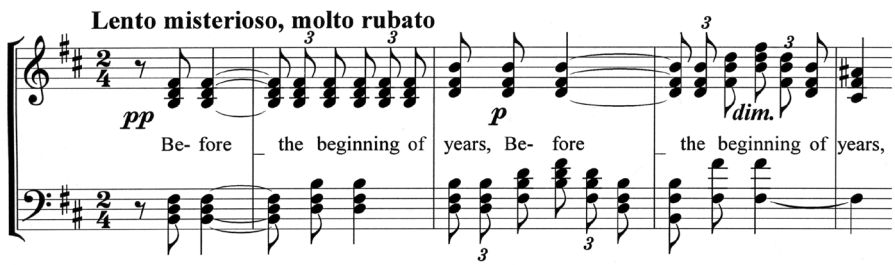
> for voices. At the performance, the one question was, Would it come off? Could we endure the lengthy duration of continuous unaccompanied vocal tone, and could the choir keep to pitch? The risk was there, and Bantock took it, giving to the choir-master (R. H. Wilson) a great opportunity. The Hallé choir won through, bringing laurels for themselves and all associated with the work.
> In the press forward for the presentation of other familiar and new works, *Atalanta* has been pushed aside, despite its position as a choral masterpiece: so I am glad to learn that Eugene Goossens has the work in rehearsal in America, where a popular and artistic success might turn the thoughts of composers to fresh fields.'[28]

Brian also reported that Bantock was surprised by a telegram of congratulation from Hans Richter after the above performance.[29]

Bantock, plunging directly into his subject with the first movement, a sonata movement (the 7th stanza being the so-called recapitulation) with B minor as the main key, produces long well-designed themes and nervous, highly-wrought harmony, taken up by this or that of his four male choirs with extraordinary ease and effect. Moods and words are represented with the utmost imagery, but the most straightforward realism occurs in the setting of the verset: 'And the south wind and the west wind sing.' Here, while two choirs sustain a droning triad (covering two octaves from A), the others – 'with pursed lips' – make strange moaning sounds that are not unlike the noise made by winds. Vigour, imaginative glow, and a decided leaning towards instrumental technique in the phrasing and melodic moulding characterize this opening movement, and its general impression is full, rich, aspiring, and of wide outlook, such as a true symphonic movement naturally yields.[30]

The music of the second movement (clearly being the slow movement in ternary form) strikes an instant note of mystery and awe such as the verse demands, making much use of antiphonal mutation:

Ex. 17



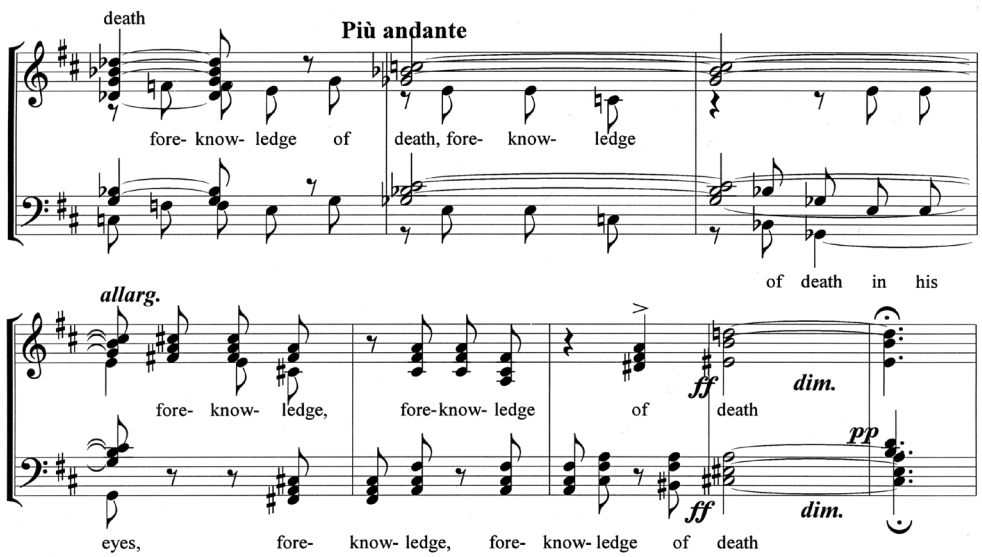
28 Havergal Brian, '*Atalanta* in America', 1935. Reprinted in Malcolm MacDonald (ed.), *Havergal Brian on Music*, Vol. I, London 1986, pp. 165–166.

29 Havergal Brian, 'Granville Bantock', 1946. Reprinted in *ibid.*, p. 174.

30 Cf. William Edmondstoune Duncan, 'Ultra-modernism in Music. A Treatise on the Latter-Day Revolution in Musical Art', in: *O&C* XXIV/279 (1916), p. 84.

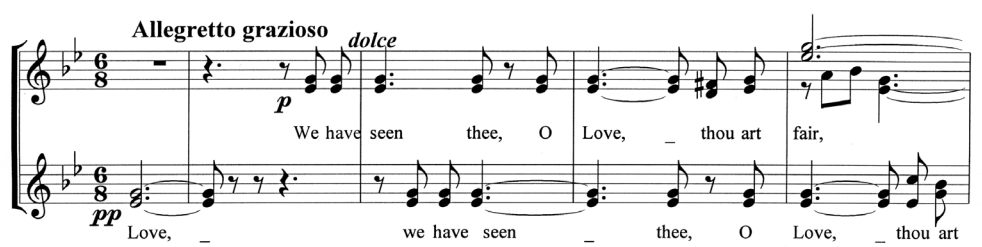
A most fragrant musical thought leaps forth in the utterance 'remembrance fallen from heaven', while an astonishing realistic touch occurs in a wide-spread six-four-chord covering three octaves, *fortissimo*, in illustration of the 'strength without hands to smite'. In contrast to the first movement, this second movement commands a wider and surer range of expression. It is intensified in its emotional content and its technique is altogether more under control. The technical difficulties are even greater at the verse which speaks of 'the foreknowledge of death.'

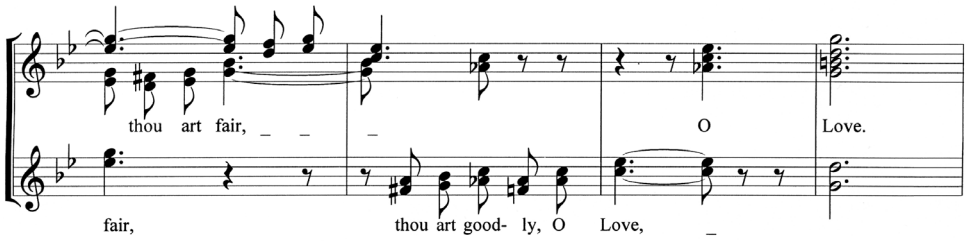
Ex. 18
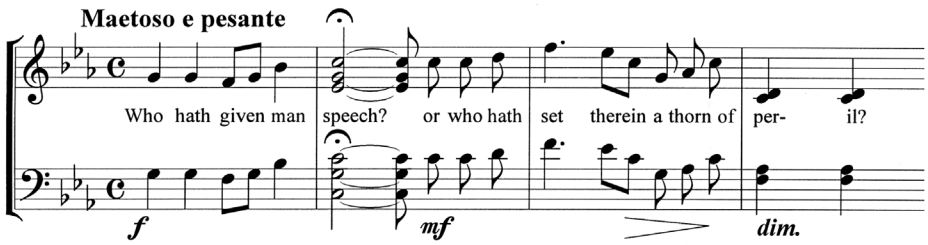


The idyllic charm of the music veils the pessimism of the third movement (in the scherzo's place), which only obtrudes itself in the close. Perhaps the most astonishing feature of the work here is its sense of completeness in the harmonic colouring. Nowhere is the lack of *basses* felt, and here and there the women's voices render superb lower harmonies to take their place.

Ex. 19: Beginning of the Third Ode





Ex. 20: Beginning of the Fourth Ode
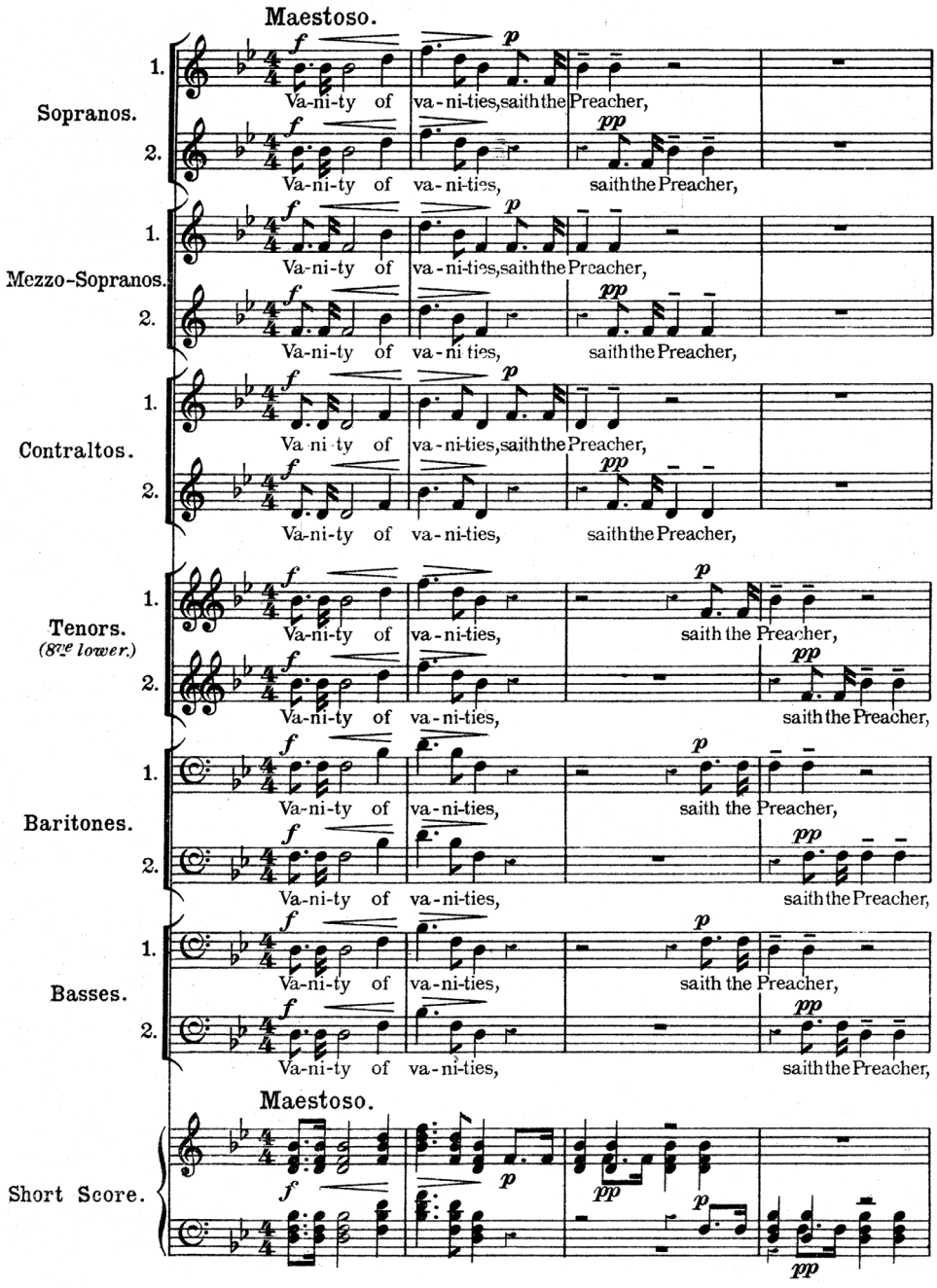


In the finale, Bantock draws together the threads of his discourse and makes a supreme effort with his five-fold resources of male and female voices. The opening is moulded from the ritual-motif mentioned above, without, however, unfolding a thematic net as is usual in symphonic finales. Numerous passages occur where one can trace an instrumental disposal of the musical material, so that it would be possible in places merely to write in the names of certain instruments, and by that process obtain an effective orchestral score. But Bantock himself was against much being made of this idea, and refers to Byrd and Palestrina as his forerunners in the matter of choral composition.

After this supreme effort in choralism, something of a related but different type naturally appeared. This was *The Vanity of Vanities*, also called a choral symphony for unaccompanied voices. It is actually a series of seven movements, each written for two choirs in six parts each, each choir standing in three blocks (male and female), high-medium-low. This is possibly due to the fact that the text does not ask for much elaboration. 'There is a certain amount of *vocalise* for relief and it is surprising that with little repetition of words the work is so broad in style and impressive. It is absolutely essential that the choir be very large, for, with so many parts, the work would suffer through lack of sonority were there fewer voices.'[31] Though the words are the very familiar passage on the vanity of life from the Book of Ecclesiastes, the work delivers neither the mysticism nor the ecstasy of its predecessor. In many respects it is a retrograde step, and the only sections that measure up to *Atalanta in Calydon* as technical experiments are the first, which is very orchestral in manner; the second,

31 W. Hayford Morris, 'The choral work of Granville Bantock', in: *Fanfare* 3/1 (1953), p. 11.

Ex. 21


Maestoso.
Sopranos.
Mezzo-Sopranos.
Contraltos.
Tenors.
(8ve lower.)
Baritones.
Basses.
Short Score.
Va-ni-ty of va-ni-ties, saith the Preacher,
Va-ni-ty of va-ni-ties, saith the Preacher,

which is a study in humming tones, and the fourth, in which the use of modal intonation and response leads to some remarkably original and effective results.[32] As with his earlier 'dramatic symphonies' (or 'symphonic dramas'), the second of which was not completed, inspiration seems to fail him here.

Concerning the opening (or deconstruction) of the form of the choral symphony – as found in Smyth, but also already in Parry and Davies – *The Vanity of Vanities*, held together only by the title words (ex. 21), is certainly much more advanced than the comparatively rather simple four-movement conception of *Atalanta in Calydon*; the earlier work, however, can much more justifiably be called a symphony.
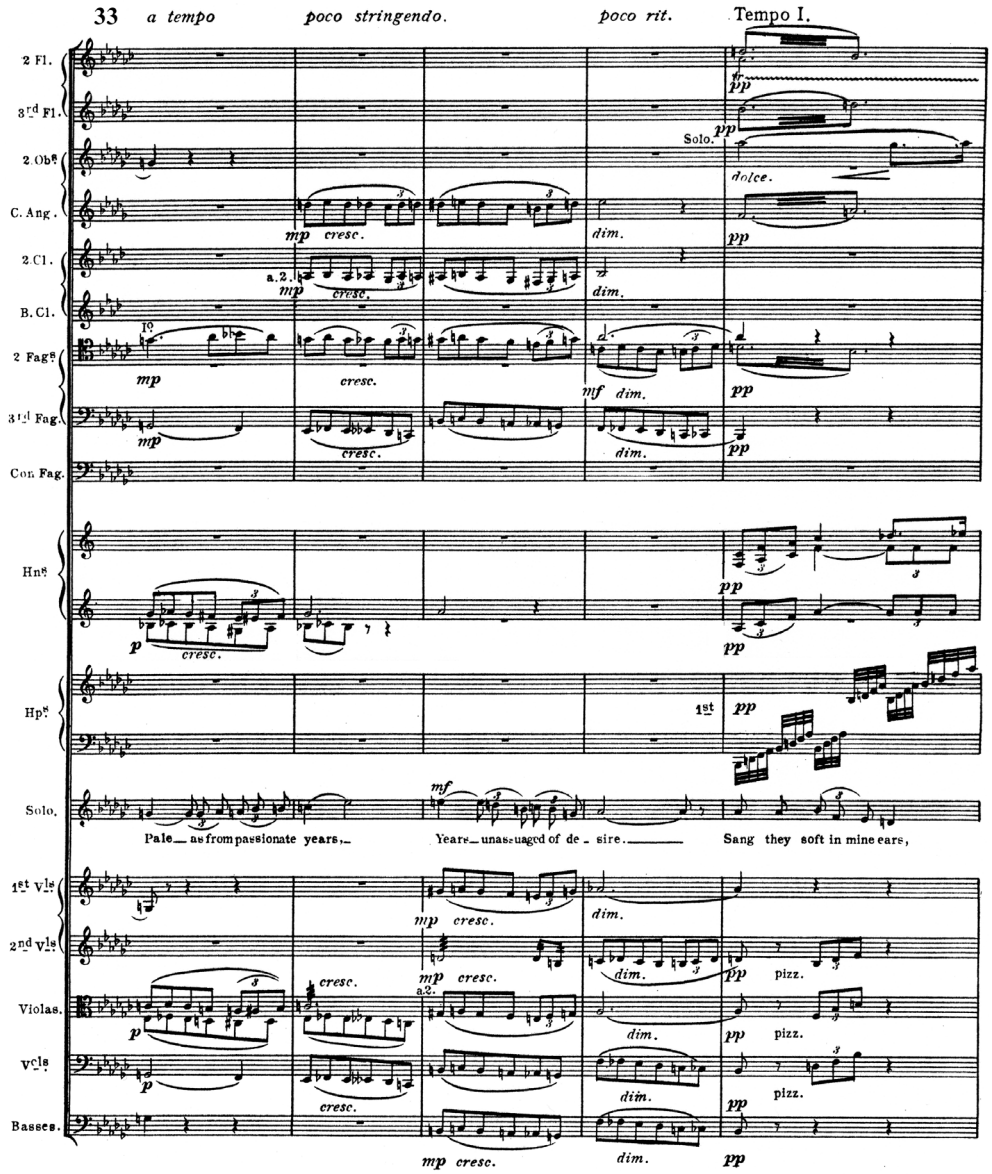
Edgar Bainton's first symphonic contribution was *A Phantasy of Life and Progress* (see p. 440). Written in as early as 1903, it was premièred in Bournemouth the same year, but withdrawn and destroyed by the composer (see p. 440). The next attempt to follow was a choral symphony, *Before Sunrise*, based on a text from Swinburne's *Songs from Sunrise* and dedicated to Stanford. Although composed in 1907, it was not published until 1920 (vocal score) and 1922 (full score) under the Carnegie Trust scheme, and not performed until April 1921 in Newcastle, where Bainton was then director of the Conservatoire.

As with Holst's Choral Symphony of some twenty years later, the title 'choral symphony' is obviously appropriate for this work: the first (purely orchestral) and the last movements are sonata movements (expositions from [5] 5 to [12] and from [53] 13 to [61] and recapitulations from [23] and [67], respectively). The instrumentation and conception of the first movement are of high quality, although frequent tempo changes somewhat disrupt the movements' continuity. The second movement, in ternary form with a slow introduction, opens and closes with the contralto soloist, heightening the purely instrumental means used in the first movement and the introduction. This is first accomplished by the solo voice, and then by the chorus added in the middle section (and with a short return at the end). The soloist, like in many other vocal symphonies, is mainly used in a recitative-like manner, but more and more melodies swing out, especially towards the end of the solo part (ex. 22). At [38] counterpoint breaks up the otherwise rather syllabic treatment of text, to be followed soon by the short return of the solo voice ([43] 4).
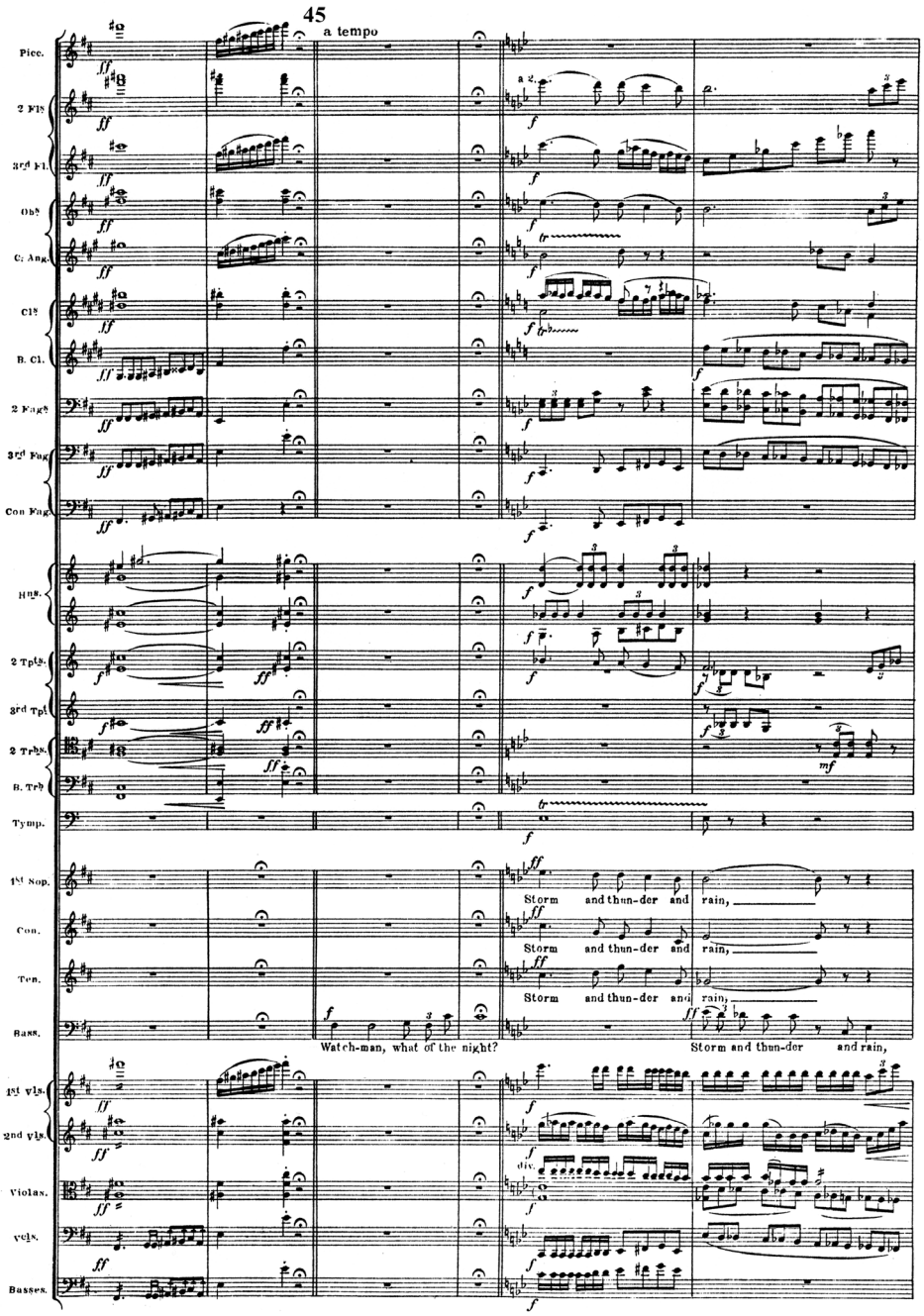
The scherzo, entitled *A Watch in the Night*, is a set of variations, as predicted by the text and structured by a cappella questions consisting of a single choral part each: '..., what of the night?' These display a variety of moods, entirely depending on the addressee and the answer itself (ex. 23). The finale, whose spirit is suggested in the movement's title (*Hymn of Man*), is, as already mentioned, a sonata movement. It takes up themes from the first movement, but the most interesting feature is the climax in the coda on the words 'Glory to man in the highest' (a fugue proper; ex. 24).

32 Cf. Herbert Antcliffe, 'A Brief Survey of the Works of Granville Bantock', in: *MQ* IV (1918), pp. 339–340.
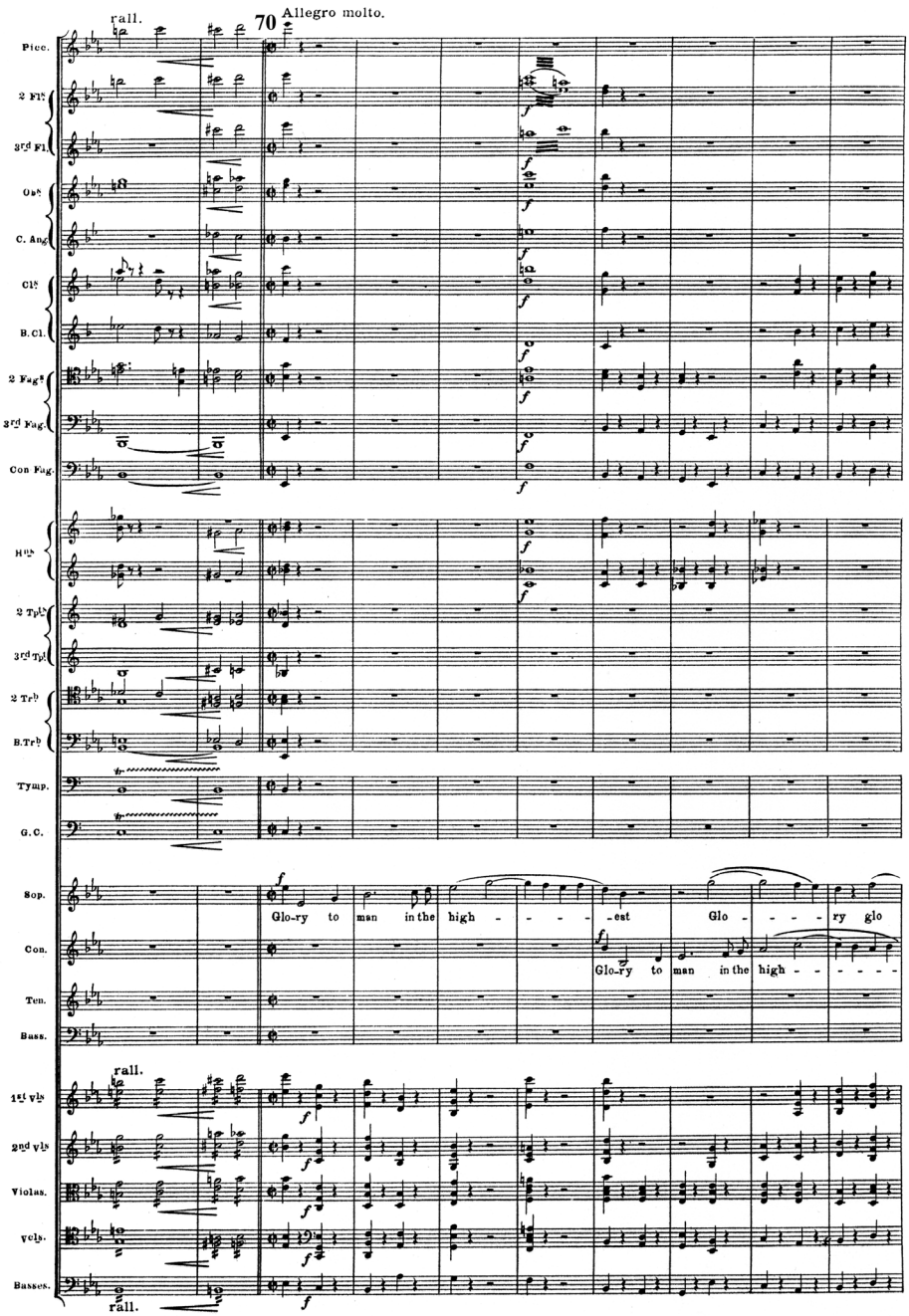
Ex. 22


33 a tempo
poco stringendo.
poco rit.
Tempo I.
2 Fl.
3rd Fl.
2 Obs
C. Ang.
2 Cl.
B. Cl.
2 Fags
3rd Fag.
Con Fag.
Hns
Hps
Solo.
Pale as from passionate years,
Yeare unassuaged of de - sire.
Sang they soft in mine ears,
1st Vls
2nd Vls
Violas.
Vcls
Basses.
Solo.
dolce.
pizz.

Ex. 23


45
a tempo
Picc.
2 Fls
3rd Fl.
Obs
C. Ang.
Cls
B. Cl.
2 Fags
3rd Fag
Con Fag
Hns.
2 Tpts.
3rd Tpt
2 Trbs.
B. Trb
Tymp.
1st Sop.
Con.
Ten.
Bass.
Storm and thun-der and rain,
Storm and thun-der and rain,
Storm and thun-der and rain,
Watch-man, what of the night?
Storm and thun-der and rain,
1st vls.
2nd vls.
Violas.
vcls.
Basses.
div.

Ex. 24


rall.
70
Allegro molto.
Picc.
2 Fls.
3rd Fl.
Obs.
C. Ang.
Cls.
B. Cl.
2 Fags.
3rd Fag.
Con Fag.
Hns.
2 Tpts.
3rd Tpt.
2 Trb.
B.Trb.
Tymp.
G.C.
Sop.
Con.
Ten.
Bass.
Glo-ry to man in the high - - - - est
Glo - - - - ry glo
Glo-ry to man in the high - - - - -
1st vls.
2nd vls.
Violas.
vcls.
Basses.
rall.

In spite of the first movement's title (*Genesis*), this climax demonstrates a totally un-Christian position, which may very well have been an important reason why the work was hardly ever performed; it may have too strongly opposed the stuffy conservatism of the Edwardian era.
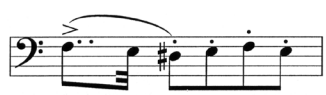
Apart from *Hommages*, **Josef Holbrooke**'s first foray into symphonism (see also pp. 570ff., 735f., 752 and 759f.) was his *Dramatic Choral Symphony* Op. 48 (1904-06), which his son described as 'quite a simple' choral work in comparison to *Apollo and the Seaman* and *The Bells*. 'I would like a recording of Op. 48 with a choir of about 10 or 20 maximum. One could then achieve a correct balance and clarity. One might even detect a word or two! All you get with a conventional choir is chaos.'[33] This sentiment reflects a situation opposite to the one faced by Holbrooke or Granville Bantock (see p. 599ff.).

The orchestra required is, in contrast to what many of Holbrooke's detractors frequently contend, by no means over-large, but rather average for the times. Like the near-contemporary *Hommages* Op. 40 (finished March 1905), this first choral symphony is also an homage, subtitled 'Homage to E · A · Poe'. In four movements, Holbrooke composes choral settings to four Poe poems, *The Haunted Palace*, *Hymn*, *The City in the Sea* and *The Valley Nis*, thus preceding Holst's Choral Symphony in conception. *The Musical Times* critic wrote:
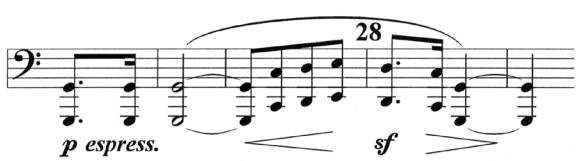
> 'The orthodox will certainly look askance at many pages of this elaborate and highly-coloured score, but on the whole one feels one may do the composer the justice of assuming that the music, wild as it sometimes sounds, is a genuine expression of the impressions which Poe's words – themselves often vague, yet strongly suggestive in character – have made upon his own vivid imagination. The picture of the grim Palace of King Death in *The city in the sea* is undoubtedly a creation which may be styled great, in spite of its extravagance, and there are throughout many passages of a fearsome beauty.'[34]

The first movement is in some ways a sonata movement, although no clear sections can be defined. Thematic material, mainly in the orchestra,

Ex. 25



Ex. 26



33 Gwydion Brooke to the author, c. 10/11 July 1998.

34 Quoted in Percy Scholes, *The Mirror of Music, 1844–1944. A Century of Musical Life in Britain as reflected in the pages of the* Musical Times, Vol. I, London 1947, p. 141.

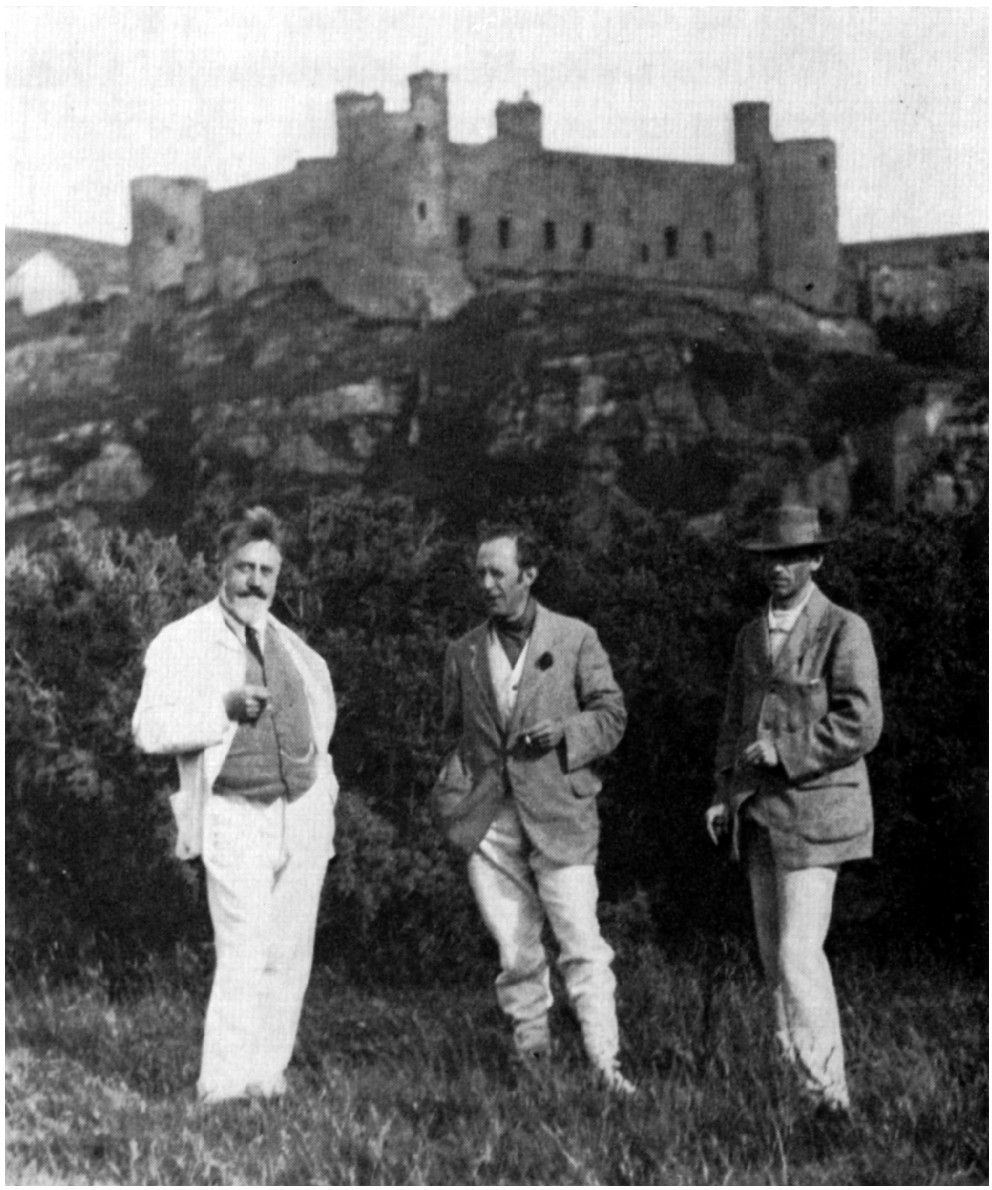
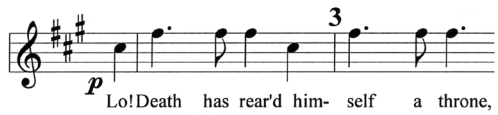


Illustration 53. Granville Bantock, Josef Holbrooke and Cyril Scott in front of Harlech Castle, photograph by Alvin Langdon Coburn; reproduced by kind permission of the Granville Bantock Society.

is recapitulated from [37] 1 onwards. The second given motif or theme, which is recapitulated in full, gives a rather strong impression of recapitulation, although motivic development continues. The second movement is extremely short (56 bars), but in ternary form.

The third movement, in place of the scherzo, already starts (with a bass solo) with the main theme of the movement,

Ex. 27



which is to become first the theme of a fugato (from [9] 3 and later again from [14]), and is then later transformed to the theme of a fugue (on the words, 'But lo! a stir is in the air', [19] 3). The movement needs a rather long time to come to a close after this somewaht complex thematic treatment.

A scale extract downwards is apparently of motivic importance in the finale, but themes of other movements are also recapitulated. As often in choral symphonies, this time the music is subordinate to the text, so that the text rules the form. Here again a short canonic entry is heard ([42] 1, on the words 'Rolling like a waterfall'), but the choral composition is mainly homophonic in order to make the words intelligible.

At the première performance of the second of Josef Holbrooke's two early choral symphonies, *Apollo and the Seaman*[35] (conducted once by Thomas Beecham, once by Holbrooke himself) a kind of *laterna magica* (following Scriabin) was used to project the lines of the poem. Delius called Holbrooke a 'considerable humbug and certainly no artist'[36] in connection with this concept, while John Foulds described him as a 'very gifted artist'[37] and George Lowe commented that works like *Apollo and the Seaman* and the tone poem with chorus *The Bells* 'leave something to be desired. They amaze without quite satisfying'.[38] It was, however, this composition that aroused the interest of Thomas Evelyn A. Scott-Ellis Lord Howard de Walden, who subsequently became Holbrooke's patron.[39] Holbrooke also impressed Beecham, even more than Bax, Vaughan Williams, Scott and Bridge did, and Beecham saw in him

> "'the most picturesque and singular figure of the hour", tall and gaunt with piercing blue eyes behind steel-rimmed spectacles. His was an electric talent best suited to

35 According to Granville Bantock, *The Masque of Red Death* was nearly unchanged and re-used in *Apollo and the Seaman*. Granville Bantock to Frederick Delius, 30 January 1908, quoted in Lionel Carley (ed.), *Delius. Letters of a Life*. Vol. I, Aldershot/Brookfield 1983, p. 334.

36 Frederick Delius to Granville Bantock, 28 January 1907 [recte: 1908]. Quoted from Lionel Carley (ed.), *Delius. Letters of a Life*, Vol. I, Aldershot/Brookfield 1983, p. 333.

37 John Foulds, *Music Today*, London 1934, p. 277.

38 George Lowe, *Josef Holbrooke and his work*, London/New York 1920, p. 206. Lowe devotes a lot of space to *Apollo and the Seaman* (pp. 185-206), analysing it much more extensively than the *Dramatic Choral Symphony*.

39 Michael Freeman, 'Joseph Holbrooke incognito', in: *bms news* 71 (1996), p. 261.

> fantastic subjects. He urged Beecham to become his collaborator in two performances of his Second Symphony, subtitled *Apollo and the Seaman*. (The whole question of Beecham's conducting the work was contradicted by Holbrooke many years later.)
> Holbrooke was compounded of contradictions and eccentricities, and it may have been these which attracted Beecham towards him. Holbrooke was outspoken, self-confident, amazingly industrious and blessed with a large and sprawling talent entirely lacking in any form of self-criticism. He modelled his compositions largely on Liszt and Richard Strauss.
> Beecham was always game for something out of the ordinary, something that offered a challenge, and *Apollo and the Seaman*, with its important magic lantern that gave a new dimension to the entertainment, its large orchestra and its split-second timing, certainly needed all Beecham's skill, and basically serious frame of mind, comical though the whole enterprise seemed to him. Despite its failure (from Holbrooke's point of view) at both performances and despite his indignation at the way in which Beecham took it so lightly, the fact that it had reached performance at all was greatly to the conductor's credit.
> Holbrooke had Beecham to thank again in 1914 when he staged his opera *Dylan*; and in between Beecham gave a fair selection of his shorter pieces at concerts. Bearing in mind how hard-up Beecham was during the years 1907-8 one cannot help wondering whether Holbrooke's influential and rich backers, who included Lord Howard de Walden, were not a major reason for Beecham's interest and willingness to play Holbrooke's music.'[40]

Herbert Trench's poem is divided into eight sections (the first three sections representing the first movement, sections 5 and 6 the third), of which only the last (fourth) is dealt with chorally (male voices only). There are no soloists, and thus, as in the first movement of Bainton's *Before Sunrise* (finished in 1907 and thus perhaps influenced by Holbrooke) or even Bantock's *Christus* (first version, finished in 1901), it is mainly the orchestra that represents the intentions of the poem, but on an even more complex level than Wallace's *Creation* Symphony. And accordingly, it was important to find a kind of 'multimedia' approach, which in 1908 consisted of the 'magic lantern'. Another passage by Holbrooke makes clear that this composition is probably one of his most misunderstood:

> 'That I proposed its performance should be in the dark, is true, but I did not favour the screen. With a long poem like *Apollo and the Seaman* it need not be said that some parts would hardly be touched by music – much of the argument, for instance, and the philosophy. The whole poem being shown, threw the music, in many places, behind its purpose, hence many opinions that the two (the poetry and music) were hardly wedded, were quite reasonable. With a shorter poem and more latitude allowed for emotion, the poem could be easily read; but I fear my sympathy hardly goes towards a screen. It is impossible to employ two senses at once, especially reading and listening.'[41]
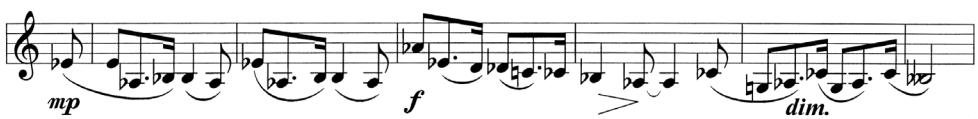
40 Alan Jefferson, *Sir Thomas Beecham. A Centenary Tribute*, London 1979, pp. 230–231.
41 Quoted in George Lowe, *Josef Holbrooke and his work*, London/New York 1920, p. 196.

The story of the poem is a rather complicated one, and as in many a programme symphony, is in fact more a source of inspiration than a direct line of construction. Thus, the music is a reflection of this rather than a true representation – the typical problem with a work apparently over-related to 'unmusical' contents (the best-known example is Strauss's *Alpensinfonie,* in which indeed the 'programmatic' aspects are again over-emphasized[42]). Many critics and authors think that Holbrooke was unsuccessful in setting Trench's poem to music, but perhaps he was merely ahead of his time in using multimedia; performances today might be more successful. Holbrooke clearly elucidated his approach:
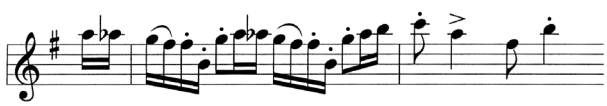
> 'Many also thought that I had attempted to represent the philosophy of the poem "Apollo" musically. From what I have said to you that, in my belief, music is nothing but the expression of feeling, and intense feeling, you will not be surprised if I tell you categorically that I know that philosophy cannot be set to music or expressed by music. What I took for my music from the poem was certain personality and action, for music is always active, if I may use the term. There is nothing stationary about it.'[43]

The musical form of this symphony is in fact quite orthodox, with four movements in typical conception. Two main themes, that of Apollo and that of the Seaman,

Ex. 28: Theme representing Apollo
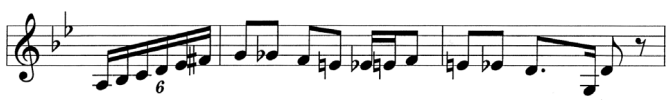


Ex. 29: Theme representing the Seaman (or Mortality, according to Lowe)



dominate the first movement, while the second movement, *Molto allegro mysterioso*, with its woodwind and brass instrumentation, is characterized by chromaticisms:

Ex. 30
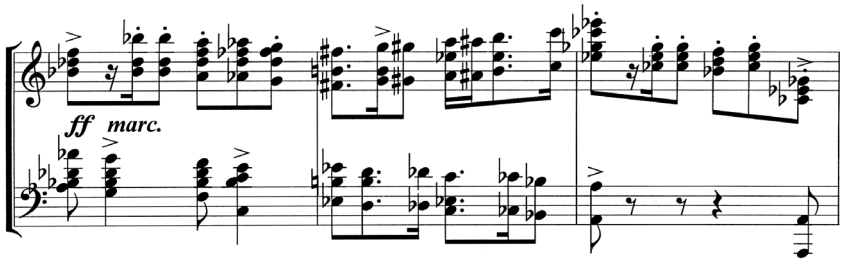


George Lowe viewed the two inner movements as rather rhapsodical in conception, representing the poem's complex contents and intentions; the long third movement ranges from the opening *Andantino, molto agitato* to an even more agitated mood.

42 Cf. Jürgen Schaarwächter, *Richard Strauss und die Sinfonie*, Köln 1994, pp. 82–98.

43 Quoted in George Lowe, *Josef Holbrooke and his work*, London/New York 1920, p. 194.
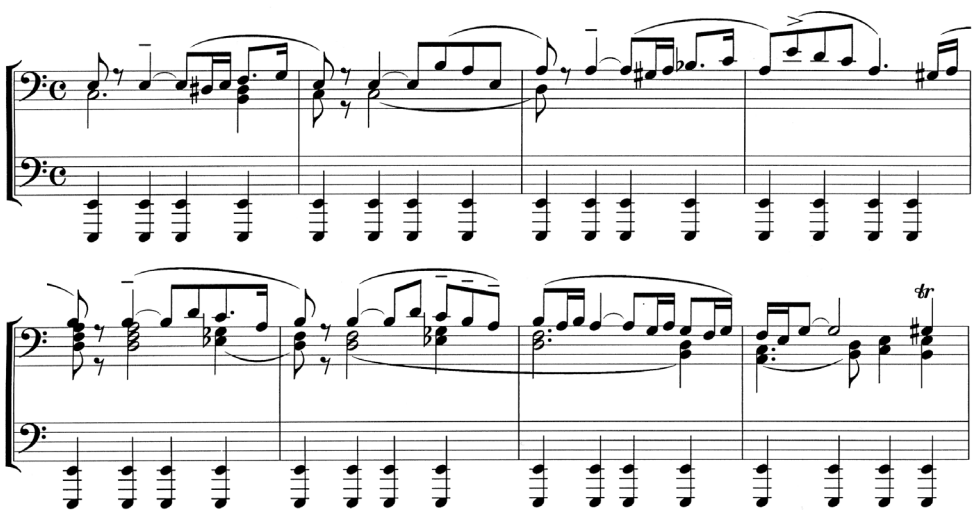
Ex. 31



Lowe even described it as 'an orgie of reckless diablerie, where, if the music is not always aesthetically beautiful, it is, at least, realistically in keeping with the subject matter that generated it'[44] – i.e. the 'mutinous turmoil of the ship's crew'.[45]

The symphony's finale connects the previous thematic material, culminating in a theme concerned with Apollo's promise of immortality, closing the work gloriously:

Ex. 32



Ralph Vaughan Williams's (see also pp. 455ff., 530ff., 575ff. and 725ff.) *A Sea Symphony* (1909) prepared the ground for the numerous choral symphonies oriented towards Mendelssohn and Parry written by Dieren, Brian and Holst up to Bliss and Britten. It was his former teacher Stanford who prepared the first performance at the Leeds Festival

44 George Lowe, *Josef Holbrooke and his work*, London/New York 1920, p. 201.
45 *Ibid.*, p. 200.

on 12 October 1910, but Vaughan Williams himself conducted. Stanford's colleague Hubert Parry, like many other authors, found much unevenness in the work, in part due to problems analyzing the finale.[46] Much has been written on the symphony, including a number of comprehensive analyses.[47] The technique of a logical interlocking of tonalities to organize an entire 'symphonic' approach has been exemplified in F. R. C. Clarke's account in the *Music Review*.[48] Graham George's book *Tonality and Musical Structure*[49] cites a few choral works that display the same sort of interlocking tonalities, such as Handel's *Messiah*, Bach's *Matthäus-Passion*, or Haydn's *Schöpfung*, beginning in one key and ending in another, but also draws on Mahler and Nielsen for the matter of clarifying which works ought undoubtedly to be assigned as symphonies; one could also add Havergal Brian's *Gothic* Symphony. From both this overall concept and the highly detailed construction of the individual movements, we can see that the *Sea Symphony* is indeed a symphony rather than a cantata, more than even Vaughan Williams himself thought: 'With regard to the name "Symphony" – I use the word because the treatment of the words is symphonic rather than dramatic – that is to say the words are used as a basis on which to build up a decorative musical scheme. I have therefore felt justified in repeating the words a good deal – especially in the 1st movement.'[50]

Herbert Howells, Ivor Gurney and Arthur Benjamin were fully enthusiastic about the work after a performance in 1913,[51] probably to a considerable extent due to the choice of subject, which became well-loved in the beginning of the twentieth century. 'It is an odd sidelight on musical history that the beginning of the twentieth century saw a marked emphasis on the sea as a subject for composition; possibly this is explicable by drawing the obvious parallel between the sea and the mysteries of a new century, between voyages of the spirit and of man.'[52] Certainly it was also a matter of musical impressionism – Christopher Palmer, who clearly views Vaughan Williams with disdain, wrote: 'Passages (...) (e.g. 'Suckled by thee, old husky nurse' in the first movement and the evocative textures

46 Cf. e.g. Hubert Foss, *Ralph Vaughan Williams. A Study*, London etc. 1950, pp. 129–131.

47 E.g. Scott Goddard, 'Vaughan Williams' *Sea Symphony*', in: *The Listener* LIII/1353 (1955), p. 217; Michael Hurd, 'Vaughan Williams's *Sea Symphony*. An analysis', in: *Music in Education* 29/311 (1965), pp. 27–28 and 29/312, London 1965, pp. 83–84; Simona Pakenham, *Ralph Vaughan Williams. A discovery of his music*, London etc. 1957, pp. 40–47; Eric Blom, 'Vaughan Williams: *A Sea Symphony*, for Soprano, Barytone, Chorus and Orchestra', in: *The Music Teacher* VIII/11 (1930), pp. 661–662; Wilfrid Mellers, *Vaughan Williams and the vision of Albion*, London 1989, pp. 19–24; A. J. Heward Rees, 'Vaughan Williams's *A Sea Symphony*', in: *Welsh Music* III/5 (1969), pp. 24–35; Hugh Ottaway, *Vaughan Williams Symphonies*, London 1972, pp. 14–19; Lionel Pike, *Vaughan Williams and the Symphony*, London 2003, pp. 23–45.

48 F. R. C. Clarke, 'The Structure of Vaughan Williams' *Sea Symphony*', in: *MR* 34 (1973), pp. 59–60. Original footnote by Clarke: 'Not all keys employed in the various movements are shown in this diagram: only the main tonal areas affecting the overall structure are noted.'

49 Graham George, *Tonality and Musical Structure*, London 1970.

50 Ralph Vaughan Williams to Herbert Thompson, summer 1910. Quoted in Lewis Foreman (ed.), *From Parry to Britten. British Music in Letters 1900–1945*, London 1987, p. 41.

51 Cf. Michael Hurd, *The Ordeal of Ivor Gurney*, Oxford etc. ^{3}1990, p. 35.

52 Michael Kennedy, 'Vaughan Williams, Whitman, and Parry', in: *The Listener* LXXII/1859 (1964), p. 778.

and augmented-third colouring of the 'Scherzo-the waves') suggest a more than passing familiarity with *La Mer*."[53] (It may also remembered that Vaughan Williams studied at the time of composition with Ravel.) On the other hand, imperialist and nationalist sentiments needed an appropriate outlet. One expression of such imperialist feelings is the Britons' intense love of the sea, reflected for example in Stanford's *The Revenge* (*A Ballad of the Fleet*, 1886), Elgar's *Sea Pictures* (1897-99), Ireland's *Tritons* (1899), Delius's *Sea Drift* (1903-04), Bantock's *Sea Wanderers* (1906), Stanford's *Songs of the Sea* (1904) and *Songs of the Fleet* (1910), Holbrooke's *Apollo and the Seaman* (1907), Bridge's *The Sea* (1910-11), Somervell's *Thalassa* Symphony (1912), Bax's *The Garden of Fand* (1913-16) and *Tintagel* (1917-19). The sea indeed continued to be an important source of inspiration (Holbrooke's Symphony No. 3 *Ships*, 1925; Williams's *Sea Sketches*, 1944; Patterson's *Mass of the Sea*, 1983). The entire tradition of British 'pastoral' music, including typically Scottish or Irish symphonies (Cowen's *Welsh* Symphony, 1884; Stanford's *Irish* Symphony, 1887; Parry's *English* Symphony, 1889; Holst's *The Cotswolds* Symphony, 1900; McEwen's *Solway* Symphony, 1911; Bantock's *Hebridean* Symphony, 1915), contained imperialist elements and served to strengthen the national identity.

Further stimulation was found in the poetry of Walt Whitman, with its expansive, large-hearted grandiloquence and its frequent use of the sea as a motif. The circumstances surrounding the discovery of Walt Whitman's poetry are not entirely clear. Charles Villiers Stanford's composition of the *Elegiac Ode* (Op. 21) for the Norwich Festival 1884 was probably one of the first Whitman-inspired compositions in Great Britain, to be followed by W. H. Bell's *Walt Whitman* Symphony of 1899. In 1900 Bell planned a choral setting of Whitman to be called *In Great Waters*, with three movements titled 'Outward bound', 'The Night Watches' and 'On the Fo'c's'le', which eventually became an orchestral suite, *Mother Carey*. It is said that Bertrand Russell strongly promoted Whitman's poetry in Cambridge, and this might have led to Charles Wood's[54] c. 1901 composition to some of Whitman's texts (Wood set the *Dirge for two Veterans* to music, a poem that also inspired his pupil, Vaughan Williams, to write the cantata *Dona Nobis Pacem*). Meanwhile, Cyril Scott came into contact with Whitman's poetry in Frankfurt,[55] probably through Stefan George's circle, perhaps even before 1895, and promoted Whitman's work to his friends as well as at Oxford in 1896. Scott was also highly interested in literature in other ways; he became acquainted with Henry James, and like Arnold Bax and Ivor Gurney (who was strongly influenced by Whitman[56] too), he wrote poetry himself. He even translated Stefan George,

53 Christopher Palmer, *Impressionism in music*, London etc. 1973, p. 176. *La Mer* was first performed in 1905.

54 Wood was, as a successor of Walmisley, Sterndale Bennett, Macfarren and Stanford, from 1924 up to his death in 1926, professor of music in Cambridge. His successors were Edward J. Dent, in 1947 Patrick Hadley, in 1962 Thurston Dart, in 1965 Robin Orr, in 1976 Alexander Goehr, and in 1999 Roger Parker.

55 Scott at that time also received two hours of composition instruction with Engelbert Humperdinck. Cf. Cyril Scott, *My years of indiscretion*, London 1924, p. 15.

56 Cf. e.g. Ivor Gurney, *War letters*, Ashington/Manchester 1983, pp. 40 and 77.

Gottfried Benn and Charles Baudelaire and promoted Dowson and Beardsley. As late as 1920 Julius Harrison announced a project based on Whitman texts, entitled *Symphony of a Hero* for soloists, chorus and orchestra,[57] but it apparently never came to fruition. Ralph Vaughan Williams, known to the public in 1902 only as a composer of songs and chamber music, began in 1903 to sketch what he called a 'choral work *Songs of the Sea* – Whitman'. Over the next six years these sketches grew into *A Sea Symphony*, whose finale in particular was extensively rewritten.[58]

The first three movements are concerned with passages taken from *Sea Drift*, part of *Leaves of Grass* (1855). A sequel, 'Aboard at a ship's helm', was set but discarded; echoes of this appear in the finale, [K] 9, though not the same passages that had served Delius in 1903. He added an odd but convenient stanza from part 8 of the patriotic exhibition-piece, *Song of the Exposition*, to begin the symphony with a broad salute to seamen and to avoid too intimate a start. (He thus left intact the first poem, 'Out of the Cradle', which Delius had set and entitled *Sea Drift*.) The fourth movement takes its text from *Passage to India* (1871; parts 5, 8, 9).

The poetry of Whitman was almost sure to appeal to a young man like Vaughan Williams, who shared the agnosticism of his great-uncle, Charles Darwin, and yet had a deep-rooted faith in the spirit of man and a mystical belief in the divinity of the arts. His generation, men of the calibre of George Macaulay Trevelyan, George Edward Moore, and Bertrand Russell, but also Edgar Leslie Bainton, had a radical outlook utterly divorced from the complacency so often superficially regarded as the distinguishing characteristic of the Edwardian era. In *A Sea Symphony*, as already in *Toward the Unknown Region* (1907), also composed to words by Whitman, Vaughan Williams gave English choirs words to sing which were fundamentally and broadly religious yet far removed from the cantatas, odes and oratorios of the nineteenth century (eventually also abandoning the idea of a fugue in the finale). 'Vaughan Williams is about the last composer with whom one would associate the name of Freud, but in this connection Freud's description of religion as "that vast oceanic feeling" has more application than just a selective use of an unusual adjective.'[59]

It would, however, be misleading to attach too much philosophical importance to the text of *A Sea Symphony*, for it was as a vehicle for his music that poetry principally attracted Vaughan Williams. And in all his searching for a truly symphonic style of his own, it remains a strikingly original composition and one that is wholly typical of its composer. In fact it is his most popular choral orchestral composition ever with the choral societies, and, due to its sheer length, the most expansive one. The popularity with the choral societies

57 Julius Harrison to Burrows Newspapers, 28 January 1920. Quoted from Geoffrey Self, *Julius Harrison and the importunate Muse*, Aldershot/Brookfield 1993, p. 22. W. Hayford Morris, 'The choral work of Granville Bantock', in: *Fanfare* 3/1 (1953), p. 11 attributes such a project to Bantock, of which there is no proof, however.
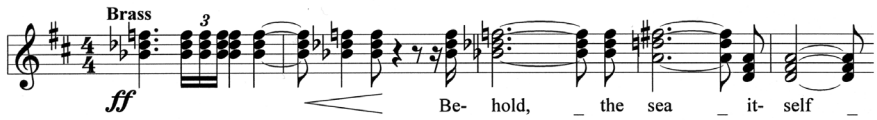
58 On the examination of the sketches cf. A. E. F. Dickinson, 'The Vaughan Williams Manuscripts', in: *MR* 23 (1962), pp. 179–181.

59 Michael Kennedy, 'Vaughan Williams, Whitman, and Parry', in: *The Listener* LXXII/1859 (1964), p. 778.

> 'is partly due, no doubt, to the familiarity of its idiom, but only partly. It is a "fine song for singing, a fine song to hear", and it creates the atmosphere of a special spiritual experience whenever it is well performed. It may be ungainly; it is a curious mixture of styles, as its long gestation made inevitable. But it is still essentially Vaughan Williams's individual voice. Some sensitive souls find Whitman's words an embarrassment – the adjurations to the "Soul", and phrases like "Bathe me O God in Thee" and "old husky nurse" – but this is a hypersensitive reaction. Hubert Parry, to whose art this symphony is perhaps English music's highest tribute, found it "big stuff, but full of impertinences as well as noble moments". The impertinences no longer matter. The noble moments are immortal. And it passes the test of all great music: one finds more in it, not less, as the years go by.'[60]
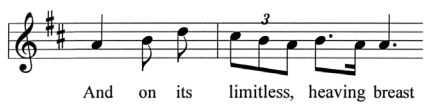
Although the work emerged as a fully choral symphony, in sonata form yet with the trappings of a large-scale cantata, it was shaped, or rather hewn, into that design by laborious processes. Its movements are unified by recurrent use of two themes: the magnificent harmonic progression – major and minor triads a third apart – to which the chorus's first entry, 'Behold the sea itself', is sung

Ex. 33



and the broad-spanned tune accompanying the next words: 'and on its limitless heaving breast, the ships'.

Ex. 34



This second theme, developable as it is, is not only to be found in this work: it haunted the composer throughout his career. In this instance it is borrowed from a clarinet theme which opened the early tone-poem *The Solent* (1903). It also recurs in the film score *The England of Elizabeth* (1955) and in the slow movement of the Ninth Symphony (1956-58).[61]

The grandeur of the work's beginning is powerfully sustained. On the words 'See, the steamers coming and going' a new tune appears in the bass of the orchestra, a tune

60 Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 131.

61 It is interesting to note that some years later, for the central episode of *Sancta Civitas*, 1925, Vaughan Williams returned to an unpublished setting of Whitman's 'Out of the rolling ocean' for the theme of the Holy City (cf. Michael Kennedy, 'Vaughan Williams, Whitman, and Parry', in: *The Listener* LXXII/1859, 1964, p. 778).

which later gives rise to the most extended piece of writing in the development ('Token of all brave captains'). The development begins with the original brass motif (ex. 33), first in C minor, then in E major, thus renewing in an unexpected way the B♭ minor–D major relationship of the opening. There is no question of recapitulating either of the second-group themes, and the return of the principal theme is more in the nature of a final peroration. The quiet, visionary ending – a radiant texture created by the two soloists and the chorus, divided here into eight parts – is preceded by a very inward recollection (*p misterioso*) of the opening words, 'Behold, the sea itself'. This is in C minor and harks back, both tonally and melodically, to 'untamed as thee' at the end of the exposition: a characteristic stroke, profoundly affecting the D major of the peroration and the close. Notice, too, that this passage anticipates the beginning of the slow movement, tonally and in mood.[62] The most episodic part of the movement, 'Today a rude brief recitative', which follows a fleeting reference to the folk song *Tarry Trowsers*, and the *Andante* ('... a chant for the sailors of all nations'), together form the second theme group. 'However, the sectional contrasts reveal a positive response to the words and are dramatically effective. The *allegro* with its modal colouring and blunt shifts of key is one of the most "liberated" passages in the work. Though not heard again, it does prompt the shape of the soprano soloist's "Flaunt out, O sea, your separate flags of nations!" at the beginning of the development.'[63] The passage for baritone solo, chorus and orchestra – 'a chant for the sailors of all nations' – which, by its use of the chorus first as an answer to the soloist and then as an accompaniment to him, is a reminder that Vaughan Williams edited two volumes of Purcell *Welcome Odes* at about the time he was writing this symphony. There is something Purcellian, too, about the soprano's dramatic entry and her introduction of the movement's development section.[64] A short free 'recapitulation' leads back to the opening motifs.
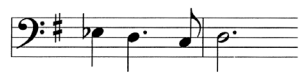
The use of the two main themes was heavily criticized by Rees, who stressed 'the half-way stage to full maturity which so much of this work represents. The fundamental trouble is that neither of them [the two main themes], however interesting at a first hearing, has a sufficiently marked individuality to justify its supposedly dominating role in the symphony. Such qualities as they have are precisely those of the composer's new-found personal style, and for the modern listener they simply become two typical fingerprints among others, and their features, such as they are, do not escape being enthusiastically overworked, or else submerged in the texture as a whole. Thus it is difficult, at certain moments, to decide whether allusions to them are completely intentional or not.'[65] Michael Hurd offered a different assessment: 'These ideas are not necessarily the most striking or important of the symphony's many themes, but they are of the utmost importance in

62 Cf. Hugh Ottaway, *Vaughan Williams Symphonies*, London 1972, p. 16.
63 *Ibid.*
64 Cf. Michael Kennedy, 'Vaughan Williams, Whitman, and Parry', in: *The Listener* LXXII/1859 (1964), p. 778.
65 A. J. Heward Rees, 'Vaughan Williams's *A Sea Symphony*', in: *Welsh Music* III/5 (1969), p. 28.

helping to maintain musical coherence at such moments when the demands of the words threaten to disrupt the purely musical shape.'[66]
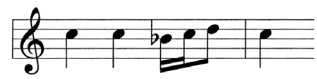
The slow movement ('On the beach at night alone') is in an asymmetrical ternary form. The short introduction, slightly reminiscent of Dvořák's Ninth Symphony, is another version of the juxtaposition of the minor triad and its major antithesis a major third higher. A chord of C minor pulling against a chord of E major creates a tonality of E minor which, when reached, allows the baritone soloist to begin the declamation of the poem, in which he is echoed by a semi-chorus of contraltos. Under the swaying chords of the introduction there is a short descending figure

Ex. 35



which is inverted and used in alternation with the descending form during this opening section. The short 'lullaby' section that follows is quiet and subjective, being marked *misterioso*: the poet thinks 'a thought of the clef of the universes and of the future'. The substance of his thought becomes the second subject of the movement in the key of E♭ major. The full chorus is drawn into the dialogue with the soloist. The word 'distances' causes a jump to G major; 'souls' similarly transfers to A. 'All identities' produces a new figure of great importance, which the composer uses as an emphatic interjection to drive home:

Ex. 36
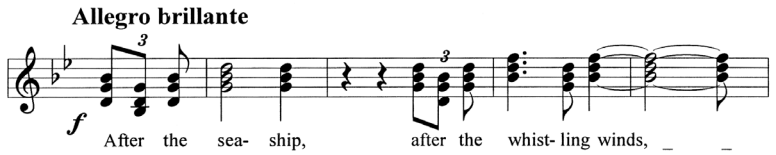


This is its final form, and it is in C major that the chorus, in six-part harmony coalescing into a unison, 'makes its supreme declaration of faith that past, present, and future are held together in one "vast similitude"'.[67] An orchestral epilogue, with a single exclamation from the soloist, returns to the calm mood and the themes of the opening. Marked *molto tranquillo*, this ending recalls the salient figure from the middle section – the design is a simple A–B–A – in the purest and serenest E major; it 'is one of those assured simplicities such as we find in the *London* and the Fifth, the "loss" of which is so significant in the later symphonies'.[68]

The juxtaposition of minor and major thirds is again the starting point in the virtuoso sonata-scherzo – this time in the voices:

66 Michael Hurd, 'Vaughan Williams's *Sea Symphony*. An analysis', in: *Music in Education* 29/311 (1965), p. 28.
67 Frank Howes, *The music of Ralph Vaughan Williams*, London etc. 1954, p. 7.
68 Hugh Ottaway, *Vaughan Williams Symphonies*, London 1972, p. 16.
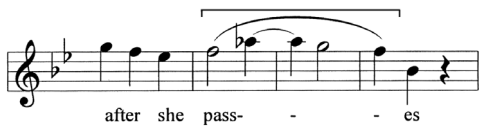
Ex. 37



There is much writing in thirds and triads for the voices and chromatic scales for the orchestra. The second section of the scherzo is founded on a striding tune in the bass, which is not recapitulated; at the end of this second idea, a folk song, *The Golden Vanity*, is quoted in the woodwind.

'The big tune for the "great vessel" – another almost visual image – is in B♭ major: (...) the point and purpose of the tune is not contrast but climax and fulfilment. The effect is judged exactly, and its nature is symphonic, not sectional or episodic. The tune itself both invites and defies comparison with Parry or with Elgar; it is clearly by the man who wrote *Sine nomine* ("For all the saints") and has the same broad unison quality.'[69] (It may be recalled that while composing the symphony, Vaughan Williams also prepared the first edition of the *English Hymnal*.) Notice the 'fingerprint' at the end:

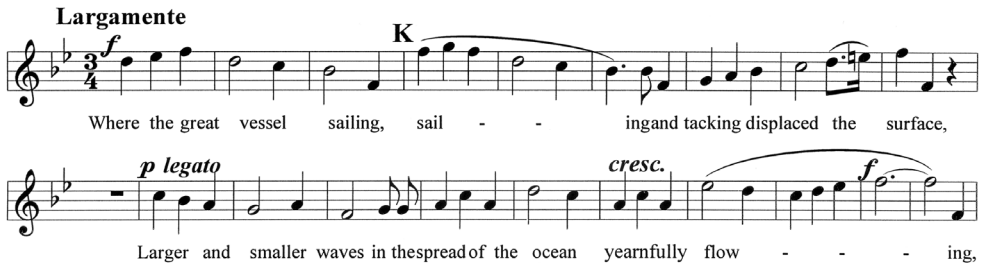
Ex. 38



Though unexpected here, this little figure – with its characteristic tension – is heard again and again in Vaughan Williams's symphonies.[70]

The trio begins *largamente* in G minor with a diatonic tune,

Ex. 39



slightly recalling Parry. A quotation from the Norfolk folk song *The Bold Princess Royal* is woven into the harmony – it may be remembered that this movement of the symphony was

69 *Ibid.*, p. 17.
70 Cf. *ibid.*, p. 17.

composed first. The second section of the trio becomes chromatic, trumpets sliding down in six-four chords in cross-rhythm and then leading to whole-tone scales. 'To add to the tumult of waters the violins play in 9/8 time and the basses plod steadily in angular disjunct intervals.'[71] There is an optional cut for the chorus during this turbid passage (it is not only permitted to perform all movements separately, but also to perform this movement without chorus; this might be partly due to the intricate rhythms of the voices, which require thorough rehearsals, or to the fact that the voices are used here almost as an addition to the orchestral palette[72]), but the voices recover the initiative with the return of the scherzo (ex. 37). This is much curtailed to make way for another allusion to the trio now in G major, but the last word is with ex. 39, and the voices are heard shouting two superimposed triads of C to the word 'following'.

The long finale has often perplexed analysts, whose commentary often becomes rather vague on this movement, occasionally calling the form simply 'free and unsymphonic' or 'rhapsodic'. A. J. Heward Rees observed: 'the composer has left the safety of formal harbours, and has, metaphorically speaking, launched out into the open sea of formlessness towards ever-expanding horizons, with the text as his only guide. Unfortunately the result is long-winded (indeed the prescribed optional cut tacitly acknowledges this), diffuse, and, taken in its entirety, unconvincing.'[73] Elliott Schwartz analyses the finale as being in two parts linked by an interlude.[74]

Part I	Sonata-Allegro	
	Exposition	beginning–8 [E]
	Development	7 [E]–[H] 4
	Recapitulation	[H] 4–9 [L]
	Interlude	9 [L]–[L]18
Part II	Ternary 'Arch' Form	
	Section A	[L] 19–6 [R]
	Section B	6 [R]–1 [W]
	Section A'	1 [W]–3 [Bb]
	Coda	3 [Bb]–end

The second part could also be analysed as a kind of rondo – maybe subconsciously suggested to the composer by the opening line of the text, 'O vast Rondure ...'?[75]
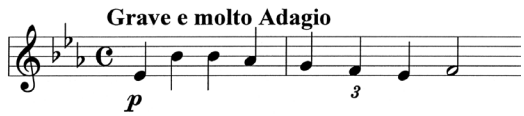
A number of authors (most explicitly Hugh Ottaway[76]) complain that this structure is still not convincing enough to show the inner coherence of the movement. We would therefore

71 Frank Howes, *The music of Ralph Vaughan Williams*, London etc. 1954, p. 8.
72 The first Cambridge performance of the symphony omitted the movement altogether.
73 A. J. Heward Rees, 'Vaughan Williams's *A Sea Symphony*', in: *Welsh Music* III/5 (1969), p. 34.
74 Elliott S. Schwartz, *The Symphonies of Ralph Vaughan Williams*, Amherst (Massachusetts) 1964, New York ²1982, pp. 31–32.
75 F. R. C. Clarke, 'The Structure of Vaughan Williams' *Sea Symphony*', in: *MR* 34 (1973), p. 60.
76 Hugh Ottaway, *Vaughan Williams Symphonies*, London 1972, p. 19.

like to stress the importance of the 'recapitulation' of material from the first and second movements in several sections of this movement, which serves to unite the final movement.

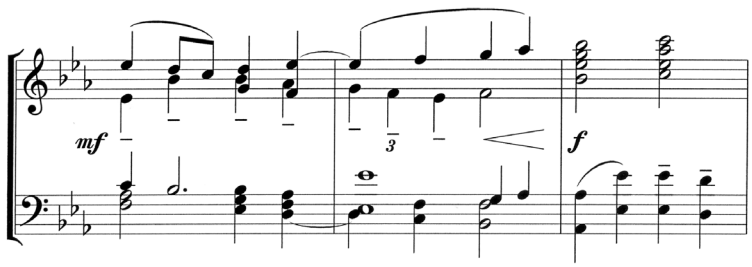
In the finale the mood reverts to solemnity and the music attains its noblest shape. The choir sings 'O vast rondure, swimming in space' to a seminal Vaughan Williams tune, which, written in 1903, was the forerunner of the slow, augmented version in the overture to *The Wasps*:

Ex. 40



'This choral introduction is an example of that ability of Vaughan Williams to make the simplest of musical statements uplift the heart of man, to say the ancient truths in a new and evergreen way.'[77] This very passage is one in which Vaughan Williams has twice admitted the influence of Elgar. He had wanted to study with Elgar, but this turned out to be impossible. He wrote that he instead 'spent several hours at the British Museum studying the full scores of the *Enigma* Variations and *Gerontius*. The results are obvious in the opening pages of the finale of my *Sea Symphony*'.[78] 'I find that the Elgar phrase which influenced me most was "Thou art calling me" in *Gerontius* (...) not so much perhaps in its original form as when it comes later on in combination with another theme (e.g. vocal score, p. 19, [37]). For proof of this see *Sea Symphony* (vocal score, p. 84, nine bars before [B]) and *London Symphony* (full score, p. 16, [H]).'[79]

Ex. 41



In the same article from which the second quotation above is taken, Vaughan Williams wrote: 'I am astonished (...) to find on looking back on my own earlier works how much I cribbed from him [Elgar], probably when I thought I was being most original. (...) Real

77 Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 129.

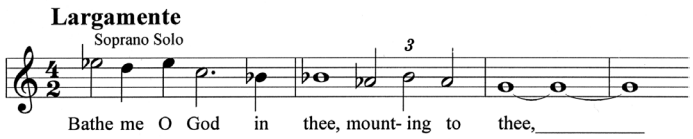
78 Ralph Vaughan Williams, 'A Musical Autobiography', 1950, in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. [3]1986, p. 188.

79 Ralph Vaughan Williams, 'What Have We Learnt from Elgar?', in: *M&L* XVI (1935), pp. 17. Reprinted in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. [3]1986, pp. 252–253.

cribbing takes place when one composer thinks with the mind of another, even when there is no mechanical similarity of phrase. When, as often happens, this vicarious thinking does lead to similarity of phrase the offence is, I think, more venial. In that case one is so impressed by a certain passage in another composer that it becomes part of oneself.'[80]
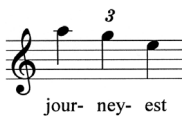
There is nothing Elgarian about the next episode in this finale but rather something Holstian, leading to the thought of Adam and Eve and 'their myriad progeny'. The supreme climax of the symphony is reached with a thrice repeated 'Finally', and then 'shall come the poet worthy that name, the true son of God shall come singing his songs', a moment of high ecstasy with mystical melismata on the word 'singing'. Then, to a downward rushing passage on the orchestra not too distant from the opening of the Sixth Symphony, of some thirty-five years later, this vision fades, to be renewed by the baritone, then joined by the soprano, with 'O we can wait no longer', in an expansive duet that develops and increases, only temporarily relaxing. The peak of emotion is thus reached in a tune that according to Kennedy might have found a place in *The English Hymnal*:[81]

Ex. 42



This passage concludes as the baritone considers the vastnesses of space, the orchestra echoes the 'Limitless heaving breast' tune, and the chorus begins, unaccompanied. Vaughan Williams consciously avoids cheap affirmation with a quiet but forward-looking epilogue, with the favourite emotional device of a falling triplet on

Ex. 43



'Development and episode are stretched to the upper limit of the symphonic style, but, like the compulsive tune that emerges in the finale of Beethoven's Choral Symphony, the "O we can wait no longer" motif vindicates itself as both the fulfilment of the "O vast rondure" section (when completed) and the clue to the last stage. "Passage to more than India!", as Whitman observes to introduce the concluding stage of his fervent venture.'[82]

A last uprise with the cry 'Away, O soul, hoist instantly the anchor', ends calmly with the words 'O my brave soul! O farther sail', *molto adagio*, 'and the vast work descends into

80 *Ibid.*, pp. 16, reprinted p. 252.
81 Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 130.
82 A. E. F. Dickinson, *Vaughan Williams*, London 1963, p. 188.

the deeps of silence where, buried full fathom five in the orchestra, is a transformation of the initial fanfare.'[83] The epilogue in the *Sea Symphony* already shows the originality of the composer's mind in being able to conclude a large work by summarizing and yet pointing beyond it at the same time, glancing 'forward towards, even if not into, a new unknown region'.[84] Doubtlessly, Vaughan Williams – and for this he is often reproached – wanted to avoid the near-hysterical euphory, and thus implied aspects more than any British composer of the time would have been able to do, combining the human and the individual.

With the *Sea Symphony* Vaughan Williams shows his musical Romanticism at its best, although Peter Pirie's comment rounds the picture to completeness: 'Today the music sounds but very old-fashioned, except that its vision does give it a timeless quality.'[85] The derivations from several composers, especially in the finale, occasionally cause the 'greatest stylistic confusion',[86] and the conventionality in dealing with philosophical and metaphysical ideas clearly prove the 'impertinences' mentioned by Parry. When Vaughan Williams made use of whole-tone scales in the *Sea Symphony*, the natural vigour of his thought soon forced the music from whole tones back into diatonic modes. 'In the *Sea Symphony* (1910) the (...) contrast of diatonic and ambiguous or whole-tone writing is apparent, but here again the real vigour and forward trend of the music is found in the diatonic passages.'[87] Vaughan Williams himself in 1926 made it clear that he wished *A Sea Symphony* to receive little or no attention in comparison with his next two symphonies. It was, he thought, a stage that he had passed.[88] Formally as well as harmonically, he had evolved.

Bernard van Dieren (Rotterdam, 27 December 1887–London, 24 April 1936) came to London in 1909, one year after he had left school without certificate;[89] he claimed to be a descendent of the Valois.[90] Cecil Gray described him as one of the most important composers of his generation, next to Bartók, Schoenberg, Ravel, Scriabin, Busoni, Sibelius, Delius, Strauss, Debussy, Stravinsky and Elgar[91] – as well as other contemporaries, like

83 Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 131.
84 James Day, *Vaughan Williams*, London/New York 1961, [2]1964, p. 140.
85 Peter Pirie, 'The RVW enigma', in: *Music and Musicians* 20/3 (1971), p. 40.
86 Hugh Ottaway, *Vaughan Williams Symphonies*, London 1972, p. 18.
87 Robin Hawthorne, 'A Note on the Music of Vaughan Williams', in: *MR* 9 (1948), pp. 270–271.
88 A. E. F. Dickinson, *Vaughan Williams*, London 1963, pp. 188-189.
89 Denis ApIvor, 'Bernard van Dieren: Search and rescue one hundred years on', in: *MR* 47 (1987), p. 253.
90 Bernard van Dieren to Michel Dimitri Calvocoressi, 1925. Cf. Robert Williams, 'Bernard van Dieren (1887–1936)', in: *BM* 1 (1979), p. 53.
91 See the list of contents of Cecil Gray, *A Survey of Contemporary Music*, London etc. [2]1927. Puccini, Falla, d'Indy, Satie, Korngold, Hindemith, Berg, Webern, Kodály, Szymanowski, Prokofiev, Scott, Holbrooke, Bantock, Goossens, Bliss, Berners, Holst, Vaughan Williams and Bax are banished into the appendix.

Walton,[92] Lambert, Searle,[93] Bliss[94] and Warlock[95] (who wrote the first introductory article on Béla Bartók[96] in 1922 in *The Musical Times*), who all admired his abilities.[97] In spite of his young age (which he kept under wraps, however), Dieren became a kind of guru for the group surrounding Gray, Warlock, and E. J. Moeran. He was highly educated and in his own way no doubt resembled stylistically Kaikhosru Sorabji, another exceptional figure of the times. In contrast to Sorabji (and Adorno), however, Dieren strongly doubted (in his book *Down Among the Dead Men*) the possibility of a purely mental perception of music.[98]

Dieren befriended Peter Warlock and Cecil Gray nearly simultaneously.[99] In 1917 Gray

92 Murray Schafer, *British Composers in Interview*, London 1963, p. 81.

93 Humphrey Searle, 'Growing Pains in England', in: *Modern Music* 16/4 (1939), p. 221: 'An important influence (...) has been Bernard van Dieren, the friend and admirer of Busoni, who spent most of his life in England; his music, though hardly known outside that country, and even there not well, combines the richness of the late nineteenth century harmonic vocabulary with an entirely individual form of classicality and some sense of purpose.'

94 Arthur Bliss, *Mr. Bernard van Dieren*, in: *The Times*, London 25 April 1936, p. 14.

95 Born Philip Heseltine, he was far more successful as a composer under the pseudonym of Peter Warlock (which he took in 1919; his first songs appeared in 1916) than as a music writer – although for a time he edited the periodical *The Sackbut*.

96 Peter Warlock, 'Modern Hungarian Composers', in: *MT* LXIII (1922), pp. 164–167.

97 The most substantial article on Dieren, more highly ranked than any of the books published on him up to now, was written by Robert Williams, 'Bernard van Dieren (1887–1936)', in: *BM* 1 (1979), pp. 53–63.

98 Cf. Clinton Gray-Fisk, 'Kaikhosru Shapurji Sorabji', in: *MT* CI (1960), p. 231.

99 On 8 June 1916 Philip Heseltine (Peter Warlock) wrote to Dieren: 'Before you I feel that it is only colossal impudence that permits me to call myself a musician at all; but you are, I expect, already painfully aware of the fact that in this country, where Sir Hubert Parry is the beau ideal of a composer, no sort of pseudo-musical monstrosity is impossible. I was so utterly overwhelmed by your music this afternoon, that all words failed me. And as is usual with me on such occasions – in deliberate mockery of my real feelings I suppose, just when they are most intense – this forces upon me the mask of listless, unenthusiastic, stolid complacence which not even an earthquake or a sign from heaven could cause to drop from the average Englishman. – (Hence, also our Parrys). It is always when I feel most deeply that expression is most completely denied me. And so I feel I have to write and tell you – inarticulately enough – what a profound impression my visit to you has made upon me. It has brought me to a turning point, opened out a vista of a new world; it has brought to a climax the dissatisfaction and spiritual unrest that have been tormenting me for months past, in the last few days more acutely than ever. All this may sound extremely crude and childish – but I feel it is so – though God only knows why I should inflict my paltry feelings upon you ... Your music – (those fragments of the Shakespeare Sonnets [*Diaphony*] and the Symphony that you played today) – is nothing short of a revelation to me. I have been groping about aimlessly in the dark for so long, with ever growing exasperation – and at last you have shown a light, alone among composers whom I have met; for neither Delius nor any other has even so much as suggested a practical solution of the initial difficulties of musical composition … I know that it is as idiotic to flounder about, without plan or purpose, in music as I have been doing, as to become Professor of Composition at the R.A.M. Rather than do either of these things I would abandon music altogether. If I am not to do this it will be necessary for me to begin everything anew, ab ovo … Is it too much to hope that, even without the establishment of a new conservatorium, you may set some of the younger generation in this country upon the right path? It always seems incongruous that a mature composer should be expected to spend his time instructing any but a chosen few of quite exceptional promise – but in England there is no teacher to whom we can look with any respect, and our need for such a one is greater than ever it has been in the past.' (Quoted from *The Collected Letters of Peter Warlock*, ed. by Barry Smith, Vol. III, Woodbridge 2005, p. 515.) On 9 June 1916 Cecil Gray wrote in succession of the same concert to Dieren: 'It is rather difficult to express the exact sensations I experienced, but I might almost say that it came to me not so much as a revelation of undreamt – of possibilities, but rather as a consummation; a fulfilment of an ideal which I have

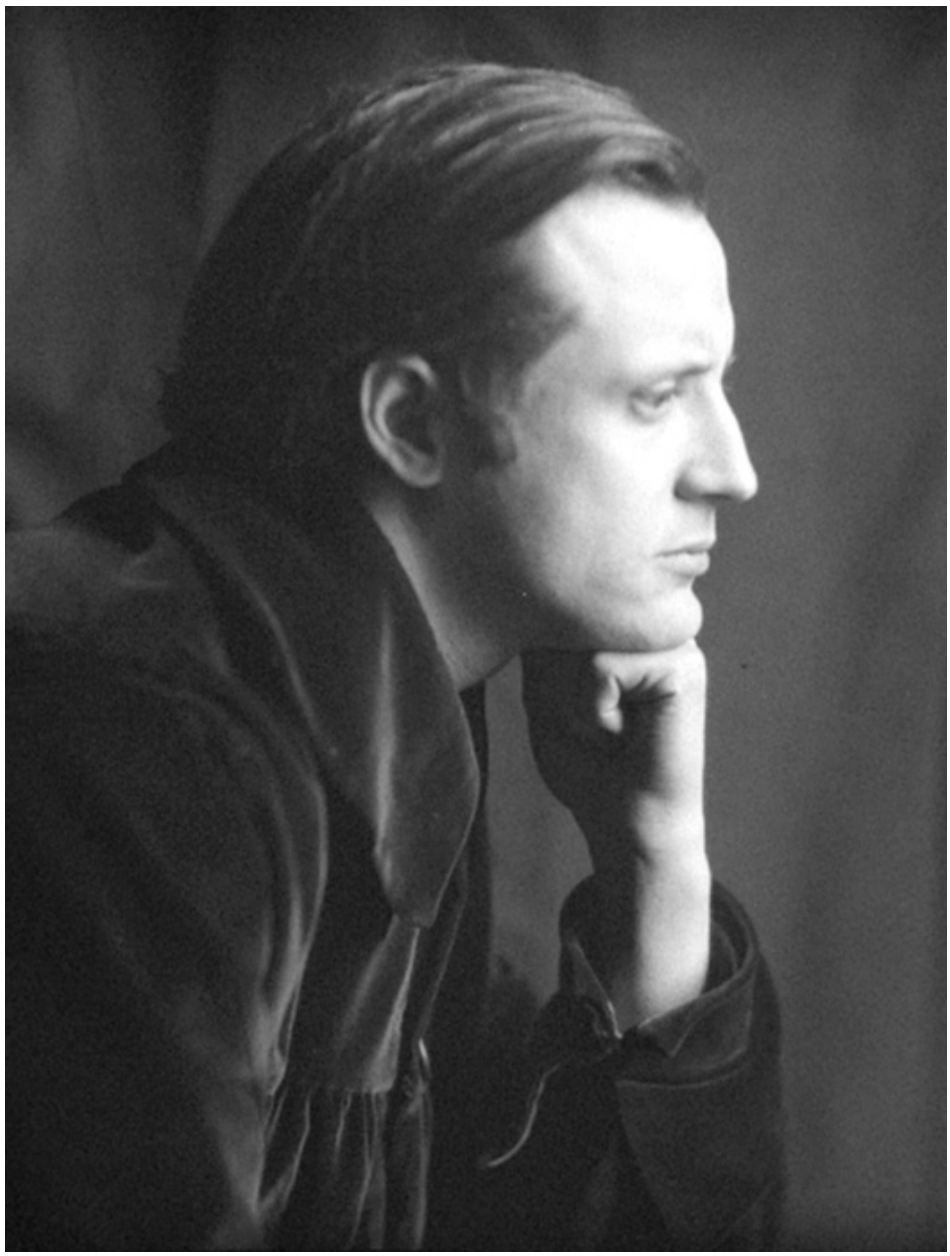


Illustration 54. Bernard van Dieren, photograph.

and Warlock wrote programme material for a concert on 20 February at the Wigmore Hall, placing Dieren on a pedestal in terms of his innovation.[100] This starry-eyed admiration offered the critics hardly any options other than total affirmation or total rejection. Dieren's mental influence on his contemporaries is considered to have been very high; in direct comparison, for example, Peter Warlock was quite probably the sharper of the two men, but in spite of his merits vis-à-vis the rediscovery of the British song culture of the twentieth, sixteenth and seventeenth centuries (he edited numerous works for the first time), he failed to find an inner home and probably killed himself in 1930. Then, decades later, it was maintained that Heseltine's death by the gas heater had been Dieren's responsibility[101] – and for a long time it was assumed that E. J. Moeran's alcoholic excesses might have been rooted in his friendship with Dieren and Warlock. (William Walton wrote in 1967 to his publisher Alan Frank: 'On thinking over about V.D. and the Warlock lot, I don't think they were a very savoury lot or really produced anything in particular. W. is either 'Elizabethan hearty' or nondescript wanderings in the V.D. and Delian styles. As for V.D.'s music it is as far as I remember so invertebrate that it would hardly stand up.'[102]) However, Moeran died in 1951, and Dieren already in 1936, forty-eight years old, from a kidney ailment that had tortured him for more than twenty years. Kaikhosru Sorabji wrote in Dieren's obituary:

> 'No worse loss has befallen music since the equally untimely death of Busoni some years since than that of Bernard van Dieren (...). Both in his personality and in his work van Dieren represented the now extinct patrician artist, if I may be permitted the coining of such a phrase, an artist of exquisite sensibility, of incomparable craftsmanship, of perfection of style; a man moreover who stood as much outside the currents of contemporary fashion-platery in music as Busoni himself did, or as Sibelius still does. (...) Van Dieren's vocal line is not only melodically speaking of great intrinsic beauty; almost one says of it that "it sings itself," but it follows, with a care, insight and subtlety that Wolf himself never surpassed, if equalled, all the agogic and expressive nuances of the words to which it is set.'[103]

been vaguely formulating for some years – the ideal of an art quite different from anything else that is being done to-day. Wherever I turned, whether to Strauss, Debussy, Ravel, Scriabine, Stravinsky, I was always dissatisfied. At first, of course in the manner of youth, I endowed them with all attributes I hoped to find in them, only to be disillusioned in the end. My dream, I need hardly to say, was an art diametrically opposed to that of so-called impressionism, that externality which has so overrun all modern art – an art which would pick up the dropped threads of the so-called classic tradition and weave them together with the rich resource and expressiveness of the moderns – not indeed as Brahms did it or tried to do it by turning his back upon modern life and by divorcing his art from actuality, by making it spiritually only a feeble echo of his predecessors – but by using this language to express the fundamental emotions of life, by expressing things which could never have been expressed before. And it seems to me, that in your art – what I have heard of it – I have at last found what I have so long been seeking for.' (Quoted from Cecil Gray, *Musical Chairs*, London 1948, p. 106.)

100 Patrick Riley, 'Bernard van Dieren', in: *BM* 8 (1986), p. 48.

101 Nigel Heseltine, *Capriol for Mother*, London 1992, p. 171–172.

102 William Walton to Alan Frank, 1967. Quoted from Michael Kennedy, *Portrait of Walton*, Oxford etc. [2]1990, pp. 31–32.

103 Kaikhosru Sorabji, 'Bernard van Dieren', in: *NEW* IX/5 (1936), p. 92.

And Wilfrid Mellers in 1949: 'Van Dieren wrote a few works which must count among the most subtly distinguished music of our time; and the allusiveness of his art – his cosmopolitan ability to write a song impartially in the French, German, English or Italian tradition – certainly does not imperil the extremely personal and original quality of his style.'[104]

In 1916 Dieren wrote an instrumental Sinfonia (as the final piece of the *Diaphony* for baritone and orchestra); in October 1921 the *Andante* of an otherwise not preserved, perhaps not even composed *Sinfonietta amorosa* for tenor and eleven instruments (a highly complex chromatic-contrapuntal movement to a sonnet from Edmund Spenser's *Amoretti*, from which Edmund Rubbra also composed a selection); and left a Symphony in three dance movements for enormous forces unfinished (although the date differs in various sources, it is dated 1924 in the appendix of this book).

In his Choral Symphony, which is also (against the composer's wishes[105]) called *Chinese Symphony*[106] (although a title like *Das Lied der Nacht*, due to its similarity to Mahler's Seventh Symphony, would be far more appropriate), Dieren studiously avoids (as did Brian in *The Wine of Summer*) the use of cheap effects like exotic instruments, scales or harmonies. The choral setting is to a certain extent close to Delius's (although much richer in the middle parts), but the orchestration, which is rather reminiscent of Schoenberg[107] (although he could not have known his music then), makes this work in Cecil Gray's estimation one of his best compositions,[108] although it is even more complicated harmonically than later works. Dieren's musical individuality in Great Britain is certainly unquestionable, and any comparison to Schoenberg's choral works before 1910 is inappropriate. The only difficulty lies in the texts, which were partially (only one of eight pieces) also used by Mahler in the *Lied von der Erde*,[109] which invites comparison between the works. While Mahler's composition was conceived in a strongly Romantic-Expressionist vein, however, Dieren abstracts, not from the text but from external feeling and moves the inner expression into the foreground. Dieren's underlying spirit does not succumb to Rimsky-Korsakov's exotistic enthusiasm,[110] Mahler's depressions or Schoenberg's ebullitions of feeling in the

104 Wilfrid Mellers, 'The Music of Bernard van Dieren', in: *The Listener* XLII/1088 (1949), p. 972.

105 Cf. a letter by Bernard van Dieren to the B.B.C., 5 March 1935. BBC Written Archives Centre, Dieren file.

106 This work has rarely been performed, played in the 1970s only for the third time. Anthony Burgess, like Dieren, a Catholic, writes that Dieren's symphony was the work that was most discussed but least heard in his musical youth (Anthony Burgess, *This Man and Music*, London etc. 1982, p. 43). Peter Warlock, who edited Dieren's score, wrote to Dieren on 18 February 1918 that he intended to couple the performance of the symphony with Delius's *Songs of Sunset* (cf. Fred Tomlinson, *Warlock and van Dieren*. London 1978, pp. 16–17), but the *Messe des Lebens* or the *Requiem* probably would have been much better choices.
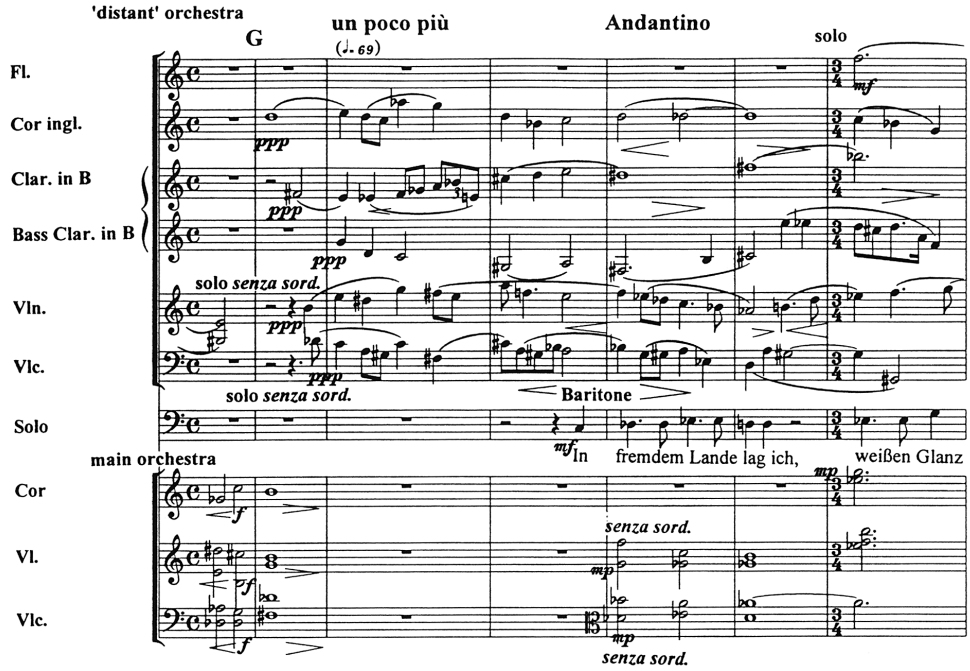
107 Cf. Cecil Gray, 'The Music of Bernard van Dieren', in: *The Sackbut* II/2 (1921), p. 7.

108 Cecil Gray, *A Survey of Contemporary Music*, London etc. ²1927, p. 227.

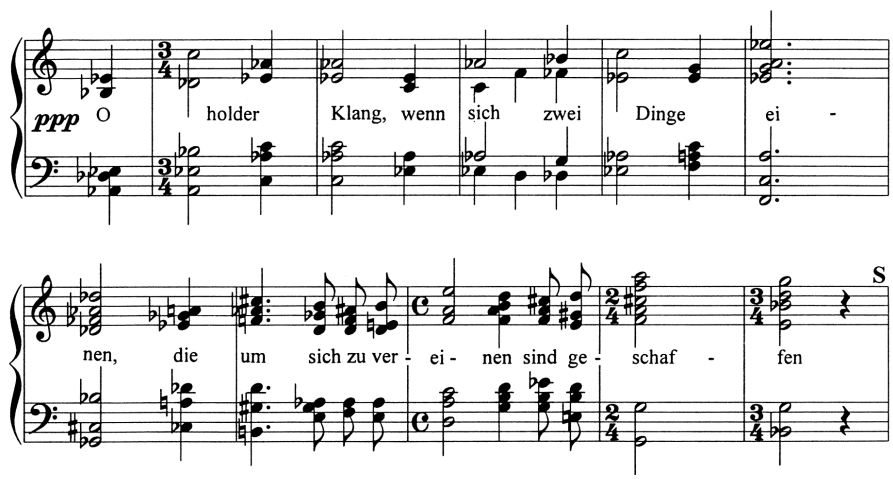
109 Paul Stefan's Mahler book appeared in English already in 1913; the actual Mahler reception began only in 1918., however. Until 1937, no Briton had dealt with Mahler in a monograph.

110 Cecil Gray, 'The Music of Bernard van Dieren', in: *The Sackbut* II/2 (1921), pp. 7–8: 'The symphony is incidentally noteworthy for being one of the few works – perhaps the only one – based upon Oriental poems which does not

Ex. 44


'distant' orchestra
G
un poco più
(♩. 69)
Andantino
solo
Fl.
Cor ingl.
Clar. in B
Bass Clar. in B
Vln.
Vlc.
Solo
main orchestra
Cor
Vl.
Vlc.
ppp
mf
solo senza sord.
Baritone
In fremdem Lande lag ich, weißen Glanz
mp
senza sord.
f
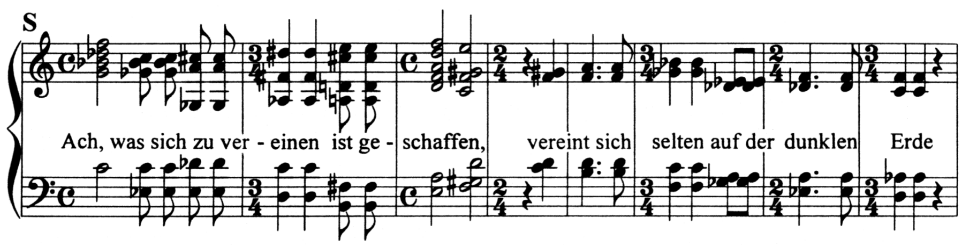
Ex. 45


ppp O holder Klang, wenn sich zwei Dinge ei -
nen, die um sich zu ver - ei - nen sind ge - schaf - fen
S

Wagnerian tradition, but is instead marked by great calmness and 'serenity',[111] through which he in his own way fulfils Busoni's request for young classicity.[112] The texts were taken from Hans Bethge's anthology *Die chinesische Flöte*, a collection of translations of Chinese poems into German published in Leipzig in 1907. With the choice of German-language texts (*Die Trennung* was first a song which was later orchestrated and integrated into the symphony[113]), Dieren shows, like Havergal Brian did, that many Britons are not too comfortable with learning foreign languages (yet neither man attended an English public school).[114] At the same time, the use of the French language (see also Delius vs. Britten) can only be called appropriate in very few cases – again, not for particular artistic reasons, but because some foreign languages, sometimes even Latin, were and are frequently learned only rudimentarily.[115]

Formally, the work can only with difficulty be identified as a symphony. Apparently the first four movements undertake the function of a complete sonata principal movement with slow introduction, exposition (a distinction between 'distant orchestra' – 'main orchestra' can be found here; ex. 44), development and recapitulation with coda; the choral setting of the introduction and the coda is moulded to a large extent on Delius and strongly recalls the *Songs of Sunset* (1906-07; ex. 45), while the instrumentation's strongly chromatic harmony is rather reminiscent of Schoenberg (ex. 46).

Ex. 46



seek to convey the "barbaric splendour" or "languorous sensuality" of the East by means of large batteries of exotic percussion instruments, whole tone scales or monotonous pentatonic melodies – in a word, by means of all these worn-out orchestral "properties" collectively designated by the name of local colour. The composer has considered it of greater importance to re-create in the music the essential signification of the poems, their deep universal and human appeal, than merely to proclaim their geographical origin.'

111 Cecil Gray, *A Survey of Contemporary Music*, London etc. ²1927, p. 238.

112 *Ibid.*, p. 237.

113 Hywel Davies, 'Bernard van Dieren (1887–1937)', in: *MT* CXXVIII (1987), pp. 675–676.

114 Dieren's book *Down among the dead men and other essays* (1935) also shows his rather continental perspectives.

115 The author attained these insights in numerous conversations with different graduates of universities as renowned as Oxford or Cambridge. Some of the Britons indeed acknowledged that their language learning ability might not perhaps be as strongly minted as the Germans', yet this seems, given distinctly valid counter examples, merely an excuse for the arrogant complacency that is associated with upbringing in the public schools. Until well into the 20th century, the feeling was conveyed that the English language was the only language worth learning (a view still widely held in France vis-à-vis French).

Wilfrid Mellers describes Dieren's characteristic combination of the influences of Delius and Schoenberg in an entirely different way: 'The finest of his (...) works – such as the painfully intense *Chinese Symphony* (...)[,] the *Spenser Sonnet* (...) or the Third [String] Quartet (...) are half hypnotic, like Delius; half liturgical and ritualistic, like Palestrina. Both technically and spiritually van Dieren would seem to stand somewhere between the polyphonically derived harmony[116] of a Sweelinck and the harmonically derived polyphony of late Wagner.'[117]

The instrumental 'nächtliche Bild' (a 'Nachtmusik' in the Mahlerian sense) obviously assumes the function of the slow movement, the following baritone Cavatina ties together the preceding movements with the voice (the baritone 'accompanied' the exposition of the first movement), and the topics of the first movement (night, moon and departure from a loved one) recur. The bass aria 'Wenn nur ein Traum das Dasein ist' (the text which was composed by Mahler in the *Lied von der Erde*), musically close to Klaus-Narr in Schoenberg's *Gurrelieder* and later foreshadowing *Wozzeck*, stands in place of the scherzo – it leads into rather general considerations. The recurrence of the moon in the text is important; it is related to the former movements. The short final movement, obliged to Schoenberg's presentation of the atmospheric with its general human considerations, takes on the finale function.
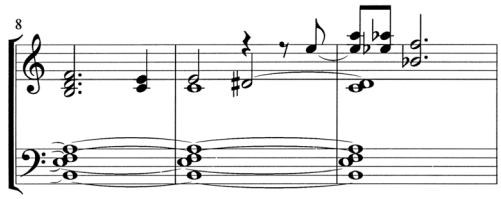
The work received an ambivalent reception in the British musical world; for many it was too complex, as a letter from Henry Balfour Gardiner to Philip Heseltine shows:

> 'On my first two attempts to read van Dieren's Symphony, I suffered acute mental distress. Subsequently [it] became easier, and I grasped at least a good bit of the Interlude: but fagged out as I am, without a piano & without any time to study it save odd quarters of an hour, it is impossible for me to obtain a thorough understanding of the work. I am most disappointed, but it cannot be helped.
>
> What I have got to say therefore does not amount to any essential criticism at all, but I have just one or two remarks to make that may interest you, some favourable & some unfavourable. I am much struck by the freedom, resource & beauty of outline of the polyphonic parts, & believe that if I could grasp what they sounded like in combination (which I can do in many cases & cannot do in many others) I should find a novel fascination in them. Whether it would be anything more than fascination, I cannot at present tell. Up till now, owing to my defective apprehension, I have been unable to arrive at any emotional result. On the other hand, in passages where the harmonic aspect dominates others, he uses combinations that I cannot imagine I shall ever bring myself to tolerate – for example this sort of thing:

116 This strongly melodically moulded counterpoint verges on dangerous proximity to academic dryness in Rubbra's case (in fact Dieren's melodic characteristics in themselves are more logical and consistent than Rubbra's), but in Dieren's case remains, similar to Schoenberg, always alive and new.

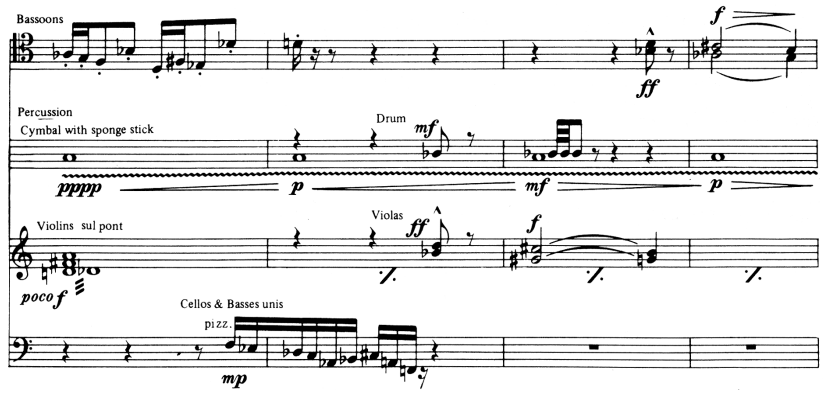
117 Wilfrid Mellers, 'The Music of Bernard van Dieren', in: *The Listener* XLII/1088 (1949), p. 972.

Ex. 47: [Interlude (Night Picture)]



As regards the instrumentation he constantly robs the players of all freedom of tone by constant use of *mp*, *mf*, for singing parts, & I know only too well from actual experience what the first rehearsal of this work will be like – it will appear as if the orchestra is miserable & not trying: & all over the score there are unnecessary *p*, *pp*, & *pppp*. All this – or most of it – can be remedied, perhaps, with considerable trouble: but unfortunately there is only too much evidence, from what I have read, that his sense of orchestral values is defective. Take a simple passage –

Ex. 48: [Interlude (Night Picture), from [V] 6]



This will sound atrocious. The bassoon against the buzz of the ponts will sound blurred & ineffectual: the pizz on the other hand will be too heavy in proportion. The Cymbal will begin to roar just when the violas set in passionately, & their tone, already too weak, will appear all the weaker because of the Cymbal (on the other hand if the Cymbal is kept down – & he is very difficult to regulate one will only have the impression of a man working a machine fruitlessly) and at the very moment when the violas enter, the drum (I can see him so well) will make an absolutely futile remark quite indifferently. The violas having made their remark, it will be echoed grotesquely by the senile tones of the bassoon, but their efforts will be blurred partly by the cymbal, which cannot be damped quickly when it has once attained any volume of tone, and partly owing to a psychological reason, the inability of the mind to adapt itself to the demands made on it by a fresh entry while still in a state of bewilderment as to the general tenor of the passage.

> I have grasped something of the unity of the work which you have mentioned in your letter & without really understanding what I was reading, I derived a formal satisfaction from the simple manner in which v. D. contrives the Ending. I really wish I had time to study the work properly. Are the parts to the Interlude written out? If I can have my rehearsal in October, I might be able to give v[an] D[ieren] an hour of it. It may interest you to know that Cyril Scott has set an English version of the Drunkard's song – one of his Chinese Songs – & I believe it is published.'[118]

In the eighth of Cecil Gray's (1895–1951) eleven notebooks, we find the following reflective consideration: 'The difficulty which I face in attempting to write about van Dieren consists chiefly in the fact that he is too good to be true.'[119] And after looking at the works which were composed after Dieren's symphony, he wrote: 'I have said that after 1914–1918, art went back to where it had been, as if nothing had happened – and in a sense nothing *had* happened. It would be more accurate, however, to say that it recoiled and went backwards, ending up in the good old 1890s.'[120]

Kaikhosru Shapurji (originally Leon Dudley) **Sorabji** (Chingford, Essex, 14 August 1892–Winfrith Newburgh, Dorset, 15 October 1988 – Sorabji hated biographical entries[121]) never felt himself to be British. He proudly presented himself being of unique parentage, his father being of Persian descent; his alleged Spanish-Sicilian mother was indeed English. His musical originality was compared by Marc-André Roberge to that of Gesualdo of Venosa, Alkan and Ives.[122] Although he wrote to Erik Chisholm that he had in fact annihilated numerous early works, most of them seem to have survived. Sorabji was an extremely gifted pianist and appeared at concerts for instance in 1922 in Vienna,[123] Paris and Bombay, in rare public appearances; later he withdrew from performing altogether. He was given to shyness and long struggled with his homosexuality; he built himself a kind of intellectual ivory-tower in order to be stand his own hard judgement. Cecil Gray, a closer friend of Sorabji's, like Warlock, wrote on the matter:[124]

> 'Is homosexuality the result of arrested development or of over-development? Is it a prolongation of the schoolboy, undergraduate stage, which the normal man passes through and leaves entirely behind him in later life, or is it a sign of intellectual superiority? It has to be admitted that up to a point homosexuality is synonymous with a certain advanced level of intelligence and æsthetic sensibility. The average homo is generally a much more intelligent and knowledgeable specimen than the

118 Henry Balfour Gardiner to Philip Heseltine, 12 August 1918. Quoted in Lewis Foreman (ed.), *From Parry to Britten. British Music in Letters 1900–1945*, London 1987, pp. 92–93.

119 Pauline Gray, *Cecil Gray – his life and Notebooks*, London 1989, p. 153.

120 *Ibid.*, p. 155.

121 Nicolas Slonimsky (ed.), *Baker's Biographical Dictionary of Musicians*, New York [8]1992, p. xix.

122 Marc-André Roberge, 'Kaikhosru Shapurji Sorabji, compositeur sui generis', in: *Sonances* II/3 (1983), p. 17.

123 Conversation of the author with Alistair Hinton, 16 March 1993.

124 Gray and Sorabji both reviewed Mahler's Eighth Symphony in 1930 (no doubt in certain agreement). Cecil Gray/Kaikhosru Sorabji, 'Mahler's Eighth Symphony', in: *MMR* LX/714 (1930), pp. 168–170.

> average "hearty" – there is no getting away from the fact. Another aspect of the problem consists in the fact that the greater an artist is, the more he includes, the wider his scale of feeling and susceptibility. The more complete he is, the greater, in fact, and in order to be complete he must inevitably include a certain element of homosexuality, viz Shakespeare and Michelangelo. They were not homosexuals in the ordinary sense of the word; they were homosexuals in addition to everything else. A streak of homosexuality, in fact, or even a big slice of it, is probably present in every great artist, every outstandingly intelligent man. But it is only when it exceeds 50% that we can legitimately call him a homosexual.'[125]

Sorabji admired Berg, the earlier Schoenberg and Rakhmaninov (he rejected Schoenberg's and Stravinsky's later evolution as well as, for instance, Franck, Boughton,[126] Hindemith, Holst to about 1931 and large portions of Bartók's œuvre[127]),[128] Delius, F. G. Scott, Warlock, Schmitt, Alkan, Godowsky, Strauss, Debussy, Reger, Szymanowski (whose choral orchestral Symphony No. 3 was premièred in Great Britain in 1921), Medtner and Busoni[129] (with whom he became acquainted in 1919).[130] A kind of thematic/motivic procedure similar to Sibelius's that he admired can be found in his Second Organ Symphony (1929-32).[131] Likewise, however, he showed his respect to the Elgar of the Second Symphony, of *Falstaff* and the Violin Concerto. Sorabji was a member of the editorial board of Dunstan's *Cyclopaedic Dictionary of Music* and was also very active as a critic.

Sorabji's First Symphony (1922) for piano, orchestra, chorus and organ has remained virtually ignored in any kind of literature. This is mainly due to the fact that none of his choral works has ever received a performance,[132] but also attributable to Sorabji's blatant

125 Pauline Gray, *Cecil Gray – his life and Notebooks*, London 1989, p. 143.

126 Boughton's famous opera *The Immortal Hour* was designated by Sorabji as 'The Immortal Bore'. (Kaikhosru Sorabji to Erik Chisholm, 3 May 1930, p. 5. Collection Dr. Morag Chisholm.)

127 Harold Jervis-Read, *The Arrant Artist*. London 1939, p. 51 also describes a certain disdain for Bartók.

128 Conversation of the author with Alistair Hinton, 16 March 1993.

129 George Dyson writes on Busoni: 'The desire for some such radical reform was stated with characteristic vigour in Busoni's pamphlet, *Entwurf einer neuen Aesthetik der Tonkunst* (Berlin, 1907). Busoni has been the champion of some of the most daring exponents of reform, and his views demand attention. He wanders into suggestions for elaborating the chromatic scale itself. He would divide each whole-tone into six parts, leaving the semitone (three-sixths) intact, but offering additionally third-tones and sixth-tones to the vocabulary of the future.' (George Dyson, *The New Music*, London etc. ^{3}1935, p. 94.)

130 On the question of whom one would have to call 'modern composers', Sorabji wrote: 'As for the absurd expression, "modern" or "modernist", if the word has any meaning at all, it must include masters so immensely diverse in aims, practice and ideals as Sibelius, Busoni, van Dieren, Alban Berg, Delius, the modern Russians, Germans, and French; while as a specific description, in which sense it is usually used, it is obvious that the very fact that the generic label must, if applied at all, be applied to all the composers I have enumerated, deprives it of all precise definition whatsoever, and renders it meaningless. The greatest works of European musical art are a barbarous, meaningless noise to ears attuned to the music of India, and the latter a monstrous, out of tune wailing to most European ears.' (Kaikhosru Sorabji, *Around Music*, Sylvan Grove/London 1932, p. 243.)

131 Conversation of the author with Alistair Hinton, 16 March 1993.

132 Accordingly, Sorabji wrote to Erik Chisholm: 'The second concerto I have decided *never* to permit performances of *anywhere* in these islands in its orchestral form – as indeed of *any* work of mine involving an orchestra. It is for



Illustration 55. Kaikhosru Sorabji, 1933, photograph by ‘Rembrandt’.

aversion to any sort of fame and publicity. Sorabji was one of the very few composers who expressly insisted that his works were not to be played in public: 'he resolutely refuses to allow anyone to perform a note of his music on pain of death, or worse'[133], Cecil Gray reported. This 'ban'[134] was lifted only in 1976, and the Sorabji Archive has meanwhile instigated a huge number of performances and recordings of his music. When performances of his music did occur, however, they aroused the interest of, amongst others, Walton, who was impressed by parts of Sorabji's First Organ Symphony (1923-24); Delius was likewise impressed when he listened to his piano work *Le jardin parfumé* (1923) on the radio; Havergal Brian, Edmund Rubbra and Ralph Hill were among those who reviewed Sorabji's enormous *Opus Clavicembalisticum* (1929-30) favourably; and also Roger Quilter, York Bowen, John Ireland, Alban Berg, the Sitwell brothers, Donald Francis Tovey and Ernest Newman considered him 'a considerable contribution to the history of music'.[135]

The First Symphony was given a low estimation by Sorabji himself; his main interests lay elsewhere; he wrote, for example, three organ symphonies and seven piano symphonies (all without orchestra and occupying some 47 hours in total), and a considerable number of further extended piano compositions. 'Sorabji regards his First Organ Symphony (1923-24) as his earliest truly personal and mature work, much as Busoni thought of his own Second Sonata for Violin and Piano. He has said that, in retrospect, he regards his earlier music as "efforts, not particularly successful, to find my direction as a composer," and it is perhaps fair to suggest that the nearest he ever came to a change of approach was between the quasi-expressionist near-atonal (at times) Second and Third Piano Sonatas and the first of his three monumental works for organ solo.'[136]

The piano part of the symphony was written first – characteristic for Sorabji and his penchant for the instrument. During his stay in Vienna, further sections of score came into being. He wrote to Heseltine: 'The Symphony goes on well – p. *164*. now: but there still remain the Chorus and Organ parts to do which will occupy a small subsidiary score apart

me the only possible position to take up.' (Kaikhosru Sorabji to Erik Chisholm, 8 July 1930. Collection Dr. Morag Chisholm.)

133 Cecil Gray, *Musical Chairs*, London 1948, p. 291.

134 Cf. Chris Rice (ed.), *Kaikhosru Shapurji Sorabji:* Opus Clavicembalisticum, l.n. 1988, p. 1: 'Sorabji's so-called "ban" on the performance of his music stemmed from his belief that the music is "for serious performers and serious listeners only." The fact that he has consented to performances and recordings since 1976 indicates that towards the end of his life he came to believe that the time might be right for the music to be made public, and, indeed, that he wanted it to be heard. I do not believe that any composer writes music intending it not to be heard, least of all the creator of such vital, compelling music as Sorabji's. For all its overpublicised complexity, it is the opposite of obscure. It has the power to grip an audience, arouse extraordinary tensions, and precipitate their release in tumultuous ovation. Mere cerebral note-complex weaving cannot achieve this. If there is still resistance to Sorabji's music in the minds of the public and their guiding critics and commentators, it must be due to misconceptions.'

135 Ronald Stevenson, 'A Zoroastrian Musician in Dorset', in Chris Rice (ed.), *Kaikhosru Shapurji Sorabji:* Opus Clavicembalisticum, l.n. 1988, p. 6.

136 Chris Rice (ed.), *Kaikhosru Shapurji Sorabji:* Opus Clavicembalisticum, l.n. 1988, p. 16.

from the main one.'[137] The work is in one movement (as are the simultaneously composed first three piano sonatas, which increase in each case in duration[138]), set for a monumental cast that nonetheless requires smaller forces than Havergal Brian's *Gothic* Symphony[139] (2 piccolos, 3 flutes, bass flute, 3 oboes, English horn, bass oboe, piccolo clarinet, 3 clarinets, bass clarinet, 3 bassoons, contra bassoon, contra bass sarrusophone, 8 horns, 5 trumpets (incl. piccolo trumpet), 4 trombones, contra bass tuba, timpani, triangle, cymbals, tambourine, tenor drum (Caisse roulante, Tambour antique), bass drum, military drum, gong, castanets, glockenspiel, xylophone, celesta, bells, 2 or more harps, organ, piano, 16-24 violins I, 16-24 violins II, 12-16 violas, 12-16 violoncelli, 12-16 contra basses, and a four-part mixed choir ('50-100 voices per part')). In contrapuntal respects, the piece reaches climaxes that no other work by any other composer has ever achieved. The development of motivic cells (a real theme cannot be made out) begins in bar 1 (ex. 49; the first motif appears simultaneously in at least six different versions), requires immense space and gives to the listener/reader no moment of rest – correspondingly, hardly any formal structuring is possible. A first movement tied into Sorabji's highly individual overall conception as a one-movement work may perhaps be definable until p. 54 of the score, although any of the sections of a sonata movement may be imagined and mainly definable by the texture of the sections themselves (a kind of development may be said to exist from p. 34 to p. 44, and from p. 49, a *ppp* tutti coda seems to conclude the movement). The author could not identify any other clearly defined movement, but a detailed analysis of the 300 pp. score might be illuminating; because Sorabji had a penchant for Liszt's music, many of whose works are largely through-composed, he may have been a model for Sorabji.[140] The concept of a textless chorus can also be found in Vaughan Williams's *Sinfonia Antartica*, *Riders to the Sea*, *Pastoral Symphony* (here only soprano solo) or *Flos campi*, Holst's *The Planets*, Howells's *Sine Nomine*, Scott's *The Muses*, Ravel's *Daphnis et Chloé*, Nielsen's Third Symphony (solo voices only), Tchaikovsky's *Shtchelkuntchik* (*The Nutcracker*), Debussy's *La Mer* and *Printemps*[141] and Foulds's *Three Mantras*, though the voices are here even

137 Kaikhosru Sorabji to Peter Warlock, c. December 1921/January 1922. Quoted from Paul Rapoport (ed.), *Sorabji*, Aldershot/Brookfield 1992, p. 238.

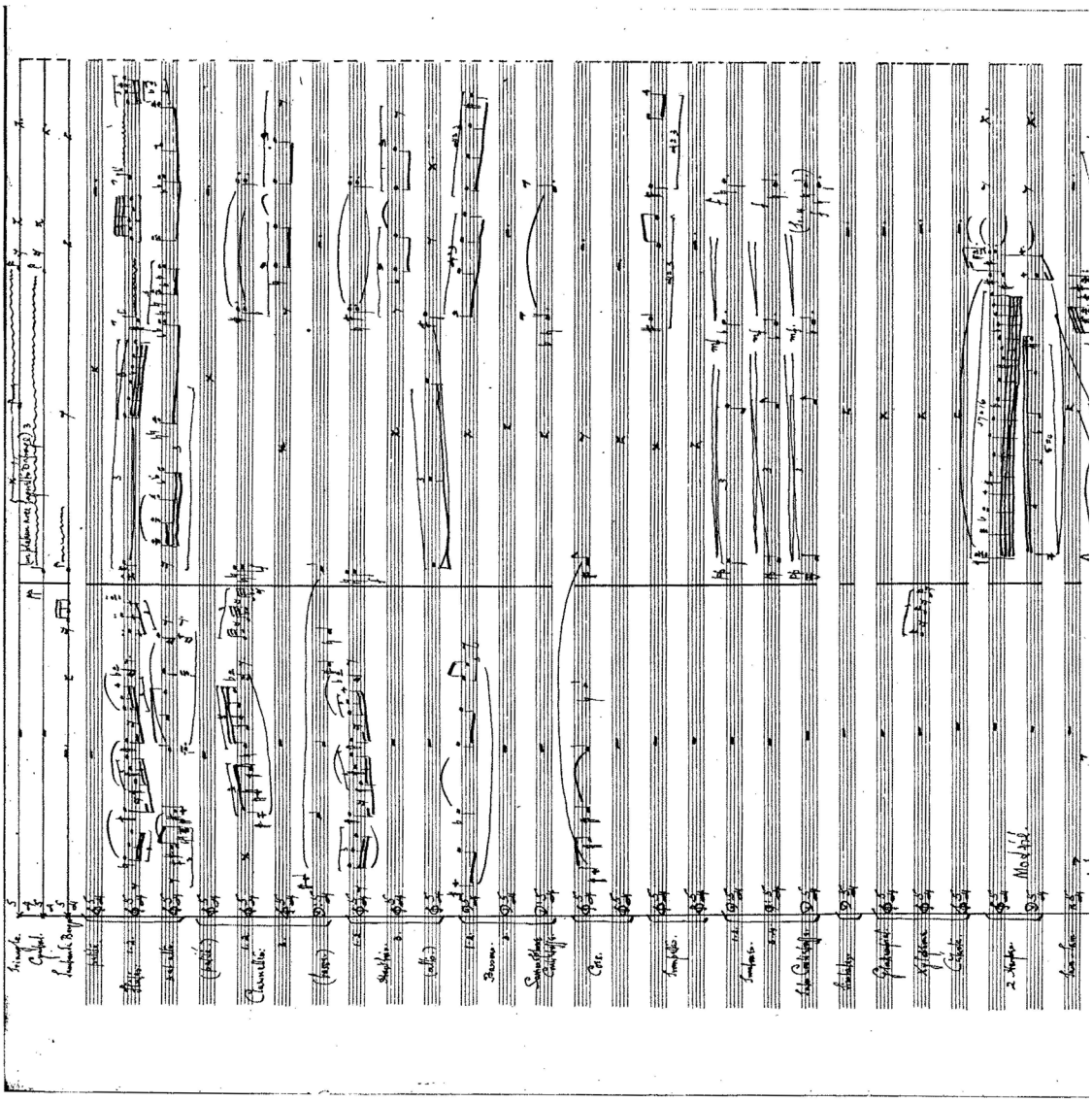
138 The First Piano Sonata lasts 20 minutes, the Second 40 minutes, and the Third, like the First Choral Symphony, runs for 80 minutes.

139 Alistair Hinton had already pointed out in a conversation with the author on 16 March 1993 that similarities to Brian might be 'rather superficial'. In connection with Havergal Brian, who apart from Sorabji's *Opus Clavicembalisticum* also reviewed *Around Music*, Malcolm MacDonald reports: 'For his part Sorabji (so Cranz & Co. informed Brian) spent several afternoons looking at the score of Brian's *Gothic* Symphony in their showroom after it was published – but didn't buy it.' (Malcolm MacDonald (ed.), *Havergal Brian on Music I*, London 1986, p. 310.) This does not mean that Sorabji did not know the work well, however – he was able to read and understand the most difficult scores by sight-reading. However, Sorabji and Brian apparently did not have contact with each other.

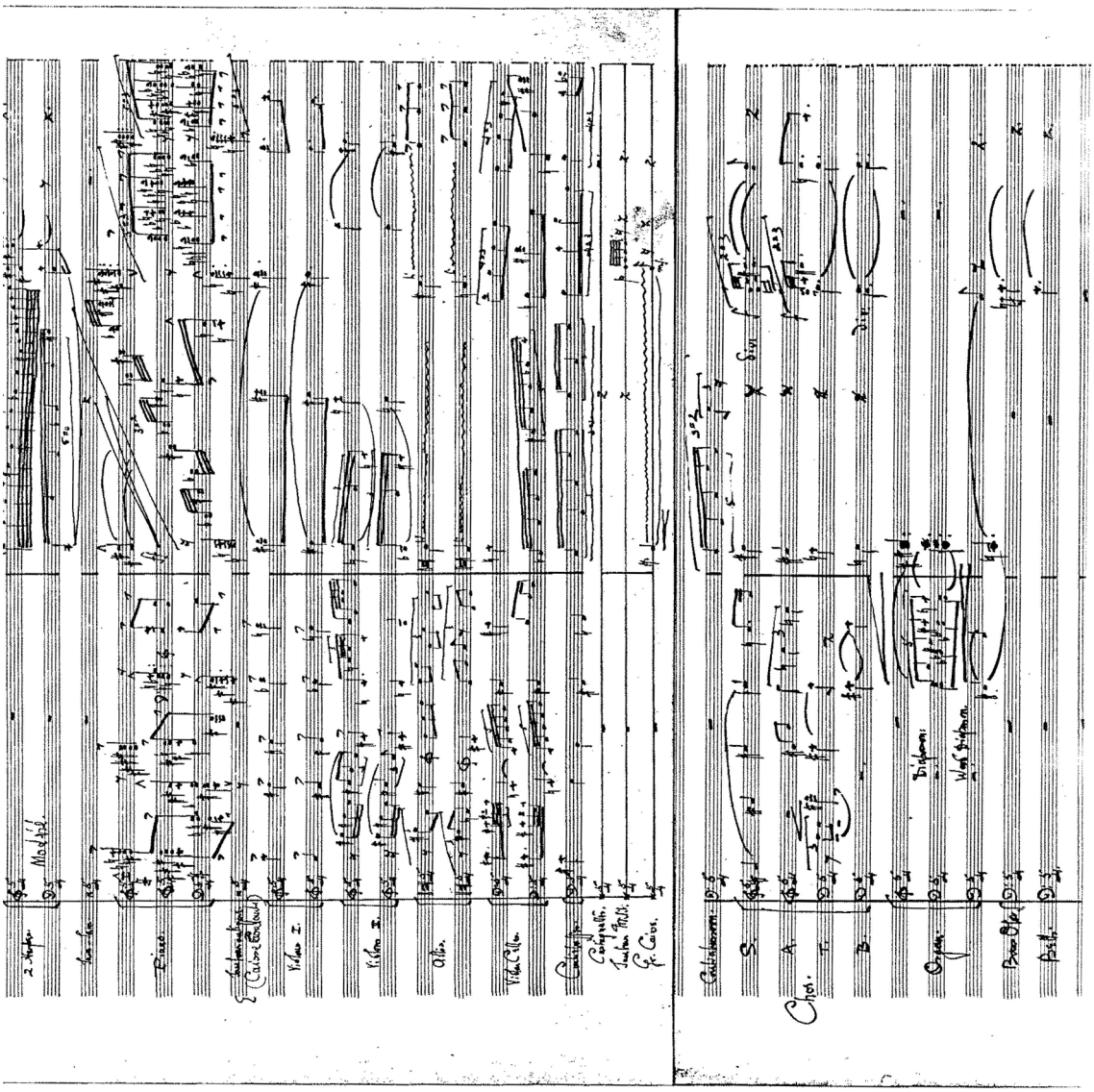
140 Later Sorabji composed works in several movements, for solo piano, for orchestra and chorus, for organ and occasionally for chamber ensemble.

141 The enthusiasm for Debussy in Great Britain is also apparent in the fact that the record producer, music writer and editor Christopher Palmer, one of the most important conveyors of British music at the time (he prepared the Walton edition and, among others, produced records with music by Dyson, Arnold and Howells), tried to reconstruct the initial version of *Printemps* – but already in his Walton orchestrations sometimes made striking

Ex. 49: Kaikhosru Sorabji, Symphony for piano, large orchestra, chorus and organ, full

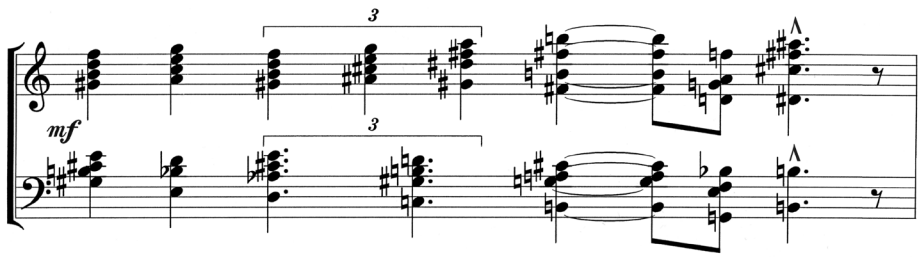


score, p. 1. The Sorabji Archive, Eaton Bishop, Hereford; reproduced by kind permission.



more strongly considered part of the orchestra. The orchestration is far more complex and denser (musicologists would, faced with extremely small rests for the orchestral instruments, which nearly constantly all play simultaneously, speak of a 'thick texture') than for example in Sorabji's early piano concertos. The metre changes every bar; one could easily call this a free metre (Bernard van Dieren deliberately left out the bar-lines in many of his scores). To recognize something harmonically, counterpoint would have to be performed with a clarity requiring nothing less than perfection – and even then the harmony remains highly complex.

Ex. 50



Of great interest for his Second Choral Symphony, which remained in piano score only (his finished four-movement Third, 'Jami', of 1951, is his only fully valid one, today called his Second), is Sorabji's correspondence with Erik Chisholm (see pp. 503ff.), the dedicatee of the work.[142] In 1930, after Chisholm had prepared several Sorabji evenings (including the première performance of *Opus Clavicembalisticum*) in his Glasgow concert series, Sorabji, who had fallen in love with the younger colleague, began his new symphony. Chisholm, who also became the dedicatee of Sorabji's First Piano Symphony ('Tantrik') and received the manuscript of the *Opus Clavicembalisticum*[143] as a Christmas present in 1931, married in 1932. Sorabji nonetheless wrote Chisholm flaming letters,[144] in which repeated references to the symphony abound, up until 1936.

> 'Nearly 40 pp. of the terrific piano part of E's symphony finished now! The orchestration is to be tremendous[,] strings throughout in at least 20 parts with an organ part as well. It will be a titanic work – a couple of years or so. The first movement has or will have ... it is not yet written, a long orchestral "prologue" – then the "introito" of the piano part an extensive exposition of the 27 themes worked into the movement – then the Fantasia in which the themes are a cadenza the actual shape of which I've not yet determined and a Coda-Stretta. That's the 1st movement *only*

instrumentation mistakes compared to Walton himself. On the other hand, some of Palmer's arrangements are very valuable, not to speak of Palmer's promotion of so many composers' music.

142 The first preserved letter by Sorabji to Chisholm is dated 25 November 1926. Chisholm wrote copiously on Sorabji. For the permission to quote from Sorabji's letters, I thank very cordially the owner of the letters, Dr. Morag Chisholm, and Sorabji's estate manager, Alistair Hinton..

143 Chris Rice (ed.), *Kaikhosru Shapurji Sorabji:* Opus Clavicembalisticum, l.n. 1988, p. 18.

144 Sorabji later fell in love with Reginald Best, with whom he lived for 38 years.

> mind! The rest can wait till the time (and work) are ripe for it.'[145]

In the same letter Sorabji calls the work a 'Symphony in *E* and *C*!!!'[146] As early as on 17 June 1930, he called it 'the E. C. Symphony.'[147] Sorabji later wrote to Chisholm:

> 'To say that your dear voice acted like a powerful tonic on me and that my spirits went up fifty degrees after our little telephone talk is to put it very inadequately ..... I feel a new creature again ..... My God the impatience and suspense waiting for 9.30 to call you up .... as I wanted to allow time for you to get back from the "chiesa" ... did you "get" anything when the telephone bell rang any telepathic hint? I went *quite* mad, and after we'd finished, went and played right through Goossens's clever little opera *Judith* out of sheer high spirits ..... then still on fire poured out a few bars of the new symphony – *yours* – and able to resume *perfectly* where I left it in September ..... seething and boiling it is inside me again .....'[148]
>
> 'The symphony forges ahead – 99 pp. of piano part done and a *marvellous* cadenza – the whole thing I feel is living fire and flame ... should it indeed not be so considering *whence wherefore* and *whither*??? ... I am having a severe discipline to go through for the next fourteen days. I felt I would like to undergo the ordeal of a nine day's total abstinence from all food (I've often done a week) but I thought I'd go and ask my old doctor about it first. He knowing that I was alone absolutely vetoed it – but consented to my doing an *orange juice* fast i.e. taking no food of any kind *no tea* or such but at each meal time the juice of two oranges squeezed into hot water. So *that* I have duly started this day.'[149]
>
> 'The slow movement of your Symphony Beloved One has now grown to 8 pages a long pedal point which is to lead into the *Nocturne* and then back into the pedal point (...).'[150]

And finally, on 23 August 1931:

> 'Here is the dedication of the Symphony in its final form: –
> To the one through whom and for whom it came into existence
> ERIK CHISHOLM
> Best dearest and truest of all imaginable Friends (LIAR! I mean me!!)
> in deepest affection
> his devoted
> Kaikhosru Sorabji'[151]

Eventually the symphony remained in piano score form only and was never again dealt with. When Sorabji delivered his estate to Alistair Hinton, he wrote onto the score: 'For my very dear and precious Alistair a sort of birthday present – (and how!!) to amuse and maybe infuriate him: Ton tout dévoué: K for VI.X.MCMLXXV[!] All loving blessings for all time

145 Kaikhosru Sorabji to Erik Chisholm, 8 August 1930, p. 5. Collection Dr. Morag Chisholm.
146 *Ibid.*
147 Kaikhosru Sorabji to Erik Chisholm, 17 June 1930, p. 4. Collection Dr. Morag Chisholm.
148 Kaikhosru Sorabji to Erik Chisholm, 28 December 1930. Collection Dr. Morag Chisholm.
149 Kaikhosru Sorabji to Erik Chisholm, 22 January 1931, pp. 1–2. Collection Dr. Morag Chisholm.
150 Kaikhosru Sorabji to Erik Chisholm, 23 January 1931, pp. 1–2. Collection Dr. Morag Chisholm.
151 Kaikhosru Sorabji to Erik Chisholm, 22–29 August 1931, p. 5. Collection Dr. Morag Chisholm.

from a Crotchetty Cross Patch.' And in the score the following note can be found: 'Got bored with this: and no wonder! A grotesque extravaganza.'

When it was first performed in 1925,[152] **Gustav Holst**'s (also see pp. 266f. and 724f.) First Choral Symphony received pronouncedly bad reviews; after the exceptional *Hymn of Jesus*, *Sāvitrī*, *Beni Mora* and *The Planets*, the work was expected to contain similarly exotic rhythmic or harmonic aspects.[153] To some extent Holst surprised his audience with a piece of music inspired by a selection of poems by the Romantic poet John Keats[154] for a choral symphony with soprano solo.[155] Actually, the choice was typically English, and showed excellent taste in British poetry (as Gerald Finzi and Hubert Parry had also shown) – but Holst was unequivocally considered a foreigner at the time.

Shortly before starting work on the score in 1923, Holst took a much-needed one-year leave from his position at St. Paul's School, a girls' school where he had been music master since 1905. He retired to Thaxted near Saffron Walden, where later also Gordon Jacob and Alan Rawsthorne were to settle. Michael Tippett suggests that Holst may have literally worked himself to death,[156] but Holst wrote to his friend William Gillies Whittaker, with whom (along with Vaughan Williams) he undertook longer excursions around 1920: 'All this retirement has its good sides. Since August I've sketched a long choral symphony which anyhow is as good if not better than my previous best. So I'm a lucky chap and I know it.'[157] Clifford Bax, Arnold Bax's brother, described in his book *Ideas and People* Holst's personality and working technique: 'Holst had a slow and massive mind. For him the creation of a musical work resembled the long pregnance of a she-elephant.'[158] Accordingly, he lived almost entirely for his art – in biographies on him, we learn next to nothing about his wife; there is more frequent mention of his daughter Imogen, who herself became a prolific figure in British musical life.[159]

152 That Vaughan Williams did not understand the work is very probably due to the fact that the two composers' music began to diverge at that point (Vaughan Williams wrote at this time *Flos campi*, which was likewise not understood by Holst). The score had already been given a test run at Newcastle under Whittaker and was afterwards revised considerably.

153 Apparently refreshing scales, such as those used by Holst, Bantock and Foulds, were already well known to Parry.

154 According to Rosemary Manning, *From Holst to Britten*, London 1949, p. 19 Holst described Keats as 'the only writer with the soul of an artist'.

155 Geoffrey Bush said in a 1980 radio talk: 'We delude ourselves if we believe that London is at present the musical centre of the world; it is merely an international supermarket. A tradition can be sustained only by creating our own music, not by living off other peoples'. Did I hear anyone mutter the word "parochial"? Since Britten, Janáček, Ives, Holst and countless composers whom I greatly admire were thoroughly parochial, the adjective doesn't frighten me!' (Quoted from Geoffrey Bush, *An Unsentimental Education*, London 1990, p. 16.)

156 Michael Tippett, 'Holst: Figure of our Time', in: *The Listener* LX/1546 (1958), p. 800.

157 Gustav Holst to William G. Whittaker, 28 January 1924, quoted in Gustav Holst, *Letters to W. G. Whittaker*, Glasgow 1974, p. 81. Holst expressed himself similarly in March 1926 (cf. *ibid.*, pp. 94–95.)

158 Clifford Bax, *Ideas and People*, London 1936, p. 55.

159 She was an excellent conductress and became assistant to Benjamin Britten in 1952, dedicating her most essential book on her father to Britten. Cf. *Imogen Holst. A Life in Music*, ed. by Christopher Grogan, Woodbridge 2007 (Aldeburgh Studies in Music, Vol. 7).

In 1924 Holst left the entire draft of the score to his composition pupil and assistant at St. Paul's School, Jane Marian Joseph (1894–1929), who had already helped him with the *Planets*; the accompanying note stated:

> 'I want you to have the complete sketch of my symphony. I want you to keep it as a memento of all that you have done in the last fifteen months to make the symphony possible. It is not so much the direct help, such as being my amanuensis, or even your telling me how much you disliked certain portions (although the latter in particular was helpful – you know that for yourself, being in the business too!)
> But I want it to belong to you because of the persistent and consistent way in which you have endeavoured to keep my mind free to write the work by doing innumerable little jobs for me in sundry places and times.
> Later on, when it is published, you can compare your sketch with the finished article and learn either one or the other of the following lessons in composition:
> a) The virtue and advantage of careful and prolonged study and rewriting.
> b) The vice and futility of careful and prolonged study and rewriting.
> I wonder which it will be!'[160]

Among other things, it was the selection of the poems which ran into criticism. The critic Basil Maine, orator at the first performance of Bliss's *Morning Heroes*, felt that the Choral Symphony lacked the 'sweetness'[161] expected given the choice of texts;[162] Clifford Bax, Walter J. Turner, Holst's daughter Imogen and numerous others were perplexed by the strange compound of serious and almost burlesque poems;[163] another critic wrote that 'Holst presents the melancholy spectacle of a continuous and unrelieved decline'.[164] Hugh Wortham Evelyn alone stressed that especially at that time of national self-discovery, Holst

> 'finds our English atmosphere extraordinarily congenial. Naturally his early work is derivative. He has, however, been able to develop his own style without the intense effort which has left its mark on that of Schönberg, and thus, by the time he is forty, we find he is a giant, free to draw inspiration from where he will, from the Tudor musicians – his well-spring – from the mystic East, from folksong and plain-song of the mediaeval church. (...) Holst has an extraordinarily acute sense of form.'[165]

It is in this respect that Holst's Choral Symphony and Britten's *Spring Symphony* resemble each

160 Gustav Holst to Jane Joseph, 1924. Quoted from Imogen Holst, Introduction to Gustav Holst, *Collected Facsimile Edition*, Vol. IV: *First Choral Symphony, Opus 41*, London 1983, p. 8.

161 Basil Maine, *The Glory of English Music*, London 1937, p. 120.

162 Imogen Holst, *Holst*, London 1974, p. 64 wrote that the overarching sentiment of the different poems would have been 'the conviction that the poet, in the strength of his imagination, can triumph over the shortcomings of material existence'.

163 Clifford Bax, *Ideas and People*, London 1936, p. 58. Walter Turner, *Musical Meanderings*, London 1928, pp. 47–48. Imogen Holst, *The music of Gustav Holst*, Oxford etc. 1951, p. 76. William McNaught, 'The Leeds Festival', in: *MT* LXVI (1925), p. 1007.

164 Quoted from Imogen Holst, *Holst*, London 1974, p. 64.

165 Hugh Evelyn Wortham, *A Musical Odyssey*, London 1924, pp. 184–185.

other most closely. Both works move the text into the foreground and even subordinate the music to it[166] – Ernest Newman referred to the importance of Holst's work for the future evolution of opera.[167] The classical idea of the composer's duty to set the text with the main aim of capturing the spirit of the text without using outward effects had thus been duly implemented. Melodic rapturing was consciously avoided, but the public was disappointed. 'If the English public's neglect of so fine a work as the Choral Symphony is to be explained, it is probably due to this austerity.'[168] Imogen Holst had an unambiguous aversion to the work[169] for different reasons, writing:

> 'The work (...) suffers from his inability to write in extended form. The slow movement and the Scherzo are satisfying in themselves, but in the first movement and the Finale he was defeated by the problem of trying to develop his ideas to the required length and breadth of a symphony. He would have been far happier if he had decided to write several shorter movements which could have been strung together with something of the continuity of an eighteenth-century secular cantata. But he felt it was necessary to grapple with the difficulties of writing in symphonic form.'[170]

For Gustav Holst it was very natural that the motivic and thematic material determined the instrumentation:

> '(...) the Choral Symphony is, paradoxically, most exciting in orchestral effect; what remains in the memory is the purely orchestral end of the scherzo – the magical effect of gleaming celesta, high-pitched strings and woodwind; the voices proceed with a fidelity to poetic rhythm that undoes itself and ends in paralysis, not far from the deliberate paralysis of *Neptune* and the Songs for Soprano and Violin.'[171]

When Holst was appointed lecturer in instrumentation, he found himself unable to pass his knowledge on to others: 'The whole thing goes together, the material indicating the orchestration. If a drawing's bad, you can't show a student how to colour it.'[172]

Holst's vocal writing consciously follows Mozart,[173] whose best work in his estimation (as in Elgar's) was the G minor Symphony. 'The loveliest of Mozart's tunes – those in *The Magic Flute* – are not quite so good as the finest tunes in *Polly* and *The Beggar's Opera*. That

166 George Dyson wrote: 'This last work, in addition to its stark directness of speech and its rhythmic originality, showed signs of that ascetic stringency which made Holst's later works less convincing. He made no concessions, and must be appreciated at his own high level of intellectual and aesthetic vigour.' (Henry Hadow, *Music*, London etc. [9]1949, p. 173.)

167 Cf. Ernest Newman, 'Holst: Words and music: some problems of the future', in Ernest Newman, *More Essays from the World of Music*, London 1958, pp. 71–74.

168 Basil Maine, *The Glory of English Music*, London 1937, p. 120.

169 Cf. e.g. Imogen Holst, *Gustav Holst*, in: *Canon* 16/7, Hunter's Hill 1963, p. 14.

170 Imogen Holst, *The music of Gustav Holst*, Oxford etc. 1951, p. 76.

171 Henry Raynor, *The Case of Holst*, in: *MMR* 84/955 (1954), p. 73.

172 Clifford Bax, *Ideas and People*, London 1936, p. 57.

173 In *Ideas and People*. London 1936, p. 59 Clifford Bax explained Holst's preference of Haydn to Mozart thus: '[H]e [Haydn] has surprise.'



Illustration 56, Gustav Holst, photograph.

tune from *Polly* – isn't it called "Hunt the Squirrel"[174]? – well, perhaps it is the best tune in the world. The tunes in those ballad-operas weren't invented by one man: they were made by the musical instinct of a nation.'[175]

Holst was more successful than either Sorabji or Bliss in integrating the choral part into the orchestral body, and hence the symphony exhibits qualities hardly to be found in any other contemporary choral symphony (except perhaps Brian's). Harvey Grace described this technique as follows:

> 'There is very little repetition of words, and none of the treatment of the all-too-familiar type that is hit off in the "Bill, give me that spike" parody. Moreover, in a very large proportion of the work all the voices are singing the same words, and in notes of the same value. When to these aids to clarity is added Holst's customary and scrupulous regard for verbal accentuation, it will be seen that if the text is not both audible and significant, it will not be the composer's fault. Nor is this effect of verbal naturalness achieved at the cost of the music. (...) One has an impression that Holst has simply (and rightly) regarded the singers as a group of wind instruments, and has assigned to them the job that they alone can tackle – *i.e.*, the delivery of the text in a musical idiom most suitable to it and them. In theory, of course, this is what all choral writers set out to do, but in actual practice the purely musical interest and the conventions of choral-writing are too strong for them.'[176]
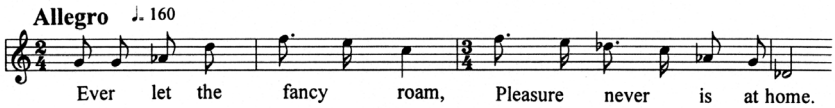
Phrygian[177] and Lydian[178] scales as well as tetrachords,[179] harmony of fifths[180] and fourths[181] (see also above) and finally bitonality and bitonal moments[182] constitute Holst's harmonic variety. Edmund Rubbra summarized the most essential stylistic means of Holst's as follows:

> '1) five- and seven-beat measures, 2) bass lines descending through an octave with ominous even motion, usually quarter notes, 3) enharmonic modulations produced by juxtaposing minor triads whose roots are a major third apart, 4) recitative revolving around a central pivot note, and 5) melodic cadences descending the Phrygean style. In addition there are occasional uses of Indian scales, and contrapuntal combinations of melodies whose scales or modes differ from each other.'[183]

174 The tune 'Hunt the Squirrel' was among others used in Britten's Suite *A time there was* ...
175 Clifford Bax, *Ideas and People*, London 1936, p. 58.
176 Harvey Grace, 'Holst's Choral Symphony', in: *MT* LXVI (1925), p. 892.
177 Michael Short, *Gustav Holst*, Oxford etc. 1990, p. 381.
178 *Ibid.*, p. 406.
179 *Ibid.*, p. 384.
180 *Ibid.*, p. 370.
181 *Ibid.*, p. 403. Gerald Abraham, *This Modern Music*, London ^{3}1955, p. 53 stressed the importance of the harmony of fourths especially for the beginning of the Choral Symphony. Edmund Rubbra, *Gustav Holst*, Monaco 1947, p. 18 observed a scale identical to the Hindu Rag, *Bhairavi*, in the score.
182 Michael Short, *Gustav Holst*, Oxford etc. 1990, pp. 385–390, 394 and 398–400.
183 William Austin, *Music in the 20th Century from Debussy through Stravinsky*, London 1966, p. 95.

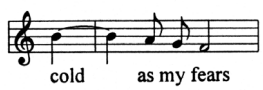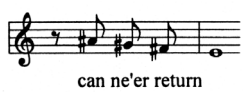
An essential harmonic means is the alienation of traditional chords, which is also often taken as a starting point for modulations. Remembering Holst's fondness for interweaving common chords a semitone apart, even telescoping them into a single chord, it is easy enough to recognize the apparently disjointed chordal phrase of the scherzo

Ex. 51



as a simple, unadorned arpeggio of just one telescoped chord (C, E, G, and D♭, F, A♭). But only an ear that has grown accustomed to bitonality and accepts it as comparatively consonant can find coherence (what the average listener would consider genuine 'melodiousness') in melodies derived from them.[184] Transitions of these triad arpeggios are often filled, which increases the difficulties. Pulsating triad figures or falling small thirds for three flutes can also be found in *The Hymn of Jesus* and *The Mystic Trumpeter*.[185]

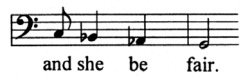
Another means (see under 5) is the prominent use of fourths for harmonic purposes (closely connected to the choice of modes). Edmund Rubbra described the technique at length:

> 'In No. 3 of the first group of the *Rig Veda Hymns* (alto part, page 18) occurs the faint foreshadowing of a peculiar type of cadence which occurs frequently in later works, especially in recitative. This consists of four notes dropping by step, often in whole tones. (...) [In] the Choral Symphony one finds
>
> Ex. 52: [6] 7
>
> 
>
>
> and in the slow movement it takes the following shape:
>
> Ex. 53
>
> 
>
>
> In the same movement occurs a slight variation of this, when the distance between the first and last notes is a perfect instead of an augmented 4th:

184 Cf. Gerald Abraham, *This Modern Music*, London ³1955, pp. 86–87.
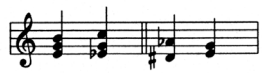
185 Michael Short, *Gustav Holst*, Oxford etc. 1990, pp. 51–52, 131 and 428.

Ex. 54: 4 [26]
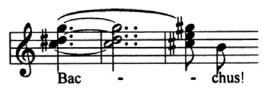


(...) In *To Varuna* (No. 1 of the Second Group of *Hymns [from the Rig Veda]*) occurs an harmonic device touched upon slightly before in our discussion of the harmonic unrelatedness of blocks of reiterated chords. When the harmonies are not determined by the moving of a voice part the logic of the relationship often lies in the contrary conjunct movement of the outer parts. In *To Varuna* we get it clearly shown:

Ex. 55



Later examples of this are frequent, the Choral Symphony containing:
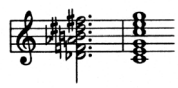
Ex. 56: [20] 4



This example, by the way, shows another characteristic of Holst's vocal writing – namely, the sudden change from parts to unison or *vice versa*. It is also seen in *To Varuna*.

In a much later work, the *Choral Fantasia*, there is more daring use of this device of contrary motion of outer parts, becoming, it must be admitted, rather over-intellectualized in the process (see pages 12 and 13 of the vocal score, and the last example of cadences quoted above). See also bar 4 of *Egdon Heath*, Op. 47 (1928), where the flutes in 4ths and the bassoons in 3rds approach each other by semitones; and the following from the Choral Symphony:
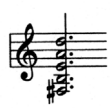
Ex. 57



Numerous examples occur also in *The Hymn of Jesus*. (...)

A reference to *Jupiter* (No. 4 of *The Planets*, page 76 of the full score) and the first movement of the Double Concerto, Op. 49, will give examples of 4ths used melodically, and the Choral Symphony is full of chords built on 4ths:

Ex. 58



> – in fact, the whole of this work seems to be an exploitation of the 4th as an harmonic and melodic unit. (See also *Angel Spirits of Sleep*, Op. 44/3.)'[186]

Holst again crafted a mysterious opening in *Egdon Heath*[187]; the first movement of the symphony recalls *The Planets*, *Sāvitrī* and the *Rig Veda Hymns* as well as Vaughan Williams's *In Windsor Forest* and *Five Tudor Portraits* (male voices), the second movement *The Planets*, the *Hymn of Jesus*, Vaughan Williams's *Toward the Unknown Region* and the *Sea Symphony*, the scherzo of the Toccata for piano[188] and the scherzo of the unfinished Symphony (ironically, Holst felt astoundingly drawn to the scherzo despite the fact that he was not a highly humorous man), the *Rig Veda Hymns*, *The Planets*, *Five Tudor Portraits* and Poulenc's *Les Biches*, and the finale *Sāvitrī*, the *Sea Symphony* and even Tippett's *A Child of Our Time*.

After the Choral Symphony and the Vaughan motet *The Evening-watch* (with its 'ponderous chord-structures'[189]), Holst rejected homophonic word-setting (Edmund Rubbra commented that the 'chordal structures in fourths of the *Choral Symphony* (...) lead quickly to a dead end'[190]) and intensified his contrapuntal thinking. The *Fugal Concerto* for flute, oboe and orchestra (less obliged to the fugue than the beginning of the Prelude of the Choral Symphony[191]) and the Double Concerto for two violins show this tendency as does the scherzo of the unfinished Symphony.

Holst was not disconcerted by any criticism. In his estate, drafts for a Second Choral Symphony were found, this time to texts by George Meredith (Holst had occasionally referred to the First Choral Symphony as his 'Keats Symphony'[192]). Imogen Holst wrote:

> 'The words "Sketch of First Choral Symphony" in my father's handwriting on the 1923 page of his "List of Compositions" (...) prove that he already had ideas about eventually writing a second choral symphony. (...) He was still thinking about the symphony in 1931. (...). But by the following year he had given up working on it.
> I have not been able to discover any written proof of why he abandoned it, but I think it must have been because too many other new works were getting in the way. During the years from 1926 to 1931 the compositions he was writing included *The Golden Goose*; Seven Part-Songs (Bridges); *The Morning of the Year*; *Egdon Heath*; *The Coming of Christ*; *A Moorside Suite*; Twelve Songs (Wolfe); Double Concerto*; The Wandering Scholar; A Choral Fantasia*; and *Hammersmith*.
> Several of the scribbled tunes in his sketch books that were originally intended for the second choral symphony were afterwards swallowed up by these other works. For instance, the phrase called "Woodland" written in August 1926 (...) was still intended for the Meredith poem in October. But two months later, in a faint and smudged entry

186 Edmund Rubbra, 'Holst: some technical characteristics', in: *MMR* LXII/740 (1932), pp. 171–173.
187 Michael Short, *Gustav Holst*, Oxford etc. 1990, p. 254.
188 *Ibid.*, p. 225.
189 Edmund Rubbra, *Gustav Holst*, Monaco 1947, p. 44.
190 Edmund Rubbra, 'Gustav Holst, 1874–1934', in: *The Chesterian* XV/116 (1934), p. 156.
191 Michael Short, *Gustav Holst*, Oxford etc. 1990, p. 373.
192 *Ibid.*, p. 220.

written at "5 AM Dec 20 1926," it had become the horn passage for the beginning of *The Morning of the Year*.'[193]

In Holst's marked copies of Meredith's poems, he left a rough draft for the plan of the symphony:

1st Movement	*Hard Weather* (1st part only)
	Tardy Spring (solo)
2nd Movement	*Woodland Peace*
3rd Movement	*Spirit of Earth*
Segue	
Finale	*Dirge in woods*
	Winter Heavens

This draft was later revised, and the *Woods of Westermain* was added to the list of poems. The fragments in the British Library[194] also include sketches of *Woodland Peace*, beginning 'Sweet as Eden'; also *Jump-to-Glory Jane*, beginning 'A revelation came on Jane', and *Hard Weather*, beginning 'Burst from a rending East in flaws.'[195]

Havergal Brian (see also pp. 310ff., 548ff., 690ff. and 765ff.) had some success as a composer before the First World War. Thereafter, however, his music was played more and more rarely. From spring 1922, when the *Gothic Symphony* was already entirely sketched, until the end of January 1954, the only première performances of his orchestral music were a few extracts from the opera *The Tigers* (in the 1920s and 1930s, mainly through Bantock's and Bliss's advocacy) and the 'Comedy Overture' *The Tinker's Wedding* (in 1949 to 1951). The reasons for this decline are not entirely clear, but they probably resulted from Brian's own dislike of the very difficult routine required to get his music performed; the devastating effect of the First World War on British musical life; the loss of recognition caused by the dissolution of the English branch of the German publisher Breitkopf & Härtel, which had published some of his early works; the increase in difficulty of his compositions; and possibly the events surrounding the breakup of his first marriage, caused by his affair with the housemaid, who later became the second Mrs. Brian. Moreover, in his symphonies Nos. 1–4, he required large or very large orchestras, which made performances even more unlikely, especially during the world depression. 'Brian may also have made a few enemies with his bold and honest music criticism, which often attacked those in musical power in Britain for not doing enough to advance the causes of new music.'[196]

193 Imogen Holst, Introduction to Appendix II. Gustav Holst, *Collected Facsimile Edition*, Vol. IV: *First Choral Symphony, Opus 41*, London 1983, p. 165.

194 Add. MS 47831.

195 Cf. Imogen Holst, *A thematic catalogue of Gustav Holst's music*, London 1974, p. 237.

196 Paul Rapoport, *Opus Est*, London/New York ²1985, p. 78. Paul Rapoport also describes at length how the interest in Brian was reawakened, first through Reginald Nettel and Robert Simpson in the 1950s, and then through Lewis

The B.B.C. had refused to perform both Brian's First (in total five times until 1966) and Second Symphonies;[197] it produced only some of his smaller works. Lewis Foreman wrote:

> 'Viewed from the 1980s the inter-war period is also of note for the definition of what then was considered new music worth performing; and for the way in which this unspoken definition resulted in certain composers being rejected. Thus a BBC which was broadly Oxbridge-RCM-tonal in its sympathies rejected as unfit for broadcasting the music of John Foulds and Havergal Brian, as well as lesser figures such as Christian Darnton and Leighton Lucas, while still immediately recognizing Britten as the biggest rising talent. There was a tendency for any assessment, once made, to be irreversible, and because such assessments were anonymous they were resented by those who, bewildered by the system, did not find favour. Sir Adrian Boult was a Director of Music at the BBC of remarkably wide sympathies, whose placing of Vaughan Williams on a pedestal confirmed the latter's position in British music for the rest of his life.'[198] 'The BBC's role in developing a national music policy was substantial, and its bureaucratic procedures provided important precedents for another institution which arose from the war, the Arts Council (originally CEMA). As in the case of World War I there was some reaction against foreigners, though perhaps not so blatantly practised as 25 years earlier. However, it did result in many of those refugees who had fled to Britain from Nazi Germany and Austria being interned on the Isle of Man. Understandably, too, there was a rise of narrow musical nationalism and an official opposition to pacifist organisations and individuals. Those who managed to find themselves [on] the wrong side of officialdom in these matters included such celebrated names as Alan Bush and Michael Tippett'.[199]

Kenneth Eastaugh, one of the most intimate biographers of Brian, and Richard Brodhead quote quite a lot of sayings that characterize the man and composer Havergal Brian splendidly:

> 'I have always preferred to be by myself (...) I need complete silence to work. I've written a lot of music after midnight ... when everything is still.'[200] 'With children out of school and the summer season and so on, there will be noise around and I need quiet to compose (...) Night is a very good time to work.'[201]

Foreman, Malcolm MacDonald and Graham Hatton (pp. 78–80).

197 Lewis Foreman, *Havergal Brian and the performance of his orchestral music*, London 1976, p. 49.

198 Lewis Foreman (ed.), *From Parry to Britten*, London 1987, p. 154. In an internal B.B.C memo, Kenneth Wright made the following suggestion to Arthur Bliss on 14 November 1941 on the matter of a composer for feature films: 'Darnton might be tried for music of the peculiarly pungent sort if it is needed, but I am not certain that it would be suitable for short wave. I would rather try people like Rawsthorne and Berkeley first, as I feel that they are inherently more musical. Do you agree?' Arthur Bliss commented by hand: '1. Walter Leigh. 2. Arnold Cooke. 3. Lennox Berkeley. 4. Alan Rawsthorne. 5. Christian Darnton, in order of practicality.' (*Ibid.*, p. 243.) Humphrey Searle and Hubert Clifford were also employed by the B.B.C.

199 Lewis Foreman (ed.), *From Parry to Britten*, London 1987, p. 221.

200 Kenneth Eastaugh, 'The score for Mr. Music', in: *Daily Mirror* 20257, London 11 February 1969, p. 9.

201 Havergal Brian in conversation with Richard Brodhead, July 1967. Quoted from Richard Brodhead, 'A visit to Havergal Brian', in Lewis Foreman (ed.), *Havergal Brian. A collection of essays*, London 1969, p. 11.

> 'I begin by roughly sketching out the entire work in pencil or ballpoint pen on several staves, but not in full score. That way I can see the music in its most compact and simple form, and I can make revisions more easily (...) Now my friend Bob Simpson (...) starts out and writes everything in full score. I don't do that. I prefer to write it out in sketches and then do the full orchestration later.'[202] 'Once I get to the final copy of a work, it is the way I want it to sound. And it does (...) And I have no real wish to revise earlier works to "bring them up to date". Although I would not write a piece I composed twenty years ago the same way today, I respect my thoughts at the time and let them stand. A man changes in his thoughts with time but that does not necessarily mean that his earlier thoughts are bad or worthless. Besides, despite what people say about the changes in my work over the years – and they have changed – the same important motivation is there in all my work: to write music that is imaginative and inventive. Imagination and invention is very important because without it you can't write good music. And it's something that gets harder as you get older. I have to work more and more to be inventive these days; it's not easy ...'[203]
>
> 'I have always been interested in the contrapuntal method; it's so much more interesting to the ear than just block harmonies (...) When I was working on the *Gothic*, I wrote several *fugues* in practice for it. Some of the fugues are almost the dimensions of a piano sonata – and they are all built on the contrapuntal method.'[204]
>
> 'Well, you know, whenever I write a symphony I know how it should sound. I hear it in my mind. But I always enjoy actually hearing it. I try to attend every performance of my music that I can. And if I can't, Bob Simpson brings a tape and a tape recorder down here so I can listen to it – and I enjoy that very much.'[205] 'I would love to hear more of my music. But if I don't, I won't worry. I've heard it all – in my head. The greatest orchestra can't match the way you hear it in your head.'[206] 'The older I get the more certain I become that nothing matters. That is my philosophy. Nothing matters.'[207]
>
> 'I have always considered myself a modernist. I did when I started out, and I do now.'[208]

Earlier Brian had composed *A Fantastic Symphony* (see pp. 310ff.), at a time when conductors such as Beecham, Wood, Godfrey, Coleridge-Taylor, Harrison and Bantock were performing his music. Granville Bantock became a close friend who nonetheless did not learn of the *Gothic Symphony* before 1923; Brian sought feedback on the then still unfinished work from Henry Wood, who had suggested to him on 12 September 1907 the composition of a suite for all known instruments of the orchestra (which might

202 *Ibid.*, p. 10.
203 *Ibid.*, pp. 11-12.
204 *Ibid.*, p. 11.
205 *Ibid.*
206 Kenneth Eastaugh, 'The score for Mr. Music', in: *Daily Mirror* 20257, London 11 February 1969, p. 9.
207 *Ibid.*, p. 9.
208 Havergal Brian in conversation with Richard Brodhead, July 1967. Quoted from Richard Brodhead, 'A visit to Havergal Brian', in Lewis Foreman (ed.), *Havergal Brian. A collection of essays*, London 1969, p. 12.

explain the choice of some particularly uncustomary instruments – then again, Richard Strauss's edition of Berlioz's *Treatise on Instrumentation* very likely played an important role in Brian's instrumentation). Due to the impossibility of (and lack of necessity for) reconstructing the *Fantastic Symphony,* in 1967 Brian started renumbering all subsequent symphonies up to the *Sinfonia tragica* (now No. 6), so that the *Gothic Symphony* (originally No. 2) became No. 1.

The history of the symphony has been described several times. Begun in 1919 ('I even discussed the intention with Ernest Newman [in 1906]', Brian said once[209]), the score was completed in 1927. In 1928 Brian received the second prize for the work in the British division of the Columbia Graphophone Company competition on the occasion of the Schubert centenary in Vienna (Holbrooke's Fourth Symphony won no prize; Frank Merrick's completion of Schubert's B minor Symphony, Ivimey's Symphony and Gordon Jacob's First Symphony likewise took no awards)[210], but no performances followed. Tovey, Mackenzie, Bantock, Walford Davies, Allen, Goossens, Harty, Beecham and Wood described Brian's contribution as 'magnificent',[211] 'an outstanding masterpiece'[212] and 'formidable'[213] (whether seriously or not may be left open – it well may be that neither Beecham nor Wood knew much to do with the work) – but not one of the conductors succeeded in organizing a performance – even though the score was printed in 1932. From Richard Strauss Brian received the following cordial but non-committal letter: 'Lieber Freund! Herzlichen Dank für die Übersendung und Widmung Ihrer wie es scheint großartigen *gothischen Symphonie*,

209 Quoted from Ateş D'Arcy Orga, 'The largest symphony in existence', in: *The Listener* LXXXVI/1961 (1966), p. 632.

210 Ronald Pearsall reports: 'The Columbia Gramophone Company jumped in with both feet and offered a prize of £2,000 for the best completion of Schubert's *"Unfinished" Symphony*. The academics were aghast. Schubert had been happy to present it in its two-movement state in 1822, and had he wanted to complete it he had had six more years in which to do so. Sir Walford Davies, a champion of music for the masses, upheld the scheme, and drew a tortuous analogy: "Given a thousand casts of the Venus of Milo, what could be better for sculpture today than to set a thousand students (competitively, if need be) hunting for the perfect arms?" But Davies was in a minority, and the howls of protest were so loud that the rules of the contest were changed so as to require an original work conceived "as an apotheosis of the lyrical genius of Schubert". There was no surer way of bringing symphonic music into the common ken than by turning it into a kind of Bingo. It was a world-wide movement, with juries of prominent musicians organised to choose local winners, and an international grand jury to meet in Vienna in 1928 to award the grand prize, which had been upped to $10,000. The prize was won by an obscure Swedish composer, Kurt Atterberg, for a medley of reminiscences. As Ernest Newman, the formidable music critic, wrote: "Atterberg may have looked down the list of judges, and slyly made up his mind that he would put in a bit of something that would appeal to each of them in turn ... if my theory is correct, the laugh is Atterberg's today." Atterberg was evasive when asked if the symphony was a hoax (...).' (Ronald Pearsall, *Popular Music of the Twenties*, Newton Abbot etc. 1976, pp. 106–107.) As for the actual submission of Holbrooke's and Jacob's symphonies (perhaps even also R. O. Morris's Sinfonia in C major), we have no actual evidence thereof, but their conception at the very least suggests that they were composed for the occasion.

211 Ateş D'Arcy Orga, 'The largest symphony in existence', in: *The Listener* LXXXVI/1961 (1966), p. 632.

212 Eugène Goossens to the London Agents of Cranz & Co. Quoted from Ateş D'Arcy Orga, 'Havergal Brian's *Gothic Symphony*', in: *Composer* 21 (1966), p. 18.

213 Quoted from Reginald Nettel, *Havergal Brian and his Music*, London ²1976, p. 122.

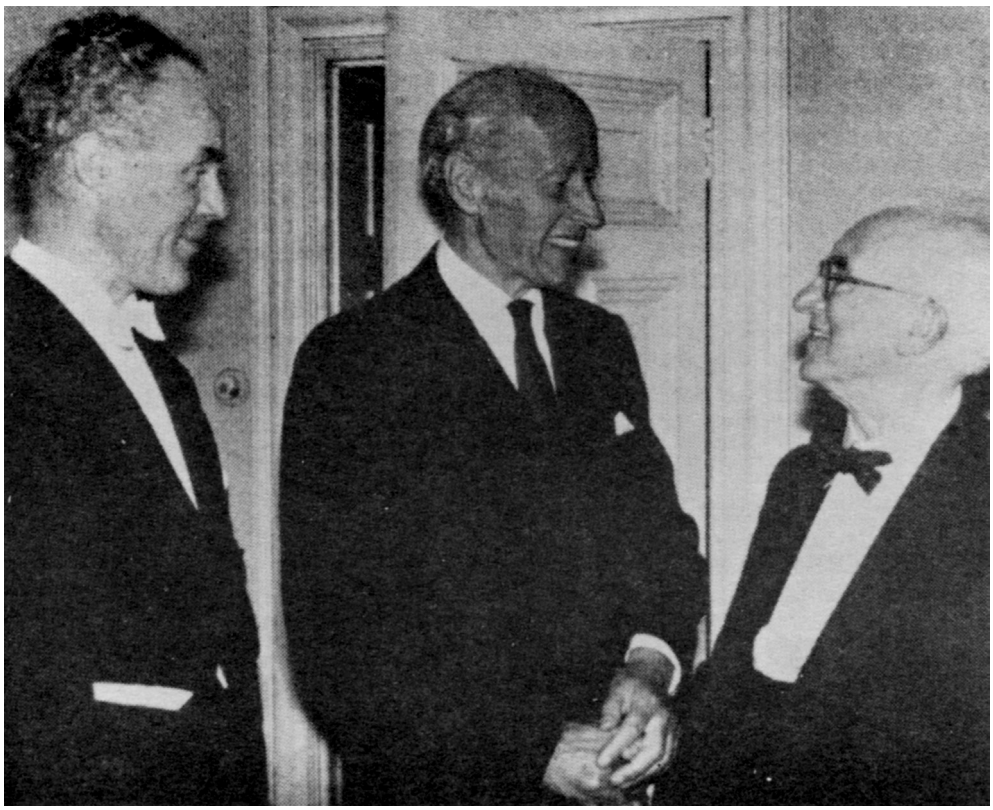


Illustration 57. Havergal Brian with conductors Bryan Fairfax and Eugène Goossens after the first performance of the *Gothic Symphony* on 24 June 1961, photograph published in *Music & Musicians*.

der ich eine baldige schöne Aufführung und einen großen Erfolg herzlichst wünsche.'[214] ('Dear Friend! Thank you for sending and dedicating your apparently marvellous Gothic Symphony, which I sincerely hope will soon receive a fine performance as well as great success.') Deryck Cooke and Robert Simpson, influential producers for the B.B.C., were eventually able to organize the first professional performance under the conductorship of Adrian Boult in 1966 – Cooke's judgement on the work read: '*The Gothic* is a staggering feat. Highly imaginative. There is nothing else like it in music.'[215] The reception of the world première performance was on the whole enthusiastic 'though not unnaturally tempered with bewilderment. Presumably concert-goers lately made familiar with the symphonies of Mahler expected something similar, and were disturbed to be confronted with music of a wholly different kind. Furthermore, the work is so vast as to be almost beyond understanding on a single hearing. For this reason we need not concern ourselves with the reactions of music critics, except to note that they were very mixed.'[216]

The dedication to Richard Strauss and the motto 'Wer immer strebend sich bemüht, / den können wir erlösen' clearly shows Brian's leanings towards Germany, which is also reflected in his compositions in the German tongue (Symphony No. 4, *Faust* after Goethe's play Part I, *Turandot* after Schiller's translation of Gozzi's comedy[217]) and works influenced by German literature (Symphony No. 2, influenced by Goethe's *Götz von Berlichingen*, see pp. 548ff.). Brian wrote on Goethe's influence:

> 'As the first part (orchestral) was largely coloured by Goethe's *Faust* (Part I), I had an idea of setting to a choral finale a large portion of the last act of *Faust* (Part II). The *Te Deum*[218] had never been out of my mind as a work to be done. As it pushed itself forward as the only possible finale for a *Gothic* Symphony, I got to work at it very quickly, and it was written as stated. A rainy night or a howling wind with rain driving on the panes is an inspiration. I always work with a green-shaded tablelamp; in the days of writing the *Gothic* the shade was extra thick, so that the rest of the room away from my table was in darkness. If in those midnight hours I sometimes saw Frederick the Great, a shrunken figure at the end of a long life of fighting, John Sebastian Bach, Goethe, Berlioz, sitting in an armchair in the darkness by the fire, I attached no importance to the phenomenon.'[219]

214 Richard Strauss to Havergal Brian, 13 January 1933, in: *Music* I/2 (1967), p. 11. Cf. also Jürgen Schaarwächter, 'Havergal Brian, seine Gothic Symphony und die Widmung an Richard Strauss', in: *Richard Strauss-Blätter* Neue Folge 48 (2002), pp. 103–112.

215 Kenneth Eastaugh, 'The score for Mr. Music', in: *Daily Mirror* 20257, London 11 February 1969, p. 9.

216 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, pp. 25–26.

217 Cf. Jürgen Schaarwächter, 'Zu Havergal Brians Gebrauch der deutschen Sprache in seinen Kompositionen', in Christa Brüstle/Guido Heldt (eds.), *Music as a Bridge. Musikalische Beziehungen zwischen England und Deutschland 1920–1950*, Hildesheim 2005 (Studien und Materialien zur Musikwissenschaft, 37), pp. 93–111.

218 It is striking that the *Te Deum* text in this work was not composed in English (as was usual in England) but in Latin.

219 Havergal Brian, 'How the Gothic Symphony Came to be Written', in: *The Modern Mystic and Monthly Science Review* 2/11, London 1938, p. 482. Reprint in Harold Truscott/Paul Rapoport, *Havergal Brian's* Gothic Symphony. *Two Studies*, Little Heath 1978, p. 87. Brian's musical interests were described at length by Malcolm MacDonald (cf. Malcolm

The work represents a turning point in Brian's stylistic evolution. Still deeply rooted in tradition, he nevertheless for the first time trod the paths that secured his importance in musical history. Space cannot be given here to a full analysis of the symphony,[220] but it may at least be said that it is fundamentally bi-partite[221] – the first part is purely instrumental,

MacDonald, *The Symphonies of Havergal Brian*, Vol. III, London/New York 1983, pp. 97–156); much is found in the works handled here, above all the *Gothic*. Kenneth Eastaugh pointed out that Brian had as a choirboy participated in the Queen Victoria Jubilee Celebration in 1887, whereby a *Te Deum* by H.R.H. Prince Albert was given. As was common in Great Britain, the performance required sub-conductors. In the same year a brass band festival took place in Longton Park, Dresden that impressed Brian strongly and found reflection in many of his compositions. Brian first heard Berlioz's Requiem, which also requires brass band choirs and sub-conductors, performed at Leeds in 1905. (Cf. Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 258.) In 1896 Brian had for the first time heard Elgar's *Scenes from the Saga of King Olaf*, and Elgar's and Wagner's works led Brian to turn to the orchestral as a sound body. Dvořák's *Svatební košile*, Bach's Mass in B minor and Beethoven's Ninth Symphony inspired him to create choral music (cf. Havergal Brian, 'How the Gothic Symphony Came to be Written', in: *The Modern Mystic and Monthly Science Review* 2/11, London 1938, p. 482. Reprint in Harold Truscott/Paul Rapoport, *Havergal Brian's* Gothic Symphony. *Two Studies*, Little Heath 1978, p. 84). In 1924 Brian wrote to Granville Bantock (referring to the first three movements): 'As regards this Symphony – I wonder how many people have helped to the making of it? Structurally it belongs more to Palestrina and our own William Byrd – well, quite as much as the *Tristan* Prelude is the development of a germ or an idea, as are the Palestrina, Byrd works.' (Havergal Brian to Granville Bantock, November 1924. Quoted from Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 258.) Paul Rapoport recalls as influences recognized by critics, 'never wanting to reveal their ignorance when confronted with a new and complex work', Bach, Bax, Beethoven, Berlioz, Bruckner, Byrd, Delius, Elgar, Holst, Mahler, Palestrina, Strauss, Vaughan Williams, Verdi and Wagner. In the progress of his critical considerations, Truscott stressed the direct influence of Beethoven's Ninth Symphony, Varèse's *Amériques* (which Brian copied at that time) and, with respect to the instrumentation method of Hector Berlioz (Brian owned his textbook in Richard Strauss's translation), in particular in the *Requiem* (cf. Paul Rapoport in Harold Truscott/Paul Rapoport, *Havergal Brian's* Gothic Symphony. *Two Studies*, Little Heath 1978, p. 77). Truscott also made the following observations: 'What sorts of influences are involved with the *Gothic* Symphony is a question that cannot be answered simply. Similarities between Brian's and an earlier composer's work may suggest that they were both influenced by still other composers or by similar aspects of culture. For example, the features of complex polyphony, large-scale orchestration, and extreme length in works by Brian, Mahler, Wagner, Strauss, Bantock and Schönberg may result partially from Western European aesthetics of the last half of the 19th century and the first part of the 20th up to the First World War, in which there was a notable emphasis on heroism, grandeur, dramatic power, the colossal, and the expansion of technique, in music as in other domains. They may also result, partially, from all these composers' admiration of earlier examples of the same from composers as different as Byrd, Bach, and Berlioz. These considerations are important for any study of influences, even in the most obvious cases of parody. Receptivity to parodying and even direct copying is itself a variable.' (Rapoport, p. 76.) According to MacDonald, the orchestral movements (movements I–III) summarize the symphonic situation preceding Brian, and with the choral movements, Brian anticipates numerous later composers. 'On the expressive plane Part I is dynamic in the familiar symphonic sense, a demonstration of artistic continuity with the recent past, a logical development from the achievements of Wagner, Bruckner [Brian's counterpoint and its technique of increase are frequently reminiscent of Bruckner – cf. also Kurt Blaukopf (ed.), *Lexikon der Symphonie*, Köln 1952, pp. 89–90], Strauss, Elgar and early Schönberg (Brian knew almost nothing of Mahler at this time).' (Malcolm MacDonald, booklet notes to the recording of Brian's Gothic Symphony, l.n. 1990, p. 5.)

220 For this cf. e.g. Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, pp. 23–55; Harold Truscott/Paul Rapoport, *Havergal Brian's* Gothic Symphony. *Two Studies*, Little Heath 1978; Paul Rapoport, *Havergal Brian and his Symphony* The Gothic, Ph.D. dissertation Urbana/Champaign 1972; Lionel Pike, 'The tonal structure of Brian's *Gothic Symphony*', in: *Tempo* 138, London 1981, p. 33–40.
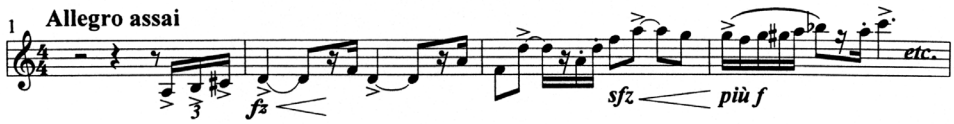
221 The importance of the bi-partite division, which is also found in Mahler's Eighth Symphony (the proportions are also similar there: 1st part: approx. 30 minutes, 2nd part approx. 60 minutes, paralleled by Paul Rapoport to the naves, the intersection and the choir of a cathedral), can later be found in Brian's œuvre in his Second and 29th Symphonies.

while the second consists of the extensive, monumental composition of the *Te Deum*.[222] 'Each part can be considered as in character within itself, but together they make a whole which transcends the two parts.'[223] 'It has its miscalculations, but ultimately its strengths far outweigh any weaknesses: it speaks with the unmistakable voice of greatness. On those who know the score, it exerts a tremendous fascination, and it is utterly unique – a book could be devoted to it alone.'[224]

The first part assumes the function of the traditional first three movements of a four-movement symphony. 'Part I (...)', Malcolm MacDonald, the most important Brian scholar to date, wrote, 'is a transitional work, which moves away from an initially familiar pre-Romantic language with ever-increasing stylistic and structural freedom, arriving in the third movement at a fully 20th-century idiom and a completely personal handling of symphonic form. (It is permissible to perform this part on its own.)'[225] Robert Simpson described the first movement as more tightly conceived than those of Mahler's Second or Third Symphonies[226] – but its internal logic is nevertheless weaker (a central feature of Brian's compositional technique is, remember, 'discontinuity'[227]), despite the fact that it is in the form of a sonata principal movement. A funeral march follows that builds in excitement, as in some of Brian's later symphonies, 'to an awesome climax rock-like in its strength and genuinely tragic, intensely felt, yet tearless.'[228] The last instrumental movement is a scherzo, which Simpson likens to buttresses and grotesquely shaped gargoyles – architecture reflected in the 'remarkable orchestration and a flood of strange invention.'[229] If Simpson's interpretation applies, Brian's entire conception can be explained as a collection of reflections and associations to individual aspects of a Gothic cathedral (many authors relate to that of Lichfield where Brian had sung in performance as a boy). 'It is fantastic and gigantic, not in any egotistical would-be sense, but in reality. Anyone who has read the score (...) has discovered that this is remarkably disciplined music, despite its dimensions. Its dimensions are, in fact, real and necessary for the expression of a mighty thought.'[230] Paul Rapoport likewise drew parallels between the conception of the symphony and the architecture of a Gothic cathedral. He matched the soaring aspects of the cathedral with numerous themes in the symphony,

222 This conception clearly refers to the models of Beethoven's Ninth and Mendelssohn Bartholdy's Second Symphony, which was very popular in Great Britain in the choral festivals.
223 Reginald Nettel, *Havergal Brian and his Music*, London ²1976, p. 110.
224 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, p. 23.
225 *Ibid.*, p. 26.
226 Robert Simpson, 'The Unknown English Composer', in: *M&M* 9/5 (1961), p. 15.
227 Cf. John Pickard/Martyn Becker, 'Havergal Brian's productive discontinuity', in: *The Havergal Brian Society Newsletter* 79 (1988), pp. 5–7 and 84, London 1989, pp. 2–3, reprinted in Jürgen Schaarwächter (ed.), *HB: Aspects of Havergal Brian. Edited from the Havergal Brian [Society] Newsletters*, Aldershot (Hampshire) etc. 1997, pp. 93–104.
228 Robert Simpson, 'The Unknown English Composer', in: *M&M* 9/5 (1961), p. 15.
229 *Ibid.*
230 *Ibid.*

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such as the lancet arch (which in fact was more markedly diverse in Great Britain than on the continent) with the excessive triad, of which numerous longer passages or climaxes were constituted.[231]

More recent authors consider the second part to be three-movement, though the present author interprets it as tri-partite (like the *Siegeslied*) but one-movement. The choice of the *Te Deum* text instead of the finale of the second part of *Faust* was – at least according to Nettel – a logical result of Brian's dealing with the era in which Goethe's play takes place (Nettel thereby also explained the title of the work). The choice of the forces required, such as the addition of smaller brass groups (which are also found in Berlioz's *Requiem*), also shows Brian's wish to reflect the majesty of Gothic cathedrals in his music. The composition of the *Te Deum*, in particular the last movement, includes a great variety of atmospheres (always stemming from the text), which Rapoport clearly over-interprets as the reflection of secular events in Gothic times.[232] But – and this seems rather more plausible – Rapoport continues:

> 'No work of Brian's extant, preceding or following, is as eclectic [and at the same time forward-looking] as *The Gothic*, particularly its Part II. There are many styles of writing in it, chronologically from medieval plainchant to 20th-century atonality. Critics who seize upon this as a weakness miss the point. MacDonald is quite right in noting that "the finale's [i.e. Part II's] encyclopaedic nature is an inevitable outcome of its exploratoriness. The immense structure seems to ransack the whole tradition of Western Music in search of a way forward."[233] Historical stylistic purity as an ideal is a post-medieval concept that is foreign to the *Gothic Symphony*, as it is to a lot of post-world-war II music. Nor was it an ideal to generations of people who rebuilt and expanded existing cathedrals. Even at the Reformation, by far the majority of British cathedrals showed mixed styles, if one accepts most of the traditional architectural categories of periodization.[234f235]

Harold Truscott, who apart from MacDonald and Rapoport was the third to deal extensively with the symphony, was unable to understand Brian's moving from the main key

231 Paul Rapoport, *Opus Est*, London/New York ²1985, pp. 89–97.
232 *Ibid.*, pp. 94-95.
233 Malcolm MacDonald, *Havergal Brian – perspective on the music*, London 1972, p. 29.
234 Cf. Alec Clifton-Taylor, *The Cathedrals of England*, London 1967, especially pp. 15–16.
235 Paul Rapoport, *Opus Est*, London/New York ²1985, pp. 92–93.

of D in the first four parts to the final key of E – he could see no reason for this.[236] Malcolm MacDonald replied:

> '*The Gothic*'s overall tonal structure is fantastically rich in third-relationships of all kinds, especially "axial" ones; but it is actually rather untypical, in that it involves an irreversible shift from one principal tonic to another: the controlling D minor of Part I is superseded during Part II by E major. The means by which Brian brings this about have been examined in detail by Lionel Pike,[237] who has shown that the "axial" relationships are crucial to the process. Briefly, the basic tonality of Part I is a modal D minor (with F major as a weaker "axial" partner). The first movement's second subject, as noted above, begins on the submediant "axis" of B♭ minor/D♭; but in recapitulation this subject is, very significantly, reintroduced on an axis of C♯ minor/E major: the tonal relationship between exposition and recapitulation pivots on the note D♭ (=C♯), which becomes the root of C♯ minor. In the second movement the main key is G♭ (or F♯) minor/major, a major third up from the first movement's D, but a minor-third "axis" also makes itself felt, most strongly at the movement's climax, where the main theme, in G♭, is harmonized in E♭ minor. The scherzo reverts to D minor, with its trio-like horn calls in F – but with a long and fantastic climax in C♯ minor, the axial partner of E in the first movement (we should also note that D♭/C♯ is in semitonal conflict with D minor; *semitonal* relationships are also extremely important to Brian, as hinted in the previous chapter in the account of his contrapuntal use of chromatic movement. Part I ends on a triad of D major, which proves to be a bridge into the tonal world of Part II: this begins in D major with an "axial" B minor as its satellite. It is the B minor partner which leads – through B major and C♯ minor – to the powerful assertion of E major by the close of the fourth movement. In the "Judex" fifth movement, E and its attendant C♯ are still troubled by reminders of D minor, but E is finally instated in its full splendour, as noted above. The sixth and final movement is a contest and conflict, in many different ways, between the "axial" partners C♯ and E.'[238]

The choral finale of the symphony musically anticipates works of decades to come in several respects. Unmistakable similarities exist between Brian's *Gothic Symphony*, Britten's *War Requiem* (1961), Walton's *Gloria* (1961), Tippett's *The Vision of St. Augustine* (1963-65), Grace Williams's *Missa Cambrensis* (1971[239]) and Michael Berkeley's *Or Shall We Die?* (1982) (although the first three works were premièred independently from each other in c. 1961); MacDonald also observed commonalities with Schoenberg's *Jakobsleiter* (1917-44, part-completed by Winfried Zillig and premièred in 1961).[240]

236 Harold Truscott/Paul Rapoport, *Havergal Brian's* Gothic Symphony. *Two Studies*, Little Heath 1978, pp. 76–78.
237 Lionel Pike, 'The Tonal Structure of Brian's *Gothic Symphony*', in: *Tempo* 138 (1981), pp. 33–40.
238 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. III, London/New York 1983, pp. 182–183.
239 Arnold Whittall observed the similarity in 'Grace Williams 1906–1977', in: *Soundings* VII (1978), p. 24.
240 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, p. 55.

Before Brian turned away from the symphony in favour of the violin concerto, he wrote his first entirely vocal orchestral symphony, a three-movement work for double chorus, solo soprano and large orchestra (including 29 woodwind, eight horns, organ and percussion). The text is Psalm 68 (the English title of the symphony is 'Psalm of Victory'), this time (and this furthermore refers to Brian's German affinity) in Luther's translation.[241] Brian sketched the work from 20 June until 4 December 1932. The score was completed on 29 April 1933[242], 'but before the end of that year, and before his next work came to light, Brian's faith in Germany was shattered by his disappointment at the rise of the Nazi dictatorship[243]. He was unaware that this disappointment would alter the nature of his composition, but it is significant that for the next few years his orchestral writing demanded far fewer players, and his literary inspiration was drawn from British sources.'[244] 'I would hardly argue with anyone who wanted to claim that *Das Siegeslied* is Brian's greatest symphony altogether. From title and text to melodic language and musical detail, this is his most "Germanic" work, in which he places himself squarely and confidently in the line of Bach, Handel, and Brahms;[245] it is also a "Lutheran" opposite number to the "Catholic" *Gothic*. Brian returns here to the most radical elements in *The Gothic*'s musical language, adroitly balancing them with a hefty admixture of Baroque tradition; and he returns too to the radical structural approach of his *Te Deum*. I have suggested (...) that *Das Siegeslied*'s three movements each have an underlying

241 According to a private list of works of 1907, Brian composed an English version of the psalm in about 1907, but this cannot be proven today.

242 According to Brian's statement. The score itself, however, gives '8.30 Sunday evening, 10 December' as the time and date of completion.

243 Owen Toller claimed to hear strains of a combat song by Arno Pardun dedicated to Goebbels in the opening rhythms. This is improbable, however, given that the symphony was completely outlined by 1932 and finished by 1933 (Owen Toller, '*Das Siegeslied* – a clue?', in: *The Havergal Brian Society Newsletter* 82, 1989, p. 3). Is it possible, however?

244 Reginald Nettel, *Havergal Brian and his Music*, London ²1976, p. 128.

245 The score of Brahms's *Triumphlied*, perhaps his least-known major work, has recently come to my notice. Its strongly neo-Handelian style (Brahms was consciously influenced by the *Dettingen Te Deum*), tri-partite symphonic form (with massed choral rejoicing in the outer sections and more reflective music for a soloist in the centre), and quotation of *Ein' feste Burg*, make it a likely ancestor of *Das Siegeslied*: it was much more frequently heard in Brian's youth. ['Brian was not only a lifelong admirer of the German musical culture exemplified by Schütz, Bach, Handel, Beethoven, Wagner, and Strauss, but also of German literature and thought: above all the works of Goethe (...). His music unleashes the darkest of Old Testament passions, disturbingly conjoined with Lutheran German, and what Thomas Mann called the "blood-boltered barbarism" of the modern totalitarian state. Against this, in humane contrast, Brian places episodes of simple piety, pastoral serenity, and (in the slow movement) an almost metaphysical vision of peace and war in Heaven. But the baleful sounds of a nation on the march (or at a political rally) eventually overwhelm all else. Brian's Fourth Symphony seems, therefore, to create a multiple perspective between three levels of meaning. First and overtly it is a formal celebratory setting of a victory psalm, an equivalent (in full 20th-century manner) to Handel's *Dettingen Te Deum* or Brahms' *Triumphlied*. But, second, the music is of such wildness, of such violent expressive contrast, disruptive chromaticism and dissonance, that it predicates the apocalyptic denunciation of state militarism which I have outlined above. And third, it is furthermore an invocation, a Cromwellian call to fight the good fight: the enemies who must be scattered are precisely those dark forces whose goose-stepping marches the music evokes so vividly.' (Malcolm MacDonald, Sleevenotes to the recording of Havergal Brian's Fourth Symphony, l.n. 1992, pp. 3–4.)]

tripartite form, but also (...) that they nearly constitute a single unbroken span; and the return of the symphony's opening march-rhythm in its final bars closes a circle of continuous, allusive development. Moreover Psalm 68 is no simple paean of praise: it exults at the thought of the violent doom awaiting the unrighteous. Brian chose well, to integrate the extremes of his emotional nature. One of the facts about the text that fascinated him was its popularity in English amongst the Puritan army in the Civil War: he often recalled that it was this Psalm which Cromwell (another of his heroes) had his troops sing before the Battle of Dunbar. The puritan, militant protestant spirit is equally revealed in the symphony's use of Luther's chorale-tune *Ein' feste Burg*',[246] which strongly recalls Mendelssohn's similar use of the melody in his *Reformation* Symphony.

Each of the three movements consists of three sections. In the first movement, sharp faster sections, brilliantly orchestrated, frame a slower *a cappella* section ('Du gabst, Gott, einen gnädigen Regen') ('Thou gave, God, a merciful rain'[247]). Beginning with a pompous march, it is relatively easily identifiable as a sonata principal movement whose recapitulation adopts something of the character of a scherzo. The choral setting is strongly chromatic-polyphonic, but there are no fugues whatsoever in the symphony: Brian instead opts for canonic treatment here.

In the slow movement (the soloist picks up the text here, the chorus is silent – as is the soloist in the external movements), instrumentation begins chamber-musically, with the vocal writing at times pre-figuring Britten's *Les Illuminations* (1939). 'For much of its length it has a weird voluptuousness unparalleled in his work. It begins innocently enough with calm pastoral music in D major and a haunting violin solo in the manner of a passionate vocalise. The soprano enters with "Wenn ihr zwischen den Hürden laget" (...). This develops into a duet with the violin, ramifying through some of Brian's most glittering textures with prominent glockenspiel, celesta, and harps. A feeling of ecstatic yet mysterious lyricism pervades the fabric of the music. However, the mood changes abruptly with the approach of "Der Wagen Gottes" (...) – the words inspire an obsessive, pounding *Allegro vivace*, apparently an echo of wars in Heaven. Brian drives this to a monumental climax, with a cavernous descent into the depths of the brass, as if rebel angels have been hurled into the abyss. The soprano returns, radiant, untroubled, for "Du bist in die Höhe gefahren" (...), in music of chill beauty founded on a chaconne-like ground bass; this leads to a solemn coda of echoing brass.'[248]

The finale is the longest and most episodic of the movements – according to MacDonald, it forms 'a certain amount of true recapitulation'[249] if one understands the entire symphony as through-composed.[250] It is very surprising that Brian again refrains from applying the

246 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. III, London/New York 1983, p. 277.

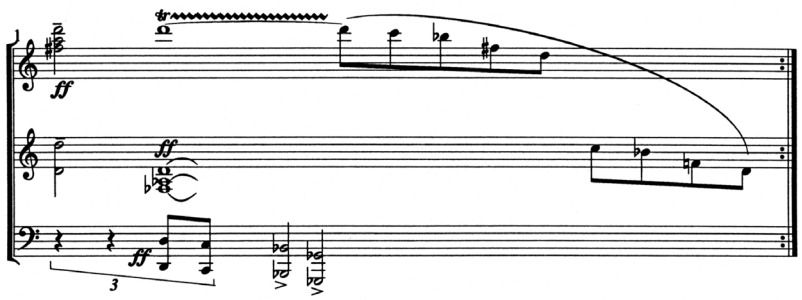
247 The translation follows Brian's score; the King James translation reads 'Thou, O God, didst send a plentiful rain.'

248 Malcolm MacDonald, Sleevenotes to the recording of Havergal Brian's Fourth Symphony, l.n. 1992, pp. 5–6.

249 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, p. 90.

250 In fact the basic concept of the work seems to be based on the keys C-D-E-D-C, which serves to link the three movements even more strongly with each other. Tonal cohesion (cf. Malcolm MacDonald, *The Symphonies of*

technique of the fugue as a stretta (Brian probably consciously wanted to counter this expectation) – instead, themes of the two former movements are in part literally recapitulated.

> 'Close (...) inspection reveals much wide-ranging, symphonic development of "family" groups of themes, similar to the *Te Deum* of *The Gothic* but on terser, more varied ideas. There are also thematic elements which recur in different movements, providing unity and also, on occasion, acting as "leitmotifs". One of the most striking is an awesomely volcanic idea associated with the name of God – and its character leaves us in no doubt that He is a Jealous God in true Old Testament tradition:
>
> Ex. 60
>
> 
>
>
> '[251]

The symphony is 'intimidating both in its difficulty and its uniquely sinister atmosphere (...). It is in some ways the most disturbing of all Brian's works. Its general layout brings to mind the *Te Deum* of *The Gothic*: but whereas the *Te Deum* for the most part conveys a New Testament light and radiance, this baleful Psalm confronts us with the darkest of Old Testament passions. "Psalm of Victory" leads one to expect something simply optimistic; but although the symphony begins in that vein, it traverses a great range of moods, few of which are simple – through the whole work, sometimes openly, sometimes beneath the surface, runs a current of brutal violence.'[252] This power, which otherwise (and in much smaller measure) is elsewhere to be found only in Vaughan Williams's Fourth Symphony or Walton's *Belshazzar's Feast* (perhaps also in Elgar's Third Symphony), makes the work a special document: '(...) perhaps most astonishing is the *objectivity* that informs the work. It is not the product of subjective violence within Brian, but a deeply-imagined presentation of national violence, bare of all illusions. It forces us to look the cruelty of war and the brutalisation of "Victory" full in the face, and know them. When I hear Brian described as a naive man, I always think of this work. Only a very sophisticated artist, with great clarity of vision, could have conceived it'.[253]

Havergal Brian, Vol. I, London/New York [2]1983, pp. 90-106) is reminiscent in its compactness to the brilliant consequence of the second act finale of Mozart's *Le nozze di Figaro* (cf. e.g. Hermann Abert, 'Zur Einführung', Eulenburg miniature score of *Le nozze di Figaro*, London etc. [c. 1950], especially pp. XIV–XVII).

251 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York [2]1983, p. 91.

252 *Ibid.*, p. 89.

253 *Ibid.*, p. 90.

Like Stanley Wilson's *1942* (see p. 684), **Arthur Bliss**'s (see pp. 565ff.) choral symphony *Morning Heroes* (1930) is clearly anti-war, although it does not deal with the topic directly (akin to Vaughan Williams's *Dona Nobis Pacem*) and is also more personal by virtue of the mixture of texts. In the period before the Second World War, pacifism was frowned upon – maybe necessarily. Nevertheless, Bliss achieved great success with the work, about which one critic wrote: 'we realize that Arthur Bliss had made his great step forward and, in saying what is old, has said something new and true.'[254] Bliss himself stated:

> '*Morning Heroes* was written as a tribute to my brother [Francis Kennard Bliss, 1892–1916] and all my other comrades-in-arms who fell in the Great War of 1914-18. Each of its five movements describes an aspect of war common to all ages and to all times. The first movement, which is spoken by the orator against a background of music, portrays the poignancy of the farewell between husband and wife in wartime. For a famous example I have taken the passage from Homer's *Iliad*, in which Hector bids good-bye to his wife, Andromache, and to his little son. The three of them are on the ramparts of Troy, and Hector and Andromache speak their last words to each other before he goes down into the plains to fight Achilles and, as we know, to be killed by him. In the second movement, *The City Arming* I have tried to recall the spirit of devotion and self-sacrifice in which in August 1914 the many thousands volunteered for active service. These were later to be known as "The First Hundred Thousand". The large majority belonged to my own generation. Few survived and hence the name "The Lost Generation". The nearest parallel I could find was in a poem by Walt Whitman describing the spirit of New York at the outbreak of the American Civil War in 1861. The third movement is in two parts: the first depicts the thoughts and emotions of a young wife left alone, the second the thoughts and dreams of a young soldier far from home. (...) In the fourth movement the subject is heroism in battle, and I have chosen Achilles as the classical example of manly courage. He is pictured arming himself to avenge the death of his friend and comrade, Patroclus. At the end of this movement the chorus declaims a roll-call of heroes chosen from both sides, Greeks as well as Trojans. It would be easy for everyone to put contemporary names on these. The last movement deals with the 1914-18 war and specifically with the Battle of the Somme, in which my brother fell. The orator first speaks a poem by Wilfred Owen, which in moving words tells of the young soldier as he waits for the signal to advance into "no man's land" against the enemy barrage. Finally the chorus sing a poem by Robert Nichols in which, as the sun rises over the "scarred plateau" of the Somme, the words "morning heroes" occur, from which this *symphony* takes its title.'[255]
>
> 'I have not given any kind of musical analysis, because that would entail unwinding the threads of the tapestry again – a perfectly intelligible process for a Penelope, but surely unnecessary when morality is not at stake! Moreover, do you not agree with me

254 '*Morning Heroes*', in: *The Times* 45652, London 24 October 1930, p. 12.

255 Arthur Bliss, Performance note to *Morning Heroes*, 1967, in Arthur Bliss, *As I Remember*, 1970, London ²1989, pp. 256–257.

> that so-called programme notes of the quasi-musical order are so misleading and so often unreadable that it remains a sheer surprise that audiences do not gently lynch the author of the nonsense they are humbugged into buying?
> It is pleasant no doubt to have musical examples to play over, but we both know that they bear as little reference to the whole work as do two or three pinches of salt to an alderman's lunch. But – well, I have given you a few, but please print them all together at the end; they will look better there, and I shall not have to point out their why and wherefore. (...)
> I make no defence of my choice of this subject, as I have no political views to put forward, no moral prejudices to air, no theories indeed of any kind to expound. I have been guided entirely by my aims as an artist, for whom other considerations than the aesthetic do not exist. My choice of an orator as soloist was determined by my wish to achieve a greater dramatic intensity than seemed possible through any other medium. The words, for instance, I have chosen for him are not suitable for singing but are eminently adapted to the dramatic declamation that I require of the orator, who must use every variety of colour and pitch. In relation to the music which accompanies him his words are the principal strand in a symphonic texture of lightly scored sound. (...)
> I cannot as an artist express war except in a general (timeless) sense. Achilles is *the* hero, whatever humbler name he may suggest in the minds of us who live now; the parting of Andromache and Hector is the last glimpse that *any* wife catches of her husband; Manhattan epitomizes *all* "teeming and turbulent cities". Only in my reference to the Somme do I describe the particular (particular to us at any rate) and so approach more nearly the memory of him for whom this requiem was chiefly written.'[256]

Bliss said in a television feature that he regarded *Morning Heroes* as one of his two best works insofar as they were 'entirely himself'; the other one was the *Meditations on a Theme by John Blow*.[257]

Morning Heroes is not the first work in which Bliss expressed his feelings about war: he wrote an *Elegy* in his *Suite* for piano, which he dedicated to his brother in 1925. In addition, he was occupied for many years with a work (apparently never finished) with the working title *Battle Variations*;[258] *The City Arming* was stylistically foreshadowed in the *Alla marcia* of the *Ballads of the Four Seasons* on texts of Li Tai-Po (1923), and another text by the Chinese poet was used in the third movement of this symphony.

For the composition, Bliss chose texts from very different cultural fields, which he juxtaposed as impressively as Benjamin Britten did in his *War Requiem*. In addition to Li Tai-Po, George Chapman, Walt Whitman and Robert Nichols, he also set a poem by Wilfred Owen. The contrast to Homer – as opposed to the Latin Requiem text, which Britten

256 Arthur Bliss, 'Morning Heroes', 1930. Reprint in Gregory Roscow (ed.), *Bliss on Music*, Oxford etc. 1991, pp. 57–58 and 60.

257 Cf. Gregory Roscow (ed.), *Bliss on Music*, Oxford etc. 1991, p. 282.

258 It could well be that the idea of this work was realized by *Morning Heroes*.

used – is similarly impressive. 'The Owen poem is declaimed over a bare musical texture of timpani rolls. From an elegiac, flowing orchestral passage, the choral setting of Robert Nichols's *Dawn on the Somme* emerges with all the simplicity of a chorale setting in a Bach motet.'[259] The choral setting of the entire symphony is in fact of great simplicity, traced by Christopher Palmer back to the text selection. 'This catholicity of texts', he wrote, 'is undoubtedly a signal factor in the determining of the music's character which is for the most part bracingly unparochial and untainted by the complacency which few English composers of the period were wholly able to steer clear of in their choral writing.'[260] George Dannatt on the other hand lamented the 'four-squareness'[261] of the choral writing, which in comparison to Holst's Choral Symphony appears inadmissibly simple and retrospective.

In spite of the peculiar formal characteristics arising from the texts, there are sufficient reasons to call *Morning Heroes* a symphony even without expanding the term unnecessarily. The succession of movements (slow introduction (the solemn, gloomy funereal music, whose rhythm is marked by the bass instruments, evokes the momentum of the beginning of the *Colour Symphony*)[262] – (free) principal movement (recapitulation from 3 [46]) – slow movement – scherzo – and finale) somewhat resembles Holst's Choral Symphony – however, Holst's work was musically more closely inter-linked (the final movement dealt with material from the first movement, for example) and the individual movements were themselves of a more concise nature. Bliss has fewer combining elements (apart from the recapitulation of material of the principal movement in the scherzo), but one could argue the existence of an all-linking 'overall' sonata movement made up of a slow introduction – exposition (principal movement) – development (slow movement) – recapitulation (scherzo) – coda (finale). However, the deficient intrinsic structure of the individual movements deprives the work of a lot of its formal convictive strength.

Ethel Mary Smyth (London, 23 April 1858–Woking, 9 May 1944) was considered by Frank Howes – appropriately enough in terms of her music – to be part of the Sullivan generation,[263] although age-wise, she actually belonged with Stanford, Elgar and Delius.[264] Parry came to know the twenty-three year old composer at a lawn tennis party and estimated her highly, although he described her as 'the most extreme Wagnerite I had ever met. She knows a wonderful lot about music, is intimate in the highest musical circles, has most

259 Nicholas Kenyon, 'Memory of War', in: *The Listener* CXIV/2934 (1985), p. 38.

260 Christopher Palmer, *Bliss*, Sevenoaks 1976, p. 9.

261 George Dannatt, 'Introduction', in Lewis Foreman, *Arthur Bliss*, Sevenoaks 1980, p. 15.

262 Stephen Banfield, *Gerald Finzi. An English Composer*, London 1997, p. 187 refers to the similarity of the technique of the relaxed use of triplet division or ternary movement within a binary or ternary pulse, in Finzi's song *The Phantom* (1932) as well as in the first movement of *Morning Heroes* and the last movement in the *Pastoral*.

263 Frank Howes, *The English Musical Renaissance*, London 1966, p. 50ff.

264 Once Sullivan saw a composing exercise by Smyth and said to her: 'An artist is supposed to make a penny do the work of a shilling, and here you go chucking sovereigns away for nothing.' (Quoted from James Day, *Vaughan Williams*, London/New York 1961, ²1964, p. 140.)

remarkable gifts, and is open and unsophisticated.'[265] Like Stanford and many others, she had studied in Leipzig and there become acquainted with Brahms, Sarasate and Clara Schumann; several of her works were successfully performed in Germany. She befriended Henry Wood, Arnold Bax[266] and Rutland Boughton, who, like her, rebelled against the British social system of the time. In 1890 August Manns conducted her Serenade and her overture *Anthony and Cleopatra* at the Crystal Palace. In 1909, her opera *The Wreckers* brought the breakthrough for Thomas Beecham on the rostrum of Covent Garden[267]. Beecham also conducted the performance of her choral symphony *The Prison* on the occasion of Smyth's seventy-third birthday in 1931. Smyth became known outside of Great Britain to a broader public only relatively late[268] in the game, probably because of the discrimination against women in most European countries then (in her day the best known women composers apart from herself were Augusta Holmès, Cécile Chaminade and Nadia Boulanger – note the dominance of the French). In Great Britain she had gained, as had the black composer Samuel Coleridge-Taylor, a solid reputation by around 1900, and in addition to receiving various honorary doctorates, was made a Dame Commander of the Order of the British Empire in 1922.

Shortly after 1930 Smyth became deaf, but in 1931 she was still able to conduct the first performance of 'her beautiful choral and orchestral "symphony", *The Prison* (1930), one of her last works and one of her best'.[269] The motto of the composition reads: 'I am striving to release that which is divine within us, and to merge it in the universally divine' (the last words of Plotinus, translated by Andrew Lang).

Smyth wrote about her work:

> 'Many years ago, Henry [B.] Brewster, a friend of mine of whom there is much mention in my autobiography, *Impressions that Remained*[270], wrote and published at his own expense two or three short metaphysical works, which, being some fifty years before their time, aroused little attention and have long since been out of print.[271]
> Now for many years I had vaguely but persistently cherished two dreams: one was to republish the second of these books, *The Prison* – a work full of the kind of beauty that even a non-metaphysician can but perceive, the other to clothe in music certain utterances of him who in the book is called 'the Prisoner'. As time went on this second dream became more insistent. But all projects seem impossibly difficult till the hour strikes, and who shall say why it was that one day, in the autumn of 1929, I began breaking up certain – passages for musical treatment and distributing them between

265 Quoted in Hubert Foss, 'Two Women Composers', in Anna Instone/Julian Herbage (eds.), *Music Magazine*, London 1953, p. 73.
266 Louise Collis, *Impetuous Heart*, London 1984, p. 148.
267 Alan Jefferson, *Sir Thomas Beecham*, London 1979, p. 69.
268 Cf. Georg Schünemann, 'Englische Musik', in: *Allgemeine Musik-Zeitung* XXXVIII/21-22 (1911), pp. 582–584.
269 Norman Demuth, *Musical Trends in the 20th Century*, London 1952, p. 113.
270 Ethel Smyth, *Impressions that Remained*, London 1919.
271 Henry Brewster, *The Prison*, n.l. 1891.



Illustration 58. Ethel Smyth, 1927, photograph by Bassano. The National Portrait Gallery, London; reproduced by kind permission.

> three protagonists: The Prisoner, his Soul, and 'Voices' – otherwise the 'great cloud – of witnesses' St. Paul speaks of.
> The present writer is old-fashioned enough not to shrink from drawing a moral[272]. In closest connection with the subject of this article is a point in which, were it feasible to do so all the steam power, all the electric power, available on this planet should be brought to bear, for it is impossible to drive it in too deeply – namely, the childish folly, the mad, grown-up criminality of war.
> Listen to this.
> The Aidin Inscription, with other priceless remnants of the culture of Ancient Greece, was housed in the Museum at Smyrna. Well for civilisation that casts of this unique stone had been taken! – for in 1922, when the withdrawal of France and England's promises of help caused the Greeks to be driven out of Asia Minor Smyrna was burned to the ground by the Turks and the Museum and all its contents perished in the flames! ...
> If my use of this exquisite melody should indirectly contribute to bring home to the world-crowd of indifferents the hideous, stupid waste of war, if it should put one spark more life into their vague, half-hearted will for peace, then, whether the musical *Prison* finds favour today, tomorrow, or never, it will not have been written in vain.'[273]

The title 'symphony' for this work is even less justified than for many other works dealt with in this chapter:[274] neither several- nor one-movement conceptions are in evidence, and while the succession of individual scenes evoke individual movements of a symphony, these could just as well be movements of a suite or oratorio (thus it is not surprising that Smyth's biographer Louise Collis, like many others, calls the work just this[275]). The tradition of Parry's 'Sinfonia sacra' (*The Soul's Ransom*, *The Love that Casteth out Fear,* etc.) instead springs to mind. The 'dramatic' ductus, which is characteristic of the work, indeed refers strongly to its origin in the Handelian oratorio, and philosophical topics receive treatment there as well (*L'Allegro, il Penseroso ed il Moderato*). Thus, unlike a 'real' symphony, the work defies formal analysis, but can instead be gauged by the conciseness of the content-related concept, which is based on the formerly widespread notion 'per aspera ad astra'. In fact, the proximity to *The Dream of Gerontius*[276] concerning subject and form is striking, although Smyth's work may does not rely on any kind of Christian solution.[277] Elgar's work, on the other hand, was more

272 Elsewhere Smyth writes: 'The whole is the record of a struggle to escape from the bonds of self (the Prison), and the extracts here set to music are taken from the Prisoner's last utterances.' (Quoted from Robin Hull, 'Ethel Smyth's *The Prison*', in: *MMR* LXI/722, 1931, p. 41.)

273 'Notable music of the week. The Prison of self', in: *The Radio Times*, London 29 December 1933, p. 938.

274 W. R. Anderson wrote: 'Dame Ethel Smyth's *The Prison* is entitled a 'symphony,' but I cannot see how it conforms to symphonic shape.' ('Dame Ethel Smyth's *The Prison*', in: *MT* LXXII, 1931, p. 37.)
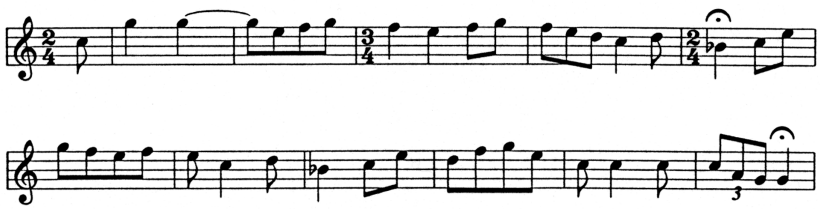
275 Louise Collis, *Impetuous Heart*, London 1984, p. 177.

276 Robin Hull, 'Ethel Smyth's *The Prison*', in: *MMR* LXI/722 (1931), p. 41.

277 Luigi Dallapicola's *Il prigioniero* (1944-48) goes in a different direction, where no direct philosophical heightening takes place from the text.
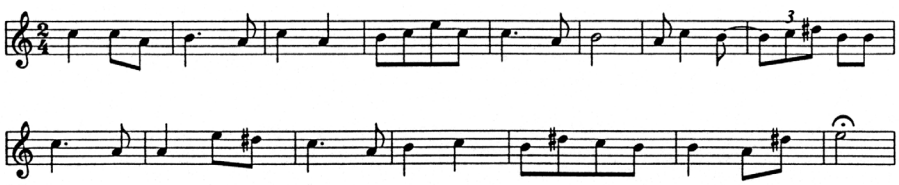
internally musically consistent. W. R. Anderson writes: 'Her work suffers from its mixture of styles. No composition of hers that I know is anything like consistent.'[278] Powerfully orchestrated ariosi or recitatives abut orchestral imitations of birds (in the first orchestral interlude 'The Glimmer of Dawn'); an organ chorale prelude is juxtaposed with carefully set choral counterpoint; and Greek melodies, in addition to the best sections of score, stand alongside the finali of both parts. Smyth uses two Greek melodies, the mentioned Aidin inscription (1st c. BC)

Ex. 61
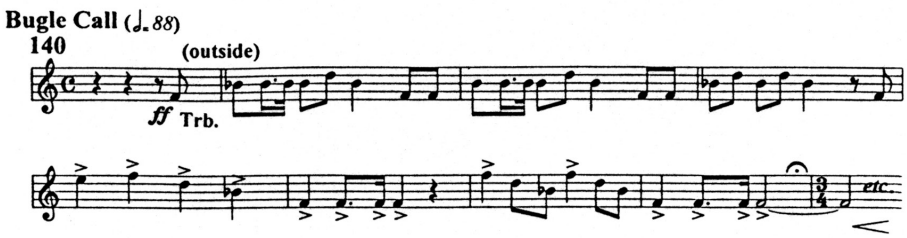


and the Ajax fragment (5th c. BC),

Ex. 62



in this section, which deals with the immortality of the soul. The 'Last Post'

Ex. 63
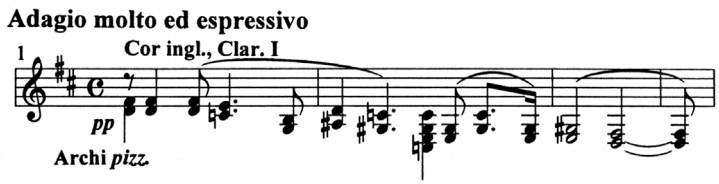


is quoted as a last escort. Robin Hull summarized:

278 W. R. Anderson, 'Dame Ethel Smyth's *The Prison*', in: *MT* LXXII (1931), p. 38. Another work that may in one way or another be related to Smyth's composition is Holbrooke's *Apollo and the Seaman* – great though the differences may be.
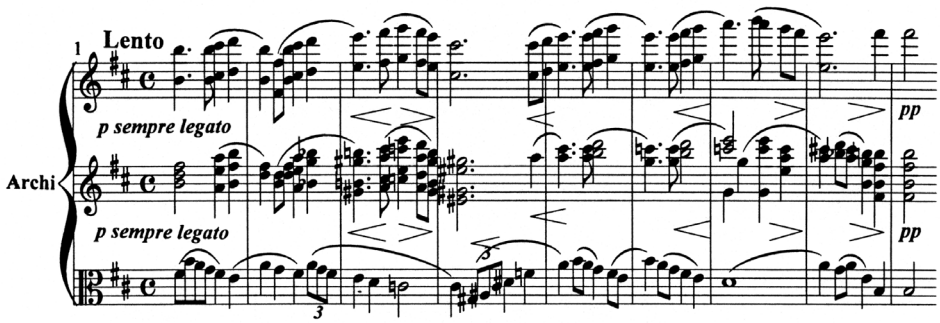
> '*The Prison* is a greatly ambitious treatment of a formidably difficult theme. The reader of the score is struck by an excess of recitative, awkward verbal writing, and occasional breaks in continuity – due mostly to the problems set by the libretto – and the inventive power fluctuates. But the composer has poured her heart and soul into the work, and it is her triumph to have given to what might have been mere cold abstractions a sense of ardent reality. *The Prison* may well prove to be Ethel Smyth's highest achievement.'[279]

Cyril Rootham (see also pp. 368ff.) began his Second Symphony when he was already rather ill. His former pupil Patrick Hadley (whose Symphonic Ballad *The Trees So High* is occasionally designated as a symphony itself in the literature), later Dent's successor to the chair of music in Cambridge, orchestrated on dictation, and, after the composer's death, completed the work according to his statements in March 1939. In the work, whose harmonic language is more progressive than the First Symphony's,

Ex. 64



Ex. 65: [50] 5



the influences of Vaughan Williams (modal harmonies as well as at the beginning of the finale), Bax (three-movement conception), Debussy and Delius (in the first movement) can be found. The second trio of the slow scherzo recalls Rootham's successful *Miniature Suite*, and the funeral march in the final movement is reminiscent of the choral orchestral composition *For the Fallen,* which Rootham composed in 1915 (and which stands up well

279 Robin Hull, 'Ethel Smyth's *The Prison*', in: *MMR* LXI/722 (1931), p. 42.

to Elgar's setting of the same text in *The Spirit of England*). In total, the symphony is 'a confession of faith building from the mysterious opening through turmoil and conflict before the turmoil dies away and the women's voices are heard singing from the Revelation of St. John, "Behold, there shall be no more death, neither sorrow nor crying". These works mark the climax of the whole work and the music dies gradually away to a serene ending.'[280] The use of women's voices in the finale was, as well as in the *Sinfonia Antartica*, Foulds's *Three Mantras*, Holst's *The Planets* and Vaughan Williams's *Pastoral Symphony*, Harty's *The Children of Lir* or Rawsthorne's Second Symphony, an apparently especially popular technique in Great Britain.

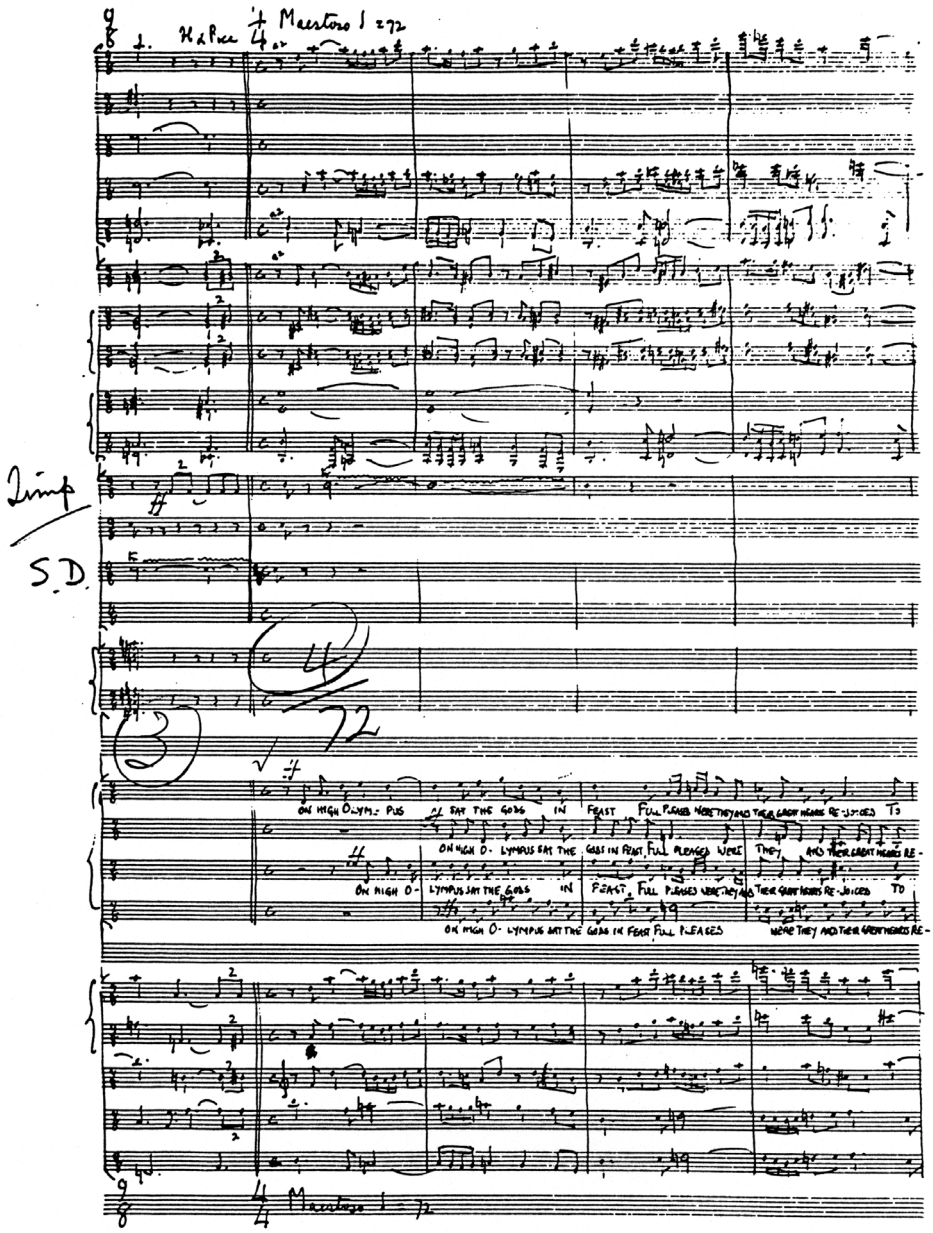
Norman Demuth also wrote a choral symphony (with bass-baritone solo) (1932) to which he gave the title *A Mystical Symphony*. The three-movement work, whose last movement was obviously never finished (for that reason, the single movements may be performed separately) does not seem to be as deeply inspired as other choral symphonies, although the chosen texts (by Crashaw, Vaughan and Donne) can easily stand comparison. It is rather the text-setting which lacks inspiration, with the first movement suffering the same difficulties as Holbrooke's *Apollo and the Seaman* – it contains too much text for a symphony movement. Nor can any themes proper or motifs be identified. And apparently even Demuth realized the problem with calling the work a symphony – it was the only symphony he abandoned in this period.

Cecil Armstrong Gibbs's (see pp. 417ff. and 526f.) Second Symphony in D major *Odysseus* is – in contrast to Holst's or Demuth's choral symphonies – conceived epically, with fewer reflecting passages than in the *Sea Symphony* or in Dieren's Choral Symphony. The score had already been accepted by Boult and the B.B.C. Music Panel, and the rehearsal was planned for 24 November 1939. Because of the outbreak of war, however, it never came to pass; in any case, Julian Herbage had already written in a B.B.C. Internal Circulating Memo to the Deputy Director of Music on 2 January 1939:

> 'My general impression of this work was that it would be quite successful if produced at one of our large choral festivals. It seemed well written for the medium employed and though there is perhaps a lack of contrast and a similarity of material in some of the movements the scherzo is sufficiently jolly and vigorous to carry the work off with a swing. The idiom is of course entirely derivative and the work is of little musical importance when viewed in a broad sense but these limitations would not be so apparent at a choral festival where the main point is to have something effective to sing and easy on the listener. I strongly feel, however, that if the work was moved out of this milieu it would have very little success. I believe Dr. Armstrong Gibbs would like it to have a place in a BBC Symphony Concert but to my mind I cannot see that

280 Kenneth Shenton, 'Cyril Bradley Rootham', in: *BM* 7 (1985), p. 35.

Ex. 66: Cecil Armstrong Gibbs, Symphony No. 2 D major *Odysseus*, full score (printed from the MS score), p. 72.
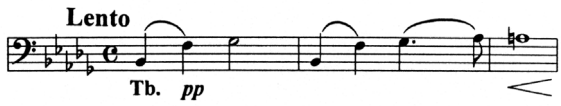


> in originality or importance it arrives anywhere near this mark. It would probably make quite a pleasant hour's studio broadcast, but I do not feel it deserves any more important place in our programmes.'[281]

And Gibbs himself had written even earlier to Boult: 'I don't think I have any illusions I don't rank myself with Elgar VW Delius Bax Holst or Walton but I do feel myself to be in a class above the Martin Shaws Beslys Dunhills etc.'[282] He obviously felt that if their works were being performed, then his deserved to played as well. It was in fact mainly the London critics who did not like Gibbs's music; the provincial critics were much more favourable.

The first movement deals with Odysseus's appointment through Hermes at the behest of Athena, his departure from Calypso up to his arrival and his reception at Nausicaa's. The chorus clearly characterizes the abridged recapitulation (from [48] 2) – the words of the introduction 'On high Olympus sat the gods become ...' are here recapitulated (ex. 66). The 'development', however, is all the more extensive (from [10] 1).

The second movement of the symphony, the adventures of Circe, begins with the most essential thematic material of the first movement:

Ex. 67



The basic metre *Lento* is indeed left frequently but always only in order to return to it. This movement can also be analysed as a full-grown sonata movement form (development from 4 [12], recapitulation from [23] 1).

The adventure of the Cyclops is used as a scherzo, and the 2/4 *Allegro molto ritmico* is in the trio replaced by a 3/4 *Andante* (from 3 [18] to [28] 3) that is carried almost exclusively by the baritone soloist, who otherwise only has to sing in the final movement.
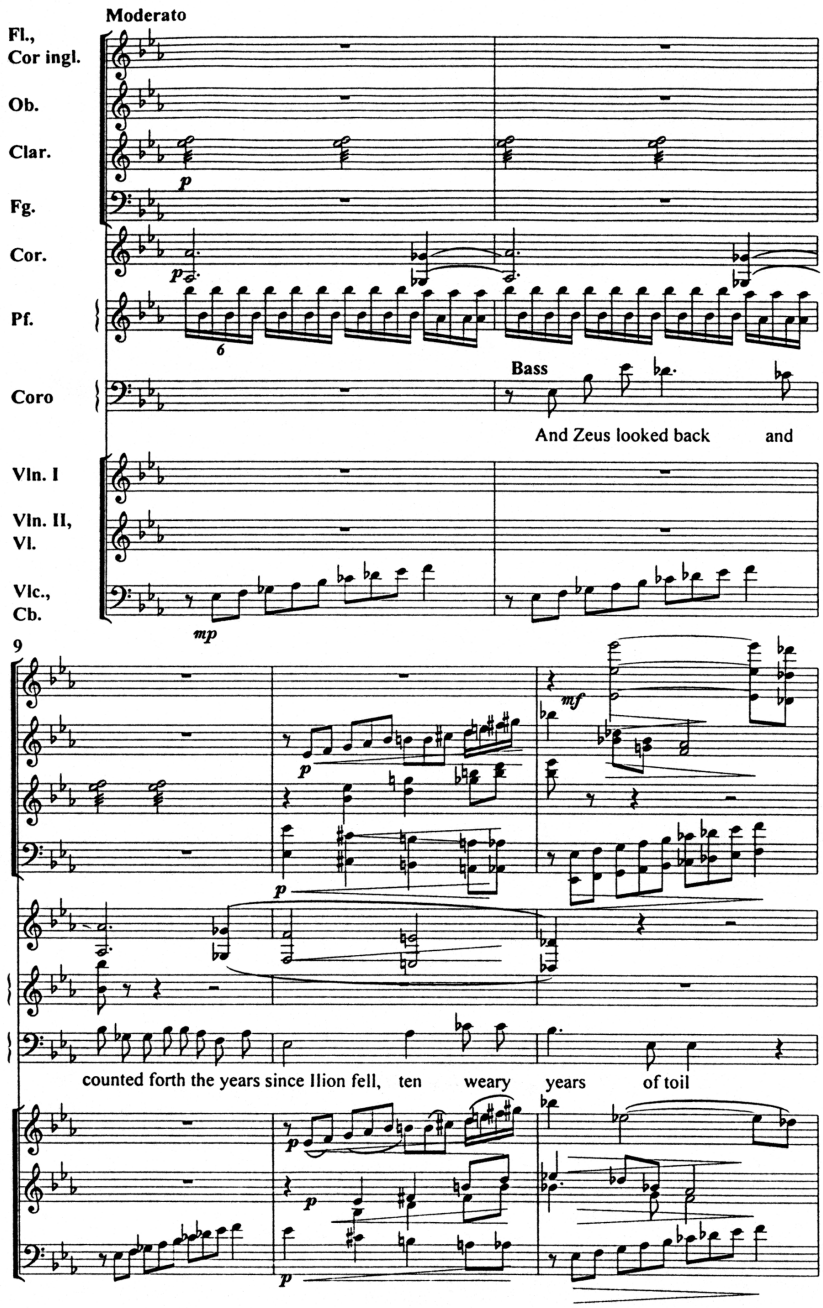
The finale begins sung by the chorus with a description of the situation before Odysseus's home-coming. Then ([16] 1) momentum is suddenly taken back to *Adagio,* and the soloists begin, similar to the finale of Dieren's *Choral Symphony*, with general considerations:

> Man shall not toil for ever, nor be thrust
> mid endless dangers, since the gods are just.
> Man shall not wait for ever to endure
> unjust oppression, since the Fates are sure.

With a final tribute to the victory of love and a song of praise for Athena, the symphony ends *Maestoso.* The work thus emphasizes the ideals of lasting love and stability in the unsure times before the Second World War. Its many fine qualities guarantee a rewarding

281 BBC Written Archives Centre, Gibbs file.
282 Cecil Armstrong Gibbs to Adrian Boult, 5 October 1933. BBC Written Archives Centre, Gibbs file.

Ex. 68
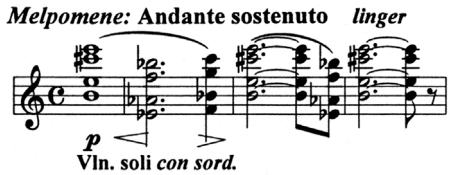

Moderato
Fl., Cor ingl.
Ob.
Clar.
Fg.
Cor.
Pf.
Coro
Bass
And Zeus looked back and
Vln. I
Vln. II, Vl.
Vlc., Cb.
9
counted forth the years since Ilion fell, ten weary years of toil

performance. The orchestra here has far more self-sufficiency than it does in *Morning Heroes*; increases and decreases are developed carefully and the chorus is also set in a freer manner, with quasi solo choral entries (ex. 68) for men or women, or carefully set homophonic or insignificantly polyphonic passages for mixed voices. As Bliss had done before him and Gerald Finzi later, Gibbs took a nearly exclusively syllabic approach to the word-setting, and moulded the tonality in a strongly diatonic way. The instrumentation is full of effect and effective in Bantockian tradition, but the counterpoint is rather unexciting.

Cyril Scott's (see pp. 298ff.) symphony with vocalising choral finale *The Muses* is the first work with the title 'symphony' that Scott accepted.[283] It was, like Scott's Fourth Symphony, not performed until the early twenty-first century. The symphony's four movements concern four of the muses: Melpomene, the 'Muse of Epic Poetry and Tragedy'; Thalia, 'Muse of Comedy and Merry Verse'; Erato, 'Muse of Love Poetry'; and Terpsichore, the 'Muse of Dance & Song'.[284] The movements are distributed correspondingly: at first an epic, clearly-conceived sonata movement with slow introduction, development and recapitulation; then a burlesque; then a lyrical and finally a dance movement.

The opening movement of the symphony begins strikingly with four solo violins,

Ex. 69
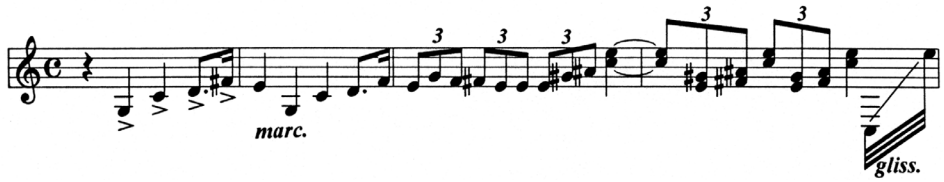


which also recur in the final movement. The instrumentation is colourful and evocative (2 harps, piano, extensive percussion apparatus plus wind machine and xylophone and – in the finale – organ) and points to Scott's friend Percy Grainger; the strongly rhythmic stamp of the symphony is apparent right from the beginning. The music quoted above in due course proves to be one of the movement's main themes (presented for the first time after an insertion of the low woodwind and of the low strings, again in the four solo violins). Fanfares introduce the actual exposition (9 [4]), which presents the material in surprising density: immediately after the repetition of the main theme ([4] 4), the horns, piano and big drum present a secondary theme derived from the main theme.

283 Scott did not express himself on this work in his autobiography (*Bone of Contention*, London 1969), at which point he had already written his fourth and last symphony (1957).

284 Cyril Scott, *The Muses*, MS., title-page of score. Robert Barnett has pointed out that *Terpsichore* is also one of the titles of Josef Holbrooke's last completed symphony, No. 8, for piano and orchestra, which also dates from the 1930s.
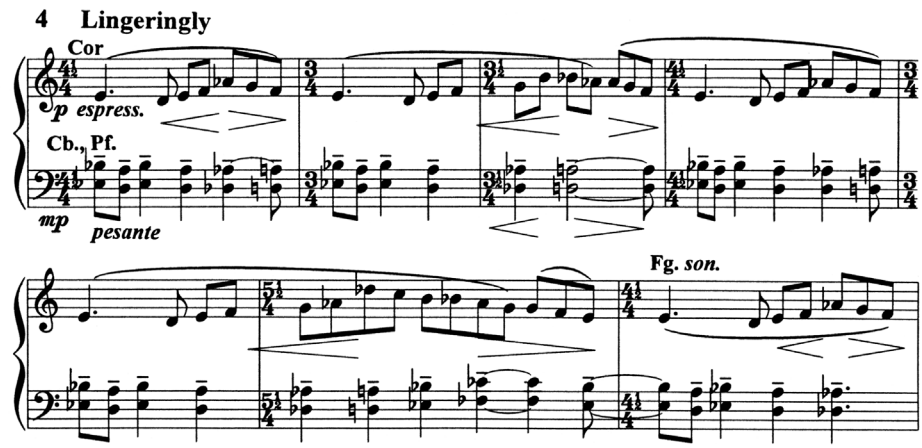
Ex. 70



Further themes follow immediately, all of them derived from one another; the secondary theme is also repeated at length by the first trombone (and does not recur in the recapitulation), and the processing of material begins simultaneously. The complete changeover to the pure processing of material with encapsulations and similar procedures occurs with a clear change of tempo (*Quasi allegro*, 8 [12]). Nevertheless, here too, unlike many of his contemporaries, Scott's use of counterpoint remains rather rudimentary – his harmony is much more impressive. The beginning of the development is characterized by a striking accumulation of changes in metre (between 3/4, 4/4 and 5/4). In contrast to Walton (*Belshazzar's Feast*, *Portsmouth Point*), however, Scott's use of this technique does not result in external rhythmic effects; the metre changes instead remaining subordinate to the flow. The lack of rhythmic propulsion is in fact a shortcoming of Scott's – in Debussy, for instance, the melodic-harmonic forward motion is much more essential. Unquestionably, Scott's symphony is a high-powered system that contains not one note too many. After two climaxes, the recapitulation begins at [24], which again takes up the *Maestoso* spirit of the exposition. This time the brass begin with the recapitulation of the main themes while the strings retain chains of semiquavers from the development.

The scherzo resumes Scott's technique of frequent change of metre; this time, however, it is not only 4/4, 5/4 and 3/4 but also 2/4, 7/8, 9/8 and 11/8 (the latter three noted as $3^{1}/_{2}/4$ etc.).

Ex. 71
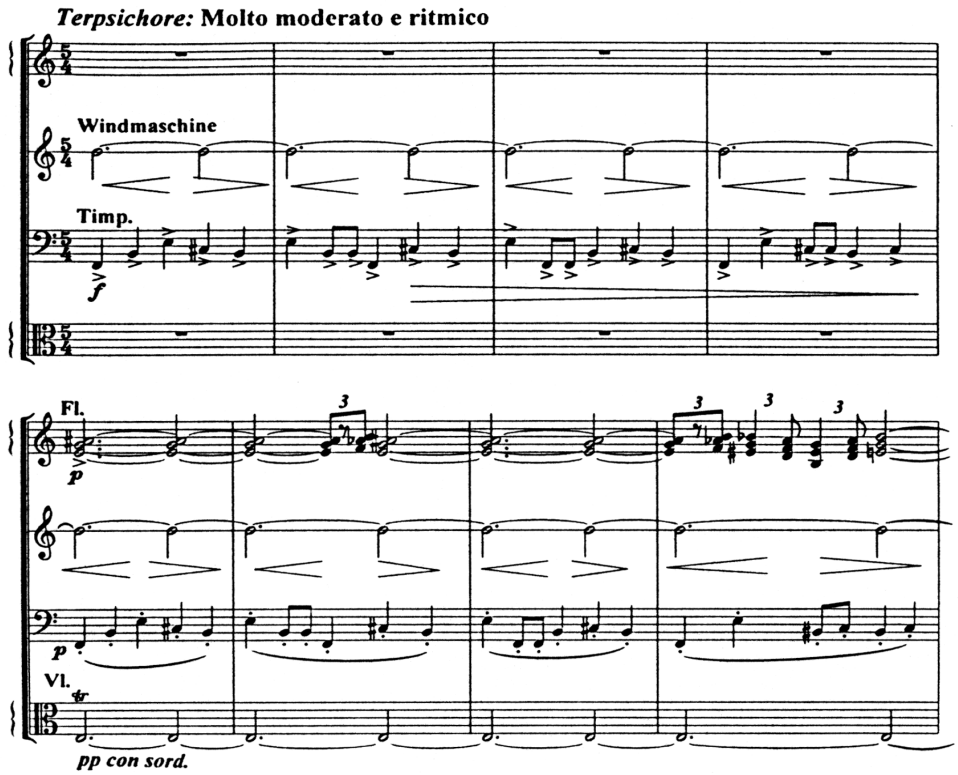


After a short introduction, the main motif of the movement (often to recur) is presented ([2]) ♪. ♪. No clear trio can be detected – the inner flow of the movement is that of a *perpetuum mobile,* and even when the expression mark *lingeringly* emerges, momentum in no way ceases.

In the slow movement, the trumpets are silent: the harp begins unaccompanied before three solo cellos, bassoon, horn and the first violins enter. As already in earlier works (*Aubade* Op. 77, 1912) the instrumentation is, in spite of large forces, chamber-musically transparent. The fine co-ordination of the individual instruments points to the influence of Frederick Delius. As with so many other composers, harmony of fourths is striking, a technique that often determines Scott's harmony (so e.g. at [2]).

The finale begins without a break. Its first half may be analysed as a passacaglia. The number of instruments increases again slowly (the vocalizing four-part chorus is used here as four distinctly linearly-felt instruments, but one or two parts are also often used); the timpani and wind machine begin before the flutes and violas enter:

Ex. 72



The thematic material of the movement is rather less convincing. The ostinato timpani belong to the most essential on display, but the movement shines by virtue of its use of material from the past movements and also from the passacaglia. This recapitulation begins towards the middle of the movement and releases the passacaglia ([14]), and is therefore basically a great recapitulation of the preceding. Here the organ enters, silent for a long while before it supports the final bars of the symphony. This heightening calls Bax's Second Symphony to mind – in Bax's work, however, the entry of the organ feels more natural.

Stanley Wilson's (see pp. 509f.) *Symphony in E major '1942'* with choral finale and baritone solo was completed on 15 February 1943 and has apparently not been performed since.[285] Wilson was already forty-five years old by then, music master of the Ipswich School and had already written *A Skye Symphony* (his first symphonic effort), included in the Carnegie Collection of Stainer & Bell (it is assuredly of finer musical quality than *1942*), a Violin Concerto, a (first) Piano Concerto, two string quartets (published by Oxford University Press) and numerous other compositions. Orchestras of the B.B.C. and the Bournemouth Municipal Orchestra (Dan Godfrey's orchestra) performed his works (with Wilson himself on the rostrum), but he remained a rather obscure composer all his life.

Each of the four movements bears, apart from the tempo markings, an additional title:

'1. Conflict
2. Design
3. Vision
4. Freedom (words by Steuart Allin)'[286]

The first movement is clearly structured in sonata movement form; the second is recognizable as a scherzo with two trios – but the inner logic outweighs the external construction. The work has distinctly interesting features, instrumentation is never too thick or too thin, and although the harmony never strays from tonality, the music is never boring or even long-winded.

In the finale, the sonata movement form is reflected in the text. Allin's poem reflects the situation in the Second World War, but in contrast to Britten and Tippett, it is patriotic in tone, expressing hope for an allied victory and peace. In 1961, when Britten wrote his *War Requiem* in memory of the war dead, the theme was no longer topical or fashionable, akin to John Foulds's *World Requiem* Op. 60 of 1920, which had for the same reason been highly praised. Apart from Britten, only Ralph Vaughan Williams (*Dona Nobis Pacem*) and Arthur Bliss, who had consciously tried to generalize, and Michael Tippett, with his particularly individual approach (*A Child of our Time*), were able to attain longevity through their largely indirect reference to the subject matter.

285 No corrections and no performance annotations are evident in the (presumably only) manuscript of the score.
286 Stanley Wilson, *1942*, MS., front page of score.

Excursus: Solo vocal symphonies

Symphonies featuring exclusively solo voices (usually only one, in fact) are not only far rarer than choral symphonies, but also have no famous precedents. Mahler's Fourth Symphony (1892–1900) is thus a pioneer of the genre, followed by Nielsen's Third Symphony (1910-11) with two soloists – which, however, was largely unknown in Britain well into the 1960s. Granville Bantock's 'dramatic symphonies' (see pp. 598f.) were rather an introduction to his choral symphonies, their concept later abandoned, and the works certainly hardly understandable as symphonies for solo voices and orchestra. With his Fourth Symphony, in which the voice is used only in the final movement (in accordance with the tradition of Beethoven's Ninth Symphony), Mahler introduced a peculiarity that would become widespread: the use of the female solo voice. Ralph Vaughan Williams's *Pastoral Symphony*[287] (see pp. 575ff.), as well as Rawsthorne's work of the same title (1959),[288] Albert Coates's *Guenevere* (1935-39, with use of the voice in all but one movement), Karl Amadeus Hartmann's First Symphony (1936, with use of the voice throughout the entire work), Tippett's Third Symphony (1965-72, with quotations from Beethoven's Ninth),[289] Alun Hoddinott's Eighth Symphony *'A Vision of Eternity'* Op. 145 and Patric Standford's Fifth Symphony (1984) all use the female solo voice.

Very few symphonies for male solo voices have been written; **Rutland Boughton**'s First Symphony, *Oliver Cromwell*, was probably the very first in Britain. It was composed in 1904, when Boughton (see pp. 371ff. and 500ff.) was conductor of the new Choral Society of the Birmingham and Midland Institute (Bantock, who, with his extensive song cycle *Sappho*, 1906, probably composed a spectacular model for complex vocal orchestral compositions, was the director of the Society at the time).

The finale of Boughton's four-movement symphony (the full score of the third movement is missing, but a short score survives in the Boughton Trust[290]) is, like Rootham's Second, Wilson's *1942* or Vaughan Williams's *Pastoral Symphony* (and many others in Great Britain), the only one of his with vocal participation, but Boughton's contribution is among the earliest of these, if not in fact the earliest (possibly even the first solo vocal symphony in Great Britain).

The work already testifies to Boughton's compositional abilities, although the symphony's programme is very much out of date and the work is thus mainly of historic interest. More important for his personal development were the long discussions and arguments that went

287 Vaughan Williams's work is the only one in this list that gives no text to the solo part but only vowels – the same technique is dealt with in the *Sinfonia Antartica*.

288 Rawsthorne's Second Symphony received its title only after the première performance. Colin Mason complained in his review of the performance of the 'escape from mannerism' and the rather uninspired orchestration (Colin Mason, 'Rawsthorne's Second Symphony', in: *MG* 35224, Manchester 30 September 1959, p. 7.)

289 Tippett's work stands out, apart from the use of the solo voice in the final movement, through verbal quotations from Beethoven's Ninth.
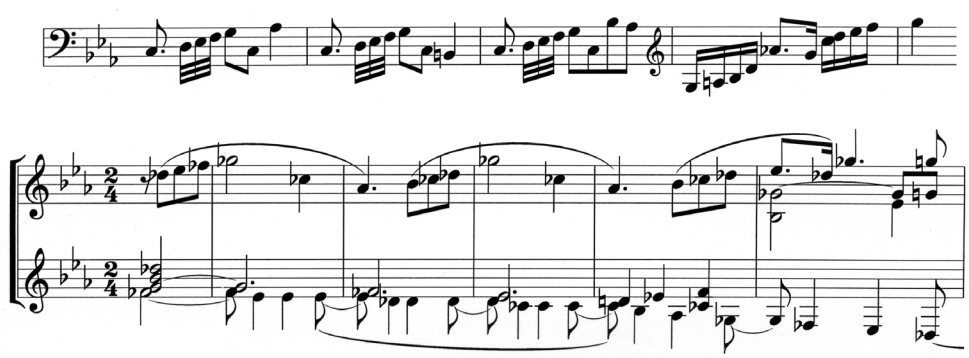
290 I am very grateful to the late Michael Hurd for letting me have a photocopy of this movement sketch as well as for furnishing much more information on the symphony, including photocopies of the proofs of the programme note for the work's first performance.

on between the members of the orchestra at the Haymarket Theatre. As a result, his thoughts began to turn increasingly to politics, and he came to accept socialism as the proper alternative to both his father's staunch conservatism and the liberalism that had appealed to him due to the Liberals' recent pro-Boer stance. The writings of William Morris, Walt Whitman and John Ruskin made a deep impression on Boughton and formed the basis of the political views that were to have such a crucial effect on his life and career. The communism that he eventually embraced proved to be more rooted in English nineteenth-century liberal-socialism than in anything to do with Karl Marx. Boughton's biographer Michael Hurd observed:

> 'A further aspect of this development is revealed in the subject-matter of the Symphony he completed in 1905. It bears the sub-title *Cromwell* and is intended as a character-study of the man he obviously regarded as a hero (not for nothing had John Hampden's statue gazed resolutely over Aylesbury's market square!) The four movements detail first Cromwell's general character; then his changing moods of grief and resolution, as expressed in the letter he wrote to his wife before the Battle of Dunbar (second movement) the turmoil of the Civil War itself (a brisk march movement); and finally his death, including a setting of his last prayer, as recorded in Carlyle's biography. Boughton dedicated the work to his friend Georg Graener, in whose company he had discovered "the only right aesthetic path" through their mutual admiration of Ruskin.'[291]

Though chosen for performance at a Patron's Fund concert, and read through by the Royal College of Music's senior orchestra, the symphony was premiered only in Hitchin in 2005, the composer's grandson Ian Boughton being the soloist. Boughton eventually withdrew the score, using two of its themes for *Alkestis* (one to represent the heroic nature of Herakles' character).

Ex. 73
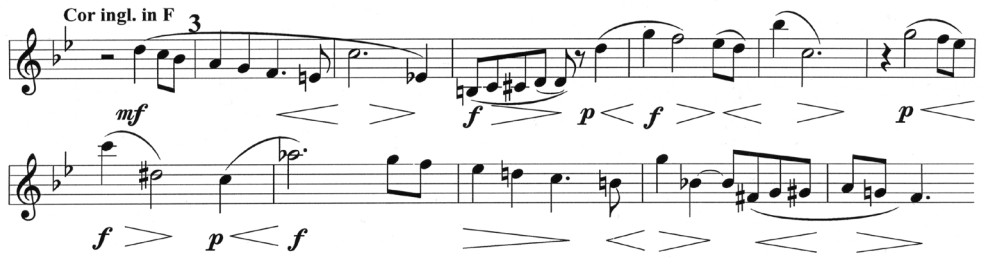


Musically speaking, the style of the symphony leans heavily on Wagner. Its themes are bold and effective, though the working-out is 'somewhat pedestrian'.[292] The orchestration, however, is brilliant, as it would prove to be in all of his more important works. In light

291 Michael Hurd, *Rutland Boughton and the Glastonbury Festivals*, Oxford etc. [2]1993, p. 23.
292 *Ibid.*, p. 24.
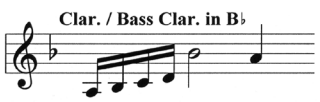
of his subsequent development, his decision to withdraw it was understandable, but it is interesting to observe how the idea of a hero intent upon leading his people to salvation had crept in – for it is this very idea that underlies the Arthurian operatic cycle on which he would shortly begin to work. Much of Boughton's purely orchestral music was the product of his youth, and he ultimately came to discard it, even though it had been well received at the time. Such works as the symphonic poem *A Summer Night*, the *Imperial Elegy: Into the Everlasting*, and *Oliver Cromwell* (all of which were raided for later music-dramas) have undoubted strengths – bold thematic work, exceptionally skilled orchestration – even if the material is somewhat derivative and their whole ethos that of a vanished age. They were, however, perhaps his most successful compositions.

The symphony's movements are indeed not very interesting – in this respect they resemble Henry Walford Davies's symphonic development after 1904. The first movement's development is disproportionate, although Boughton cut down the section considerably. Much of the thematic material is rather motivic and is subject to a steady process of mutation and development – but on the other hand, we also find rather melodious themes:
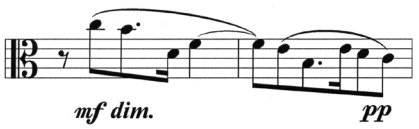
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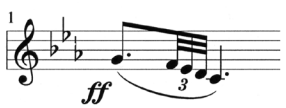


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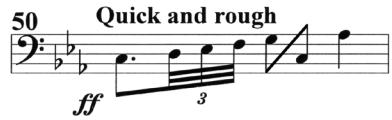


Ex. 76



Ex. 77



Ex. 78
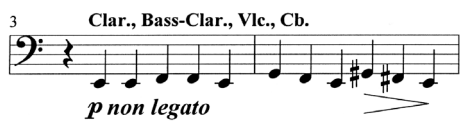


The slow movement is strongly introverted; four solo violins (also to be found in Scott's *The Muses*) and a solo cello, together with unobtrusive brass, give a rather gentle impression. The march is as uninteresting as a march can be, and the finale, indeed the most interesting of all the movements, is in complete sonata form with development and a shortened quasi-recapitulation after which ([58] 6) the soloist enters (for the comparatively late entry of the voice, Beethoven's Ninth may again have been the model). This technique is also to be found in Patrick Hadley's Symphonic Ballad *The Trees So High* (1932). As in Brian's much later *The Wine of Summer*, the vocal part is comparatively simple: syllabic presentation of the text predominates. It was from this finale that Boughton took the two themes for *Alkestis* (1920-22).

Albert Coates's (see pp. 553ff.) *Guenevere* Symphony (1935/39) 'for dramatic voice and symphony orchestra' came into existence as a kind of three-movement cantata entitled *Defence of Guinevere*, based on a text by William Morris and composed in 1935. It was revised in 1939 to its present shape, with the original composition largely retained and only slightly amended, an instrumental intermezzo third movement added and the orchestration slightly reworked. One finds similar changes when comparing the sketches and full score of *Lancelot* of some ten years earlier.

The work opens with a slow movement that ends with two *Allegro* bars. After an instrumental introduction the voice begins, recounting from Guinevere's (the only time her name is written without an 'i' is in the title) perspective her falling in love with Lancelot and insisting that Gawaine is lying. As the cantata indicated, the defence of Guinevere indeed proves to be the core of the work. According to the original plans, the vocal part was conceived dramatically, in fact rather comparable to those in Boughton's *Cromwell* and Bantock's *Christus* (original version). Buoyed by his ample performing knowledge and highly developed sense for dramatic effects, Coates created a deeply rhetorical, carefully-planned instrumentation and colourful vocal part, executed with a sure hand.
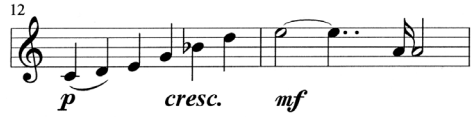
An important motif, anticipating the vocal entry,

Ex. 79



first shapes the movement, and from it the main theme
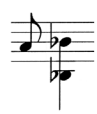
Ex. 80



arises. The change comes (3 [3]) with the words 'April sunshine', at which point the soprano 'opens up' emotionally and is soon followed by the orchestra; both soon die away ([4]) but then resume shortly ([5] 2). At this juncture one has to speak of a kind of development: the thematic material is transformed considerably, always under the leadership of the voice, culminating in a few bars of pure orchestral sound (from 5 [9] to 1 [9]) representing the first exchange between Guinevere and Lancelot. After this climax, the mood calms, but more so in the voice than in the orchestra, though neither the original motif nor its transformed thematic form receives a strict recapitulation. However, even the coda is easy to identify, opened by the word 'Nevertheless', eventually explaining why Guinevere expresses herself as she does.
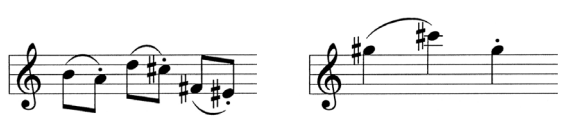
The second movement, headed *Allegro furioso* and ending with eight bars *Lento*, is longer than the first movement, and certainly also more energetic, opening with a highly interesting instrumentation for trombones, tuba, percussion (Coates often writes the German 'Pauken' instead of timpani) and low strings. The strong momentum of the movement is retained, and the voice has to wait rather a long time for her entry ([23]); in the accompaniment, the most important motivic material of the movement is heard:

Ex. 81



Here we also find xylophone and piano; Coates favoured the tamtam in *Lancelot* as well. The movement describes Mellyagrance's fight. Because of the orchestral sonority, Morris's words are not very easy to understand here, and the pictorial effect doubtlessly is more important. The movement is followed by a short instrumental 'Intermezzo', headed *Andante quasi Lento tragico*, changing to *Lento*. Two tiny bits of thematic material form the main material,

Ex. 82



the first of which appears to have been the initial idea for the movement. It is treated canonically in the second part of the movement, which is focused on harmonic processes and ends with a short coda that again takes up the isolated motivic cells.

The finale is undoubtedly the work's most complex movement. It recapitulates to some extent the former movements, not only by taking up Guinevere's remembrances and defence again, but also by incorporating melodic or rhythmic special features from former movements. The finale incorporates the scherzo (from [50] to [54]), which depicts the only night of love spent in Guinevere's bedroom (to which she admits) – and indeed their happiness is frequently associated with triple figures and metres; one of the few sentences to be repeated is found here: 'And we were gay!' A kind of nightmarish trio follows, without, however, a scherzo section to repeat. Instead, the recapitulation (if one can call it that) of the movement starts ([59]), again leading into the direct address of the plaintiffs (from [60]).

Compared to the next work to be discussed, it is obvious that Coates's taste is comparatively old-fashioned. Though his treatment of the voice is indeed not too far from Brian's, his harmonic techniques show a man well-trained in the early twentieth century, better even (i.e. more consistently) than W. H. Bell or Fritz Hart.

Havergal Brian's (see pp. 310ff., 548ff., 656ff. and 765ff.) *Wine of Summer* was written in 1937 and was his last symphony until 1948. Parts of the score are written on the paper he had received when he prepared the vocal score of *Sancta Civitas*[293] for Ralph Vaughan Williams in 1925 or 1926 (as Kenneth Eastaugh reports, he was, according to the publisher Kenneth Curwen, by no means reliable, as he himself maintained[294]). Brian taught at the Royal College of Music for a short time only;[295] that his family had to suffer from poverty because he could not earn a living as a composer did not bother Brian much. The great break in the composition of symphonies was caused by the relatively complete (and not only in extracts, like Parry's) four and a half-hour composition of Shelley's *Prometheus Unbound,* which preoccupied him until 1944 – unfortunately, the full score is lost (only the vocal score has survived).

Concerning intimacy and cast, *Wine of Summer* recalls Mahler's Fourth Symphony – the soprano is just replaced by a baritone. The next symphony Brian composed, the then unnumbered *Sinfonia tragica* (later Sixth Symphony), incorporated the new concentration that Brian had attained with the motif technique of *Wine of Summer*; Malcolm MacDonald wrote: 'Under the guise of a retreat into the languors of English pastoral, this latter work [*Wine of Summer*] is in fact an aloof, hieratic piece of technical exploration, re-opening some of the issues touched upon in the first half of Symphony No. 2 with a similar paradoxical blend of "lush" textures and gaunt chromatic counterpoint. The latter aspect points far ahead to the symphonies of the 1960's; *Wine of Summer* itself remained rather eccentric to Brian's current symphonic concerns, though it was probably highly important as a study for *Prometheus Unbound.*'[296]

293 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. II, London/New York ²1991, p. 20.

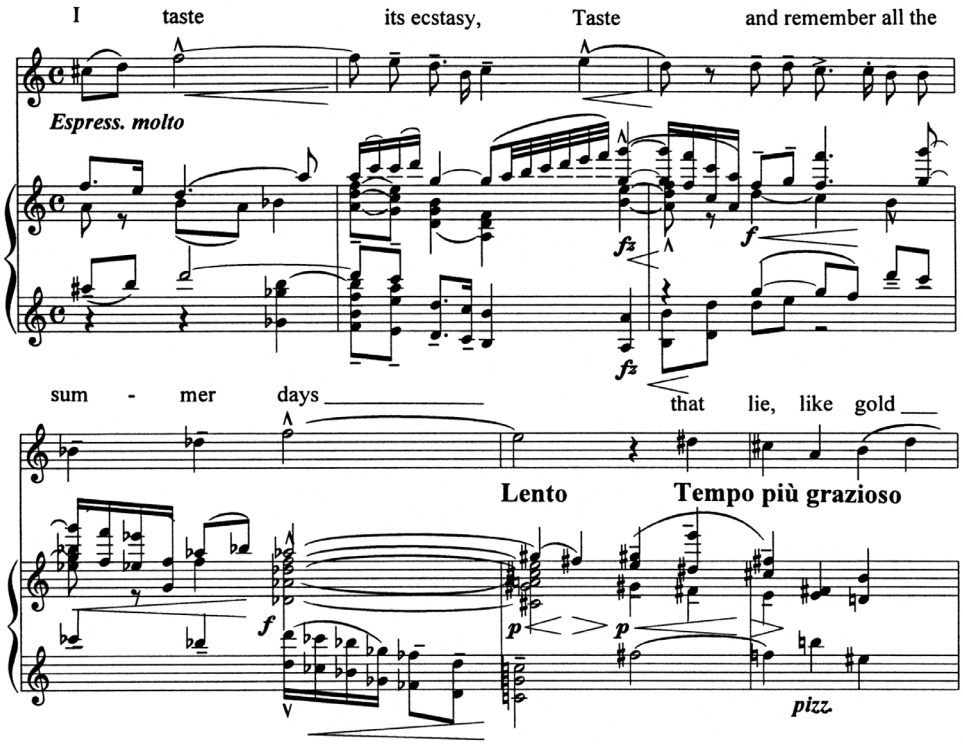
294 Cf. Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 259.

295 Havergal Brian, *How the* Gothic *Symphony Came to be Written*. Reprinted in Harold Truscott/Paul Rapoport, *Havergal Brian's* Gothic Symphony. *Two Studies*, Little Heath 1978, p. 87.

296 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. III, London/New York 1983, p. 278.

Before *Wine of Summer,* Brian had written no symphony for three years after the *Siegeslied*; he was working on the Violin Concerto, whose piano score, freshly finished, was lost at Victoria Station on 8 June 1934, never to be found again. Thus Brian started writing a new concerto, re-using as much thematic material as remained in his memory of the predecessor work. The renunciation of the extremely blatant, sharp 'Sturm-und-Drang' phase of the earlier compositions, which especially characterized *Das Siegeslied,* is already apparent in the Violin Concerto – MacDonald described the successor as 'the abstracted pastoral of No. 5',[297] 'more inward-turned'[298], although the liveliest climax of the symphony (6 [18]–4 [19]), with the following melody, is one of the work's best facets.

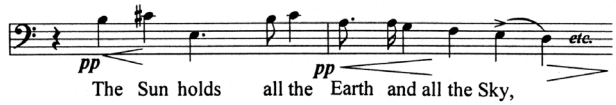
Ex. 83



The motivic development is stricter than in the preceding work[299]; in the première performance note, Brian refers to the fact that the symphony is based on only one theme 'announced by the soloist to the opening words of the poem'.[300]

297 *Ibid.*, Vol. II, London/New York ²1991, p. 9.
298 *Ibid.*, Vol. III, London/New York 1983, p. 280.
299 *Ibid.*, Vol. II, London/New York ²1991, p. 89.
300 Havergal Brian to Robert Simpson, after 11 December 1969. Quoted from Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 283.

Ex. 84



A clear larger conception plan can hardly be detected otherwise, although Malcolm MacDonald discovered a kind of recapitulation ([26]) in one place of the one-movement work.[301]

Brian's composition of Alfred Douglas's poem does not deal (in contrast to Bernard van Dieren's symphony, to which a certain proximity exists around the end ([30])) with the obvious, but instead delves deeper: 'The Douglas poem is a lovely inspiration and completely reflected in my music.'[302] He hardly permits the vocal part to swing out, so that it remains almost continuously recitative, which could result in monotony with an unqualified soloist, and in fact at times comes dangerously close to it (occasionally the recitative veers unambiguously towards dry irony). The texture of the whole is 'sparely, almost severely contrapuntal, predominantly canonic in texture'[303] to the extent that external moments and textual details or individual moods in the poem remain almost completely unmined; however, Brian manages to heighten the content or the basic atmosphere of the poem.

After Brian very few appear to have returned to the symphony with male solo voice; the only exception known to the author in more recent times is Kenneth Leighton's Third Symphony *Laudes Musicae* (1984).

What conclusions can be drawn with respect to an overall concept of British vocal symphonism? Is there a clear thread of 'evolution', or rather an aggregate of individual concepts? On the one hand, we have the 'abstract' use of the voice as a musical instrument: textless, vocalizing, partly as an additional effect, partly as an additional orchestral colour. And then there is the human voice as a 'dramatic' voice, an essential conveyor of the 'meaning' of a movement or a work. Put another way, we have the 'external' voice, the human voice as an effect, which simultaneously serves as a kind of medium to transport the 'poetic idea' of the poem in general.

301 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, p. 109. MacDonald's complete analysis can be found on pp. 107-119.

302 Havergal Brian to Robert Simpson, quoted from Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 283.

303 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, pp. 108–109.

9. New directions of twentieth-century British symphonism in the twenties, thirties and early forties

William Walton p. 697 – Eugène Goossens p. 708 – Arthur Benjamin p. 713 – Leighton Lucas p. 715 – Rudolph Dolmetsch p. 717 – Gustav Holst p. 724 – Ralph Vaughan Williams p. 725
Josef Holbrooke p. 735 – Howard Ferguson p. 736 – Edmund Rubbra p. 736 – Lennox Berkeley p. 741 – Richard Arnell p. 746
Symphonies for strings: William Henry Reed p. 750 – Benjamin Britten p. 750 – William Wordsworth p. 751 – Adam Carse p. 752 – Josef Holbrooke p. 752 – Richard Arnell p. 752 – Anthony Collins p. 752 – Gordon Jacob p. 753 – Frank Bridge p. 754 – Symphonies for brass or military band: Percy Fletcher p. 756 – Hubert Bath p. 757 – Josef Holbrooke p. 759
Havergal Brian p. 765 – John Foulds p. 770 – Alan Bush p. 776 – Roberto Gerhard p. 785 – Michael Tippett p. 787

> *'Tonic: In former times the tonic (or keynote) appeared more or less frequently throughout a composition. Now it is seldom, or ever used, except by the audience – who have sometimes to take it when they get home, to strengthen their shattered nerves.'*[1]

The international musical developments of the new century were not instantaneously embraced in Britain; it took a while for them to gain acceptance, at least from a certain minority. Even now, it cannot be said that they have been thoroughly approved – on the contrary, even well into the twenty-first century, there are composers who are still labelled 'eclectic' due to their adherence to traditional forms and procedures, advanced though some of their techniques may be.[2] Still, as Robert Simpson put it:

1 Frederic Hymen Cowen, *Music as she is wrote*, London 1915, p. 58.
2 Malcolm MacDonald, CD booklet notes to John McCabe, Ballet Suite No. 1: *Arthur Pendragon*, Piano Concerto No. 1, and *Pilgrim*, Watford: Dutton Laboratories CDLX 7179, p. 3.

> 'After 30 years work in the BBC, listening to all kinds of music, and reading scores of all generations and nationalities, I've come to the conclusion that what matters entirely is integrity, imagination and skill. I don't care two hoots what the so-called idiom is. It makes me very angry when idioms are excluded by certain people because they don't measure up to certain fashionable yardsticks. I would be as happy to include the most wild way-out avant-garde piece in a concert if I thought that it had the kind of integrity and skill and imagination which I think is necessary. I have heard pieces which impressed me that there may be something there. On the other hand, the vast majority of them are rubbish. Inevitably rubbish because the vast majority of people are not geniuses. That's all there is to it. But they're all trying to be geniuses now. All trying to baffle each other and the simplest way to baffle other people is to baffle yourself.'[3]

Any attempt to 'baffle' was in fact viewed with suspicion in Britain well into the twentieth century, which is why the developments in the first half of the century were not entirely accepted (exceptions not excluded), and some innovations have taken decades – sometimes many – to digest.

a) Jazz influences and livelier accents

> *'Rhythm: A number of accents (the stronger the better) placed intentionally on the unaccented parts of the bar, so that no one knows where the bar begins or ends. There are many very ingenious ways of doing this.'*[4]

> 'It belongs to the new that one must define this term by means of that of expectation. The new is at the same time the unexpected. The unexpected can in itself contain two different aspects: it can be once the really new, the never-before-existed, and on the other hand, departing from expectation, where one indeed resorts to the formerly existing, that does however no longer belong to the current self-evident facts. Hence the two aspects of treating the unexpected: once defence and on the other hand the elation of the re-novation.'[5]

Both aspects are clearly evident in the so-called reception of early twentieth-century British symphonism. On one hand, innovators like Havergal Brian, Bernard van Dieren,

3 Lewis Foreman interviews Dr. Robert Simpson (Cedar Cottage, Chearsley, near Aylesbury, 3 November 1980), in: *Tonic* 16 (2006), p. 11.

4 Frederic Hymen Cowen, *Music as she is wrote*, London 1915, p. 48.

5 Hans-Peter Reinecke in Hans-Peter Reinecke (ed.), *Das musikalisch Neue und die Neue Musik*, Mainz 1969, p. 22.

John Foulds, Kaikhosru Sorabji or Gustav Holst were rejected, as was the change in style in the case of William Walton; meanwhile, there was a distinct euphoria over the new 'national music' (whereby too much importance was accorded to some few composers and far too little to others). Both phenomena are indeed typical features of any music history.

In various respects, the musical situation in Great Britain was, despite its myriad directions, not primarily progressive – even today it is popular to dismiss the entire body of British music from 1700 to Elgar or even Britten as reactionary or provincial. Nevertheless, certain works or composers triggered scandals – though usually not as tumultuous and heated as those surrounding the first stage performances of *Prélude à l'après-midi d'un faune* or *Vesna svyashchennaya (Le sacre du printemps)* by the Ballets Russes (for which Constant Lambert, Gerald Tyrwhitt Lord Berners and William Walton were also to write compositions). One of the most controversial pieces of music of all was Arthur Bliss's *A Colour Symphony* (see pp. 565ff.) – its hitherto unknown sharp rhythms (which for George Dyson were a feature of 'New Music'[6]) and not unproblematic 'programme' sparked a feud between two critics that literally went on for years.[7]

In many respects, the advent of jazz sparked a kind of emancipation of instrumental colours in so-called serious music.[8] The saxophone, already used occasionally but then usually only rudimentarily, received greater prominence and came to be accepted as a fully valid solo instrument.[9] However, numerous 'serious' musicians, in particular those born before 1870, remained utterly sceptical of jazz. In 1924 (the year of Stanford's death), Richard Strauss described jazz thus: 'It seems to me to be like music at the court of King Attila.'[10] Nine years later, his view had clearly not softened: 'I do not think much of the saxophone as a solo instrument, especially since it was prostituted by the so-called jazz.'[11] Hamilton Harty[12] demanded that the consumption of the 'disgusting music' of 'accursed jazz' be limited

6 George Dyson, *The New Music*, London etc. [3]1935, p. 34.

7 Robin Hull, 'Arthur Bliss', in: *MM* X/3 (1930), p. 69. Robin Hull, 'The Colour of Bliss' Symphony', in: *MM* XII/6 (1932), pp. 136–137. Robin Hull, Editor's Letter-Box, 'The *Colour Symphony* of Bliss', in: *MM* new series 1/4 (1933), p. 125. Robin Hull/Percy Alfred Scholes, Editor's Letter-Box, 'The *Colour Symphony* of Bliss', in: *MM* new series 1/7 (1933), pp. 221–222.

8 This suggestion comes from Basil Hogarth, 'The music of the future: will it live?', in: *MM* III/11 (1923), p. 327.

9 Jacques Ibert, Alexander Glazunov and Richard Rodney Bennett composed saxophone concertos; Heitor Villa-Lobos, Claude Debussy, Josef Holbrooke and Eric Coates wrote works on a smaller scale for the instrument.

10 Quoted from: 'Anekdoten um Richard Strauß', in Egid Gehring (ed.), *Richard Strauß und seine Vaterstadt. Zum 70. Geburtstag am 11. Juni 1934*, München 1934, p. 54.

11 Richard Strauss to Clemens Krauss, 11 January 1933. Quoted from Günter Brosche (ed.), *Richard Strauss – Clemens Krauss: Briefwechsel. Gesamtausgabe*, Tutzing 1997 (Publikationen des Instituts für Österreichische Musikdokumentation, vol. 20), p. 121.

12 Hamilton Harty was of similar mind to Stanford; he opposed all works that the public would not understand. The value of a work might be proved through repeatability of performances, without 'showing fatal signs of wear and tear' (Hamilton Harty, '"No New Music That Will Live!"', in: *MM* V/10, 1925, p. 190). In this connection, however, Harty did not rely on the public's ability to become accustomed to new aspects and to learn to understand them – after a number of performances which would not take place due to his prejudices.

to 'private hells'.[13] He only heard stupidity in some works, and vulgar instrumentation in others, even in some – very clever – works by Berners, Bliss, Walton's *Portsmouth Point* and *Façade*, etc. He was, however, unaware of the possibilities of formal, rhythmic, melodic and instrumental refinement produced by jazz in numerous works after 1921. But it was above all the 'ugliness in music' that raised objections (in Britain and elsewhere), and many a critic, such as Robin Hull, would not have objected to the censorship of jazz.[14]

The advent of jazz happened to coincide with the world depression, which reached its peak in Great Britain in 1932/33 and was combatted only through enormous government expenditures. The good old times were clearly over, and the deaths of many 'old school' composers marked the end of an era. In 1930 Heseltine (Warlock) died, in 1931 Cliffe, in 1932 Frederick Corder, in 1934 Elgar, Delius, O'Neill and Holst, in 1936 Dieren and German, in 1937 Gurney, Hadow, Somervell and Ashton, in 1938 Rootham, in 1939 Foulds, in 1940 Tovey, in 1941 Bridge, Harty and Walford Davies, etc. And Bax, Brian, Ireland and Vaughan Williams had written many of their most important works before 1940. Of those mentioned, only Holst, Dieren, Brian, Foulds and Bridge showed signs of forward-looking – in particular in harmonic and contrapuntal respects (see pp. 724f. and 765ff.). However, really new things were offered by the generation that stepped into the public eye in the 1920s – Howells, Rubbra, Bliss and Walton (apart from such 'outsiders' as Havergal Brian). As pupils of Holst, Howells and Rubbra filled the polyphony of the previous centuries with new harmonies, but otherwise had little in common. Ian Kemp described the situation as follows:

> '(...) jazz-influenced works, such as Walton's *Façade*, Lambert's Piano Concerto and *The Rio Grande*, suffered from the same failings Tippett had diagnosed in continental counterparts. None of these works, whether by Ravel, Milhaud or even by Stravinsky, seemed to have done any more than reproduce mannerisms. They might have documentary value, but the jazz was unassimilated. This, to Tippett, was the important

13 'Churches As Concert-Halls. Sir Hamilton Harty Suggests An Antidote To The "Accursed Jazz"', in: *MM* VI/10 (1926), p. 197.

14 Robin Hull, 'Ugliness in Music – Legitimate and Illegitimate', in: *MM* IX/6 (1929), p. 153; Robin Hull, 'The Decline of the Romantic in Music', in: *MM* IX/12 (1929), p. 313. See also Charles Villiers Stanford, 'On some recent tendencies in composition', 1920, in Charles V. Stanford, *Interludes. Records and reflections*, London 1922, pp. 89–101. In 1911 Hubert Parry gave a paper on 'The Meaning of Ugliness in Art' (in Charles Maclean (ed.), *Report of the Fourth Congress of the International Musical Society London 1911*, London 1912, pp. 77–83). He considered the 'ugly' a challenge (p. 77), but felt that it might be desirable to deal 'sincerely' with it and thereby make it more attractive (p. 81; Oscar Wilde expressed a similar opinion c. twenty years earlier). This was rendered difficult by the specialization required in modern education, which tends 'to narrow the outlook' (p. 82). (Cecil Armstrong Gibbs issued a similar sentiment in Donald Brook, *Composers' Gallery*, London 1946, p. 68.) 'The presence of the offensive kinds of ugliness in Art is the penalty society pays for treating Art as negligible. It is the fruit of lack of understanding. Whatever people who are devoid of artistic sense may say, mankind cannot do without Art; and it often takes its revenge for being slighted. Mankind is mirrored in his Arts in his bases as well as his finer qualities. The uglinesses which represent fine qualities are welcome, and the uglinesses which represent incompetence, insincerity, stupidity, cunning, greediness, narrow-mindedness, and such unfortunate obliquities reveal to us things we could very willingly do without – though we are quite aware that we never shall.' (Parry, p. 83.)

> point and until he had himself learnt how to use it constructively, his interest in the subject would have to remain enthusiastic but unproductive.'[15]

Tippett attempted to integrate the spirit of jazz into his music, but lacked the requisite sense of humour.

Bliss and **William Turner Walton** (Oldham, Lancashire, 29 March 1902–Forio, Ischia, 8 March 1983) were the new rising stars in the early twenties.[16] Walton resembled Bliss in many respects: he had nothing against writing representative music, and both men in fact broke violently with their former reputation by writing symphonies. Walton had already composed an important String Quartet (later withdrawn due to its excessive emulation of Schoenberg), a Viola Concerto (claimed to smack of Hindemith and Prokofiev[17]) and the oratorio *Belshazzar's Feast*.[18] Paul Griffiths wrote that Walton's 'music would not have sounded extravagant in the first decade of the century'[19]; nevertheless, the scandal provoked by *Façade*, a work that according to David Cox and others potentially made Walton a member of the French group of *Les Six*[20] (and also led Walton to meet Constant Lambert), indicates how simple it was to provoke scandals in those days, not to mention how conservative some of the critics were. Walton never completely broke with tradition, however; after having ended his existence as an *enfant terrible*, he turned to a neo-Romanticism[21] that made him 'an authentic successor to Elgar, as Rubbra is the natural successor to Vaughan Williams'.[22]

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15 Ian Kemp, *Tippett – the composer and his music*, Oxford etc. 1987, p. 71.

16 Cf. e.g. Stephen Lloyd, *H. Balfour Gardiner*, Cambridge etc. 1984, p. 161.

17 Cf. Jürgen Schaarwächter, 'Auf der Suche nach einem Interpreten: William Waltons Violakonzert und Paul Hindemith', in: *Hindemith-Jahrbuch/Annales Hindemith* XXXV, 2006, pp. 166–185.

18 Bernard Shore wrote on Walton's early serious compositions: 'The Symphony in B♭ minor, of 1935, is the most ambitious and noblest of these compositions, though it has won for itself rather less prominence in the musical life of its time than the viola concerto or *Belshazzar's Feast*.' (Bernard Shore, *Sixteen Symphonies*, London etc. 1949, p. 369.)

19 Paul Griffiths, *A concise history of modern music from Debussy to Boulez*, Norwich 1978, p. 197.

20 David Cox, *William Walton (b. 1902)*, in Robert Simpson (ed.), *The Symphony*, Vol. II, Harmondsworth etc. 1967, p. 189.

21 Walton was 'neither rebel nor conservative but an example of that type of artist whose position is the most difficult of all to estimate: a man of original mind, sensitive not only to his native traditions but also to contemporary trends who, in assimilating both, pursues a strictly personal path in which innovation is incidental rather than fundamental' (Howard Hartog (ed.), *European Music in the Twentieth Century*, London etc. 1973, pp. 135–136).

22 Wilfrid Mellers in Alec Harman/Wilfrid Mellers, *Man and his music*, London 1962, p. 1037. The proximity of Walton to Elgar was stressed several times, as also in Ernest Walker, *A History of Music in England*, London etc. ^{6}1952, pp. 355–356: 'William Walton (...), like Bliss, has absorbed the influence of Elgar without making any attempt to imitate his style.' Walton rated, as Edward Greenfield, *[William Walton on his 70th birthday,]* in: *MG* 39062, Manchester 29 February 1972, p. 10 reported, the symphonies of Elgar higher than those of Mahler and Bruckner. Michael Kennedy, *Portrait of Walton*, Oxford etc. ^{2}1990, p. 280 wrote: 'Even his most tempestuous music, such as the First Symphony, is, like Strauss's, presented with supreme craftsmanship, but owes more to the Gallic example of Ravel and Roussel and to the rhythmic excitement of Stravinsky than to German models. But something deeper than the obvious emotion being expressed throbs beneath the surface of all his music – anger, pain, frustration, a sense of loss, one cannot be sure exactly what it is, but one senses it and it is disturbing and often uncomfortable. What one does not sense, except once or twice, is that consoling compassion which makes Elgar's music a source of solace.'

Walton was an excellent conductor of his own works, but allegedly a dreadful pianist. He therefore refrained from playing on 5 January 1928 at the première performance of his *Sinfonia Concertante*;[23] York Bowen (see pp. 296ff.) instead did the honours, together with the Royal Philharmonic Society orchestra under Ernest Ansermet.[24] The *Sinfonia Concertante* is, just like Szymanowski's (Symphony No. 4), a quintessentially concertante work in which the soloist truly stands out. It differs, however, from the one by Edmund Rubbra, who modified the title of his work to *Sinfonia Concertante for Orchestra with Piano Obbligato* – which clearly indicates the soloist's subordinate role – during its comprehensive revision of 1943.[25] Walton's work was in fact scavenged from sketches he had written for a ballet planned for the Ballet Russes that was ultimately rejected by Diaghilev.

Even as a young man,[26] Walton was a slow composer,[27] which is already obvious from his comparatively small œuvre. Because his First Symphony, commissioned in January 1932 by Hamilton Harty for the Hallé Orchestra,[28] had already been loudly announced in the 1934 programme of the London Symphony Orchestra,[29] it had to take place, although Walton had only managed to produce its first three movements by then. These three movements, begun in February 1932 in Quidhampton (Wiltshire) and Ancona (Walton had shown the finished first two movements in spring 1933 to the pianist Angus Morrison, and in June of the same year to Hubert Foss[30]) and to a large extent finished

23 Each movement carried a dedication to one of the Sitwell siblings, whom Walton had come to know at Oxford – in the correct order: Osbert, Edith and Sachverell.

24 Ansermet, who, like Bernard van Dieren, had met Walton through the Sitwells, gave him compositional advice, as did Ferruccio Busoni when visiting London.

25 For the revisions of the work cf. Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 45 and especially Stewart Craggs, *William Walton: A Catalogue*, Oxford etc. ²1990, p. 46. Both versions have continuously remained in print, but the first version has been given preference since 1990 upon the discovery of Walton's comment that the former, more contrapuntal and more difficult version for the pianist corresponds more closely to his initial ideas.

26 The early years are aptly described by Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, pp. 7–9 etc. In Oxford, where his teacher was Hugh Allen, Walton became acquainted in 1916/7 with Hubert Parry, who showed interest in his compositions early on. His B.Mus. examinations in 1918 were conducted by Allen, Ernest Walker and Walter Parratt; the second half of the examinations was conducted in 1920 by Allen, Vaughan Williams and Percy Buck.

27 David Cox, 'William Walton (b. 1902)', in Robert Simpson (ed.), *The Symphony*, Vol. II, Harmondsworth etc. 1967, p. 189: 'Walton composes slowly and laboriously. The final impression of technical brilliance has been built up gradually in each work, with difficulty. Every work – every phrase of every work – is a careful and penetrating self-discovery.'

28 William Walton to Siegfried Sassoon, 28 January 1932. Cf. Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 64.

29 The first performance was announced for 19 March 1934.

30 Hubert Foss to Dora Foss, June 1933: 'Willie looking thin.' 'Willie's 's symphony is most exciting – really on the big scale and in the purest symphonic manner: just like Beethoven and Sibelius and yet very personal. Rather tragic and the second movement scherzo really sinister. I think I have persuaded him to use for the slow movement that ravishing idea he played to us ages ago on 18 October 1931, when he was starting the work (...).' (Quoted from Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, pp. 74 and 71.)



Illustration 59. William Walton, 1935, photograph by Howard Coster. The National Portrait Gallery, London; reproduced by kind permission.

in the summer of 1933,[31] represented substantial progress. The work was finished one year later,[32] but with controversial success; the tension he had built with his first three movements was by some authors considered unsuccessfully solved in the finale. In the midst of this tension, the dedicatee, Baroness Doernberg[33], deserted Walton, who consequently suffered from apparent overstrain and emotional distress.[34] He recovered only after the Viscountess Wimbourne[35] had taken care of him, but this new relationship served to alienate the Sitwell clan (reconciled only by Walton's marriage to Susana Gil Paso in 1948) and led to a shift in focus in his compositions (cf. the ballet *The Quest*, the Violin Concerto, *In Honour of the City of London*, the *Music for Children*, *Scapino* and an extensive amount of film music). A friend is supposed to have described the delay in completing the First Symphony as follows: 'The trouble was that Willie changed girl friends between movements.'[36] To provide diversion as well as to earn some money, Walton wrote his first film score in the autumn of 1934.

In the beginning of April 1935, Walton went back to working on the symphony. He struggled with the middle section of the finale for a long time and finally called upon Constant Lambert, who proposed a fugue. Walton confessed that he didn't know how to write one, whereupon Lambert advised: 'There are a couple of rather good pages on the subject in *Grove's Dictionary*.'[37] So Walton read the *Grove* entry by Ralph Vaughan Williams and wrote the fugue. But he worried about using it, perhaps because Vaughan Williams had also incorporated a fugue into the Finale of his Fourth Symphony (which had its first

31 Angus Morrison, 'Anyhow, about Walton and Lambert', 1987, in: *BM* 15 (1993), p. 29. Morrison pointed out that it was not primarily the finale that stopped Walton – he also worked on the slow movement for a long time – which is not surprising given his difficulties with more extensive slow movements. Stewart Craggs (ed.), *William Walton: a Source Book*, Aldershot 1993, pp. 19–20. According to Craggs, he also worked on the opening and the coda of the finale in the late summer of 1933. Work on the finale followed in September. Dora Foss wrote in September 1933 when Walton visited her: '[H]e had been working on the last movement of the symphony and was very depressed with its progress.' Quoted from Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 73.

32 According to Stewart Craggs (ed.), *William Walton: a Source Book*, Aldershot 1993, p. 22 the score was finished on 30 August 1935.

33 In 1940 Baroness Doernberg married Captain Neill Boyd Watson McEacham, a homosexual, and died in 1947 of leukaemia. Shortly before her death Walton and Doernberg were reconciled; only the fact that he was snowbound hindered him from visiting her.

34 Gerald Jackson, *First Flute*, London 1968, p. 62 writes on a war performance of the symphony conducted by Walton: 'Throughout, his face was marked by intense suffering (...) My impression was, and remains, that the composer must have endured a considerable amount of spiritual turmoil during its composition and this he re-lived.'

35 Lady Alice Ebury, more than twenty years older than Walton, had married the Viscount Wimborne, a steel tycoon, in 1902. She looked twenty years younger than she was and was known in her circles for her considerably younger lovers. She and her husband, with whom Walton got on well, led independent lives. When Lord Wimborne died in the summer of 1939, the Viscountess acquired a small house in London where Walton was often together with her.

36 Edward Greenfield, *[William Walton on his 70th birthday,]* in: *MG* 39062, Manchester 29 February 1972, p. 10.

37 Quoted from Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 80.

performance on 10 April 1935), even though Vaughan Williams's movement was conceived in a very different way. Eventually Walton wrote to Foss from Sacheverell Sitwell's home at Towcester on 9 July, sending him ten bars of the main fugue subject, saying that he had produced it within the previous ten days. Many critics thought after the first performance that the final movement was too affirmative, too unexciting,[38] and rhetorically rather than emotionally felt – many saw a connection with the change of his longtime companion. Walton himself reported:

> 'The symphony was performed first without the last movement. I was half-way through it at the time, but was persuaded very much against my will to let the three completed movements be performed alone. As a result when the final movement was completed, many people considered it an afterthought. This is quite incorrect. Actually the coda of the last movement was written at the same time as the slow movement and that movement was the first to be written.'[39]

On 30 August Walton finally finished the symphony, although minor revisions were still carried out after the first performance,[40] which was given on 6 November at the Queen's Hall with the B.B.C. Symphony Orchestra under Hamilton Harty. The second performance followed some sixteen days later with Leslie Heward and the City of Birmingham Orchestra. These two conductors had also been closely connected in the matter of Moeran's Symphony in G minor (see pp. 493ff.).

David Cox summed up the entire symphony as follows:

> 'It was the composer's deliberate intention to write "absolute music" on a large scale, but he was antipathetic to the prolixity of the late nineteenth-century symphony, favouring more the Beethoven form. As with Sibelius, every bar is necessary and to the point. This symphony is highly organized, but in quite a different way from the classical method. There are groups of interrelated themes in place of contrasted first and second subjects. Sometimes these themes are linked by the pattern of the accompaniment, sometimes by a rhythmic characteristic. There is no mere repetition: the themes are constantly appearing in altered forms, but are always identifiable, even when new intervals are introduced into them. Another marked characteristic is a clear-headed use of tonal ambiguity, including a mixing of major and minor, which leads to pungent results, harmonically and melodically. Most typical of all is

38 The same shortcoming was also complained about in 1889 by Francis Hueffer (Francis Hueffer, *Half a Century of Music in England, 1837–1887*, London 1889, p. 238).
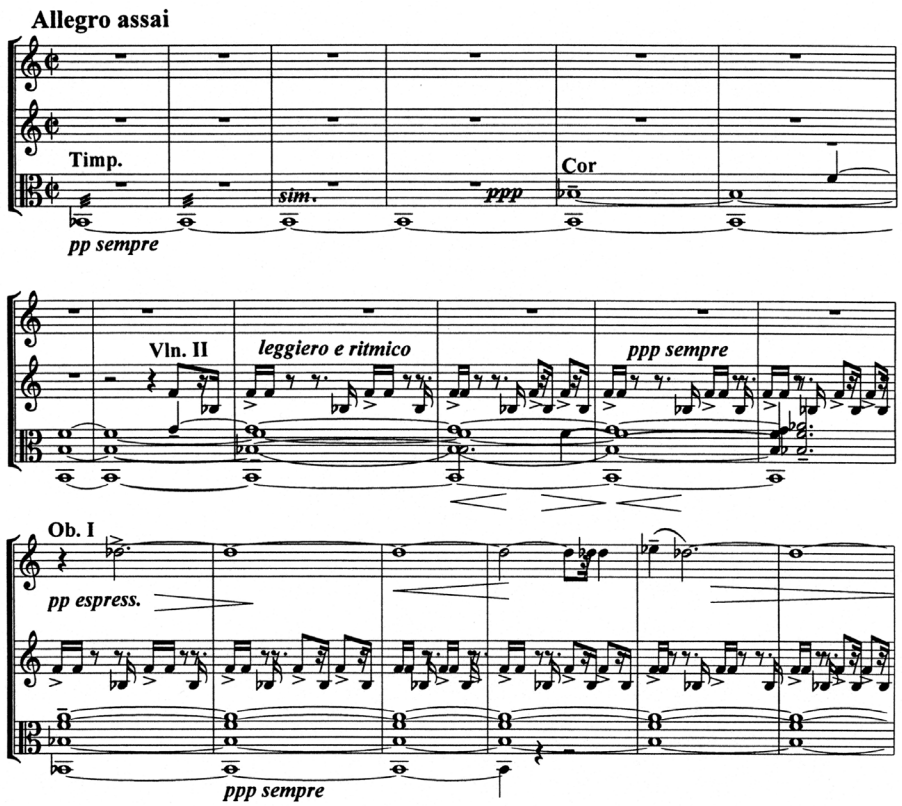
39 William Walton in Murray Schafer, *British Composers in Interview*, London 1963, p. 81.

40 According to 'Spike' Hughes, Walton 'still mucked about with it' even 'when the symphony had been performed in full'. He also tells how the bars were eliminated by the composer as late as the Harty recording session. (Patrick Cairns Hughes, *Opening Bars*, London 1946, p. 317.) 'It seems that before the recording the coda of the finale was restored to give the fugue subject much greater prominence.' (Stewart Craggs, *William Walton. A Catalogue*, Oxford etc. ²1990, p. 55.) Furthermore, the woodwind writing in the finale was revised (Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 85).

> the use of pedal-points and very slow-moving bass parts, giving a sense of tonal anchorage and of purpose to the often very dissonant contrapuntal textures which are found above. Interest is usually contrapuntal rather than harmonic. (Sometimes the impression brings to mind seventeenth-century counterpoint against a slow-moving *cantus firmus*.)'[41]

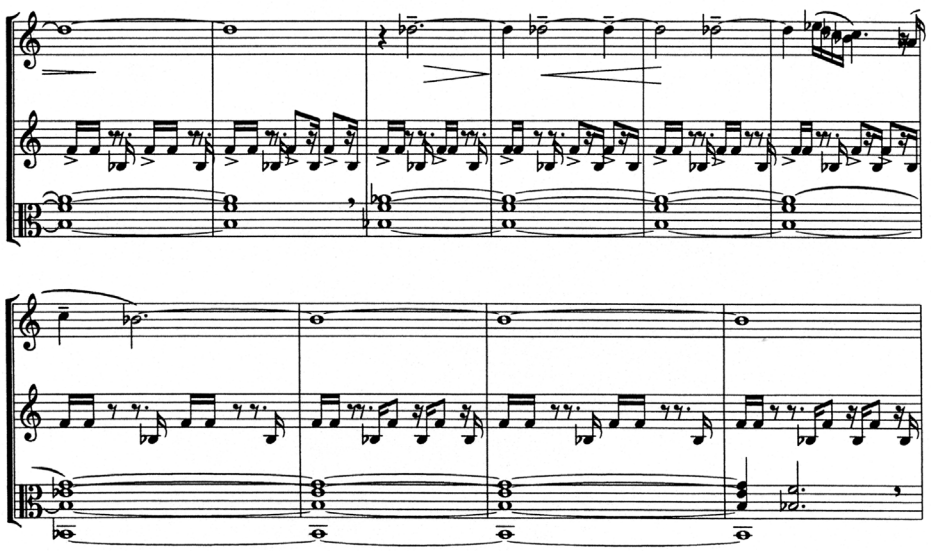
The first movement opens *pianissimo* with an alarming vitality and intensity that is to be carried through the entire movement (many conductors in fact fail to sustain this intensity – Bernard Shore reported that Walton actually told the B.B.C. Symphony Orchestra: 'I don't like this movement any slower – it's too emotional as it is and it gets unbearable if that side of the picture is drawn out'[42] – and hence it is to be compared to Elgar's symphonies).

Ex. 1



41 David Cox, 'William Walton (b. 1902)', in Robert Simpson (ed.), *The Symphony*, Vol. II, Harmondsworth etc. 1967, p. 190.

42 Bernard Shore, *Sixteen Symphonies*, London 1949, p. 374.



This beginning contains the core of the entire movement. The minor sixth over the fifth above B♭ is especially important here, and so is the pedal bass, which is, like the oboe melody,[43] borrowed from Sibelius (fourths like those in the final fugue or the scherzo of the Viola Concerto[44] are much rarer). Walton himself wrote to Alan Frank on 3 November 1981:

> 'On the occasional time I listen to a record of S. 1. I'm always struck by how unlike it is to Sib. in sound and content. There is admittedly more than a slight likeness in the 1st announcement of the 1st theme, especially at the end of the phrase. His music, as you say, was not much in the Sitwellian world and I got to know it chiefly thro' Constant and Cecil Gray and became a great enthusiast for some time, still am for that matter.'[45]

In contemporary symphonies, this sort of strong, rhythmic striding forward can really only be found in Brian and Vaughan Williams's F minor work (and also in Elgar's Third Symphony). In this pressing forward, Walton inserts the beginning of his Viola Concerto in slightly varied and simultaneously completely different form as the second theme of the first movement.[46] The material is developed in different ways before the tension is somewhat resolved in a recapitulation that uses the woodwind and brass to a greater extent.

43 Cf. Frank Howes, *The Music of William Walton*, Vol. II, London etc. 1943, p. 42.
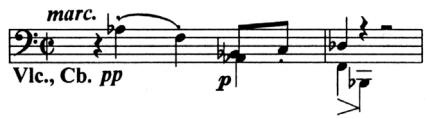
44 Eric Walter White, 'William Walton', in: *Life and Letters to-day* 16/8 (1937), p. 113.

45 William Walton to Alan Frank, 3 November 1981. Quoted in Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 83.

46 Eric Walter White, 'William Walton', in: *Life and Letters to-day* 16/8 (1937), p. 112.

The importance of the interval of the seventh – both to Walton and this movement – is brought out by two thematic ideas that form the basis of later developments. One is an augmented version of the figure in the bass at bar 12,
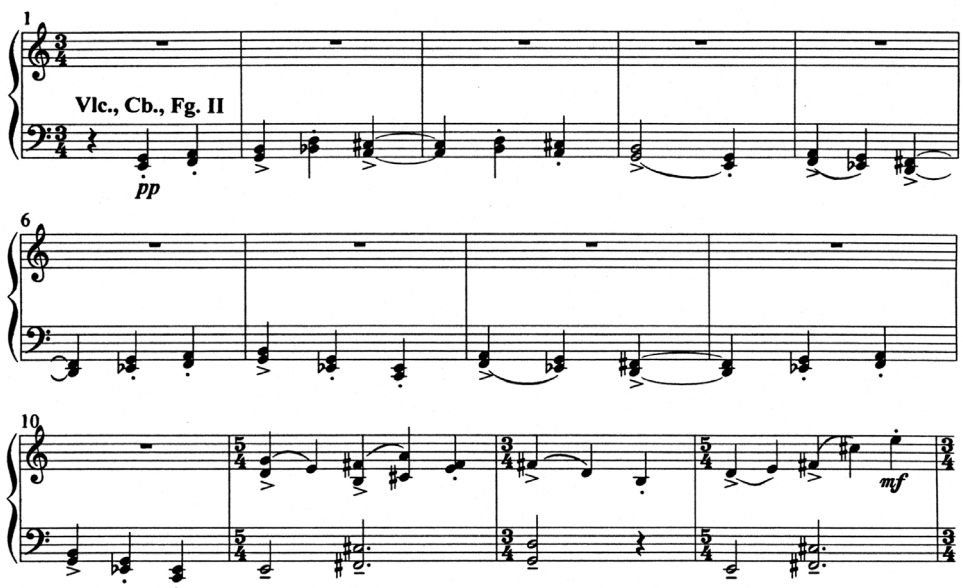
Ex. 2
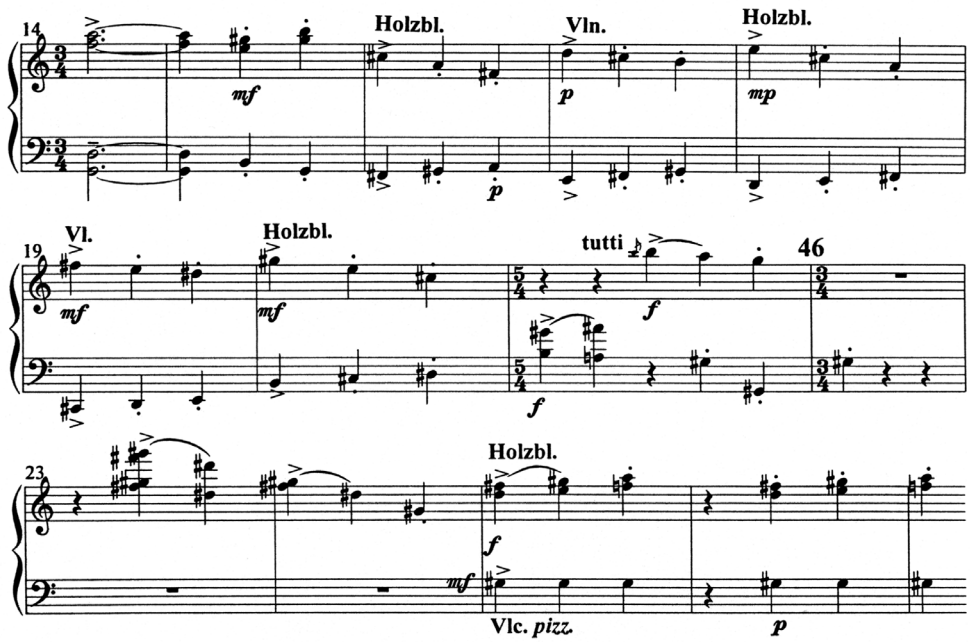


and the other is also closely related to it (one might consider the counterpoint around [20]–[21] reminiscent of the *Sinfonia Concertante*). 'Its boldness in harmony, its rhythmic drive and its freedom in expanding, contracting and varying the material are held firmly together by the most primitive of all means, the pedal point. The seventh is a characteristic interval which is also used to give unity to the continually developing themes, for, oddly enough, the logical core of this modern symphony is the despised and rejected chord of the diminished seventh.'[47]

After this concentrated sonata principal movement, the scherzo, headed *Presto con malizia,* indeed offers a change, but the pressing forward only intensifies. The main motif of the movement

Ex. 3: [45] 3



47 Frank Howes, *Full Orchestra*, London [5]1943, pp. 113–114. See also the importance of the dominant seventh for Edmund Rubbra, pp. 738f.

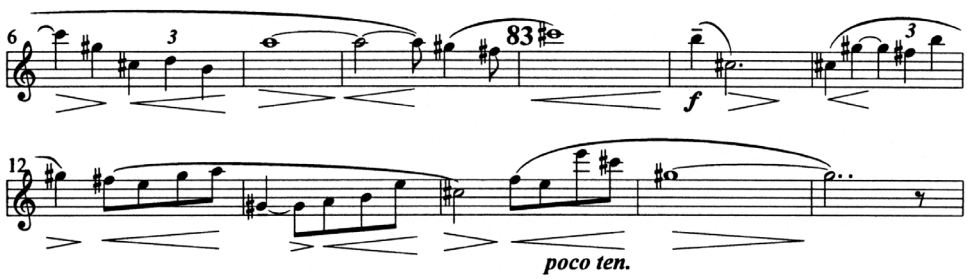


recurs almost perpetually. The instrumentation (flying woodwind, timpani appoggiaturas, insisting brass fanfares) is brilliant and makes for a strong effect without ever being a bare rhetorical gesture. The angular rhythms, the flouting of any semblance of bar regularity – recalling Stravinsky – eventually give way to a sarcastic rhythm (9 [68]) that may have been suggested by a similar passage of *Vesna svyashchennaya (Le sacre du printemps)* (in the 'Dance of the Chosen Virgin') and can similarly already be found in *Belshazzar's Feast* and *Portsmouth Point*. This obsessive rhythm gradually takes possession of the whole orchestra. There is no customary trio section to provide respite.

Lyrical and contemplative in character, the slow movement carries the denotation *Andante, con malincolia* (in proper Italian it would actually be 'malinco*n*ia'). No critic openly designated the movement as Walton's lament over the loss of his lover, and it would definitely be an oversimplification to read the movement as such. It is in fact one of the most intense movements Walton ever composed. The movement has frequently been described as calm, though there are sufficient restless counter movements in the low instruments. The flute theme

Ex. 4
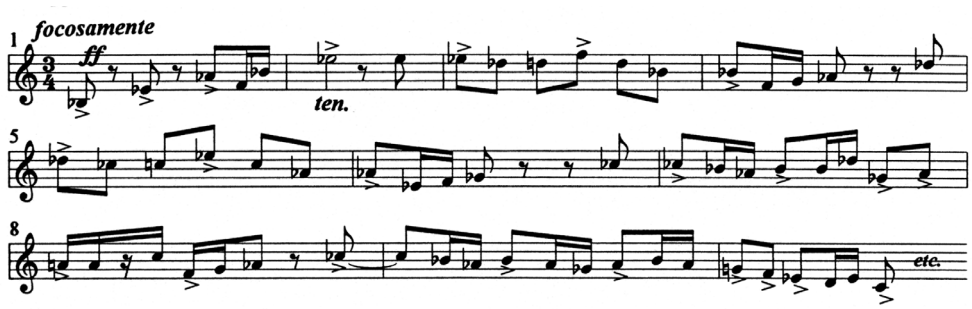




was, then still *Allegro*, originally intended for the beginning of the symphony. From the first quiet statement on the flute, over a pedal note of C♯, there is continuous melodic and contrapuntal growth, the themes changing shape as they proceed – elaborating gradually to a dramatic climax. At the end of the movement there is a return to the mood of the opening section, which creates thematic affinities with the first movement. And 'besides the examples of pedal notes used as tonal anchors, there are many other fingerprints of the composer in evidence during this movement – such as dissonant contrapuntal passages resolving into unisons, and the constant liking for tonal ambiguity'.[48] The climax before the coda is again reminiscent of *Belshazzar's Feast*. According to Michael Kennedy, the slow movement resurfaces in the refugees' section of the film score *The Foremen Went to France* (1942)[49] – and even in the film score to *The Battle of Britain* (1969), composed together with his pupil and close friend Malcolm Arnold (Arnold's overtures *The Smoke* (1948) and *Tam O'Shanter* (1955) are similarly fresh and jazz-inspired works; he composed *Popular Birthday* in honour Walton's seventieth birthday). Walton's fresh, youthful vigour, now enhanced with the compositional maturity of the Second Symphony, is maintained here as well.

The beginning of the finale somewhat recalls the beginning of the *Sinfonia Concertante*.[50] The finale of the symphony refers to different levels: the *Maestoso* refers back to the slow movement (see [98]), the *Brioso ed ardentemente* to the introduction, the fugue

Ex. 5



48 David Cox, 'William Walton (b. 1902)', in Robert Simpson (ed.), *The Symphony*, Vol. II, Harmondsworth etc. 1967, p. 193.

49 Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 115.

50 *Ibid.*, p. 45.

to *Belshazzar's Feast*, the 3/8 recapitulation to the metre of the scherzo, and the epilogue[51] refers to several movements of the symphony simultaneously. 'This makes one of the boldest designs in all symphonic construction; in certain respects it deliberately challenges comparison with Beethoven's 9th. No other English composer has ever dared as much and got away with it', gushed Eric Walter White.[52] Walton's use of the finale to resolve the tension of the preceding movements on a somewhat less intense level has frequently been criticized. However, following such diverse moods as it does, this more light-hearted finale may well represent the most appropriate approach. Others might interpret the finale as a reconciliation, or as some kind of '"massive hope", which does not quite ring true – and there is too superficial a jauntiness in the fugal section.'[53] For Neil Tierney, the symphony is 'towering to Sibelian peaks in its rugged, hostile grandeur'.[54] Michael Kennedy also detected the influence of Prokofiev – and one might add Shostakovich to the list. Henry Wood wrote to Hubert Foss: 'What a work, truly *marvellous*, it was like the world coming to an end, its dramatic power was superb; what orchestration, what vitality and rhythmic invention – no orchestral work has ever carried me away so much.'[55] And John Ireland to Walton:

> 'This is the work of a true Master – unlike any other English symphony, this is in the real line of symphonic tradition. It is simply colossal, grand, original, and moving to the emotions to the most extreme degree ... It has established you as the most vital and original genius in Europe. No one but a bloody fool could possibly fail to see this'.[56]

Eric Walter White described the intensity, the 'ceaseless bombardment' of the audience's ears, as the novelty of the work:[57] 'Here is a composer who can be witty, malicious, melancholy, meditative, barbaric, pompous, passionate, rhetorical, and angry: yet none of these are necessarily musical qualities. They may be presenting a musical work; but they are always of secondary importance to considerations of rhythm, melody, and form.'[58] Only Benjamin Britten was ruthless in his opinion, writing in his diary on 28 July 1936:

> 'Lennox [Berkeley] has brought with him scores of the new Walton (B♭) & Vaughan Williams (F min) symphonies & we spend most hysterical evenings pulling them to pieces – the amateurishness & clumsiness of the Williams – the "gitters" of the fate-ridden Walton – & over the pretentiousness of both – & abominable scoring. The directions in the score too are most mirth conclusive! It isn't that one is cruel about

51 Eric Walter White, *William Walton*, in: *Life and Letters to-day* 16/8 (1937), p. 114.
52 *Ibid.*, p. 114.
53 David Cox, 'William Walton (b. 1902)', in Robert Simpson (ed.): *The Symphony*, Vol. II, Harmondsworth etc. 1967, p. 193.
54 Neil Tierney, *William Walton*, London 1984, p. 183.
55 Henry Wood to Hubert Foss, 1935. Quoted from Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 85.
56 John Ireland to William Walton, 1936. Quoted from Michael Kennedy, *Portrait of Walton*, Oxford etc. ²1990, p. 85.
57 Eric Walter White, *William Walton*, in: *Life and Letters to-day* 16/8 (1937), p. 111.
58 *Ibid.*, p. 112.

> their works which are naturally better than a tremendous amount of English music – but it is only that so much is pretended of them, & they are compared to the great Beethoven, Mozart, Mahler symphonies.'[59]

(It should be noted that Britten was in the minority at that time in his opinion of Mahler.)

Aynsley Eugène[60] **Goossens** (London, 26 May 1893–Hillingdon, Middlesex, 13 June 1962) came from a family of Belgian origin that had already produced several generations of exceptional musicians, as letters from Massenet and Elgar testify. Eugène was the brother of Sidonie, the famous harpist and of Léon, the even more famous oboist. After studies in Brugge, Liverpool and London (with Wood, Stanford and Rivarde at the Royal College of Music), he made a name for himself as a conductor; first as Beecham's assistant (other assistants of Beecham were Percy Pitt, who was later to achieve important things at the B.B.C., Bruno Walter and Norman Del Mar, 'Beecham's first fully-qualified and totally dependable assistant conductor since Eugène Goossens'[61]), then later for the Carl Rosa Opera Company, at the Drury Lane Opera House, and for silent film music. Goossens became conductor for Diaghilev, and in 1914 conducted the first British performances of Stravinsky's *Solovey* (*Le rossignol*), Ravel's *Daphnis et Chloé* and Strauss's *Josephs Legende* as well as the first British concert performance of *Vesna svyashchennaya* (*Le sacre du printemps*).[62] In a lecture before the Society of Women Musicians in 1921, Arthur Bliss succinctly described his colleagues as follows: 'Holst the mystic, Bax the romantic, Ireland the rugged, Goossens the exquisite, Berners the satirist.'[63] Goossens was also a friend of Scott's, Holbrooke's and Bantock's. His music was largely forgotten after he had been discredited by a scandal in 1956 that resulted in his resignation from the Sydney Symphony Orchestra and the New South Wales Conservatorium of Music.[64] Much of Goossens's music has recently been rediscovered, however.

Goossens's early works show plenty of influences, especially the French school; it is therefore hardly surprising that he was in the 1920s frequently mentioned in the same breath with Walton, Berners and Bliss. He himself described his fifteen-minute Sinfonietta (1922), which was later also given by Toscanini and on which Percy Scholes declared himself

59 Benjamin Britten's diary, 28 July 1937. Quoted in Donald Mitchell (ed.), *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913–1976*, Vol. I, London 1991, p. 437.

60 For his engagement in Cincinnati, Goossens left out the accent in his first name (and may have done so in earlier instances as well).

61 Alan Jefferson, *Sir Thomas Beecham*, London 1979, p. 198.

62 Thomas Beecham, *Frederick Delius*, London etc. 1959, p. 193.

63 'Cadwal', *An explorer of sound. Arthur Bliss*, in: *MM* I/12 (1921), pp. 7–8.

64 Goossens was charged with bringing pornography to Australia, then an extremely conservative country. Cf. Carole Rosen, *The Goossens*, London 1993, pp. 350–367.



Illustration 60. Arthur Benjamin with Eugène Goossens, Sydney 1950, photograph. Reprinted from Carole Rosen, *The Goossens: A Musical Century*, London 1993.

pronouncedly positive,[65] as 'rather innocuous';[66] Donald Brook characterized it as far more diatonic than his earlier compositions.[67] The piano cycle *Kaleidoscope* (1917-18) is, according to Robin Hull, exemplary of Goossens's harmonic style.[68] 'Goossens' major orchestral works', Norman Demuth writes, 'include two Symphonies of great power, a Sinfonietta, Piano and Violin Concertos, and a Concertino for Double String Orchestra which is more contrapuntal than harmonic. It is probably the "power" of the Symphonies which has placed them in oblivion for nowadays textures must be pared down to a minimum and anything suggesting strength of a romantic nature is accused of consisting of too many notes and of being "Wagnerianly Orchestrated". The Symphonies reflect (…) a d'Indyiste outlook in the matter of substance and form. Perhaps this is another reason why they are ignored, for d'Indy and everything he stood for are not viewed sympathetically by all those who profess to know all about French music.'[69] A similar opinion could be heard from Norman O'Neill, who had long suspected connections between new music and past millennia – the succession of notes did not need to be new, but rather parameters such as harmony and rhythmics.[70] And jazz could set new accents, with its 'blue notes' and its lively rhythms.

Goossens himself wrote in his programme note for the first performance of the First Symphony, which was composed while he was chief conductor of the Cincinnati Symphony Orchestra (1931-46):

> 'I began sketching the first movement in London at the end of May, 1938, but was later compelled to abandon the work on it at the time of the Munich crisis in the following September. At that time, the atmosphere, both in London and Paris was hardly suitable for composition. Back in England from America last June [1939], I resumed work, and in spite of alarms and excursions (mostly alarms) completed the sketch of the slow movement – the last of four movements to be composed – on August 28 at my brother Leon's cottage in Sussex. (I remember that the quiet peace of that day was marred only by the drone of a distant aeroplane – presage of the tragic climax of five days later.) The first movement and finale were sketched in London, the "Divertimento" in Paris. As for the orchestration, I finished the first movement on

65 Percy Scholes, 'Goossens's new Sinfonietta', in: *MT* LXIV (1923), p. 276: 'The whole work flies in the face of some of the theories and principles of its own composer, as laid down in numerous lectures and articles: but if he does not object to such defiance, nobody else is likely to do so. So far as can be seen, nothing has been lost by this frank adoption of the old-fashioned 'development' system and by the representation of 'extra-musical emotion'! The fact is, of course, that none of these young men bite half as hard as they bark. The whole work – in subject-matter, harmony, and orchestration – is very interesting, and its conciseness should lead to its being heard often enough for the public to find out whether it likes it – a point about which it seemed a little in doubt at the first performance, probably not finding the harmonic scheme immediately accessible.'

66 Eugene Goossens, *Overture and Beginners*, London 1951, p. 201. The deadline for the book was before the Second World War, so Goossens was unable to express himself on his First Symphony.

67 Donald Brook, *Composers' Gallery*, London 1946, p. 71.

68 Robin Hull in Alfred Louis Bacharach (ed.), *British Music of Our Time*, Harmondsworth/New York 1946, p. 131.
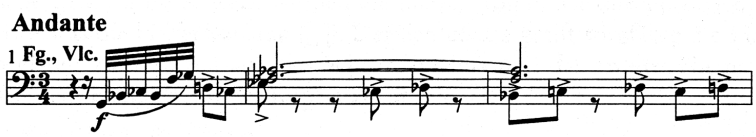
69 Norman Demuth, 'Sir Eugene Goossens', in: *MO* 80/953 (1957), p. 273.

70 'Can Composers Write Anything New In Music? Mr. Norman O'Neill Discusses A Controversial Question', in: *MM* VII/8 (1927), p. 181.

> the blacked out "Aquitania" on September 15, a day before arriving at New York. The remaining movements were all orchestrated in Cincinnati, between last September and February, 1940. The work is scored for a full modern orchestra, with the addition, in the finale, of three extra trumpets and organ, both "ad libitum". It is dedicated to "my colleagues of the Cincinnati Symphony Orchestra", as a token of appreciation of their devotion and loyalty – not to mention their superb artistry.
> It has no "message". Neither is there any literary or other significance to it. Nor does it purport to illustrate any particular incident or incidents of my life or times. In short, it has no program. I wrote it in the mood of a man who, having for some length of time refrained from taking part in a debate, feels that he is at last justified in saying his say, and saying it at length. (Whether what he has to offer to his listeners is cogent is for them to decide!) But the topic of the debate in this case is neither personal nor topical. It deals with the old abstractions, or what my master Stanford rather portentously used to refer to as The Eternal Verities. I had no thought of neo-classicism, neo-romanticism, or any other "ism" when I was at work on it.'[71]

Robin Hull was disappointed by the symphonies in comparison to the earlier compositions; he felt that they left the impression of 'ambitious schemes, brilliantly realised in part, but, somehow making less than their designed effect as a whole'.[72] This cannot be ascribed to the use of two 'motto' themes,[73]

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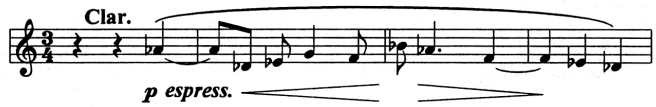


71 Eugene Goossens, Note on the world première performance, in Andrew Guyatt, Sleevenotes to the recording of Sir Eugene Goossens: Symphony No. 1 Op. 58 (1940), London 1979. Similarly Goossens expressed himself in his notes in the score of his work.

72 Robin Hull, 'Eugene Goossens: A Revaluation', in: *The Chesterian* XXVIII/177 (1954), p. 72.

73 Henry Raynor, 'Some Aspects of the Twentieth Century Symphony', in: *The Chesterian* XXIX/181 (1955), p. 65: 'Single movement forms, however, are less attractive since Sibelius wrote the final and consummatory single movement symphony, and the nineteenth century use of a motto theme cyclically almost died with Elgar and D'Indy, but was rescued to some extent by Roussel, whose Third Symphony uses a motto less as a melodic feature than as a harmonic component which appears less as a means of clinching the argument melodically than as part of the texture, hidden in the inner parts and vitalising them by its widely ranging harmonic possibilities. On the other hand, Britten's *Sinfonia da Requiem* – an oddly neglected masterpiece – derives all its themes from the dragging, syncopated funeral march of its first movement, so that again development is primarily melodic. The use of variants of a single theme developing new significances throughout a work is a popular device with contemporary composers, but it is obviously a method that needs the highest degree of self-restraint, self-criticism and sheer inventiveness if it is not to be the overt imposition upon a work of a purely literary piece of symbolism. This is the effect produced by Karl Rankl's *Second Symphony*, which has been heard once or twice in this country, where a tonally disruptive motto is explained in the slow movement by a text given to three solo voices, so that we listen to it as to a deliberate stage diretion vocally announced. Any overt use of themes carried over from movement to movement suggests a literary plan and an artificially contrived unity of design.'

Ex. 7
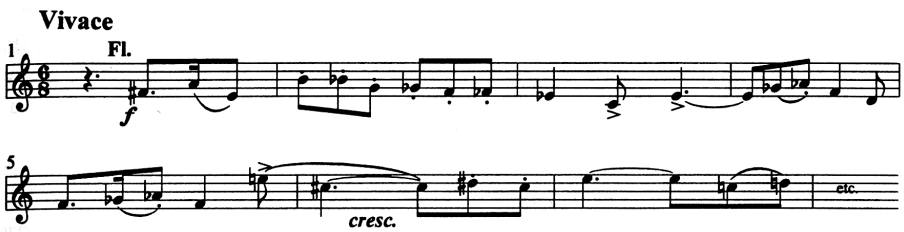


for a 'motto' is obviously neither good nor bad in itself, but dependent upon its expression and development in the symphonic structure.

> 'In the First Symphony, the plan is carried out with a boldness and originality that succeeds best in the first three movements. There is, indeed, almost too great an abundance of ideas – not commonly a source of complaint against composers, and not so intended here – but this abundance is handled with considerable mastery. The symphonic argument is invariably clear, the orchestration in the main very expertly judged, yet the thematic material never quite compels the impulse essential to its really vital treatment. This is not to deny either the beauty of the slow movement or the brilliance of the Scherzo. Moreover the composer reveals absolute certainty of purpose in the sonorities of his Finale. The weakness that strikes one in this final movement is of grandeur which borders too nearly upon grandiosity, and of rhetoric which becomes flamboyant rather than impressive.'[74]

Hull was in fact stating the obvious: despite of the 'motto' themes, the work overall is too redundant, although the first movement exhibits better construction than many of Havergal Brian's symphonies; Hull also rightly stressed the brilliant instrumentation. Apparently jazz-derived rhythms (as for instance in the scherzo)

Ex. 8



prove in the final effect to be empty, rhetorical phrases, lacking real substance – this was what Michael Tippett criticized so harshly. Numerous details (the overall construction, the use of the 'motto' theme and the instrumentation) nonetheless provide a density that Tippett failed to attain in some of his compositions (Third Symphony, *A Child of Our Time*).

Goossens's four-movement Second Symphony Op. 62 is 'a mature work of calm beauty';[75] longer than its predecessor, the work is more clearly constructed, but also more eclectic.

74 Robin Hull, 'Eugene Goossens: A Revaluation', in: *The Chesterian* XXVIII/177 (1954), p. 72.
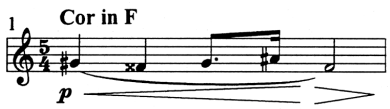
75 Anne Goossens, 'Sir Eugene Goossens (1893–1962) D.Mus., F.R.C.M.', in: *BM* 3 (1981), p. 8.

Only in the scherzo are the clear sections broken, an apparent trio somewhat disturbing the listener's expectations ([J]). The finale deals carefully with the main themes of the first two movements; the scherzo theme and the second theme of the finale are derived from the main theme of the first movement.
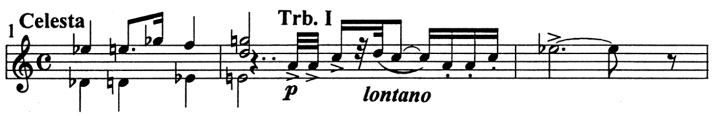
Ex. 9: First theme of the first movement



Ex. 10: First theme of the second movement



Ex. 11: First theme of the fourth movement



Goossens's friend **Arthur L. Benjamin** (Sydney, 18 September 1893–London, 10 April 1960) began his musical training in Brisbane. During his first stay in England, as early as 1907, he had some lessons with Frederic Cliffe.[76] Later, he studied at the Royal College of Music with Cliffe, Thomas Dunhill, Hubert Parry, Frederick Bridge and Charles Villiers Stanford, and was a fellow student of Arthur Bliss, Herbert Howells[77] and Ivor Gurney – who had all received scholarships. Benjamin was able to complete the prescribed five year course in two years.[78] Had he been interested in such a career, Benjamin would have been an excellent concert pianist (for example he played the solo part in Howells's First Piano Concerto at its first performance in 1914, conducted by the composer, who later that year was to memorialize him in his five-movement suite *The B's*; in 1931 he also premièred Constant Lambert's Piano Concerto[79])[80]. Both as a composer and as a pianist, he preferred sharing his knowledge with his pupils at the Royal College of Music (where, after lecturing in

76 Arthur Benjamin, 'A student in Kensington', in: *M&L* XXXI (1950), p. 197.

77 Benjamin was admitted to the Royal College of Music at the same hearing as Herbert Howells and Eugene Goossens (Arthur Benjamin, 'A student in Kensington', in: *M&L* XXXI, 1950, pp. 197–198).

78 Pamela Blevins, 'Arthur Benjamin', 2000, http://www.musicweb-international.com/classrev/2002/Jun02/Arthur_Benjamin.htm.

79 Lambert as well as Alan Rawsthorne, Edward Clark, Benjamin Frankel and Bernard Stevens were frequent visitors to Benjamin's apartment in Hampstead. Cf. Robert Barnett, 'Arthur Benjamin: Australian Symphonist', in: *BM* 10 (1988), p. 28.

80 Lamar Crowson, 'Arthur Benjamin', in: *The Composer* 5 (1960), pp. 3–4.

Sydney from 1919 to 1921, he was employed from 1921 on). George Weldon and Benjamin Britten were among them; Benjamin ultimately deemed Britten to be unsuited for a pianist's career. Brahms, Franck (whom he later liked less), Strauss and early Stravinsky had a strong influence on Benjamin.

Benjamin, apparently a favourite of the B.B.C.,[81] presumably wrote more than one symphony, but no later ones are known today and even his First Symphony[82] was only revived since about forty years after its composition (possibly because Benjamin, who, unlike some of his fellow-composers, had never made a secret about his homosexuality, had no lobby to promote his music after his death). He wrote his First during his stay in Vancouver from 1940-46:

> 'Musically speaking Canada was quite dead, or should I say quiet, in those days, though I understand things are very different today. When I was with the Canadian Broadcasting Corporation I gave literally hundreds of first performances. Practically anything – Vivaldi or Delius or Sibelius – was a first performance. More than anything I have felt the lack of the stage in the remoter parts of the Commonwealth. I wrote practically no works for the stage during my residence in Canada, and this is why I have persisted in returning to London. I am addicted to the stage. (...)' [That I wrote my first symphony at the age of fifty:] 'That was that awful Brahms influence composers of my generation suffered from – I don't mean musically; but the fact that Brahms kept a symphony in his pocket until the age of forty-five made us feel that it would be impertinent of us if we wrote symphonies before we reached that age. It became traditional to tackle a symphony only when one had reached middle-age. Sibelius and Vaughan Williams were both late in writing symphonies. I don't mind admitting that, for me, the symphony poses the greatest musical problems, for in its construction both vision and memory are called on to do their utmost, and one never has resort to the aid of a text or stage-action to help one out of trouble. (...) For me, writing an opera is much easier than writing a symphony, for I am seized by the dramatic implications of the text.'[83]

W. R. Anderson makes special reference to the symphony's 'many dramatic intimations: should not we be given a programme? Rather grey and ghostly in parts, it seems, like most music today, short on tunes. I should say it is skilful, professional music-making, with a lot of "effects": not, on first hearing, a striking piece of creative imagination. (...) There seemed to be wisps of impressionistic feeling here, in part after Russian models.'[84] As a result of descriptions like these, the work came to be described as a 'War Symphony' in the sense of the type mentioned earlier (see pp. 585ff.), or, condescendingly, as a 'Cheltenham

81 Benjamin was even permitted to decide against performances at one time, which he did for the simple reason that neither the critics nor the composer's friends would be available to listen to the broadcast. (BBC Written Archives Centre, Benjamin file.)
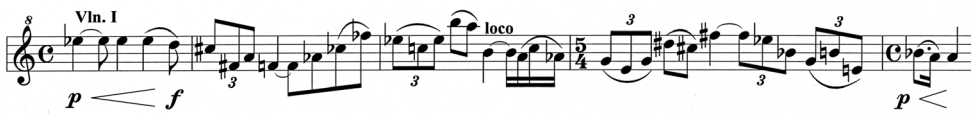
82 Cf. Murray Schafer, *British Composers in Interview*, London 1963, p. 49.

83 Arthur Benjamin in Murray Schafer, *British Composers in Interview*, London 1963, pp. 49–51.

84 W. R. Anderson, 'Round about Radio', Arthur Benjamin's First Symphony, in: *MT* LXXXIX (1948), p. 240.

Symphony' (see p. 735). The influences of other composers have been described as outsized; he may in fact recall Walton, Nielsen, Britten (for example in the rhythms of the first movement) or whomever. However, Benjamin had a lively sense of form and an ability to fill it, even if the contents are not startlingly new. The first movement is framed by a slow prologue and epilogue, described by Lamar Crowson as 'great washes of sound swelling and receding'.[85] The atmosphere is one of passionate intensity, from time to time recalling Prokofiev's *Romeo and Juliet*. There are passages as warlike and primeval in their energy as anything to be found in Nielsen's Fourth or Fifth Symphonies, Bax's Sixth, or Vaughan Williams's Fourth. Mysterious scampering string episodes alternate with other sections of Waltonian power. Certain parts of the string writing may recall the *Tallis Fantasia,* while other parts suggest that Benjamin admired the striding, massed string writing adopted by Roy Harris in the Third and Sixth Symphonies.[86] The often rather soloistic scherzo follows without a break and shows a construction of A–B–A–C–A–B–A; the short section C (from [L] 15 to 16 [Q]) represents the trio of the entire movement. After this, a larger break follows, showing that the symphony is in two parts, with two closely linked movements each. The slow movement, with a highly expressive opening violin melody played unisono,

Ex. 12
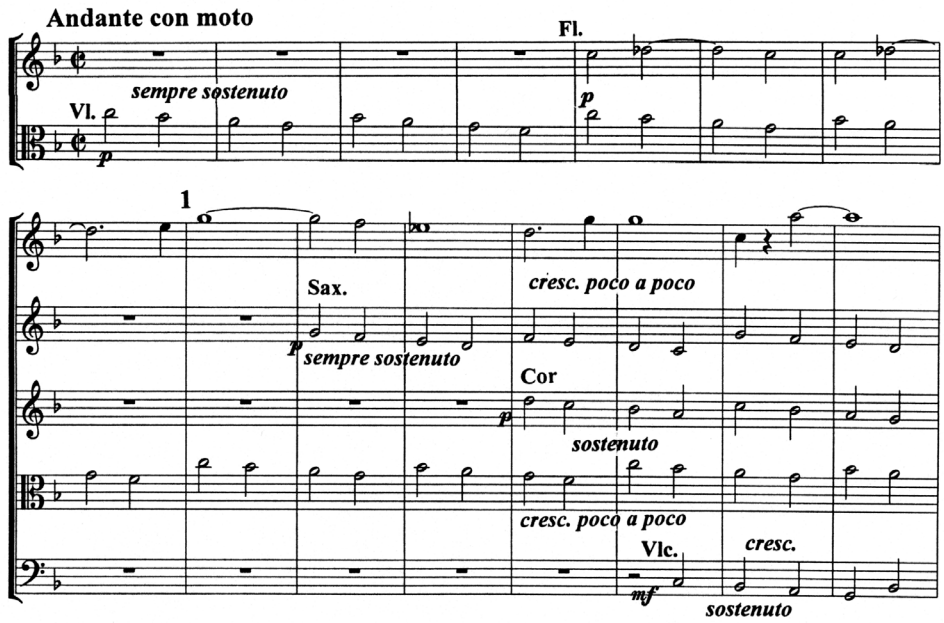


evokes an 'oppressive and desperate mood'[87] that is interrupted by a rather pastoral middle section, which nonetheless 'still has an emotionally cold and drained feel to it' according to Robert Barnett.[88] A kind of procession, reminiscent of Vaughan Williams's opera *Riders to the Sea*, leads into the finale that bursts with a vigour often found in Shostakovich, Strauss or Walton. For a short time Miklós Rózsa's influence is to be heard (Rózsa started composing Hollywood film scores in 1937), and then the music of the introduction of the symphony recurs at last. 'It ends with a brief passage of hollow-sounding triumphal swagger which, rather than dispelling the clouds, only serves to accentuate all that has gone before.'[89]

Leighton Lucas (London, 7 May 1903–London, 1 November 1982), who wrote his first compositions at the age of six, was the son of a Canadian composer and a pianist; his mother in fact played the solo part in his first substantial composition, the *Partita* for piano and orchestra. From 1918 to 1923 he was a member of the Diaghilev ballet company

85 Robert Barnett, 'Arthur Benjamin: Australian Symphonist', in: *BM* 10 (1988), p. 34.
86 Cf. *ibid.*
87 *Ibid.*
88 *Ibid.*, p. 35.
89 *Ibid.*

Ex. 13



(as a dancer), and a short time later became second conductor of the performances of Boughton's *The Immortal Hour*. Meanwhile, not yet having completely given up his dancing career, he occasionally turned up at short communication rehearsals in a cat's costume. He became a professor at the Royal Academy of Music and a ballet producer. He befriended Eugène Goossens along the way, and was strongly attracted by jazz rhythms. He acted as an arranger for Jack Hylton's band for four years, at which point he decided that it had become overcommercialized.

Lewis Foreman reported: 'The B.B.C. performance of [Britten's] *Our Hunting Fathers* shared the programme with two premieres – Leighton Lucas's *Sinfonia Brevis* for horn and eleven instruments and Rubbra's First Symphony. The Rubbra attracted much critical attention and was very favourably received. The Leighton Lucas, while sounding very mild to present day ears, incorporating Javanese Gamelan effects which included a lot of xylophone tone, which as it preceded the Britten, must have taken away some of the brilliance of Britten's score!'[90] The work reminded him of Britten's Sinfonietta (1932)[91], while the present author is rather reminded of Constant Lambert's Piano Concerto (1930-31) – the proximity to Lambert

90 Lewis Foreman (ed.), *From Parry to Britten*, London 1987, p. 203.
91 Lewis Foreman in a conversation with the author on 14 May 1993.

came for Lucas from their activity in the field of the ballet. The work was written for the horn player Aubrey Brain – the horn has nearly all of the genuine melodic characteristics; the rest are indeed material development. The three-movement work shows excellent construction. The first movement, a sonata principal movement, assertively uses the technique of perpetual oscillating and chromatic decoration. Tonality is frequently unsettled in the second movement, a miniature march with the form of A–B–A'–C–A; C and D are simultaneously tonal centres. Contrapuntal work features especially in the final movement, which proves to be a full-grown sonata principal movement. Of central importance is a canon on four notes (ex. 13). In the development ([5]), the two earlier movements are taken up again before the recapitulation enters with the return of the canon (11 [12]).

Rudolph Dolmetsch (Cambridge, Massachusetts, 8 November 1906–lost at sea, 6/7 December 1942), the eldest son of Arnold Dolmetsch by his third wife, came from an immensely musical family. His father was one of the most important figures in the revival of old musical performing practices, reconstructing and reintroducing the recorder in 1919. This assured it a future as an important instrument for domestic music-making, but it also became a source of inspiration for numerous contemporary composers, among them Edmund Rubbra, Arnold Cooke, Stanley Bate, Alan Rawsthorne, Walter Leigh, Benjamin Britten, Herbert Murrill and Malcolm Arnold.

The younger Dolmetsch was educated at the Royal College of Music, where he studied conducting with Constant Lambert from 1935-38 and later established his own orchestra led by Olive Zorian. His familial background did not allow him to escape performing on the harpsichord and the viol, most prominently at his father's Haslemere Festivals, which took place from 1925,[92] but he was the first in his family to show a strong interest in modern music, both as a composer and a conductor. He survived his father for just two years and was then lost at sea when his ship, the HMS Ceramic, was torpedoed in mid-Atlantic.

Dolmetsch's (first) Symphony in D minor, Op. 1 dates from 1932 and shows his teachers' influences – it is largely conventional, though carefully worked-out in construction and musical texture (with some excessive lengths in each of the four movements). It is obviously a student's composition, though with a comparably huge orchestration (a piccolo, 3 flutes, 3 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, a small percussion section, 2 harps and strings).

The next full-size (second) Symphony (in B♭) did not follow until 1936 (meanwhile, he had written a Sinfonietta, Op. 2, in 1933), but proved to be one of his most important creations ever (apart from the Clarinet Concerto, which was rejected by the B.B.C. Music Panel in 1944). After that, he returned only once to the field of the symphony, when in 1940-42 he completed Borodin's (at that time well-loved) Third Symphony in A minor.

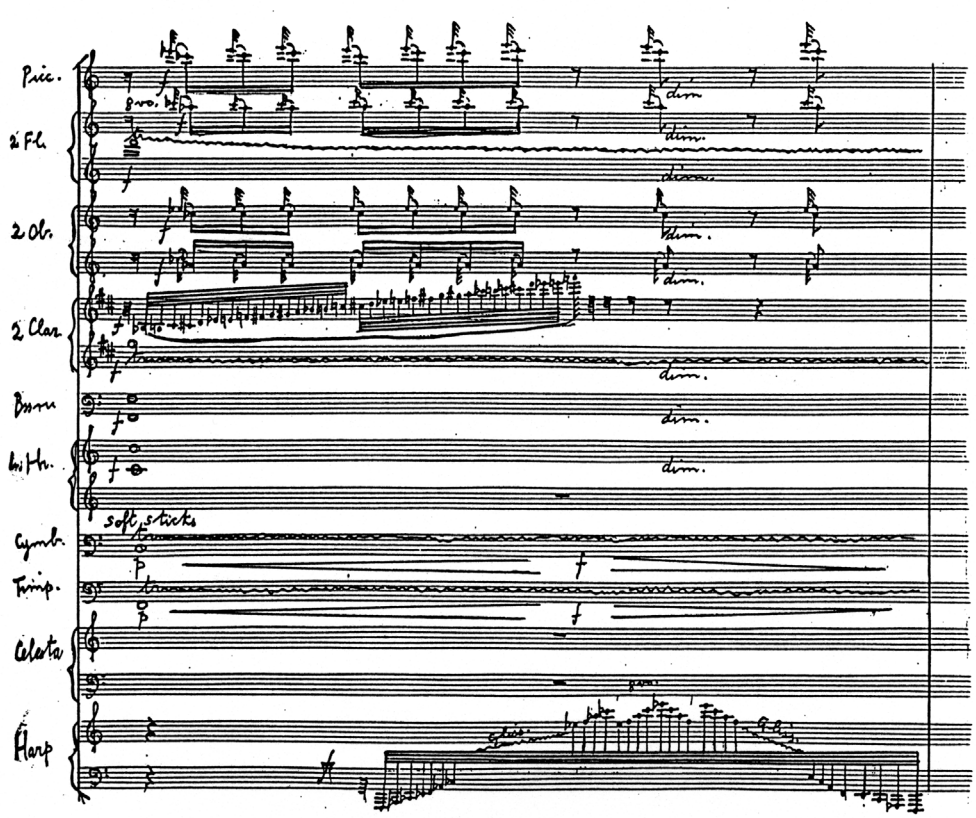
92 On this festival and Dolmetsch's achievements and ideas cf. Ronald Pearsall, *Popular Music of the Twenties*, Newton Abbot etc. 1976, pp. 157–158.



Illustration 61. Rudolph Dolmetsch, photograph. The Dolmetsch Foundation; reproduced by kind permission.
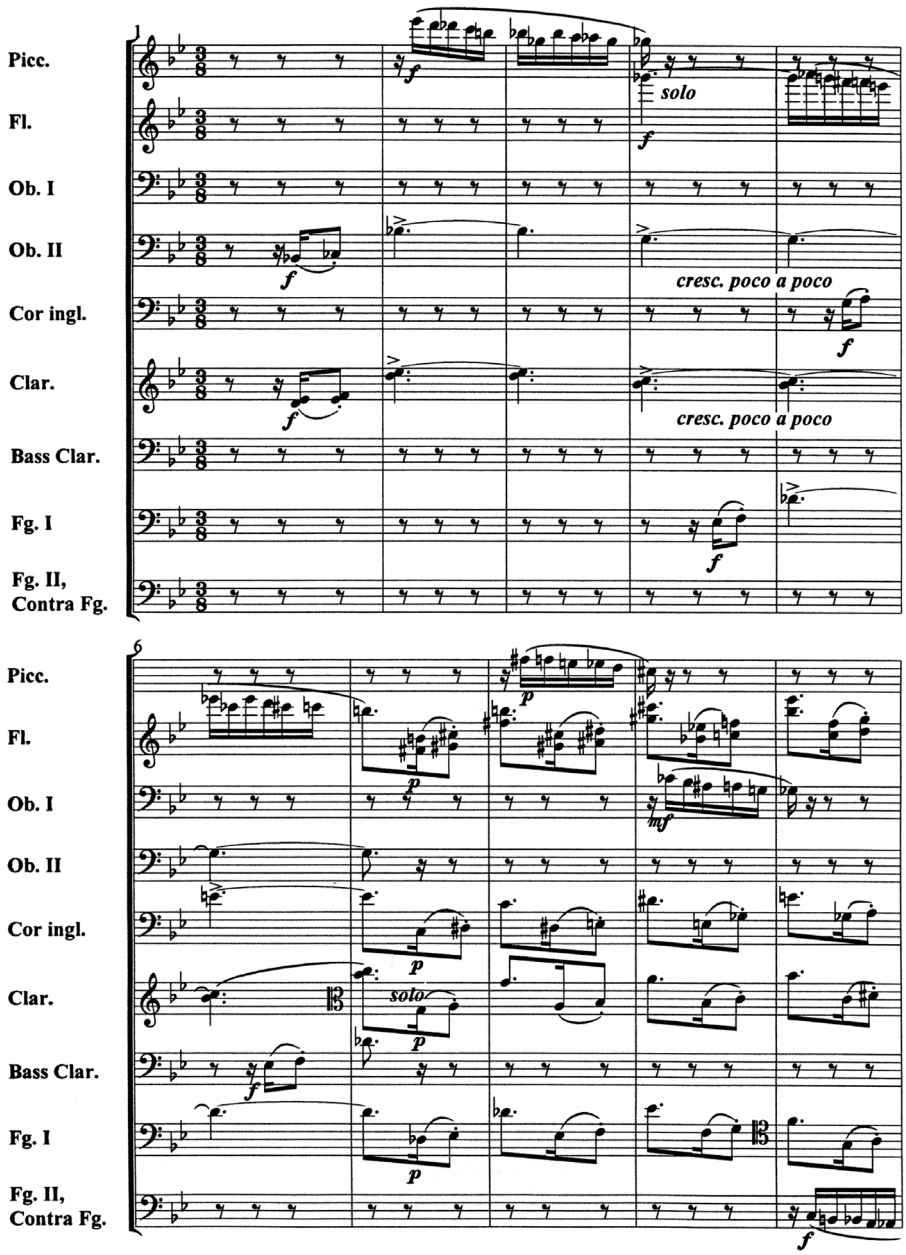
The movement-titles of the Second Symphony (for ordinary orchestral forces, that is similar to the First Symphony, but with 2 woodwind each only) already show the development of stronger individuality. At the same time, conventional movement forms are preserved and broken. The first movement is consciously entitled *Rhapsody*, though it is in fact a free sonata-movement, and the performing prescriptions are: *Dreamily – Slower – Gaily*. Particularly in the quasi-development (from [E] to [H]), Dolmetsch shows his mastery, which is comparable to that of Eugène Goossens and William Walton. Counterpoint, already of very high quality in the First Symphony, reaches extraordinarily delicate heights in this work (though the rhythmical aspects are not as intricate as Walton's).
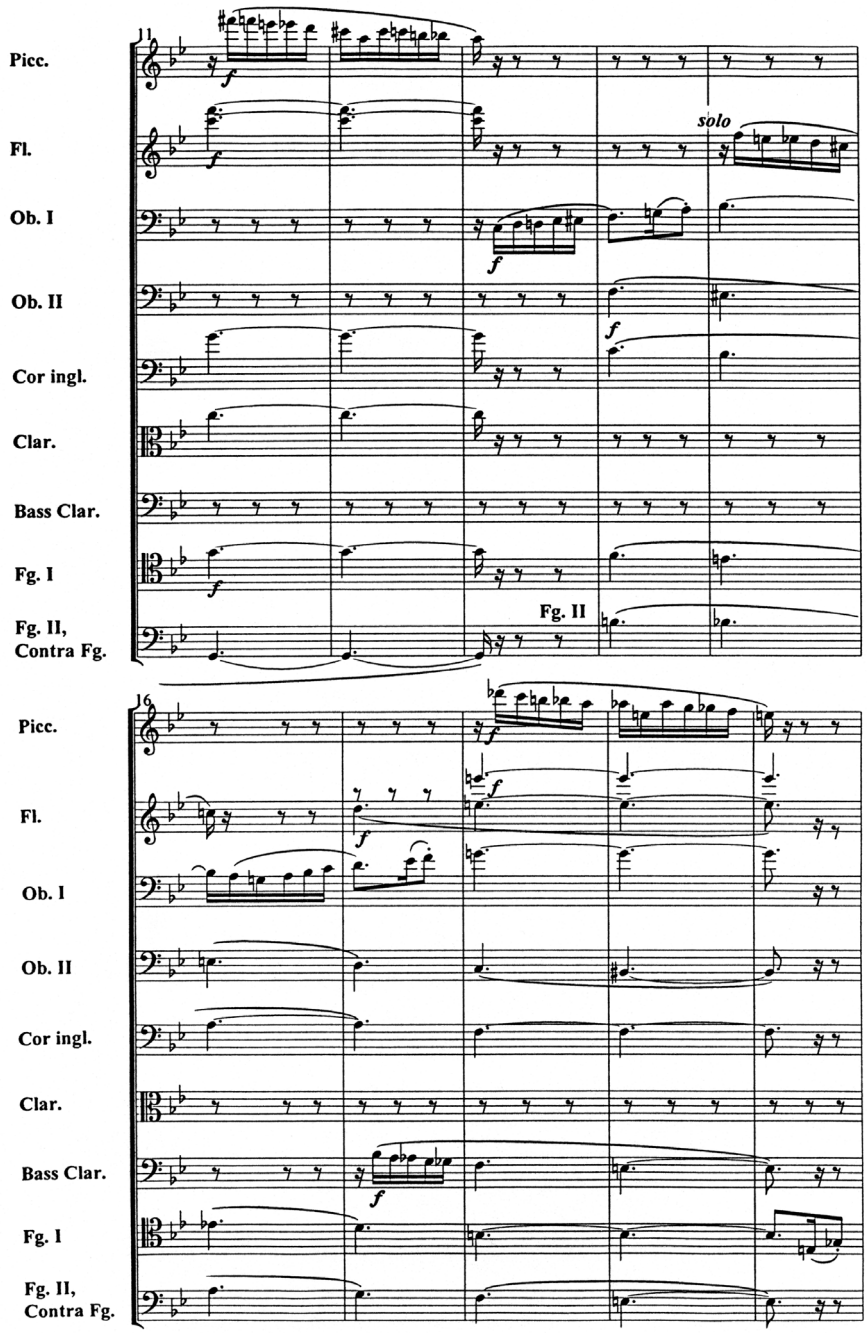
Ex. 14: Rudolph Dolmetsch: Symphony No. 2 in B♭. Full score, p. 16. Royal College of Music, MS 5967; reproduced by kind permission.



The work's second movement, a scherzo (as in the First Symphony), is headed *Brilliantly*, and with its sharp rhythm and the use of the piccolo, underlines its affinity to Walton. The movement's beginning
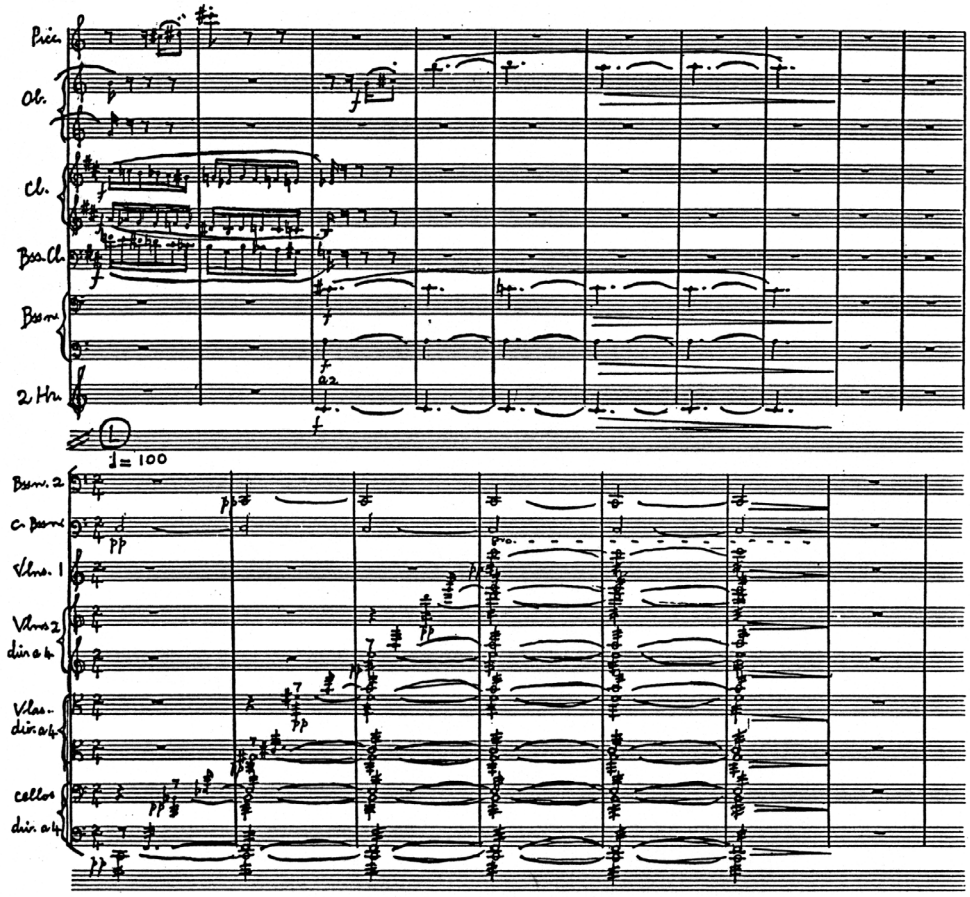
Ex. 15: Rudolph Dolmetsch: Symphony No. 2 in B♭. Beginning of 2nd movement




11
Picc.
Fl.
Ob. I
Ob. II
Cor ingl.
Clar.
Bass Clar.
Fg. I
Fg. II, Contra Fg.
solo
Fg. II
16
Picc.
Fl.
Ob. I
Ob. II
Cor ingl.
Clar.
Bass Clar.
Fg. I
Fg. II, Contra Fg.

is entirely devoted to woodwind and percussion; the strings do not enter until the trio ([F]) and take up motifs of the first movement. Multiply divided, they introduce the coda, where the use of fourths for the construction of melody and/or harmony takes on special importance. This technique is also present in other composers' works, such as Walton's, Darnton's or Tippett's First Symphonies or Foulds's first *Mantra*:
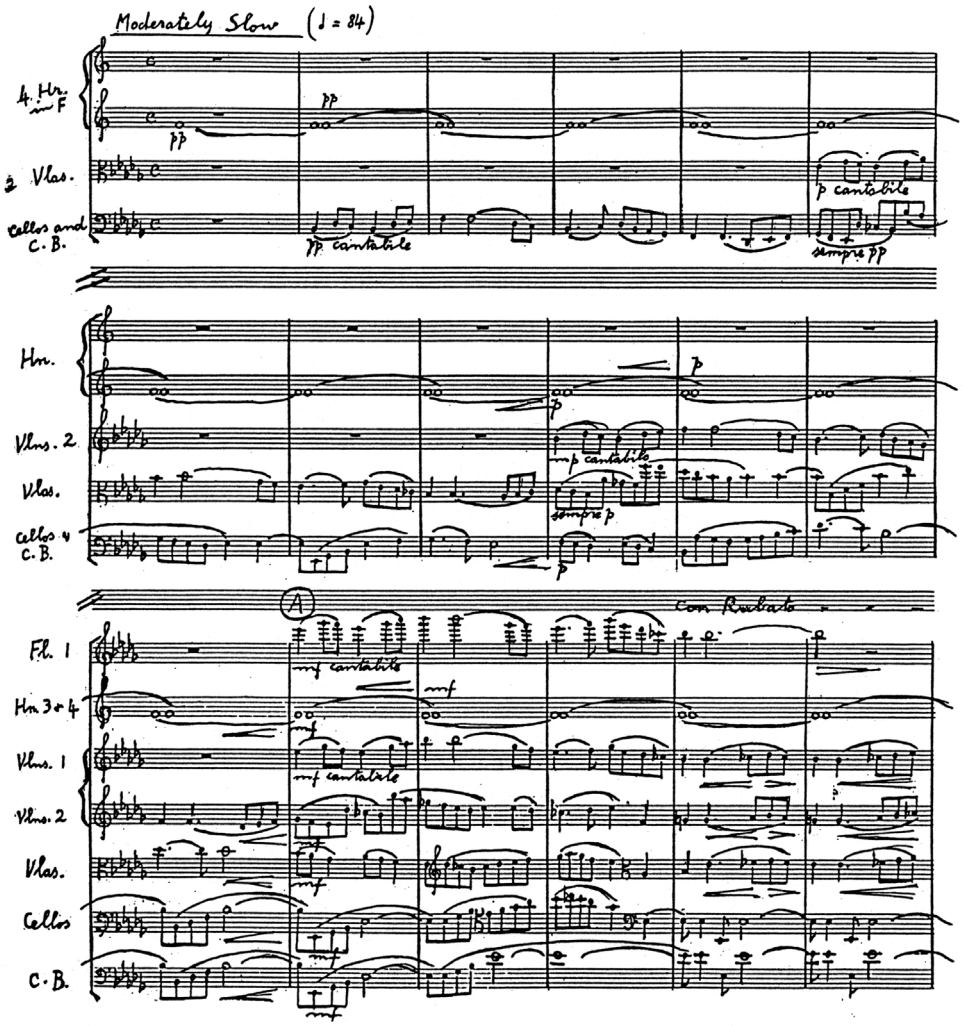
Ex. 16: Rudolph Dolmetsch: Symphony No. 2 in B♭. Full score, p. 75. Royal College of Music, MS 5967; reproduced by kind permission.



The slow movement, a *Fantasy on one Note* (*Moderately slow*), hints at the Baroque era, at Passacaglia, Variations on a Ground, or Chacony; Dolmetsch would have known Purcell's *Fantasia on a single note* through his father. Baroque strains can also be detected in Rubbra, Walton, Vaughan Williams and others. The special feature of the movement is that the note B♭ is held in the horns throughout, for some seven minutes. A very similar technique can be

found in Percy Grainger's orchestral miniature *The Immovable Do* (1939) (here, however, it is the note C that is sustained) (ex. 17). Finally ([F]), a large-scale canonic entry of the strings begins and leads the movement to a peak, after which the tension never ceases.

Ex. 17: Rudolph Dolmetsch: Symphony No. 2 in B♭. Full score, p. 84. Royal College of Music, MS 5967; reproduced by kind permission.
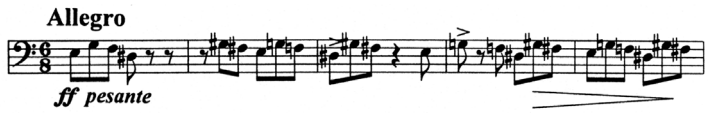


The final rondo (*Lively*) dissolves this tension and leads the symphony to a rather satisfactory end. Without any doubt, this symphony would be worth a performance – although some overly long passages (especially in the finale) will certainly be obvious.

Gustav Holst (see also pp. 266ff. and 648ff.) would surely have found more acceptance had he chosen traditional forms more often and used unusual harmony more sparingly. His Scherzo, which he composed on his sickbed in 1934 during the last weeks of his life, along with the matching symphony, might have marked a new stage in his œuvre, which had begun with the tone poem *Egdon Heath* (1928). Holst died tragically early, aged only 59, on 25 May 1934.
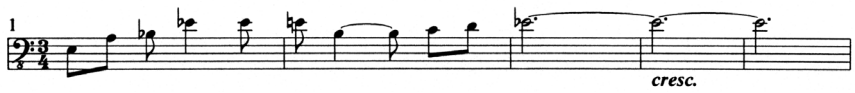
Emerging from a sharp ostinato for strings,

Ex. 18



an energetic movement rises, which, as in *Egdon Heath* and the fugue of Walton's First Symphony (see p. 706, ex. 5), is characterized by harmony of fourths and is related to the main theme of Holst's one-act opera *The Wandering Scholar*.

Ex. 19



After the trombones attempt to forge the fragments from the ostinato into a melody, the atmosphere soon calms down superficially. The rhythm is maintained; several woodwind try to form melodies from fragments, but before this can happen, the scherzo theme returns briefly. A calmer trio, in which bitonality is compacted, develops from a string melody under bitonal harmony. The violin or piccolo solos are also bitonal; a short melody briefly overcomes this. An abridged recurrence of the scherzo eventually follows, into which the violin solo is interwoven.

Adrian Boult described the piece as follows: 'It is fiendishly difficult to play, and I imagine not too easy to listen to, and so I think a case for immediate repetition might be made."[93] And *The Musical Times* wrote: 'As it stands, it sounds too inconclusive, but it is characteristically angular, rather chilly in temperature, and European rather than national in style (...) as if Hindemith had taken a hand in a scherzo by Vaughan Williams."[94] According to Michael Short, a close connection existed between Holst, particularly in Holst's orchestral processing in the scherzos of his unfinished symphony and Choral Symphony, and aspects of Michael Tippett's early style.[95] The resemblance is particularly apparent in the sharp

93 B.B.C. Internal Circulation Memo, 15 October 1940. Quoted in Michael Short, *Gustav Holst*, Oxford etc. 1990, p. 330.

94 Donald Mitchell, 'Hindemith, Walton, Bartók, Holst', in: *MT* XCVII (1956), p. 38.

95 Michael Short, *Gustav Holst*, Oxford etc. 1990, p. 338.

contrasts, the opening brisk ostinato in the low strings, the complex counterpoint, the manifold undermining of the classic scherzo metre and the prominent use of the brass (also found in *Hammersmith*). These instruments lend an eerie quality to the harmony, which verges on free atonality.

Imogen Holst wrote that the *Jig* for piano was probably a kind of sketch for this work.[96] It is exceptionally sad that Holst did not live to finish his first fully valid orchestral symphony; as a result, it is now often (unfairly) alleged that he never really succeeded in the symphonic form or that he was simply too episodic to write a symphony (a reproach also made of Berlioz). Some critics asserted that Holst was simply not as skilled as Stanford, Parry, Scott, Holbrooke, Bantock, Goossens, Bliss or Berners[97] – which is, of course, entirely untrue: the unity that he achieved in works such as the *Hymn of Jesus* (1917), the Double Concerto for two violins (1929) or the *Fugal Concerto* (1923) was only occasionally achieved by Holbrooke, Bantock or Scott.

Ralph Vaughan Williams's (see pp. 455ff., 530ff., 575ff. and 619ff.) 'portentous',[98] 'vigorous, uncompromising'[99] Fourth Symphony came as a shock (to put it gently) to many concert visitors as well as critics: the composer, quite unexpectedly, brought up enormously heavy artillery and charged ahead in his use of dissonance as never before.[100] This startlingly unique work correspondingly became especially popular with conductors like Dimitri Mitropulos and Leonard Bernstein. Vaughan Williams himself, rooted in his own generation,[101] overtly rejected the influence of jazz,[102] although it is clearly discernible in some of his works, as here in rhythmic respects. Cecil Gray wrote: 'Hence we find Vaughan Williams saying of his F minor symphony "I am not sure whether I like it or not," and on another occasion, "Well, if this is modern music, I don't like it." But it isn't modern music, anyway. He flatters himself and gets a thrill out of thinking he is a naughty boy. It might have sounded "modern" forty years ago.'[103]

96 Imogen Holst, *The music of Gustav Holst*, Oxford etc. 1951, p. 130.

97 Cecil Gray in Alfred Louis Bacharach (ed.), *British Music of Our Time*, Harmondsworth/New York 1946, p. 45. Eugène Goossens defined in 1919 'modern tendencies in music' with the names of Delius, Bantock, Vaughan Williams, Ireland, Scott, Holbrooke, Bax, Bridge and Berners – without mentioning Holst (Eugène Goossens, *Modern Tendencies in Music*, London 1919, pp. 14–18).

98 Jack Allan Westrup in Alfred Louis Bacharach (ed.), *British Music of Our Time*, Harmondsworth/New York 1946, p. 97. Westrup deals only until 1937 with Vaughan Williams.

99 Edwin Evans, quoted in Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. 1971, [4]1992, p. 244.

100 Everett Helm, 'Ralph Vaughan Williams zum 80. Geburtstag', in: *Melos* 19 (1952), p. 315: 'Vaughan Williams' style is not necessarily progressive and in no way avant-garde, but his sound language springs from a modern conception. Occasionally his music is astoundingly dissonant, e.g. in the Fourth Symphony.'

101 Rex Harris, 'The Influence of Jazz on English Composers', in: *The Penguin Music Magazine* 2 (1947), p. 230 reported that Arnold Bax had expressed himself as follows: 'I have not been able to find any interest or pleasure in jazz of any kind, so I think that its influence upon my music must be negligible.'

102 Ralph Vaughan Williams, 'National Music', in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. [3]1986, p. 47.

103 Pauline Gray, *Cecil Gray – his life and Notebooks*, London 1989, p. 140.

The *Pastoral* Symphony was twelve years old by the time the Fourth Symphony was finished in 1934.[104] The first rough drafts for the latter symphony date from the year 1931, the year of the ballet *Job*, whose satanic passages are of considerable importance for the ductus (in particular of the scherzo) of the symphony (as they were for the Piano Concerto). Michael Kennedy noted that similarities to the new symphony are also to be found in the *Toccata Marziale* (1924), in *Flos Campi*, *Riders to the Sea* and *Sancta Civitas*.[105]

> 'His own story of the genesis of his Fourth Symphony was that he had read an account of one of the "Freak Festivals" in which a symphony, he couldn't remember who had written it, was described in some detail. Like the myth of Beethoven and *Fidelio*, his breakfast-time reaction was an immediate "*il faut que je compose cela*". So, without any philosophical, prophetic, or political germ, No. 4 took its life from a paragraph in *The Times*. (...) He was experimenting with purely musical ideas; no sea or city, no essence of the country was at the heart of this score and what emerged has something in common with one of Rembrandt's self portraits in middle age.'[106]

These comments from Vaughan Williams's second wife Ursula (his first wife Adeline, the sister of R. O. Morris's wife, died in 1951), although not publicized at the time of the first performance, are highly important for both understanding the origins of the work and appreciating it. The piece has frequently erroneously been described as a 'War Symphony', that is as a mirror of the times.

Gustav Holst had been intensely involved in the genesis of the symphony, advising and supporting the composer; however, his health deteriorated to the point where he soon had to resign from all of his positions, and he died before the work was premièred in 1935. On 20 March 1932 Vaughan Williams wrote to Holst: 'I miss you very much when I want to know how to compose – in fact I didn't realize how much you write of my music.'[107] And in December 1933: 'The "nice" tunes in the finale have already been replaced by better ones (at all events they are *real* ones). What I mean is that *I knew* the others were made-up stuff and these are not. So there we are.'[108] Acknowledging that Holst was 'the greatest influence on my music',[109] Vaughan Williams paid homage to him (next to *Flos campi*, the *Pastoral Symphony*, the *Sinfonia Antartica* and the end of the Sixth Symphony) in the Fourth Symphony 'which uses perfect fourths extensively and has a typically Holstian tritone relationship in the Scherzo'.[110] Eventually Arnold Bax, to whom the symphony is dedicated, gave advice: at his

104 Minor revisions were repeatedly undertaken in the following twenty years. In 1957, for example, the last note of the slow movement was modified.

105 Cf. Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, pp. 230 and 264.

106 Ursula Vaughan Williams, *R.V.W.*, Oxford etc. [5]1988, p. 190.

107 Ralph Vaughan Williams to Gustav Holst, 20 March 1932. Quoted from Ralph Vazghan Williams/Gustav Holst, *Heirs and rebels*, London etc. 1959, p. 78.

108 Ralph Vaughan Williams to Gustav Holst, December 1933. Quoted from Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 239.

109 Quoted from Thomas Armstrong, 'Mr. Holst', in: *Music in Education* 38/368 (1974), p. 164.

110 Michael Short, *Gustav Holst*, Oxford etc. 1990, p. 336.

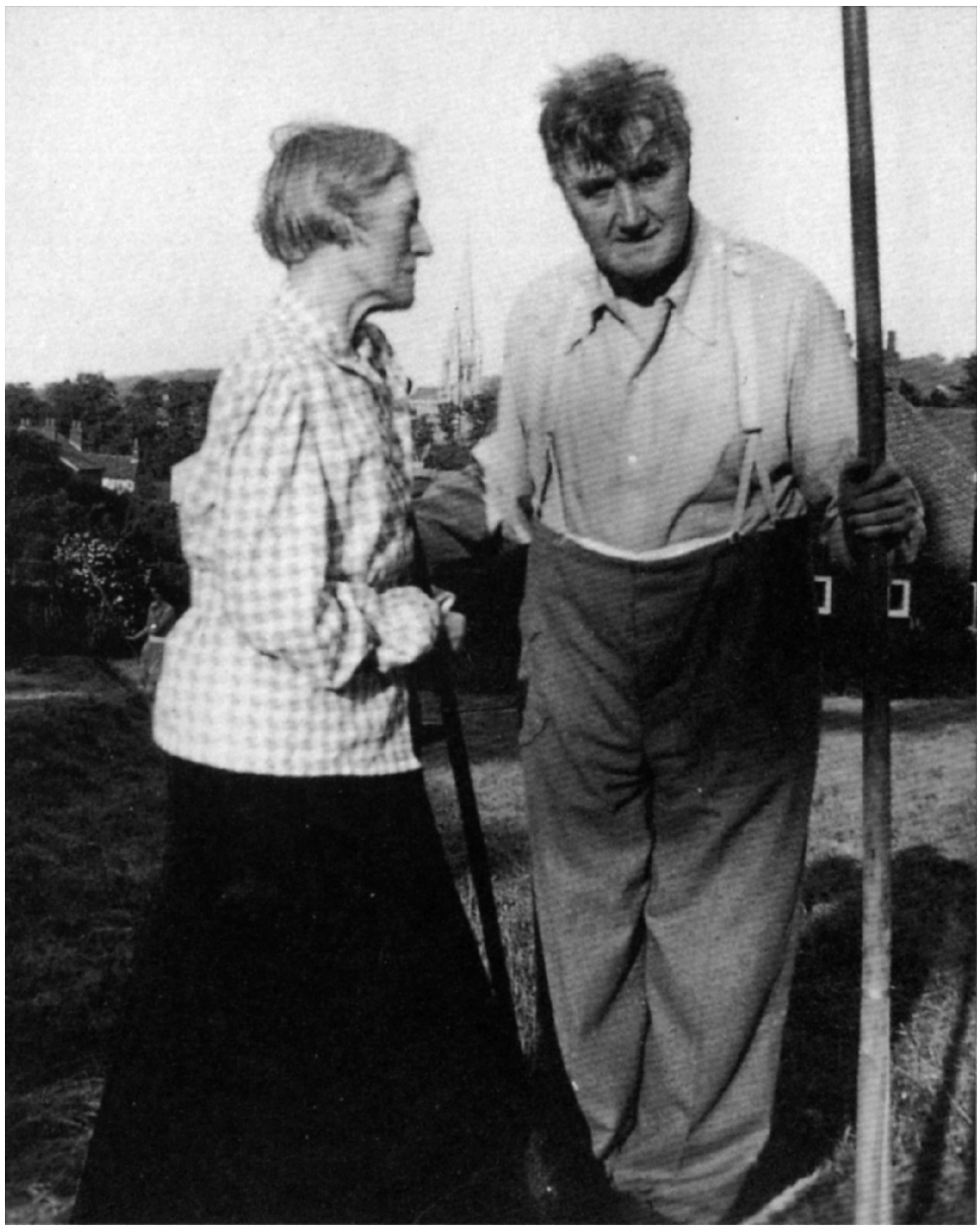


Illustration 62. Adeline and Ralph Vaughan Williams, 1934, photograph

suggestion, some bars were deleted, and R. O. Morris[111] was able to help with some details. 'But the greatest ally was Adrian Boult, from whose rehearsals with the B.B.C. orchestra he learned that he had written what he intended to write, and that it came off.'[112]

Vaughan Williams is famous for his comments about this work; to his friend Robert G. Longman he wrote in 1937:

> '(1) I agree with you that all music must have *beauty* – the problem being what *is* beauty – so when you say you do not think my F mi. symph. beautiful my answer *must* be that *I do* think it beautiful – not that I did not *mean* it to be beautiful because it reflects unbeautiful times – because we know that beauty can come from unbeautiful things (e.g. *King Lear*, Rembrandt's *School of Anatomy*, Wagner's *Niebelungs* etc.).
> As a matter of fact
> (1) I am not at all sure that I like it myself *now*. All I know is that it is what I wanted to do *at the time*.
> (2) I wrote it not as a definite picture of anything external – e.g. the state of Europe – but simply because it occurred to me like this – I can't explain why – I don't think that sitting down and thinking about great things ever produces a great work of art (at least I hope not – because I never do so – and when you state your belief in me, dear Bobby, I feel the completest of frauds) – a thing just comes – or it doesn't – usually doesn't – I always live in hope, as all writers must, that one day I shall "ring the bell" – in younger days when one thought one was going to do the real thing each time and each time discovered one hadn't done it, one said hopefully "next time" – but when one touches on 65 one begins to wonder.
> I sometimes think I ought to train my mind or my soul or whatever it is by exercises as the Yogis do – but I can never make up my mind to do it. On the other hand I think sometimes that I ought not to try to do the greatest thing on earth, which no fellow will understand, but to use my skill, such as I have, for doing useful work e.g. things for Div. 2 kind of people to sing and enjoy. (By the way do you know of any good poem which would make into a cantata on the lines of *The Revenge* – I mean of course not in span but in form and design.)
> I think that is all for the present.'[113]

In terms of form, the symphony strictly follows the classical model. It is in four movements and in a clearly definable key; it is also Vaughan Williams's most carefully planned symphony. The two nuclear cells, from which all thematic material is derived, clearly establish his

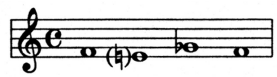
111 R. O. Morris lived door to door with Vaughan Williams in Cheyne Walk for quite some time.

112 Ursula Vaughan Williams, *R.V.W.*, Oxford etc. [5]1988, p. 205. Arnold Bax wrote at the end of the 1930s to Herbert Howells: 'Personally I love that work of Ralph's and like it indeed better than anything else of his that I know. I don't think it is right formally at the end, for the last cadenza confuses the issue, but in my view that dynamo-like toccata is splendid, and the stretto of the fugue one of the most stimulating bits of primitive violence in all music.' (Quoted from Lewis Foreman, *Bax. A composer and his times*, Aldershot/Brookfield [2]1987, p. 249.)

113 Ralph Vaughan Williams to Robert G. Longman, December 1937. Quoted from Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 247. Division 2 of the Leigh Hill musicians' competition is the division for village choral groups.

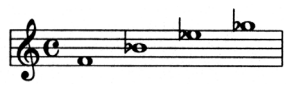
position. The first theme he 'cribbed'[114] from the finale of Beethoven's Ninth Symphony, strongly resembling the B-A-C-H motif,

Ex. 20
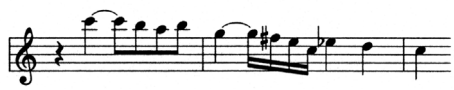


and the second continues the British tradition of thematics in harmony of fourths (see for example pp. 421 or 764).

Ex. 21



The slow movement, headed *Andante moderato*, is fuelled by chromatic frictions. It is a steadily striding march whose themes originate either from the first movement or from the ballet *Job*. The modes could be described as Aeolian and Lydian, were it not for the preponderance of minor sevenths, which in the case of the Lydian mode continuously disrupt the impression of clear traditional modes. The chromatic frictions instead seem to imply occasional bitonality – which, given Vaughan Williams's own modes, is not surprising. 'Texture grows increasingly polyphonic as tonality weakens; the "nagging" figures expand in uneasy lyricism.'[115] Finally, a flute solo comes

Ex. 22



very close to a theme from *Job*, and the harmonic basis simultaneously remains unstable. After a fugato,[116] a flute cadence leads into the scherzo, which is characterized by sharp rhythms. 'The leaping, once more, is in the guise of the "motto" fourths, and there is nothing godly about these prancings in a syncopated 6/8.'[117] The first idea immediately follows the fourths, on muted but *fortissimo* brass, and is twice repeated in diminution. Woodwind interject the syncopated fourths into the strings, chattering 'until momentum explodes in a whirlwind of semiquavers, punctured by the fourths on brass. Any suggestion of buccaneering jollity in this is obliterated by the stabbing dislocations of metre in the next

114 Ralph Vaughan Williams, 'A Musical Autobiography', in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. [3]1986, p. 190.
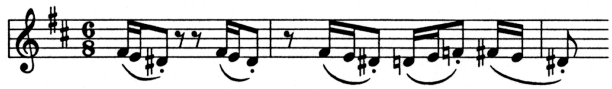
115 Wilfrid Mellers, *Vaughan Williams and the vision of Albion*, London [2]1991, p. 166.

116 William Martin/Julius Drossin, *Music in the Twentieth Century*, Englewood Cliffs 1980, p. 178 analyzed the movement as a sonata principal movement in which the development would be here; David Cox, 'Ralph Vaughan Williams (1872–1958)', in Robert Simpson (ed.), *The Symphony*, Vol. II, Harmondsworth etc. 1967, p. 120 viewed the movement as consisting of two parts, with a flute cadence as a respective end.

117 Wilfrid Mellers, *Vaughan Williams and the vision of Albion*, London [2]1991, p. 167.

section',[118] which returns to the chromatics of the first movement:

Ex. 23: [4] 3



The scherzo is repeated after a short trio, and in fact, although shortened, largely verbatim. In accordance with the model of Beethoven's Fifth Symphony, the coda of the movement leads directly into the finale,

Ex. 24



which begins as a march. After a second theme (on the subdominant) has been presented and both themes have been briefly developed and recapitulated, the finale possesses as its last section an *Epilogo Fugato*, closely related to the fugue in the finale of the Piano Concerto. The seminal sources of the symphony, enunciated in its first bars, are combined in a double fugue on the two ideas: 'the doubleness of Satan's "closed" chromatics and God's 'open' fourths, remembering that in Blake's mythology God and Satan mirror one another. No sonata resolution could be adequate to such a savage contradiction, which may be controlled only by the steely discipline of fugal unity, imposed by the will.'[119] The forces that prompted this fugal epilogue are thus comparable with those that impelled Beethoven to conclude the *Hammerklavier* Sonata with a fugue to end all fugues, although this observation is not meant to elevate Vaughan Williams to Beethoven's transcendent heights. As Wilfrid Mellers noted: 'The difference is that while Beethoven's fugue is vast and multifarious, Vaughan Williams's is brief and single-, even simple-minded in its wilfulness. Its juggling with the cells in various metrical permutations – augmentations, diminutions, stretti, cross-rhythms – becomes a somewhat hysterical game in which the duality of closed chromatics and open fourths desperately seeks identity. Fugal unity fails; it cannot engulf, or gobble up, the contradictions. True, we experience an elevation of spirits when the "jolly" second subject of the allegro finale bounces (in D major, too) above a close stretto of the chromatic motto. But screaming trills and hammering tritones carry us back to the finale's first subject, combined with the chromatic cell in ever more frenetic diminutions, whence we move, by way of cascading major-minor thirds, to a final recapitulation of the *first* movement's satanic opening. Despite the fugue's brave wilfulness, we end where we started, with the semitonic appoggiatura G♭ to F. The hammered repeated chords at the end contain both major and

118 *Ibid.*
119 *Ibid.*, p. 169.

minor third, as well as the flat seventh. The very last chord is a bare fifth on F, triple *forte* for all the orchestra except the potentially celestial flutes.'[120]

The sketches of Vaughan Williams's Sixth Symphony were written shortly before the end of the Second World War, 'about 1944'.[121] The 1943 movie soundtrack *The Flemish Farm* found entry into the symphony,[122] and the operas *The Pilgrim's Progress* (c. 1906-49) and *Riders to the Sea* (1925-32) as well as the film scores of *The Invaders* (1940-41) and *Richard II* (1944) also had an influence.[123] Stradling and Hughes have observed the importance of counterpoint and Baroque techniques (fugue, canon, imitation and fugato) for the formal organization in these works, and mention Beethoven, Brahms and Haydn as formal models for Vaughan Williams's Fourth, Fifth and Ninth Symphonies. These same authors have also pointed out Vaughan Williams's adherence to the four-movement conception.[124] The evolution towards the later symphonies is obvious in the use of saxophone and xylophone; the harmonic development can be seen in the consistent use of bitonality, which was not yet fully developed in the Fourth Symphony. And many authors also describe the work as an improvement in form.[125]

b) The teacher Hindemith. 'New simplicity' and the counter-movement against Straussian bombast

> *'When you have nothing to say write it for a large orchestra.'*[126]
> *'The pre-War solemnity and the post-War exhaustion were both gone'.*[127]

In his 1918 essay *Le coq et l'arlequin,* Jean Cocteau advocated the rejection of opulence, heroism, pathos and called for a turn towards simplicity and the 'essential'. These were also the basic principles of the so-called neo-Classicism (an unfortunate choice of word) that found its expression through Stravinsky, Picasso and Matisse in France, and through Hindemith and the Bauhaus in Germany. The use of smaller forces, that is the reduction of instrumentation, recognizable in Arnell's and Jacob's works, for example, occasionally

120 *Ibid.*
121 Michael Kennedy, 'The Unknown Vaughan Williams', in: *PRMA* 99 (1973), p. 39. Deryck Cooke, *The Language of Music*, London etc. 1959, pp. 63 and 77.
122 Michael Kennedy, 'The Unknown Vaughan Williams', in: *PRMA* 99 (1973), p. 39.
123 *Ibid.*, p. 40.
124 Robert Stradling/Meirion Hughes, *The English Musical Renaissance 1860–1940*, London/New York 1993, pp. 130–131.
125 Arnold Whittall, *Music since the First World War*, London [3]1988, pp. 25–26.
126 Frederic Hymen Cowen, *Music as she is wrote*, London 1915, p. 62.
127 Dorothy Sayers, *Gaudy Night*, London [24]1972, p. 160.

led – as it did in Jacob's case – to the allegation that the music was under-instrumentated. The accentuation of the horizontal (melodic) over the vertical (harmonic) line, clearer lines – also in matters of counterpoint – and the tendency towards the chamber opera (*Sāvitrī*, later Berkeley and Britten) and the chamber ensemble, in which every instrument is to be understood soloistically, were some of the other important features of 'Music of the Future'[128] in 1922 (although not only Schoenberg, Bartók, Busoni and Stravinsky and their pupils paid tribute to this tendency, but also, for instance, Strauss, Arnold, Lambert, Walton, Lucas, and others). That the smaller forces and the 'new simplicity' or 'neue Sachlichkeit' ('new objectivity', a term in use in Germany at the time) caught on in Great Britain only slowly after 1928 due to the world depression (and even then was repeatedly thwarted by a monumental utopian counter-movement) was doubtlessly in general conditioned by the stylistic retardation the music and personalities such as Paul Hindemith, Igor Stravinsky and others, also British composers, had to run through. The German *Bauhaus* movement of the twenties, with its rejection of historicism and late *Jugendstil*, *art nouveau,* etc., found clear expression in many countries, and was not restricted to the visual arts. In America, as Arthur Bliss vividly reported, counterpoint and harmony were refused and instead performability was emphasized.[129] With his *Symphonies pour instruments à vent*, Stravinsky criticized the 'passed-on continuity of the traditional symphony, its high-powered entirety, the harmony in the successive';[130] at the same time, the adequate use of the technique of recapitulation caused him (possibly through the loss of the strength of tonality) difficulties – whether the works can therefore rightly be called rhapsodies[131] is doubted by Egon Voss.[132] Correspondingly, smaller works dating from about 1920 were also likely to be described as Sinfonia or Sinfonietta. One of the earliest works included Eugène Goossens's Sinfonietta (1922), followed up to 1946 by Sinfoniettas by Christian Darnton (1926), Lennox Berkeley

128 'Melos', 'The Music of the Future', in: *MM* II/2 (1922), p. 43.

129 'With his very different musical utterance Schönberg too, in his mature works, appeals to our love of inner discipline and order. He was first and foremost a great teacher, and it may be in the works of his pupils in many countries that his influence will be most secure. He insisted on every piece of music being composed as perfectly as possible, seeking always for its final and inevitable form. Just as in the craft of carpentry there must be no lie, so in the architecture of sounds there must be no falsity. He demanded a great deal from those he taught. He told me in California that his greatest difficulty was to combat the American desire for short cuts. His pupils were always demanding some abracadabra that would enable them to write a completely contemporary work ready for immediate performance. He insisted on a logical study of musical procedure from A to Z, A being the traditional practice of harmony and counterpoint. His pupils invariably wanted to start at Z. By contrast, Hindemith, whose influence as a teacher in America is great, makes use of this American love of quick accomplishment to teach his pupils facility and free them from too much restraint. He likes to give them in the morning a problem in composition to complete, and make them perform it that same day to test its worth in sound. There is something very attractive in this practical approach, especially when the master himself can do it with such impeccable skill.' (Gregory Roscow (ed.), *Bliss on Music*, Oxford etc. 1991, pp. 202–203.)

130 Egon Voss, 'Strawinskys Symphonien', in Christoph-Hellmut Mahling (ed.), *Über Symphonien*, Tutzing 1979, p. 177.

131 Hans Heinz Stuckenschmidt, *Schöpfer der Neuen Musik*, München ^{2}1962, p. 109.

132 Egon Voss, 'Strawinskys Symphonien', in Christoph-Hellmut Mahling (ed.), *Über Symphonien*, Tutzing 1979, p. 178.

(1929), Arnold Cooke (1931[133]), Bax (1932), Britten (1932), Rudolph Dolmetsch (1933), Stanley Bate (1938 and 1944), Anthony Burgess (1941[134]), Geoffrey Bush (1943), Theodore Holland (1943), Gordon Jacob (1943), Montague Phillips (1943), Ernest John Moeran (1944) and Berthold Goldschmidt (1945).[135]

This return to simplicity is by no means new in the history of music – the introduction of monody as opposed to the complex Renaissance polyphony or the restriction of means in the Classicist opera as an antithesis to Romantic harmony are just two similarly situated examples. The emphasis on clear lines can already be found in Liszt's music; Elgar was rather partial to the Schumannian line, especially from the years 1841-50, which is characterized by rather lavish use of the instrumental colours:

> 'There are times (as in the Symphonies and Overtures) when the ear tires of the opulent orchestration, of the falling sequences, of the short repetitive phrases. Yet, mannerisms apart and criticism silenced in the face of his genius, we still recognize him as England's most representative national composer, whose tunes, themes and melodies will still be heard in this green and pleasant land, and beyond it, when the slag heaps are no more.'[136]

George Dyson wrote:

> 'Elgar is a lonely figure in English music, and this in at least two important respects. He was our first virtuoso of the modern orchestra. None of his contemporaries or predecessors in England had his inherently instrumental approach to music, and the opulence of his scoring, at once so rich and so sensitive, set him apart. And he was emotionally lonely too. The serious English music which surrounded his formative years was distrustful of too frank an expression of feeling. It accepted the classics, but chiefly extolled their aesthetic formalism. Elgar, so reticent in private, wore his heart on his sleeve when he wrote music. He was not afraid to be openly grandiose at one end of the scale, or poignantly intimate at the other. He thus covered a range of expression vastly wider than that of any other English composer of his time.'[137]

Elgar's death in 1934 ended a musical era often described as 'stuffy' by the composers born around 1900. Vaughan Williams and Bliss first took over the lead; the thirties then saw a turn to neo-Classicism which, in addition to works by other Europeans who had gone to the USA, produced Stravinsky's Symphony in C, Schoenberg's Piano Concerto and Bartók's Third Piano Concerto. Sebastian Forbes astutely observed: 'If one of the

133 Cooke called the work *Passacaglia, Scherzo and Finale* with reference to Schumann's *Overture, Scherzo und Finale* in E Op. 52.

134 According to Anthony Burgess, *This Man and Music*, London etc. 1982, p. 38 composed in 1949.

135 Around 1921 Bernard van Dieren planned a *Sinfonietta amorosa* with tenor solo (tenor soli can also be found in Leighton's Third Symphony – see p. 692 – and Bliss's First, later withdrawn Piano Concerto), but only composed a single movement for it. As Denis ApIvor observed, Dieren was one of those composers who conceived a lot of works but then did not manage to write them.

136 Julius Harrison in Ralph Vaughan Williams et al., 'Elgar Today', in: *MT* XCVIII (1957), p. 303.

137 George Dyson in Ralph Vaughan Williams et al., 'Elgar Today', in: *MT* XCVIII (1957), p. 305.

eventual aspirations of neoclassicism was the symphony, one of its decisive achievements was the concerto'[138] – a field in which truly important works were created, such as Finzi's Clarinet Concerto, Jacob's Flute Concerto, Bliss's Cello Concerto and works by Leigh and Arnold. Robert Simpson nevertheless described the neo-Classicism, which was in theory an experiment in *escaping* Romanticism, to be a kind Romanticism itself. 'I'm not talking about early Romanticism, which is a very idealistic protest against the dead hand of academics, and against a moribund classicism. But later on, as Romanticism developed, it became more and more a question of the individual personality being inflated, the composer thinking of himself as the centre of the world, the whole being a gigantic stage for him.' (Simpson used the term 'exhilaration' in connection with Strauss, and 'depression' with Mahler.)[139]

'Gebrauchsmusik' ('functional music') in Hindemith's sense was also written by Britten, Holst and Vaughan Williams. According to Colin Wilson, 'Like Schoenberg and Bartók, Hindemith has achieved one of the few individual styles of the twentieth century; any piece of his music identifies itself in a matter of seconds; but it is the dubious individuality of the club bore, whose voice sends everyone surveying for magazines to hide behind.'[140] Constant Lambert flatly refused this direction, and chided Stravinsky and Hindemith for evading the problem of new formal solutions by returning to the eighteenth century. Long after he had been dismissed as completely out of date, his perspective received unexpected validation from John Cage: 'The neo-classicists advise building it the way it was before, but surfaced fashionably.'[141]

Although Germany's role as a model temporarily faded after the First World War (except for the recognition of Strauss),[142] it soon returned again with the names of Hindemith, (and in the 1930s) Berg and Schoenberg, but with its full power aimed at renewing traditions. Hindemith attained great renown as a teacher of numerous British composers, such as Arnold Cooke, Franz Reizenstein, etc., who dealt with the idea of the 'new simplicity' in another way. Humphrey Searle described the musical situation in 1939:

> 'Central Europe until recently has been less well represented in England. It has affected the work of men like Alan Rawsthorne and Christian Darnton, who, though of about the same age as Walton and Lambert, belong musically to a later generation. That is to say, their aims correspond more to the ideas of the "thirties" than to those of the "twenties," they both reached a mature style a decade later than Walton and Lambert. For this reason Benjamin Britten, though much younger, belongs musically with Rawsthorne or Darnton.'[143]

138 Sebastian Forbes, 'The Orchestral Music', in Alan Poulton (ed.), *Alan Rawsthorne*, Hindhead 1986, p. 86.
139 Robert Simpson in a broadcast discussion, 1964, in: *Tonic* 11 (2001), p. 21.
140 Colin Wilson, *Brandy of the Damned*, London 1964, p. 75.
141 John Cage, *Silence*, Cambridge (Massachusetts) ²1966, p. 64.
142 Dan Godfrey, *Memoirs and Music*, London 1924, p. 212.
143 Humphrey Searle, 'Growing Pains in England', in: *Modern Music* 16/4 (1939), pp. 220–221.

Rawsthorne, however, was not yet able to accept the sound language that his pupils such as Alun Hoddinott were to use. In this respect he resembles Richard Hall, who, like Rawsthorne, was closely connected with the Royal Manchester College of Music. Hindemith's influence on Rawsthorne was surprisingly strong, even though Rawsthorne did not study with him.[144]

At this juncture, mention must be given to the 'Cheltenham Symphony' (see also pp. 428, 446, 715, 751 and 765), aptly described here by Peter J. Pirie:

> 'The phrase "Cheltenham symphony" was coined, to describe a work in simple-minded sonata form, simple-minded tonality, and simple-minded faith in a scissors-and-paste method of composition. A certain division in English music became apparent at this time; young progressive composers were arising in England, and they saw what was happening; on the other hand, the conservatives saw them, and hated what they saw. The Hallé Orchestra became the chief band to play at the Festival; its much-loved conductor, Sir John Barbirolli, had very conservative tastes, and was said to have influenced the Festival programmes in the direction of "safe", academic works. But the nature of these programmes was the result of not one but many reactionary forces working together; there is no doubt that for many years they did not remotely reflect the facts of contemporary compositional practice.'[145]

David C. F. Wright may furthermore be quoted:

> 'The works (...) up to 1956 (...) have a guileless simplicity and attractiveness which, though devoid of anything profound, certainly impressed such conductors as Barbirolli, Boult, Sargent, Weldon, Groves and Schwarz. Yet the immediacy does not render the music banal; it might be restricted in its range through a lack of tension that would evolve from a more ingenious deployment of the musical argument.'[146]

The Cheltenham Festival, set up in 1944, soon became – after the destruction by fire of the Queen's Hall and the death of Dan Godfrey and Henry Wood – the centre of British contemporary musical life (Beecham hardly ever appeared there,[147] even though he would have fitted in easily, as was the case with Richard Arnell). It was only in the era of 'post-modernism', with its penchant for historical forms and elements, that these works received their due; in the 1970s they were often flatly rejected.

'Functional music' in Hindemith's sense had nonetheless already been written earlier by **Josef Holbrooke** (see also pp. 570ff., 614ff., 752 and 759f.) with his formally un-balanced Fourth Symphony in B minor *(The little one) '(Hommage to Schubert)'* Op. 95, which he wrote in 1927 for the international Schubert Centenary competition (at which Atterberg won first prize and to which Jacob, Ivimey, Merrick and Brian also submitted symphonies)

144 Especially strong influences by Hindemith can be found e.g. in the first and last movements of Rawsthorne's Second Symphony (*A Pastoral Symphony*).

145 Peter Pirie, *The English Musical Renaissance*, London 1979, p. 182.

146 David Wright, 'John Veale', in: *BM* 12 (1990), p. 45.

147 Cf. Jack Douglas, 'Sir Thomas Beecham and English Music', in: *BM* 16 (1994), pp. 65–68.

(see pp. 380 and 659). Holbrooke's symphony, which incorporates quotes from Schubert's B minor and great C major symphonies, lasts some twenty-two minutes in its revised version (1933?) and, concerning forces and form, fulfils the requirements of the symphony of more recent times, though still filled with stylistic elements from the turn of the century. Correspondingly, Holbrooke himself dated one of its manuscripts twenty years older than it actually was. The finale was 'founded on some sketches left by Schubert and written in the harmonies and in the style of Schubert as far as the composer could follow'.[148] Performance reviews occasionally attribute qualities to the work that it definitively does not have.[149]

From 1939 to 1944, **Howard Ferguson** (Belfast, Ireland, 21 October 1908–Cambridge, 31 October 1999) and Myra Hess scheduled, in collaboration with the music writer Frank Howes, Ralph Vaughan Williams and the director the National Gallery, Kenneth Clark, the National Gallery Concerts to benefit the Musicians' Benevolent Fund. Ferguson's Short Symphony in D minor had been premièred at a Royal College of Music Patron's Fund Concert on 5 June 1931, but he later withdrew the work and burned it. The composer himself reported that the beginning of the second movement of the symphony became the basis of the third movement of his Octet (1933),[150] Ferguson's best-known composition. Benjamin Britten wrote about the work: 'V. fine work not too well played by N. Symph. Orch under Sargent.'[151]

Edmund Rubbra (see also pp. 424ff. and 453ff.) wrote on his symphonies:

> 'The texture of No. 3 is open and eschews compact counterpoint, and there is a general relaxation in favour of brightness and clarity of presentation. This reduction of counterpoint is taken a step further in No. 4, the long harmonic paragraphs of which open out like a landscape.'[152]

After his first four symphonies, there was a break of six years before Rubbra wrote the Fifth, in which he shows an increased feeling for tonality; this is also apparent in his revision of the Second Symphony (see pp. 424ff.).

> 'Such a clarity of tonality is *not* a characteristic of the other symphonies: No. 1 starts in B minor, B seeming to be the leading note of the C major with which the symphony ends: No. 2 does likewise, starting in D minor and ending in E♭ major: No. 3 is more clearly in a key, E major, but pushes out at the end to the more (seemingly) majorish C♯ major, and No. 4 gets nearer to a definite key by

148 Stephen Lloyd, *Sir Dan Godfrey – Champion of British Composers*, London 1995, p. 179.

149 Robert Barnett, Unpublished notes on Josef Holbrooke. I am very grateful to Rob Barnett to have been able to consult his script.

150 Howard Ferguson to the author, 7 July 1994.

151 Britten's diary, 5 June 1931. Quoted in Donald Mitchell (ed.), *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913–1976*, Vol. I, London 1991, p. 182.

152 'Edmund Rubbra, now 70, looks at his eight symphonies', in: *The Listener*, London 27 May 1971, p. 690.



Illustration 63. Edmund Rubbra, December 1948, photograph by Elliott & Fry. The National Portrait Gallery, London; reproduced by kind permission.
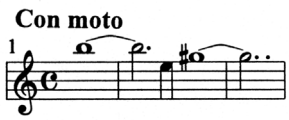
> implication rather than in actual fact. This clear tonality in No. 5 is emphasized (and the same process is more tentatively seen in No. 3) by making the keys of the four movements correspond to the notes of the tonic triad: *viz.* B♭, D, F (as a starting point) and B♭.'[153]

The complex compactness that often prevented Rubbra's music from becoming popular with the audience also resulted from his 'germinal' technique, in which the entire material of a movement or even of the whole of a symphony (for example No. 4) is derived from a bud or germ.
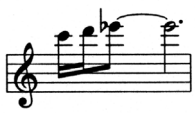
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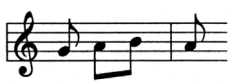


Ex. 26



Ex. 27



Ex. 28



The first movement of the Fourth Symphony indeed shows the elements of the sonata principal movement, but in a manner unforeseeable to the listener; Jack Allan Westrup deemed it an *ostinato* in spirit.[154] It is particularly striking thanks to Rubbra's distinctly non-orthodox use of the unprepared dominant seventh, which occurs immediately at the beginning of the symphony in its third converse. The circumstances of the use of this chord were explained by Rubbra in a conversation with Ralph Scott Grover:
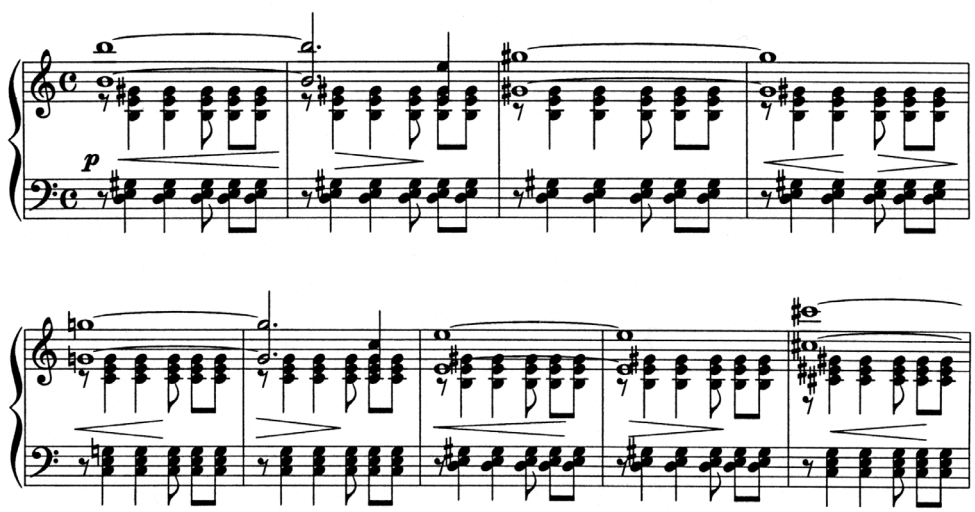
153 Edmund Rubbra, 'Symphony No. 5 in B flat, Op. 63', in: *MR* 10 (1949), pp. 27–28.

154 In this connection Westrup repeatedly stressed the proximity to 'Handel's stately passacaglias' (Jack Westrup, 'Edmund Rubbra's Fourth Symphony', in: *MT* LXXXIII, 1942, p. 204). In another item in the *Listener,* Westrup also mentioned Purcell; Mellers wrote that the comparison with Purcell 'makes the same point more accurately' (Wilfrid Mellers, 'Rubbra and the Dominant Seventh: Notes on an English Symphony', in: *MR* 4, 1943, p. 152).

> 'Now Holst, when I was studying with him, had particular grievances against certain chords, and he had one against the dominant seventh. I don't remember what he called it, but he said, "don't use the dominant seventh, ever." So, I said to myself, "well, I *will* use it in this Fourth Symphony", and I used it in its third inversion, and you will find it there very, very frequently. It was a great success.'[155]

Rubbra used a widely known means, and by not resolving the chord, gained undreamed-of qualities: 'In Rubbra's Fourth the dominant seventh has all its traditional warmth and full-bloodedness but none of its conventional penultimate implications.'[156] Like his tonal and rhythmic sense, the unresolved sevenths are clear and lucid but continually flowing, so that they acquire, in their lyric context, 'a quality at once rich and curiously pure and disembodied. A traditional material of homophony and of musical shape here merges into texture; and the increased warmth and serenity of No. 4 might be said to be summarized in this insistence on the dominant seventh, while the increased subtlety and poignancy is summarized in the textural manner in which this insistence is made.'[157] The beginning of the symphony and the evolution from the trombone melody up to the construction of the climax may be given here for illustration, as well as a new theme that in its function comes close to being a second main theme. It develops in the woodwind from the rhythm and the dominant seventh chord of the accompaniment of the beginning of the symphony.
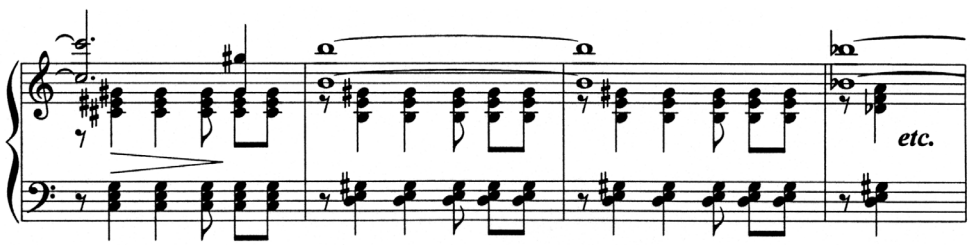
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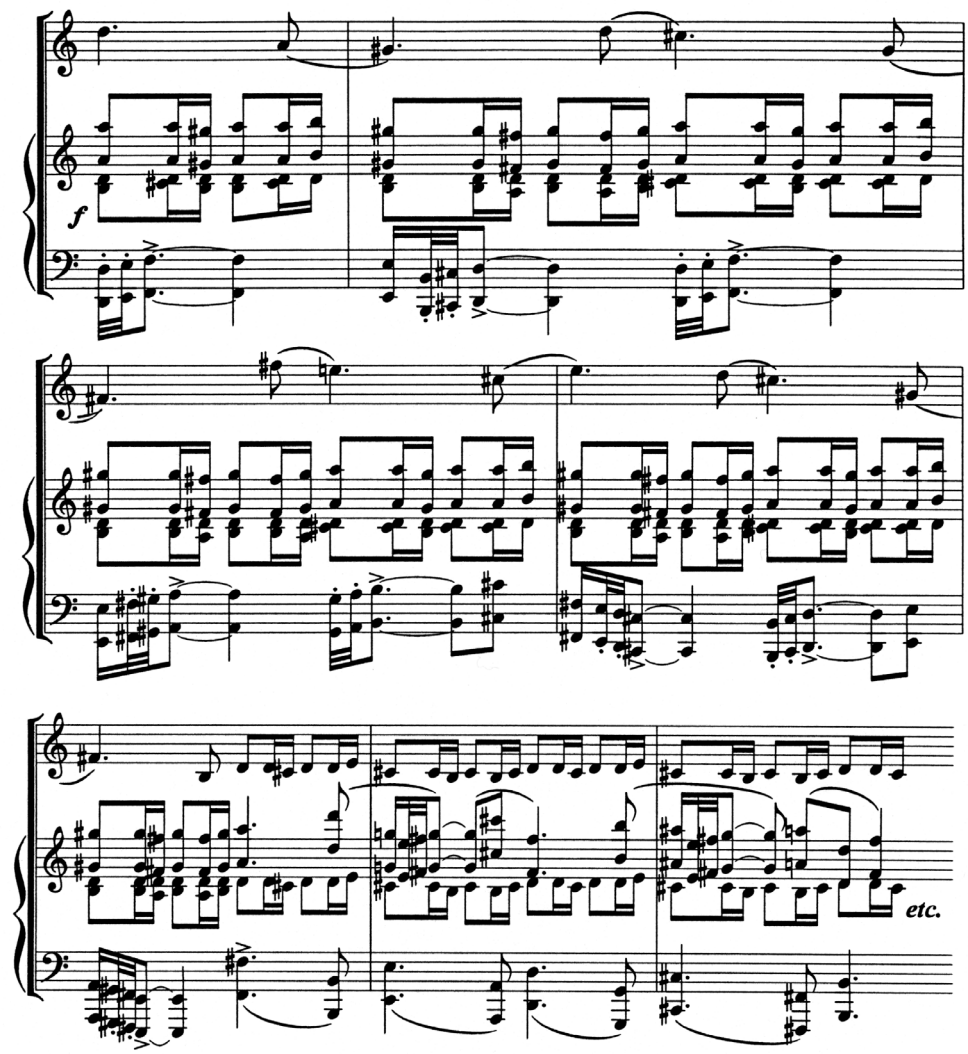


155 Edmund Rubbra in conversation with Ralph Scott Grover 1980. Quoted from Ralph Scott Grover, *The music of Edmund Rubbra*, Aldershot/Brookfield 1993, p. 87. Elsewhere Rubbra pointed out that Holst himself used the chord in the *Hymn of Jesus*. (Edmund Rubbra, 'Gustav Holst as teacher', in: *MMR* LX/715, 1930, p. 200.)

156 Wilfrid Mellers, 'Rubbra and the Dominant Seventh: Notes on an English Symphony', in: *MR* 4 (1943), p. 147.

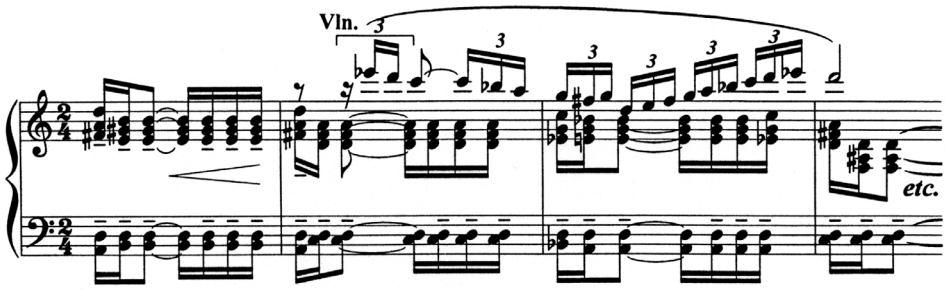
157 *Ibid.*



Ex. 30: [6] 1



Ex. 31: [8] 5



This 'sober yet passionate exordium'[158] (the first movement) is followed by an *Intermezzo*, where again the whole fabric is constructed from a single thought. This is, so to speak, a monothematic movement. The one idea is presented from a number of different and constantly changing aspects. The scoring is light and clear, the rhythm delicate and fanciful. The contrast with the intensity of the other movements, evident enough, is made even more striking by the absence of any sort of climax. The end is never obviously in sight, though when it comes, it seems inevitable. In the finale the expression is 'much more taut and vigorous. The *Allegro maestoso* which succeeds the slow introduction opens with a characteristic piece of three-part polyphony – a vigorous theme on the first and second violins and horns, an energetic counterpoint (related to this theme) on violas and trombones, and a descending scale passage on 'cellos and basses'.[159]

During the World Exhibition in 1936 in Barcelona, Benjamin Britten, whose Suite for violin and piano was performed at the I.S.C.M. Festival, and his admirer at the time, **Lennox (Randal Francis) Berkeley** (Boar's Hill, Oxford, 12 May 1903–London, 26 December 1989; he was twelve years older than Britten), whose Overture Op. 8 was performed there (his choral work *Domini est Terra* Op. 10 was given in 1938 at the London festival), created a cycle of four dances, *Mont Juic* (the composers assigned different opus numbers to the work). Berkeley and Britten had both been music pupils of Geoffrey Shaw[160] at the Gresham's School in Holt (Norfolk), as had Wystan Hugh Auden (though not at the same time). Through Shaw's procurement, Britten became Frank Bridge's pupil; Berkeley then went on to Oxford, where he came to know Auden and Cecil Day Lewis. In later years, when he had become a family father and established lecturer (teaching, among others, Tavener, Mathias, Maw, Bennett and Cardew), Berkeley wrote four symphonies (an earlier one for strings of 1930-31, whose première performance was followed by Constant Lambert's *The*

158 Jack Allan Westrup, 'Edmund Rubbra's Fourth Symphony', in: *MT* LXXXIII (1942), p. 204.
159 *Ibid.*
160 Geoffrey Shaw was an exceptionally important personality in the history of the festivals of school music.

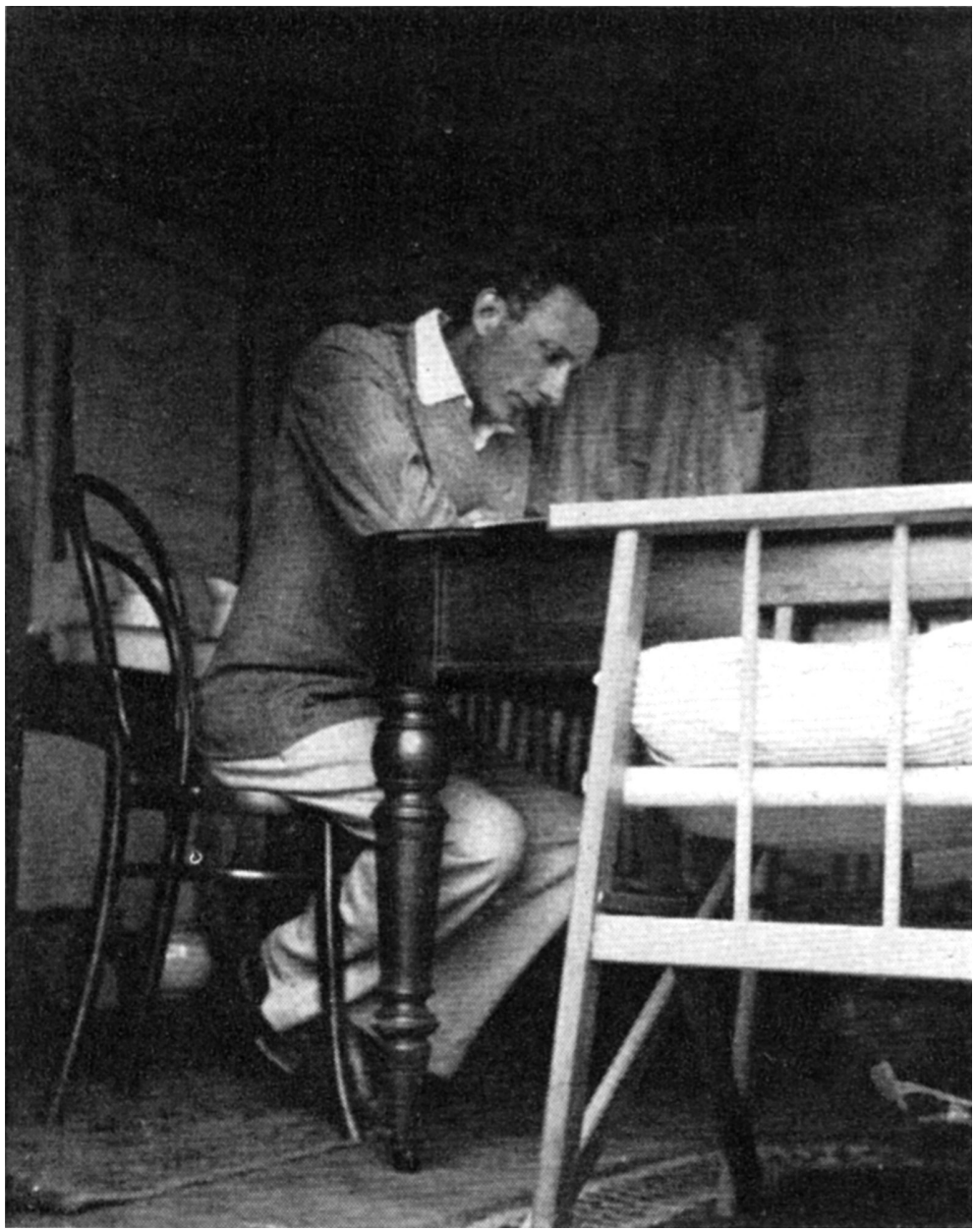


Illustration 64. Lennox Berkeley, 1937, photograph by Benjamin Britten

Rio Grande, is lost[161]) that are often strongly linked to tradition (perhaps apart from the Third in one movement), but in orchestrational respects display exceptional abilities, among others in the economic use of instruments. Following Ravel's advice, Berkeley studied with Nadia Boulanger, a stern teacher who to some extent stifled the free development of the pupil. Britten, technically already quite experienced (one hears his influence in the writing for strings in Berkeley's First Symphony), often said to him: 'If you want to do that, do it: don't think all the time about whether Nadia Boulanger would approve.'[162] Jack Allan Westrup described Berkeley as one 'whose instinct for precision and economy is most happily employed in smaller works'[163]; Ferruccio Bonavia commented sarcastically:

> 'The two Symphonies, by Lennox Berkeley (...) and Eugene Goossens (...), had musicianship of fine quality while arousing doubts in other respects. Although the style of the two works is as different as it well can be the effect they produced was often exactly the same – stirring hope only to disappoint it. A symphony is, or should be, something like an epic, and the matter presented by the two gifted musicians was anything but epic in quality. Mr. Berkeley gave us at times some very entertaining small talk while Mr. Goossens dealt in romantic plots and counterplots; neither convinced us that what they were saying was the outcome of profound conviction. Technically both were sound, and the Goossens work was in this respect often impressive.'[164]

It was Berkeley's modest purpose to write music for the concet hall which was not intended either 'to impress or to argue, but simply to give pleasuer to the cultivated ear.'[165] Peter Dickinson wrote: '(...) the symphonies are only slightly more serious than the lighter pieces such as the *Divertimento* and Sinfonietta. As with many eighteenth-century composers there is little difference in technique between sadness and happiness, and Berkeley was equally able to write genially in tragic times.'[166] In comparison to the Piano Sonata composed a year later, the symphony, likewise in four movements and possessing a delicacy reminiscent of Mozart[167] (but also of Berkeley's contemporary Ervín Schulhoff, especially Schulhoff's Second Symphony of 1932), is very much more extrovert and expressive.

The first movement (*Allegro*) is opened by a *unisono* for strings, which soon expands into a chord that will recur often later:

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161 Peter Dickinson, *The music of Lennox Berkeley*, London 1988, p. 25. The programme note to the composition reads: the work 'is strictly classical, both in form and spirit. Even the Fugue adheres to the classical model as regards form, consisting of the usual exposition, "divertissements" and three "stretti", the last of which leads up to the final entry of the subject by augmentation in the bass.' (p. 227.)

162 *Ibid.*

163 Ernest Walker, *A History of Music in England*, London etc. ^{6}1952, p. 359.
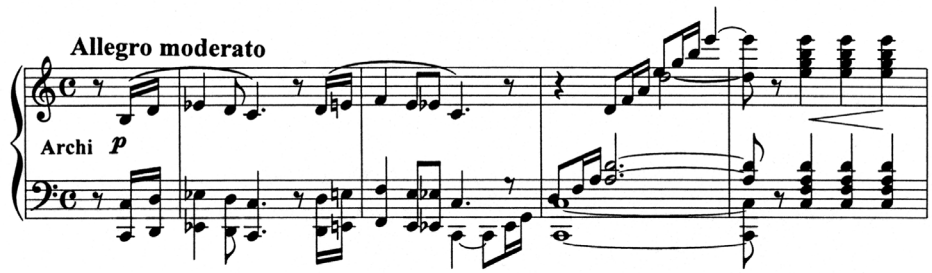
164 Ferruccio Bonavia, 'London Concerts', in: *MT* LXXXVI (1945), p. 315.

165 Desmond Shawe-Taylor (?), in: *The Times*, 9 April 1943, quoted in Tony Scotland, *Lennox & Freda [Berkeley]*, Wilby (Norwich) 2010, .p. 331.

166 Peter Dickinson, 'Lennox Berkeley', in: *M&M* 13/12 (1965), p. 20.
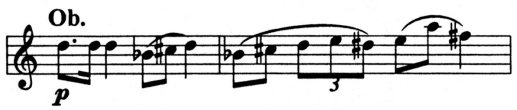
167 William Mathias (Malcolm Boyd, *William Mathias*, Cardiff 1978, p. 10) and John Tavener ('Lennox Berkeley at 70', in: *The Listener* 89/2302, 1973, p. 625) also made this observation.

Ex. 32



The minor thirds of this main motif may have 'tragic overtones' (Dickinson[168]), but these never disturb the basically affirmative atmosphere of the movement. Numerous melodies are heard before the second theme occurs:
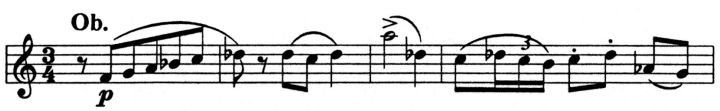
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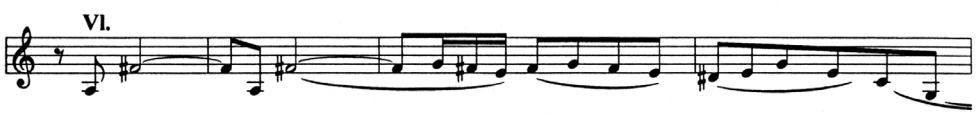


this is also characterized by the interval of the third. The musical material is diverse, but it is the melodic characteristics that structure the work, rather than rhythms, which often fulfils this function for other composers, for instance Stravinsky. Despite all the blossoming melodies, the sonata-movement principle always remains obvious – in this respect Berkeley's symphony is built almost strictly academically.

The second movement (*Allegretto*) is structured mainly by three themes

Ex. 34



Ex. 35



168 Peter Dickinson, 'Lennox Berkeley', in: *M&M* 13/12 (1965), p. 21.
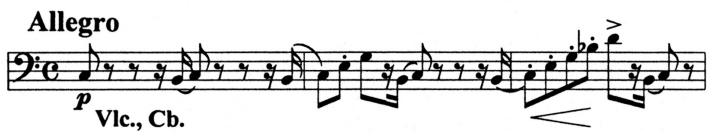
Ex. 36



that reflect Berkeley's whole instrumental delicacy, particularly when the harp takes over a leading role. 'In this delicate music of the romantic emotions even the dissonances are in pastel shades, and the slowly-moving harmony attempts to prolong the idyll.'[169] A gloomier atmosphere prevails in the *Lento*, which opens contrapuntally, and the use of the cor anglais connects it with the *Adagio* of the Second Symphony, written 18 years later. 'A series of gently menacing interruptions builds up to a crisis, after which the music settles down to a *sostenuto* string writing which was never entirely absent.'[170]

The beginning of the finale confirms C as the tonal centre of the entire work. The main theme of the rondo

Ex. 37



'owes its momentary flavour of Haydn perhaps to the scoring of the unison C for brass, strings and timpani'.[171] But this neo-Classical stroke quickly leads to a jocularity typical of Berkeley's lighter vein, and a contrasting theme built on the interval of a fourth obstinately refuses to appear the same way twice, although its intentions are always the same. 'The regular 4/4 which obtains for most of the finale, is intensified into 6/8 for the coda, and the liveliness of the ending confirms the listener's expectations.'[172]
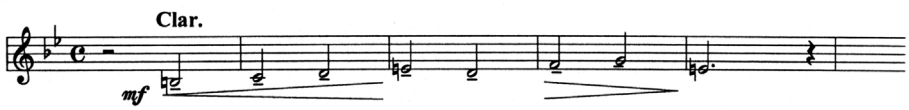
There is no question about the maturity of the First Symphony, which, given the right opportunities, could easily become a popular work with the larger public. The Second Symphony is naturally less youthful and exuberant, with more attention given to the counterpoint, which had become a feature of Berkeley's music of the last 10 or 12 years. Neither work employs the Beethoven type of development drama, and perhaps at first there appears to be a lack of purpose because of this; however, as Peter Dickinson observed, 'Berkeley's genuinely orchestral discourse is quiet, ruminative perhaps, and it invariably involves singing.'[173]

169 *Ibid.*, p. 22.
170 *Ibid.*
171 *Ibid.*
172 *Ibid.*
173 *Ibid.*

Richard Anthony S. 'Tony' Arnell (London, 15 September 1917–London, 10 April 2009) was also a conductor, 'film-maker', tutor and promoter of contemporary music.[174] He studied from 1935 to 1939 with Ireland at the Royal College of Music, and was thus there contemporarily with Grace Williams and Benjamin Britten. He then went to New York, where he was music editor of the B.B.C. North America Service from 1943 to 1946. In 1948 he became a composition professor at the Trinity College of Music, London, and in this position succeeded Granville Bantock. Arnell's style was described by Michael Dawney as 'immediately recognisable, individual'[175]; his works, which were performed among others by Stokowski, Bernard Herrmann and Thomas Beecham (Beecham was a regular supporter of Arnell's music[176]), were 'characterized by darkness, distinctive flair and a sense of humour'.[177] Paul Hamburger described as musical influences Prokofiev, Stravinsky and Hindemith, without claiming them to have become too strong.[178] 'Arnell's neoclassicism has not the tendency of Hindemith's or Shostakovich's to foster a musico-cultural tradition by pious exegesis or by mocking complaisance. It is not, in fact, tendentious at all, but merely consists in his mastery of presenting the most complex, at times even unnecessarily involved ideas in the simplest matter-of-fact manner.'[179]

After the Symphony for Strings of 1939 (see p. 752), Arnell's first symphonic composition was the *Sinfonia (quasi variazioni)* Op. 13 of 1941, which was rejected by the B.B.C. Music Panel several times. Arnell called the work *quasi variazioni* because it is in fact variations on one theme:

Ex. 38



The first one of the five movements (quasi the exposition of what might be called a one-movement symphony) presents the theme and anticipates the main theme of the second movement – which takes, together with the slow third movement (*Andante*) and the scherzo, the function of the development of such a one-movement symphony. The fourth movement, in which the main theme is fit into triple metre, takes over the scherzo function while the final movement, with a fugue for strings on the main theme, brings the recapitulation of the 'one-movement' symphony. In addition, the secondary themes that occurred in the inner movements recur.

174 Michael Dawney, 'Richard Arnell at 75', in: *BM* 14 (1992), p. 3.
175 *Ibid.*
176 Cf. Jack Douglas, 'Sir Thomas Beecham and English Music', in: *BM* 16 (1994), p. 67.
177 Michael Dawney, 'Richard Arnell at 75', in: *BM* 14 (1992), p. 3.
178 Paul Hamburger, 'Richard Arnell', in: *Music Survey* III (1951), p. 241.
179 *Ibid.*



Illustration 65. Richard Arnell, 1954, photograph by Howard Coster. The National Portrait Gallery, London; reproduced by kind permission.

Arnell's First Symphony Op. 31 is in fact his second (in a letter to the author, he called it a Chamber Symphony); it was finished in 1943, however, before the revision of Op. 33, composed in 1942, and received its première performance in the USA, where it had also been written. The orchestral forces of the work are distinctly small (single woodwind, two horns, strings), indicating that Arnell had taken up the idea of new simplicity. Of a Chelsea performance in 1951, Arthur Jacobs wrote:

> 'It is vigorous music, not only in its simple energy, but in the litheness of its counterpoint and the forthrightness of its themes. It is strongly tonal, the occasional passages of apparent tonal ambiguity acting only in relief. This, and the unrepressedly juicy tunes which are occasionally launched, will attract (and have attracted) the charge that Arnell is a musical reactionary, shirking the challenge of modernity. It might be better to welcome this style which is comprehensible without a six-weeks' indoctrination course, and through which Arnell's persuasive and individual ideas are convincingly expressed. The symphony is uneven, tending occasionally to the repetitious; but it is significant in itself as well as for what it promises.'[180]

The work is in fact not especially interesting harmonically – there are clear tonal centres, yet no main key is employed. The work is orchestrated carefully and shows a continuous tension – which is more than numerous other contemporaneous works can claim to offer. The first movement has a strong rhythmic and chromatic appeal; the slow second movement is richly melodious and built so organically that its conception in several sections appears rather negligible. On the one hand, an enormous wealth of ideas is striking in the scherzo; on the other hand, there is a danger that some ideas will be dead-ended, 'tending occasionally to the repetitious'.[181] The final movement again is full of ideas. The rondo form chosen by Arnell is not carried through strictly but remains solely obliged to the logic of the music.

The so-called Second Symphony Op. 33 (subtitled *Huxley*[182]) was written in 1942 and revised repeatedly, most essentially in 1944 when Arnell also decided on numbering his works; this version was submitted (under the pseudonym "Rufus") for the *Daily Express* Symphony competition (see p. 585). Another revision probably took place in 1985. Somewhere along the way the introduction of the first movement (as well as some further bits) was deleted. The composer himself wrote in a note:

> 'My second symphony was written in New York during most of 1942 when I was 25 years old[!!]. It was preceded by several other orchestral works, a *Sinfonia, quasi Variazione*, Divertimentos 1 and 2, an overture *New Age*, and the music for the great American film maker, Robert Flaherty and his film *The Land* (...).
> I have never heard the symphony. Having given the premiere of my *Sinfonia* at Carnegie Hall in New York, Beecham promised me a performance of the new symphony in Seattle and Chicago. However, none of this was to happen. There was

180 Arthur Jacobs, 'Richard Arnell's First Symphony', in: *MT* XCII (1951), p. 133.
181 *Ibid.*
182 Arnell was friends with Bertrand Russell, and dedicated the Second Symphony to Aldous Huxley.

> a musicians union strike in Seattle with which Sir Thomas was in sympathy and he returned to New York without conducting anything anywhere. Composers always press for performance of their latest works, and so the 2nd was somehow left on the shelf through no fault of its own.
> In those days I was emerging from Hindemith's influence and believe some traces remain, particularly the rising and falling 4ths. I was trying to create a valid and energetic neo-classicism which owed something to Beethoven and Prokofiev and nothing to Stravinsky.
> Re-reading the work after all these years, I am struck by its sparseness, by its austerity and by the relentless push of the first movement, 645 bars in a fast 3/4 with hardly any relief. The structure is germinal – very short ideas being turned into longer, larger ones. In the first movement these fragments are of a minimal nature, based really on only two notes rising or falling a semitone.
> The second movement contains a progression B♭ major to F♯ minor which I treat as a perfect cadence. This is exemplified in the unison on the strings at the outset. The tempo, *Allegretto*, is borrowed from Beethoven's 7th, but has no other connection with him. But the constant movement in the first movement is rarely inspired by the Scherzo in the *Eroica*?'[183]

The first theme of the tension-filled, carefully worked-out first movement is unexpectedly simple, the development of material probably therefore beginning already in the exposition (for example [1]). The final movement begins with falling fourths C-G-D in the violins; the other strings then enter contrapuntally. The development of the movement (2 [7]) is conservative in construction but filled with plenty of life. The recapitulation (4 [15]), however, once again peters out into empty phrases.

Arnell's Third Symphony Op. 40, which like the First was composed in New York (Arnell wrote: 'I am the first British composer to *start* a career in the U.S.'[184]), offers as a motto the following lines by William Blake, well known from Parry's *Jerusalem*:

> 'Bring me my bow of burning gold,
> Bring me my arrows of desire,
> Bring me my spear! O clouds unfold!
> Bring me my chariots of fire'.

The work, composed in 1944-5, was revised in 1952-53, 1954 and at least one further time.[185] It was mainly a question of cuts, as Arnell had forged a traditional four-movement symphony from six independent movements, in which the initial fifth movement became the introduction to the finale and the initial first movement (*Prelude*) was deleted. In this symphony, the individual movements are relatively independent, and the construction of

183 Richard Arnell, Notes on my Second Symphony, W33, 1985, in the score, deposited at the B.M.I.C.

184 Arnell corrected himself in a letter to the author dated 1 July 1994 and deleted '–1945'.

185 A more detailed account on the whereabouts of the work are found in Lewis Foreman's CD booklet notes on the uncut version of the Symphony, Watford 2006, p. 5.

each movement proves to be quite conservative (only the sharply reduced finale, a free sonata principal movement, shows certain maverick traits). The work thus represents a step backwards in his development in the field of the symphony, which was later to bear fruits as the *Anvil* Symphony (No. 6) of 1992-94.

c) Symphonies for strings or brass

Symphonies for strings have two very definitive historical sources, though there well may be more: on one hand, they may have been derived from the string orchestras of the nineteenth century, but even the consorts for viols of the sixteenth and seventeenth centuries may be considered predecessors. Purcell, a composer of fantasias for strings and symphonies for strings opening his symphony anthems, was just being rediscovered at a time when symphonies for strings were becoming kind of fashionable in Great Britain.

William Henry Reed (Frome, Somerset, 29 July 1876–Dumfries, Scotland, 2 July 1942 while adjudicating) studied at the Royal Academy of Music with Émile Sauret and Frederick Corder. From 1912 to 1935, he was leader of the London Symphony Orchestra and from 1910 to 1938 also of the Three Choirs Festival Orchestra, of which he had been a member since 1902. Meanwhile, a close friend of Elgar's, he helped with the preparation of the solo part of Elgar's Violin Concerto; George Bernard Shaw even persuaded him to write a book on Elgar. Like Bliss, Reed was also a friend of Howells's – all had had first performances at the Three Choirs Festival. When Albert Coates was largely unable to conduct Beethoven's Ninth at the Leeds Festival in 1925, Reed, present as an orchestral musician, jumped in and saved the day, conducting the first three movements *extempore* so that Coates only had to conduct the final movement.[186]

Apart from a number of tone poems, Reed wrote light orchestral music (especially for string orchestra), choral songs, chamber music and a small, simple Symphony for Strings. The first movement of the work loses clarity since it lacks clear construction and is of considerable length in spite of the abridged recapitulation. The middle-movement Passacaglia is well-built on the whole and only disintegrates at the end, and the finale is refreshingly clear and concise.

By 1921-22 **Benjamin Britten** (see pp. 582ff.) had already written a Symphony in F major for violin, cello and piano.[187] Numerous other compositions have survived in Britten's estate – which is not surprising, given that Britten was just nine years old when he wrote the aforementioned works (it is only recently that some of his early scores have been published,

186 [Obituary] 'William Henry Reed', in: *MT* LXXXIII (1942), p. 256.
187 Arnold Whittall, *The Music of Britten and Tippett*, Cambridge etc. ²1990, p. 93.

performed and recorded). Songs, piano pieces and other small works from the years 1922 to 1926[188] found their way into the *Simple Symphony* for strings of 1933-34, 'which dresses the juvenile materials in string orchestral scoring and adds a few older but not mature touches'.[189] Michael Kennedy speculated that Britten would have been

> 'more indulgent towards this boyhood eclecticism had he waited until he was nearer sixty. Yet how remarkable are the string textures (...). The climax of the "Sentimental Saraband" is an example of what Britten was so often to accomplish in later works – the ability to invest the commonplace with a touching freshness and spontaneity. In the "Boisterous Bourrée" the ostinato patterned around the second subject is also prophetic. This is engaging music in every sense, and deeper than perhaps Britten himself admitted.'[190]

In this work the hardly twenty-one-year-old shows how, with simple means, one can form an academically-conceived symphony – not to be taken too seriously, full of charm and lightweight, intended for dilettantes rather than public performance.[191] It is, however, pronouncedly retrospective compared to the Sinfonietta[192] composed in 1933 (which can by no means be described as 'dry' but is instead 'neither very inventive nor absolutely uninventive but without much interest now'[193]) and the choral suite *A Boy was Born* composed shortly thereafter. Susana Walton recalled: 'At the reception a Leningrad chamber group played Benjamin Britten's *Simple Symphony*, and William's voice was heard, loud and clear above the music, saying, "Oh, not that piece!" to the great amusement of the LSO members.'[194]

William Wordsworth's (see also pp. 415ff.) *Sinfonia* for strings Op. 6 received a performance at the Cheltenham Festival of 1952. Of the work Mosco Carner wrote:

> 'None of the novelties (...) could stake out a claim for high distinction and in some instances the choice was, indeed, puzzling. There was, for example, a *Sinfonia* for Strings, op. 6 by William Wordsworth, an honest and competent piece of work. Yet why select a composition which though revised only recently, dates from 1936-37 when its author was in his fledgling years? It is as characteristic of his present

188 Boyd Neel, 'The String Orchestra', in Donald Mitchell/Hans Keller (eds.), *Benjamin Britten: a commentary on his works from a group of specialists*, London 1952, pp. 237–238 as well as the score indicates the works from which individual themes or sections of the score are derived.

189 Colin Mason, 'Benjamin Britten', in: *MT* LXXXIX (1948), p. 74.

190 Michael Kennedy, *Britten*, London ^{3}1993, pp. 119–120. Peter Evans referred onto the 'range of idiomatic string textures' (Peter Evans, *The Music of Benjamin Britten*, London ^{3}1989, p. 39).

191 Cf. also Boyd Neel, 'The String Orchestra', in Donald Mitchell/Hans Keller (eds.), *Benjamin Britten: a commentary on his works from a group of specialists*, London 1952, p. 237.

192 Cf. e.g. Erwin Stein, 'The Symphonies', in Donald Mitchell/Hans Keller (eds.), *Benjamin Britten: a commentary on his works from a group of specialists*, London 1952, pp. 246–249.

193 Colin Mason, 'Benjamin Britten', in: *MT* LXXXIX (1948), p. 74.

194 Susana Walton, *William Walton*, Oxford etc. ^{2}1989, p. 206.

> achievements as the chrysalis is of the butterfly. Had it been outstanding – well, no one would have had reason to quarrel with its selection. Yet this was not the case, so that a listener, assuming he knew not the first thing about Wordsworth would have been bound to form a completely false picture of this composer's talent – a fact which surely demonstrates the danger of so ill-considered a choice.'[195]

The almost continuously (apart from the double-bass) divisi strings show careful workmanship on the small scale available in the four short movements – it is unambiguously one of the best symphonies for strings of the time, although it is in principle hardly typical of Wordsworth's style.

Adam Carse's (see also pp. 395ff.) *Miniature Symphony* in D was already published in 1937; as in the case of the *Sinfonia* in D for strings, published in 1950, it is a charming, small, three-movement work without special substance.

The same can be said for **Josef Holbrooke**'s (see also pp. 570ff., 614ff., 735f. and 759f.) Symphony for Strings (No. 7) Op. 109, a string orchestral version of his String Sextet Op. 43.[196] *Al Aaraaf,* the title, was, according to Gwydion Brooke, 'simply stuck on to give it a name.'[197]

Richard Arnell's Symphony for Strings of 1939 started out as a string quintet to which a double-bass part was added only later. The final toccata, which today bears no more recognizable title, must have been composed or re-worked at around the same time. The chamber musical character and careful, contrapuntal workmanship is maintained even when the high strings are set divisi at the beginning of the final toccata.

Anthony Collins (Hastings, 3 September 1893–Los Angeles, 11 December 1963), a well-loved conductor, was described by Joan Chissell in 1953 as one of those composers who decided to compose 'cantabile' music for the orchestral instruments.[198] Correspondingly, his music is retrospective, not unlike that of George Lloyd, for instance, but without his younger colleague's bluster, which may occasionally seem a little exaggerated. Apart from a Violin Concerto Op. 48, Collins wrote a new orchestral version of Schubert's Grand Duo D812. His First Symphony for strings in E major, published by Novello in 1940, proves to be extremely simple, almost unpretentious in construction and material development,

195 Mosco Carner, 'The eighth Cheltenham Festival – 13 to 20 July', in: *MT* XCIII (1952), p. 419.

196 *Henry Vaughan* is the subtitle of the String Sextet Op. 43; the manuscript of the symphony, arranged in 1928, can be found at the Johns Hopkins University Library, Baltimore. Barnett notes that there might be references that the symphony was performed in Guildford through Claude Powell – the author suspects that there may be some confusion with the performances of the Fourth Symphony.
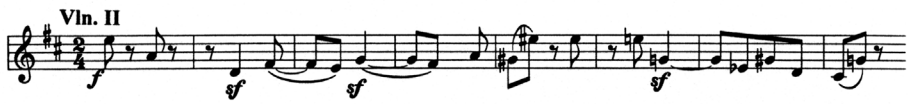
197 Gwydion Brooke to the present author, 25 June 1994.

198 Joan Chissell, 'Anthony Collins', in: *MT* XCIV (1953), p. 230: 'From the programme-note we learned that Mr. Collins was "tired of the modern composer's habitual treatment of a solo violin as if it were a hack-saw".'

yet it seems good enough that the recording industry has been interested in recording it. His Second Symphony for strings, published in 1946, has a lot more to offer in this respect; Mosco Carner wrote in *The Musical Times*: 'Of Anthony Collins's Symphony no. 2 for strings all that can be said is that it reveals the virtues and vices of *Kapellmeistermusik*.'[199] And Hugh Ottaway wrote: 'Of Anthony Collins's Second Symphony for Strings, also given at Cheltenham for the first time, little need be said. This is sound, undemonstrative string writing – "bread-and-butter" music, if you will – owing much to the "concerto grosso," but not without its own lyrical flow.'[200]

Gordon Jacob's (see also pp. 378ff.) favourite works included Stravinsky's *L'histoire du soldat*, with its reduced forces and clever workout. In 1943, Jacob wrote a Symphony for strings, which Ferruccio Bonavia described: 'The modern string orchestra has seldom been treated with the tact, the expert knowledge, the consideration that this exceptionally sensitive instrument deserves. In this respect George Dyson's *Concerto da Camera* (...) and Gordon Jacob's symphony (...) are notable exceptions. Indeed these scores well deserve the close study of all students who mean to write well for a combination that lends itself better than any other group of the orchestral family to every musical thought and every form.'[201] Formally, however, the composition remains unsatisfactory, particularly with respect to the first of the three movements. The final movement is a fugue, whose main theme is pleasantly concise:

Ex. 39



This main theme is first presented by second violin, viola, violoncello/double-bass and first violin in keys that actually contradict strict fugal development (A major–G major–D major–C major). The counterpoint is nevertheless carried out strictly: a derived secondary thought introduces ([B]) the interlude ([C]), then leads ([D]) up to the *unisono* recurrence of the fugue theme ([E]). The fugue theme is finally ([H]) developed once more (violoncello/double-bass A major – viola D major – violin II G major), until the coda ([L] 3) concludes the movement with a stretto of the fugue theme ([M]), which ends with the head motif of the theme ([N]).

The best construction is found in the slow movement (in traditional ternary form, A–B–A' with coda), which links the outer movements with each other and shows excellent,

199 Mosco Carner, 'The Sixth Cheltenham Festival', in: *MT* XCI (1950), p. 317.
200 Hugh Ottaway, 'Symphonies at Cheltenham', in: *MO* 74/877 (1950), p. 7.
201 Ferruccio Bonavia, 'String Orchestra', in: *MT* XC (1949), p. 325.

not overly complex counterpoint. The solo violin is, in contrast to some passages in Bantock or Brian, organically linked into the movement, and the climax is prepared and carried on carefully.

Frank Bridge (Brighton, 26 February 1879–Eastbourne, 10 January 1941) was one of the few composers to survive the First World War with a change of style (*Summer*, Piano Sonata, *Oration*, *Phantasm*, *Enter Spring*, Second Piano Trio, Third String Quartet);[202] nearly all of the others (including Elgar, whose last important larger finished works included the Cello Concerto, 1919, and the *Nursery Suite*, 1931) had to fight enormous difficulties. They frequently carried on without lasting public success (Bantock, Holbrooke, Brian), which sometimes came later, albeit slowly. Bridge was no exception to this – his popularity waned despite his compositional abilities.

Bridge came from the generation that included John Foulds and John Ireland,[203] sandwiched between Vaughan Williams and Fritz Hart on one side and Arnold Bax on the other. A practicing chamber musician, he was sometimes even violist of the Joachim Quartet,[204] which from 1897 up to Joachim's death in 1907 performed regularly in London. Bridge's influence, not only as a violist, but also as a pacifist and one who appreciated both Berg and Schoenberg, was later to play an important role in shaping the personal growth of his foster son Benjamin Britten.

At the end of 1940, Bridge, who had since the beginning of the 1920s toyed with composing a symphony, began writing the most important composition for strings that is mentioned in this section. However, he only composed the first movement; a few final bars were added posthumously. Oddly, Bridge had affixed to the score a visiting card on which he had written: 'Unfinished Symphony for Strings, Nov/Dec 1940-Jan (10) 1941'.[205] It was not Bridge's usual practice to begin with the orchestration of a score unless the rough draft was finished. Paul Hindmarsh wondered, 'Did he begin the full score feeling that he might not complete the whole task?'[206]

Shortly after Bridge's death, Marjorie Fass, his assistant, wrote to Benjamin Britten, asking him to complete the unfinished work. The piece begins with a magnificent specimen of a sonata principal movement that, similar to the scherzo of Holst's unfinished Symphony, shows the composer breaking new ground that bears only a slight resemblance to Hindemith, Havergal Brian (Fourth Symphony), Tippett or later Britten; Britten felt unable to complete it. Anthony Payne, a devotee of Bridge's and Elgar's work, wrote: 'In coming years it may

202 Stephen Lloyd, *H. Balfour Gardiner*, Cambridge etc. 1984, p. 161.

203 Peter Pirie, 'The Unfashionable Generation', in: *High Fidelity Magazine* 16 (January 1966), p. 61 maintains that Bridge was more eclectic than Ireland, an assertion with which the present author begs to differ.

204 Peter Pirie, *Frank Bridge*, London 1971, p. 8. Joseph Joachim had already given regular concerts in England – in Cambridge in 1877 he conducted the first British performance of Brahms's First Symphony.

205 The '(10)' was probably added by somebody else.

206 Paul Hindmarsh, *Frank Bridge: a thematic catalogue, 1900–1941*, London 1983, p. 165.

be seen as a tragedy for English music that Bridge was not allotted another 15 years of full creative vigour. Apart from greatly enriching the chamber music and orchestral repertories, he would have lived on into an era where he would have connected with a less hide-bound generation of musicians, the only senior figure who had faced up to the most advanced continental developments and proved that an English composer of integrity could emerge from the experience not only unscathed but immeasurably enriched.'[207]

Symphonies for brass are much rarer than symphonies for strings (internationally, one may mention Paul Hindemith, Robert Blum, Ton de Leeuw, Henk Badings, Alan Hovhaness, Edoardo Mata or Robert McBride), but they also have a strong tradition, for example in the brass 'symphonies' of the early seventeenth century (one may think of the Sinfonia of Monteverdi's *Orfeo*). In the eighteenth century, militia bands often supplied the woodwind and horns for subscription concerts, and in 1795 John Marsh wrote a Military Symphony in E♭. Symphonies for brass are often ignored because they are usually classified as military or brass band music and hence do not seem of sufficient interest for the general musicological – and musical – world.

For most of the nineteenth century, brass composers devoted themselves to marches; it was only in the twentieth century that the brass body was discovered as something independent. Richard Strauss, Michael Tippett, Benjamin Britten, William Walton and Percy Grainger all composed original works or provided transcriptions for brass. This more recent evolution came about in Great Britain mainly from the efforts of John Henry Iles, the organizer of the National Brass Band Festival. With the aim of raising the standard of brass bands, in 1913 he commissioned Percy Fletcher to write a number of pieces that could be used as 'test pieces'. After that, all test pieces for the contests were original compositions composed especially for the occasion. Among the 'external suppliers' for these competitions were Eric Ball, Granville Bantock, Hubert Bath, Arthur Bliss, Donald Bridger, Philip Catelinet, Kenneth Cook, Edward Elgar, Henry Geehl, Dean Goffin, Josef Holbrooke, Gustav Holst, Herbert Howells, John Ireland, Cyril Jenkins, Maurice Johnstone, Thomas Keighley, Haydn Morris, Maldwyn Price, Robert Simpson, Denis Wright, Frank Wright and Kenneth Wright. Not every composer wrote the scores himself – some of those renowned as composers (such as Strauss or Rubbra), supplied piano scores or drafts that were transcribed by qualified arrangers into scores; 'but whatever the extent of their actual labours, the influence of many of these composers on brass bands and their music has been considerable'.[208]

The special feature of brass bands compared to military bands is that in the former, only brass (for competition purposes 9-11 cornets, 1 flugelhorn, 3 tenor horns, 2 baritone horns, 2 euphoniums, 3 trombones and 4 bass tubas) and percussion are represented (attempts to

207 Anthony Payne, *Frank Bridge – radical and conservative*, London 1984, p. 108.
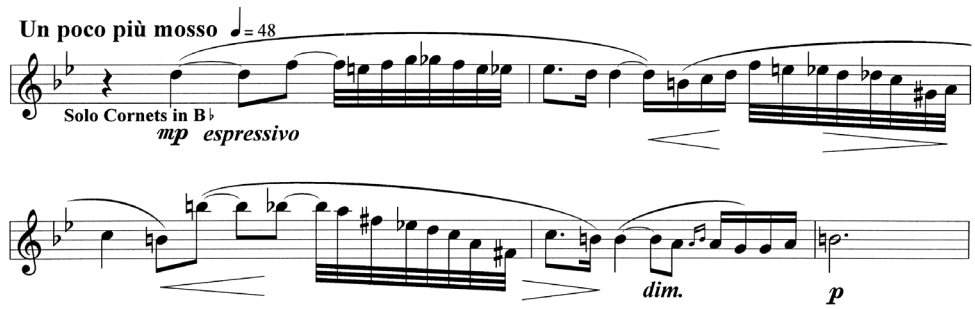
208 Harold Hind, 'The British Wind Band', in: *Music Book. Hinrichsen's Musical Year Book* VII (1952), p. 191.

introduce valve horns, trumpets and saxophones failed), while in military bands, in addition to the usual brass body, an extensive woodwind group and a double-bass are used. Gustav Holst, Vaughan Williams, Gordon Jacob, Josef Holbrooke and Haydn Wood as well as Denis Wright and Norman Demuth all composed for military band competitions – the latter two also composed concertos for solo instruments of the band (for example a Cornet Concerto and a Saxophone Concerto, respectively).

One of the first composers to delve into brass was **Percy Eastman Fletcher** (Derby, 12 December 1879–Windsor, 10 September 1932). Besides being successful with the all-brass medium, he won the first prize in a competition for original military band compositions sponsored in 1919 by the Worshipful Company of Musicians.[209] The first composition ever written for a brass band contest was his *Labour and Love* of 1913; in the same year, he also composed *Prelude to an Unwritten Symphony* for full orchestra, first performed at a Royal College of Music Patron's Fund concert in July 1914. The piece was in fact a humourous tone-poem on the subject of 'How I will try to compose a symphony'. Fletcher's 1926 *Epic* Symphony, a three-movement composition with the movement titles *Recitare*, *Elegy* and *Heroic March*, was composed for the 1926 National Brass Band Championship at the Crystal Palace.[210] The first movement is entitled *Recitare* very probably because of the second theme, which, presented by the trombones, is to be played *declamato*, with the tempo marking *Più moderato, quasi recit*. The movement indeed has no development at all: after 12 bars of interlude, the recapitulation immediately follows the exposition.

The *Elegy* is a comparatively complicated movement, especially in its development of the middle section, which indeed is much more than simply a contrasting section, but rather a self-developing section leading into a *Largando* climax. Three versions of the underlying theme are given here:
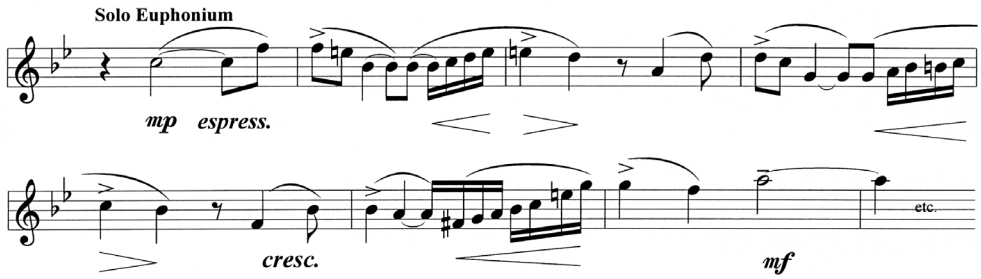
Ex. 40
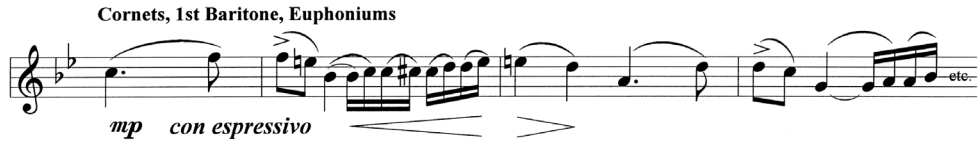


209 Cf. *ibid.*, p. 192.

210 Michael Brand (R. Smith & Co. Limited) to the present author, 10 June 1993.

Ex. 41: from [10] 1
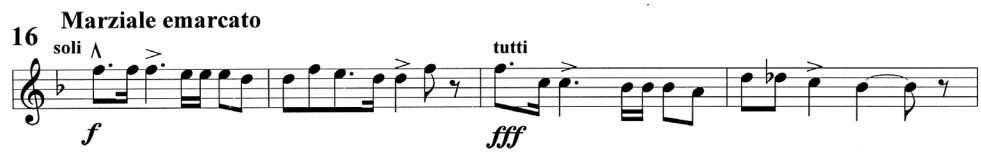


Ex. 42



The finale, preceded by a slow introduction, is an Heroic March with an extensive middle section that has again to be called a development (from [20]). The material developed is the main theme of the movement,

Ex. 43



but other, secondary material, in part from other movements, also comes into play. The movement ends after a recapitulation proper (from [25]), with a coda (from [29]) bringing the work to a brilliant conclusion.

Hubert Bath (Barnstaple, 2 July 1875–Harefield, Middlesex, 24 April 1945) wrote his 'Brass Band Symphony No. 1' *Freedom* in 1922, a three-movement work whose score is headed by the following inscription:
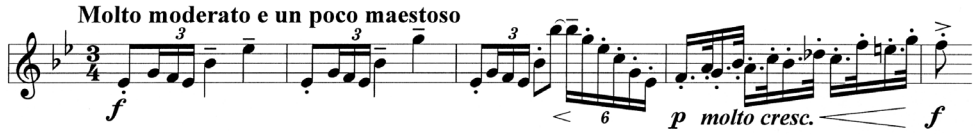
> '1st Movement.
> In God's fresh air, under the open sky, we stretch our arms to the great spacess, breathing the winds and contemplating the gentle sweetness of Nature itself.
> *This is Freedom.*
>
> 2nd Movement.
> – And then, the quiet interlude of Romance, the trees, the meadows, the scent of the flowers, the little drifting clouds, and – Love.
> *This, too, is Freedom.*

3rd Movement.
– And then, again, that other insuperable gift of Laughter, fresh and light as the salt sera breezes over the hilltops which have fluttered their songs across the laughing waves. This is Joy, Love, Vigour, and –

This, also, is Freedom.'
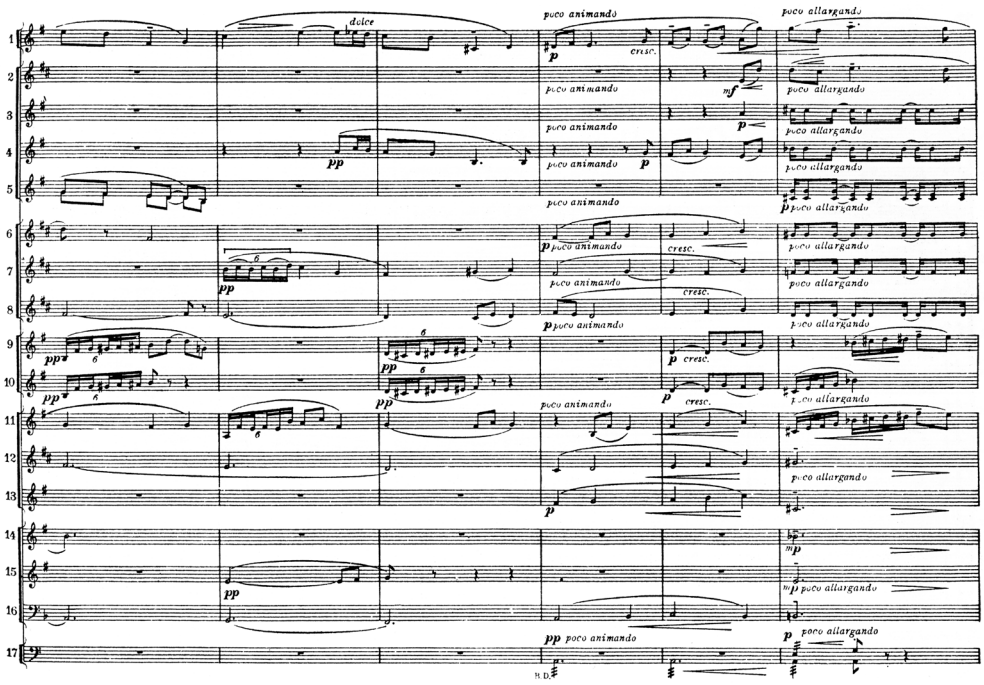
The first movement, in ternary form with codetta, is very concise; the outer sections are largely based on one main theme:

Ex. 44
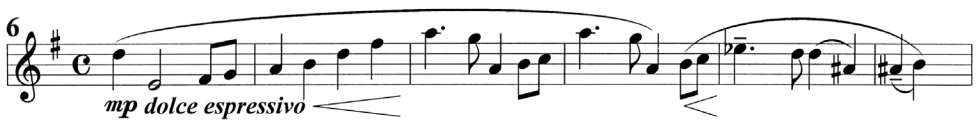


This theme is first developed to a small extent, though one cannot speak of a development proper (from [1] to [1] 10). The second section is opened by a short motif (2 [2]) and uses the instruments more soloistically:

Ex. 45
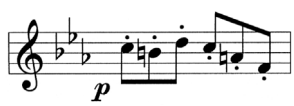


The main theme is recapitulated (8 [4]) to lead into the third (or recapitulation) section with a somewhat denser texture. The second movement is a melodic interlude, *Andante espressivo*, and the thematic material is again characterized by the octave:

Ex. 46
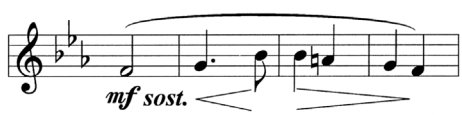


Conceived similarly to the first movement, the last movement combines the functions of scherzo and finale, with the second section (or 'trio') (from [9] to [10]) this time even more characterized by melodic arches. The 'trio' motif, which is actually derived from the first section motif,

Ex. 47: main motif of the first section



Ex. 48: main motif of the second section



is emancipated in the coda (from [12]), receiving full importance next to the first section's motif. The slower coda again returns to the 'trio' character, although the symphony ends with strong juxtapositions of *ff* (*fff*) and *pp*.

In **Josef Holbrooke**'s œuvre we also find works called symphonies for brass: his symphonies *Old Wales* Op. 106[211] and *Old England* Op. 107[212] are the counterparts for military and brass band to the Symphony for Strings Op. 109. None of these works was available for consideration.[213] In a letter to the author, Gwydion Brooke, Holbrooke's son, expressed

211 Robert Barnett wrote in his as yet unpublished notes that the work was called *Wild Wales*, which he dated 1920 (a Suite *Old Wales* Op. 96b exists that according to Holbrooke's son Gwydion Brooke is identical, and a March *Old Wales* Op. 106a, probably similarly derived from the symphony). The movements are titled *Rhayader – Bangor Fair – Llangefni*. The score, published by Holbrooke himself (Modern Music Library, 1933), was supposed to have a duration of 22 minutes.

212 According to Barnett, the première performance of this work composed in 1927 was given by the Monaco Municipal Band and supposedly lasts 17–20 minutes. The individual movements carry the titles *The Lass of Richmond Hill*, *Down among the Dead Men* and *The Gentlemen of England*.

213 Numerous formalities have to be settled after the death of a writer and composer. It can take years or even decades for the material to arrive at a library, and the cataloguing can in special cases take another twenty years. The estates of Walford Davies, Rootham and Dieren have meanwhile been incorporated into the library of the

himself on Symphonies Nos. 5 to 8 as follows:

> 'All the works you mention are only in MS, and are concocted from other works. Nothing original about them. (I have even been latterly concocting some *Wind Quintets* from some early and tuneful piano work myself!)
> It would therefore entail endless research to try to pinpoint when they originated, compared to when concocted[214].
> "Op 106" [Symphony No. 5 – also called Suite, *Old Wales*] is an arrangement of an operatic theme for Brass Band. One movement.
> "Op 107" [Symphony No. 6, *Old England*] is the same thing for Military Band ["concocted" for the Gren. Guards Guildford[215]].
> "[Op] 109" [Symphony No. 7] is simply a version for string orch. of an early *Sextet*.
> "Al Aaraaf" [after Edgar Allan Poe] – which I am deleting – was simply stuck on to give it a name.
> "[Op] 112" [*Dance Symphony* (No. 8) *with piano obbligato*[216]] I cannot at the moment even find. This does not worry me much. (...)
> None of these things could really be called Symphonies[.]'[217]

Royal College of Music, the Cambridge University Library and the British Library, respectively. In the case of the estates of Gordon Jacob, Harold Darke, Cyril Scott, Josef Holbrooke and Richard Hall, however, the material is still in private hands.

214 The fact that all of these works were mentioned in a worklist of 1937 establishes that they were written before that date.

215 A. D. Wright enquired on 23 March 1938 concerning Holbrooke's Symphony for Military Band; in an Internal B.B.C. Memo by P. S. G. O'Donnell of 30 March 1938, we read: 'I have been making enquiries about Mr. Holbrooke's Symphony for Military Band, with which I am not familiar myself, and am told by my brother who played it some years ago that it was not at all effective; moreover, the score and parts were full of inaccuracies which the composer refused to correct. I understand that the symphony needs a great deal of rehearsal and this would possibly necessitate an extra three hours' work by the Band, which, added to the seven or eight guineas hiring fee, seems to me to be an unjustifiable expenditure on a work that would hardly be in keeping with our policy of light and attractive Military Band programmes. In view of this, and of the previous correspondence with Mr. Holbrooke, I would prefer to have as little to do with him as possible. However, if you consider that it would be a matter of policy to give his symphony a broadcast, I am perfectly willing to do so.' (BBC Written Archives Centre, Holbrooke file.)

216 Of the work composed from 1930-35 Robert Barnett writes: 'Having written a "Dance Concerto" in *L'Orient* Op. 100 he then moved naturally enough to this three movement or "section" *Dance* or *Danse Symphony*. No background information has been traced for the work and the score cannot currently be located. A two piano reduction of the second movement is in the Grainger Museum in Melbourne. The work was according to Holbrooke completed in 1930 although May Evans' bibliography gives a manuscript date as above and this has been taken to be correct. (...) During the late 1930s and 1940s the Symphony carried the title of a short story by Poe: *Bon-Bon* (Poeana No. 23). Yet a further title was *A Modern Dance Symphony* suggesting a link with the last movement of the Op. 73 *Folk Song Suite No. 3*. The Holbrooke work is quite unknown. It seems never to have been performed although Holbrooke kept up pressure to persuade the BBC to premiere it. The score was with the Corporation as late as 1957.' (Unpublished typescript.)

217 Gwydion Brooke to the author, 25 June 1994.

d) Schoenberg, Stravinsky and 'new music'. Stretching of tonality and other progressive techniques. Possibilities for younger generations

> *'The English musical renaissance proper ended on 3 September 1939, when politics and war, which have played such a part in the history of England, swept aside our feeble muse. After the war was over England was left isolated in narrow provincialism; but the 1960s saw a great awakening of English music, and I can end (...) in the contemplation of a living art in England, and a string of magnificent compositions by a group of English composers who are still young.'*[218]

It is no secret that Arnold Schoenberg and his pupils also had a sphere of influence in Great Britain. However, it may come as a surprise that Schoenberg's reception, which had begun as early as 1912,[219] became more intense only from about 1922 onwards, and at first less through students of the conservatories, but rather through urbane young composers like Sorabji, Brian and Dieren. The reception of Schoenberg's music was complicated by the fact that performances of his work were rare; one was indeed only in 1931, 1933 and 1936 able to listen to B.B.C. performances of his Variations for orchestra, Op. 31; the next radio transmission of the work followed only in 1958. Numerous British composers and musicians were used to the harmless, playful treatment of harmony and melody rather than provocative or idealistic approaches. Harriet Cohen rejected Schoenberg mainly because of his extreme regularism, although she underlined the necessity of pioneers in the technical field itself: 'Sometimes I fancifully wish that he had invented a new art, somewhere between music and mathematics, in which he would have been supreme.'[220] And in an open letter to 'Schönberg and Company' George Coulter addressed the 'avantgardists' thus: 'You are the 'Big Brain' of music. But, in music as in women, we have always preferred beauty to brains: we respectfully salute the latter, but to the former we surrender on bent knees.'[221] And Cecil Gray wrote in his notebook:

> 'Atonalists are in very real sense heroes, saints and martyrs. (...) Yet all these heroes, saints and martyrs have at the back of their minds an ultimate compensation which will make amends for all their tribulations – posthumous fame and honour and glory.

218 Peter Pirie, *The English Musical Renaissance*, London 1979, p. 182.

219 Ian Copley, 'The Writings of Peter Warlock (Philip Heseltine) (1894–1930)', in: *MR* 29 (1968), p. 289 reports that the probably first item on Schoenberg in a British journal appeared, with some delay, from Heseltine's pen, in: *The Musical Standard* XXXVIII/977 (1912), pp. 176–178.

220 Harriet Cohen, *Music's Handmaid*, London 1936, p. 34.

221 George Coulter, 'An Open Letter To Schönberg and Company', in: *MM* VIII/5 (1928), p. 115.

> If the Christian martyr knew that there was no after-life, would he face the lion so bravely? If the atonalist were to know for certain that even this compensation would also be denied him, would he be so heroic?'[222]

John Ireland was one of the few open to new ideas, but even he had his doubts regarding the value of the new:

> 'I don't know anything about the twelve-note system you know. It seems to me it destroys the composer's freedom of choice over his material, but I wouldn't like to criticize it without understanding it. (...) But I think it may only be a phase. (...) I think music ought to express some kind of emotion. Bach had tremendous skill and he was able to express the greatest emotions in the strictest forms. I think the older composers had more to say, but I don't like to criticize things I don't understand. I would have made an eminently bad music critic you know. I think composers are still serious and do their best. You must remember that when I was young Brahms was the greatest living composer, and in questions of this kind I am always inclined to measure things up against Brahms. Today Stravinsky is a composer of great talent, and I suppose genius in a way, but I don't think he has as much to say as Brahms had.'[223]

Accordingly, Benjamin Britten[224] and Berthold Goldschmidt favoured Alban Berg, who was indeed more popular in Great Britain (Britten went to Vienna in 1937 in order to become acquainted with Berg – but was unsuccessful;[225] he instead came to know Erwin Stein, who, after his emigration to England, became a valued friend in publication matters). It was mainly the later generations (such as Tippett, Lutyens, Bennett, Mathias or Geoffrey Bush) that learned to estimate Schoenberg appropriately. And as mentioned already, at some point quasi serial techniques came to be used, for example in Alan Bush's First Symphony (see pp. 781ff.). Walton was to employ the techniques in the final movement of his Second Symphony (1960),
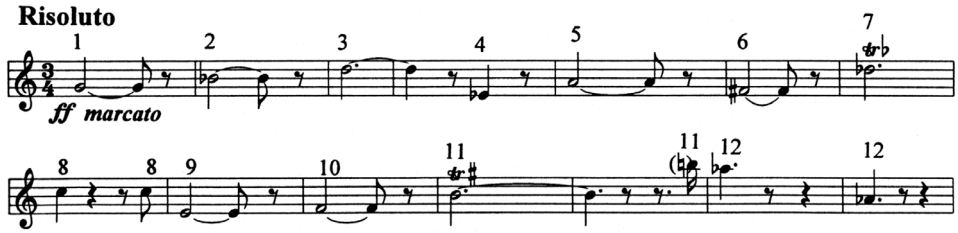
222 Pauline Gray, *Cecil Gray – his life and Notebooks*, London 1989, p. 140.

223 John Ireland in Murray Schafer, *British Composers in Interview*, London 1963, p. 29.

224 In conversation with Murray Schafer, Britten said: 'Berg and Schoenberg share common ground in the respect of the complexity of their musical thought. The multiplication of parts in their music is often staggering. But I am at precisely the other end of music. Music for me is clarification; I try to clarify, to refine, to sensitize. Stravinsky once said that one must work perpetually at one's technique. But what is technique? Schönberg's technique is often a tremendous elaboration. My technique is to tear all the waste away; to achieve perfect clarity of expression, that is my aim.' 'People in this country who thought Schönberg was mad until recently have suddenly swung the other way and they think it's all wonderful. Neither estimation is honest. A lot of contemporary music is terribly difficult to perform and that is bound always to stand against it. Peter Pears and I have performed some of Webern's songs. We die a thousand deaths trying to get them exactly right and it is still nearly impossible.' (Benjamin Britten in Murray Schafer, *British Composers in Interview,* London 1963, pp. 118 and 124.)

225 Britten himself reported: 'I did in fact eventually go to Vienna on a scholarship but I never got to Berg. I had suggested to the R.C.M. authorities [possibly Hugh Allen] that I'd like to study with Berg, but later I discovered that it had been hinted to my parents that he was in some way "immoral", and they thought studying with him would do me harm.' (Benjamin Britten in Murray Schafer, *British Composers in Interview*, London 1963, p. 114.)

Ex. 49



in his First String Quartet (1920-22), which was performed in 1923 at the first festival of the I.S.C.M. in Salzburg,[226] and in his Violin Sonata[227] (Walton admired Schoenberg more than his personal friend Henze, Boulez or Nono; he esteemed these three composers in descending order[228]). Robert Simpson, on the other hand, like many others before him, condemned avant-gardism and serialism,[229] and Deryck Cooke described the avant-garde as the end of Romanticism: the composers who simply wrote what they wanted, without great regard for the public, created a complexity that seems hardly surpassable.[230]

Another difficulty in the reception of Schoenberg lay in his strict rejection of repetitions, and therefore of the recapitulation,[231] and thus disposed of the traditional forms upon which both the listener and the composer had built for so long (and which provided plenty of freedom). The recapitulation remained for the majority of British composers (perhaps apart from Havergal Brian and Granville Bantock) an essential component in the construction of their symphonies (how else would they have felt able to call their works symphonies?), and they thus disagreed with Schoenberg's postulation that music was a kind of prose, not poetry, and that every form of repetition would constitute a kind of refrain.

On the other hand, most British composers accepted, even if they can hardly ever be called really one-hundred percent atonal,[232] the challenge of stretching tonality. This

226 As a result, *Portsmouth Point* was performed at the 1926 I.S.C.M. Festival in Zürich, *Façade* in 1928 in Siena, the Viola Concerto in 1930 in Liège and in 1933 in Amsterdam *Belshazzar's Feast*. George Dyson wrote: 'There is no parallel in our history to this immediate and worldwide acceptance of an English composer whose consistent and uncompromising quality is the expression of highly original gifts in a style of unusual force and certainty, imitating no one, neither of his own nor any other period.' (William Henry Hadow, *Music*, London etc. [9]1949, pp. 175–176.)

227 Hans Keller, 'Contemporary music: its problems and its future', in: *Composer* 20 (1966), p. 2.

228 *Ibid.*

229 Robert Simpson, 'Against Lipsius', in: *The Listener* 85/2204 (1971), pp. 826–827. Robert Simpson stated that as a basic idea, atonality might limit the composer to a large extent – and is thus a dangerous thing (in a radio discussion 1964, in: *Tonic* 11, 2001, pp. 18–19).

230 Deryck Cooke in a radio discussion 1964, in: *Tonic* 11 (2001), p. 19. This complexity is called by a number of German-language music aestheticists misleadingly and inappropriately 'new simplicity' (cf. Otto Kolleritsch (ed.), *Zur 'Neuen Einfachheit' in der Musik*, Wien/Graz 1981 (Studien zur Wertungsforschung, 14)).

231 Cf. Arnold Schönberg, *Style and Idea*, London 1975.

232 The earlier compositions of Bernard van Dieren, composed until c. the beginning of the First World War, are among the few exceptions; they were gently atonal, polyphonic, complex, revolutionary in various respects – at
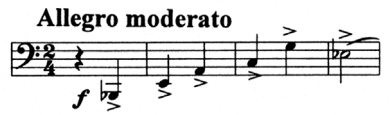
stretching could be achieved in different ways, such as by using:

– harmony of fourths
– chromatics
– bi- or polytonality
– counterpoint
– modes (traditional or original)
– quarter-tones (rare[233])
– atonality temporarily in an otherwise non-atonal work
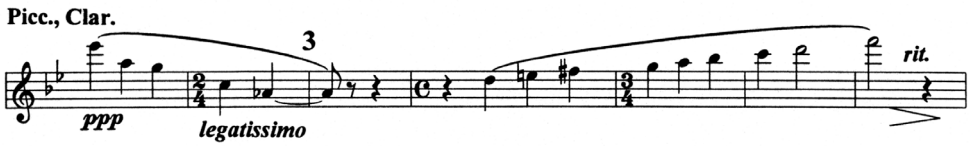
Several techniques were usually applied simultaneously; the use of only one of them is comparatively rare, and at that time hardly represented an actual stretching of tonality (in this respect Granville Bantock was a notable exception to many other British composers).

Gerald Abraham's book *This Modern Music*[234] is one of the most important works on the evolution of new music in Great Britain in general. In it he stresses not only the emancipation of dissonance but also the dissonant understanding of consonance. Perfect fourths and fifths take over the function of thirds and sixths so that parallels of fifths and in particular harmony of fourths

Ex. 50: Arnold Bax: Symphony No. 3, first movement



Ex. 51: Christian Darnton: Symphony No. 3, second movement



even become theme-determining.[235] Surprisingly, it was Henry Walford Davies (see pp. 256ff., 563ff. and 597f.) who commented on this subject (and also fundamentally on the stretching of harmonic space) theoretically.[236] The diatonic expansion of the tonal field caused by harmony of fourths/fifths and by the use of modes

least in British eyes; Dieren then adopted 'a simpler, neo-classical, tertian style of the 2nd, 3rd, 4th and 5th [String] Quartets' (Patrick Riley, 'Bernard van Dieren', in: *BM* 8, 1986, p. 50).
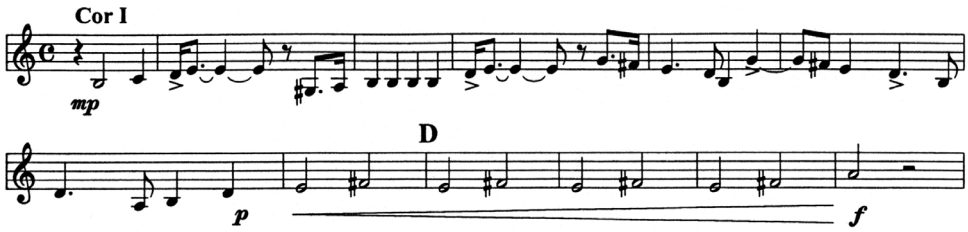
233 This technique found its reflection in the United Kingdom up to 1945 only in John Foulds.

234 Gerald Abraham, *This Modern Music*, London [3]1955.
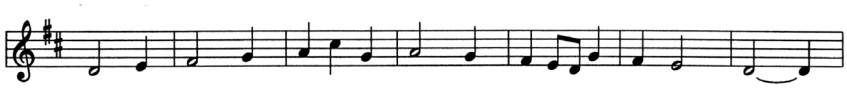
235 *Ibid.*, p. 53.

236 Henry Walford Davies, 'Some new scales and chords', in: *MT* LXI (1920), pp. 736–738.

Ex. 52: Cecil Armstrong Gibbs: Symphony No. 1 in E major, Op. 70



Ex. 53: Ralph Vaughan Williams: Symphony No. 5 in D, fourth movement



determined much of the evolution of the 1950s and 1960s, of what was already a short time later treated with contempt as the 'Cheltenham Symphony'. Still, the situation after 1945 must not be simplified as much as Peter Pirie has done (see p. 735).

According to Abraham, the modern melodies are distinguishable from their predecessors (as well as earlier in the process of time) insofar as they largely follow from the harmony.[237] Melodic organization influences harmony to an even greater extent, particularly if the modes become the basis of melodic organization: the mode might either (Vaughan Williams, Fourth Symphony) be a mixing of two keys – the result then being bitonality; or (Rubbra, Brian) the mode can be continued contrapuntally without special regard for tonality and can sometimes even enter an atonal stage[238], returning at the end to tonality relatively clearly (if not to tonality yet at least to a tonal centre); or finally the modes create modal harmony (this happens comparably rarely and is even more difficult to describe, since modality and harmony historically belong to different eras and in this respect are less easily combined; they rather complement each other).

Much of **Havergal Brian**'s (see also pp. 310ff., 548ff., 656ff. and 690ff.) music contains elements that are still unacceptable for some Britons today; his work has hence found little recognition. By the 1920s, occasional polytonality, combined with sharp instrumentation and sometimes unusual formal procedures, proved to be Brian's exceptional feature and reflected his orientation to the musical culture outside of Great Britain. With his strong use of the piano (in particular in the Third Symphony[239]), similar to Stravinsky and Bartók,

237 Gerald Abraham, *This Modern Music*, London [3]1955, p. 86.

238 Forays into atonality can already be found in the 'cacophonic' passages of the tone poems of Richard Strauss.

239 Brian had first planned the work as a piano concerto. In a letter to Granville Bantock, Brian wrote on 25 May 1931: 'I have re-christened the opera [all through the 1920s Brian dithered about other titles for *The Tigers* after hearing that there was a real regiment of that name], resolved the Concerto into a Symphony and put the old works to

he clearly broke with the British tradition and simultaneously introduced the cosmopolitan influence into his native country. This influence was particularly potent in the sixties and seventies (for example William Mathias's First or Richard Arnell's Sixth Symphony) and has since then shaped British musical language. In his Second Symphony, in E minor, Brian required extensive instrumentation, including extra horns. When he composed his Third Symphony, in C♯ minor (1931-32[240]), he called for an even larger line-up, with 4 of each woodwind, 8 horns, 4 trumpets, 5 trombones, 2 bass tubas, 6 timpani, an extensive percussion apparatus, 2 pianos, organ (ad lib.), 2 harps and strings (still hardly larger than a Wagner orchestra, in fact). The symphony is undoubtedly longer and more complex than its predecessor, however, and Brian himself called it 'the best of the symphonies I have written'.[241] Malcolm MacDonald, a chief advocate of Brian's symphonies, observed in the work a certain proximity to Bax's first three symphonies, in particular the Second.[242] Granville Bantock repeatedly tried (unsuccessfully) to get the work performed by the B.B.C.[243] The score was also sent to Henry Wood, but he too could not bring himself to perform it.

Malcolm MacDonald wrote passionately of the symphony:

> 'If No. 2 spoke with the accents of tragedy, No. 3 is imbued with a rock-like, elemental heroism, as of some great titan left over from an earlier world. Nevertheless it is a somewhat enigmatic work: full of grandeur and high passion, yet slow to yield up its inner meaning. (...) The score teems with new and exotic sounds: the textural variety of the slow movement of No. 2 is here carried to much greater lengths. The first two movements, especially, are a riot of proliferating – almost exfoliating – tone-colours, many of them astonishingly advanced for their time, achieved through an extreme subdivision of the orchestra and by pushing each player's individual technique to the limit. Yet a consistently adventurous approach to sonority is merely one aspect of the symphony's overall character, as a bold extension of musical experience in terms of overriding technical and imaginative mastery. It is the music of a creative mind at full stretch.
>
> This is particularly apparent in the first movement – a vast and weighty structure, which with the almost as massive second forms the bulk of the whole work. The first movement of Symphony No. 2 was essentially an orthodox, concise, sonata-form. That of No. 3, while still retaining a sonata basis, is an enormous, labyrinthine expansion of the form, gradually unfolding with continually surprising modifications, the most important of which stem directly from the richly imaginative orchestral textures (...) if the first movement of Symphony No. 2 was something of a prelude, that of No. 3

bed again.' (Quoted from Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 278.) The piano cadence with timpani in the first movement is harmonically more than a little reminiscent to John Foulds's *Dynamic Triptych*.

240 Brian began to write the Third Symphony just six days after the completion of the Second Symphony.

241 Quoted from Kenneth Eastaugh, *Havergal Brian – the making of a composer*, London 1976, p. 278.

242 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. III, London/New York 1983, p. 278.
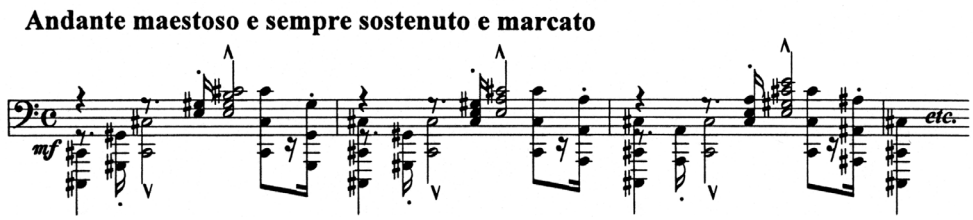
243 Cf. Reginald Nettel, *Havergal Brian and his Music*, London ²1976, p. 128.

> is a drama in itself: the drama residing in its richness of form, material, textures and contrasts, rather than its use of tonality. As in the first movement of No. 2, the music seldom departs from the region of the tonic key for long. But whereas in No. 2 it was precisely the lack of tonal movement that produced the "preludial" character by arousing expectation, here the insistently-stressed C♯ minor is a source of structural unity, the one hard, sure fact among a host of ever-changing ideas."[244]

On the manuscript of the score, one can discern the half-erased word 'ALTARUS', whose meaning remains a mystery. Perhaps it has to do with the origin of the finale, which Brian discussed in a letter to Granville Bantock, after describing his 'keen interest in a German Professor at Heidelberg University – Friedrich Gundolf[245] (...) A great fellow – who has pursued Goethe and Shakespeare all his life': 'When I was working at the Finale of my new Symphony – it deviated (like its predecessor ...) into an elegiac or Funeral poem. I couldn't escape it – it had to be. After I had finished my Symphony – I rushed up to town – bought a *Berliner Tageblatt* put it in my bag – but didn[']t even look at it until Monday night this week (...) I was astonished to find that I had written the finale at the time of Gundolf's death – and actually completed it about the time of his funeral in Heidelberg. It may be a coincidence – but it is a curious and sad one."[246]

After 24 bars of introduction over a perpetual C♯ in pianos and double-basses, the work could almost be mistaken for a piano concerto,

Ex. 54
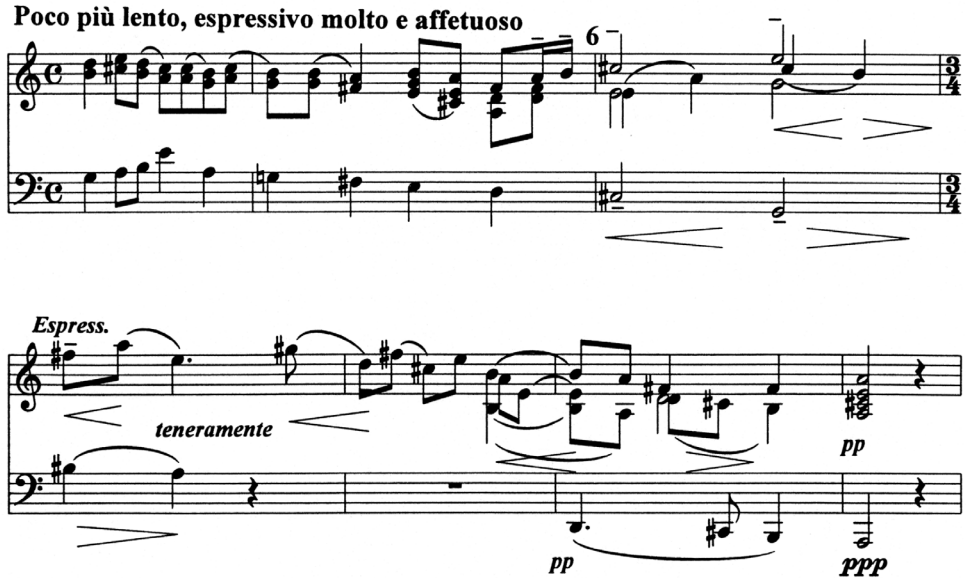


but then the opening movement (*Andante moderato e sempre sostenuto e marcato*) begins with an extensive melancholic first theme that is initially presented by the solo clarinet and divided strings. The first piano and a repetition of the first theme lead to the area of the second theme (in B minor).

244 Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, pp. 73–74.

245 Friedrich Gundolf (1880–1931) read German literature and art history in München, Berlin, and Heidelberg, and from 1899 was a member of the Stefan George circle. Amongst his students was Joseph Goebbels, who, although he admired him, did not prevent the ban of Gundolf's writings (Gundolf was Jewish). Gundolf was diagnosed with cancer in 1927.

246 David J. Brown, Sleevenotes to the recording of Brian's Third Symphony, London 1989, p. 6. Cf. also Martyn Becker/David Yule in Jürgen Schaarwächter (ed.), *HB: Aspects of Havergal Brian*, Aldershot etc. 1997, pp. 194–195.

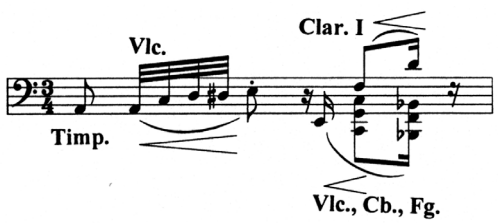
Ex. 55
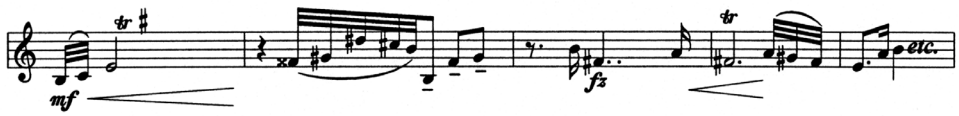


The instrumentation becomes more and more complex, so that it becomes nearly impossible to follow the individual parts;[247] then trombone chords lead to a repetition of the second theme. Finally, after a particularly complex exposition, the development of the movement begins (3 [12]), in which new material also finds use. Unusual for Brian, two main themes are (from 4 [20]) recapitulated in their entirety before a vigorous march leads the movement to an end – yet without resolving the tension.

The second movement *Lento sempre marcato e rubato (molto sostenuto e pesante)* develops from short motifs.

Ex. 56
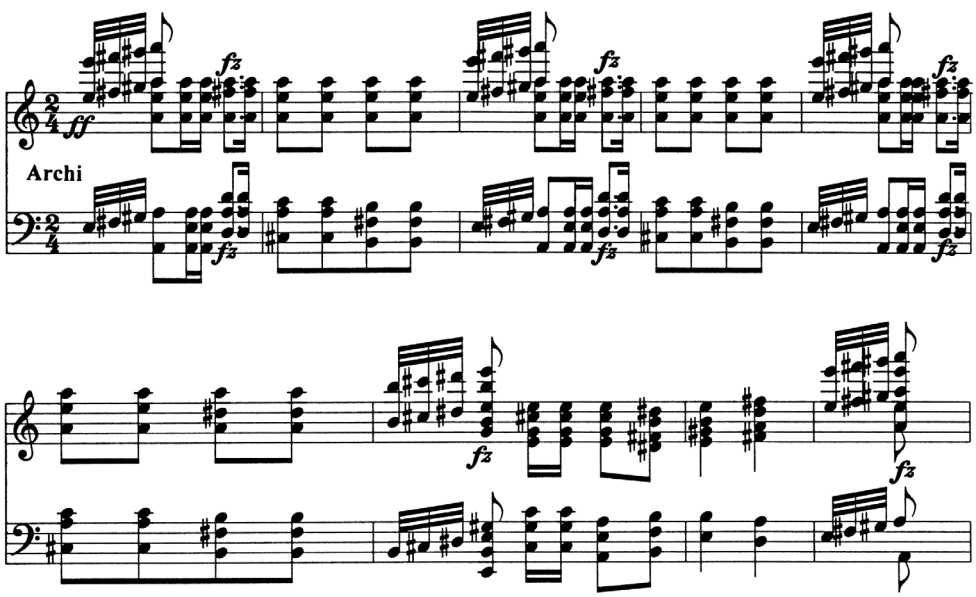


247 'The multi-overlapping rhythms, interlocking dynamics, radical subdivision of the orchestra and variety of attack are wholly unprecedented. Looking at these pages, one is reminded of nothing so much as the opening bars of the original (1952) version of Karlheinz Stockhausen's orchestral piece *Punkte*. The amazing sound subsides as suddenly as it arose, and it does not return (None of Brian's habits is so disconcerting, and disarming, as his "throwaway" use of textural procedures that might occupy a fashionable *avant-garde* composer for life.).' (Malcolm MacDonald, *The Symphonies of Havergal Brian*, Vol. I, London/New York ²1983, p. 76.)



Even when these motifs receive complex development, both the instrumentation and the counterpoint remain strongly subdued, so that Brian can instead shine in delicacy and refinement. Again and again the orchestra rushes on (c. 4 [45]), but eventually quiet is restored in the end. An oboe muses over familiar melodic ideas against *pp* lower strings, its song finally passing to a flute that sinks to rest beneath quiet brass chords.

In the scherzo, which anticipates the concert overture *The Tinker's Wedding* (1948), Brian also follows the academic rules almost literally. The movement begins with a brilliant quick march;

Ex. 57



the trio section proves to be 'a lilting waltz melody'[248] and the reprise of the march is, although much more dissonantly harmonized and bitterly instrumentated, easy to identify.

Similar to the first movement, the final movement clearly confirms the central key, and proves to be a complex sonata principal movement that is, however, as nearly always with Brian, imprecisely structured (the recapitulation begins presumably at [96] 2). The work may or may not have been a requiem for Friedrich Gundolf, who died on 12 July 1931, having

248 David J. Brown, Sleevenotes to the recording of Brian's Third Symphony, London 1989, p. 6.

suffered from cancer for four years; Brian completed the short score of his symphony on 16 July 1931.

A composer in certain (especially harmonic) respects similar to Gustav Holst is **John Herbert Foulds** (Manchester, 2 November 1880–Calcutta, 24 April 1939), who, like Havergal Brian, was until the 1960s entirely forgotten.[249] Lance Tufnell wrote in reference to him: 'Regrettably, the British have always tended to undervalue their composers.'[250] The first public performance of Foulds's orchestral masterwork, *Three Mantras* from the (abandoned) opera *Avatara* (1919-30), took place as late as in 1997 in Helsinki (following a commercial recording issued in 1993). His sudden death from cholera somehow prevented the development of a performing tradition of his music in the years that followed. Having had an unhappy childhood, Foulds ran away from home and became a cellist in the Hallé Orchestra, but left the Hallé in 1906 to give his attention to composition. At Richter's farewell concert, Foulds conducted his own Cello Concerto, and during the pre-First World War period, his works were successfully and regularly performed. After posts as music director of the central YMCA London and conductor of the London University Musical Society, he moved in 1926 to Paris, where he became the most famous accompanist to silent films. After that he returned for a short time back to England, and then moved to India for good in 1935, becoming Director of Music for All India Radio in New Delhi in 1937. After Foulds had applied for the position of Professor of Music at the Sydney Conservatoire, W. H. Bell wrote to the secretary of the conservatoire: 'On the strength of my short acquaintance with him, and what I saw and heard of his work, I feel confident that he would be a great success in the post for which he is applying. As I said above, he is a musician of high attainments, I heard on all sides in England that he was an excellent conductor and organiser besides which he has a personality, free from affection or bombast, but sincere and capable.'[251] He was not chosen.

Foulds first dealt more deeply with the symphonic form in 1930 (1929?), when he orchestrated Schubert's string quartet *Death and the Maiden*.[252] A second attempt, originally called 'A Symphony in 3 Movements', with the main title *Pasquinades symphoniques*, Op. 98 (1935), was never finished.[253] The intended design was a three-movement structure: 'Classical, Romantic, Modernist', which does not denote imitations of style, but rather indicates 'a rather cool, almost ironic (but not overtly humorous or parodistic) handling

249 Cf. e.g. Frank Howes, *The English Musical Renaissance*, London 1966. Meanwhile, even conductors such as Neville Marriner have added his music to their repertoire.

250 Lance Tufnell, 'John Herbert Foulds (1880–1939): an appreciation', in: *BM* 10 (1988), p. 53.

251 W. H. Bell to the Secretary of the Conservatoire of Music, Sydney, 19 April 1923. British Library: Add. MSS. 56482, fol. 10.

252 Foulds called this work Op. 8. The Schubert Centenary competition of 1928, for which Holbrooke submitted his Fourth and Brian his *Gothic* Symphony, strongly raised awareness for Schubert's music.

253 I am very grateful to Christoph Schlüren, who kindly supplied me with photocopies of the scores for *Pasquinades* Nos. 1 and 2.
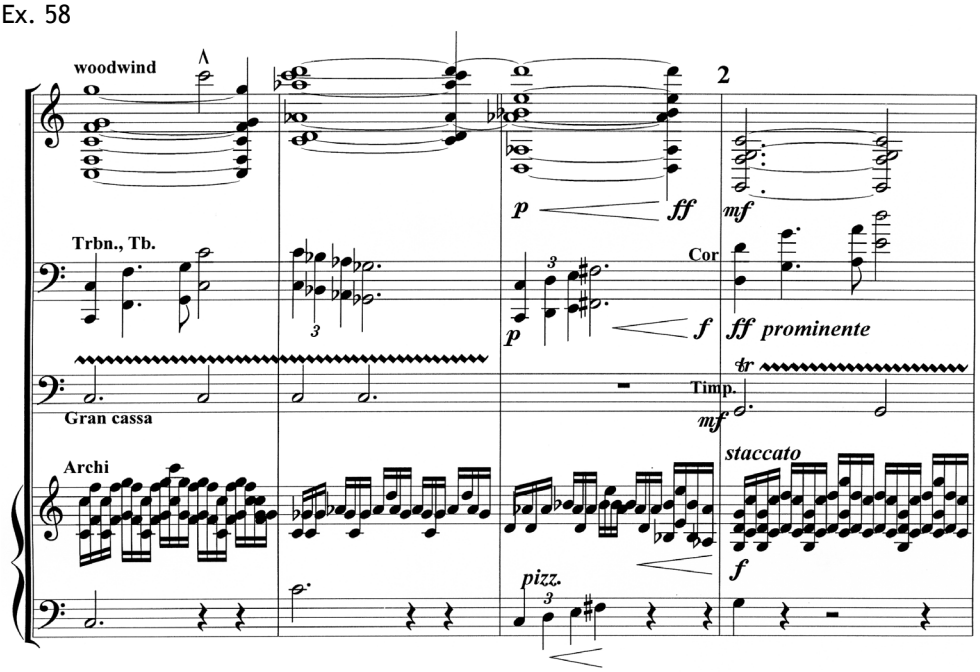


Illustration 66. John Foulds, photograph. Reproduced by kind permission of the estate of Malcolm MacDonald.

of the basic materials'.[254] The third movement could possibly be completed some day, but until this happens, it might be, as Malcolm MacDonald has suggested, more reasonable to perform the movements separately. Foulds had already used the title *Pasquinade*, a term of sixteenth-century Italian origin signifying a satire or lampoon, for several of his works, or movements of works.[255] He tended to apply it to music of a scherzo character. The *Pasquinades Symphoniques* were, as MacDonald has written, intended 'as a symphonic suite, or even a "Symphony in Pasquinade form". (...) There is no attempt at pastiche of eighteenth or nineteenth-century idioms, and the work seems to have been conceived less in a spirit of parody than as a series of ironic commentaries on musical styles and aspects of symphonic form (the "Classical" *Pasquinade Symphonique* No. 1 is a sonata movement in a clear C major; No. 3, the unfinished "Modernist", was to have been an exact palindrome).'[256]

Here in the First *Pasquinade* we can easily sense Foulds's feeling for symmetrical (in this movement rather mirror-like) construction. The first theme (which indeed is an orchestration and enlarged re-composition of the first of his slightly earlier *Pasquinades* for two pianos, Op. 93, although no other movement has any obvious connection whatsoever), recalling Holst in its pentatonic harmonic conception, but much more energetic,

Ex. 58
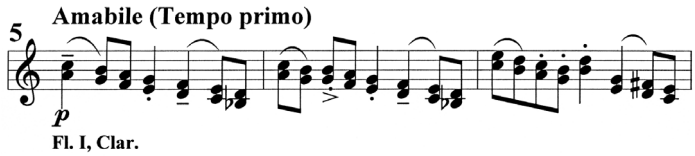


254 Malcolm MacDonald in his note to the score of the Second *Pasquinade Symphonique*, 1988.

255 In a note to the score of the Second *Pasquinade,* MacDonald noted in 1988: 'The name derives from the mediaeval Italian nickname *Pasquino*, popularly conferred on a classical statue dug-up in Rome in 1501 and subsequently used as the posting-place for satirical verses attacking contemporary politicians.'

256 Malcolm MacDonald, Sleevenotes to the recording of Pasquinade Symphonique No. 2, Burnham 1993, p. 4.
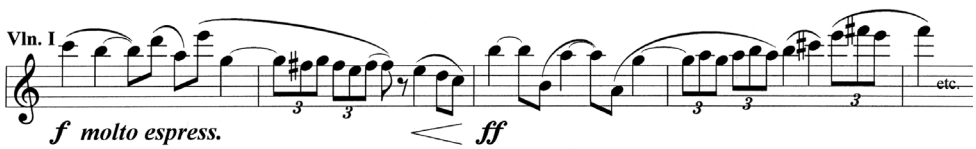
is recapitulated only rather superficially ([19]) at the end of the movement, while the second main theme (presented at [5]), reminiscent of the beginning of Act III of *Tosca*,

Ex. 59



is the main one to be developed (from [9]) and recapitulated ([14]). A third theme, subsidiary to the second,

Ex. 60

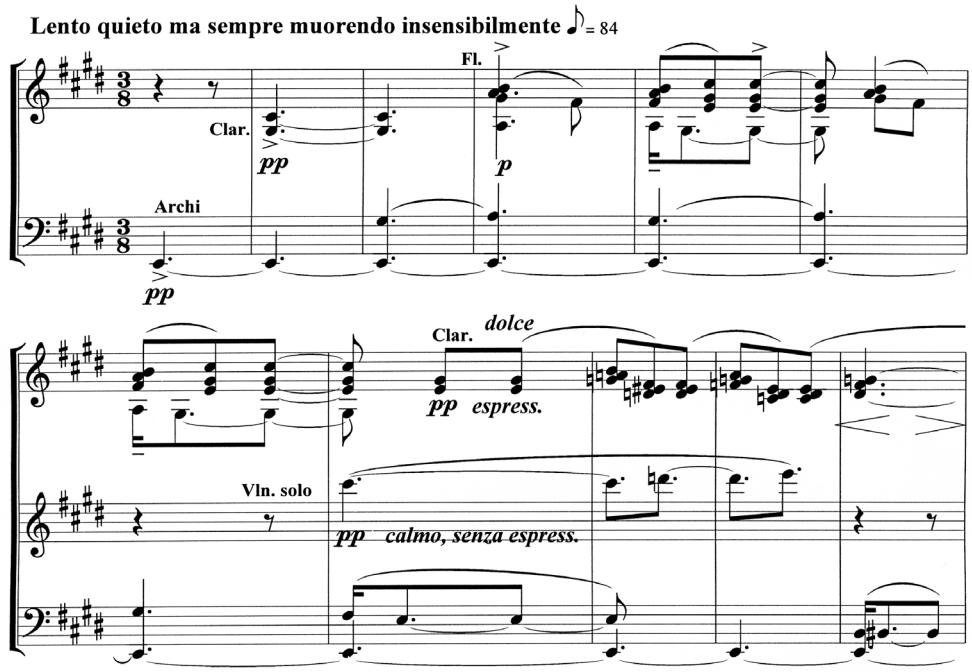


immediately leads into the development of the second theme, to be taken up again later in the development, but also in the recapitulation ([15]). Short sound events that recall Janáček ([4], in the strings), the finale of Elgar's *Enigma* Variations ([17]) or the *ostinato* trumpet figure in Bantock's *Pagan* Symphony ([17] 3) may in fact recall all of these composers, but only briefly, because Foulds's melodic, instrumentational and harmonic invention is easily strong enough to incorporate quotations from other composers without harming his artistic integrity. 'Indeed this brilliant throbbing sonata movement is carried out with a swift, deft precision that is truly breathtaking.'[257]

The less voluminous *Pasquinade Symphonique* No. 2 (1935) is one of Foulds's last compositions for full orchestra, written during his first year in India. This 'Romantic' movement, which would have been the slow movement in the 'symphonic' scheme, combines several different auditory images of 'Romanticism' in a comparatively short span. According to MacDonald, the 'peaceful, lulling rhythm established at the outset recalls Foulds's "Mediterranean" reveries'[258] (ex. 61).

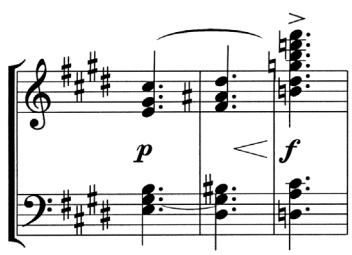
257 Bernard Benoliel, Sleevenotes to the recording of Pasquinade Symphonique No. 1, l.n. 1981, p. 18.
258 Malcolm MacDonald, Sleevenotes to the recording of Pasquinade Symphonique No. 2, Burnham 1993, p. 4.

Ex. 61



But from this grows – in swift succession – a soaring violin solo, an exalted, *fervente* string theme, Baxian horn-calls (marked *eroico*) and 'a liquid flute solo. These elements are all worked into a shimmering climax of unexpected force before the movement relapses into the slumbrous calm from which it emerged.'[259] Entirely independent of this main climax, the movement goes up and down like waves, revealing as a very special feature a chord which appears nearly entirely unprepared ([3] 2),
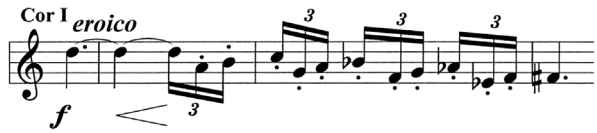
Ex. 62



259 *Ibid.*

only to reappear frequently and open up new harmonic areas. Derived from this chord is another special feature, a motif built of interlocking consecutive thirds (from [6] 1):

Ex. 63



The instrumentation of the two movements shows extraordinary abilities – not one of Foulds's contemporaries shows so fine a gift for instrumentation. One of the main themes of the Second *Pasquinade* anticipates Britten, but in a more impressive orchestration.

Foulds's *Symphony of East and West*, Op. 100 (ca. 1937-38) is preserved only in sketches and was apparently never finished. Malcolm MacDonald wrote:

> 'It is not known if Foulds completed this work, though it is listed in DB.[260] Certainly more of it must have been written than the few fragmentary sketches so far found: one of the symphony's opening, and another (not definitely identified with the Symphony, but more likely for it than any other known project of Foulds's last years) which carries a note of orchestration specifying 4 xylophones, 2 glockenspiels, 2 harps, celesta and piano.'[261]

A preliminary step for this symphony was the *Grand Durbar March* (1938), in which ensembles of the West and the East are combined – much more so than the current East-Western Divan Orchestra. In a letter to the editor of *The Musical Times,* Foulds wrote in July 1938:

> 'Your readers may be interested to hear of a musical experiment which reached fruition recently in an Indo-European orchestral concert given in Delhi. The problem facing a musician in this country is a two-fold one. In the first place, Europeans dislike Indian music; Indians quite as cordially misunderstand and despise the "inordinately complicated cacophony" which we call music. Exceptions are extremely rare – perhaps more so on the European side. In the second place, owing to the impact of Western music on India by means of radio, films and gramophone (quite 99 per cent. of which is light or even vulgar), Indian professional musicians are importing just these methods in an effort to be up to date, and are plastering Occidental harmonies, jazz rhythms and mongrel orchestration upon a basis of their own beautiful melodic, subtly rhythmic and exotic instrumental art. After a residence in this country for over three years, and all intensive study which has increased my admiration for the melody-forms, rhythms and sonorities of Indian music, I arranged the Indo-European Concert as an experiment in bridging the gulf. It had an enthusiastic press, but perhaps the

260 Foulds's own 'Detailed Bibliography'; British Library: Add. MS 56483.

261 Malcolm MacDonald, *John Foulds: his life in music*, Rickmansworth 1975, p. 80.

> best pointer as to its success is a request from many quarters for more. The Indian section of the orchestra consisted of bamboo Flute, two Sarindas, Sarangi, Esraj, two Sarods, two Sitars, two Tamburas, two pairs of Tabla (drums) and Jaltarang. To this orchestra I wish I could have added Bass Sarangi and Contrabass Tambura, such as may be seen in the Calcutta and Lahore museums. The Trio of the *Durbar March*, the *Afghanistan tune*, the *Kashmiri Boat Song* and the *Pahari (Hill) tune* were scored for these instruments only. They were read from the music, our Western notation having to be taught the players. This was a difficult job. For example, most of the players are accustomed to reading a script from right to left, and an accidental is almost always taken to refer to the note on its left. I have earned grey hairs over this, but the players' keenness, accuracy of intonation and mastery of complex rhythms is always refreshing. Encomiums from Indian and European listeners alike seem to show that a bridge between the two systems is a possibility, not merely in theory, but in the practical test of public performance.'[262]

As early as in the 1890s, Foulds had experimented with quarter tones. He dreamed of uniting the musical cultures of East and West in an Indo-European orchestra. In 1937 he gave a radio talk setting forth his ideas on the composition of such an orchestra. It would consist of the traditional Western symphony orchestra plus an Indian selection of instruments including sitar, tamburas and vina as plucked strings, and sarangi, saranda, or sarinda, and dilruba as bowed strings. The Indian woodwind would be bamboo flute and shenai, or shanai, and the percussion, tabla, mrdanga (and other drums), gongs, bells and gamelan, the latter from the Indonesian orchestra.

The close connection between **Alan Dudley Bush** (London, 22 December 1900–Watford, 31 October 1995) and Ferruccio Busoni (who was also a special role model for Sorabji, Ronald Stevenson and a number of others) can clearly be detected in Bush's *Dialectic* for string quartet (1929) as well as in the First Symphony (in 1938 the première performance of Bush's Piano Concerto modelled on Busoni took place in a B.B.C. symphony concert, with the composer at the piano – Bush was an excellent pianist). Rex Harris maintained that the symphony had been influenced by jazz, although Bush remained well aware of the 'real' and commercial jazz:

> 'in his opinion the improvisational expressive jazz style is a genuine folk-music of an oppressed people, and as such it has a cultural value, as has all folk-music, whether of an oppressed or of a free people (such as the developing folk-music of the autonomous republics of the U.S.S.R.). He does not ascribe any special value to it, however, nor does he think that it has any features which are likely to prove of significance in the general development of present-day music, its influence having been that of an exotic spice to composers of countries other than the country of its origin. Just as the French Impressionists were influenced by their discovery of Asiatic

262 John Foulds, 'An East and West Concert', in: *MT* LXXIX (1938), p. 623.



Illustration 67. Alan Bush, 1943, photograph by Elliott & Fry. The National Portrait Gallery, London; reproduced by kind permission.

> and Arabian music at the beginning of the present century, so much the same has happened to some European and American composers with Negro folk-music. He points out that if and when a great Negro composer arises, it seems probable that he or she will call upon this form of folk-music as Bartók does in the case of Hungary and Khatchaturian in the case of Armenia.'[263]

Bush had been an ardent communist since 1934, and several of his operas were first performed in the former East Germany (Weimar, Leipzig, Berlin) and Soviet Union; however, he was close friends with Shaporin, Miaskovsky, Kabalevsky and Eisler, as well as with Rawsthorne, Alwyn and Tippett. Tippett, who claimed to have learned a lot and to have received various forms of support from Bush (who was five years his senior[264]) remembered:

> 'Alan Bush and I were young men together in the 30's, when everything was blowing up (...). He said he would show that an English composer could emulate Busoni – and that is what he did. I think he has suffered from misrepresentation and neglect in the performance of his works in this country. He has paid a high price for the sharpness of his political expression.'[265]
>
> 'Through all this period [from the early 30's till now] our friendship was unharmed and both of us I imagine are cheered by the fact that it has remained untouched to this day, considering that Alan lives in a world of Marxist orthodoxy and certainty, while I live in a world of humanist ambivalence and uncertainty.[266] I ceaselessly admire Alan's integrity of commitment.'[267]

Rutland Boughton, who shared Bush's fate of oblivion due to his political convictions,[268] appreciated Bush's services on behalf of workers.[269] Bush's efforts to promote the works of his British contemporaries while he was the long-standing president of the Composers'

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263 Rex Harris, 'The Influence of Jazz on English Composers', in: *The Penguin Music Magazine* 2 (1947), pp. 27–28.

264 'Apart from Sibelius the contemporary composer who taught Tippett as much as anyone else was his own contemporary, Alan Bush. Tippett particularly admired Bush's *Prelude and Fugue* for piano and *Dialectic* for string quartet, and Bush's ideas about contrapuntal writing and thematicism – the derivation of material from one thematic germ (which, oddly enough, *he* had gained from the twelve-tone waltz in Schönberg's *op. 23*) – were important factors in Tippett's attempt to transcend the twin influences of Sibelius and a folk-song style.' (Ian Kemp, *Tippett – the composer and his music*, Oxford etc. 1987, p. 72.)

265 Michael Tippett, 'Able, charming, uncompromising', in: *Daily Worker* 10643, London 22 December 1965, p. 2.

266 Tippett was a Trotskyite in the 1920s; Bush was a theosoph. Tippett later became Jungian, and Bush became a Marxist in the 1930s.

267 Michael Tippett, 'A magnetic friendship: attraction of opposites', in Ronald Stevenson (ed.), *Alan Bush*, Kidderminster 1981, p. 9.

268 Murray Schafer, *British Composers in Interview*, London 1963, p. 58, reports that Boughton 'purposely arrested his musical development for the sake of his political and social convictions.'

269 Edward Clark (ed.), *Tribute. To Alan Bush on his fiftieth birthday*, London 1950, p. 20. Bush was in 1949 president of the Workers' Music Association (founded in 1936), vice-presidents were, among others, Lennox Berkeley, Rutland Boughton, Benjamin Britten, Pablo Casals, Erik Chisholm, Aaron Copland, Christian Darnton, Edward Joseph Dent, Hanns Eisler, Morton Gould, Alois Haba, John Ireland, Elizabeth Maconchy, Ernst Hermann Meyer, Alan Rawsthorne, Bernard Stevens and Vladimir Vogel.

Guild (similar to Holbrooke's efforts in former times) had little success or were successful only much later, however. Bush had noted that since the beginning of the Second World War hardly any space was given to British composers on British concert programmes – 'even Elgar scarcely appears'.[270] Ernest Newman felt this claim to be somewhat exaggerated given the first performances of Britten's *Sinfonia da Requiem*, Bantock's *Celtic Symphony*, Rubbra's Fourth and Bush's own First Symphony. But still in 1946 Granville Bantock, immediately before his death, wrote to Rutland Boughton: 'The scandalous attitude of the B.B.C. towards Brian, Holbrooke and yourself [he could have added Bush] rouses my wrath and indignation, and you shall have all the support I can give you.'[271] A good year later Boughton wrote to Ernest Newman: 'But all human beings are interesting – Elgar for his honesty and straightforwardness; Bantock for his generosity and comic assumption of diplomatic skill.'[272] Arthur Bliss, in 1946 music director at the B.B.C., denied the allegations: the B.B.C. in fact took great pains to encourage the younger generation, but the appraisal of submissions was a laborious process since 'few' apparently showed 'real genius.'[273] He refused subsidies, however, since the few selected might not prove to be the very best after all.[274] Bush's and Bantock's criticism finally bore fruit, however: in the late forties and early fifties, the B.B.C. promoted British music as never before (although the older generation was ignored to a large extent). By 1950, the B.B.C. Music Library was considered the 'the largest musical performance library' in the whole world.[275]

In March 1940 the B.B.C. banned Bush's music from the programmes because he had signed the People's Convention. When Ralph Vaughan Williams caught wind of the ban, he immediately appealed to the Director General: 'So far as I know Dr. Bush's political views, I am strongly opposed to them. Nevertheless I wish to protest against this victimisation of private opinion in the only way possible to me. You may remember that the British Broadcasting Corporation have lately done me the honour to commission from me a choral song. I now beg leave to withdraw my offer of this song to the British Broadcasting Corporation. I return the fee which was paid me and ask you to give directions that all manuscripts and materials of the song be returned to me. I will of course be responsible for the expenses incurred in its production.'[276]

Vaughan Williams had collaborated with Bush along with numerous other composers in two co-operative compositions[277] and had founded the Composers' Guild of Great Britain

270 Ernest Newman, 'Music and Ideology', in: *ST* 6259, London 28 March 1943, p. 2.
271 Granville Bantock to Rutland Boughton, 20 January 1946. British Library: Add. MS 52364, fol. 13.
272 Rutland Boughton to Ernest Newman, 22 May 1947. British Library: Add. MS 52364, fol. 167.
273 Donald Brook, *Composers' Gallery*, London 1946, p. 26.
274 *Ibid.*, p. 27.
275 J. H. Davies, 'Die größte musikalische Aufführungsbibliothek', in: *Musica* 4 (1950), pp. 331–335.
276 Quoted from Ursula Vaughan Williams, *R.V.W.*, Oxford etc. ^{5}1988, p. 239.
277 Frederick Austin/Alan Bush/Erik Chisholm/Arnold Cooke/Christian Darnton/Norman Frank Demuth/Elisabeth Lutyens/Elizabeth Maconchy/Alan Rawsthorne/Edmund Rubbra/Ralph Vaughan Williams: *Variations* (first performed 1 April 1939). Sadly, no source gives the order of variations or the exact title of the work. Ralph

with him and William Alwyn. On the occasion of Bush's fiftieth birthday in 1950, Vaughan Williams wrote: 'Alan Bush has rather fantastic notions of the nature and purpose of the Fine Arts. Luckily for us when the inspiration comes over him he forgets all about this and remembers only the one eternal rule for all artists – "To thine own self be true".'[278]

In 1981, aged 80, Bush was able to look back on 55 years of activity as a lecturer at the Royal Academy of Music, where he had studied from 1918 to 1927 with Tobias Matthay (piano), Frederick Corder and John Ireland (composition). His later piano teachers were Mabel Lander, Benno Moiseiwitsch and Artur Schnabel (from 1929 to 1931, Bush studied philosophy and musicology at the Humboldt University, Berlin – his crucial study of all questions pertaining to human evolution, natural science and sociology also dates from that time). Bush wrote: 'Looking back, I cannot but congratulate myself on my good fortune. Corder and Stanford were undoubtedly the greatest teachers of their generation in Britain, and through Dr. Ireland I received Stanford's tradition, handed on through the personality of one of our foremost creative musicians.'[279] Bush had the ability as a professor to explain *en détail* the 'why' of a counterpoint and therefore make it understandable;[280] it is hence not surprising that counterpoint (Bush wrote a book on Palestrina's counterpoint[281]),[282] melodic texture as well as careful harmonic organization came almost naturally to him. While his political convictions indeed remained in the background when he gave instruction,[283] he nevertheless never hesitated to speak his mind. Like his contemporary Gordon Jacob, Bush was also interested in economical instrumentation – he once said in a composition lesson, for example: 'In this passage I think you have too many notes. Better too few notes than too many.'[284] At the same time, stylistic 'consistency' was especially important to him.[285] Bernard Stevens wrote:

> 'Alan is sometimes accused of being intolerant of fellow composers with whose language of composition or philosophical basis he is not in agreement. It is true he can be scathing in his comments but in my experience they are always confined to what he considers to be slovenly, irresponsible work or the expression of confused or hypocritical ideas. He is strongly of the opinion that his method of "thematic composition" is valid for composers whose stylist bases are different from his own.

Vaughan Williams/Howard Ferguson/Alan Bush/Alan Rawsthorne/Elisabeth Lutyens/Elizabeth Maconchy/Gerald Finzi/Grace Williams/Gordon Jacob: *Diabelleries. Variations on 'Where's my little basket gone?' for 11 Instruments* (first performed 16 May 1955)

278 Edward Clark (ed.), *Tribute. To Alan Bush on his fiftieth birthday*, London 1950, p. 14.

279 Alan Bush, 'On the study and teaching of musical composition', in Alan Bush, *In my eighth decade and other essays*, London 1980, pp. 44–45.

280 Derek Watson, 'A former student's tribute', in Ronald Stevenson (ed.), *Alan Bush*, Kidderminster 1981, pp. 134–135.

281 Alan Bush, *Strict Counterpoint in Palestrina Style*, London 1947.

282 Malcolm MacDonald, 'The music, to one pair of ears', in Ronald Stevenson (ed.), *Alan Bush*, Kidderminster 1981, p. 27.

283 Thomas Armstrong, 'Alan Bush as teacher', in Ronald Stevenson (ed.), *Alan Bush*, Kidderminster 1981, p. 124.

284 Aubrey Bowman, 'A matter of talent', in Ronald Stevenson (ed.), *Alan Bush*, Kidderminster 1981, p. 127.

285 *Ibid.*

> He once said to a well-known colleague, "I think, my dear ——, that my method might enable even *you* to write a tolerable piece".'[286]

And he continued: 'Our political views had been very close from the beginning of our friendship', but that changed after 1956.[287] One of Bush's first pupils was Herbert Murrill, who later became a person in charge at the B.B.C. In this capacity, Murrill explained the long-standing (and since Bliss's statement of 1946 rather unchanged) policy of the music department; Geoffrey Bush recalled: 'as Herbert Murrill later made devastatingly clear to me in an official interview, it was then BBC policy to expect a young composer to make a name for himself outside the Corporation before offering him a helping hand inside. (Too late for me to benefit, this policy was exactly reversed under [the Rootham pupil] William Glock.)'[288]

Bush's First Symphony, written during the 'phoney war' and first performed at a Promenade Concert in 1942, was followed by two others. For a very long time, perhaps because of its political implications, it has not been the subject of deeper considerations (Ateş D'Arcy Orga maybe excepted) – even Kaikhosru Sorabji, who elsewhere described it as 'almost Beethovenian in its hard, meaty, unadorned directness of speech'[289], wrote briefly: 'Mr. Alan Bush is (...) is such a good musician and a composer of such great talent, that it is incomprehensible how he can have any truck with such rubbish, yet he writes a symphony in which are depicted – according to the composer himself – the Lavals and Quislings; a symphony that, in spite of such nonsense, is a powerful and impressive work.'[290] Ferruccio Bonavia expressed quite a different opinion in a review:

> 'Inspiration should have come from the scorn felt for the "non-politically" conscious; but scorn, irony and indignation – no doubt profoundly sincere – have not found an expression sufficiently eloquent to hold our attention during the course of two successive long movements. Nor did the third convince us that it represented in music the triumph of a great ideal. Its diatonic texture differed materially but not in spirit from the twelve-tone texture of the preceding movements. The substance was good enough but somehow the music refused to take wings.'[291]

John Ireland described the symphony as 'very original, virile and well-made – clearly a work of considerable importance, written with no regard to the mob, the box-office or the publisher' and added, 'I am anxious to hear it again.'[292]

Murray Schafer probed Bush about the movement titles of the work in an extended interview:

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286 Bernard Stevens, 'Personal recollections', in Ronald Stevenson (ed.), *Alan Bush*, Kidderminster 1981, p. 118.
287 *Ibid.*
288 Geoffrey Bush, *An Unsentimental Education*, London 1990, p. 134.
289 Kaikhosru Sorabji, 'Music', in: *NEW* XVIII/17 (1941), p. 197.
290 Kaikhosru Sorabji, *Mi contra Fa*, London 1947, p. 27.
291 Ferruccio Bonavia, 'The Promenade Concerts', in: *MT* LXXXIII (1942), p. 255.
292 Quoted in Geoffrey Bush, *Left, Right and Centre*, London 1983, p. 104.

> 'Previously your Marxist convictions were often only reflected in the texts you set or the attachment of a programme to your works such as that of the Symphony in C, the movements of which, you suggested, portrayed the Bourgeoisie, the Working Class as a Suffering Class, and the Working Class as an Active Class. Incidentally, there seems to be some dispute as to the real titles of the movements of this work. (*Grove's Dictionary* states that the movements are intended to suggest social greed, frustration, and the liberation from these vices. Mr. Bush suggests the above titles as being those which he prefers to be publicly associated with the work.) I am told the original titles have never been divulged',

whereupon Bush replied:

> 'My idea was to depict the three classes into which the society of Britain was divided at the time when the symphony was composed – 1939. Yes, I have other titles for the movements but, as they are connected with specific places and individuals, I have never divulged them. I fear they would be libellous.'[293]
> 'My best works are those subsequent to 1948. My opera *Wat Tyler*, my new opera *Men of Blackmoor*, and my Third Symphony, are greatly superior to anything I wrote previous to that date. I believe that most sincerely.'[294]

Formally, the first of the three movements is a sonata movement, whose first main theme is already presented in the prologue, a forward-pressing *Lento*, and a sonata principal movement with abridged recapitulation that ends with a 'workers' march', as had also briefly been used before in Shostakovich's Fifth Symphony.[295] As mentioned above, Ateş Orga was one of very few to write about the symphony:

> 'The First Symphony offers a glimpse of several early traits in Bush's music, not least in the development of thematic fragments into a closely evolved symphonic mass, which represents one aspect of "total thematisation", a method first codified by Bush as late as 1946, although he had developed it in principle in the 1930s, and during the period contemporary to the First Symphony. In the composer's words "it occurred to me, that at this stage of history, where control of Nature, and therefore of the materials of art, had reached a higher point than at any previous time, the advance in music would consist in extending the thematic organisation to every note so that all the notes of a composition were equally highly organised, yet always according to the natural laws of music, never according to an arbitrary set of formulas as with the 12-note method (...)".
> The technique, in which the fundamental thematic cell determines the growth and inter-relationships of subsequent material, is admirably used in the C major Symphony, and it is instructive to compare the later pages of the score with the all embracing cell preserved in the *Grave* introduction. The melodic lines move with a contrapuntal progression reminiscent of the 16th-century polyphonists, and "total thematisation"

293 Alan Bush in Murray Schafer, *British Composers in Interview*, London 1963, p. 59.
294 *Ibid.*, p. 63. Ateş D'Arcy Orga wrote that it had even more inner cohesion than the *Byron* symphony.
295 Cf. Ateş D'Arcy Orga, 'Alan Bush – musician and marxist', in: *M&M* 17/12 (1969), p. 21.

> does indeed owe something to their example, and the techniques of the *cantus firmus* motets or Masses of the mediaeval period, for instance Dufay's *L'homme armé* Mass.'[296]

On one hand, Bush used the technique of 'thematic' composing, and in this way reached an equal weight of all notes of the chromatic scale yet without becoming atonal. As the composer himself put it:

> 'The twelve-note method is one of the "thematic" methods of composing, but a very bad one. It places an unbearable restriction on the composer. If, for example, he chooses a series which contains the note C followed by the note E♭, then each time the note C occurs it must be followed by E♭ or its transposition A, or either of those notes must be included somewhere in the other voice parts. Nothing could be more injurious to art than regulation of this kind. The whole idea of the freedom of choice in art is lost. My theory of "thematic" composition was, in essence, quite a different thing. I developed it in the late 'thirties and wrote a number of compositions according to it. My contention was that, in the classics, notes which were thematically organized as well as being rhythmical and harmonic, were combined with other voice parts whose organization was exclusively rhythmical and harmonic. For example, if you take the *Eroica* symphony, which is highly thematic in relation to the bridge passages and so forth, there are always harmonic notes which move not for thematic reasons, but purely for harmonic convenience. Now it occurred to me, that at this stage of history, where control of nature, and therefore of the materials of art, had reached a higher point than at any previous time, the advance in music would consist in extending the thematic organization to every note so that all the notes of a composition were equally highly organized, yet always according to the natural laws of music, never according to an arbitrary set of formulas as with the twelve-note method.' [Would this lead to a more polyphonic conception of music?] 'Not necessarily. It would in the sense that the lesser voices would have thematic character. But you could have a simple melody accompanied by the simplest harmony, and yet the harmony would be thematically organized. I must tell you that I no longer regard this method as the last word in musical composition. I use it to this day in all passages which have a melodic significance, but I have abandoned it as an all-governing principle. The reason is because I believe, in regard to the reflection of our states of consciousness, there are always some things which are more intensely in focus than others. For instance, I am now looking at you. You are in focus. But I am seeing my bookcase to the side of you out of focus. This is a primary experience of our consciousness. Music too, therefore, requires admission of the fact that some details should be less intensely organized than others.'[297]

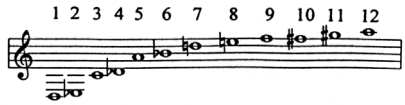
Ronald Stevenson concluded that, like the Violin Concerto Op. 32, the symphony

> 'begins in free dodecaphony and ends in free diatony. There are traceable note-rows in the two works but they are not treated strictly, i.e. they often "double back" upon themselves and repeat previous notes before completing the entire row',[298]
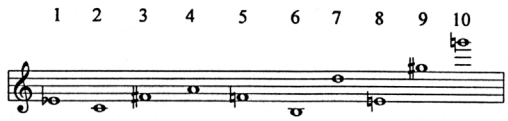
296 *Ibid.*
297 Alan Bush in Murray Schafer, *British Composers in Interview*, London 1963, pp. 61–62.
298 Ronald Stevenson to the author, 21 May 1993.

for example
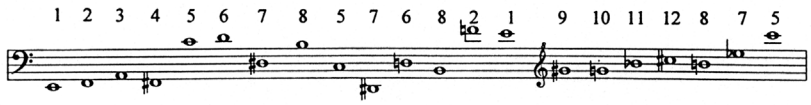
Ex. 64: Movement I; Prologue
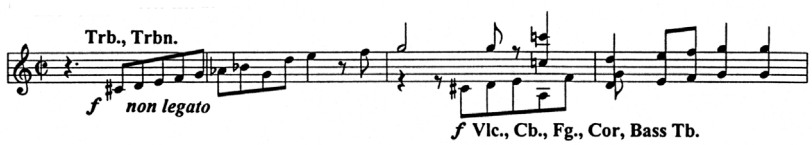


Ex. 65: Movement I; *Allegro molto*



Ex. 66: Movement II



Ex. 67: Movement III; Finale



On the other hand, Bush stressed the importance of the conscious use both of individual sounds and of whole forms:

> 'Mine was an unconscious formalism for I never practised formalism for its own sake. My music was always designed to express the feelings within me. But the education I received had not clarified my mind on this point, and I became much influenced by central European music of the twentieth century. While I never actually wrote atonal music, I ceased to strive in any way after a national style. My music became eclectic and I was concentrating too much on the technical procedures. I lost my balance.'[299]

Hence it is not surprising that Bush eventually tried to progress 'from complexity to simplicity; from total chromaticism to neo-modalism; and from an amorphous cosmopolitan *imbroglio* of idioms to a well-defined national style'[300] – otherwise, the opposite direction was the usual one (Lutyens, Searle, Seiber).

299 Alan Bush in Murray Schafer, *British Composers in Interview*, London 1963, p. 58.
300 Ronald Stevenson, 'Alan Bush: Committed Composer', in: *MR* 25 (1964), p. 324.

Roberto Gerhard (Valls, Catalonia, 25 September 1896–Cambridge, 5 January 1970) had come to Great Britain as a result of the Spanish Civil War and received a research fellowship at the University of Cambridge in 1939.[301] In 1915, while still studying piano with Granados, Gerhard began composition studies in Barcelona with the eminent composer and musicologist Felipe Pedrell (1841–1922). Aptly described as the father of modern Spanish music, Pedrell already numbered Albéniz, Granados and Manuel da Falla among his distinguished pupils; Gerhard was the last of the line, and remained with him to the end. From 1923 to 1928 Gerhard was in Vienna and Berlin as a pupil of Schoenberg. He then returned to Spain, where in 1931-32 he hosted Schoenberg, who composed *Moses und Aron* while Gerhard's guest in Barcelona. Gerhard's interest in dodecaphonic music is already obvious in his Wind Quintet (1928); he later became intrigued with electronic music. Gerhard's position in British musical life was actually consolidated with the works from 1950 onwards, although he had already had great success with his ballet *Don Quixote* in 1940.[302] The 1940s were a period of transition and adjustment for Gerhard. A symphony based on themes by his pre-Schoenberg teacher Pedrell (1941), and a Violin Concerto with a certain Spanish element (1942-43) represented a tentative move towards the genre of 'abstract' instrumental works. His talent would indeed flourish in the abstract idiom in the following decade, but he was deflected from this for a time by work on an opera, *The Duenna* (1945-47), based on Sheridan, 'an unjustly ill-rewarded attempt to make a contribution to "English" music, giving also a strong affirmation of Gerhard's temperamental affinity with Stravinsky, in its remarkable anticipation of certain neo-classical characteristics of *his* English comic opera, *The Rake's Progress*.'[303]

The hundredth birthday of Pedrell in 1941 inspired Falla to compose – entirely independent from Gerhard – an orchestral tribute to their revered master based on themes from his last opera, the then still un-produced *La Celestina* of 1904. Gerhard also created a three-movement symphony, *Homenaje a Pedrell*, which he offered to the B.B.C. in 1941. The offer was not accepted and Gerhard withdrew the work; the Argentine composer and conductor Juan José Castro persuaded him in 1954 to at least release the finale in a revised version under the title *Pedrelliana*. Yet the score remained unpublished in Gerhard's lifetime, 'perhaps because Gerhard was unwilling to release the first two movements of the symphony, which he seems to have regarded as being more in the nature of an act of piety. The *Pedrelliana* finale, to which he had added the words "En memoria", was clearly another matter. Although it too is based on Pedrell's themes and motifs (and refers cyclically to the earlier movements), the treatment is altogether more subjective and personal: as if removing himself from the immediate aura of his beloved master, Gerhard seems to stand back and look searchingly at the consequences of Pedrell's life and work in the context of Spanish

301 The Cambridge University Library nowadays owns Gerhard's estate (among others), because Gerhard lived for a long time in Cambridge.

302 Cf. Colin Mason, 'Roberto Gerhard', in: *Music in Britain* 68 (1965), pp. 10–11.
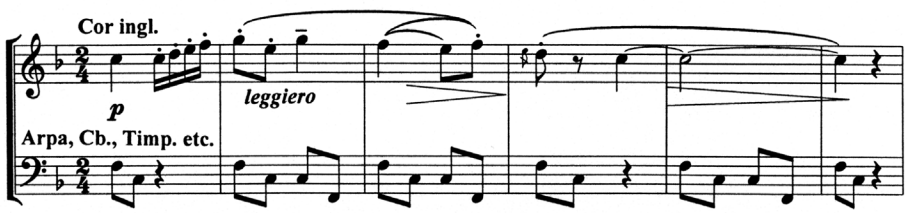
303 *Ibid*., pp. 11–12.

culture and society as they had developed in the years between 1922 and the darkest year of World War II.'[304]

Gerhard also shortened the first two movements dramatically, although the first complete performance of the symphony took place in this form only in 1972, two years after the composer's death. Each of the three movements can be identified as a sonata principal movement. The first movement deals mainly with two themes; the initially second main theme in fact becomes, through an extensive cut at the end of the movement, the theme of the development. The second movement (*Andante, un poco adagio*) was from the beginning planned mono-thematically; a side-thought remains irrelevant to the overall structure.

The most essential third movement (*Pedrelliana: En memoria*) is a well-structured sonata principal movement in F with two developed (from [8]) themes, one of which is unexpectedly melodious,

Ex. 68



and a carefully formed stretta (from [42]). This third movement is clearly the most carefully worked-out one, and this is not only due to the revision for the première performance in 1954.

Unlike Vaughan Williams, Holst, Rubbra and others who were mainly, although by no means exclusively, interested in Tudor music,[305] Bliss, Tippett and Britten showed far more interest in the music of Purcell (who was revived from the 1880s, only a few decades after Bach).[306] Tippett and Britten, whose understanding of neo-Classicism embraced learning from English music of the past, had never participated in the anti-Romantic reaction, and their works 'exhibit both a positive engagement with tradition and a willingness to deal with social and philosophical issues in the case of Tippett, or with the springs of human personality in the case of Britten'.[307] Paul Griffiths describes the difference between

304 David Drew in the score of the third movement, published by Boosey & Hawkes. London 1991.

305 The revival of Tudor music is especially evident in the reissues of compositions edited by Warlock, Fuller-Maitland, W. B. Squire, Richard Runciman Terry and others from about 1890 on. The Masque genre was also extremely important for Vaughan Williams.

306 In as early as 1895, Vaughan Williams participated as a chorister in a Purcell re-performance under the direction of Frederick Bridge. Holst can also easily be brought into connection to Purcell.

307 Paul Griffiths, *A concise history of modern music from Debussy to Boulez*, Norwich 1978, p. 81.

the two as follows: 'In England the appeal of Hindemith was felt by Michael Tippett (...) and that of Stravinsky [and Bartók] by Benjamin Britten'[308] – although Hindemith's influence was of course far greater. **Tippett** soon left neo-Classicism and adopted the epic technique of several levels, which is common in Arabian nations (Anthony Milner describes Tippett's melodic and formal arches as incomparable in their complexity[309]). In this respect, he obviously had hardly much in common with most of his British contemporaries, say Walton or Lambert.[310] He felt that Alban Berg's *Wozzeck* was the 'perfect opera' (Stravinsky wrote the 'perfect ballet'), and departing from there, Tippett projected his concept of the music drama.[311]

After his early B♭ major symphony of 1934 (see pp. 460f.), Tippett went on to receive much publicity from his 1943 trial as a conscientious objector; his oratorio *A Child of Our Time*, premièred in 1944, arranged through Britten's influence[312] and conducted by Walter Goehr, also caused a considerable stir. Anthony Milner, Tippett's fellow-student with R. O. Morris, divided Tippett's published creations into three stages in 1964:

> 'The first, extending from String Quartet No. 1 (1935) to the cantata *Boyhood's End* (1943), includes his best-known works, most of which are characterized by markedly "tuneful" melodies, simple forms, and considerable rhythmic and metrical experiment. Those of the second period, bounded by the First Symphony (1945) and the Second (1957), exhibit rich harmony, elaborate ornamentation, and complex contrapuntal textures. A third period began with the opera *King Priam* (1961), whose radically simplified textures and more sectional approach to structure have been continued in the second Piano Sonata (1962) and Concerto for Orchestra (1963).'[313]

Two further stages can be added: the multi-level composition technique used in the Triple Concerto (1978-79) and *The Mask of Time* (1980-82), and the eventual return to neo-Romantic concepts, as in the Yeats composition *Byzantium* (1989) or the 'song without words' *The Rose Lake* (1992-93).

For such works as Tippett's 'First' Symphony of 1943-45[314] (first performed in Liverpool

308 *Ibid.*, p. 78. The Hindemith of the *Philharmonisches Konzert* (1932), however, found similarly obviously expression in Britten.

309 Anthony Milner, 'The Music of Michael Tippett', in: *MQ* 50 (1964), p. 423. Reprinted in Ian Kemp (ed.), *Michael Tippett. A Symposium on his 60th Birthday*, London 1965, p. 212.

310 Cf. Ian Kemp, *Tippett – the composer and his music*, Oxford etc. 1987, p. 114.

311 'Those who wrote for the musical theatre, Britten, Tippett and Hans Werner Henze (...) for instance, were not among the pioneers of the "avant garde"' (Paul Griffiths, *A concise history of modern music from Debussy to Boulez*, Norwich 1978, p. 182) – simply because textual intelligibility of the singing part is expected (unless it is a piece for the musical stage without text or with text of less meaning).

312 Cf. Michael Tippett, 'Britten', in Meirion Bowen (ed.), *Tippett on Music*, Oxford etc. 1995, p. 67.

313 Anthony Milner, 'The Music of Michael Tippett', in: *MQ* 50 (1964), p. 424, reprinted in Ian Kemp (ed.), *Michael Tippett. A Symposium on his 60th Birthday*, London 1965, p. 211.

314 Tippett reports in his autobiography *Those Twentieth Century Blues* (London etc. 1991) on the origin of the work by means of the following letter to Evelyn Maude dated 19 July 1943 (pp. 151–152): '(Incidentally, the symphony is gestating alright, almost consciously. I shall have the whole forms mapped out in my mind by the time I come

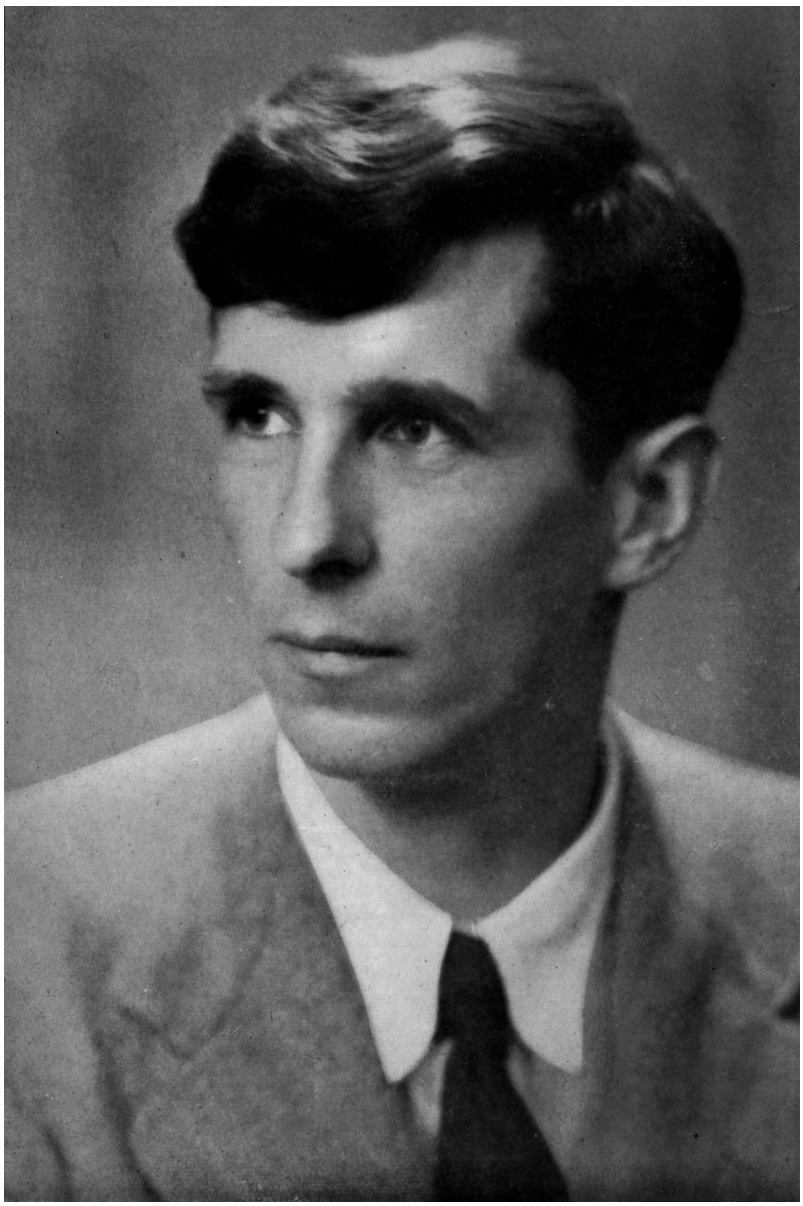


Illustration 68. Michael Tippett, photograph by Elliott & Fry.

under Malcolm Sargent[315]), described by Hans Ferdinand Redlich as 'a most strange symphony',[316] or his Third String Quartet, the music of late Beethoven was of essential importance.[317] Tippett himself wrote: 'I submitted entirely to it (...) I explored his music so exhaustively that for a long time later I listened to every other music but his.'[318] The penchant for the late works of Beethoven, with their stronger accentuation of counterpoint, developed organically from Tippett's passion for Baroque music – correspondingly, contrapuntal complexity (for example in the slow movement of the symphony[319]) and the resultant harmonic expansion were the natural products. Tippett indeed uses no functional harmony in the meaning of the nineteenth century, but he retains tonal centres (in the first symphony it is A). He also keeps chromaticism and diatonicism distinct, which can lead to fragmentation of the continuous inner tension. Dissonance is occasionally used percussively, but stems mainly from Tippett's linear thinking. This linear thinking also causes (not entirely unlike Rubbra) instrumentational difficulties, particularly with respect to his reminiscences of Rimsky-Korsakov[320] and Brahms in the first movement. In the following movements, however, Tippett's instrumentation achieves an economic transparency that is also to be found in later works (in which the orchestra is required to clarify the grading of sound). As Ian Kemp observed, 'The only other composer who adopted a comparable approach to the orchestra at this time was, surprisingly, Webern.'[321] With regard to his contemporaries, Tippett is certainly more progressive in this respect than even Gordon Jacob, Alan Bush and Benjamin Britten. Especially striking are the exchanges for muted trumpets and horns, followed (after a theme for three flutes) by further exchanges between piccolos and brass in the slow movement (from 3 [5] to [6]). Meirion Bowen described them thus: 'These breathe the same rarefied atmosphere as the closing scene of *The Midsummer Marriage*, the opera Tippett was about to compose. Other idiosyncratic strokes, uniting strong invention and exact orchestration, are the sudden intrusion of the bass-drum and trills for woodwind and violins in the finale, heralding the close of the work.'[322]

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out [of prison where he had been sent because he had refused entering the army]. It's going to be a big thing.)' – 'I just brood mentally on the symphony & have the plan for the fanfare.' In 1944 (in a letter to Francesca Allinson; quoted in *Those Twentieth Century Blues*, p. 157), he had not yet found the inner calm to develop the symphony.

315 Edgar Myers, 'Music', in: *Tribune* 531 (14 March 1947), p. 23 wrongly listed Walter Goehr as the conductor; Goehr had, however, conducted the première performance of *A Child of Our Time*. Tippett himself rejected Sargent, who regarded music as a representation of another world and was therefore considered escapist (Michael Tippett, *Music and Life*, in Michael Tippett, *Music of the Angels*, London 1980, p. 33), but who was a highly renowned conductor of the music of e.g. Walton, Elgar, Vaughan Williams, Rubbra or Holst.

316 Hans Ferdinand Redlich, 'Neue Musik in England', in: *Das Musikleben* 3 (1950), p. 172.

317 David Matthews in Geraint Lewis (ed.), *Michael Tippett, O.M.: a celebration*, Southborough 1985, p. 38.

318 Michael Tippett, *Moving into Aquarius*, London 1959, p. 104.

319 Anthony Milner, 'The Music of Michael Tippett', in: *MQ* 50 (1964), p. 433. Reprinted in Ian Kemp (ed.), *Michael Tippett. A Symposium on his 60th Birthday*, London 1965, p. 221.
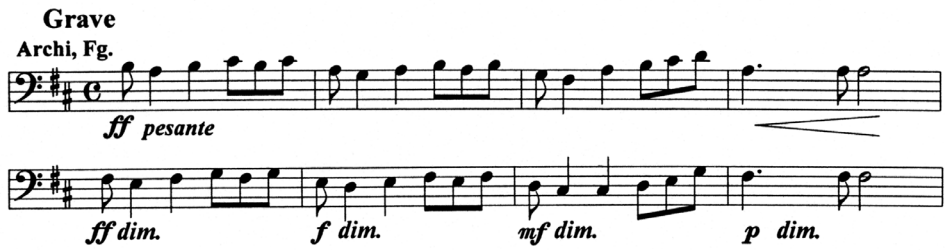
320 Robert Hines (ed.), *The Orchestral Composer's Point of View*, Oklahoma 1970, p. 210; reworked in Meirion Bowen (ed.), *Tippett on Music*, Oxford etc. 1995, p. 93. Cyril Rootham expressed a similar opinion.

321 Ian Kemp, *Tippett – the composer and his music*, Oxford etc. 1987, p. 198.

322 Meirion Bowen, *Michael Tippett*, London 1981, p. 102.

Before the première performance in Liverpool, Tippett gave a talk in which he assigned each of the four movements a symbol, 'a hieroglyph to guide a newcomer to the symphony'.[323] For the forward-moving first movement, a sonata principal clause with development (from [13] 5) and recapitulation (from [25] 5) he mentioned an arrow. For the second, slow movement, turning around itself, formed as a passacaglia,

Ex. 69



a circle. For the scherzo, a musically strongly retrospective piece,[324] he proposed a star to describe the 'sparkling, pointed'[325] quality of the movement. 'And as for the final *Allegro con brio*, it is enough to describe it simply as a fugue, a double fugue with two subjects in contrast, the first 'hard and vigorous' and the second 'soft and lyrical'. Its sign might aptly be a question-mark standing for the initial problem posed by every fugue subject.'[326]

323 Scott Goddard, 'Michael Tippett and the Symphony', in: *The Listener* XLIII/1094 (1950), p. 84.
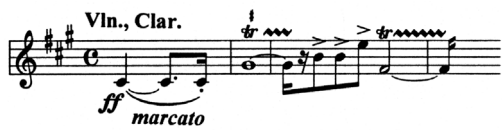
324 Ian Kemp noted with good reason the uncharacteristic element in the scherzo, i.e. the regular accentuation (cf. Ian Kemp, *Tippett – the composer and his music*, Oxford etc. 1987, p. 201) that can later only be found rarely, for instance in the *Suite in D* (1948). Tippett had been inspired by an article on Pérotin in the old *Oxford History of Music* (H. E. Wooldridge, *The Polyphonic Period. Part I. The Oxford History of Music I*, London etc. ²1929, pp. 148–159) for the rhythmic conception of the scherzo section (the three-part trio is a Pavane): 'I had observed how Pérotin wrote vocal trios all in triple time in which, after a few bars of plainsong in crotchets, the voices took off in a flying hoquet on a chosen vowel in bumpy quavers. Yet the effect of these hoquets was always to have a very strong accent on each bar. This allied itself in my mind with the presto crotchets of some Beethoven scherzos, which equally have an accent to each bar. Thus I saw what seemed to me a new material for a symphonic movement of a scherzo kind.' (Robert Hines (ed.), *The Orchestral Composer's Point of View*, Oklahoma 1970, p. 209; reworked in Meirion Bowen (ed.), *Tippett on Music*, Oxford etc. 1995, p. 92.) 'When challenged, the composer admitted not being able to describe with certainty an authentic medieval hocquet. Moreover, hocquets don't fly. At best, we can treat his terminology merely as a graphic description of the rhythmic "hiccupping" that occurs throughout this scherzo – which is in essence a vivid recreation of the one-in-a-bar presto movement of a Beethovenian scherzo, with a trio in duple time. In the main body of the scherzo, the full orchestra tends to be used mainly for punctuation and as a means whereby the various musical strands can be drawn together into the cadential phrases that end each clearly defined section. Much of the musical argument centres upon exchanges between contrasting groups of wind and strings, with the harmony mainly in three parts, though sometimes four or two parts. The trio, on the other hand, is a freely unfolding string fantasy.' (Meirion Bowen, *Michael Tippett*, London 1981, pp. 102–103.)

325 Michael Tippett, quoted in Scott Goddard, 'Michael Tippett and the Symphony', in: *The Listener* XLIII/1094 (1950), p. 84.
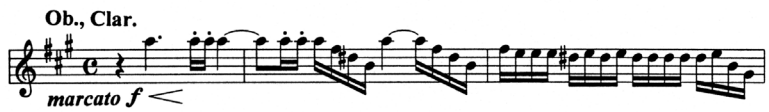
326 Scott Goddard, 'Michael Tippett and the Symphony', in: *The Listener* XLIII/1094 (1950), p. 84.

Jazz had a substantial influence on Tippett; however, he internalised it in a different and, in his own view, for symphonic thinking more adequate way. His rhythms are at least as complex as Walton's but simultaneously much less sparkling with high spirits: for him, rhythm served 'to promote "an ecstasy that liberates us from Time"'.[327] Even when his themes have fairly 'normal' rhythms, occasional syncopations and tied notes effectively prevent them from being anything like those of other composers. Sometimes a theme in 'normal' rhythm is later combined with another, introducing 'additive' patterns (here the multi-level composition technique, derived from Asian music, is foreshadowed): the contrast between the two subjects of the double fugue that forms the last movement of the First Symphony is of this kind.

Ex. 70



Ex. 71

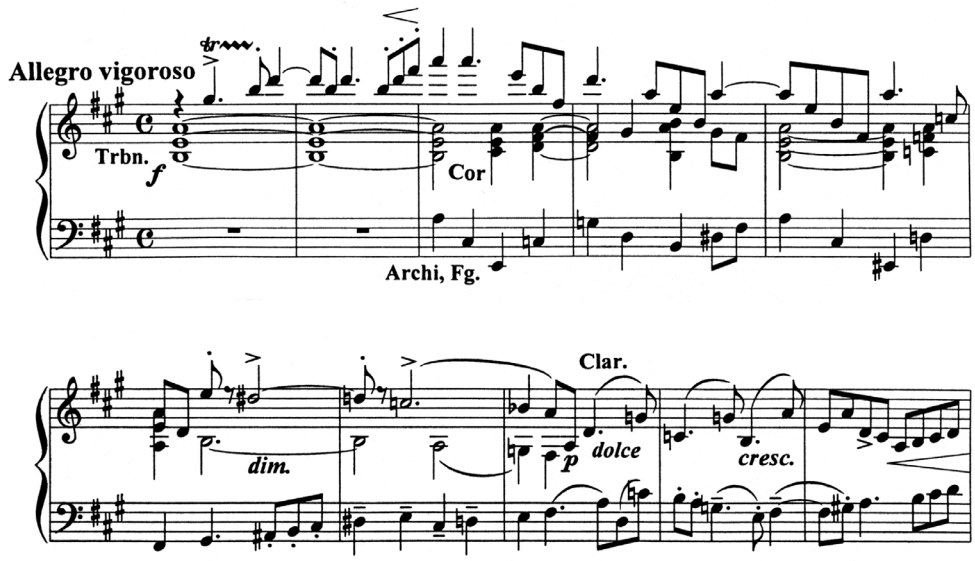


The combination of two or more lines with partly independent accentual systems is one of his favourite means of formal propulsion for quick movements in his first and second periods: the first movements of the Concerto for double String Orchestra and the First Symphony as well as *Boyhood's End* are especially noteworthy for their sustained use of this device.

Accordingly, Tippett's motivic cells, from which he constructs big sections, are rhythmically and melodically clearly organized – the interval of the fourth, for example, proves to be one of the essential constitutive elements in the scherzo and the first movement.[328]

327 Stephen Walsh, 'Last week's broadcast music', in: *The Listener* 86/2226 (1971), p. 740.
328 Cf. Colin Mason, 'Michael Tippett', in: *MT* LXXXVII (1946), p. 141.

Ex. 72
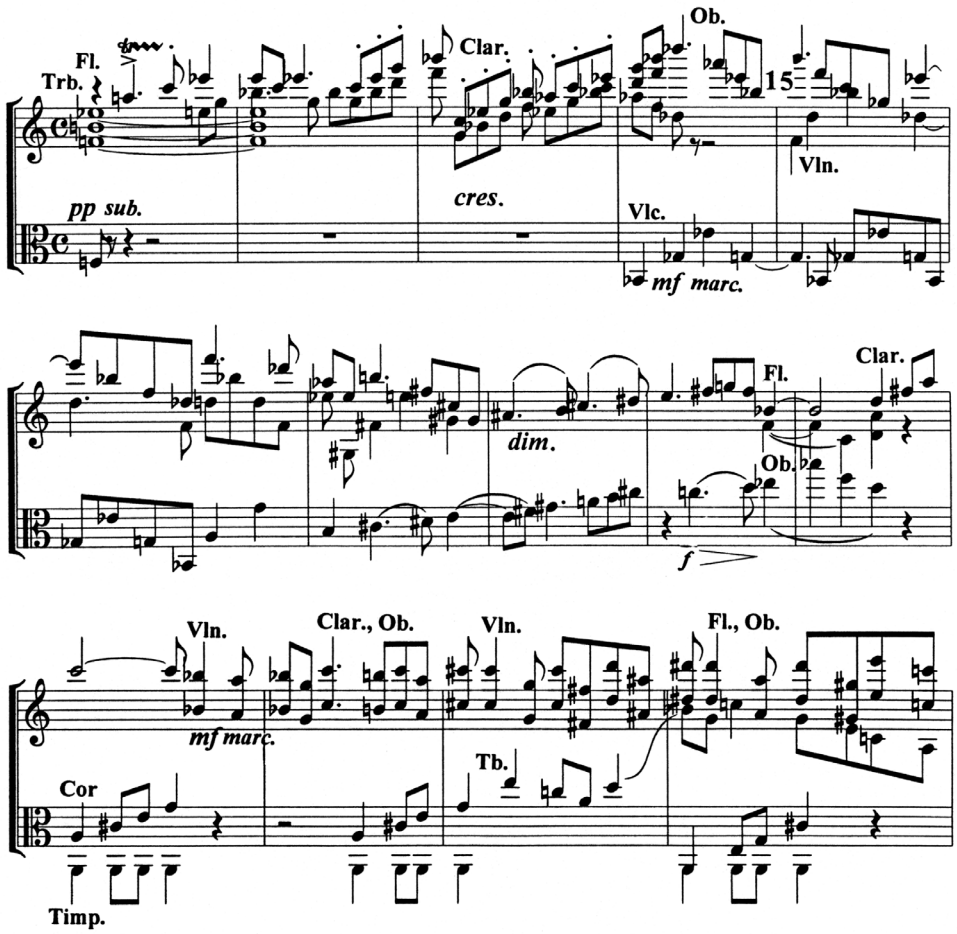


This technique refers, as did the predecessor work in B♭, to Sibelius, but as Anthony Milner observed,[329] also to music of the Baroque era; Tippett's fondness for Baroque is manifest in his penchant for Purcell as well as in his *Fantasias on a Theme of Handel* (1939-41) and *Corelli* (1953). The latter work owes much to Vaughan Williams, whose music Tippett estimated highly (Tippett felt that Vaughan Williams's musical historical importance was fairly insignificant, however). To close with a quotation from fellow-composer Anthony Milner:

> 'This does not mean that Tippett avoids having contrasted material in a movement but merely that the nature of his material is such that the dramatic contrasts of sonata form are irrelevant for him. His middle sections are more like extended episodes: his elaborate material necessarily excludes anything like the processes of Classical and Romantic developments. A comparison of the opening of the First Symphony with the later treatment of the same material in the middle of the movement amply demonstrates this.'[330]

329 Anthony Milner, 'The Music of Michael Tippett', in: *MQ* 50 (1964), p. 431, reprinted in Ian Kemp (ed.), *Michael Tippett. A Symposium on his 60th Birthday*. London 1965, p. 220.

330 *Ibid.*, pp. 431–432, reprinted in Kemp (ed.), *ibid.*, p. 220.

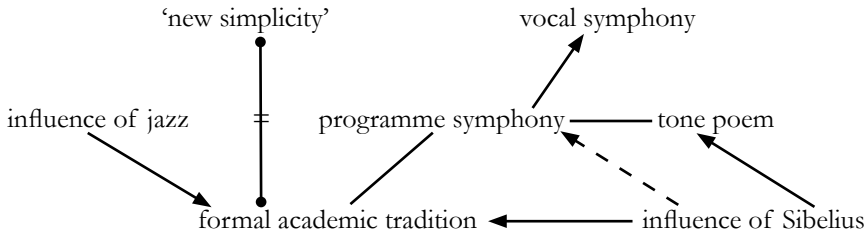
Ex. 73



The reception of Schoenberg's music up to 1945 did not result in the complete abandonment of the tonal basis, not even with composers who went in this direction by embracing an extreme contrapuntalism, such as Tippett, Rubbra, Brian or Sorabji; in the case of Rubbra or Alan Bush, a counter-evolution was even detectable. The influence of jazz remained superficial, and the tendency for simplification was soon answered by at least a number of composers with the utmost complexity (Sorabji, Stevenson, Ferneyhough, Maxwell Davies and Tippett). This remained one direction among many, including more or less conservative 'absolute', 'programme-linked' symphonies or symphonies with vocal participation.

The different directions of the organization of inter-war symphonies, whether in Great Britain or elsewhere (perhaps less complicated elsewhere), create a clearly organized net

that is in itself interwoven repeatedly and reflects the unique character of British musical development:



The composers who were influenced by Sibelius and those who took up the influence of jazz stand in equal proximity to the formal academic tradition. The programme symphony and/or the tone poem was equally influenced by Sibelius (Moeran, Bax), although the composition of programme symphonies is of course rather more a main tendency for the composers of the academic tradition (Bantock, Davies, Gibbs). The 'new simplicity' resulted through the extensive *eschewing* of established tradition and the rebelliousness of the 1920s; similarly, the vocal symphonies of any kind originated mainly from the idea of the programme symphony (the only exception is basically Sorabji's complex Choral Symphony) and represent an absolute counterpole to the 'new simplicity'.

The possibilities opened up by the former generations bore fruit in the younger generation, including Gordon Crosse, Thea Musgrave and Peter Racine Fricker. But here we also find special cases, such as Ronald Stevenson, who, as a 'pupil' of Alan Bush as well as Kaikhosru Sorabji, wrote an eighty-minute Passacaglia on the initials of Shostakovich, or Nicholas Maw, who is described by Bayan Northcott as a 'musician' in the best sense of the word, indeed in the sense that his music sounds natural and never artificial.[331] In 1970, Jacques Michon and Jean Maillard called nearly all better-known British composers 'traditionalists';[332] according to them, the 'progressists'[333] were Roberto Gerhard (the only one active before the Second World War), Priaulx Rainier, Thea Musgrave, Elisabeth Lutyens, Humphrey Searle, Reginald Smith-Brindle, Peter Racine Fricker, Iain Hamilton, Don Banks, Malcolm Williamson, Alexander Goehr, Peter Maxwell Davies, Harrison Birtwistle, Anthony Gilbert, Richard Rodney Bennett, Cornelius Cardew, Hugh Wood, Paul Patterson, etc. The multifoldness of British composers is also reflected in the explosion-like increase of the composition of symphonies, especially in light of the often maintained claim that the symphony was dead.

331 Bayan Northcott, 'Nicholas Maw', in: *M&M* 18/9 (1970), p. 34.
332 Jacques Michon/Jean Maillard, *La musique anglaise*, Paris 1970, pp. 308–351.
333 *Ibid.*, pp. 352–376.

10. The particularly British in the evolution of the British symphony. Final and summarizing remarks

> *'If we counsel British musicians to consciously produce British music, we are counselling them to limitation. (...) Some local colour we may be unable to escape; it may affect our manner of saying a thing (...). When we look at our best native composers to-day we may congratulate ourselves that, in their purest music, they have not ostentatiously sought to be British, but have simply tried to express what was in them. Only so far as they have done this have they risen above the commonplace. However marked its idiom, we do not want British music to be a national commonplace. Art must satisfy two requirements that may seem contraries but are really complementaries: it must be both individual and universal. There is no room for the merely national.'*[1]

We attempted to define the term 'British music' in chapter 1. But what does British symphonism actually consist of? Obviously, there was not much interest in creating something quintessentially British in the eighteenth century, when it was even more difficult to define a Briton than much later. Symphonic style at that time was hugely influenced by Handel, the Prussian Court, J. C. Bach, the Mannheim School, Haydn and even Italy. In the early nineteenth century, Beethoven, Spohr and Mendelssohn became important focal points. Many other influences have been named in these pages. In the eighteenth century, tunefulness was supposed to have been a particularly English feature, but it can hardly be said that European continental symphonies, which were not influenced by Britain in any way, are tuneless.

Until well into the second half of the nineteenth century, the German influence remained considerably strong – the importance of Leipzig, later of Frankfurt and always

1 Arthur Salmon, 'Nationality in Music', in: *MT* LX (1919), p. 669.

Berlin as places to study must not be underestimated. It is thus hardly possible to speak of truly British composers before c. 1880, though the Royal Academy of Music and the Royal College of Music produced directions of composition that, although not necessarily strongly individual, at least stressed the intention of establishing a 'national school'. This school was largely based on the German 'Neudeutsche Schule' (Royal Academy of Music) or the new Classicism linked to Brahms (Royal College of Music). Little else was possible to develop in most of the Victorian era; by the end, individuality flourished (a development much lamented by Stanford), resulting in an entirely unique and rejuvenated British musical culture that was largely independent of the European continent despite having absorbed so many of its influences.

Michael Kennedy wrote that 'Elgar, Britten, and Vaughan Williams are "English" in style, but how to isolate the virus which causes that Englishness is inexplicable in verbal or musical terms of any precision.'[2] In some respects, he seems to be oversimplifying the situation, although his inference that British music consists of many elements, and not simply specific melodies ('tunes') or scales, is certainly right.[3] Stradling and Hughes also simplified their task (albeit in a different way). They indeed dedicated a whole chapter to the topic,[4] but consciously only from a political point of view, neglecting the music altogether.

So is there something else that might qualify as a kind of common denominator in British symphonism? Unkindly, one might divide British Symphonism into two groups, defined according to the following statement by Colin Wilson:

> 'England is a strange country, whose custom is to ignore its men of genius for as long as possible, and to denigrate them as soon as possible after their deaths. No one has ever explained this aspect of the English character satisfactorily; it would hardly seem to be true that Englishmen in general are more envious than other nations and therefore resent success more. Possibly it is connected with the Englishmen's pride in his "unemotional nature", his reputation for phlegm and caution. He views with a certain benevolent contempt the American tendency to worship success, to describe all their ducklings as swans. But most likely it is sheer philistinism. In any

2 Michael Kennedy, *The Works of Ralph Vaughan Williams*, Oxford etc. [4]1992, p. 169.

3 Jack Allan Westrup wrote: 'The modern belief is that a composer is 'national' if he uses folk-song or is strongly influenced by it. This seems to me a narrow view. I find Elgar's music far more English than that of many composers who have been given a national label. That is one of the reasons why so many English people admire it, and also a very strong reason why quite a number detest it. We are one of the most sentimental and emotional nations in the world, but tradition will not allow us to admit it. Elgar's music, which is unashamedly emotional, offers us an opportunity to escape from our inherited inhibitions; but it can also be repellent to those in whom those inhibitions are too strong. We all praise his technical mastery, but we cannot all accept the personality. For all that, his music has been one of the most powerful influences of our time. There can be few composers of my generation who have not been affected by it in one way or another. The present age views romanticism with some suspicion. Later generations may very well come to accept Elgar as a classic. Whether they will feel as strongly about him as we do now is quite another question.' (Jack Westrup in Ralph Vaughan Williams et al., 'Elgar Today', in: *MT* XCVIII, 1957, p. 304.)

4 Robert Stradling/Meirion Hughes, *The English Musical Renaissance 1860–1940. Construction and deconstruction*, London/New York 1993, pp . 135–179.

> other country the words would cancel one another out; not so here. The English intellectual – and now I have a number of contemporary figures in mind – is a strange figure who regards it as bad form to think too much. His intellectualism consists in having subtle emotions – usually based on a sense of defeat – and in being able to verbalize them brilliantly. He often explains frankly that he is uncreative because of the traumatic experience of going to a public school, or being a homosexual in adolescence. But he dislikes "large questions" about life, human destiny, and so on, and is inclined to regard the people who ask them as fakes. Since most great music is somehow implicitly about the "large questions", as is most good art or literature, his attitude towards it tends to be one of scepticism. It is not quite English to ask large questions, or expose one's ideas or emotions in public (...) (it is impossible to imagine an English Dante, or Goethe, or Dostoevsky).[5]

This sarcastic comment of course applies to some composers – nevertheless, there were (and are) composers who were not solely interested in their own music only, but also cultivated an isolationist self-pity. Arnold Whittall suggested that many British composers wanted to preserve something that was almost dead, and for this reason were hardly able to write music that was alive (he counted Rubbra, Bliss and Simpson among these). However, he also considered some compositions of Maxwell Davies, Tippett (First Symphony, *A Midsummer Marriage*) or Brian as really good.[6] In a similar vein, Michael Hurd declared: 'British music is a positive graveyard of dead symphonies!'[7] Lionel Pike conceded that British music can come across as very 'insular', but in this respect one could compare it e.g. with Martinů, Janáček, Satie, Ives and others who similarly needed a long time to be discovered internationally.[8]

German musicology has recently come to embrace an approach in which all composers

5 Colin Wilson, *Brandy of the Damned*, London 1964, pp. 133–134. Christian Darnton voiced a similar view: 'It does not appear that there is to-day in England any music of significance as far as the big issues and long historical view of the art as a whole are concerned. English Music remains parochial, despite the irresistible infiltration of Continental influences. In a country where peasant costumes and traditions are long since dead, and folk-music is kept precariously alive in the hothouses of the English Folk Dance Society, it cannot be expected that a national tradition on these lines should continue to exist as a vital thing. Ironically enough, insular England was, if only by reason of its Empire and overseas connections generally, the first nation whose people became Citizens of the World. The manifest reluctance of many people to accept this plain fact has resulted in disastrous consequences in almost every sphere. Musically speaking, this resistance has resulted in a great deal of the parochialism mentioned above as well as ill-digested accretions from foreign sources. Music, I maintain, is as international as Science. And no one, surely, is so misguided as to suppose that some particular virtue resides in British Science as such, despite the fact that Science has in this country an unbroken heritage of generations of scientific thought when Englishmen have been among the leaders of the world. This has not been the case with Music, which suffered a sorry eclipse for the better part of a hundred years. The resuscitation of music in this country was brought about very largely by Sir Hubert Parry (1848–1918) and made a reality by Sir Edward Elgar (1857–1935). Important though the effects of this revival have been for this country, no composer of international consequence has as yet been thrown up.' (Christian Darnton, *You and Music*, Harmondsworth/New York 1940, p. 126.)

6 Conversation of Arnold Whittall with the author, 5 April 1993.

7 Michael Hurd to the author, 23 July 1998. He however added: 'Is the same true of German music, or are there only masterpieces?' Certainly there are not only masterpieces, as has been made clear in connection with the minor composers mentioned in the earlier chapters of this book.

8 Conversation of Lionel Pike with the author, 9 March 1993.

are incorporated into a landscape, an entirely different aesthetic from the twentieth-century concept of the musicology of masterworks – although these masterworks are necessary to define the shape of the landscape. There are no highs without lows, no mountains without valleys. Good can only be defined by the not-so-good, the mediocre and the bad. It is the same in music. With this aesthetic approach (which is not as easily marketable as one or two geniuses[9]), however, we gain many more facets of the complex mosaic of the musical past.

But can one really call British music a 'graveyard of dead symphonies'? The more recent developments and the interest of the recording industry have proven otherwise, and rightly so. We now have sufficient historical distance to appreciate the individual qualities of many British symphonies, whether they are among those avoiding the 'large questions' or fall into the other group, which is large enough. And in both groups there is plenty left for rediscovery – scads of works that have hardly ever been dealt with, often mistakenly written off by generations of authors as inferior.

'England is not a musical nation, and never will be. As soon as the country is musical it will cease to be English.'[10] Edward Elgar said these words in 1926 in the light of the disappointingly small number of important new British compositions. Of course Elgar was to know only a fraction of what was produced, and his music overshadowed more than a generation of British composers. Britain had long before become comparatively musical, and when it broadened its horizon more into the direction of internationality in the 1940s it indeed ceased to be British – though not entirely, as for example Rawsthorne's *Pastoral* Symphony or many of Maxwell Davies's works show (it is therefore not surprising that in as early as 1950 symphonists were 'especially actively present' in England, as Hans Ferdinand Redlich pointed out[11]). And, as Elgar mused, even if British music existed, would there be an audience capable of appreciating it?[12] Josef Holbrooke wrote in 1925: 'The position at the present moment is clear. There is no audience for native music in England.'[13] Still, although the British themselves often feel that they are a 'land without music',[14] they do not seem to realize how much more adventurous they are in rediscovering forgotten composers compared to most other countries. The British recording industry now has a leading role in this development, often in collaboration with the BBC. And with respect to researching 'national music', the British Music Society is second to none in the whole Western world.

While British music had a reputation of being tuneful and catchy in the eighteenth century, British composers were later reproached for tunelessness, discontinuity in formal design and unattractive instrumentation. Those composers criticized for their continued adherence to

9 That such a concept is indeed easily marketable is evidenced by the Decca record company's series *Entartete Musik*, and EMI's series on British and French composers.

10 Quoted from Edward Elgar, '"Not a Musical Nation."', in: *MM* VI/4 (1926), p. 81.

11 Hans Ferdinand Redlich, 'Neue Musik in England', in: *Das Musikleben* 3 (1950), p. 172.

12 Edward Elgar, *A Future for English Music and other Lectures*, London 1968, p. 83.

13 Josef Holbrooke, *Contemporary British Composers*, London 1925, p. 5.

14 Cf. Jürgen Schaarwächter, 'Chasing a myth and a legend: "The British Musical renaissance" in a "Land without music"', in MT 149/1904 (2008), pp. 53–60.

'outdated' fashions such as 'traditional harmony' or the traditional understanding of form (such as the composers of 'Cheltenham symphonies'; see p. 735) were excused by Hubert Foss, who underscored their 'purely musical quality. Many of what we claim as our virtues are not universally accepted as virtues to-day.'[15] Musical workmanship is nowadays hardly ever accepted as a value in itself, and usually the strength of an idea is linked to some 'large idea' or a highly developed depressionism, such as Mahler's or Petterson's.

Historically important and influential personalities were not necessarily also innovative composers, and vice versa. British eighteenth- and nineteenth-century composers, e.g. Arne, Marsh, Potter, Bennett, Sullivan, Parry, Stanford, Walford Davies or Bantock, who soon had to hand their fame over to Elgar, Britten, Tippett or Maxwell Davies, are no exception.[16]

Edward Lockspeiser wrote in 1942:

> 'Nowadays, in England, we are passing out of the phase when composers were preoccupied with a sort of regressive Anglophilism which took the form of a cult of folk-music. English qualities – humor, fantasy, forthrightness, sometimes deliberate bluntness – are evident enough in recent English music, and need no publicity. Talent abounds, and the love of music runs deep – surprisingly deep, as one may judge from the extraordinary attendance at concerts in bombed cities. But talent alone is not enough. Faith and idealism are desirable. And since we are all striving in some still mysterious way to acquire a new faith, in life as in music, we may look forward to the time when all this activity will throw up some fire of genius and when we shall know what great contemporary music should be.'[17]

Vaughan Williams's comment from the same year foreshadows the fashionable catchphrase of 'globalization':

> 'We all want peace, we all want international friendship, we all want to give up the hateful rivalries of nations; we must learn to plan the world internationally, we must unite or we shall perish. This is a very different thing from that emasculated standardization of life which will add cultural to political internationalism. Is it possible to be a nationalist, and at the same time an internationalist? I believe that political internationalism and personal individualism are necessary complements: one cannot exist without the other.'[18]

The danger of 'musical internationalization' (or flattening of national features) developed in the years that followed,[19] and it is hardly possible today to pin down the nationalities of

15 Hubert Foss, *Music in My Time*, London 1933, p. 180.

16 Frank Howes, *The English Musical Renaissance*, London 1966, p. 11.

17 Edward Lockspeiser, 'Trends in Modern English Music', in: *MQ* XXVIII (1942), p. 13.

18 Ralph Vaughan Williams, 'Nationalism and Internationalism', in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. [3]1986, p. 154. Alan Bush expressed similar sentiments in connection with the Marxist meaning of music.

19 Cf. Alan Frank, *Modern British Composers*, London 1953, p. 99.

composers like Aribert Reimann, Henryk Górecki, Arvo Pärt, Paul Patterson, Havergal Brian, Alexander Goehr, Luciano Berio, etc. – unless they are connected to a text and hence receive a typically national connotation. This reflects the 'globalized' nature of British musical life, which was so even before 1800. Lennox Berkeley wrote: 'Contemporary music all tends to sound alike anyway. Perhaps I should simply say it sounds international'[20]. As late as 1923, Edward J. Dent wrote: 'We possess composers who set out to be cosmopolitan pioneers, and also composers who have devoted themselves to an intensive nationalism.'[21] Jack Allan Westrup held a contradictory view, stating that the ideals of every composer must be 'cosmopolitan', however strong his/her musical 'dialect' might be.[22]

But maybe the national differences that existed formerly – always referring to a genre – were not as large as is commonly supposed. How do French verismo operas of the turn of the century distinguish themselves from Italian or German ones? Are the common characteristics between the composers who used folk-songs somewhat easy to identify? Many composers employed similar stylistic means to achieve diverse destinations, did they not? It is no accident that similarities among composers separated by hundreds of kilometres arise time and again, for instance between Rubbra and Roussel, Kodály and Vaughan Williams, and Rootham and Rimsky-Korsakov?

Vaughan Williams felt the absence of a British musical identity,[23] writing of his fellow-composers: 'A musical nation is not a nation which is content to listen.'[24] It might be of no use, however, if one 'refused to see that the vitality of art grows out of the social environment in which the artist works.'[25] Contemporary British music is now as vital and alive as one may hope.

20 Lennox Berkeley in Murray Schafer, *British Composers in Interview*, London 1963, p. 86.

21 Edward Dent, 'English Music and Continental Judgments', in: *The Nation and The Athenæum* XXXIII/2 (1923), p. 58.

22 Ernest Walker, *A History of Music in England*, London etc. ^{6}1952, pp. 399–400 and 402.

23 Ralph Vaughan Williams, 'Who eants the English composer?', In: *RCMM* IX/1 (1912), pp. 12–13.

24 Ralph Vaughan Williams, 'National Music', in Ralph Vaughan Williams, *National Music and other essays*, Oxford etc. ^{3}1986, p. 67.

25 John Deathridge, 'England: music and society', in Frederick William Sternfeld (ed.), *Music in the Modern Age. A History of Western Music, 5*, London 1973, p. 199.

Appendices

I. Alphabetic catalogue of British symphonies up to 1945

This catalogue tries to give as complete as scoring (S), headings of movements (M), location of autograph MS(S) (A), publication (P), location of performing material (L), first or other performances (fp or p), recording (R), duration (Dur.), dedication (Ded.) and, if applicable, sung text (T) of each symphonic composition referred to in the main part of the book. In contrast to appendix b) here Sinfoniettas and other related works that have never been called 'Sinfonia' or 'Little Symphony', have not been entered.

Carl Friedrich Abel, Six Overtures in Eight Parts, Op. I (before 1759)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in B♭ major: I. Allegro di molto. II. Andante. III. Allegro. II in C major: I. Allegro assai. II. Andantino. III. Allegro. III in D major: I. Allegro. II. Andantino. III. Allegretto. IV in E♭ major: I. Allegro assai. II. Andantino. III. Tempo di Minuetto. V in F major: I. Allegro di molto. II. Andantino. III. Allegretto. VI in G major: I. Allegro assai. II. Andantino. III. Menuet
A: Deutsche Staatsbibliothek: Mus. MS 252/10
P: Thompson & Son, c1760, John Johnston [1761], Charles and Samuel Thompson [1765], Robert Bremner [1770?] (parts only); ed. Knape 1955, ²1966 (full score); new ed. in THE SYMPHONY[1] EII; IV ed. Sanford Helm: Recent Researches in the Music of the Classical Era, 3 1977 (score)
L: The British Library, London: R.M.17.d.4.(10.) (ed. c1760), h.2770.(1.) (ed. 1761; Cor 1 missing), R.M.16.a.23.(1.) (ed. 1765), R.M.16.a.23.(2.) (ed. 1770?); ed. Knape: The British Library, London: f.282.(A1.) (1955), f.282.a. (²1966); IV ed. Helm: The British Library, London: G.1490.c.
R: II: Il Fondamento, Paul Dombrecht 1994 (Passacaille PAS903)
Dur.: II: (11 min.)

1 The series *The Symphony 1720–1840* are meanwhile widely available online, hence it has been decided not to give locations as to this series.

Carl Friedrich Abel, Six Overtures in 8 Parts, Op. IV (c1761)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in D major: Allegro. II. Andantino. III. Presto. II in B♭ major: I. Allegro. II. Andantino. III. Minuet. III in E♭ major: I. Allegro Maestoso. II. Andante. III. Allegro Assai. IV in C major: I. Allegro. II. Andante più tosto un poco Vivace. III. Allegro Assai. V in G major: I. Allegro. II. Andantino. III. Un poco Vivace. VI in D major: I. Allegro. II. Andante. III. Presto
A: I-II: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz: Mus. MS 250/10a-b; IV and VI: Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden: MS 3122 N2 and N1
P: Printed for the Author [1762], Robert Bremner, c1765, Robert Bremner [1780?] (parts only); ed. Knape 1955 (score); II ed. Sanford Helm: Recent Researches in the Music of the Classical Era, 3 1977 (score)
L: The British Library, London: R.M.16.a.25.(1.) (ed. 1762), g.30.(1.) (ed. c1765), R.M.16.a.25.(2.) (ed. 1780?); ed. Knape: The British Library, London: f.282.(A2.): II ed. Helm: The British Library, London: G.1490.c.
R: III: Il Fondamento, Paul Dombrecht 1994 (Passacaille PAS903)
Dur.: III: ($7^1/_2$ min.)
Ded.: Dedicated to His Royal Highness the Duke of York

Carl Friedrich Abel, Six Simphonies, Op. VII (c1763–1767)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in G major: I. Allegro. II. Andante. III. Allegro. II in B♭ major: I. Allegro. II. Andante Sempre Piano. III. Allegro Assai. III in D major: I. Allegro. II. Andante Sempre Piano. III. Presto. IV in F major: I. Allegro di Molto. II. Andante Sempre Piano. III. Tempo di Menuetto. V in C major: I. Allegro. II. Andantino. III. Prestissimo. VI in E♭ major: I. Allegro. II. Andante. III. Allegro Assai
A: Landesbibliothek Mecklenburg-Vorpommern, Schwerin
P: Robert Bremner [1767], [^{2}1780?] (parts only); arr. Mozart, ed. Fritz Kneusslin: Edition Kneusslin (Basel) 1976 (score); ed. Knape 1960 (score); I ed. Sanford Helm: Recent Researches in the Music of the Classical Era, 3 1977 (score)
L: The British Library, London: g.30.a., R.M.16.f.16.(21.) (ed. 1767), R.M.a.26. (ed. ^{2}1780?); ed. Kneusslin: The British Library, London: g.80.v.(5.); ed. Knape: The British Library, London: f.282.(A3.); I ed. Helm: The British Library, London: G.1490.c.
R: Cantilena, Adrian Shepherd 1988 (Chandos CHAN 8648)
Dur.: (60 min.)
Ded.: Composeès & Dedieès A Son Excellence Monsieur le Comte de Thanet

Carl Friedrich Abel, Six Simphonies, Op. X (c1768)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in E major: I. Allegro. II. Andante. III. Allegro. II in B♭ major: I. Allegro Assai. II. Andantino. III. Tempo di Minuetto. III in E♭ major: I. Allegro. II. Andante. III. Presto. IV in C major: I. Presto. II. Andante. III. Allegro. V in D major: I. Allegro di Molto. II. Andantino. III. Tempo di Menuet. VI in A major: I. Allegro. II. Andante un poco Adagio. III. Allegro Assai

P: Robert Bremner 1773 (parts only); ed. Knape 1960 (score); I ed. Sanford Helm: Recent Researches in the Music of the Classical Era, 3 1977 (score)
L: The British Library, London: g.474.a.(2.), R.M.16.a.28.(1.) (ed. 1773); ed. Knape: The British Library, London: f.282.(A4.); I ed. Helm: The British Library, London: G.1490.c.
R: La Stagione Frankfurt, Michael Schneider, 1993 (cpo 999 207-2)
Dur.: (11+11+9+9+9+12 min.)
Ded.: Composées & Dediées a Son Excellence Monsieur & Chevalier Guillaume Young Gouverneur de Dominique etc. etc.

Carl Friedrich Abel, Six Overtures[2] in 8 parts, Op. XIV (c1775)
S: 2 Ob/Fl, 2 Cor (ad lib.), Strings, B.c.
M: I in C major: I. Allegro. II. Andante. III. Allegro ma non troppo. II in E♭ major: I. Allegro. II. Andantino. III. Tempo di Menuetto. III in D major: I. Allegro. II. Andantino Sempre Piano. III. Tempo di Menuetto. IV in B♭ major: I. Allegro. II. Adagio. III. Allegro. V in G major: I. Allegro. II. Andante. III. Allegro Assai. VI in E♭ major: I. Allegro Maestoso. II. Andante. III. Tempo di Menuetto
A: Landesbibliothek Mecklenburg-Vorpommern, Schwerin: Mus. MS 705
P: Robert Bremner [1777] (parts only); ed. Knape 1962; II ed. Sanford Helm: Recent Researches in the Music of the Classical Era, 3 1977 (score)
L: The British Library, London: g.30.e.; R.M.16.a.30. (ed. 1777); ed. Knape: The British Library, London: f.282.(A5.); II ed. Helm: The British Library, London: G.1490.c.
R: V: Il Fondamento, Paul Dombrecht 1994 (Passacaille PAS903)
Dur.: V: (11 min.)

Carl Friedrich Abel, Six Overtures in 8 parts, Op. XVII (c1780–1782)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in E♭ major: I. Allegro maestoso. II. Andante. III. Allegro assai. II in B♭ major: I. Allegro. II. Andante. III. Allegro. III in D major: I. Allegro maestoso. II. Andante. III. Allegro. IV in C major: I. Allegro maestoso. II. Andante. III. Allegro ma non troppo Presto. V in B♭ major: I. Allegro. II. Andante. III. Tempo di Minuetto. VI in G major: I. Allegro. II. Andante. III. Non troppo Presto
A: III-VI: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz
P: Robert Bremner [1785?], J. Preston & Son [1790?] (parts only); ed. Knape 1966 (score); I ed. Sanford Helm: Recent Researches in the Music of the Classical Era, 3 1977 (score)
L: The British Library, London: R.M.16.b.3. (ed. 1785?), g.30.f. (ed. 1790?); ed. Knape: The British Library, London: f.282.(A6.): I ed. Helm: The British Library, London: G.1490.c.
R: The Hanover Band, Anthony Halstead, 1994 (cpo 999 214-2)
Dur.: (8+10$^{1}/_{2}$+11+13+11$^{1}/_{2}$+10 min.)
Ded.: Composed and by Permission Most humbly Dedicated to His Royal Highness George Prince of Wales

2 Contemporarily published as Six Simphonies by Jean Julien Hummel, Berlin/Amsterdam.

Carl Friedrich Abel, Eight Overtures [ficticious numbering by Knape]
S: 2 Fl (in V), 2 Ob, 2 Cor, Strings, B.c.
M: I [Knape: Sinfonie Nr. 37] in C major (c1782): I. Allegro. II. Andante. III. Presto. II [Knape: Sinfonie Nr. 38] in B♭ major (c1782): I. Allegro maestoso. II. Andantino. III. Allegretto. III [Knape: Sinfonie Nr. 39] in E♭ major (c1782): I. Allegro. II. Andante non troppo Adagio. III. Allegro. IV [Knape: Sinfonie Nr. 40] in B♭ major (c1782): I. Allegro moderato. II. Andante. III. Allegro. V [Knape: Sinfonie Nr. 41] in D major (c1782): I. Allegro maestoso. II. Andante. III. Tempo di Menuetto. VI [Knape: Sinfonie Nr. 44[3]] in D major: I. Allegro. II. Andante. III. Presto. VII [Overture to *Love in a Village*; Knape: Sinfonie Nr. 45] in D major (1762): I. Allegro con spirito. II. Andantino. III. Tempo di Gavotta. Vivace. VIII [Overture to *The Summer's Tale*; Knape: Sinfonie Nr. 46] in B♭ major (1765): I. Allegro. II. Andante. III. Allegro
A: I-V: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (copyist's MS)
P: VI: Robert Bremner 1766 (The Periodical Overture XVI) (parts only); VII: John Walsh 1761 (parts only); VII: I from Six Favourite Overtures (see also Arne and Smith), John Walsh [1763] (parts only); VIII: John Walsh [1766]; I-VIII ed. Knape 1967 (scores)
L: VI (ed. 1766): The British Library, London: h.3210.(22.) (=MUS.MIC.A.3473.(22.)); VII (ed. 1761): The British Library, London: R.M.16.f.16.(20.); VII (ed. 1763): g.30.c.(1.); VIII (ed. 1766): The British Library, London: g.30.(2.); ed. Knape: The British Library, London: f.282.(A7.)(1-5), f.282.(A8.)(3-5)

Emanuel A. Aguilar, No. 1 in C major (1844)
L: unknown
fp: London 1844

Emanuel A. Aguilar, No. 2 in E minor (1844)
L: unknown
fp: Frankfurt am Main 1844, London 1851

Emanuel A. Aguilar, No. 3 in D minor (1854)
L: unknown
fp: London 1854

Eugène d'Albert, in F major, Op. 4 (1884)
S: 2 Fl, 2 Ob, 2 Clar, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Strings
M: I. Mäßig bewegt. II. Langsam, aber nicht schleppend. III. Sehr schnell. IV. Mäßig langsam – Belebt
P: Ed. Bote & G. Bock 1886 (score and parts)
L: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz: Mus. 55
p: Berlin & Hamburg 1892, cond. Hans von Bülow; Bournemouth 7 December 1899: Bournemouth Municipal Orchestra, Dan Godfrey

3 According to Knape's numbering, Nos. 42 and 43 are two Sinfonie concertante.

R: Osnabrück SO, Hermann Bäumer, 2007 (cpo 777 264-2)
Dur.: (50 min.)

Horton Claridge Allison
L: unknown

Thomas Anderton, in D
L: unknown

Thomas Augustine Arne, Eight Overtures in 8 parts
S: 2 Ob/Fl, 2 Cor (in III-V), 2 Trb (in VII), Strings, B.c.
M: I in E minor: I. Largo ma non troppo – Allegro Con Spiritoso. II. Andante e Piano. III. Allegro Con Spirito. II in A major: I. Presto. II. Allegro. III. Minuetto. III [to *Henry and Emma*] in G major: I. Presto. II. Andante. III. Tempo di Minuetto. Con Spirito. IV in F major: I. Con Spirito. II. Con Spirito. III. Andante. V in D major: I. Presto. II. Andante. III. Allegro con Spirito. VI in B♭ major: I. Largo, ma audace – Fugue of Two Subjects. Allegro. II. Grave. III. Gavotta. Vivace. VII [to *Comus*] in D major: I. Largo. II. Allegro – Adagio. III. Allegro. VIII [to *The Judgment of Paris*] in G minor: I. Largo – Con Spirito – Adagio. II. Minuet. Andante. III. Giga. Con Spirito
P: John Walsh [1751] (parts only)
L: The British Library, London: g.100 (=MUS.MIC.A.788.), R.M.17.d.4.(8.), R.M.26.b.2.(16.)
R: Academy of Ancient Music, Christopher Hogwood, 1973 (Decca 470 373-2)
Dur.: (8+6$^{1}/_{2}$+5+7+7+6$^{1}/_{2}$+6+9 min.)

Thomas Augustine Arne, 4 New Overtures or Symphonies in 8 and 10 parts
S: 2 Fl (in IV) 2 Ob, 2 Cor, 2 Timp (in III), Strings, B.c.
M: I in C major: I. Allegro. II. Andante. III. Presto. II in F major: I. Presto. II. Andantino. III. Moderato allegro. III in E♭ major: I. Andante e più [sic]. II. Larghetto. III. Tempo di Minuetto. IV in C minor: I. Tempo Moderato. II. Larghetto. III. Vivace
P: John Johnston [1767] (parts only); ed. Richard Platt, Oxford University Press, 1973
L: ed. Platt: The British Library, London: g.935.(1.-4.)
R: IV: The Hanover Band, Graham Lea-Cox, 2000 (ASV CD GAU 216)
Dur.: (8+9+8+12 min.)

Thomas Augustine Arne, Four Overtures [fictitious collection by the author]
S: 2 Ob, 2 Cor, Strings, B.c.
M: I [to *Guardian Outwitted*] in G major: I. Con Spirito. II. Andante Larghetto e Pizzicato. III. Andante amoroso. II [to *Thomas and Sally*] in D major: I. Presto – Largo. II. Scotch Gavotte. Affettuoso. III [to *Judith*] in G major: I. Con Spirito. II. Andante. III. Minuet. IV [to *Eliza*] in F major: I. Largo – Allegro Con Spirito. III. Grave. IV. Minuet. Andante
P: I. Robert Bremner [1766] (The Periodical Overture, XXVII); II-IV: II-IV from Six Favourite Overtures (see also Abel and Smith), John Walsh [1766]

L: I: The British Library, London: h.3210.(31.) (=MUS.MIC.A.3473.(31.)), R.M.16.f.16.(13.); II-IV: The British Library, London: R.M.16.f.16.(20.)(2.-4.), g.30.c.(2.-4.)
Dur.: (c32 min.)

Richard Anthony Arnell, for Strings (1939; formerly a String Quintet, with later added Cb part)
M: I. Allegro moderato, ma energico. II. Intermezzo. Lento, molto espressivo. III. Andante maestoso. IV. Toccata[4]. Allegro vivace
A: Estate of Richard Arnell
L: The British Music Collection at the University of Huddersfield: E
Dur.: 18 min.

Richard Anthony Arnell, Sinfonia (quasi variazioni), Op. 13 (1941)
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Strings
M: I. Andante con moto. II. Presto. III. Andante. IV. Vivace. V. Andante con moto
A: Estate of Richard Arnell
P: Associated Music Publishers, 1950
L: The British Library, London: d.134.tt.(1.); The British Music Collection the University of Huddersfield: A
fp: New York 1942: New York City Symphony Orchestra, Thomas Beecham
R: Royal Scottish National Orchestra, Martin Yates, 2008 (Dutton CDLX 7217)
Dur.: 17[5] min.

Richard Anthony Arnell, No. 2 [in D], Op. 33 (by 'Rufus') (1942, rev. 1944 [and possibly shortly before 1988])
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Strings
M: I. Allegro, quasi presto. II. Allegretto. III. Allegro[6]
A: Estate of Richard Arnell
P: Alfred Lengnick & Co.
L: The British Music Collection the University of Huddersfield: A oversize (photocopy of MS score, 2 vols.)
fp: BBC Studios Manchester 26 September 1988: BBC Philharmonic Orchestra, Edward Downes
R: Royal Scottish National Orchestra, Martin Yates, 2006 (Dutton CDLX 7184)
Dur.: 25-27 [rev. 31[7]] min.
Ded.: To Aldous Huxley[8]

4 Originally with title.
5 Arnell writes in a letter to the present author dated 1 July 1994 that the duration is 18 min. The CD recording takes no longer than 15 min. 40.
6 In a note on his symphony Arnell writes Allegro vivace.
7 The CD recording takes $33^{1}/_{2}$ min.
8 Occasionally the work carried the title 'Huxley'.

Richard Anthony Arnell, No. 1, Op. 31 = Chamber Symphony (finished Riverdale, New York 8 September 1943)
S: 1 Fl, 1 Ob, 1 Cl, 1 Fg, 2 Cor, Strings
M: I. Allegro. II. Andante. III. Vivace. IV. Presto
A: Estate of Richard Arnell
P: Alfred Lengnick & Co.
L: The British Music Collection the University of Huddersfield: A oversize (photocopy of MS score)
fp: New York, CBS Studios [1944]: CBS Orchestra, Bernard Herrmann
R: Royal Scottish National Orchestra, Martin Yates, 2008 (Dutton CDLX 7217)
Dur.: 26[9] min.
Ded.: Dedicated to Sir Thomas Beecham

Richard Anthony Arnell, No. 3, Op. 40 (New York 1944-Aug. 1945, rev. 1952-3, August 1954 and once more)
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Gran Cassa, Piatti, Vln solo, Strings
M: first six movts, then reduced to 4 movts (I=Prelude was abandoned): I. (formerly II.) Allegro assai. II. (formerly III.) Andante. III. (formerly IV.) Presto. IV. (formerly V.) Andante maestoso – Allegro (formerly VI.)
A: Estate of Richard Arnell
L: The British Music Collection the University of Huddersfield: A oversize
fp (incpte): Cheltenham Festival 1953: Hallé Orchestra, John Barbirolli; fp (cpte): BBC: B.B.C. Northern Orchestra, Norman Del Mar
R: Royal Scottish National Orchestra, Martin Yates, 2005 (uncut; Dutton CDLX 7161)
Dur.: 63 min., cut down 45 min.

Samuel Arnold, Six Overtures in Eight Parts, Op. 8 (1775?)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in B♭ major: I. Allegro. II. Andante. III. Tempo di Minuetto. II in D major: I. Allegro. II. Largo. Andante. III. Rondo. Vivace. III in F major: I. Allegro. II. Andante. III. Vivace. IV in D major: I. Allegro. II. Un Poco Andante. III. Allegro. V in G major: I. Allegro. II. Andantino. III. Allegro. VI in D major: I. Allegro. II. Andantino. III. Allegro
P: Longman & Broderip c1780 (parts only)
L: The British Library, London: h.2770.(2.) (Cor 2 missing)
R: Toronto Chamber Orchestra, Kevin Mallon, 2004 (Naxos 8.557484)
Dur.: ($8^1/_2$+$6^1/_2$+10+$7^1/_2$+10+$10^1/_2$ min.)

Algernon Ashton, No. 1 in F minor (1895)
L: unknown

9 Arnell writes in a letter to the present author dated 1 July 1994 that the duration is 27 min. The CD recording takes 28 min.

Algernon Ashton, No. 2 in G major (1899)
L: unknown

Algernon Ashton, No. 3 in A minor (1901)
L: unknown

Algernon Ashton, No. 4 in B♭ major (1902)
L: unknown

Algernon Ashton, No. 5 in C minor (between 1912 and 1920)
L: unknown

Algernon Ashton, Toy Symphony (between 1912 and 1920)
L: unknown

Ernest Austin (before 1922)
L: unknown

Ernest Austin (before 1922; perhaps even more than two symphonies)
L: unknown

Frederic Austin, in E major (1913)
S: 3 Fl (incl Picc), 3 Ob, Cor ingl, 3 Cl, 1 Bass Cl, 3 Fg, 1 Contra Fg, 6 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran cassa, Piatti, Tambourine, Triangolo, Bells, 2 Arpe, Strings
M: I. Andante – Allegro non troppo ma appassionato. II. Allegro moderato. III. Andante con moto (Tranquillo). IV. Allegro con spirito – March
A: The University of Melbourne, Grainger Museum
fp: London, Balfour Gardiner Concert Spring 1913
R: Royal Liverpool Philharmonic Orchestra, Douglas Bostock, 2001 (Dutton CDLX 7288)
Dur. (30 min.)
Ded.: To H. Balfour Gardiner

Johann Christian Bach, Six Overtures in 8 Parts, Op. III
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in D major: I. Allegro con Spirito. II. Andante. III. Presto. II in C major: I. Allegro. II. Andante. III. Allegro assai. III in E♭ major: I. Allegro di molto. II. Andantino. III. Allegro. IV in B♭ major: I. Allegro con Spirito. II. Andantino Sempre piano. III. Tempo di Menuetto piu tosto Allegro. V in F major: I. Allegro. II. Andante. III. Allegro Assai. VI in G major: I. Allegro Assai. II. Andante. III. Allegro Assai
P: Printed for the Author [1765a], Jean Julien Hummel (Amsterdam) [1765b], Peter Welcker [1768?], Robert Bremner [1775?] (parts only); ed. Erik G. S. Smith, Doblinger (Wien), 1972 (Diletto Musicale, 379-384) (score)

L: The British Library, London: g.435.a. (ed. 1765a), Hirsch III.32. (ed. 1765b), h.423.g. (ed. 1768?), h.2830.l.(5a.), R.M.17.b.1.(16.) (ed. 1775?); ed. Smith: The British Library, London: g.435.c.(1.)
R: The Hanover Band, Anthony Halstead, 1994 (cpo 999 268-2)
Dur.: ($9^1/_2$+$9^1/_2$+$10^1/_2$+10+9+9 min.)
Ded.: Dedicated to His Royal Highness the Duke of York

Johann Christian Bach, Six Simphonies, Op. VI
S: 2 Ob (in IV alternating with 2 Fl), 2 Cor, Strings, B.c.
M: I in G major (c1764): I. Allegro con brio. II. Andante. III. Allegro assai. II in D major (c1769): I. Allegro spiritoso. II. Andante. III. Allegro spiritoso. III in E♭ major (identical with Op. 8/I) (c1762): I. Allegro con brio. II. Andante. III. Allegro assai. IV in B♭ major (identical with Op. 8/V) (c1766): I. Allegro Maestoso[10]. II. Andante. III. Presto. V in E♭ major (identical with Op. 8/VIII) (c1766): I. Allegro con Brio. II. Andante. III. Allegro Assai. VI in G minor (c1769): I. Allegro. II. Andante piu tosto adagio. III. Allegro molto
A: IV (Roma 1769): Royal Academy of Music, London: MS 176–182(24.); V: Einsiedeln Abbey: MS Th.679,8
P: Jean Julien Hummel (Amsterdam) [1770], Le Duc (Paris) 1769 (with different II, in E♭) (parts only); I ed. Hanspeter Gmür, Eulenburg, 1971 (score); III ed. Hanspeter Gmür, Breitkopf & Härtel (Wiesbaden), 1973 (Nagels Musikarchiv, 239) (score); VI ed. Richard Platt, Eulenburg, 1974 (score)
L: Einsiedeln Abbey: MS 673,1 (ed. 1770); I ed. Gmür: The British Library, London: f.760. qq.(2.); III ed. Gmür: The British Library, London: h.423.n.(9.), g.435.c.(2.); VI ed. Platt: The British Library, London: b.212.(596.)
R: The Hanover Band, Anthony Halstead, 1994 (cpo 999 298-2)
Dur.: ($8^1/_2$+8+11+$6^1/_2$+9+13 min.)

Johann Christian Bach, Six Simphonie[s] periodique[s] Op. 8
S: 2 Ob, 2 Cor, Strings, B.c.
M: I (identical with Op. 6/III) in E♭ major (c1762): I. Allegro. II. Andante. III. Allegro Assai. II in G major (c1764): I. Allegro. II. Andante. III. Presto Assai. III in D major (c1767): I. Allegro Assai. II. Andante. III. Presto. IV in F major (c1766): I Allegro Molto. II. Andante. III. Tempo di Menuetto. V (identical with Op. 6/IV) in B♭ major (c1766): I. Allegro di Molto. II. Andante. III. Presto. VI (identical with Op. 6/VI) in E♭ major (c1766): I. Allegro con Brio. II. Andante. III. Allegro Assai
A: II and IV: Einsiedeln Abbey: MS Th. 679,10 and Th.678,25
P: S. Markordt (Amsterdam) [1775?] (parts only); IV-VI in THE SYMPHONY EII
L: The British Library, London: R.M.17.b.1.(12.), R.M.16.b.14.(2.)
R: II–IV: The Hanover Band, Anthony Halstead, 1995 (cpo 999 383-2)
Dur.: (II–IV $6^1/_2$+$5^1/_2$+10 min.)

10 The MS parts of Cor I and II give simply Allegro, the Vln I part Allegro assai, Op. 8/5 Allegro di Molto.

Johann Christian Bach, Trois Simphonies Op. 9/XXI
S: 2 Ob (or Fl) (2 Cl instead of Ob in MS in I-II), 2 Fg (in MS in I-II) 2 Cor (Hummel: ad lib.), Strings, B.c.
M: I in B♭ major: I. Allegro con Spirito. II. Andante. III. Presto. II in E♭ major: I. Allegro. II. Andante con Sordini. III. Tempo di Minuetto. III in B♭ major: I. Allegro. II. Andante. III. Allegro
P: B. Hummel (Den Haag) [1773 as Op. 9], Longman & Broderip [1785? as Op. XXI] (parts only); I ed. Fritz Stein, Breitkopf & Härtel (Wiesbaden), 1956 (Das Erbe deutscher Musik, 30) (score); II ed. Fritz Stein, Eulenburg, 1950 (score)
L: The British Library, London: h.423.c. (ed. 1773), h.2770.(3.), R.M.b.1.(9.) (ed. 1785?); I ed. Stein: The British Library, London: H.995.b.(2.); II ed. Stein: The British Library, London: b.212.(522.)
R: The Hanover Band, Anthony Halstead, 1996 (cpo 999 487-2; 2 versions of I and II)
Dur.: (10+12+6 min.)

Johann Christian Bach, Six Grandes Overtures Op. XVIII (1779?)
S: 2 Fl (in I-III and V-VI), 2 Ob (2 Ob or Fl in IV), 2 Cl (in II), 2 Fg (in II and V-VI), 2 Cor, 2 Timp (in IV), Strings, B.c.
M: I (for 2 orchestras) in E♭ major: I. II. Andante. III. Allegro. II in B♭ major [to *Lucio Silla*] (1774): I. Allegro assai. II. Andante. III. Presto. III (for 2 orchestras) in D major [to *Endimion*] (1772): I. Allegro. II. Andante. III. Allegro assai. IV in D major: I. Allegro con spirito. II. Andante. III. [Rondo.] Presto. V (for 2 orchestras) in E major: I. II. Andante. III. Tempo di Minuetto. VI in D major: I. Allegro. II. Allegretto. III. Allegro
P: William Forster [1781?] (parts only); I ed. Fritz Stein, Peters (Leipzig), 1931 (score); II ed. Gwilym Beechey, Eulenburg, 1971 (score); III ed. Fritz Stein, Peters (Leipzig), 1930 (score); III new ed. in THE SYMPHONY EII; IV ed. Alfred Einstein, Eulenburg, 1934 (score); V-VI ed. Fritz Stein, Breitkopf & Härtel (Wiesbaden), 1956 (Das Erbe deutscher Musik, 30) (score); new ed. Ernest Warburton, Garland
L: The British Library, London: h.3210.(1.) (=MUS.MIC.A.3473.(1.)), R.M.17.b.2.(1.), R.M.17.e.2.(1.) (ed. 1781?); I ed. Stein: The British Library, London: h.423.n.(3.); II ed. Beechey: The British Library, London: b.212.(595.); III ed. Stein: The British Library, London: h.423.n.(4.); IV ed. Einstein: The British Library, London: b.212.(521.): V-VI ed. Stein: The British Library, London: H.995.b.(4-5.); new ed. Warburton: The British Library, London: G.1508./26-30.
R: The Hanover Band, Anthony Halstead, 2000 (cpo 999 752-2)
Dur.: ($13^1/_2$+$8^1/_2$+$11^1/_2$+10+$13^1/_2$+$12^1/_2$ min.)

Johann Christian Bach, Six Favourite Overtures in VIII Parts (1761-3)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in D major [to *Orione*]: I. Allegro con brio. II. Andante. III. Allegro. II in D major [to *La calamità de cuori*, 1763]: I. Allegro assai. II. Andante Grazioso. III. Presto. III in D major [to *Artaserse*, 1761]: I. Allegro di Molto. II. Andante. III. Presto. IV in C major [to *Il tutore e la pupilla*, 1762]: I. Allegro assai. II. Andante. III. Presto. V in G major [to *La Cascina*, 1763]: I. II. Andante. III. Presto. VI in G major [to *Astarto, Re di Tiro*]: I. Allegro con Spirito. II. Andante. III. Allegro assai

A: II-V: Einsiedeln Abbey: MSS Th.819,1[9], Th.678,26, Th.679,3 and Th.678,24; VI: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz MS M. 133
P: William Randall [c1770]
L: The British Library, London: g.474.a.(10.) (=MUS.MIC.4687.(10.)), R.M.17.b.1.(14.)
R: I–V: The Hanover Band, Anthony Halstead, 1994/6 (cpo 999 963-2)
Dur.: (I–V 10+6+6+5$^{1}/_{2}$+5$^{1}/_{2}$ min.)

Johann Christian Bach, Sei Sinfonia
S: 2 Cl, 2 Cor, 1 Fg
M: I in E♭ major: I. Allegro II. Andante. III. March. IV. Allegro assai. II in B♭ major: I. Allegro. II. Larghetto. III. March – Rondeau. III in E♭ major: I. Allegro. II. Andante. III. Menuetto – Trio – Menuetto. IV. Presto. IV in B♭ major: I. Allegro. II. Largo. III. March. IV. Cotillion. V in E♭ major: I. Allegro. II. Andante. III. Menuetto. IV. Allegro assai. VI in B♭ major: I. Allegro. II. Andante – Grazioso. III. Allegretto
P: Longman & Broderip [1782] (parts only); ed. Fritz Stein, Friedrich Hofmeister (Leipzig), 1956 (score, in 2 vols.)
L: The British Library, London: R.M.17.b.1.(15.), R.M.16.b.17.(2.) (ed. 1782); ed. Stein: The British Library, London: h.423.e.(6.)

Johann Christian Bach, 5 Sinfonie [fictitious compilation by the author]
S: 2 Ob (with 2 Cl instead of 2 Ob in MS in IV; 2 Fl or Ob in Amsterdam edn. of IV), 2 Cor, Strings, B.c.
M: I in D major: I. Allegro di Molto. II. Andante. III. Allegro. II in C major: I. Allegro assai. II. Andantino. Sempre piano. III. Allegro assai. III in E♭ major: I. Allegro con Brio. II. Andante. III. Allegro Assai. IV in E♭ major: I. Allegro. II. Andante. III. Allegro. Tempo di Gavotta; V in D major: I. Allegro maestoso. II. Andantino. III. Allegro Molto
P: I: Robert Bremner [1766a] (The Periodical Overture, XV), Peter Welcker, [1766b] (parts only); II: Leclair (Paris) [c1765] (Sinfonie a più stromenti, 46) (parts only); III: S. Markordt (Amsterdam) c1775 (Simphonie Périodique à 8 Instruments), Peter Welcker [1766?] (A Favourite Overture in 8 Parts) (parts only); IV: Robert Bremner [1773] (The Periodical Overture, XLIV) (parts only); V: Le Duc (Paris) [1778] (No. 2 of Trois Symphonies a 4 ou a 4 parties, composées par Bach et Le Duc l'ainé) (parts only); V ed. Walter Lebermann, B. Schott's Söhne (Mainz), 1976 (score)
fp: II Paris 1763?
L: I: The British Library, London: h.3210.(21.) (=MUS.MIC.A.3473.(21.)), R.M.16.f.16.(20.) (ed. 1766a), g.474.a.(6.) (=MUS.MIC.4687.(6.)) (ed. 1766b); II: The British Library, London: g.435.b.; III: The British Library, London: R.M.17.b.1.(10.) (ed.1766?), g.474.b.(19.) (ed. c1775); IV: The British Library, London: R.M.17.b.1.(11.); V: The British Library, London: 16.b.17.(1.) (ed. 1777); V, ed. Lebermann: The British Library, London: g.435.d.(1.)
R: II: The Hanover Band, Anthony Halstead, 1995 (cpo 999 383-2); IV: The Hanover Band, Anthony Halstead, 1996 (cpo 999 487-2)
Dur.: (II & IV 8+12 min.)

Johann Christian Bach, Eight Einsiedeln MS Symphonies [fictitious compilation by the author]
S: 2 Ob (in I-V and VII), 2 Cor (in I-IV, VII-VIII; 2 Ob or 2 Cor in VI), 2 Trb (in V), 2 Trb di guerra (in VIII), Strings, B.c.
M: I in C major (c1760): I. Allegro. II. Andante con cespressione. III. Allegro. II in D major: I. Allegro con spirito. II. Andante. III. Allegro assai. III in D major [original Overture to *Catone in Utica*]: I. Allegro assai. II. Andante. III. Allegro assai. IV in F major (c1760): I. Allegro. II. Andante. III. Allegro assai. V in F major (c1760): I. Allegro assai. II. Andante. III. Allegro presto. VI in B♭ major (c1760): I. Allegro. II. Andante non troppo. III. Presto. VII (Divertimento notturno) in E♭ major (c1775): I. Largo assai. II. Tempo di Minuetto, ma più tosto Allegro. VIII in E♭ major: I. Allegro. II. Andante. III. Allegro
A: Einsiedeln: MS Th.679/9, 22, 1, 11, 29, 2, 13 and 23
R: III: The Hanover Band, Anthony Halstead, 1994 (cpo 999 129-2)
Dur.: III: (6 min.)

Johann Christian Bach, Six MS Symphonies [fictitious compilation by the author]
S: 2 Fl (in V), 2 Ob (in II-III and VI), 2 Cor (in II-III, V and VI), Strings, B.c.
M: I in D major: I. Allegro. II. Andante. III. Presto. II in D major: I. Allegro. II. Andante gfrazioso. III. Allegro. III in D major: I. Allegro. II. Andante grazioso. III. Allegro. IV in F major: I. Allegro assai. II. Alla Polacca. III. Allegrissimo. V in F major: I. Allegro. II. Andante. III. Menuetto. IV. Allegro. VI in B♭ major: I. Allegro. II. Andante. III. Tempo di Minuetto
A: I and IV: Uppsala Royal University Library; II-III and V-VI: Verein der Musikfreunde Wien: MS XIII.17751–17752 and 17757–17758

Johann Christian Bach, Seven MS Symphonies, series III [fictitious compilation by the author][11]
S: 2 Ob (in I-VI), 2 Fg (in VII), 2 Cor (in II-VII), 2 Trb (in VII), 2 Clarini (in I), Strings, B.c.
M: I in C major: I. Molto allegro. II. Andante. III. Allegro. II in B♭ major: I. Allegro molto. II. Andante. III. Presto. III in E♭ major: I. Vivace. II. Andante spiritoso. III. Prestissimo. IV in E♭ major: I. Allegro. II. Andante. III. Presto. V in E♭ major: I. Allegro molto. II. Larghetto. III. Presto assai. VI in E♭ major: I. Allegro. II. Andante. III. Presto. VII in E♭ major: I. Allegro assai. II. Andante grazioso. III. Presto con brio
A: I: Basel University Library: MS kr.IV.9; II: Dresden Sächsische Landesbibliothek: MS 3374/N/1-2; III-V: Stockholm Royal Academy of Music; VI: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz: Mus. MS Bach St. 491; VII: Herzog August Bibliothek, Wolfenbüttel: MS Vogel 18[12]

William Baines, in C major (c1915)
M: [I.] Adagio [– Allegro]
A: The British Library, London: Add. MS 50211 (fol. 22^{v}-23^{v}) (pencil sketch, unfinished)

11 For further variants cf. the work-list in the 2nd edition of Terry, *J. C. Bach*, p. 262–283.

12 There are several discrepancies in the books on J. C. Bach's symphonies, including the second edition of Charles Sanford Terry's book (1967) and the more recent editions (e.g. by Garland 1984–1989), concerning the number and order of composition of Bach's symphonies. E.g. does the Garland edition mention three symphonies with locations different from the 2nd edition of Terry, where however some fifteen symphonies more are listed than in the Garland edition.

William Baines, 'No. 1' in C minor, Op. 10 (1917)
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 2 Kornette, 2 Trb, 3 Trbn, 1 Tb, 6 Timp, Gran Cassa, Piatti, Tamb milit[13], Glockenspiel, Triangolo, 2 Arpe, 1 Org, Strings[14]
M: I. Quickly, with resolution, + boldness – Very slow, dreamily & with a feeling of beauty – Quickly. II. Slowly, with calmness & love – With grace and expression – Slowly. III. Quickly, playful, + fanciful – Resolute – Massive. IV. Finale. Quick, with spirit, and animation – Massive – Mystically – Majestic, & ponderous – Lightly – Brilliant – Always marked, large & very powerful
A: The British Library, London: Add. MS 50216; sketches Add. MS 50217
R: Airedale Symphony Orchestra, George Kennaway, 1991 (live recording from the Grassington Festival)
Dur.: (c45$^{1}/_{2}$ min.)

Edgar Leslie Bainton, in B♭ major 'A Phantasy of Life and Progress', Op. 5 (1903)
A: destroyed by composer
fp: Bournemouth 15 October 1903: Bournemouth Municipal Orchestra, Edgar Bainton

Edgar Leslie Bainton, No. 1 'Before Sunrise' (finished December 1907)
S: A solo, SSATTB, 1 Picc, 3 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 3 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gong, Piatti, Gran Cassa, Tamb milit, 2 Arpe, Strings
M: I. Genesis. Adagio molto – Allegro con brio – Poco lento, espressivo – Allegro con fuoco – Molto moderato – Allegro con fuoco – Molto maestoso. II. Tenebrae. Molto moderato, ma con moto – Andante moderato. III. A Watch in the Night . Allegro con fuoco – Meno mosso – Lento – Molto tranquillo – Più Allegro. IV. Hymn of Man. Molto maestoso – Poco più lento – Allegro – Andante moderato – Allegro molto – Molto maestoso
P: Stainer & Bell, Ltd., 1920 (vocal score), 1922 (full score)
L: The British Library, London: I.536.; Liverpool; National Library of Scotland, Edinburgh
fp: Newcastle April 1921
R: I only: Royal Northern College of Music Symphony Orchestra, Douglas Bostock, 2001 (ClassicO CLASSCD 404)
Dur.: I: (20 min.)
Ded.: To Sir Charles Stanford
T: I. GENESIS (orchestral)

Slowly the strong sides of the heaving night
Moved, and brought forth the strength of life and death.

II. TENEBRAE

Contralto solo
At the chill high tide of the night,

13 The military drum was originally noted in plural but then apparently used only as single in the score.
14 The organ is used only in the second, Picc and Bass Clar only in third and fourth movement, the second harp only onwards from rather late in the second movement.

At the turn of the fluctuant hours,
When the waters of time are at height,
In a vision arose on my sight
The kingdoms of earth and the powers.
In a dream without lightening of eyes
I saw them children of earth.
Nations and faces arise,
Each one, after his wise,
Signed with the sign of his birth.

Sound was none of their feet.
Light was none of their faces;
In their lips breath was not nor heat,
But a subtle murmur and sweet,
As of water in wan, waste places
Pale as from passionate years,
Years unassuaged of desire,
Sang they soft in mine ears,
Crown'd with jewels of tears,
Girt with girdles of fire.

A slow song beaten and broken,
As it were from the dust and the dead,
As of spirits athirst unsloken,
As of things unspeakable spoken,
As of tears unendurable shed.
In the manifold sound remote,
In the molten murmur of song,
There was but a sharp, sole note
Alive in the night and afloat,
The cry of the world's heart's wrong.

Chorus
O spirit of man most holy,
The measure of things and the root,
In our summers and winters alowly
Seed, putting forth of them slowly
thy supreme blossom and fruit.
In thy sacred and perfect year,
The souls that were parcel of thee,
In the labour and life of us here
Shall be rays of thy sov'reign sphere,
Springs of thy motion shall be.

There is the fire that was man,
The light that was love, and the breath
That was hope ere deliverance began,
And the wind that was life for a span,
And the birth of new things which is death.
There, whosoever had light,
And, having, for man's sake gave,
All that warr'd against night,
All that were found in the fight,
Swift to be slain and to save.

Undisbranch'd of the storms that disroot us,
Of the lures that enthrall unenticed,
The names that exalt and transmute us,
The bloodbright splendour of Brutus,
The snowbright splendour of Christ.
There all chains are undone,
Day there seems but as night.
Spirit and sense are as one
In the light not of star or sun
Liberty there is the light.

Contralto solo
She, sole mother and maker,
Stringer than sorrow, than strife;
Deathless, though death overtake her,
Faithful, though faith should forsake her,

All
Spirit and saviour and life.

III. A WATCH IN THE NIGHT

Chorus (basses)
Watchman, what of the night?

Chorus
Storm and thunder and rain,
Lights that waver and wane,
Leaving the watchfires unlit.
Only the balefires are bright,
And the flash of the lamps now and then,
From a palace where spoilers sit,
Trampling the children of men.

Chorus (basses)
Prophet, what of the night?

Chorus
I stand by the verge of the sea,
Banished, uncomforted, free,
Hearing the noise of the waves,
And sudden flashes that smite
some man's tyrannous head;
Thundering heard above graves,
That hide the hosts of his dead.

Chorus (altos)
Mourners, what of the night?

Chorus
All night through without sleep,
We weep, and we weep, and we weep.
Who shall give us our sons?
Beaks of raven and kite,
Mouths of wolf and of hound,
Give us them back whom your guns
Shot for your dead on the ground.

Chorus (tenors)
Martyrs, what of the night?

Chorus
Nay, is it night with you yet?
We, for our part, we forget
What night
Was, if it were.
The loud red mouths of the fight
Are silent and shut where we are.
In our eyes the tempestuous air
Shines like the face of a star.

Chorus (altos)
Liberty, what of the night?

Chorus
I feel not the red rains fall,
Hear not the tempest at all,
Nor thunder in Heav'n any more.
All the disctance is white,
With the soundless feet of the sun.

Night with the woes that it wore,
Night is over and done.

IV. HYMN OF MAN

Chorus
In the grey beginning of years,
In the twilight of things that began,
The word of the earth in the ears
Of the world,
Was it God, Was it man?
The word of the earth to the spheres
Her sisters, the note of her song,
The sound of her speech in the ears
Of the starry and sisterly throng?
Was it praise or passion or prayer,
Was it love or devotion or dread,
When the veils of the shining air
First wrapt her jubilant head?
Was it love brake forth flow'r-fashion,
A bird with gold on his wings?
Lovely, her first-born passion,
And impulse of first-born things.
Was love that nestling indeed,
Was hatched and hidden as seed
In the furrow
And brought forth bright?
Was it love lay shut in the shell,
Worldshaped, Having over him there
Black worldwide wings that impel
the might of the night through the air?

Chorus (Contraltos)
And bursting his shell as a bird,
Night shook through her sail-stretched vans,
And the heart of the water was stirr'd,
And its heat was the first born man's.

Chorus
For the was of the dead cold air
Took form of a world at birth,
And the waters and firmaments were,
And light and the life-giving earth,
The beautiful bird unbegotten,

That night brought forth without pain
In the fathomless years forgotten,
Where ever the dead gods reign.
Was it love, life godhead or fate?
We say the spirit is one,
That moved on the dark to create
Out of the darkness the stars and the sun.
For each man of all men is God,
But God is the fruit of the whole,
Indivisible spirit from blood,
Indiscernible body from soul.
Not men's but Man's is the glory,
The glory of Godhead, the Kingdom of time,
The mountainous ages made hoary
With snows for the spirit to climb.
Men are the heartbeats of Man,
The plumes that feather his wings,
Stormworn since being began
With the wind and the thunder of things.
Men perish, Man shall endure.
Lives die, but the life is not dead.
For his face is set to the East,
And his feet on the past and its dead,
The Sun re-arisen is his priest,
And the heat there of hallows his head,
His eyes take part in the morning,
And his spirit, outsounding the sea,
Asks no more witness or warning
From temple or tripod or tree.
Past the wall unsurmounted that bars
Out our vision with iron and fire,
He hath sent forth his soul for the stars
To comply with and suns to conspire
His thought takes flight for the centre,
Wherethro' it hath part in the whole,
The abysses forbid it not enter
The stars make room for the soul.
Glory to man in the highest
For man is master of things.

Algernon Charles Swinburne, *Songs from Sunrise*

Edgar L. Bainton, No. 2 in D minor (1933-40)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg ad lib., 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Tamb milit, 1 Arpa, Vln solo, Strings
M: [I.] Andante, molto tranquillo – Allegro Vivace – [II.] Molto Vivace, scherzando – Andantino – Allegro Vivace – Molto Maestoso – Tempo Iº – Lento – Molto Maestoso – [III.] Adagio – [IV.] Reprise
A: National Library of Australia, Canberra, ABC Federal Library. © Helen Bainton
P: State Conservatorium of Music, New South Wales, 1943
fp: Sydney 11 September 1941: Sydney Symphony Orchestra, Edgar Bainton
R: BBC Philharmonic, Vernon Handley, 1999 (Chandos CHAN 9757)
Dur.: c27 min.

William Baly, in E♭ major (1847)
fp: Hanover Square Rooms London, 10 July 1847, Society of British Musicians 16 December 1847, City of London Institute April 1848
L: unknown

Henry Charles Banister, No. 1 in D major
fp: Society of British Musicians 17 September 1847
L: unknown

Henry Charles Banister, No. 2 in E♭ major
fp: I: Society of British Musicians 18 April 1848; cpte. Royal Academy of Music 8 July 1848
L: unknown

Henry Charles Banister, No. 3 in A minor (1850)
fp: Royal Academy of Music London, April 1853
L: unknown

Henry Charles Banister, No. 4 in A major (1853)
L: unknown

Granville Ransome Bantock, in C major (1884)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 1 Trb, 3 Timp, Strings
M: I. Allegro moderato. II. Scherzo. Presto – Trio
A: Birmingham University Library: GB4/1/51-52 (Barber MSS 1158–1159)

Granville Ransome Bantock, 'Ossian' (also 'Ossianic Symphony'), A Symphony for Bass and Orchestra
A: Birmingham University Library: MS GB 4/1/42 (Barber MS 1249) (unfinished, short scores and sketches only, undated)

Granville Ransome Bantock, 'Cedric and Ælfrida', A Dramatic Symphony for Orchestra and 4 solo voices
S: S solo (Ælfrida), A solo (Helga), T solo (Cedric), B solo (A Daemon)
M: Part I (unfinished)
A: Birmingham University Library: MS GB 3/1/5 (Barber MS 1140) (vocal score, unfinished, dated 1-20 August 1892)

Granville Ransome Bantock, 'Christus', A Festival Symphony in ten [originally 5] parts
S: Bar solo, A woman of Samaria (S), A woman from Galilee (A), Nathanael (T), Jesus (Bar), Philip/Pilate (B), SATB, 1 Picc, 2 Fl, 2 Ob (incl. Cor ingl), 2 Cl, 2 Fg, 1 Contra Fg, 3 Cor, 3 Trb, 3 Trbn, 2 Tb, 3 Timp, Triangolo, Tambourine, Piatti, Gong, Glockenspiel, 2 Arpe, 1 Org, Strings
M (vocal score): Prelude. Moderato – Largo – Andante. I. Nazareth (). Moderato assai – Pastorale – Lento – Allegretto giocoso – Andante molto. Tempo I. Allegro giocoso. II. The Wilderness. Andante quasi irresoluto – Più agitato – Più mosso – Molto lento – Molto allegro – Vivo. III. Jerusalem. Interlude – Allegro molto – Lento. IV. Gethsemane. Lento molto – Largo – Agitato. Poco più moto – Largo – Più Andante (The Agony) – Andante molto – Molto lento – Maestoso – Molto più lento – Andante – Mesto. V. Calvary. Maestoso alla marcia – Molto sostenuto – Lento flebile e lamentabile – Solenne – Meno – Mesto – Più Allegretto – Non più mosso – Molto lento – Andante – Finale. Religioso – Postlude – Molto Adagio
A: Birmingham University Library: MS GB 1/1/3 (Barber MS 1001) (full score lacking VII); MS GB 1/1/4 (Barber MS 1006) (vocal score of a small part of the music, composed from 4 December 1897 to 20 April 1898; imprimatur given on 31 October 1899); GB 1/1/1-2 and 1/1/5-6 (Barber MSS 1223, 1181, 1196 and deest) (sketches; most amendments from 1901, further ones from 1906/7)
P: Breitkopf & Härtel [1899/1900] (vocal score of a small part of the music)
fp: (only sections have been performed independently)
Ded.: To my friend Edward Elgar with affectionate regard
T:[15] I. NAZARETH
Looking out over a quiet peaceful scene, Christ hears a shepherd piping afar off on the hills. As this simple shepherd's song dounds on, there arises within him the presentiment of coming sorrow, which it must be his lot to undergo as the Messiah. These sad thoughts become lost in contemplation of the pastoral beauty around, the beauty of nature from which he drew the incomparable lessons of the sermon of the mount. The breath and fragrance of the flowers, the singing of the birds, the falling dew, the sighing of the wind, all seem to speak to him of his divine mission, which grows clearer within his mind. He will save Humanity by Love and Suffering even unto Death; but, victorious over Death, Love shall reign triumphant at last.

Chorus [composed 15 February 1901]
And there shall come forth a rod out of the stem of Jesse and a barnch shall grow out of his roots:

15 The unindented text is not found in the vocal score. The part now called 'Nazareth' was formerly simply a Prelude. In an interim version the original sections, which are also to be found in the printed vocal score, were called 'symphony', this was changed in the final version to a renaming to 'Interlude'.

And the spirit of the Lord shall cast upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord:
And shall make him of quick understanding in the fear of the Lord: and he shall not judge after the sight of his eyes, neither reprove after the hearing of his ears:
But with the righteousness shall he judge the poor, and reprove with equity for the meek of the earth: and he shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked:
And the righteousness shall be the girdle of his loins, and faithfulness the girdle of his reigns. (Is. XI.1.2.3.4.5)

Philip
We have found him of whom Moses in the Law, and the Prophets, did write – 'Jesus of Nazareth, the son of Joseph'.

Nathanael
Can there any good thing come out of Nazareth?

Philip
Come and see.

Jesus
Behold an Israelite indeed, in whom is no guile!

Nathanael
Whence knowest thou me?

Jesus
Before that Philip called thee, when thou wast under the fig-tree, I saw thee.

Nathanael
Rabbi, thou art the Son of God; thou art the King of Israel.

Jesus
Because I said unto thee, I saw thee under the fig-tree, believest thou? Thou shalt see greater things than these. Verily, verily, I say unto you, hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of man. (John I.45-51)

> [*Baritone*
> We have found him, of whom Moses in the law, and the prophets did write,
> Jesus of Nazareth, the son of Joseph.
> And he came to Nazareth, where he had been brought up. (Luke IV.16)][16]

A woman of Galilee
And he came to Nazareth, where he had been brought up. (Luke IV.16)

16 This paragraph from the vocal score was reworked in the full score.

Chorus [unaccompanied, composed 18 February 1901)]
Behold God is my Salvation; I will trust and not be afraid: for the Lord Jehovah is my strength and my song; and he also is become my salvation.
Sing unto the Lord for he hath done excellent things: this is known in all the earth.
Cry out and shout, thou inhabitant of Zion: for great is the Holy One of Israel in the midst of thee. (Is. XII.2.5.6)

A woman of Galilee[17]
I will lift up mine eyes unto the hills,
from whence cometh my help.
My help cometh from the Lord,
which made heaven and earth.
He will not suffer thy foot to be moved;
he that keepeth thee will not slumber.
Behold, he that keepeth Israel
shall neither slumber nor sleep .
The Lord is thy keeper;
The Lord is thy shade upon thy right hand.
The sun shall not smite thee by day,
Nor the moon by night.
The Lord shall preserve thee from all evil:
He shall preserve thy soul.
The Lord shall preserve thy going out, and thy coming in,
From this time forth, and even for evermore. (Ps. CXXI)

[originally I. NAZARETH]

Baritone
'Come unto me, all ye that labour and are heavy laden, and I will give you rest. (Matt. XI.25)
Blessed be ye poor: for your's is the kingdom of God.
Blessed are ye that hunger now: for ye shall be filled.
Blessed are ye that weep now: for ye shall laugh.
Blessed are ye, when men shall hate you,
and when they shall separate you from their company,
and shall reproach you, and cast out your name as evil,
for the Son of man's sake. (Luke VI.20-22)
Behold the fowls of the air: for they sow not, neither do they reap,
nor gather into barns; yet your heavenly Father feedeth them.
Are ye not much better than they? And why take ye thought for reaiment?
Consider the lilies of the field, how they grow;
They toil not, neither do they spin:

17 Only in the vocal score – not in the MS full score, maybe discarded.

And yet I say unto you,
That even Solomon in all his glory was not arrayed like one of these.
O ye of little faith? (Matt. VI.26.28-30)
But I say unto you which hear,
Love your enemies, do good to them which hate you,
Bless them that curse you, and pray for them which despitefully use you.
And as ye would that men should do to you, do ye also to them likewise.
Be ye therefore merciful, as your Father also is merciful.' (Luke VI.27-28.31.36)

II. THE WILDERNESS

Far-reaching horizons; rolling shifting sand; bare masses of scarred and jagged rock; all dreary, lifeless, silent with the stillness as of death, desolate as a soule bereft of God, a horror of solitude. From the temptations and distractions of the world, Christ has withdrawn to the desert for contemplation and prayer. He seeks for strength in the coming hours of trial, at first in despair, but the thought of his Father's ever present Love sustains him. A vision of the future appears before him, the future of ignominy and suffering, which he will undergo at the hands of the very beings for whom he sacrifices himself. But in spite of all this, his resolve is made. He will again enter the world, proof against its temptations, and press forward only to the goal of Self-Sacrifice and Love. A thousand warring thoughts seek to detain him, but he flies ever onward into the heart of the deadly conflict.

Baritone
And he withdrew himself into the wildernes, and prayed. (Luke V.16)
'The Spirit of the Lord is upon me, because he hath anointed me
to preach the gospel to the poor; he hath sent me
to heal the brokenhearted,
to preach deliverance to the captives, and recovering of sight to the blind,
to set at liberty them that are bruised.' (Luke IV.18)

Soprano
The wilderness and the solitary place shall be glad for them;
and the desert shall rejoice and blossom as a rose.
It shall blossom ubundantly, and rejoice even with joy and singing;
the glory of Lebanon shall be given unto it,
the excellency of Carmel and Sharon,
they shall see the glory of the Lord,
and the excellency of our God.
Strengthen ye the weak hands, and confirm the feable knees,
Say to them that are of a fearful heart,
Be strong, fear not:
behold, your God will come with vengeance,
even God with a recompence;
he will come and save you.
Then the eyes of the blind shall be opened,
and the ears of the deaf shall be unstopped.

Then shall the lame man leap as an hart,
and the tongue of the dumb sing:
for in the wilderness shall waters break out,
and streams in the desert.
And the parchèd ground shall become a pool,
and the thirsty land springs of water.
And an highway shall be there, and a way,
and it shall be callèd, the Way of Holiness.
And the ransomed of the Lord shall return,
and come to Zion with songs and everlasting joy upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away. (Is. XXXV.1-8.10)

III. THE WOMAN OF SAMARIA

Duologue [composed 22 February 1901]

Jesus
Give me to drink, give me to drink.

Woman of Samaria
How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria?
For the Jews have no dealings with the Samaritans.

Jesus
If thou knewest the gift of God, and who it is that saith, that saith to thee, Give me to drink, give me to drink, thou wouldest have asked of him, and he would have given thee living water.

Woman of Samaria
Sir, thou hast nothing to draw with, and the well is deep: from whence then hast thou that living water? Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle.

Jesus
Whosoever drinketh of this water shall thirst again: But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in all a well of water sprining up into everlasting life.

Woman of Samaria
Sir, give me this water, that I thirst not, neither come hither to draw.

Jesus
Go, call thy husband, and come hither.

Woman of Samaria
I have no husband.

Jesus

Thou hast well said, I have no husband: For thou hast had five husbands; and he whom thou now hast is not thy husband: in that saidst thou truly.

Woman of Samaria
Sir, I perceived that thou art a prophet. Our fathers worshipped in this mountain; and ye say, that in Jerusalem is the place where men ought to worship.

Jesus
Woman, believe me, the hour cometh, when ye shall neither in this mountain, nor yet at Jerusalem, worship the Father. Ye worship, ye know not what: we know what we worship: for salvation is of the Jews. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him. God is a spirit: and they that worship him must worship him in spirit and in truth.[18]

Woman of Samaria
I know that Messiah cometh, which is called Christ: when he is come, he will tell us all things.

Jesus
I that speak to thee am he. (John IV.7-26)

Chorus
Seek ye the Lord while he ma be found,
call ye upon him while he is near.
Let the wicked forsake his way
and the unrighteous man his thoughts
and let him return unto the Lord,
and he will have mercy upon him;
and to our God let him return,
for he will abundantly pardon.
Seek ye the Lord while he ma be found,
call ye upon him while he is near.
For he shall go out with joy,
and be led forth with peace. (Is. IV. 6.7.12)

IV [originally III]. JERUSALEM

A busy Babel of life in the streets of Jerusalem. Christ enters the city and passes through the jostling crowd amidst hoarse cries of enthusiasm, curiosity and ridicule. He casts out the buyers and sellers from the temple, and rebukes the wrangling Scribes and Pharisees. Rising above the tumult his voice is heard, clear and calm, as he expounds the law of Love, and his inspired presence awes the multitude. Speaking in parables he preaches his exalted faith, and, moved to pity, mourns over Jerusalem. The priests, enraged by his words, seek to lay hands on him. Louder surge their angry voices, agitated and confused, like turbid flood-spate staining the pure stream of Christ's eloquence, which rises ever higehr above them, until they sink away at last to a murmuring undertone.

18 Shortly later Bantock was to write *The Fire Worshippers*!

Baritone
And when he was come into Jerusalem, all the city was moved,
saying, 'Who is this?' And the multitude said,
'This is Jesus the prophet of Nazareth of Galilee.' (Matt. XXI.10–11)
'O Jerusalem, Jerusalem, thou that killest the prophets,
and stonest them which are sent unto thee,
how often would I have gathered thy children together,
even as a hen gathers her chickens under her wings,
and ye would not! (Matt. XXIII.37)
Behold your house is left unto you desolate.
For I say unto you,
Ye shall not see me henceforth, till ye shall say,
Blessed is he that cometh in the name of the Lord. (Matt. XXIII.38-39)
Woe unto you, scribes and Pharisees hypocrites!
For ye are like unto whited sepulchres. (Matt. XXIII.27)
Ye serpents, ye generation of vipers,
how can ye escape the damnation of hell? (Matt. XXIII.33)
Heaven and earth shall pass away:
but my words shall not pass away.' (Matt. XXIII.31)

Chorus
Break forth into joy, sing together, ye waste places of Jerusalem:
for the Lord hath comforted his people,
he hath redeemed Jerusalem.
The Lord hath made bare his holy arm
in the eyes of all the nations;
and all the ends of the earth
shall see the salvation of our God.
Break forth into joy, sing together, ye waste places of Jerusalem:
for the Lord hath comforted his people,
he hath redeemed Jerusalem. (Is. LII.9.10)

V. THE MOUNT OF OLIVES

Jesus
See ye not all these things? Verily I say unto you,
There shall not be left here one stone upon another,
that shall not be thrown down.

Disciples
Tell us, when shall these things be? and what shall be the signs of thy coming, and of the end of the world?

Jesus
Take heed that no man deceive you.

For many shall come in my name, saying, I am Christ; and shall deceive many.
And ye shall hear of wars and rumours of wars: see that ye be not troubled: for all these things must come to pass, but the end is not yet.
For nation shall rise against nation, and kingdom against kingdom: and there shall be famines and pestilences, and earthquakes in divers[e] places.
All these are the beginning of sorrows.
Then shall they deliver you up to be afflicted, and shall kill you: and ye shall be hated of all nations for my name's sake.
And then shall many be offended, and shall betray one another,
and shall hate one another.
And many false prophets shall rise, and shall deceive many.
And because iniquity shall abound, the love of many shall wax cold.
But he that shall endure unto the end, the same shall be saved.
And this gospel of the kingdom shall be preached
in all the world for a witness unto all nations;
and then shall the end come. (Matt. XXIV.2–14)

Chorus
Stay yourselves, and wonder; cry ye out, and cry ...
For the Lord hath poured out upon you the spirit of deep sleep,
and hath closd your eyes: the prophets and your rulers, the seers hath he covered.
And the vision of all is become unto you as the words of a book that is sealed ...
And in that day shall the deaf hear the words of the book,
and the eyes of the blind shall see out of obscurity and out of darkness.
The meek also shall increase their joy in the Lord,
and the poor among men shall rejoice in the Holy One of Israel. (Is. XXIX.9-1.18.19)

VI. THE PASCHAL EVE

Baritone
Father, the hour is come;
glorify thy Son, that thy Son also may glorify thee:
As thou hast give him power over all flesh,
that he should give eternal life to as many as thou hast given him;
And this is life eternal, that they might know thee the only true God,
and Jesus Christ whom thou hast sent.
I have glorified thee on the earth:
I have finished the work which thou gavest me to do.
And now, O Father, glorify thou me with thine own self
with the glory which I had with thee before the world was.
I have manifested thy name unto the men
which thou gavest me out of the world:
thine they were, and thou gavest them me;
and they have kept thy word.

Now they have known that all things
whatsoever thou hast given me are of thee.
For I have given unto them the words which thou gavest me;
and they have receibed them, and have known scarcely
that I came out from thee, and they have believed
that thou didst send me.
I pray for them: I pray not for the world,
but for them which thou has given me; for they are thine.
And all mine are thine, and thine are mine;
And I am glorified in them. (John XVII.1-10)

VII [originally IV]. GETHSEMANE

Christ leaves his disciples, and goes forward alone into the solitude of the garden. The hour is at hand, when the Son of man shall be betrayed. Hope in the Eternal sustains his soul, but his mortal flesh trembles and fails him at the thought of the coming doom. Darkness envelopes him, desolation descends upon his spirit. All earthly help has failed him. Around, he sees his sleeping disciples, who could not watch with him one hour. Alone, forsaken, rejected and reviled by those he would save, he already tastes the bitterness of Death. In supreme anguish, he calls upon the Father's name, and a sublime faith restores his failing strength with heavenly visions. Then come the great multitude, with Judas who betrays him, and Christ, making no resistence, but meething his fate with a calm heroism, is led away.

Baritone
Then cometh Jesus unto a place called Gethsemane, and saith unto the disciples,
'Sit ye here , while I go and pray yonder.' (Matt. XXVI.36)
'Watch therefore, for ye know neither the day nor the hour
wherein the Son of man cometh. (Matt. XXV.13)
My soul is exceeding sorrowful, even unto death. (Matt. XXVI.38)
Father, if thou be willing, remove this cup from me:
nevertheless not my will, but thine, be done. (Luke XXII.42)
Why sleep ye? rise and pray, lest ye enter into temptation. (Luke XXII.46)
Sleep on now, and take your rest:
Behold, the hour is at hand,
and the Son of man is betrayed to the hands of sinners.
Rise, let us be going:
Behold, he is at hand that doth betray me. (Matt. XXVI.46)
When I was daily with you in the temple,
ye stretched forth no hands against me:
but this is your hour, and the power of darkness,
the power of darkness.' (Luke XXII.53)

Chorus
He was oppressed ...[19]

19 Missing in the score!

VIII. THE JUDGMENT [composed 21 February 1901]

Pilate
What accusation bring ye against this man?

The multitude
If he were not a malefactor,
we would not have delivered him up unto thee.

Pilate
Take ye him, and judge him according to your law.

The multitude
It is not lawful for us to put any man to death. (John XVIII.29-31)

Pilate
Art thou the King of the Jews?

Jesus
Thou sayest. (Matt. XXVII.11)

The multitude
We have a law,
and by our law he ought to die,
because he made himself the Son of God. (John XIX.7)

Pilate
Hearest thou not, how many things they witness against thee? (Matt. XXVII.13)
Thine own nation and thine chief priests have delivered thee unto me:
what hast thou done?

Jesus
My kingdom is not of this world:
if my kingdom were of this world,
then would my servants fight,
that I should not be delivered to the Jews:
but now is my kingdom from hence.

Pilate
Art thou a king then?

Jesus
Thou sayest that I am a king.
To this end was I born, and for this cause came I into the world,
that I should bear witness unto the truth.
Everyone that is of the truth heareth my voice.

Pilate
What is truth? (John XVIII.35-38)
Behold the man! (John XIX.5)
I find in him no fault at all. (John XVIII.38)

Chorus
If thou let this man go,
thou art not Caesar's friend.
Whosoever maketh himself a king,
speaketh against Caesar. (John XIX.12)

Pilate
But we have a custom
that I should release unto you one at the passover:
will ye therefore, that I release unto you the King of the Jews?

Chorus
Not this man, but Barrabas. (John XVII.39-40)

Pilate
What will ye then that I shall do unto him whom ye call the King of the Jews?

Chorus
Crucify him.

Pilate
Why, what evil hath he done?

Chorus
Crucify him. (Mark XV.12-14)

Pilate
I am innocent of the blood of this just person:
see ye to it. (Matt. XXVII.24)

Chorus
His blood be on us and on our children.
Hail, King of the Jews. (Matt. XXVII.25.29)

IX [originally V]. CALVARY

The trumpets of the Roman legion is sound, and the heavy tramp of the soldiers is heard, as, with Christ's white figure in their midst, they march to Calvary. Over the weary way the procession moves slowly along. A vast crowd follows, and the women, moved to pity, weep. Still the heavy march, until Calvary is reached at last. Even in the very face of Death, the master's faith sustains him. They nail him to the Cross. They revile him. The sacrifice of the Messiah is fulfileld. Upon the Cross the past rises before him, the heavy march beats in upon his brain, he speaks to the weeping women, the tender green of the landscape around his home at Nazareth mochs his dying eyes, the anguish of betrayeal pierces his heart, he dies, giving up the ghost with a cry. The earth trembles,

darkness falls upon it, and a great fear upon the people. In the spiritual kingdom his soul rises glorified. Then comes a Vision of the Ages, of earthly glorification, the chanting of priests down long cathedral aisles, while the pure Christ hangs upon his Cross above fragrant altars, a divine symbol of Love, of Suffering, and of Sacrifice.

Baritone
And when they were to come to the place which is called Calvary,
there they crucified him. (Luke XXIII.33)
'Daughters of Jerusalem, weep not for me, but weep for yourselves, and
for your children.
For, behold, the days are coming, in the which they shall say,
Blessed are the barren, and the wombs that never bare. (Luke XXIII.28-29)
My God, my God, why hast thou forsaken me? (Mark XVI.34)
Father, into thy hands I commend my spirit.' (Luke XXIII.46)

Chorus
Thou that destroyest the temple, and buildest it in three days,
save thyself,
If thou be the Son of God, come down from the cross.
He saved others; himself he cannot save.
If he be the King of Israel, let him come down from the cross,
and we will believe him.
He trusted in God; let him delivr him now, if he will have him:
for he said, I am the Son of God. (Matt. XVII.40.42.43)

Jesus
Father, forgive them; for they know not what they do. (Luke XXIII.34)
My God, my God, why hast thou forsaken me? (Mark XV.34)

X. EPILOGUE AND CHORALE

Mystic Chorus. Religioso
Arise, shine; for thy light is come,
and thy glory of the Lord is risen upon thee.
For, behold, the darkness shall cover the earth, and gross darkness the people:
but the Lord shall arise upon thee,
and his glory shall be seen upon thee.
Lift up thine eyes round about, and see;
all they gather themselves together,
they come to thee, to thee.
Thy sons shall come from afar,
and thy daughters shall be nursèd at thy side.
Who are these that fly as a cloud,
and as the doves to their windows?
Surely the isles shall wait for me,

and the ships of Tarshish first,
to bring thy sons from far,
their silver and their gold with them,
unto the name of the Lord thy God,
and to the Holy One of Israel,
because he hath glorified thee.
Whereas thou hast been forsaken and hated,
so that no man went through thee,
I will makethee an eternal excellency,
a joy of many generations.
The sun shall be no more thy light by day;
neither for brightness shall the moon give light unto thee:
but the Lord shall be unto thee an everlasting light,
and thy God thy glory.
O praise the Lord, all ye nations:
praise him, all ye people,
For his merciful kindness is great toward us:
and the truth of the Lord endureth forever.
Praise ye the Lord. [Completed August 21st 1901 at King's Norton]

Chorus (ad libitum) [later Postlude. Chorus]
Our Father which art in heaven,
Be hallowed thy name.
Thy kingdom come.
Thy will be done
on earth as it is in heaven. (Matt. VI.9–10)
Glory to God!

Granville Ransome Bantock, 'Choral Odes from Atalanta in Calydon' in B
S: SSSSMMMMAAAATTTTTBarBarBarBarBBBBB
M: Choral Ode I (begun 23 December 1910, finished 22 June 1911). Choral Ode II. Choral Ode III (finished 25 April 1911). Choral Ode IV (finished 29 September 1911)
A: Birmingham University Library: MS GB 1/1/33 (Barber MS 1009), GB 1/1/34-35 (sketches)
Dur.: (c31 min.)
P: Breitkopf & Härtel, 1911
L: The British Library, London: F.1342.d.(2.)
fp: Free Trade Hall, Manchester, 255 January 1912: Hallé Choir, Granville Bantock
R: BBC Singers, Simon Joly, 1995 (Albany TROY 180)
Ded.: To R. H. Wilson and the members of the Hallé Choir, Manchester in grateful appreciation
T: CHORAL ODE I

When the hounds of spring are on winter's traces,
The mother of months in meadow or plain

Fills the shadows and windy places
With lisp of leaves and ripple of rain;
And the brown bright nightingale amorous
Is half assuaged for Itylus,
For the Thracian ships and the foreign faces,
The tongueless vigil, and all the pain.

Come with bows bent and with emptying of quivers,
Maiden most perfect, lady of light,
With a noise of winds and many rivers,
With a clamour of waters, and with might;
Bind on thy sandals, O thou most fleet,
Over the splendour and speed of thy feet;
For the faint east quickens, the wan west shivers,
Round the feet of the day and the fret of the night.

Where shall we find her, how shall we sing to her,
Fold our hands round her knees, and cling?
O that man's heart were asfire and could spring to her,
Fire, or the strength of the streams that spring!
For the stars and the winds are unto her
As raiment, as songs of the harp-player;
For the risen stars and the fallen cling to her,
And the south-west wind and the west wind sing.

For winter's rains and ruins are over,
And all the season of snows and sins;
The days dividing lover and lover,
The light that loses, the night that wins;
And time remembered is grief forgotten,
And frosts are slain and flowers begotten,
And in green underwood and cover
Blossom by blossom the spring begins.

The full streams fred on flowers of rushes,
Ripe grasses trammel a travelling foot,
The faint fresh flame of the young year flushes
From leaf to flower and flower to fruit;
And fruit and leaf are as gold and fire,
And the oat is heard above the lyre,
And the hoofed heel of a satyr crushes
The chestnut husk at the chestnut root.

And Pan by noon and Bacchus by night,
Fleeter of foot than the fleet-foot kid,

Follows with dancing and fills with delight
The Maenad and the Bassarid;
And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.

The ivy falls with the Bacchanal's hair
Over her eyebrows hiding her eyes;
The wild vine slipping down leaves bare
Her bright breast shortening into sighs;
The wild vine slips with the weight of its leaves,
But the berried ivy catches and cleaves
To the limbs that glitter, the feet that scare
The wolf that follows, the fawn that flies.

CHORAL ODE II

Before the beginning of years
There came to the making of man
Time, with a gft of tears;
Grief with a glass that ran;
Pleasure, with pain for leaven;
Summer, with flowers that fell;
Remembrance fallen from heaven,
And madness risen from hell;
Strength without hands to smite;
Love that endures for a breath:
Night, the shadow of light,
And life, the shadow of death.

And the high gods took in hand Fire,
and the falling of tears,
And a measure of sliding sand
From under the feet of the years;
And froth and drift of the sea;
And dust of the labouring earth;
And bodies of things to be
In the houses of death and of birth;
And wrought with weeping and laughter,
And fashioned with loathing and love
With life before and after
And death beneath and above,
For a day and a night and a morrow,

That his strength might endure for a span
With travail and heavy sorrow,
The holy spirit of man.

From the winds of the north and the south
They gathered as unto strife;
They breathed upon his mouth,
They filled his body with life;
Eyesight and speech they wrought
For the veils of the soul therein,
A time for labour and thought,
A time to serve and to sin;
They gave him light in his ways,
And love, and a space for delight,
And beauty and length of days,
And night, and sleep in the night.
His speech is a burning fire;
With his lips he travaileth;
In his heart is a blind desire,
In his eyes foreknowledge of death;
He weaves, and is clothed with derision;
Sows, and he shall not reap;
His life is a watch or a vision
Between a sleep and a sleep.

CHORAL ODE III

We have seen thee, O Love, thou art fair; thou art goodly, O love;
Thy wings make light in the air as the wings of a dove.
Thy feet are as winds that divide the stream of the sea;
Earth is thy covering to hide thee, the garment of thee
Thou art swift and subtle and blind as a flame of fire;
Before thee the laughter, behind thee the tears of desire;
And twain go forth beside thee, a man with a maid;
Her eyes are the eyes of a bride whom delight makes afraid;
As the breath in the buds that stir is her bridal breath:
But Fate is the name of her; and his name is Death.

CHORAL ODE IV

Who hath given man speech? or who hath set therein
A thorn for peril and a snare for sin?
For in the word his life is and his breath,
And in the word his death,
That madness and the infatuate heart may breed

From the word's womb the deed
And life bring one thing forth ere all pass by,
Even one thing which is ours yet cannot die –
Death. Hast thou seen him ever anywhere,
Time's twin-born brother, imperishable as he
Is perishable and plaintive, clothed with care
And mutable as sand.
But death is strong and full of blood and fair
And perdurable and like a lord of land?
Nay, time thou seest not, death thou wilt not see
Till life's right hand be loosened from thine hand
And thy life-days from thee.

For the gods very subtly fashion
Madness with sadness upon earth:
Not knowing in any wise compassion,
Nor holding pity of any worth;
And many things have given and taken,
And wrought and ruined many things;
The firm land have they loosed and shaken,
And sealed the sea with all her springs;
They have wearied time with heavy burdens
And vexed the lips of life with breath:
Set men to labour and given them guerdons,
Death, and great darkness after death:
Yea, with thine hate, O God, thou hast covered us,
One saith, and hidden our eyes away from sight,
And made us transitory and hazardous,
Light things and slight:
Yet have men praised thee, saying. He hath made man thus,
And he doeth right.
Thou hast kissed us, and hast smitten; thou hast laid
Upon us with thy left hand life, and said,
Live: and again thou hast said, Yield up your breath,
And with thy right hand laid upon his death.
Thou hast sent us sleep, and stricken sleep with dreams,
Saying, Joy is not, but love of joy shall be;
Thou hast made sweet springs for all the pleasant streams,
In the end thou hast made them bitter with the sea.
Thou hastfrd one rose with dust of many men;
Thou hast marred one face with fire of many tears;
Thou hast taken love, and given us sorrow again;
With pain thou hast filled us full to the eyes and ears.

Therefore because thou art strong, our father, and we
Feeble; and thou art against us, and thine hand
Constrains us in the shallows of the sea
And breaks us at the limits of the land;
Lo, with hearts rent and knees made tremulous,
Lo, with ephemeral lips and casual breath,
At least we witness of thee ere we die
That these things are not otherwise, but thus;
That each man in his heart sigheth, and saith,
That all men even as I,
All we are against thee, against thee, O God most high.
But ye, keep ye on earth
Your lips from over-speech,
Loud words and longing are so little worth;
And the end is hard to reach.
For silence after grievous things is good,
And reverence, and the frar that makes men whole,
And shame, and righteous governance of blood,
And lordship of the soul.
But from sharp words and wits men pluck no fruit,
And gathering thorns they shake the tree at root;
For words divide and rend;
But silence is most noble till the end.

Algernon Charles Swinburne

Granville Ransome Bantock, 'The Vanity of Vanities' in B♭ major (finished 27 September 1913)
S: SSMMAATTBarBarBB
M: I. Vanity of Vanities. II. I said in mine heart. III. Then I saw that wisdom excelleth folly. IV. To every thing there is a season
P: J. Curwen & Sons, 1913
fp: Liverpool February 1914, Welsh Choral Union, Harry Evans
R: BBC Singers, Simon Joly, 1995 (Albany TROY 180)
Dur.: (c35$^{1}/_{2}$ min.)
Ded.: To Harry Evans and all my friends of the Liverpool Welsh Choral Union
T: I.

Vanity of vanities, saith the Preacher,
Vanity of vanities; all is vanity.
What profit hath a man of all his labour
Which he taketh under the sun?
One generation passeth away,
And another generation cometh:
But the earth abideth for ever.

The sun also ariseth, and the sun goeth down,
And hasteth to his place where he arose.
The wind goeth toward the south,
And turneth about unto the north;
It whirleth about continually,
And the wind returneth again
According to his circuits.
All the rivers run into the sea;
Yet the sea is not full;
Unto the place from whence the rivers come
Thither they return again.
All things are full of labour;
Man cannot utter it
The eye is not satisfied with seeing,
Nor the ear filled with hearing.
The thing that hath been,
It is that which shall be;
And that which is done
Is that which shall be done:
And there is no new thing under the sun.
Is there any thing whereof it may be said,
See, this is new?
It hath been already of old time,
Which was before us.
There is no remembrance of former things;
Neither shall there be any remembrance
Of things that are to come
With those that shall come after.

II.

I said in mine heart, Go to now, I will prove thee with mirth, therefore enjoy pleasure: and, behold, this also is vanity.

I made me great works;
I builded me houses;
I planted me vineyards:
I got me servants and maidens: .....
I gathered me also silver and gold,
And the peculiar treasure of kings:
I gat me men singers and women singers,
And the delights of the sons of men.
And whatsoever mine eyes desired
I kept not from them,

I withheld not my heart from any joy;
For my heart rejoiced in all my labour:

Then I looked on all the works that my hands had wrought, and on the labour that I had laboured to do: and, behold, all was – vanity and vexation of spirit, and there was no profit under the sun.

III.

Then I saw that wisdom excelleth folly, as far as light excelleth darkness.

The wise man's eyes are in his head;
But the fool walketh in darkness:

And I myself perceived also that one event happeneth to them all. Then said I in my hart, As it happeneth to the fool, so it happeneth even tome; and why was I then more wise? Then I said in my heart, that this also is vanity. For there is no remembrance of the wise more than of the fool for ever; seeing that which flair is in the days to come shall all be forgotten. And how dieth the wise man? As the fool. Therefore I hated life; .... Yea, I hated all my labour which I had taken under the sun: ..... For what hath man of all his labour, and of the vexation of his heart, wherein he hath laboured under the sun? For all his days are sorrows, and his travail grief; yea, his heart taketh not rest in the night. This is also vanity.

IV.

To every thing there is a season, and a time to every purpose under the heaven:

A time to be born,
And a time to die;
.....
A time to kill,
And a time to heal;
A time to break down,
And a time to build up;
A time to weep,
And a time to laugh;
A time to mourn,
And a time to dance;
.....
A time to embrace,
And a time to refrain from embracing;
A time to get,
And a time to lose;
A time to keep,
And a time to cast away;
A time to rend,
And a time to sew;

A time to keep silence,
And a time to speak;
A time to love,
And a time to hate;
A time of war,
And a time of peace.

V.

I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all. For man also knoweth not his time:

As the fishes that are taken in an evil net,
And as the birds that are caught in the snare;
So are the sons of men snared in an evil time,
When it falleth suddenly upon them.

For he cometh in with vanity, and departeth in darkness, and his name shall be covered with darkness. Moreover he hath not seen the sun, nor known anything ..... As he came forth of his mother's womb, naked shall he return to go as he came, and shall take nothing of his labour, which he may carry away in his hand ..... For who knoweth what is good for man in this life, all the days of his vain life which he spendeth as a shadow? for who can tell a man what shall be after him under the sun?

VI.

Go thy way, eat thy bread with joy, and drink thy wine with a merry heart; for God now accepteth thy works. Let thy garments be always white; and let thy head lack no ointment. Live joyfully with the wife whom thou lovest all the days of the life of thy vanity: for that is thy portion in this life, and in thy labour which thou takest under the sun. Whatsoever thy hand findeth to do, do it with thy might; for there is no work, nor device, nor knowledge, nor wisdom, in the grave, whither thou goest ..... For the living know that they shall die: but the dead know not any thing, neither have they any more a reward; for the memory of them is forgotten. Also their love, and their hatred, and their envy, is now perished; neither have they any more a portion for ever in any thing that is done under the sun .....

Truly the light is sweet,
And a pleasant thing it is
For the eyes to behold the sun:
But if a man live many years,
And rejoice in them all;
Yet let him remember the days of darkness;
For they shall be many.
All that cometh is vanity.

VII.

Rejoice, O young man, in thy youth;
And let thy heart cheer thee
In the days of thy youth,
And walk in the ways of thine heart,
And in the sight of thine eyes:
But know thou, that for all these things
God will bring thee into judgment.
Therefore remove sorrow from thy heart,
And put away evil from thy flesh:
For childhood and youth are vanity.
Remember now thy Creator
In the days of thy youth,
While the evil days come not,
Nor the years draw nigh,
When thou shalt say,
I have no pleasure in them;
While the sun, or the light, or the moon,
Or the stars, be not darkened,
Nor the clouds return after the rain
In the day when the keepers of the house shall tremble,
And the strong men shall bow themselves,
And the grinders cease
Because they are few,
And those that look out of the windows
Be darkened,
And the doors shall be shut in the streets,
When the sound of the grinding is low,
And he shall rise up at the voice of the bird,
And all the daughters of musick
Shall be brought low;
Also when they shall be afraid
Of that which is high,
And fears shall be in the way,
And the almond-tree shall flourish,
And the grasshopper shall be a burden,
And desire shall fail
Because man goeth to his long home,
And the mourners go about the streets:
Or ever the silver cord be loosed,
Or the golden bowl be broken,
Or the pitcher be broken at the fountain,

Or the wheel broken at the cistern.
Then shall the dust return to the earth
As it was:
And the spirit shall return
Unto God who gave it.
Vanity of vanities, saith the Preacher,
All is vanity.

Ecclesiasticus, selected by Granville Bantock

Granville Bantock, 'Hebridean' (1915)[20]
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Triangolo, Tamb milit, 1 Cel, 1 Arpa, Strings
M: 1 mvt
A: Birmingham University Library: MS GB 4/1/29 (Barber MS 1011) (finished 23 November 1915; this copy copied in 1916 by William Fenney); another copy of score (= autograph MS), without pressmark at 30 March 1998; MS GB 4/1/30 (sketches, large sections in short score)
P: © Stainer & Bell, Ltd. (Carnegie Collection), 1920
L: Stainer & Bell Hire Library
fp: Glasgow 1 February 1916: Scottish Orchestral Society, Emil Mlynarski
R: Royal Philharmonic Orchestra, Vernon Handley 1990 (Hyperion CDA66450)
Dur.: 35 min.
Ded.: To Marjory Kennedy-Fraser (printed score) = To Marsailidh nam Orain (MS)

Granville Bantock, 'Pagan' (1923[21]-28)
S: 1 Picc, 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Tambourine, Piatti, 1 Cel, Triangolo, Tamb milit, Tenor Drum, 1 Arpa, Strings
M: 1 mvt
A: Birmingham University Library, MS GB 4/1/61 (Barber MS 1246) (dated 'Paris, 3/9/27' at the beginning and '20/6/28' at the end of the score)
P: Joseph Williams Ltd., 1936 (reprint of the autograph MS); © Stainer & Bell, Ltd.
fp: B.B.C., London 8 March 1936: B.B.C. Symphony Orchestra, Adrian Boult
R: BBC Philharmonic Orchestra, Edward Downes, 1984 (BBC Radio Classics 15656 91592)
Dur.: 'about 32 minutes'
Ded.: To my son Raymond

20 Originally the work carried the title 'Among the Western Isles. Hebridean Tone Poem'. Bray gives (*Granville Bantock: his life and music*, Ph.D. dissertation Cambridge, St. John's College 1972, Vol. I, p. 241) 31 December 1915 as date of completion.

21 Trevor Bray, *Granville Bantock: his life and music*, Ph.D. dissertation Cambridge, St. John's College 1972, Vol. I, p. 262 gives as date of completion of the sketches 'Montreal 17/8/23'. Arthur Eaglefield-Hull mentions the work as early as 1924 in his *Dictionary of Modern Music and Musicians*, and Joseph Holbrooke in his book of 1925! Apparently the instrumentaion dates from 1927–28 (cf. the original notes in the score).

Granville Bantock, No. 3 'The Cyprian Goddess' (formerly 'Aphrodite in Cyprus') (finished 12 January 1939)
S: 1 Picc, 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Piatti, Tamb milit, Triangolo, Tambourine, 1 Arpa, Strings
M: 1 movt
fp: Birmingham and Midland Institute School of Music 19 December 1949
P: Goodwin & Tabb, © Novello Hire Library
R: Royal Philharmonic Orchestra, Vernon Handley, 1995 (Hyperion CDA 66810)
A: Novello & Co. Ltd.
Dur.: (c25 min.)
Ded.: To Aphrodite

Granville Bantock, 'Celtic' (finished 16 September 1940)
S: 6 Arpe (or Pf) (ad lib.)[22], Strings
M: Lento Sostenuto – Non troppo Lento – Allegro con fuoco – Cantabile Sostenuto – Tempo Iº – Andante con tenerezza ('Sea-longing') – Allegro con spirito (Port-a-Biel) – Largamente maestoso
P: Goodwin & Tabb, 1953, © Novello Hire Library
fp: Glasgow 1 August 1942: B.B.C. Scottish Orchestra, Clarence Raybould
R: Royal Philharmonic Orchestra, Vernon Handley, 1990 (Hyperion CDA 66450)
Dur.: 18-20 min.
Ded.: To my old pupil Clarence Raybould

Arthur Barclay (Jones), in C minor (1896)
fp: perf. Bournemouth 15 November 1900: Bournemouth Municipal Orchestra, Arthur Barclay
L: unknown

Alfred H. Barley, in G major (between 1912 and 1920)
L: unknown

George John Barnett, 'L'ipocondria' in E♭ major/in B♭ major (1836)
p: Society of British Musicians April 1836?
L: unknown

John Francis Barnett, in A minor (1863)
fp: Musical Society of London, 4 November 1863; perfd. the following winter season at Crystal Palace
L: unknown

22 In the full score the number of harps is given as singular and multiplied to six only later on the title page of the score.

Charles Ainslie Barry, in F minor
L: unknown

Francesco Barsanti, 9 Overtures, Op. 4
S: Strings, B.c.
M: I in A minor: I. II. Allegro. III. Andantino. II in D major: I. Largo. II. Allegro. III. Paesana. Allegro con spirito. III in E minor: I. Andante e staccato. II. Allegro moderato. III. Menuet. IV in B♭ major: I. Staccato e vivace. II. Allegro. III. Menuet. V in B minor: I. Andantino e staccato. II. Allegro. III. Andantino e staccato. IV. Forte – Menuet. VI in G major: I. Larghetto. II. Allegro moderato. III. Menuet. VII in D major: I. Largo e staccato. II. Allegro. III. Menuet cantabile. VIII in G minor: I. Staccato e andantino. II. Allegro. III. Menuet. IX in G major: I. Larghetto e staccato. II. Allegro. III. Andantino e cantabile. IV. Allegro
P: (for the author) (1742) (parts only); IV, VI and IX in THE SYMPHONY EI (scores)

François-Hippolyte Barthélémon, Six Sinfonies, Op. 3
S: 2 Ob, 2 Cor, Str, B.c.
M: I in D major: I. Allegro. II. Andante sempre piano. III. Allegro con moto. II in F major: I. Allegro. II. Andantino sempre piano. III. Allegro – Tempo di minuet – Trio. III in G minor: I. II. Andante. III. Allegro assai. IV in G major: I. Allegro. II. Andantino. III. Allegro. V in D major: I. Allegro. II. Adagietto. III. Fuga. IV. Minuetto. VI in E♭ major: I. Maestoso. II. Adagio. III. Minuetto 1 – Minuetto 2
P: Elisabeth Catherine Boivin (Paris)/London (for the author) (parts only)

François-Hippolyte Barthélémon, Six Overtures, Op. VI
S: 2 Fl, 2 Ob, 2 Cor, Str, B.c.
M. I in G major: I. Allegro moderato. II. Andante. III. Fugato allegro. II in B♭ major: I. Allegro moderato. II. Andante cantabile. III. Rondo. Allegro. III in A major: I. Allegro moderato. II. Andante. III. Allegro. IV in C minor: I. Allegro assai. II. Adagio. III. Allegro. V in D major: I. Allegro. II. Ciacona. VI in E♭ major: I. Maestoso. II. Rondeau con sordini andante – Maggiore. III. Allegro assai – Tempo di menuetto – Allegro assai –Temop di menuetto – Allegro assai
P: (for the author); Peter Welcker (parts only); I in THE SYMPHONY EI (score)

François-Hippolyte Barthélémon, [Two Symphonies]
S: 2 Ob, 2 Cor, Str, B.c.
M: I in C minor: I. Allegro assai. II. Adagio. III. Allegro. II in E♭ major: I. Maestoso. II. Rondeau. Andante. III. Allegro assai
A: Weyarn (Bavaria), Parish Church

Stanley Bate, No. 1 (1934)
fp: Royal College of Music 1936
A: destroyed

Stanley Bate, No. 2 in C, Op. 20 (1937-9)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Strings
M: I. Allegro maestoso – ma non troppo – Lento. II. Andante. III. Scherzo. Presto. IV. Finale. Allegro – Meno mosso. Molto Andante – Maestoso – Allegro – Allegro Vivace – [Presto] – Meno mosso – Tempo I, ma più moderato – Allegro Vivace – Adagio
A: Royal College of Music, London: MS 5885a (drafted 'Paris – October 1937'; 'Scored – London Spring 1939')
P: Schott

Stanley Bate, No. 3, Op. 29 ('New York 1940')
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Tamb milit, Piatti, Triangolo), 1 Pf, Strings
M: I. Moderato – Più mosso – Tempo I – Più mosso – Tempo I – Più mosso – Tempo I – attacca: II. Andante – attacca: III. Presto – Più mosso – Tempo I – Poco più mosso – Tempo I – Più mosso – Tempo I – Adagio – Tempo I
P: © Alfred Lengnick & Co.
fp: Cheltenham Festival, 14 July 1954: Hallé Orchestra, John Barbirolli
R: Royal Scottish National Orchestra, Martin Yates, 2009 (Dutton CDLX 7239)
Dur.: (28$^{1}/_{2}$ min.)

Hubert Bath, Freedom. Brass Band Symphony No. 1 (1922)
S: 6 Cornets, 3 Tenors, 2 Baritones, 1 Euphonium, 2 Basses, 3 Trombones, Timp, Triangolo, Piatti, Tamb milit, Gran Cassa, Tamburino
M: I. Molto moderato e un poco maestoso. II. Interlude. Andante espressivo. III. Scherzo-Finale. Allegro vivace e legeramente – Meno mosso, ma con anima – Moderato
P: R. Smith & Co. Ltd., London
Dur.: (c14 min.)

Arnold Bax, in F minor, Op. 8 (short score only) (1907)
M: I. Allegro molto vivace – Molto più lento (andante) – Allegro molto vivace. II. Andante con moto – Molto maestoso – Andante poco maestoso. III. Intermezzo. Tempo di valsero. IV. Finale. Molto vivace – Poco maestoso – Allegretto (grazioso) – Presto – Tranquillo – Poco marcia – Allegretto (grazioso) – Alla breve – Presto
A: Cork Univ., Boole Library (complete short score)
R: [realized and orchestrated by Martin Yates]: Royal Scottish National Orchestra, Martin Yates 2013 (Dutton CDLX 7308)
Dur.: (78$^{1}/_{2}$ min.)

Arnold Bax, 'Spring Fire' (1913)
S: 3 Fl (incl. 1 Picc), 3 Ob (incl. 1 Cor ingl), 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Tamb milit, Tambourine, Gran Cassa, Glockenspiel, Arpa, Cel, Strings
M: I. In the Forest Before Dawn. II. Daybreak and Sunrise. III. Fully Day. IV. Woodland Love (Romance). IV. Maenads

A: The British Library, London: Add. MS 54738 (short score), 54739 (full score)
P: Chappell & Co. (parts)
fp: Kensington Town Hall London, 8 December 1970: Kensington Symphony Orchestra, Leslie Head
R: Royal Philharmonic Orchestra, Vernon Handley, 1986 (Chandos CHAN 8464)
Dur.: (31 min.)

Arnold Bax, No. 1 in E♭ major (finished 8 October 1922)
S: 4 Fl (incl. 1 Picc and 1 Bass Fl), 2 Ob, 1 Cor ingl, Heckelphon or Bass Ob, 3 Cl, 1 Bass Cl, 2 Fg, Contrabass Sarrusophone or 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tenor Drum, Gong, Piatti, Tamb milit, Xyl, Tambourine, Triangolo, Gran Cassa, Glockenspiel, 2 Arpe, 1 Cel, Strings
M: I. Allegro moderato e feroce – Moderato espressivo – Tempo I – Vivace – Moderato feroce – Allegretto (quasi Andante), Allegro con moto – Allegro moderato. II. Lento solenne. III. Allegro maestoso – Allegro vivace ma non troppo Presto – Molto più Lento – Vivace – Tempo di marcia Trionfale – Allargando
A: The British Library, London: Add. MS 54725 (full score), Add. MS 54724 (short score)
P: Murdoch, Murdoch & Co., 1923, Chappell & Co., 1943, Concord. © International Music Publications Ltd.
fp: Queen's Hall, London, 4 December 1922: London Symphony Orchestra, Albert Coates
R: BBC Philharmonic, Vernon Handley, 2003 (Chandos CHAN 10122(5))
Dur.: c32 min.
Ded.: To John Ireland

Arnold Bax, No. 2 in E minor/C (1924-6)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 2 Tb, Timp, Gran Cassa, Gong, Tamb milit, Glockenspiel, Piatti, Xyl, Tambourine, 1 Cel, 1 Pf, 2 Arpe, 1 Org, 1 Vln solo, Strings
M: I. Molto moderato – Allegro moderato – Tempo I – Con vivo – Moderato semplice – Lento espressivo – Tempo I – Allegro moderato – Moderato – Allegro moderato – Tempo I – Vivace. II. Andante. III. Poco largamente – Allegro feroce – Molto largamente
A: The British Library, London: Add. MS 54727 (full score), Add. MS 54726 (short score)
P: Murdoch, Murdoch & Co., 1929, Chappell & Co., 1943. © International Music Publications Ltd.
fp: Boston 13 December 1929: Boston Symphony Orchestra, Serge Koussevitsky
R: BBC Philharmonic, Vernon Handley, 2003 (Chandos CHAN 10122(5))
Dur.: c38 min.
Ded.: To Serge Koussevitsky

Arnold Bax, No. 3 (1929)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tambourine, Piatti, Xyl, Tamb milit, Gran Cassa, Glockenspiel, Gong, Anvil, Tenor

Drum ad lib., 2 Arpe, 1 Cel, 1 Vln solo, Strings[23]
M: I. Lento moderato – Allegro moderato – Tempo giusto – Allegro feroce – Andante – Lento moderato – Allegro moderato – Allegro. II. Lento. III. Moderato – Epilogue. Poco Lento
A: The British Library, London: Add. MS 54729 (full score), Add. MS 54728 (short score)
P: Murdoch, Murdoch & Co., 1931, Chappell & Co., 1943. © International Music Publications Ltd.
fp: Philharmonic Society Concert, Queen's Hall London, 14 March 1930: B.B.C. Symphony Orchestra, Henry J. Wood
R: BBC Philharmonic, Vernon Handley, 2002 (Chandos CHAN 10122(5))
Dur.: c42 min.
Ded.: To Sir Henry J. Wood

Arnold Bax, No. 4 (October 1930-February 1931)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Klarinetten, 1 Bass Cl, 2 Fg, 1 Contra Fg, 6 Cor, 3 Trb, 3 Trbn, Tenortuba, 1 Tb, Timp, Gran Cassa, Tamb milit, Glockenspiel, Piatti, Tambourine, Xyl, Triangolo, Gong, 1 Arpa, 1 Org, 1 Cel, 1 Vln solo, Strings
M: I. Allegro moderato – Moderato – Tempo giusto – Tempo I (Moderato). Pesante e ritmico – Tempo giusto – Moderato – Allegretto semplice – Tempo commodo – Tempo moderato – Molto moderato – Tempo giusto – Vivo – Tempo moderato – Andante con moto. II. Lento moderato – Più mosso (Allegro moderato). III. Allegro – Tempo di Marcia trionfale. Un pochettino più sostenuto
A: Bodleian Library, Oxford: MS donc. 48
P: Murdoch, Murdoch & Co., 1932, Chappell & Co., 1943
fp: San Francisco 16 March 1932: San Francisco Symphony Orchestra, Basil Cameron
R: BBC Philharmonic, Vernon Handley, 2002 (Chandos CHAN 10122(5))
Dur.: c39 min.
Ded.: To Paul Corder

Arnold Bax, No. 5 (1932)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Glockenspiel, Piatti, Gong, Tenor Drum, Tamb milit, Tambourine, 1 Arpa, Strings
M: I. Poco lento – Allegro con fuoco – Allegro giusto – Allegro con fuoco – Tempo giusto – Moderato – Tempo I – Poco lento. II. Poco lento. III. Poco moderato – Allegro – Lento – Tempo I (Allegro) – Epilogue. Doppio movimento alla breve
A: The British Library, London: Add. MS 54730
P: Murdoch, Murdoch & Co., 1933, Chappell & Co., 1943. © International Music Publications Ltd.
fp: Queen's Hall London 15 January 1934: London Philharmonic Orchestra, Thomas Beecham

23 The Tenor drum is used only in the third movement and is hence marked 'ad lib.'; in the second movement the second harp is marked 'ad lib.'

R: BBC Philharmonic, Vernon Handley, 2003 (Chandos CHAN 10122(5))
Dur.: c39 min.
Ded.: To Jean Sibelius

Arnold Bax, No. 6 [in C] (London/Morar 1934-5)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Tamb milit, Tambourine, Piatti, Glockenspiel, Gong, Tenor Drum, Triangolo, 1 Arpa, 1 Cel, Strings
M: I. Moderato – Allegro con fuoco – Tempo I. II. Lento, molto espressivo – Andante con moto. III. Introduction. Lento moderato – Scherzo and Trio. Allegro vivace – Andante semplice – Allegro vivace – Epilogue. Lento
A: The University of Melbourne, Grainger Museum (full score); The British Library, London: Add. MS 54731 (incomplete short score)
P: Murdoch, Murdoch & Co., 1935, Chappell & Co., 1943. © International Music Publications Ltd.
fp: Philharmonic Society Concert, London Queen's Hall 21 November 1935: Royal Philharmonic Society Orchestra, Hamilton Harty
R: BBC Philharmonic, Vernon Handley, 2003 (Chandos CHAN 10122(5))
Dur.: c36 min.
Ded.: To Adrian Boult (previously to Karol Szymanowski)

Arnold Bax, No. 7 (March 1938-January 1939; commission for the World Exhibition New York 1939)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 4 Timp, Gong, Gran Cassa, Tenor Drum, Triangolo, Tamb milit, Piatti, Tambourine, Glockenspiel, 1 Arpa, Strings
M: I. Allegro. II. Lento. III. Theme and Variations. Allegro – Theme. Meno mosso – Andante – Vivace – Molto moderato e maestoso – Epilogue. Sereno
A: The British Library, London: Add. MS 57523
P: Chappell & Co., 1972. © International Music Publications Ltd.
fp: New York World Exhibition 9 June 1939: New York Philharmonic Symphony Orchestra, Adrian Boult
R: BBC Philharmonic, Vernon Handley, 2003 (Chandos CHAN 10122(5))
Dur.: c43 min.
Ded.: To the People of America (previously to Basil Cameron)

Herbert Bedford, 'The Optimist'[24]
L: unknown

24 According to BMS Annual 1920, p. 159 called Symphonic Poem; Bedford (1867–1945), husband to Liza Lehmann, was never a member of the BMS.

William Henry Bell, (No. 1) in C minor 'Walt Whitman', Op. 8
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 2 Cornets à piston, 3 Trbn, 1 Tb, 3 Timp, Piatti, Bass Drum, Triangolo, Piatti susp., Tambourine, 1 Vln solo, Strings
M: I. Allegro Con Molto Spirito – Affettuoso – Marcato – Molto Tranquillo e dolcissimo. II (Humoreske). Variations on an Original Theme. Poco Adagio con dolore – Piu Mosso – Alla Pollacca. Con Fuoco – L'istesso tempo ma molto dolce – (Rhapsody.) Adagio Molto ad lib. – Allegro con molto Grazia – Lento Doloroso – Tempo di Valse – Trio [– Tempo di Valse]. III. Elegy. Adagio con Maesta – Tempo di Marcia Funebre – Strepitoso. IV. Con Molto Brio – Poco meno mosso
A: Cape Town University Libraries (finished '11/9/1899'). © Peter Bell
fp: I and III-IV: Crystal Palace, 10 March 1900; complete: Bournemouth 21 April 1902: Bournemouth Municipal Orchestra, William Henry Bell
Dur.: 12+16+12+18 = 48 min.
Ded.: To my own folk

William Henry Bell, in A minor (No. 2) (July 1917-29 March 1918; rev. 1940)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Triangolo, Piatti, 1 Arpa, Strings
M: I. Poco Adagio – Allegro Moderato. II. Poco Adagio. III. Scherzo. IV. Lento – Allegro Vivace – Poco Meno e Molto Maestoso
A: Cape Town University Libraries. © Peter Bell
fp: Cape Town 29 August 1918
Dur.: 46 min.
Ded.: To my dear friend Theo Wendt affectionately inscribed

William Henry Bell, No. 3 in F major (1918-May 1919)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Tamb milit, Gran Cassa, Piatti, Triangolo, Glockenspiel, 1 Cel, 1 Arpa, Strings
M: I. Andante tranquillo – Allegro Giocoso. II. Allegretto. III. Elegy. Poco Adagio. IV. Allegro ma non troppo – Allegro non troppo ma molto con Brio – Allegro Vivace
A: Cape Town University Libraries. © Peter Bell
fp: 25 September 1919
Dur.: [c43 min.]

William Henry Bell, in A minor [No. 4] 'A South African' (finished 27 December 1927)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Triangolo, Tamb milit, Tam-tam, Bells, 1 Arpa, Strings
M: I. Lento – Allegro. II. Scherzo. Allegro. Scherzoso. III. Adagio. IV. Allegro. Energico
A: Cape Town University Libraries. © Peter Bell
fp: Cape Town 18 March 1928: Cape Town Municipal Orchestra, William Henry Bell
R: National Symphony Orchestra of the SABC, Richard Cock (Marco Polo 8.223833)
Dur.: $10^1/_2$+5+9+$10^1/_2$ = 35 min.

William Henry Bell, [No. 5] in F minor (completed 6 May 1932)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Tam-tam, Triangolo, Tamb milit, Glockenspiel, 1 Arpa, 1 Vln solo, Strings
M: I. Lento – Allegro – Meno Mosso (Poco Allegro) – Lento – Allegro. II. Scherzo. Allegro. III. Adagio. IV. Allegro non troppo
A: Cape Town University Libraries (last page missing). © Peter Bell
Dur.: [c45 min.]

Edward Bellerby (more than one) (before 1922)
L: unknown

Julius Benedict, No. 1 in G minor, Op. 101
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Moderato – Allegro appassionato. II. Andante con moto. III. Scherzo. Vivace assai. IV. Finale. Allegro con fuoco
P: Stanley Lucas, Weber & Co., 1874
A: Royal College of Music, London: MS 38 (finished 'London 8/9 October 1873')
L: The British Library, London: f.204.
fp: London 22 November 1873
Dur.: c32 min.
Ded.: To Her Royal and Imperial Highness The Crown Princess of the German Empire Crown Princess of Prussia Victoria Princess Royal of England most humbly dedicated

Julius Benedict, No. 2 in C minor, Op. 107 (1873)
A: private collection

Victor Benham, No. 1 (before 1922)
L: unknown

Victor Benham, No. 2 (before 1922)
L: unknown

Victor Benham, No. 3 (before 1922)
L: unknown

Arthur Benjamin, 'No. 1' ('Vancouver B.C. – Portland, Oregon 1944-[14 June 194]5')
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tenor Drum, Tambourine, Tamb milit, Triangolo, Gran Cassa, Piatti, Xyl, Glockenspiel, Vibraphon, 1 Pf, 1 Cel, 1 Arpa, Strings
M: I. Largo con Suono – Allegro stridente e ruvido – Quasi Lento e con intensità – Una piccola pausa, e poi attacca II. Scherzo. Presto leggiero – Trio: Meno mosso – Tempo primo. III. Adagio appassionato – Largo – Tempo del Adagio – Una piccola pause e poi attacca IV. Introduzione.

Allegro vivace[25] – [Allegro] – Alla Marcia – Largamente
A: The British Library, London: Mus.Mic. Hire:1.(8.) (Microfilm)
P: Boosey & Hawkes
fp: Cheltenham 30. June 1948: Hallé Orchestra, John Barbirolli
R: Queensland Symphony Orchestra, Christopher Lyndon-Gee, 1995 (Marco Polo 8.223 764)
Dur.: c40 min.

William Sterndale Bennett, No. 1 in E♭ major (completed 6 April 1832)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 2 Timp, Strings
M: I. Lento – Allegro vivace. II. Lento. III. Minuetto – Trio – Minuetto. IV. Finale
fp: Hanover Square Rooms London 16 June 1832: Royal Academy of Music concert
A: T. Odling, Esq.

William Sterndale Bennett, No. 2 in D minor (November 1832-27 February 1833)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Larghetto – Allegro assai. II. Legato. III. Minuetto – Trio – Minuetto. IV. Finale
fp: unknown
A: T. Odling, Esq.

William Sterndale Bennett, No. 4 in A major (25 December 1833-Cambridge 2 February 1834)[26]
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Allegro spiritoso. II. Minuetto. Presto – Trio – Minuetto. III. Andante espressivo. IV. Finale
fp: London, 5 January 1835: Society of British Musicians, William Sterndale Bennett
A: T. Odling, Esq. (autograph score); Barry Sterndale-Bennett (copyist's MS score)
P: THE SYMPHONY E7

William Sterndale Bennett, No. 5 in G minor (c. April 1835-February 1836)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Allegro con brio. II. Andante con moto. III. Scherzo. Allegro vivo. IV. Finale. Presto con fuoco
A: T. Odling, Esq. (autograph score); Barry Sterndale-Bennett (copyist's MS scores); sketches Bodleian Library, Oxford: MS Mus.c.56 (p. 33)
P: THE SYMPHONY E7
fp: London 8 February 1836: Society of British Musicians
R: Milton Keynes Chamber Orchestra, Hilary Davan Wetton, 1986/7 (Unicorn-Kanchana UKCD 2032)
Dur.: (22 min.)

25 In the list of contents of the movements Allegro con Brio.

26 According to Williamson, there is no proof that Bennett actually composed a Symphony No. 3 between February and Christmas 1833, although thus numbered by Bennett himself. It has been suggested by J. R. Sterndale Bennett that the Overture in D minor, composed October 1833, was originally intended as first movement to a then abandoned symphony. This contradicts Bennett's consequent numbering of the Symphonies No. 4 and 5.

William Sterndale Bennett, in G minor, Op. 43 (August 1863-21 June 1864; Romanza added in 1867)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro moderato. II. Introduzione al Minuetto. Maestoso – Minuetto. Moderato con grazia – Trio. Pomposo – Minuetto. Moderato con grazia. III. Romanza. Larghetto cantabile. IV. Intermezzo. Tempo di Minuetto – Grave – Rondo Finale. Presto
A: Barry Sterndale-Bennett (score and sketches);[27] pf arr. of II: The British Library, London: MS Loan 95.2. (p. 197; dedicated to Ignaz Moscheles); Reading University: MS D.M.205 (for Ferdinand David)
P: Fr. Kistner (Leipzig), 1872 (score and parts), reprinted in THE SYMPHONY EVII (score); II arr. for pf Kirstner; III arr. for vla and pf: Cramer, Wood & Co. [1872]
fp: London 27 June 1864: Philharmonic Society Concert, William Sterndale Bennett; with Romanza: London 1 July 1867: Philharmonic Society Concert, William George Cusins
L: II arr. for pf. The British Library, London: h.1241.(7.); III arr. for vla and pf. The British Library, London: h.1608.a.(3.); Barry Sterndale-Bennett, Thomas Odling and Royal Academy of Music (sets of parts)
R: London Philharmonic Orchestra, Nicholas Braithwaite, ® 2007 (Lyrita SRCD.206)
Dur.: (c24 min.)
Ded.: Dedicated to the Philharmonic Society[28]

Lennox Berkeley, for Strings (lost[29]) (1930-31)
M: I. Allegro. II. Andante. III. Scherzo. IV. Fugue
fp: London Queen's Hall 14 December 1931: London Chamber Orchestra, Anthony Bernard

Lennox Berkeley, No. 1, Op. 16 (1940, later revised)
S: 2 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Piatti, Gran Cassa, 1 Arpa, Strings
M: I. Allegro Moderato. II. Allegretto. III. Lento. IV. Allegro
A: The British Library, London: MS Loan 101.5-6 and 102
P: © J. & W. Chester Ltd., 1951
fp: London Proms, 18 July 1943: Lennox Berkeley
R: London Philharmonic Orchestra, Norman Del Mar, ® 1975 (Lyrita SRCD.249)
Dur.: 33 min.[30]

E. Bertini, 'Bournemouth' (= Sinfonia Originale?)
L: unknown
p: Bournemouth March 1909

27 Williamson notes a sketch supposedly in Sterndale-Bennett's possession, dated 28 June 1864, 1 day after the fp, but dated (according to a letter to the author) by somebody else.
28 The programme note of the first performance says: 'composed this season for the Philharmonic Concerts'.
29 Peter Dickinson, *The music of Lennox Berkeley*, London 1988, p. 25.
30 The CD recording takes only 31 min.

Henry Rowley Bishop, Grand Sinfonia in C in 1 movement ('London: June 1805')
S: 1 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: Marcia: Grave – Allegro moderato
A: The British Library, London: Add. MS 34725 (fol. 37–76)

Richard Blagrove, Toy
p: Queen's Hall London 28 October 1918: Myra Hess, Muriel Foster, Frederick Bridge, Frederic Hymen Cowen, Edward Elgar, Benno Moiseiwitsch
L: unknown

Arthur Bliss, *A Colour*, Op. 24 (1921-2; rev. 1932)
S: 3 Fl (incl. 3 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 6 Timp, Piatti, 2 Arpe, Strings
M: I. Purple. The Colour of Amethysts, Pageantry, Royalty and Death. Andante maestoso. II. Red. The Colour of Rubies, Wine, Revelry, Furnaces, Courage and Magic. Allegro vivace – Più animato. III. Blue. The Colour of Sapphires, Deep Water, Skies, Loyalty and Melancholy. Gently flowing. IV. Green. The Colour of Emeralds, Hope, Youth, Joy, Spring and Victory. Moderato – Più animato[31]
A: Library of Congress, Washington (1922 version)
P: J. Curwen & Sons, 1922, rev. © Boosey & Hawkes, 1939. 1st version of the Finale (entitled 'Pyanepsion') J. Curwen & Sons, 1924
fp: Gloucester Cathedral 7 September 1922: London Symphony Orchestra, Arthur Bliss (Three Choirs Festival Commission); fp rev. version: London Queen's Hall 27 April 1932: B.B.C. Symphony Orchestra, Adrian Boult
R: BBC Welsh Symphony Orchestra, Barry Wordsworth, 1991 (Nimbus NI 5294); 1st version of the Finale: Royal Liverpool Philharmonic Orchestra, Douglas Bostock, 2001 (ClassicO CLASSCD 1501)
Dur.: 30 min.
Ded.: To Adrian Boult

Arthur Bliss, Choral Symphony 'Morning Heroes', Op. 48 (1930, Tempo markings rev. 1951 and 1960)
S: Narrator, SATB SATB, 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 6 Timp, Gran Cassa, Piatti, Gong, Tamb milit, Tenor Drum, 1 Arpa, Strings[32]
M: I. Hector's Farewell to Andromache. Maestoso. II. The City Arming. Allegro alla marcia [originally Allegro moderato] (with great spirit and elation) – Poco meno [originally Molto

31 Bliss writes in der full score: 'While I was sketching the shape of the four movements, I came across a book dealing with heraldry, in which I read of the symbolical meanings associated with various colours; purple, red, blue, green, etc. I was influenced by this, and gave each movement of the Symphony a character corresponding to a particular colour and its heraldic significance.'

32 Earlier reductions of orchestral forces were permitted, however later withdrawn.

meno mosso (Moderato maestoso)] – Più mosso – Poco meno [originally Molto meno mosso (Moderato maestoso)] – Alla marcia – Più mosso – Pochissimo meno [originally Pochissimo meno mosso] – Andante moderato [originally a tempo, alla marcia, dann a tempo, andante]. III. Vigil. Andante sostenuto – Agitato [originally a tempo (poco agitato)] – Tempo I – [By the Bivouac's Flame.] Adagio maestoso – Più mosso – A tempo maestoso – Tempo I – Largamente. IV. Achilles goes forth to Battle. Allegro con fuoco [originally – Moderato maestoso, dann a tempo allegro moderato – a tempo] – A little steadier – A tempo [originally A tempo maestoso – A tempo moderato] – Tranquillo – The Heroes. Allegro con fuoco – Molto animato. V. Now, Trumpeter, for thy Close. Spring Offensive. Andante maestoso – Più animato – Andante molto tranquillo – Dawn on the Somme. Grave (quasi chorale) – Andante tranquillo – Maestoso
A: CUL
P: © Novello & Co., Ltd., 1931
L: Novello Hire Library
fp: St. Andrew's Hall Norwich, Norfolk & Norwich 33rd Triennial Festival 22. October 1930: Basil Maine, Norfolk & Norwich Festival Chorus, Queen's Hall Orchestra, Arthur Bliss
R: John Westbrook, Royal Liverpool Philharmonic Choir and Orchestra, Charles Groves (EMI CDM 7 63906 2)
Dur.: c60 min.
Ded.: To the memory of my brother, Francis Kennard Bliss, and all other comrades killed in battle.
T: I

HECTOR'S FAREWELL TO ANDROMACHE

Orator
So Andromache met Hector now, and with her went the handmaid
bearing in her bosom the tender boy, the little child,
Hector's loved son, like unto a beautiful star.
And he smiled and gazed at his boy silently,
and Andromache stood by his side weeping,
and clasped her hand in his, and spake and called upon his name.

'Dear my lord, this thy handyhood will undo thee, neither hast thou any pity
for thine infant boy, nor for me forlorn that soon shall be thy widow;
for soon will the Achaians all set upon thee and slay thee.
But it were better for me to go down to the grave if I lose thee,
for never more will any comfort be mine, when once
thou, even thou, hast met thy fate, but only sorrow.
Moreover I have no father nor lady mother,
and the seven brothers that were mine within our halls,
all these on the selfsame day went within the house of Hades.
Nay, Hector, thou art to me father and lady mother,
yea and brother, even as thou art my goodly husband.
Come now, have pity and abide here upon the tower,

lest thou make thy child an orphan, and thy wife a widow.'

Then great Hector of the glancing helm answered her:

'Surely I take thought of all these things, my wife; but I have
very sore shame of the Trojans and Trojan dames
with trailing robes, if like a coward I shrink away from battle.
Moreover mine own soul forbiddeth me, seeing I have learnt
ever to be valiant and fight in the forefront of the Trojans,
winning my father's great glory and mine own.
Yet of a surety I know this in heart and soul;
the day shall come for holy Ilios to be laid low,
and Priam and the folk of Priam of the good ashen spear.
Yet doth the anguish of the Trojans hereafter not so much trouble me,
neither Hekabe's own, neither king Priam's, neither my brethrens',
the many and brave that shall fall in the dust before their foemen,
as doth time anguish in the day when some mail-clad Achaian
shall lead thee weeping and rob thee of the light of freedom.
And then shall one say that beholdeth thee weep:
'This is the wife of Hector, that was foremost in battle
of the horse-taming Trojans when we faught about Ilios.'
Thus shall one say hereafter, and fresh grief will be thine
for lack of such an husband as thou hadst to ward off the day of thraldom.
But me in death may the heaped-up earth be covering,
ere I hear thy crying and thy carrying into captivity.'

So spake glorius Hector, and stretched out his arm to his boy.
But the child shrunk crying to the bosom of his fair-girdled nurse,
dismayed at his dear father's aspect, and in dread at the bronze
and horse-hair crest that he beheld nodding fiercely from the helmet's top.
Then his dear father laughed aloud, and his lady mother;
forthwith glorious Hector took the helmet from his head,
and laid it, all gleaming, upon the earth; then kissed he
his dear son and dandled him in his arms,
and spake in prayer to Zeus and all the gods:

'O Zeus and all ye gods, vouchsafe ye that this my son
may likewise proven even as I, pre-eminent amid the Trojans,
and as valiant in might, and being a great King of Ilios.
Then may men say of him, 'Far greater is he than his father'
as he returneth home from battle, and may he bring with him blood-stained
spoils from the foeman he hath slain, and may his mother's heart be glad.'

So spake he, and laid his son in his dear wife's arms;
and she took him to her fragrant bosom, smiling tearfully.

And her husband had pity to see her, and caressed her
with his hand, and spake and called upon her name:

'Dear one, I pray thee be not of sorrowful heart;
no man against my fate shall hurl me to Hades;
only destiny, I ween, no man hath escaped,
be he coward, or be he valiant, when once he hath been born.
But go thou to thine house and see to thine own tasks,
the loom and distaff, and bid thine handmaidens
ply their work; but for war shall men provide
and I in chief of all men that dwell in Ilios.'

So spake glorious Hector, and took up his horse-hair crested helmet,
and his dear wife departed to her home off looking back,
and letting fall big tears.

Homer, *Iliad*, Bk. VI, transl. Walter Leaf

II

THE CITY ARMING

Chorus
First O songs for a prelude,
Lightly strike on the stretch'd tympanum pride and joy in my city,
How she led the rest to arms, how she gave the cue,
How at once with lithe limbs unwaiting a moment she sprang,
(O superb, O Manhattan, my own, my peerless!
O strongest you in the hour of danger, in crisis! O truer than steel!)
How you sprang – how you threw off the costumes of peace with indifferent hand
How your soft opera-music changed, and the drum and fife were heard in their stead,
How you led to the war (that shall serve for our prelude, songs of soldiens)
How Manhattan drum-taps led.

Forty yeans had I in my city seen soldiens parading,
Forty yeans as a pageant, till unawares the lady of this teeming and turbulent city,
Sleepless amid her ships, her houses, her incalculable wealth,
With her million children around her, suddenly,
At dead of night at news from the south
Incens'd, stuck with clinch'd hand the pavement.

A shock electric, the night sustain'd it,
Till with ominous hum our hive at daybreak pour'd out its myriads.
From the houses then and the workshops, and through all the doorways,
Leapt they tumultuous.

To the drum-taps prompt,

The young men falling in and arming,
The mechanics arming (the trowel, the jack-plane the blacksmith's hammer, tost aside with precipitation),
The lawyer leaving his office and arming, the judge leaving the court,
The driver deserting his wagon in the street
The salesman leaving the store the boss book-keeper, porter, all leaving:
Squads gather everywhere by common consent and arm,
The new recruits, even boys the old men show them how to wear their accoutrements
Outdoors arming, indoons arming, the flash of the musket-barrels,
The white tents cluster in camps, the arm'd sentries around, the sunrise cannon and again at sunset,
Arm'd regiments arrive every day, pass through the city, and embark from the wharves.
(How good they look as they tramp down to the river sweaty, with their guns on their shoulders!
How I love them! How I could hug them, with their brown faces and their clothes and knapsacks cover'd with dust!)
The blood of the city – up arm'd! the cry everywhere,
The flags flung out from the steeples of churches and all the public buildings and stores
The tumultuous escort, the ranks of policemen preceding, clearing the way.
The unpent enthusiasm, the wild cheens of the crowd for their favourites
The artillery, the silent cannons bright as gold drawn along, rumble lightly oyer the stones.
(Silent cannons, soon to cease your silence, soon unlimber'd to begin the red business;)
The tearful parting, the mother kisses her son, the son kisses his mother,
(Loth is the mother to part, yet not a word does she speak to detain him),
War! an arm'd race is advancing! the welcome for battle, no turning away;
War! be it weeks, months, or yeans, an arm'd nace is advancing to welcome it.

(Pass, pass, ye proud brigades, with your tramping sinewy legs,
With your shouldens young and strong, with your knapsacks and your muskets:
How elate I stood and watch'd you, where starting off you march'd!)

Walt Whitman, *Drum-Taps*

III

VIGIL

Chorus
The warrior's wife is sitting by her window. With a heavy heart
she embroiders a white rose on a cushion of silk.
She pricks her finger! The blood falls upon the white rose and turns it red.

Swiftly her thoughts fly to her beloved one, who is at war,
and whose blood perhaps reddens the snow.

She hears the gallop of a horse. Has her beloved come at last?
It is only the tumultuous beating of the heart in her breast.

Lower she bends over the cushion, and with a silver thread
embroiders the tears that have fallen about the reddened rose.

Li Tai-Po

THE BIVOUAC'S FLAME

Chorus
By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow; but first I note
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness, lit by spots of kindled fire – the silence:
Like a phantom far or near an occasional figure moving:
The shrubs and trees, (as I lift my eyes they seem to be stealthily watching me):
While wind in procession thoughts, O tender and wondnous thoughts,
Of life and death – of home and the past and loved, and of those that are far away:
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

Walt Whitman, *Drum-Taps*

IV

ACHILLES GOES FORTH TO BATTLE

Chorus
The host set forth, and pour'd his steel waves far out of the fleet,
And as from air the frosty north wind blows a cold thick sleet,
That dazzles eyes, flakes after flakes incessantly descending:
So thick helms, curets, ashen darts, and round shields, never ending,
Flow'd from the navy's hollow womb. Their splendours gave heav'n's eye
His beams again. Earth laugh'd to see her face so like the sky;
Arms shin'd so hot, and she such clouds made with the dust she cast,
She thunder'd feet of men and horse importun'd her so fast.
In midst of all divine Achilles his fair person arm'd
His teeth gnash'd as he stood, his eyes so full of fire they warm'd,
Unsuffer'd grief and anger at the Trojans so combin'd.
His greaves first us'd, his goodly curets on his bosom shin'd,
His sword, his shield that cast a brightness from it like the moon.
His crested helmet, grave and high, had next triumphant place
On his curl'd head, and like a star it cast a spurry ray,
About which a bright thicken'd bush of golden hair did play
Which Vulcan forg'd him for his plume. Thus complete arm'd, he tried
How fit they were, and if his motion could with ease abide
Their brave instruction.
Then from his armoury he drew his lance, his father's spear,
Huge, weighty, firm, that not a Greek but he himself alone

Knew how to shake.
Then from the stable their bright horse, Automedon, withdraws
And Alcymus: put poitrils on, and cast upon their jaws
Their bridles. hurling back the reins, and hung them on the seat.
The fair scourge then Automedon takes up, and doth get
To guide the horse. The fight's seat last, Achilles took behind;
Who look'd so arm'd as if the sun, there fall'n from heav'n, had shin'd.

Homer, *Iliad*, Bk. XIX, transl. George Chapman

THE HEROES

Chorus
Aeneas, Prince of Trojans,
Divine Sarpedon,
Prince Ulysses,
Great-souled Archilochus,
Brave Ajax Telamon,
God-like Laomedon,
Unconquered Diomede,
Young Alastor,
Young Phyleides,
Young Deiphobus,
Best-beloved Patroclus,
Agamemnon, King of Men,
Hector, like man-killing Mars,
Hector, fierce and grim as any stormy night,
Hector, brave Hector!

V

NOW, TRUMPETER, FOR THY CLOSE

SPRING OFFENSIVE

Orator
Halted against the shade of a last hill,
They fed, and, lying easy, were at ease
And, finding comfortable chests and knees
Carelessly slept. But many there stood still.
To face the stark, blank sky beyond the ridge,
Knowing their feet had come to the end of the world.
Marvelling they stood, and watched the long grass swirled
By the May breeze, murmurous with wasp and midge,
For though the summer oozed into their veins.
Like the injected drug for their bones' pains,

Sharp on their souls hung, the imminent line of grass,
Fearfully flashed the sky's mysterious glass,
Hour after hour they ponder the warm field –
And the far valley behind, where the buttercups
Had blessed with gold their slow boots coming up,
Where even the little brambles would not yield,
But clutched and clung to them like sorrowing hands;
They breathe like trees unstirred
Till like a cold gust thrilled the little word
At which each body and its soul begird
And tighten them for battle. No alarms
Of bugles, no high flags, no clamarous haste –
Only a lift and flare of eyes that faced
Teh sun, like a friend with whom their love is done.
O larger shone that smile against the sun, –
Mightier than his whose bounty these have spurned.
So, soon they topped the hill, and raced together
Over an open stretch of herb and heather
Exposed. – And instantly the whole sky burned
With fury against them; and soft sudden cups
Opened in thousands for their blood; and the green slopes
Chasmed and steepened sheer to infinite space.
Of them who running on that last high place
Leapt to swift unseen bulletts, or went up
On the hot blast and fury of hell's upsurge,
Or plunged and fell away past this world's verge,
Some say God caught them even before they fell.
But what say such as from existence brink
Ventured but drave too swift to sink,
The few who rushed in the body to enter hell,
And there out fiending all its fiends and flames
With superhuman inhumanities,
Long-famous glories, immemorial shames –
And crawling slowly back, have by degrees
Regained cool peaceful air in wonder –
Why speak they not of comrades that went under?

Wilfred Owen

DAWN ON THE SOMME

Chorus
Last night rain fell over the scarred plateau,
And now from the dark horizon, dazzling, flies

Arrow on fire-plumed arrow to the skies,
Shot from the bright arc of Apollo's bow;
And from the wild and writhen waste below,
From flashing pools and mounds lit one by one,
Oh, is it mist, or are these companies
Of morning heroes, who arise, arise
Toward the risen god, upon whose brow
Burns the gold laurel of all victories,
Hero and heroes' god, th'invincible Sun?

Robert Nichols

Maurice Blower, in C (1939)
S: 2 Fl (incl Picc), 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Percussion, Piatti, Archi
M: I. Moderato – Allegro con brio. II. Presto – Andante – Presto. III. Lento moderato. IV. Allegro vivace
A: estate of Maurice Blower
fp: Havant (Hampshire) 29 March 2008: Havant Symphony Orchestra, Peter Craddock
R: Karelia Philharmonic Orchestra, Marius Stravinsky 2008 (Cameo CC9037CD)
Dur.: (36 min.)

J. Theodore Boorman
A: Cambridge University Library: MS Add. 8432 (19.)

J. Theodore Boorman
A: Cambridge University Library: MS Add. 8432 (21.)

Robert Booth
L: unknown

Rutland Boughton, No. 1 'Oliver Cromwell. A character symphony', Op. 19 (1904)
S: Bar solo (in IV), 4 Fl (incl. Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, 1 Gran Cassa, 1 Tamb milit[33], 4 Vln solo, 1 Vln solo, Strings
M: I. Quick & Rough – Maestoso. II. Rather Slow. III. March. IV. Quick – Slow – Quick – Slow – Quick & Rough – Slower – Slow
A: The British Library, London: Add. MS 50985 (III missing); Boughton Trust (short score of III)
fp: Hitchin Town Hall 26 Novembner 2005, Ian Boughton, Hitchin Symphony Orchestra, Paul Adrian Rooke
R: Roderick Williams, BBC Concert Orchestra, Vernon Handley 2006 (Dutton CDLX 7185
Dur.: (37 min.)

33 The harp was eliminated in the final score.

T: IV.

Lord, though I am a miserable and wretched creature,
I am covenant with thee thro' grace
And I may, I will come to Thee for Thy people
Thou hast made me, tho' very unworthy,
A mean instrument to do them some good, and Thee service.
And many of them have set to high a value upon me
Tho' others wish and would be glad of my death.
Lord, however, do Thou dispose of me,
Continue and go on to do good for them,
Give them consistency of judgement,
One heart and mutual love, and go on to deliver them,
And with the work of reformation, and make the name of Christ glorious in the world.
Teach those who look too much on Thy instruments to depend more upon Thyself.
Pardon such as desire to trample the dust of a poor worm,
For they are Thy people too, even for Jesus Christ's sake.
And give us a good night if it be Thy pleasure.

Oliver Cromwell's last prayer

Rutland Boughton, No. 2 'Deirdre. A Celtic Symphony. ~~A life story, from childhood to death~~' ('Kilcote, Newent, Glos.' 'somewhen in the twenties' [1925-6, rev. 1927])
S: 2 Fl, 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, 1 Cel, Gran Cassa, 1 Arpa, Strings
M: Allegro vivace (formerly Quiet). II. Adagio molto. III. Allegro moderato (formerly Quiet, then Rather Quiet)
A: The British Library, London: Add. MS 50986 (earlier titles entirely inked-over)
fp: Winter Gardens Bournemouth, 25 January 1933: Bournemouth Municipal Orchestra, Dan Godfrey
R: BBC Philharmonic Orchestra, Edward Downes, 1983 (Carlton Classics 51656 91892)
Dur.: 10+6+20 = 36 min.

Rutland Boughton, No. 3 (1937)
S: 2 Fl, 2 Ob (2. ad lib.), 1 Cor ingl, 2 Cl, 1 Bass Cl (ad. lib.), 2 Fg, 1 Contra Fg (ad. lib.[34]), 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, 1 Arpa, Strings
M: I. Allegro potente. II. Adagio con serenità. III. Allegro giocoso. IV. Adagio – Allegro molto turbolento – Allegro Molto
A: The British Library, London: Add. MS 50987 (finished 'Kilcot [Gloucestershire] autumn 1937')

34 Boughton writes on the title page (which was probably inserted shortly after the fp) that the instruments marked ad lib. 'are additional and ad. lib. parts, but very valuable'.

fp: Kingsway Theatre London, 1 January 1939: ein Orchester, Rutland Boughton
R: Royal Philharmonic Orchestra, Vernon Handley, 1988 (Hyperion CDA66343)
Dur.: 10+9+8+9 = 36 min.
Ded.: To Steuart Wilson – Thanksgiving

York Bowen, No. 1 in G major, Op. 4 (finished 6 April 1902)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Strings
M: I. Allegro assai – Poco Meno Mosso – Tempo I – Poco Meno – Tempo I. Animato – Allegro molto. II. Larghetto. III. Finale. Allegro con brio
A: Royal Academy of Music, London (score and parts)
fp: Queen's Hall London 1902(?)
R: BBC Philharmonic, Andrew Davis, 2010 (Chandos CHAN 10670)
Dur.: (30 min.)

York Bowen, No. 2 in E minor, Op. 31 (1909-11)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 6 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Triangolo, Glockenspiel, Tamb milit, Piatti susp., Gong, 2 Arpe, Strings
M: I. Moderato – Allegro (sketch: Allegro con moto) – Allegro molto (sketch: Allegro deciso) – Tempo I – Allegro molto – Maestoso (sketch finished 14 June 1909). II. Lento (sketch finished 6 September 1909). III. Allegro Scherzando, ma moderato (sketch finished 20 November 1909). IV. Finale. Grave – Allegro molto con fuoco (sketch finished 12 March 1910)
A: Royal Academy of Music, London (score, sketches)
fp: Queen's Hall London 1 February 1912: New Symphony Orchestra, Landon Ronald
R: BBC Philharmonic, Andrew Davis, 2010 (Chandos CHAN 10670)
Dur.: 12+12+7(+12 min. = 43 min.)

William Boyce, 8 Symphonys in 8 parts, Op. 2 (pubd. 1760)
S: 2 Fl (in I and VII), 2 Fl or Ob (in VIII), 2 Ob (in I-VII), 1 Fg (in IV), 2 Cor (in IV), 2 Trb (in V), 2 Timp (in V), Strings, B.c.
M: I [to New Year's Ode 1756] in B♭ major: I. Allegro. II. Moderato e dolce. III. Allegro. II [to Birthday Ode 1756] in A major: I. Allegro assai. II. Vivace. III. Presto (Allegro). III [to *The Chaplet*, 1749] in C major: I. Allegro. II. Vivace. III. Tempo di Minuetto. IV [to *The Shepherd's Lottery*, 1751] in F major: I. Allegro. II. Vivace ma non troppo. III. Gavot (Allegro). V [to the Ode on St Cecilia's Day 'See, fam'd Apollo'] in D major: I. Allegro ma non troppo – Adagio ad lib. – Allegro assai. II. Tempo di Gavotta. III. Tempo di Minuetto. VI [to *Solomon*, 1743] in F major: I. Largo – Allegro – Largo. II. Larghetto. VII [to the Pindaric Ode] in B♭ major: I. Andante – Spirituoso. II. Moderato. III. Jigg (Allegro assai). VIII [Worcester Festival Overture] in D minor: I. Pomposo – Allegro. II. Largo (Andante). III. Tempo di Gavotta (Risoluto)
P: John Walsh, 1760 (parts only); ed. Richard Platt, Edition Eulenburg, 1994
A: Bodleian Library, Oxford: MS Mus.Sch.D. 300a, 299a, 266a, 230c, C. 111 and 112a (I, II, IV, V, VII, VIII); Royal College of Music, London: MS 4109 (VI); The British Library, London: R.M.22.b.8. (copist's copy of III); The British Library, London: Add. MS 71539(7.) (uncatalogued,

unfoliated and unbound: earlier version of V, entitled Concerto; S: 2 Ob, 2 Cor, Strings)
L: The British Library, London: R.M.17.d.4.(6.) (ed. 1760); ed. Platt and earlier version of V: Author's collection
R: The English Concert, Trevor Pinnock, 1986 (Archiv Produktion 419 631-2)
Dur.: (7+6+5+7+8+7+9$^1/_2$+10 = 59$^1/_2$ min.)

William Boyce, 12 Overtures[35]
S: 2 Fl (in II, VI, VIII), 2 Ob, 1 Fg (in XII), 2 Cor (in II, IV, VI, VIII, X, XII), 2 Trb (in IV, VIII, XI), 2 Timp (in IV, VIII, XI), Strings, B.c.
M: I [to Birthday Ode 1762] in D major: I. Larghetto – Allegro – Larghetto. II. Allegro. II [to Birthday Ode 1765] in G major: I. Allegro. II. Andante sempre piano. III. Allegro ma non troppo. III [to New Year's Ode 1763] in B♭ major: I. Moderato – Spiritoso – Moderato. II. Allegro. IV [to 'Peace' Ode 1763] in D major: I. Allegro. II. Larghetto. III. Tempo di Minuetto. V [to New Year's Ode 1762] in F major: I. Andante vivace. II. Grave – Allegro. III. Spirituoso. IV. Larghetto. III. Spirituoso [repeated]. VI [to The Secular Masque 1749] in D minor: I. Allegro assai. II. Moderato. III. Spirituoso. VII [to New Year's Ode 1765] in G major: I. Andante – Allegro assai. II. Vivace, sempre piano. III. Tempo di Minuetto. VIII [to Birthday Ode 1761] in D major: I. Andante. II. Allegro assai. III. Moderato. IX [to New Year's Ode 1768] in A major: I. Larghetto – Allegro – Larghetto. II. Tempo di Minuetto. X [to Birthday Ode 1764] in F major: I. Allegro. II. Dolce Moderato. III. Allegro Assai. XI [to Birthday Ode 1766] in D major: I. Larghetto – Allegro – Larghetto. II. Tempo di Minuetto. XII [to New Year's Ode 1767] in G major: I. Allegro. II. Vivace. III. Allegro assai
A: Bodleian Library, Oxford: MS Mus.Sch.D. 311, 312, 316, 310, 315, 304, 309, 320, 314, 318, 317 and C. 118; Royal College of Music, London: MS R.C.M. 9
P: John Walsh, 1770; ed. Richard Platt, Oxford University Press, 1970-71
L: ed. Platt: The British Library, London: g.263.g.
R: VI: The Hanover Band, Graham Lea-Cox, 1996 (ASV CD GAU 176)
Dur.: (6$^1/_2$+7$^1/_2$30+5+8+9+9+9+9+7$^1/_2$+6+6$^1/_2$+9 = 92 min.)

Jacob Bradford, Sinfonia Ecclesiastica for Double Chorus and Orchestra
L: unknown

Alexander Brent-Smith, in A minor 'The South-Downs' (1920, rev. 1930?)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Allegro deciso. II. Lento espressivo. III. Introduction – Allegro molto ('Devils Peel' or the 'Drunken Sailor')
fp: Brighton 18 September 1921
A: Private Collection: score and parts (Sussex and Gloucestershire 1920) (score apparently incomplete, parts complete); pag. p. 33–77 (deviating score, with additional Gran Cassa, Tamb milit and Arpa) ('1-4-[30]') (contact via Robert Tucker)
Dur.: 14 min.

35 Further overtures were edited by Gerald Finzi in *Musica Britannica*.

Alexander Brent-Smith, No. 1 in G minor (1924, rev. 1927 und 1934)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Grave – Allegro[36]. II. Presto. III. Lento. IV. Allegretto
fp: III and IV: Three Choirs Festival 1924; cpte: 18 November 1925: Eastbourne Municipal Orchestra, Alexander Brent-Smith; fp 2. rev. Version: 26 April 1935: Eastbourne Municipal Orchestra, Alexander Brent-Smith
A: Private Collection: 1. rev. Version (finished '(Oh! thank goodness. June 20.27)'); 2. rev. version (finished 'Feb. 17, 1934 (3rd time!)') (contact via Robert Tucker[37])
Ded.: (2. rev. version) (To P. C. and M. Hull Herford.)

Alexander Brent-Smith, No. 3 in C minor, Op. 46
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Gran Cassa, Strings[38]
M: I. Allegro Molto. II. Lento (in the second score Larghetto). III. Molto vivace. IV. Allegro non troppo (in the second score Allegro moderato)
fp: Bournemouth 14. March 1940: cond. Richard Austin
A: Private Collection: 2 scores divergent from one another, short score, parts (contact via Robert Tucker)
Dur.: 24 min.

Havergal Brian, 'A Fantastic' in E major (1907-8)
S: 3 Fl (incl. Picc), 2 Ob (incl. Cor ingl), 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp (only 2 in Fantastic Variations), Glockenspiel, Tamb milit, Tambourine, Triangolo, Gran Cassa, Piatti, Gong (in Festal Dance), 1 Arpa, 1 Org (ad lib; in Fantastic Variations), 1 Pf ~~(or Cel)~~ (ad lib; in Festal Dance), Strings
M: Fantastic Variations on an old Rhyme (dated 'Aug 1907 Stoke on Trent'). ♩ =90 – Andante – Con moto (♩ =90) – Allegro molto – Lento – Con moto e espressione – Piu Allegro – Piu Vivo – Con moto – Largamente – Allargando – Allegro – Lento – Largamente. Festal Dance (dated 'Aug 5 1908'). Allegro Vivo – Grazioso – Allegro molto – Allegro Vivo – Misterioso – Allegro Vivo – Grazioso – Allegro molto – Vivace giocoso e leggerimente – Stringendo molto
A: Royal College of Music, London: MS Loan 2[39]
P: Fantastic Variations on an old Rhyme and Festal Dance: Breitkopf & Härtel, © United Music Publishing Ltd.
R: Fantastic Variations on an old Rhyme: National Symphony Orchestra of Ukraine, Andrew Penny (Marco Polo 8.223731); Festal Dance: National Symphony Orchestra of Ireland, Adrian Leaper (Marco Polo 8.223481)
Dur.: Fantastic Variations on an old Rhyme: 12 min.; Festal Dance: 6 min.

36 In the second revision changed to Lento – Allegro – Lento.
37 All information re. Alexander Brent-Smith stems from Robert Tucker, formerly Barbican Music Library.
38 Cor and Trbn parts also arranged for 2 Cor and 2 Trbn, in the second score additionally 1 Tb.
39 The MSS give no indication as to how the former versions of the scores might have been.

Havergal Brian, No. 1 (Choral Symphony) 'The Gothic' (1919–1927)
S: S solo, A solo, T solo, B solo, TrTrAA, SATB SATB SATB SATB, 2 Picc, 4 Fl, 1 Bass Fl, 4 Ob, 1 Ob d'amore, 2 Cor ingl, 1 Bass Ob, 5 Cl, 2 Cor di Bassetto, 2 Bass Cl, 1 Pedal Cl, 3 Fg, 2 Contra Fg, 8+2+2+2+2 Cor, 4 Kornette, 4+2+2+2+2 Trb, 1 Bass Trb, 5+2+2+2+2 Trbn, 2 Euphoniums, 2+2+2+2+2 Tb, 6+3+3+3+3 Timp, Piatti, Glockenspiel, Xyl, long Drum, Triangolo, 2 Gran Cassas, Tamb milit, Tambourine, Gong, Donnermaschine, Röhrenglocken, Bells, Chains, Vogelrufer, 1 Cel, 2 Arpe, 1 Org, Strings
M: Part I. I. Allegro assai. II. Lento. III. Vivace – Lento – Più allegro. Part II. I. Te Deum laudamus. Allegro moderato sempre marcato e con brio II. Judex crederis venturus. Adagio molto solenne e religioso. III. [Te ergo quaesumus.] Moderato e molto sostenuto
A: The British Library, London: MS Mus. 1688 (part I only)
P: August Cranz & Co., 1932, © United Music Publishing Ltd.
fp: Central Hall Westminster, London 24. June 1961: Noelle Barker, Jean Evans, Kenneth Bowen, John Shirley-Quirk, London Philharmonic Choir, Kingsway Choral Society, London Orpheus Choir, Hendon Grammar School Choir, Royal Military School of Music, Polyphonia Symphony Orchestra, Bryan Fairfax
R: Susan Gritton, Christine Rice, Peter Auty, Alastair Miles, Eltham College Boys' Choir, Soutehnd Boys' and Girls' Choir, The Bach Choir, BBC National Chorus of Wales, Brighton Festival Chorus, City of Birmingham Symphony Orchestra Youth Chorus, Côr Caerdydd, Huddersfield Choral Society, London Symphony Chorus, BBC National Orchestra of Wales, BBC Concert Orchestra, Martyn Brabbins 17 June 2011 (Hyperion CDA67971/2)
Dur.: (101 min.)
Ded.: Meinem geliebten Freund und Meister *Dr. Richard Strauss* gewidmet
T: Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli, tibi Coeli et universae Potestates.
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra maiestatis gloriae tuae.
Te Gloriosus Apostolorum chorus,
Te Propheterum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae maiestatis,
Venerandum tuum verum et unicum filium,
Sanctum quoque paraclitum Spiritum.
Tu Rex gloriae Christe;
Tu Patris sempiternus et Filius.
Tu ad liberandum suscepturus hominem,
Non horruisti Virginis uterum.
Tu devicto mortis aculeo,
Aperuisti credentibus Regna coelorum.

Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus,
Te Ergo quaesumus tuis famulis subveni,
Quos pretioso sanguine redemisti,
Aeterna fac cum Sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine,
Et benedic haereditate tuae,
Et rege nos et extolle eos usque in aeternum.
Per singulos dies benedicimus te ...
Et laudamus nomen tuum in saeculum et in saeculum saeculi.
Dignare, Domine, die isto sine peccata nos custodire;
Miserere nostri, Domine, fiat misericordia tua super nos,
Quem ad modum speravimus in te.
In te, Domine, speravi.
Non confundar in aeternum.

Havergal Brian, No. 2 (formerly No. 3 in E Minor) (Upper Norwood, London June 1930-6 April 1931[40])
S: 4 Fl (incl. 2 Piccs), 4 Ob (incl. 2 Cor ingl), 4 Cl (incl. 2 Bass Cl), 4 Fg (incl. 1 Contra Fg), 16 (if impossible 8) Cor, 4 Trb, 4 Trbn, 2 Tb, 9 Timp, Piatti, Gran Cassa, 1-3 Tamb milits, Tam-tam, Glockenspiel, Xyl, Bell), 1 Cel, 2 Pf, 2 Arpe, 1 Org, Strings
M: I. Adagio solenne – Allegro assai – Più lento e semplice – attacca: II. Andante sostenuto e molto espressivo. III. Allegro assai – attacca: IV. Lento Maestoso mesto
A: Royal College of Music, London: MS Loan 2
P: (Cranz, unpublished), Musica Viva, 1973, © United Music Publishing Ltd.
L: The British Library, London: i.43.a.
fp: Brighton Dome 19 May 1973: Kensington Symphony Orchestra, Leslie Head
R: Philharmonia Orchestra, Charles Mackerras, 9 March 1979 (BBC broadcast performance)
Dur.: c40 min.[41]
Ded.: Inscribed to the memory of my daughter Elfreda (dating from the year 1972)

Havergal Brian, No. 3 (formerly No. 4) in C♯ minor (1931-32)
S: 4 Fl (incl. 2 Piccs), 4 Ob (incl. 2 Cor ingl), 4 Cl (incl. 2 Bass Cl), 4 Fg, 1 Contra Fg, 8 Cor, 4 Trb, 5 Trbn, 2 Tb, 6 Timp, Gran Cassa, Tamb milit, Piatti, Triangolo, Gong, Xyl, Glockenspiel, 1 Cel, 2 Arpe, 2 Pf, 1 Org, Strings
M: I. Andante moderato e sempre sostenuto e marcato – Allegro moderato – Allegro con brio – Meno allegro – Allegro maestoso (finished 10 January 1932). II. Lento sempre marcato e rubato

40 II was sketched in June and July 1930, I until 17 August 1930, III and IV from 17 August to 1 September 1930. The sketches were completed by 26 October 1930. The full score of I and II was completed on 5 February 1931, of III and IV on 6 April 1931.

41 The recording takes close on 51 min.

(molto sostenuto e pesante) (finished 19 March 1932). III. Allegro vivace (finished 22 April 1932). IV. Lento solenne – Andante Moderato – Lento assai (Epilogue) (finished 28 May 1932)
A: United Music Publishing Ltd.; draft: Royal College of Music, London: MS Loan 2 (12 April–16 July 1931[42])
P: J. & W. Chester Ltd., © United Music Publishing Ltd.
L: The British Library, London: i.264.(1.)
fp: BBC 1974: Ronald Stevenson, David Wilde, New Philharmonia Orchestra, Stanley Pope
R: BBC Symphony Orchestra, Lionel Friend, 1988 (Hyperion CDA66334)
Dur.: 49 min.[43]

Havergal Brian, No. 4 (1932–10 December 1933) (Das Siegeslied) (Psalm 68) (Psalm of Victory) (previously No. 5)
S: 6 Fl (incl. 2 Piccs und 1 Bass Fl), 2 Ob, 2 Ob d'amore – 2 Cor ingl, 1 Bass Ob – 5 Cl, 2 Cor di Bassetto, 2 Bass Cl, Pedal Cl, 4 Fg, 2 Contra Fg, 8 Cor, 4 Trb, 4 Trbn (previously 5), 2 Tb, 6 Timp, Gran Cassa, Tamb milit, Piatti, Triangolo, Glockenspiel, Xyl, Gong, Tambourine, Bell), 1 Cel, 2 Arpe, 1 Org, Strings, S solo, 2 SATB Chöre
M: I. Maestoso – Lento – Allegro vivace ma deciso. II. Lento – Allegro vivace (Misterioso). III. Allegro (Bewegt) – Moderato ma pesante – Maestoso – Solenne (Poco Meno) – Allegro Moderato – Andante Maestoso e marcato
A: Royal College of Music, London: MS Loan 2 (score and sketches); The British Library, London: Add. MS 51056 (short score)
P: © United Music Publishing Ltd.
fp: BBC 3 July 1967: Honor Sheppard, Halifax Choral Society, Leeds Philharmonic Choir, BBC Northern Symphony Orchestra, Maurice Handford
R: Felicity Palmer, BBC Singers, BBC Choral Society, Goldsmith Choral Union, London Philharmonic Orchestra, John Poole live 13 October 1974
Dur.: c48 min.[44]
T: Ein Psalmlied Davids, vorzusingen.
Es stehe Gott auf, daß seine Feinde zerstreut werden, und die ihn hassen, vor ihm fliehen. Vertreibe sie, wie der Rauch vertrieben wird; wie das Wachs zerschmilzt vom Feuer, so müssen umkommen die Gottlosen vor Gott.
Die Gerechten aber müssen sich freuen und fröhlich sein vor Gott und von Herzen sich freuen.
Singt Gott, lobsinget seinem Namen! Machet Bahn dem, der durch die Wüste herfährt – er heißt Herr –, und freuet euch vor ihm,
der ein Vater ist der Waisen und ein Richter der Witwen. Er ist Gott in seiner heiligen Wohnung,
ein Gott, der den Einsamen das Haus voll Kinder gibt, der die Gefangenen ausführt zu

42 The third movement was conceived last.
43 The CD recording takes 55 min.
44 The recording takes $49^{1}/_{2}$ min.

rechter Zeit und läßt die Abtrünnigen bleiben in der Dürre.
Gott, da du vor deinem Volk herzogst, da du einhergingst in der Wüste (Sela),
da bebte die Erde, und die Himmel troffen vor Gott, dieser Sinai vor dem Gott, der Israels Gott ist.
Du gabst, Gott, einen gnädigen Regen; und dein Erbe, das dürre war, erquicktest du,
daß deine Herde darin wohnen könne. Gott, du labtest die Elenden mit deinen Gütern.
Der Herr gab das Wort mit großen Scharen. Evangelisten:
'Die Könige der Heerscharen flohen eilends, und die Hausehre teilte den Raub aus.
Wenn ihr zwischen den Hürden laget, so glänzte es wie der Taube Flügel, die wie Silber und Gold schimmern.
Als der Allmächtige die Könige im Lande zerstreute, da ward es helle, wo es dunkel war.'
Ein Gebirge Gottes ist das Gebirge Basans; ein großes Gebirge ist das Gebirge Basans.
Was sehet ihr scheel, ihr großen Gebirge, auf den Berg, da Gott Lust hat zu wohnen? Und der Herr bleibt auch immer daselbst.
Der Wagen Gottes sind vieltausendmal tausend; der Herr ist unter ihnen am heiligen Sinai.
Du bist in die Höhe gefahren und hast das Gefängnis gefangen; du hast Gaben empfangen für die Menschen, auch die Abtrünnigen, auf daß Gott der Herr daselbst wohne.
Gelobet sei der Herr täglich. Gott legt uns eine Last auf; aber er hilft uns auch. (Sela.)
Wir haben einen Gott, der da hilft, und den Herrn Herrn, der vom Tode errettet.
Ja, Gott wird den Kopf seiner Feinde zerschmettern, den Haarschädel derer, die da fortfahren in ihrer Sünde.
Der Herr hat gesagt: 'Aus Basan will ich sie wieder holen, aus der Tiefe des Meeres will ich sie holen,
daß dein Fuß in der Feinde Blut gefärbt werde und deine Hunde es lecken.'
Man sieht, Gott, wie du einherziehst, wie du, mein Gott und König, einherziehst im Heiligtum.
Die Sänger gehen vorher, darnach die Spielleute unter den Jungfrauen, die da pauken:
'Lobet Gott den Herrn in den Versammlungen, ihr vom Brunnen Israels!'
Da herrscht unter ihnen der kleine Benjamin, die Fürsten Juda's mit ihren Haufen, die Fürsten Sebulons, die Fürsten Naphthalis.
Dein Gott hat dein Reich aufgerichtet; da wollest du, Gott, uns stärken, denn es ist dein Werk.
Um deines Tempels willen zu Jerusalem werden dir die Könige Geschenke zuführen.
Schilt das Tier im Rohr, die Rotte der Ochsen mit ihren Kälbern, den Völkern, die da zertreten um Geldes willen. Er zerstreut die Völker, die da gerne kriegen.
Die Fürsten aus Ägypten werden kommen; Mohrenland wird seine Hände ausstrecken zu Gott.
Ihr Königreiche auf Erden, singet Gott, lobsinget dem Herrn (Sela),
dem, der da fährt im Himmel allenthalben von Anbeginn! Siehe, er wird seinem Donner Kraft geben.
Gebet Gott die Macht! Seine Herrlichkeit ist über Israel, und seine Macht in den Wolken.
Gott ist wundersam in seinem Heiligtum. Er ist Gott Israels; er wird dem Volk Macht und Kraft geben. Gelobt sei Gott!

Havergal Brian, No. 5 (formerly No. 6) 'Wine of Summer' for Solo Voice and Orchestra (finished 18 June 1937[45]). Poem by Lord Alfred Douglas
S: Bar solo, 4 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 3 Fg (incl. 1 Contra Fg), 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 2 Arpe, 3 Timp, Gran Cassa, Tamb milit, Piatti, Glockenspiel, Tam-tam), Strings
M: 1 mvt
A: Royal College of Music, London: MS Loan 2 (score and sketches); The British Library, London: Add. MS 51057 (sketches)
P: © United Music Publishing Ltd.
fp: Kensington Town Hall, London 11 December 1969: Brian Rayner Cook, Kensington Symphony Orchestra, Leslie Head
R: Donald Maxwell, BBC Scottish Symphony Orchestra, Nicholas Kok 1 April 2001
Dur.: 25 min.[46]

T: The Sun holds all the Earth and all the Sky,
From the gold throne of this mid-summer's day.
In the soft air the shadow of a sigh
Breathes on the leaves and scarcely makes them sway.
The wood lies silent in the shimmering heat,
Save where the insects make a lazy drone,
And ever and anon from some tree near,
A dove's enamoured moan
Or a distant rook's faint cawing harsh and sweet,
Comes dimly floating to my listening ear.

Right in the wood's deep heart I lay me down,
And look up at the sky between the leaves,
Through delicate lace I see her deep blue gown.
Across a fern a scarlet spider weaves
From branch to branch a silver thread,
And hangs there shining in white sunbeams,
A ruby tremulous on a streak of light.
And high above my head
One spray of honeysuckle sways and dreams,
With one wild honey-bee for acolyte.

My nest is all untrod and virginal,
And virginal the path that led me here,
For all along the grass grew straight and tall,
And live things rustled in the thicket near;

45 Brian had completed the sketches only on 18 April 1937.
46 The recording takes close on 20 min.

And briar rose stretched out to sweet briar rose
Wild slender arms, and barred the way to me
With many a flowering arch, rose-pink or white,
    As bending carefully,
Leaving unbroken all their blossoming bows,
I passed along, a reverent neophyte.

The air is full of soft imaginings,
They float unseen beneath the hot sunbeams,
Like tired moths on heavy velvet wings.
They droop above my drowsy head like dreams.
The hum of bees, the murmuring of doves,
The soft faint whispering of unnumbered trees
Mingle with unreal things, and low and deep
    From visionary groves,
Imagined lutes make voiceless harmonies,
And false flutes sigh before the gates of sleep.

O rare sweet hour! O cup of golden wine!
The night of these my days is dull and dense,
And stars are few, be this the anodyne!
Of many woes the perfect recompense.
I thought that I had lost for evermore
The sense of this ethereal drunkenness,
This fierce desire to live, to breathe, to be;
    But even now, no less
Than in the merry month that danced before
My tedious night, I taste its ecstasy.

Taste and remember all the summer days ...
That lie, like gold reflections in the lake
Of vanished years, unreal, but sweet always;
Soft luminous shadows that I may not take
Into my hands again, but still discern
Drifting like gilded ghosts before my eyes
Beneath the waters of forgotten things,
    Sweet with faint memories,
And mellow with old loves that used to burn
Dead summer days ago, like fierce red kings.

And this hour too must die, even now the sun
Droops to the sea, and with untroubled feet

The quiet evening comes: the day is done.
The air that throbbed beneath the passionate heat
Grows calm and cool and virginal again.
The colour fades and sinks to sombre tones,
As when in youthful cheeks a blush grows dim.
    Hushed are the monotones
Of doves and bees, and the long flowery lane
Rustles beneath the wind in playful whim.

Gone are the passion and the pulse that beat
With feverish strokes, and gone the unseen things
That clothed the hour with shining raiment meet
To deck enchantments and imaginings.
No joy is here but only neutral peace
And loveless languor and indifference,
And faint remembrance of lost ecstasy.
    The darkening shades increase,
My dreams go out like tapers – I must hence.
Far off I hear night calling to the sea.

Lord Alfred Douglas

Frank Bridge, for Strings (unfinished) ('Nov. Dec 1940 – Jan. (10) 1941')
M: I. Allegro moderato. II. Lento. III. [– IV.?]
A: incomplete score Allegro moderato and sketches: Royal College of Music, London: MS Frank Bridge Collection H.192
P: I completed by Anthony Pople: Faber Music, 1979
fp: I: Snape Maltings, Aldeburgh 20. June 1979: English Chamber Orchestra, Steuart Bedford
R: I: London Philharmonic Orchestra, Nicholas Braithwaite, ® 1979 (Lyrita SRCD.243)
Dur. I: 14 min.

Joseph Cox Bridge, No. 1
L: unknown

Joseph Cox Bridge, No. 2
L: unknown

Joseph Cox Bridge, No. 3 in F major (1894)
L: unknown
fp: for the Chester Music Festival; perfd. Bournemouth 26 November 1903: Bournemouth Municipal Orchestra, Joseph Cox Bridge

Benjamin Britten, 'Simple' in D minor, Op. 4 (23 December 1933–10 February 1934)
S: Strings

M: I. Boisterous Bourrée. II. Joyful Pizzicato. III. Sentimental Saraband. IV. Frolicsome Finale
P: Oxford University Press
fp: Stuart Hall Norwich 6 March 1934: Norwich String Orchestra, Benjamin Britten
R: Guildhall String Ensemble (BMG RCA Victor RD 87 846)
Dur.: 16 min.
Ded.: Dedicated to Audrey Alston (Mrs. Lincolne Sutton)[47]

Benjamin Britten, 'da Requiem' [in D], Op. 20 (1940)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 1 Fg, 1 Contra Fg, 1 Sax, 6 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Piatti, Tamb milit, Xyl, Tambourine, Peitsche, 2 Arpe, 1 Pf, Strings[48]
M: I. Lacrymosa. Andante ben misurato – attacca: II. Dies Irae. Allegro con fuoco – Alla marcia (sempre in tempo giusto) – Avanti!. III. Requiem Aeternam. Andante molto tranquillo
P: Boosey & Hawkes, 1942 (Platten-Nr. B & H 8863)
fp: New York 29 March 1941: New York Philharmonic Orchestra, John Barbirolli; fp original version: Birmingham 2 February 1989: City of Birmingham Symphony Orchestra, Simon Rattle
R: City of Birmingham Symphony Orchestra, Simon Rattle, 1984 (EMI CDS 7 54270 2)
Dur.: 19-20 min.
Ded.: In memory of my parents

Robert Ernest Bryson, No. 1 in D (1908)
S: 2 Fl (incl. Picc), 2 Ob, Cor Angl, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Triangolo, Piatti, Gran Cassa, 1 Arpa, Strings
M: I. Andante lento. II. Scherzo. Presto. III. Larghetto. IV. Allegro molto – Meno mosso. Maestoso – Andante – Tempo I
P: Breitkopf & Härtel, 1909; reprint, with introduction by Jürgen Schaarwächter, Höflich (München) 2015
p: Bournemouth 1 February 1912: Bournemouth Municipal Orchestra, John Lyon
Dur.: c25 min.
Ded.: Dedicated to Granville Bantock

Robert Ernest Bryson, No. 2 in C major
fp: Free Trade Hall Manchester 12 January 1928: Hallé Orchestra, Hamilton Harty
P: Carnegie Award (according to BMS List of Composers 1922)
L: unknown

Anthony Burgess, in E major (1935)
fp: 1937?
L: lost

47 Mrs. Alston had been Britten's first viola teacher who had introduced Britten to Frank Bridge in 1927.
48 Sax, Cor V and VI and 2nd harp ad libitum.

Anthony Burgess, in A minor (1943)
A: (abandoned)

John Fane Burghersh, Sinfonia No. 1 in G major
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, Strings
M: I. Allegro con spirito. II. Andante. III. Menuetto. Presto – Trio – Menuetto. IV. Allegretto vivace
A: The British Library, London: Add. MS 33314 (fol. 1–100)
P: Alfred Mt Schlesinger (Berlin) (piano score only, arr. Henry Litolff)
L: The British Library, London: e.80.(1.)
fp: Philharmonic Society London, 26 May 1817

John Fane Burghersh, Sinfonia No. 2 in D minor
S: 1 Fl, 2 Ob, 2 Cl, 1 Fg, 2 Cor, Strings
M: I. Adagio maestoso – Allegretto non molto. II. Allegretto. III. Scherzo. Presto. IV. Finale. Allegro
A: I: The British Library, London: Add. MS 33314 (fol. 101–136)[49]
P: C. H. Westphal (Berlin) (piano score only)
L: The British Library, London: e.80.(2.)

John Fane Burghersh, No. 3 in D major
S: 1 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, Strings
M: I. Allegro. II. Allegretto Moderato. III. Menuetto. Allegro – Trio – Menuetto. IV. Finale. Allegro vivo
A: The British Library, London: Add. MS 33315, 33314 (fol. 137–192[48])
P: C. H. Westphal (Berlin) (piano score only)
L: The British Library, London: e.80.(3.)

Thomas Arthur Burton, No. 1 in E major
fp: Bournemouth 6 March 1899: Bournemouth Municipal Orchestra, Dan Godfrey
L: unknown

Thomas Arthur Burton, No. 2 in E minor
p: Bournemouth 16 March 1903
L: unknown

Thomas Arthur Burton, No. 3 'Variations'
p: Bournemouth 1905
L: unknown

49 The movements supposed to be II-IV of No. 2 (fol. 137–192) are actually identical to II-IV of No. 3, but not identical to the piano scores of II-IV of No. 2.

Thomas Arthur Burton, No. 4
fp: Bournemouth 13 November 1911: Bournemouth Municipal Orchestra, Thomas Arthur Burton
L: unknown

Alan Bush, No. 1 in C, Op. 21 (June 1939-August 1940)
S: 2 Fl (incl. 1 Picc), 2 Ob, 3 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Kornette, 3 Trb, 3 Trbn, 1 Tb, 1 Arpa, 1 Pf, Timp, Tamb milit, Tenor Drum, Gran Cassa, Triangolo, Block, Gong, Tambuin, Piatti, Xyl, Strings
M: Prologue. Grave. I. Allegro molto. II. Lento molto. III. Allegro moderato e deciso[50]
P: Joseph Williams, 1940, Boosey & Hawkes, 1956, © Stainer & Bell
L: The British Library, London: f.629.a. and g.1620.pp.(2.)
fp: Royal Albert Hall London 24 July 1942: London Philharmonic Orchestra, Alan Bush
R: Royal Northern College of Music Symphony Orchestra, Douglas Bostock, 2004 (ClassicO CLASSCD 484)
Dur.: 32 min.

James Calkin, in E♭ major (1834)
fp: Society of British Musicians 27 October 1834
L: unknown

John Wall Callcott, Overture [No. 1] in C (7 January 1784)
S: 2 Ob, 2 Cor, Strings
M: I. Allegro. II. Andantino. III. Rondeau. Presto
A: The British Library, London: Add. MS 27636 (fol. 2–12^{r}[51])
fp: Mrs. Adams's Glass House, St. Piccadilly, 10 February 1784

John Wall Callcott, Sinfonia [No. 2] in F major (19 September 1785)
S: 2 Ob, 2 Cor, Strings
M: I. II. Andante. III.
A: The British Library, London: Add. MS 27636 (fol. 129–137)
fp: The General Post Office, Lombard St, London, 5 October 1785[52]

50 The last movement was revised in 1952 with the title 'Defender of Peace – Character Portrait Op. 39', Musika (Moskau/Leningrad), 1966 (plate no. 491). The tempo was changed to 'Allegro moderato ma energico', the instrumentation was revised and the section between original rehearsal marks [64] and [68] recomposed. The fp was on 24 May 1952 conducted by the composer, broadcast by Radio Wien, the first public performance took place at the Moscow Youth Festival of 1957, again conducted by Bush.

51 This Overture was obviously intended for an opera, on fol. 12^{v} one can read a note that Act I was supposed to begin.

52 According to a note in the MS score one William Boyce played 'Basso', Callcott himself one of the horns, and Cocaine the first violin.

Howard Carr, No. 1 in E minor (before 1912)
L: unknown

Howard Carr, No. 2 in C major (before 1912)
L: unknown

Adam von Ahn Carse, No. 1 in C minor (finished 19 May 1904)
S: 3 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Triangolo, 1 Arpa, Strings
M: I. Allegro Moderato. II. Adagio – Più mosso – Tempo primo. III. Vivace. IV. Adagio maestoso – Allegro vivo
A: Royal Academy of Music, London
fp: Patron's Fund Concert, Queen's Hall London, 3 July 1906: cond. Adam Carse
Dur.: 6 + 10 + 6 + 9 = c32 min.

Adam von Ahn Carse, No. 2 in G minor (finished 25 April 1907)
S: 3 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Tamb milit, Triangolo, 1 Arpa, Strings
M: I. Allegro molto Moderato – Allegro con brio – Allegro molto Moderato come prima. II. Allegro vivace. III. (Variations.) Andante Moderato – Allegretto semplice – Andante Moderato – Allegro con spirito – Allegretto grazioso – Molto moderato – Allegro, ma non troppo – Lento maestoso. IV: Molto Maestoso – Allegro con spirito – Allegro molto – Presto
A: Royal Academy of Music, London
P: Stainer & Bell, Ltd. (parts)
fp: Royal College of Music 19 November 1908: cond. Adam Carse
Dur.: 12 + 5 + 10 [+ 8 = 35 min.]

Adam Carse, No. 3 in F (finished 1927)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Piatti, Strings
M: I. Allegro appassionato – Andante, molto sostenuto – Allegro come prima. II. [Tema con variazioni.] Andante semplice – [Variazione ultima.] Presto – Andante come prima. III. Molto moderato – Allegro molto
A: Royal Academy of Music, London
fp: Bournemouth
Dur.: 26 min.

Adam Carse, in D 'Miniature' (1937)
S: Strings
M: I. Allegro moderato. II. Lento. III. Allegro, ma non troppo – Allegro molto
P: Augener Ltd., 1937
Dur.: [c15 min.]

Adam Carse, No. 4 in C major (finished 12 August 1941)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Tamb milit, Triangolo, Strings
M: I. Lento maestoso – Allegro moderato – Andante moderato – Allegro come prima – Andante moderato – Lento come prima. II. Andante sostenuto – Vivace – Andante come prima. III. Molto moderato – Allegro moderato
A: Royal Academy of Music, London
Dur.: c35 min.

Adam Carse, in E♭ (No. 5) (finished 10 June 1945)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Strings
M: I. Andante moderato – Allegro moderato. II. Lento semplice. III. Lento – Allegro assai
A: Royal Academy of Music, London
Dur.: 33 min.
Ded.: In Memory of Edward Adam (Peter) Carse, killed in action on February 27, 1945

George Carter, 'I Love the Lord' (Psalm 116), Sinfonia-Cantata
L: unknown

Edith A. Chamberlayne,[53] No. 1
L: unknown

Edith A. Chamberlayne, No. 2
L: unknown

Erik Chisholm, for Strings
L: unknown

Erik Chisholm, 'In Cornwall' (1926)[54]
S: 1 Picc., 3 Fl, 3 Ob, Cor ingl, 2 Cl, 1 Bass Cl, 3 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Euphonium, Timp, Glockenspiel, Tamb milit, Gran Cassa, Piatti, Gong, Xyl, Celesta, 1 Pf, 1 Arpa, Archi
A: University of Cape Town Libraries, Chisholm Collection (incpte)

Erik Chisholm, No. 1 in C minor 'Tragic' (October 1937-June 1938; orchestration rev. 11 December 1938)
S: 3 Fl[55] (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Tamb milit, Piatti, Xyl, 1 Arpa, Strings

53 The two symphonies were mentioned in Arthur Elson's *Woman's Work in Music*, Boston 1903.
54 An orchestration of the *Cornish Dance Sonata* for piano, 1st movt.
55 The third flute is used in III ad libitum.

M: I. Allegro agitato – Allegro moderato ma energico – Moderato – Maestoso – Tempo Iº – Allegro moderato. II. Scherzo. Allegro con brio – Molto moderato e tranquillo – Tempo Iº. III. Funeral March (In memoriam – W. Wigham Parker D.Mus. – 30th July 1937). IV. Finale. Allegro moderato – Agitato – Tempo Iº
A: Cape Town University Libraries
fp: B.B.C. London, 6 January 1939: B.B.C. Symphony Orchestra, Clarence Raybould

Erik Chisholm, No. 2 'Ossian'[56] (1939)
S: 3 Fl, 2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb,Timp, Piatti, Tamb milit, Gran Cassa, Xyl, 1 Arpa, Strings
M: I. Adagio – Tempo II – Tempo I – Allegro molto moderato – Tempo II – Tempo I – Tempo II – Tempo I – Tempo II. II. Scherzo. Toccata. III. Andante maestoso e molto espressivo – Doppio movimento – Andante moderato. IV. Adagio – Grazioso
A: Cape Town University Libraries
R: Royal Scottish National Orchestra, Martin Yates, 2007 (Dutton CDLX 7196)
Dur.: (c34 min.)

Cyril Stanley Christopher, in C minor for Strings (1930)
L: unknown

James Hamilton Siree Clarke, No. 1 in F major (1873)
P: Minuetto. Allegretto grazioso, quasi andante: 'To his friend Ch. Gounod played by Signor A. Rendado' (i.e. piano score) Metzler & Co., 1875
fp: Royal Albert Hall, London, August 1873[57]
L: Minuetto: The British Library, London: h.3370.(3.)

James Hamilton Siree Clarke, No. 2 in G minor, Op. 122 (1879)
L: unknown

James Hamilton Siree Clarke, Sinfonia di Camera in G (No. 3, Op. 298)[58]
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Timp, Strings
M: I. Moderato e grazioso. II. Andante. III. Tempo di Minuetto. IV. Allegro finale
P: J. Curwen & Sons
A: Royal College of Music, London: MS 5821 (copyist's MS, formerly with J. Curwen & Sons)

56 later entry: '(used for the ballet *The Earth-Shapers*)'. The ballet *The earth shapers* was composed in 1939 for the Celtic Ballet. Boosey & Hawkes published II independently as *A Celtic wonder tale*.

57 According to a typewritten list of compositions (The British Library, London: Add. MS 44919, fol. 171), formerly obviously belonging to a collection of Clarke's scores. A later performance took supposedly place at a Covent Garden Prom, 1879 – but this might in fact apply to No. 2.

58 Another source gives as No. 3 a Symphony in A minor, Op. 298. Something must be incorrect – perhaps No. 2 was in fact in A minor, since No. 3 is in G.

Muzio Clementi, Two Symphonies, Op. 18
S: 2 Fl, 2 Ob, 1 Fg, 2 Cor, Strings
M: I in B♭ major: I. Allegro assai. II. Un poco adagio. III. Menuetto allegretto. IV. Allegro assai. II in D major: I. Grave – Allegro assai. II. Andante. III. Minuetto un poco allegro. IV. Allegro assai
A: LoC (incomplete)
P: Longman & Broderip c1787, Johann André (Offenbach) c1800 (as Op. 44) (parts only); ed. Renato Fasano, Ricordi (Milano) 1961 and 1959 respectively (scores)
R: Philharmonia Orchestra, Francesco D'Avalos, ® 1992 (ASV CD DCA 802)
Dur: (14 + $16^{1}/_{2}$ min.)

Muzio Clementi, (No. 1) in C major (originally in B♭ major; WO 32)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Andante sostenuto – Allegro molto. II. Andante con moto. III. Minuetto. Allegretto. IV. Finale. Allegro Vivace
A: Library of Congress, Washington (D.C.): MS Albrecht 592 (nearly complete)
P: ed. Pietro Spada, Suvini Zerboni (Milano) 1976 (Opere sinfoniche, I)
p: Leipzig, Gewandhaus 24 January 1822[59]
R: Philharmonia Orchestra, Francesco D'Avalos, ® 1992 (ASV CD DCA 803)
Dur.: (24 min.)

Muzio Clementi, (No. 2) in D major (WO 33)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Adagio – Allegro. II. Andante cantabile. III. [Minuetto.] IV. [Finale. Allegro]
A: Library of Congress, Washington (D.C.): MS Albrecht 593 (nearly complete; Minuetto pastorale 594)
P: ed. Pietro Spada, Suvini Zerboni (Milano) 1978 (Opere sinfoniche, II; Minuetto pastorale in Opere sinfoniche, V); ed. John Walter Hill (THE SYMPHONY, EIV/V 2)
fp: London, Philharmonic Society 11 January 1819 (with Minuetto pastorale WO 36 replacing III.); p: Leipzig, Gewandhaus 14 February 1822
R: Philharmonia Orchestra, Francesco D'Avalos, ® 1992 (ASV CD DCA 804)
Dur.: (23 min.)

Muzio Clementi, (No. 3) in G major 'The great national' (WO 34)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. [Allegro.] II. Andante un poco mosso. III. Minuetto allegretto. IV. Vivace
A: Library of Congress, Washington (D.C.): MS Albrecht 572 (incomplete)
P: ed. Pietro Spada, Suvini Zerboni (Milano) 1977 (Opere sinfoniche, III)

59 Symphonies Nos. 1, 2 and 4 can be identified to have been performed at Leipzig, though Hill gives no exact information as to when which one was actually performed. The three concerts featuring the symphonies took place on the given dates, and since Hill strongly recommends the given numbering, No. 1 indeed being numbered No. 1 in a Leipzig announcement and No. 4 being numbered thus by Clementi himself, the dating of theses concerts seems very probable.

p: London, Philharmonic Society 12 March 1819
R: Philharmonia Orchestra, Francesco D'Avalos, ® 1992 (ASV CD DCA 803)
Dur.: (29$^{1}/_{2}$ min.)

Muzio Clementi, No. 4 in D major (originally in C; WO 35)[60]
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Andante sostenuto – Allegro vivace. II. Andante cantabile. III. Minuetto. Allegretto moderato. IV. Finale. Allegro vivace
A: The British Library, London: Add. MS 29321, fol. 1-21 (I); Library of Congress, Washington (D.C.): MS Albrecht 596 (II-IV, nearly complete)
P: ed. Pietro Spada, Suvini Zerboni (Milano) 1975 (Opere sinfoniche, IV)
p: Leipzig, Gewandhaus 14 March 1822
R: Philharmonia Orchestra, Francesco D'Avalos, ® 1992 (ASV CD DCA 804)
Dur.: (26 min.)

Frederic Cliffe, No. 1 in C minor, Op. 1 (finished March 1889)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Tb, 2 Timp, Strings
M: I. Allegro non troppo. II. Allegro molto spiritoso. III. Ballade. Andante espressivo. IV. Finale. Allegro vivace – Andante maestoso
A: Royal College of Music, London: MS 6981 (heavily corrected)
P: Novello & Co. Ltd. [1903]; reprint, with introduction by Jürgen Schaarwächter, Höflich (München) 2009
fp: Crystal Palace, 20 April 1889
L: The British Library, London: h.3891.b.[61]
R: Malmö Opera Orchestra, Christopher Fifield, 2003 (Sterling CDS-1055-2)
Dur.: (43$^{1}/_{2}$ min.)

Frederic Cliffe, No. 2 in E minor (1892)
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Arpa[62], Strings
M: I. At Sunset. Allegro moderato, somoro – Poco meno mosso – Tempo primo – Poco Lento, espressivo – Tempo primo, placido. II. Night. Poco Adagio, tranquillo – Andante con moto – Meno mosso – Tempo primo. III. Fairy Revels. Poco Allegro – Presto leggierissimo – Allegretto grazioso – Presto leggierissimo (Tempo primo) – Andante – Allegretto – Presto. IV. Morning. Poco Lento – Allegro con molto brio – Poco Meno Mosso
A: Royal College of Music, London: MS 6982 (finished September 18th 1892)
fp: Leeds Festival 1892
Dur.: 11 min. + 11 min. + [7 min + 14 min. = 43 min.]

60 Several further MS sinfonia movements, fragments and sketches survive in the British Library, London, and the Library of Congress, Washington (D.C.).
61 III was also published separately.
62 Formerly 2 harps; harp part(s) later added.

Hubert Clifford[, in E♭] (January 1938-August 1940)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 4 Timp, Piatti, Strings
M: I. Moderato con anima. II. Scherzo – Alla Passacaglia. III. Adagio – Più mosso – Tempo Iº – attacca subito: IV. Allegro molto
A: Estate of Michael Clifford
P: J. & W. Chester Ltd. © Susan Fawkes.
fp: London 14 December 1944: B.B.C. Orchestra, Clarence Raybould
R: BBC Philharmonic, Vernon Handley, 1999 (Chandos CHAN 9757)
Dur.: (43 min.)

George H. Clutsam
p: 1 mvt 1890
L: unknown

Albert Coates, 'Lancelot'
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 2 Timp, 1 Tam-tam, Gran Cassa, Piatti, Piatti susp., Tamb milit, Glockenspiel, 1 Celesta, 2 Arpe, Strings
M: I. Lento aber fließend (München 18-21 December 1929) – attacca: II. Lento dramatico – Allegro non troppo – Andante quasi lento – Andante tragico – Andantino con moto (appassionata) – Fugue. Molto Andante Appassionata – Tempo (Meno mosso) – Andante Maestoso appassionata – Meno Mosso (London 2-29 March 1930; rev. Berlin 23 March 1931). III. Elaine. Lento – Scherzo. Allegretto comodo – Andante quasi Lento tragico (fragile) – Lento assai (München December 1929-London 4 March 1930; rev. until 2 April 1930). IV. Allegro furioso (agitato) – più Mosso ma molto tranquillo – Poco più mosso – Lento (Lodon 15 March–12 April 1930; rev. 27[?] March 1931)
A: Stellenbosch University, South Africa, Documentation Centre for Music
fp: New York Stadium Concerts 8 August 1930: cond. Albert Coates; fp rev. version: B.B.C., 19 April 1931
Dur.: 27 min.
Ded.: For Agate (I and II); For Coll (IV)

Albert Coates, 'Guenevere' in for dramatic [female] voice and orchestra (finished 17 June 1939)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 2 Timp, 1 Tam-tam, Glockenspiel, Campane, Piatti susp., Gran Cassa, Tamb milit, Gong, Piatti, Xyl, 2 Arpe, 1 Celesta, 1 Pf, Strings
M: I. Lento. II. Allegro furioso. III. Intermezzo. Andante quasi Lento tragico – Lento assai. IV. Finale. Andante con moto – Andantino con moto (passionato) – Meno Mosso – Scherzo. Allegretto commodo – Allegro – Lento – Molto Meno Mosso – Allegro
A: Stellenbosch University, South Africa, Documentation Centre for Music (score and draft of I, II and IV, the drafts titled *In Defence of Guinevere* and composed 4 September to 14 October 1835)
Dur.: 9+ 4.30 + 5.10 + 9.30 = 28.10 min.

T:

I.

It chanced upon a day that Lancelot came to dwell at Arthur's court.
At Christmas time this happened when the heralds sung his name.
Son of King Ban of Benwick seemed to chime along with all the bells
that rang that day o'er the white roofs with little change of rhyme
Christmas and whitened winter passed away and over me
the April sunshine came, made very awful with black hail clouds,
yea, and in the summer I grew white with flame
Autumn and the sick sure knowledge things would never, never be the same.
Do I not know now of a day in spring
no minute of that wild day ever slips from out my memory.
I hear the thrushes sing and wheresoever I may be
straightway thoughts of it all come up with most fresh sting.
I was half mad with beauty on that day
and went without my ladies all alone in a quiet garden walled
round ev'ry way. In that garden fair came Lancelot walking.
The kiss wherewith we kissed that spring day
I scarce can talk of remembered bliss
When both our mouths both went wandering in one way
and aching sorely met among the leaves
our hands being left behind strayed far away.
Never within a yard of my bright sleeves
had Lancelot come before, and now so nigh.
After that day why it is Guinevere grieves
Nevertheless you oh Sir Gawaine lie
whatever may have happened these long years.
God knows I speak truth, saying that you lie.

II.

Did you see Mellyagrance when Lancelot stood by him
What white fear curdled his blood and how his side
sink in as my knight cried:
Rise you sir who are so fleet at catching ladies
Half armed will I fight my left side all uncovered
Then I wilt up sprang Sir Mellyagrance with great delight on his knave's face
The fight began and to me they drew nigh.
Ever Sir Lancelot kept him on the right
And ever high and fast leapt eatiff's sword until my knight
sudden threw up his sword to his left hand,
caught it and swung it. That was all the fight.
Mellyagrance was shent
For Mellyagrance had fought against the Lord!

IV.

Oh true as stell come now and talk with me
I love to see your step upon the ground
Dear friend so dear to me in everything
Come here tonight, or else the hours will pass most dull and drear.
If you come not I fear this time I might
get thinking over much of times gone by
when I was young and green hope was in sight.
For no man cares now to know why I sigh
and no man comes to sing me pleasant songs
nor any bring me the sweet flowers
that lie so thick in the garden.
Therefore one so longs to see you Lancelot
that we may be like children once again
free from all wrongs just for one night!
Did he not come to mewhat thing could keep true Lancelot away
if I said come!

There was one less than three in my quiet room that night!
And we were gay! And we were gay! Till sudden
I rose up pale and sick because a brawling brike our dream up
Yea I looked at Lancelot's face and could not speak.
Then I remember how I tried to shriek and could not – could not.
From tile to tile the stones they threw up
rattled o'er my head and made me dizzier
Till within a while my head on Lancelot's breast
was being soothed away from its white chattiring
You know quite well the story of that fray,
how Lancelot stilled this bawling
the made fit that caught up Gawaine
Ah all but just that which would save me these things flit
Nevertheless You oh Sir Gawaine lie
whatever may have happened these long years
God knows I speak truth saying that you lie!
All I have said is Truth! By Christ's dear tears.

William Morris

Gerald Cockshott, in B minor (probably after 1945)
S: 2 Fl (incl. Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Percussion, 1 Arpa, Strings
P: Alfred Lengnick & Co., Novello Hire Library[63]
Dur. 18 min.

63 The score was not available for scrutiny.

Roger Sacheverell Coke, No. 1
p: Bournemouth 1935: Bournemouth Symphony Orchestra, Richard Austin
L: unknown

Roger Sacheverell Coke, No. 2
L: unknown

Roger Sacheverell Coke, No. 3
L: unknown

Samuel Coleridge-Taylor, in A minor, Op. 8 (1896)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 2 Timp, Strings
M: I. Allegro Appassionato – Un poco piu moderato – Tempo Imo – Piu Presto. II. Lament. Larghetto affettuoso. III. Scherzo. Allegro ma non troppo – Tranquillo – Scherzo. IV. Allegro maestoso ed energico
A: Royal College of Music, London: MSS 5012 (score), 4908 (parts) and 4447 (discarded finale: Allegro Energico. Alla Marcia, saved by William Hurlstone); The British Library, London: Add. MS 63798 (another discarded finale: Allegro Alla Marcia)[64]
fp: I-III: St. James's Hall, London 6 March 1896: Royal College of Music Orchestra; cpte: Winter Gardens, Bournemouth 30 April 1900: Bournemouth Municipal Orchestra, Samuel Coleridge-Taylor
R: Aarhus Symphony Orchestra, Douglas Bostock, 2005 (ClassicO CLASSCD 684)
Dur.: 14 + 7 + 7+ 10 = 38 min.

John Collett, 6 Symphonies, Op. 2 (c1753-55)
S: 2 Ob, 2 Fg, 2 Cor, Strings, B.c.
M: I in E major: I. Allegro con spirito. II. Andante. III. Allegro. II in E♭ major: II. Allegro. II. Andante sempre legato. III. Allegretto. III [re-used in *Midas*, 1765] in G major: I. Allegro spiritoso. II. Andante. III. Presto. IV in C major: I. Allegro spiritoso. II. Andante. III. Allegro. V in E♭ major: I. Allegro. II. Andante. III. Tempo di menuetto. IV. Presto. VI in G major: I. Allegro. II. Andante. III. Presto
P: John Johnston [c1753-55] (parts); V-VI: THE SYMPHONY EI
L: Manchester, Henry Watson Music Library: BR580Cr91 (parts)
R: V: The Hanover Band, Graham Lea-Cox, 2000 (ASV CD GAU 216)
Dur.: V: (14 min.)

Anthony Collins, No. 1 [in E major] for Strings
M: I. Allegro. II. Adagio molto – attacca: III. Allegro vivace
P: Novello, 1940
L: The British Library, London: e.668.k.(2.)

64 This score was torn in the middle and thrown away by Coleridge-Taylor after Stanford had disapproved of it, but it was rescued by William J. Read and came via Rutland Boughton in 1913 to 'Gerald Cumberland'.

Thomas Simpson Cooke, in D minor
fp: Society of British Musicians 26 January 1835
L: unknown

Walter Thomas Gaze Cooper, No. 1
L: unknown

Walter Thomas Gaze Cooper, No. 2
L: unknown

Walter Thomas Gaze Cooper, No. 3
L: unknown

Walter Thomas Gaze Cooper, No. 4
L: unknown

Walter Thomas Gaze Cooper, No. 5
L: unknown

Walter Thomas Gaze Cooper, No. 6
L: unknown

Paul Corder, in two movements
L: unknown

Michael Costa, No. 1
L: unknown

Michael Costa, No. 2
L: unknown

Michael Costa, No. 3
L: unknown

Frederic Hymen Cowen, No. 1 in C minor
L: unknown
fp: St. James's Hall London 9 December 1869

Frederic Hymen Cowen, No. 2 in F major (1872)
L: unknown
fp: Liverpool Philharmonic Society 1872

Frederic Hymen Cowen, No. 3 in C minor ('Scandinavian') (1880)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Triangolo, 1 Arpa, Strings
M: I. Allegro ma con moto. II. A Summer Evening on the Fiord. Adagio con moto – Allegretto – Tempo I. III. Scherzo. Molto Vivace quasi Presto. IV. Allegro ma non troppo – Poco meno – Allegro molto vivace – Allegro moderato (come nel I° movimento) – Allegro vivace – Adagio con moto – Allegro come prima
P: Albert J. Gutmann (Wien), 1882; reprint, with introduction by Jürgen Schaarwächter, Höflich (München) 2008
L: The British Library, London: h.3896.k.
fp: St. James's Hall London 18 December 1880: cond. Frederic Hymen Cowen
R: Czechoslovak State Philharmonic Kosiče, Adrian Leaper, 1989 (Marco Polo 8.223273)
Dur.: c38 min.
Ded.: Seinem Freunde F. Hueffer gewidmet

Frederic Hymen Cowen, No. 4 in B♭ minor ('The Welsh') (1884)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro vivace, non troppo – Molto più vivace. II. Lento tranquillo – Più lento. III. Allegro molto vivace – Molto più lento – Tempo I. IV. Allegro moderato
P: Novello, Ewer & Co., 1885; reprint, with introduction by Phillip Brookes, Höflich (München) 2012
L: The British Library, London: h. 3896.
fp: Philharmonic Society Concert London 28 May 1884: cond. Frederic Hymen Cowen
Dur.: c35 min.
Ded.: Composed expressedly for the Philharmonic Society of London

Frederic Hymen Cowen, No. 5 in F (1887)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Tb, 3 Timp, Strings
M: I. Molto sostenuto e maestoso – Allegro, poco tranquillo. II. Allegretto, quasi Allegro. III. Adagio molto sostenuto. IV. Allegro con fuoco, ma deciso
P: Novello & Co. Ltd., 1906
L: The British Library, London: h.3896.i.
fp: Cambridge, 9 June 1887: Cambridge University Musical Society, cond. Frederic Hymen Cowen; St. James's Hall London 13 June 1887: cond. Hans Richter
Dur.: c40 min.
Ded.: Dedicated to Dr. Hans Richter

Frederic Hymen Cowen, No. 6 in E major ('Idyllic') (1897)
S: 2 Fl, 2 Ob (incl. 1 Cor ingl), 2 Cl (incl. 1 Bass Cl), 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Allegro vivace. II. Allegro scherzando. III. Adagio, molto tranquillo. IV. Finale. Molto vivace – adagio sostenuto
P: Breitkopf & Härtel 1898; reprint, with introduction by Jürgen Schaarwächter, Höflich (München) 2009

fp: St. James's Hall London 31 May 1897: cond. Hans Richter
R: Aarhus Symphony Orchestra, Douglas Bostock, 2005 (ClassicO CLASSCD 684)
Dur.: (36 min.)

Frederic Hymen Cowen, Sinfonietta in A minor (1881)
S: Strings?
L: unknown
fp: London 12 May 1881: Philharmonic Society Concert
Ded.: especially composed for the Philharmonic Society

Gerald W. Crawford, No. 1 in F major
L: unknown

Gerald W. Crawford, No. 2 in G minor
L: unknown

William Crotch, Overture in A major (13 February 1795)[65]
S: 1 Fl, 2 Ob, 1 Fg, 1 Trb, 2 Timp, Strings
M: I. Allegro. II. Andante. III. Minuetto. Allegretto – Trio – Minuetto. IV. Allegretto
A: The British Library, London: Add. MS 30393 (fol. 1-30)
Dur.: (c20 min.)

William Crotch, Sinfonia in E♭ major (1808[66]; May 1817)
S: 1 Fl, 2 Ob, 2 Cl, 1 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Adagio – Presto. II. Larghetto (unfinished)
A: The British Library, London: Add. MS 30394
R: Milton Keynes Chamber Orchestra, Hilary Davan Wetton, 1992 (Unicorn-Kanchana DKP(CD)9126)
Dur.: (12$^{1}/_{2}$ min.)

William Crotch, Sinfonia in F major (23 February 1814)
S: 2 Fl, 2 Ob, 2 Cl[67], 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Andante Larghetto – Vivace. II. Andante. III. Molto Allegro. IV. Vivace
A: The British Library, London: Add. MS 30393 (fol. 31-63)
P: ed. Nicholas Temperley in THE SYMPHONY EIV
fp: Philharmonic Society Concert Argyll Rooms, Regent St., London 16 May 1814:
R: Milton Keynes Chamber Orchestra, Hilary Davan Wetton, 1992 (Unicorn-Kanchana

65 The Overture in G major (1815) is in fact a one-movement overture.
66 The year 1808 is crossed out and replaced by 1817; since the score is unfinished it is very improbable that it was composed in 1808 and revised in 1817, as usually maintained.
67 The clarinets were added until 28 March 1814.

DKP(CD)9126)
Dur.: (24 min.)

William Crotch, Sinfonia No. 2 in C major (1819)
P: 1819 (arr. for 2 pf)
L: unknown

Edric Cundell, in C minor, Op. 24
L: unknown

William George Cusins, in C major (9 January 1889)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 2 Timp, Strings
M: I. Allegro vivace. II. Adagio. III. Scherzo. Assai Vivace. IV. Finale. Presto
A: The British Library, London: Add. MS 34544
fp: Sarasate concert, St. James's Hall London 18 June 1892

Benjamin James Dale, in F major (1899)
S: 1 Picc, 1 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Andate Pastorale. II. Scherzo. Allegro Vivace
A: Royal Academy of Music, London (full score and draft)
Dur.: [c7 min.]

Harold Edwin Darke, Op. 12 (1910[–1914])
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Arpa, Strings
M: I. Allegro con moto. II. Andante (Gornergrat). Allegretto. Andante
A: Royal College of Music, London: MS 7312
Dur.: [c43 min.]
Ded.: ~~To Mr. + Mrs. H. Bernard Calkin~~ in remembrance of a holiday in Switzerland – August 1910 (Zermatt – Gornergrat – Riffelalp)

Christian Darnton, No. 1 ('Merano, December 1921-London, July 1931'; later revised)
S: 2 Fl (incl. 1 Picc), 2 Ob, 3 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Tenortuba [Euphonium], 1 Tb [Bombardon], Tenor Drum, Gran Cassa, Triangolo, Gong, 6 Timp, Strings
M: I. Allegro [Anapaest[68]] – attacca: II. Lento – attacca: III. Vivo
A: The British Library, London: Add. MS 62719 (score); Add. MS 62720 (short score draft)
Dur.: c20 min.
Ded.: For My Wife

Christian Darnton, No. 2 'The Anagram' (1939-40, unfinished)
S: 2 Picc, 2 Fl, 1 Bass Fl, 2 Ob, 1 Cor ingl, 2 Cl, 2 1 Bass Cl, 2 Fg, 2 Contra Fg, 8 Cor, 4 Trb,

68 The annotation in square brackets were added later.

3 Trbn, 1 Euphonium, 1 Tb, 1 Arpa, Timp, Xyl, Glockenspiel, Vibraphon, Gran Cassa, Tamb milit, Anvil, Gong, Triangolo, Tenor Drum, Piatti, Strings
M: I. Andante sereno – Più allegro – Andante. II. Arabesque nella forma d'una Passacaglia con 19 Variazioni: Lento piacevole. III. (apparently not composed)
A: sketches and short scores only of I and II: The British Library, London: Add. Mss. 62762 und 62723[69]
Ded.: To My Memory of E. B.

Christian Darnton, No. 3 in D (1943-45)
S: 1 Picc, 2 Fl, 2 Ob (incl. 1 Cor ingl), 3 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 1 Arpa, Xyl, 3 Timp, Gran Cassa, Piatti, Tamb milit, Tam-tam, 'Chinese Block', Strings
M: I. Con bravura, ma largamente. II. Lento con moto sereno – Allegretto grazioso – Allegro non troppo: ben misurato. III. IV. Allegro assai
A: The British Library, London: Add. MS 62724 (revidiert 1961), Add. MS 62725 (short score, dated '18:11:43-7:7:44')
P: © Alfred Lengnick & Co.
fp: Glasgow, 31 March 1945: Scottish Orchestra, Warwick Braithwaite
Dur.: $9^{1}/_{2}$+8+9+5+7 = 28-30 min.

Francis William Davenport, No. 1 in D minor (1876)
L: unknown

Francis William Davenport, No. 2
L: unknown

Cedric Thorpe Davie, in C major (1945)
S: 3 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, Tambourine, Gran Cassa, Tamb milit, Triangolo, Röhrenglocke, Tam-tam, 1 Vln solo, Strings
M: I. Lento – Allegro moderato. II. Adagio. III. Allegro non troppo
A: St. Andrews University Library
fp: Royal Albert Hall London, 7 June 1946: London Philharmonic Orchestra, Malcolm Sargent[70]
Dur.: c18 min.
Ded.: To my brother

Henry Walford Davies, in D
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Strings
M: I. Sostenuto – Allegro. II. Adagio espressivo. III. Allegretto. IV. Allegro

69 With certainty the short score, which like the piano score 4h is written with high exactitude, had been more substantial at the time of composition – to the very least the complete first movement or the continuation of the beginning.

70 Another source gives Constant Lambert as conductor of the performance.

A: Royal College of Music, London: MS 6350 ('Begun in Switzerland (Introduction *only*) in August 1893; 1st movement written the following term at college & the remainder during Easter Term 1894. Finished & copied into this book on Sunday, March 19 1894.')
fp: Crystal Palace Sydenham, 19 October 1895: Crystal Palace Orchestra, August Manns
Dur.: $8^1/_2$+ $8^1/_2$+$4^1/_2$+8 = $29^1/_2$ min.
Ded.: Dedicated to my dear Friend Marie G. Matheson and written according to her desire. (Streben, Sehnen, Erfüllen, Leben.)

Henry Walford Davies, 'Lift up your Hearts. Sacred Symphony in F' Op. 20 (1906)
S: B solo, TrTrTr, SSATTB, Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, 2 small bells, 1 Org, 1 Vln solo, Strings
M: I. Introduction. Andante maestoso – Allegro energico – Tranquillo. II. Allegretto amabile. III. Soliloquy. Andante quasi recit. – Tranquillo – Piu mosso – Andante espressivo. IV. Largo espressivo. V. Finale. Largo maestoso – Allegro maestoso – Poco meno mosso – Allegro vivace – Presto – Vivo – Maestoso come il primo – Adagio – Allegro molto
A: Royal College of Music, London: MS 6324
P: Novello & Co., Ltd., 1906
L: The British Library, London: F.1274.ff.(3.); National Library of Scotland, Edinburgh (vocal score): BOX.10.6
fp: Hereford 1906
Dur.: 13 min. + 17 min. + 4 min. + 14 min. + 27 min. = 75 min.
Ded.: Composed for the Hereford Musical Festival, 1906
T: I. INTRODUCTION

Bass, then *Chorus*
The glorious majesty of the Lord shall endure for ever.

III. SOLILOQUY

Bass
Truly the light is sweet,
And a pleasant thing it is to behold the sun.
But if a man live many years, and rejoice in them all,
Yet let him remember the days of darkness for they shall be many.
All that cometh is vanity.

I have seen all the travail which God hath given to the sons of men to be exercised in it.
He hath made everything beautiful in his time:
Also He hath set the world in their heart so that no man can find out the work that God doeth from the beginning to the end.

The fool hath said in his heart: there is no God.
The great God that formed all things both rewardeth the fool and rewardeth transgressors,
Though a sinner do evil a hundred times, and his days be prolonged,
Yet surely I know

That it shall be well with them that fear God, which fear before Him;
But it shall not be well with the sinner neither shall he prolong his days which are as a shadow because he feareth not before God.

The eye is not satisfied with seeing,

Nor the ear filled with hearing.
He that loveth silver shall not be satisfied with silver:
He that loveth pleasure shall be a poor man.
There is a way that seemeth right unto a man,
But the end thereof are the ways of death.
No man hath power in the day of death:
There is no discharge in that way,
Neither shall wickedness deliver those that are given to it.

There was a little city and few men within it;
And there came a great king against it, and besieged and built great bulwarks against it.
Now there was found in it a poo wise man,
And he by his wisdom delivered the city;
Yet no man remembered that same poor man.

Semi-Chorus[71]
He was in the world, and the world was made by Him,
And the world knew Him not:
He came unto His own
And His own received Him not.

IV.

Bass, then with *Semi-Chorus*
The hour cometh and now it is when true worshippers shall worship the Father in spirit and truth.

Semi-Chorus
If any man will come after me let me forsake him deny himself, and take up his cross and follow me.

Bass
There is a heard saying who can hear it?

Semi-Chorus
Whosoever shall endure unto the end he shall be saved.

Bass
Never man spake like this man.

71 'The semi chorus (...) should consist of 4 or 6 picked voices to each part.'

Semi-Chorus
Ye shall know the truth and the truth shall make you free;
While ye have light believe in the light, that ye may be the children of light.

Bass
Lord, Thou hast the words of eternal life.
Sayings of Jesus

V. FINALE

Bass
Lift up your hearts:

Chorus
We lift them up unto the Lord.

Bass
Let us give thanks to our Lord God:

Chorus
It is meet and right so to do.
Bass, then with Chorus
It is very meet, right, and our bounden duty that we should at all times and in all places
Give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God.
Therefore with Angels, and with Archangels, and with all the company of heaven
We laud and magnify Thy glorious Name;
Evermore praising Thee, saying:

Chorus
Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of Thy Glory.
Glory to Thee, O Lord Most High.
Hosanna in the Highest –

Boys Voices, then *Chorus*
Holy, Holy, Holy, Lord God of hosts.

Chorus
Heaven and earth are full of Thy glory.
Glory to Thee, O Lord Most High.
Amen.

Henry Walford Davies, in G Op. 32 (c1908-09)
S: 3 Fl, 2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Gran Cassa, 1 Arpa, Strings
M: I. Largo maestoso – Allegro energico – Lento maestoso. II. Lento espressivo. III. Romanza. Allegretto felice. IV. Lento mistico – Allegro vivace – Poco meno mosso – Tempo I^{mo} – Con anima felice

A: Royal College of Music, London: MS 6332 (finished 'Good Friday, 1911') (heavily annotated and corrected)
P: J. Curwen & Sons
fp: 15 May 1911: London Symphony Orchestra, Arthur Nikisch
Dur.: [c50 min.]
Ded.: To A. J. Jaeger (Greet the Unseen with a cheer)[72]

Henry Walford Davies, 'A Children's' in F op. 53 for small orchestra (1927)
S: Fl (incl. 1 Picc), 1 Ob, 2 Cl, 1 Fg, 2 Cor, 2 Trb, 2 Trbn, 2 Timp, Gran Cassa, Tamb milit, Triangolo, 1 Arpa (or Pf), Dulcitone (or Cel), Strings
M: Introduction. 'Announcements' (in which, if you wish, you may hear two good children and one naughty one) [formerly: ... hear about four people and a crowd, and some things]. I. At work. Allegro. II. At play. Scherzo. Presto. III. Thoughts. Andante – 'Here we go'. Finale celero
A: Royal College of Music, London: MS 6354
fp: Three Choirs Festival, Hereford 1927: cond. Henry Walford Davies
Dur.: [c18 min.]
Ded.: With love to Margaret and Anne and Crowds of other Children and me. August 22nd, 1927.

Norman Del Mar, in C minor Op. 2 (finished 29 December 1938)
S: 3 Fl (incl. 1 Picc), 3 Ob (incl. 1 Cor ingl), 3 Cl, 3 Fg (incl. 1 Contra Fg), 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, Strings
M: I. Allegro Moderato. Moderato, poco sostenuto – Allegro Vivace – Tempo del Introduzione – Allegro Vivace (Tempo I) – Adagio (finished 21 May 1938). II. Scherzo. Allegro vivace (finished 14 August 1938). III. Adagio e Finale. Andante con moto – Allegro con brio – Adagio
A: Royal College of Music, London (pencil score and ink score of II, the latter one inscribed by a recommendation by Ralph Vaughan Williams dated 27 November 1938, probably to get the movement performed at a Patron's Fund Concert – and indeed the movement seems the only one to have been performed)
fp: Patron's Fund Concert?
Ded.: To S[ybil] S.

Norman Frank Demuth, in D minor (finished 'Bognor, 2/VII/30')
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, 1 Arpa, Strings
M: I. Andante con moto (ma rigido) – Allegro. II. Andante. III. Allegro. IV. Andante con moto – Allegro energico – Andante moderato
A: Royal Academy of Music, London
fp: Bournemouth 29 October 1930: Bournemouth Municipal Orchestra, Norman Demuth
Dur.: [c31 min.]

72 On top of the score of the first movement.

Norman Frank Demuth, in A major (composed Bognor/London, finished 25 June 1931)
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb (3. ad lib.), 3 Trbn, 1 Tb, 3 Timp, Piatti, 1 Cel, 1 Arpa, 1 Org (ad lib.), Strings
M: I. Maestoso ma con moto – Allegro ma non troppo (end missing in MS). II. (missing in MS). III. Andante con moto
A: Royal Academy of Music, London (pp. 49–79 missing)
Dur. III.: 6 min.

Norman Frank Demuth, 'A Mystical' Choral Symphony (1932)
S: Bar[73] solo, SATB, 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, 1 Arpa, 1 Org, Strings
M: I. To the Name above every Name (Richard Crashaw) (begun in London, finished Bognor 2 January 1932). II. The Morning Watch (Henry Vaughan) (finished Bognor 16 January 1932). III. Sonnet (John Donne). Adagio (the movements can also be performed separately)
A: Royal Academy of Music, London (full score of I and II; drafts of II, part of I, and, unfinished, of III)
T: I. TO THE NAME ABOVE EVERY NAME

Chorus
I sing the name which none can say
But touch'd with an interior ray;
The name of our new peace; our good:
Our bliss, and super-natural blood;
The name of all our lives and loves.
Hearken, and help, ye holy doves,
the high-born brood of day, you bright
Candidates of blissful light,
The heirs elect of love, whose names belong
Unto the everlasting life of song;
All ye wise souls, who in the wealthy breast
Of this unbounded name build your warm nest.
Awake, my glory, soul, if such thou be,
And that fair word at all refer to thee,
Awake and sing,
And be all wing;
Bring hither thy whole self, and let me see
What of thy parent heav'n yet speaks in thee.
O, thou art poor
Of noble pow'rs, I see,
And full of nothing else but empty me;

73 In I called Bass.

Narrow, and low, and infinitely less
Than this great morning's mighty business.
One little world or two,
Alas! will never do;
We must have store.

Baritone
Go, soul, out of thyself, and seek for more;
Go and request
Great Nature for the key of her huge chest
Of heav'n's, the self-involving set of spheres,
Which dull mortality more feels than hears;
Then rouse the nest
Of nimble art, and traverse round
The airy shop of soul-appeasing sound:
And beat a summons in the same
All-sovereign name,
To warn each severak kind
And shape of sweetness, be they such
As sigh with supple wind,
Or answer artful touch,
That they coonvene and come away
To wait at the love-crownèd doors of that
Illustroius day.
Shall we dare this, my soul? We'll do 't, and bring
No other note for 't, but the Name we sing.
Wake, lute and harp,
And every sweet-lipp'd thing
That taks with tuneful string;
Start into life, and leap with me
Into a hasty fit-tuned harmony.
Nor must you think it much
T' obey my bolder touch;
I have authority in Love's name to take you
And to the work of love this morning wake you;

Baritone with *Chorus*
Wake, in the name
Of Him who never sleeps, all things that are,
Or what's the same,
Are musical;

Baritone
Answer my call

And come along;
Help me to meditate mine immortal song.

Baritone with *Chorus*
Come, ye soft ministers of sweet sad mirth,
Bring all your household-stuff of heav'n on earth:
O you, my soul's most certain wings,
Complaining pipes, and prattling strings,
Bring all the store
Of sweets you have, and murmur that you have no more.

Chorus
Come ne'er to part,
Nature and art!
Come, and come strong,
To the conspiracy of our spacious song.
Bring all the pow'rs of praise
Your provinces of well-united worlds can raise;
Bring all your lutes and harps of heav'n and earth;
Whate'er co-operates to the common mirth;
Vessels of vocal joys,
Or you, more noble architects of intellectual noise,
Cymbals of heav'n, or human spheres,
Solicitors of souls or ears;
And when you are come, with all
That you can bring, or we can call,
O, may you fix
For ever here, and mix
Yourselves into the long
And everlasting series of a deathless song!
Mix all your many worlds above,
And loose them into one of love.

Baritone
Cheer thee, my heart!
For thou too hast thy part
And place in the great throng
Of this unbounded, all-embracing song.
Pow'rs of my soul, be proud!
And speak loud
To all the dear-bought nations this redeeming name,
And in the wealth of one rich word proclaim
New smiles to nature.
May it be no wrong,

Blest heav'ns, to you, and your superior song,
That we dark sons of dust and sorrow
Awhile dare borrow
The name of your delights, and our desires,
And fit it to so far inferior lyres!
Our murmurs have their music, too,
Ye mighty orbs, as well as you,
Nor yields the noblest nest
Of warbling seraphim to the ears of love,
A choicer lesson than the joyful breast
Of a poor panting turtle-dove.
And we, low worms, have leave to do
The same bright business, ye third Heav'ns, with you.
Gentle spirits, do not complain,
We will have care
To keep it fair,
And send it back to you again.

Chorus
Come, lovely name! appear from forth the bright
Regions of peaceful light;
Look from thine own illustrious home,
Fair king of names, and come:
Leave all thy native glories in their gorgeous nest,
And give thyself awhile the gracious guest
Of humble souls, that seek to find
The hidden sweets
Which man's heart meets
When thou art master of the mind.

Baritone with *Chorus*
Come, lovely name! life of our hope!
Lo, we hold our hearts wide ope!
Unlock thy cabinet of day,
Dearest sweet, and come away.

Baritone
Lo, how the thirsty lands
Gasp for thy golden showers with long-stretch'd hands!
Lo, how the labouring earth,
That hopes to be
All heaven by thee,
Leaps at thy birth!
Th' attending world, to wait thy rise,

First turn'd to eyes,
And then, not knowing what to do,
Turn'd them to tears, and spent them, too.
Come, royal name! and pay th' expence
Of all this precious patience;
O, come away,
And kill the death of this delay!
O, see the weary lids of wakeful hope,
Love's eastern windows, all wide ope,
With curtains drawn,
To catch the day-break of thy dawn!

Chorus
O, dawn, at last, long-look'd for day!
Take thine own wings and come away.
Lo, where aloft it comes! It comes, among
The conduct of adoring spirits, that throng,
Like diligent bees, and swarm about it.
O, they are wise,
And know what sweets are suck'd from out it!
It is the hive
By which they thrive,
Where all their hoard of honey lies.
Lo, where it comes, upon the snowy dove's
Soft back, and brings a bosom big with loves!
Welcome to our dark world, thou
Womb of day!
Unfold thy fair conceptions, and display
The birth of our bright joys.
O, thou compacted
Body of blessings: spirit of souls extracted!
O, dissipate thy spicy pow'rs,
Cloud of condensèd sweets, and break upon us
In balmy show'rs!
O, fill our senses, and take from us
All force of so profane a fallacy
To think aught sweet but that which smells of thee!
Fair, flow'ry name, in none but thee,
And thy nectareal fragancy,
Hourly there meets
An universal synod of all sweets;
By whom it is definèd thus
That no perfume

For ever shall presume
To pass for odoriferous,
But such alone whose sacred pedigree
Can prove itself some kin, sweet name, to thee.

Baritone
Sweet name, in thy each syllable
A thousand blest Arabias dwell,
A thousand hills of frankincense,
Mountains of myrrh, and beds of spices,
And ten thousend paradises,
The soul that tastes thee takes from thence.
How many unknown worlds there are
Of comforts, which thou hast in keeping!
How many thousand mercies there
In Pity's soft lap lie a-sleeping!
Happy he who has the art
To awake them
And to take them
Home, and lodge them in his heart.
O, that it were as it was wont to be!
When thy old friends of fire, all full of thee,
Fought against frowns with smiles; gave glorius chase
To persecutions; and against the face
Of death and fiercest dangers durst, with brave
And sober pace, march on to meet a grave.
On their bold breasts about the world they bore thee,
And to the teeth of hell stood up to teach thee;
In centre of their inmost souls they wore thee,
Where racks and torments strived in vain to reach thee.
Little, alas! thought they
Who tore the fair breasts of thy friends,
Their fury but made way
For thee, and served them in thy glorious ends.
What did their weapons, but with wider pores
Enlarge thy flaming-breasted lovers,
More freely to transpire
That impatient fire,
The heart that hides thee hardly covers!
What did their weapons, but set wide the doors
For thee, fair purple doors, of Love's devising,
The ruby windows which enrich'd the east
Of thy so oft-repeated rising!

Each wound of theirs was the new morning,
And re-enthroned thee in thy rosy nest,
With blush of thine own blood thy day adorning:
It was the wit of love o'erflow'd the bounds
Of wrath, and made the way through all these wounds.

Chorus
Welcome, dear, all-adorèd name!
For sure there is no knee
That knows not thee.
Or, if there be such sons of shame,
Alas! what will they do
When stubborn rocks shall bow,
And hills hang down their heav'n-saluting heads
To seek for humble beds
Of dust, where, in the bashful shades of night,
Next to their own low nothing they may lie,
And couch before the dazz'ling light of thy dread Majesty!
They that by Love's mild dictate now
Will not adore thee,
Shall then, with just confusion, bow
And break before thee.

Richard Crashaw, *To the Name above every Name, the Name of Jesus*

II. THE MORNING WATCH

Chorus
O joys! Infinite sweetness! with what flowers,
And shoots of glory, my soul breaks, and buds!
All the long hours
Of night, and rest
Through the still shrouds
Of sleep, and clouds,
This dew efll on my breast;
O how it bloods,
And spirits all my earth! hark! In what rings,
And hymning circulations the quick world
Awakes, and sings;
The rising winds,
And falling springs,
Birds, beasts, all things
Adore him in their kinds.
Thus all is hurled
In sacred hymns, and order, the great chime

And symphony of nature. Prayer is
The world in tune,
A spirit-voice,
And vocal joys
Whose echo is heaven's bliss.
O let me climb
When I lie down! The pious soul by night
Is like a clouded star, whose beams though said
To shed their light
Under some cloud
Yet are above,
And shine, and move
Beyond that misty shroud.
So in my bed
That curtained grave, though sleem, like ashes, hide
My lamp, and life, both shall in thee abide.

Henry Vaughan

III. SONNET

Chorus
Batter my heart, three person'd God; for you
As yet but knocke, ...

Baritone with *Chorus*
... breathe, shine, and seeke to mend;

Baritone
That I may rise, and stand, ...

Chorus
... o'erthrow mee, ...

Baritone
... and bend
Your force, to breake, blowe, burn ...

Baritone with *Chorus*
... and make me new.

Baritone
I, like an usurpt towne, to another due,
Labour to admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend,
But is captiv'd, and proves weke or untrue,
Yet dearely I love you, and would be love'd faine,

But am betroth'd unto [your enemie,
Divorce mee, untie, or breake that knot againe,
Take mee to you, imprison mee, for I
Except you enthrall mee, never shall be free,
Nor ever chast, except you ravish mee.][74]

John Donne, *Divine Poëms*, XIV

Norman Frank Demuth, No. 4 in D (finished 'Amberley (Sussex) 25/VIII/32')
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Clarine, 3 Trbn, 1 Tb, 3 Timp, Piatti, Triangolo, 1 Pf, 1 Arpa, Strings
M: I. Senza misura – Andante con moto – attacca: II. Con fuoco. III. Adagio e molto appassionato – Andante con moto – A tempo placido – Senza misura. In tempo andante
A: Royal Academy of Music, London
Dur.: 26 min.

Norman Frank Demuth, No. 5 (composed in London und Bognor, finished 'Whitmonday 1934')
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, 1 Arpa, Strings
M: I. Andante con moto – Allegro ma non troppo – Tempo I. II. Adagio – Allegretto [originally Allegro] – Tempo I. III. (Variations & Theme). I. Allegro feroce – II. L'istesso tempo, ma scherzando – III. Con moto e rubato – IV. Presto – V. Andante tranquillo – VI. Alla marcia funabre – VII. Con moto – Un più agitato poco a poco – Allegro molto – Theme. Maestoso e marcato – Tempo I
A: Royal Academy of Music, London
Dur.: [c29 min.]

Norman Frank Demuth, No. 6 'The Temptation of St. Anthony' for Choreography and Orchestra (1936–1 March 1937)
S: 2 Fl (incl. 1 Picc), 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, 1 Arpa, Strings
M: Prologue. Adagio ma non troppo. I. Allegro con brio – Maestoso. II. Andante con moto – Adagio molto – Maestoso – Tempo Iº – Adagio. III. Scherzo. Allegro – Trio – Scherzo – Coda – Interlude. Adagio. IV. Andante risoluto – [Epilogue.] Adagio ma non troppo
A: Royal Academy of Music, London
P: © J. & W. Chester Ltd.
Dur.: [c33 min.]

Bernard van Dieren, 'No. 1'[75] op. 6 (1914). Text from Chinese poems, translated into German by Hans Bethge [edited and translated by Philip Heseltine]

74 The text in brackets was not composed.

75 Philip Heseltine to Bernard van Dieren, 8 June 1916. Quoted from Fred Tomlinson, *Warlock and van Dieren*, London 1978, p. 8. Tomlinson gives (p. 50) as earlier title 'Liebe, Schwermut und Weisheit' (Lieder nach chinesischen Gedichten von Hans Bethge).

S: S solo, A solo, T solo, Bar solo, B solo, SSSAATBB Chorus, 4 Fl[76] (incl. 1 Picc), 1 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Arpa, Timp, Glockenspiel, Triangolo, Piatti, Tam-tam, Strings
M: 1. Preludio [Chor]. Andante – Animando – Adagio – 2. Recitativo [Bariton]. Molto sostenuto – Andantino – Andante quasi Allegretto – Allegro – 3. Duettino [Sopran und Tenor]. Andante sostenuto – 4. Duetto [Alt und Tenor] e Coro. Andante – 5. Interludio (Nächtliches Bild) [instrumental]. Sostenuto assai – 6. Cavatina [Bariton. L'istesso tempo] – Allegro Maestoso – Tempo primo – Andante – Un poco più lento – 7. Aria [Baß. L'istesso tempo] – Più mosso – Tempo primo – 8. Quintet and Chorus. Allegro maestoso
A: Private collection (score, ed. Peter Warlock); The British Library, London: Add. MS 49995 (Interlude, ed. Peter Warlock)
P: © Donemus, 1976, 1983 (ed. Denis ApIvor)
fp: London 13 March 1935: B.B.C., Constant Lambert (English version)[77]
R: unnamed soloists, Vrije Universiteit Koor Amsterdam, Amsterdams Philharmonisch Orkest, Huub Kerstens live Holland Festival 19 June 1983
Dur.: c36 min.
Ded. (Interlude): To Philip Heseltine
T:

1. PRELUDIO

EIN JUNGER DICHTER DENKT AN DIE GELIEBTE

Chor
Der Mond steigt aufwärts, ein verliebter Träumer,
Um auszuruhen in dem Blau der Nacht.
Ein leiser Windhauch küßt den blanken Spiegel
Des Teiches, der melodisch sich bewegt.

Sao-Han

2. RECITATIVO

IN DER FREMDE

Bariton
In fremdem Lande lag ich, weißen Glanz
Malte der Mond vor meiner Lagerstätte.
Ich hob das Haupt. Ich meinte erst,
Es sei der Reif der Frühe, was ich schimmern sah.
Dann aber fühlte ich den Mond
Und neigte das Gesicht zur Erde hin
Und meine Heimat winkte mir von fern.

Li Tai-Po

76 Fl IV is used only in 7–8 bars.
77 The BBC Written Archives Centre file suggests a performance date 15 March 1935, but the date was not yet finally confirmed in the file although probably correct.

3. DUETTINO

DIE EINSAME

Sopran

Am dunkelblauen Himmel steht der Mond.
Ich habe meine Lampe ausgelöscht,
Schwer von Gedanken ist mein einsam Herz.
Ich weine, meine armen Tränen rinnen
So heiß und bitter von den Wangen,
Weil du so fern bist meiner großen Sehnsucht,
Weil du es nie begreifen wirst,
Wie weh mir ist, wenn ich nicht bei dir bin.

Wang Seng-Yu

TRAURIGE FRÜHLINGSNACHT

Tenor

Geschrei der silbernen Fasanen
Klang melodisch durch die Nacht.
Ich spielte dir auf meiner Flöte
Ein Lied, das auch nicht fröhlich war.
In dumpfer Trauer lag die Erde.
Wir wußten keinen Grund zu nennen,
daß unsre Augen überflossen,
das Leben war wie Blei in uns.
Uns ward so bange wie den Blumen.
Du ließest deine Hände hängen.
Du sahst mich an, und sprachest müde:
'Sei still, es wird vorübergehn.'

Li Sung-Tsu

4. DUETTO E CORO

EIN JUNGER DICHTER DENKT AN DIE GELIEBTE

Alt und Tenor

Der Mond steigt aufwärts, ein verliebter Träumer,
Um auszuruhen in dem Blau der Nacht.
Ein leiser Windhauch küßt den blanken Spiegel
Des Teiches, der melodisch sich bewegt.

Alle

O holder Klang, wenn sich zwei Dinge einen,
die um sich zu vereinen sind geschaffen.
Ach, was sich zu vereinen ist geschaffen,
vereint sich selten auf der dunklen Erde.

Sao-Han

5. INTERLUDIO

(NÄCHTLICHES BILD)

Vom Wind getroffen, schäumt der Teich empor,
Dann ruht er wieder still in seinen Ufern.
Die Fische springen. Ihre Leiber leuchten,

Als blühten Lotosblumen durch die Nacht.
Der Mond schwimmt durch die Wolken, durch die Bäume
Verklärt dahin, der Silberreif der Nacht
Wandelt den Tau zu wundersamen Perlen,
Die leuchten durch die wundersame Nacht.

Chao Yu-Su

6. CAVATINA

DIE TRENNUNG

Bariton
Der Tag bricht an, so muß ich denn hinweg,
Geliebte Freundin, die mein alles ist.
Laß mich noch einmal deine kleine Lampe
Aus Jade heben, daß ich deine Augen
Und deines Haares Schönheit ganz erkenne.
Noch einmal, Süße, reiche mir den Mund,
Dann will ich gehn. Ich höre schon den Gong
des Wächters, der zur ersten Arbeit ruft,
und durch den Vorhang dringt das Licht der Frühe.
Leb wohl, Geliebte, gerne will ich an die Arbeit wandern ...
Alle Arbeit führt dem Abend zu, der Abend aber
Leitet in deine Arme, die den ganzen Tag
Mir winken sollen als der schönste Lohn,
Der jemals einen Liebenden gewonnen.
Leb wohl, leb wohl, nun schwing ich mich hinaus!
Sieh, wie der Tau auf allen Beeten funkelt,
Die Amsel singt ihr erstes Lied im Baum –
Leb wohl bis an den Abend, lebe wohl ...

Ma Huang-Cheng

7. ARIA

DER TRINKER IM FRÜHLING

Baß
Wenn nur ein Traum das Dasein ist,
Warum dann Müh und Plag?
Ich trinke, bis ich nicht mehr kann,
Den ganzen lieben Tag.
Und wenn ich nicht mehr trinken kann,
Weil Leib und Kehle voll,
So tauml' ich hin vor meiner Tür
Und schlafe wundervoll.

Was hör' ich beim Erwachen?
Horch! Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei
– Mir ist als wie im Traum.
Der Vogel zwitschert, 'Ja,'
Der Lenz sei kommen über Nacht.
Ich seufze tief ergriffen auf,
Der Vogel singt und lacht.
Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Himmelsrund.
Und wenn ich nicht mehr singen kann,
So schlaf ich wieder ein.
Was geht mich denn der Frühling an,
Laßt mich betrunken sein!

Li Tai-Po

8. QUINTET AND CHORUS

DAS LOS DES MENSCHEN

Alle
Der Glut des Sommers folgt des Herbstes Kühle,
Dem Schneefeld folgt des Lenzes Blumenbeet;
Die Sonne hebt sich rosig in der Frühe,
Und rosig ist ihr Bildnis, wenn sie geht.
Die Bäche drängen in das Meer,
Die Zeiten erneuen sich, mit jedem Tagbeginn
Glänzt neu das Sonnenlicht, und unaufhörlich
Treibt neues Wasser durch die Ströme hin.
Der Mensch lebt einmal – niemals kehrt er wieder.
Sein Dasein ist ein Lufthauch, der zerfließt.
Die Summe seines Lebens ist ein armer
Zerfallner Hügel, darauf Unkraut sprießt.

Kong Fu-Tse

Bernard van Dieren[, No. 2] in three dance movements op. 12 (unfinished) (1924[78])
M: I. Ciaccona. II. Sarabanda (unfinished). III. Gaillarde (not composed)
L: unknown

78 Alastair Chisholm writes in a letter to the author, 10 July 1994: 'Regarding the Symphony in Three Dance Movements, I can now tell you quite an amount. I say *now* because for over twenty years the score was unobtainable. (...) There is no indication on the score of the date of composition.'

Rudolph Dolmetsch, [No. 1] in D minor op. 1 (1932)
S: 1 Picc, 3 Fl, 3 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 3 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Triangolo, Piatti, Gong, Tambourine, 2 Arpe, Strings
M: I. Allegro molto (finished 27 March 1932). II. Scherzo. Presto (finished 4 April 1932). III. Larghetto (finished 11 April 1932). IV. Finale. Allegro Molto (finished 29 April 1932)
A: Royal College of Music, London: MS 5966 (2 copies)
Dur.: [c29 min.]

Rudolph Dolmetsch, No. 2 in B♭ major (1936)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Triangolo, Piatti, Gong, 1 Cel, 1 Arpa, Strings
M: I. Rhapsody. Dreamily – Slower – Gaily. II. Scherzo. Brilliantly. III. Fantasy on One Note. Moderately Slow. IV. Rondo. Lively
A: Royal College of Music, London: MS 5967
Dur.: 10 min. 45 + 6 min. + 7 min. + 6 min. 15 = 30 min.

Joseph Francis Duggan, in C major
L: unknown

Joseph Francis Duggan, in E♭ major (unfinished)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Adagio – Allegro Moderato. II. Andante (finished March 1869). III. Scherzo (♩ =192) (incomplete)
A: Royal College of Music, London: MS 851 (score and sketches to II.)

Finlay Dun, No. 1
L: unknown

Finlay Dun, No. 2
L: unknown

Thomas Frederick Dunhill, in A minor op. 48 (1914–16[79])
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Triangolo, Tamb milit, Piatti, 2 Arpe, Strings
M: I. Moderato. II. Scherzo. Prestissimo – Poco allegretto – Tempo Iº – Poco più mosso – Poco allegretto – Prestissimo possibile. III. Adagio non troppo. IV. Finale. Allegro
P: © Goodwin & Tabb, Novello & Co.

79 According to the full score II was completed on 24 December 1915, III on 5 September 1914, 'rev. and partly rewritten' in August 1916, IV on 19 June 1916. The *Daily News* however write in 1923 that the work were composed in 1906–13 (Alfred Kalisch, 'Bournemouth Music. Festival Production of New Symphony', in: *Daily News* 24050, London 20 April 1923, p. 5).

L: Novello Hire Library
part fp: Royal College of Music Patron's Fund Concert 1919: cond. Adrian Boult; cpte fp: Belgrade Opera House, 28 December 1922: Orchestra of the Royal Guards, Thomas Dunhill
R: Royal Scottish National Orchestra, Martin Yates, 2007 (Dutton CDLX 7195)
Dur.: (46 min.)
Ded.: To my Wife

George Dyson, in G major (1937)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Energico. II. Andante – Con moto – Andante – Con moto. III. Allegro risoluto – Molto moderato – Vivace – Molto sostenuto – Poco andante – Poco Allegretto – Presto – Grazioso. IV. Adagio – Andante – Allegro assai – Andante molto moderato
A: Royal College of Music, London: MS 4896
P: Novello, 1940
L: The British Library, London: f.639.; The British Music Collection the University of Huddersfield: A
fp: Queen's Hall London 1937: London Symphony Orchestra, George Dyson
R: Bournemouth Symphony Orchestra, David Lloyd-Jones, 2004 (Naxos 8.557720)
Dur.: 40-45 min.

Christopher M. Edmunds, for strings (No. 1) (1936[80])
S: Vln I–IV, Vle I–II, Vlc I–II, Cb
M: I. Allegretto energico – Adagio liberamente – a tempo primo – Allegro energico – Poco adagio e mesto espressivo – Molto adagio – Allegro energico – Allegro giusto – Adagio – Lento – Allegretto con moto – Vivo. II. Poco adagio, cantabile ed espressivo. III. Allegro scherzoso e sciolto – Andantino, tranquillamente – Tempo Primo – Poco adagio (con amor) – Tempo Primo – Vivo. IV. Allegretto con moto e vigoroso – Largamente – Andantino scherzoso – Tempo Primo – Allegro scherzoso – Vivo, molto energico
A: Birmingham University Library, Christopher Edmunds Collection (score and parts)
fp Birmingham: Queen's College Chambers, Birmingham, 25 (?) June 1937: Birmingham String Orchestra, J. Hock
Dur.: 35 min.

Christopher M. Edmunds, No. 2 (1939-40)
S: 3 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Arpa, Strings
M: I. Allegro no troppo, fieramente. II. Andante sostenuto, espressivo – Allegro strepitoso – Tempo Primo – Poco adagio. III. Presto, energico. IV. Epilogue. Poco Adagio (maestoso e fieramente) – Poco Allegro (Risoluto), Più Adagio. Con tutta forza
A: Birmingham University Library, Christopher Edmunds Collection (short score, 2 full scores and parts)

80 This date is derived from the review of a Birmingham performance of June 1937.

fp: B.B.C. Manchester 4 April 1944: B.B.C. Northern Orchestra, Julius Harrison
Dur.: 8 + 9 + 4:45 + 4:35 min. = 26:20 min.[81]

Christopher M. Edmunds, No. 3 in B minor
S: 2 Fl, 1 Picc, 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Triangolo, Tamb milit, Piatti, Glockenspiel, Tambourine, Gong, Celesta, Arpa, Strings
M: I. Adagio – Incalzando, appassionato –Andante Maestoso – Sombroso – Andante espressivo – Con moto – Adagio. II. Lento cantabile ed espressivo. III. Allegro, Grazioso. IV. Epilogue. Andante (rubato) – Lento e mesto – Maestoso
A (reproduction only): Birmingham University Library, Christopher Edmunds Collection
fp: Birmingham and Midland Institute School of Music, 19 December 1949[82]

Edward Elgar, after Mozart (August-October 1878)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Trbn, 2 Timp, Strings
M: I. Allegro. II. Minuetto (Scherzo). Allegro molto
A: The British Library, London: Add. MSS 63147-8 (I and II, once unfinished, second time finished)

Edward Elgar, No. 1 in A♭ major Op. 55 (1907-8, completed 'Rome & Hereford 1908')
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Tamb milit, Piatti, Strings
M: I. Andante. Nobilmente e semplice – Allegro – Poco meno mosso – Poco più mosso – Tempo I – Meno mosso – Poco più mosso – Tempo I – Poco meno mosso. II. Allegro molto. III. Adagio – Molto espressivo e sostenuto. IV. Lento – Allegro – Grandioso (poco largamente)
A: The British Library, London: Add. MS 58024 (score, comparably heavily annotated and corrected) and 47907A (fol. 21–130, sketches); Elgar Birthplace: MS 1473 (corrected proofs)
P: Novello
fp: Free Trade Hall, Manchester 3 December 1908: Hallé Orchestra, Hans Richter
R: London Symphony Orchestra, Charles Mackerras, 1990 (argo 430 835-2)
Dur.: [c50 min.]
Ded.: To Hans Richter, Mus.Doc. True artist and true friend.

Edward Elgar, No. 2 in E♭ major Op. 63 (1911)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Tamb. picc., Piatti, Tambourine (ad. lib.), 2 Arpe, Strings
M: I. Allegro vivace e nobilmente. II. Larghetto – Nobilmente e semplice. III. Rondo. Presto. IV. Moderato e maestoso
A: Elgar Birthplace: MS 99 (score), MS 55, 97 and 101–102 (sketches); The British Library,

81 According to the first performance.
82 Originally this first performance date was ascribed to the Second Symphony, which however was already premiered in 1944.

London: MSS 63154 and 63159-63162 (sketches)
P: Novello, Ernst Eulenburg 1985
fp: Queen's Hall London 24 May 1911: cond. Edward Elgar
R: Royal Philharmonic Orchestra, Charles Mackerras, 1993 (argo 443 321-2)
Dur.: [c52 min.]
Ded.: Dedicated to the memory of his late Majesty King Edward VII

Edward Elgar, No. 3 in C minor op. 88 (1932-3, unfinished; elaborated by Anthony Payne, 1994-7)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, [Triangolo, Tambourine, Tamb. picc., Gran Cassa, Piatti, Tam-tam,] 2 Arpe, Strings
M: I. Allegro. II. Allegretto. III. Adagio. IV. Allegro[83]
P: *The Listener*, 28 August 1935 (sketches, ed. W. H. Reed); full score (elab. Payne): Boosey & Hawkes, 1998
fp: Royal Festival Hall London 15 February 1998: BBC Symphony Orchestra, Andrew Davis
R: BBC National Orchestra of Wales, Richard Hickox (Chandos CHSA 5057)[84]
A: The British Library, London: Add. Mss. 47907A und 56101 (beginning of full score and sketches)
Dur. (elab. Payne): (c56 min.)

Thomas Alexander Erskine, Earl of Kelly, Six Overtures in 8 Parts Op. 1[85]
S: 2 Ob, 2 Cor, Strings, B.c.
M: I in D major: I. Allegro. II. Andantino. III. Presto. Con Spirito. II in C major: I. Allegro. II. Andantino. III. Presto Assai. III in D major: I. Allegro. II. Andante. III. Allegro. IV in E♭ major: I. Allegro. II. Andante. III. Presto. V in G major: I. Allegro. II. Andante. III. Presto. VI in F major: I. Allegro. II. Andantino. III. Allegro Assai
P: Robert Bremner, 1761 (parts only)
L: The British Library, London: g.474.pp., g.474.a.(7.)

Thomas Alexander Erskine, Four Periodical Overtures [fictitious collection by the author]
S: 2 Ob (in I and III-IV), 2 Cl (or Ob) (in II), 2 Cor, Strings, B.c.
M: I in E♭ major: I. Allegro. II. Adagio ma non Troppo. III. Allegro. II in E♭ major: I. Allegro. II. Andantino. III. Presto. III in D major: I. Allegro assai. II. Andante. III. Presto. IV in B♭ major [to *The Maid of the Mill*, 1765]: I. Allegro. II. Adagio ma non troppo. III. Minuet
P: Robert Bremner [1766] (The Periodical Overture, XIII, XVII, XXV, XXVIII) (parts only); II: ed. David Johnson, Oxford University Press, 1974 (Musica da Camera, 31) (score); IV in THE SYMPHONY EI (score)

83 II and III might have been reversed in order in a final version (cf. p. 346). The finale was not drafted completely; Payne employed 'The Wagon Passes' from the *Nursery Suite* in order to complete the work adequately.
84 A comprehensive survey of the sketches with music examples has been recorded by NMC under D052.
85 According to the Garland edition of Periodical Overture XXVIII Op. 1/IV was not composed by Erskine.

L: I-II: The British Library, London: h.3210.(20., 23.) (=MUS.MIC.A.3473.(20., 23.)), R.M.16.f.16.(20.); III: The British Library, London: R.M.16.f.16.(12.); IV: h.3210.(32.) (=MUS.MIC.A.3473.(32.)); II, ed. Johnson: The British Library, London: g.935.(31.)
R: II: The Hanover Band, Graham Lea-Cox, 2000 (ASV CD GAU 216)
Dur.: II: 12 min.

Thomas Alexander Erskine, J. Stamitz et al., Six Simphonies in four Parts[86]
S: Strings, B.c.
M: I in G major: I. Allegro. II. Andante. III. Allegro. II in A major: I. Presto. II. Andante. III. Allegro. III in E major: I. Spiritoso. II. Andante ma non molto. III. Tempo di Minuetto. IIII in E♭ major: I. Allegro Spiritoso. II. Andantino. III. Minuetto. V in D major: I. Allegro. II. Andante. III. Presto Assai. VI in F major: I. Presto. II. Andante Sempre piano. III. Tempo di Minuetto
P: Robert Bremner [c1764] (parts only)
L: The British Library, London: h.2830.x.

Michele Esposito, Sinfonia in in F minor
M: Largo (added 1874) – Allegro (completed 26 August 1873)
L: Conservatorio S. Pietro a Majella, Naples: 28.1.18(2)
fp: 1873

Michele Esposito, Sinfonia in E♭ major Op. 24 (1886-97)
L: unknown[87]
fp: Naples, 1911

Michele Esposito, 'Arshonáid Ghaelach'/ 'Sinfonia Irlandese' in D major Op. 50 (1902)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 2 Timp, Triangolo, Piatti, Strings
M: I: Allegro con brio. II. Vivace. III. Lento. IV. Allegro con energia
P: Oifíg an t-Soláthair 1955
fp: Dublin May 1902, cond. Michele Esposito
L: Dublin
Dur.: [c32 min.]

86 Jan LaRue doubts that the symphonies attributed to Erskine in Six Simphonies in 4 parts by Stamitz, his Pupil the Earl of Kelly and others ... are actually by Erskine. II has been identified to be composed by Sammartini, IV, according to Riemann, by Filtz, VI, according to Riemann, by Stamitz.

87 According to Stefan König, *Die Sinfonie in Italien 1900 bis 1945: Werke, Rezeption, Quellen*, Ph.D. dissertation, Marburg 2006, München/Salzburg 2011 (Musikwissenschaftliche Schriften, 46), p. 618, and Jeremy Dibble, *Michele Esposito*, Dublin 2010, p. 189, there are only very few references to the existence of this work, which appears to have been written in Paris.

Joseph Eaton Faning
L: unknown

Harry Farjeon, in D major
L: unknown

Howard Ferguson, 'Short' in D minor (1931)
fp: Royal College of Music, London before 5 June 1931: New Symphony Orchestra, Malcolm Sargent
A: lost

John Abraham Fisher, Six Simphonys in 8 Parts
S: 2 Ob, 2 Fg, 2 Cor, Strings, B.c.
M: I in E major: I. Maestoso. II. Andantino. III. Prestissimo. II in D major: I. Un briso. II. Largo 'e pomposa. III. Presto assai. III in E♭ major: I. Con molto spirito. II. Andantino. III. Presto. IV in B♭ major: I. Allegro di molto. II. Adagio molto affettuoso. III. Tempo di Minuetto. V in D major: I. Allegro con molto spirito. II. Andantino. III. Allegro di molto. VI in C major: Allegro di Molto. II. Adagio. III. Tempo di minuetto
P: Longman, Lukey & Co. [c1775] (parts only); V: in THE SYMPHONY EI (score)
L: Royal College of Music, London: LX.C.17.(12.) (ed. c1775)
Ded.: most humbly Dedicated to his Grace the Duke of Montagu

John Abraham Fisher, Overture in E♭ major[88]
S: 2 Ob, 2 Cl, 2 Fg, 2 Cor, Strings
M: I. Allegro molto. II. Andantino. III. Allegretto
A: The British Library, London: R.M.21.d.5. (parts; may be incomplete, perhaps some 2 Fl missing?)

Percy Eastman Fletcher, 'An Epic' for Brass (1926)
S: 5 Cornets, 1 Flugelhorn, 3 Cor, 2 Baritones, 3 Trbn, 1 Euphonium, 2 Basses, 3 Timp, Side Drum, Gran Cassa, Piatti, Tambourine, Tam-tam, Glockenspiel, Triangolo, Piatti susp.
M: I. Recitare. Allegro moderato e risoluto – Più Moderato, quasi recit. – Andante assai – Tempo I – Più Moderato, quasi recit. – Più sostenuto. II. Elegy. Larghetto – Un poco più moto – Andante con moto – Tempo I. III. Heroic March. Allegro con spirito – Marziale e marcato – Più mosso poco a poco – Lento molto e grandioso
P: R. Smith & Co. Ltd., London
p: 1942: B.B.C.
R: John Foster Black Dyke Mills Band, Major Peter Parks, ® 1977 (Chandos CHAN 4508)
Dur.: ($14^1/_2$ min.)

88 According to the *Répertoire International de Sources Musicales*, this symphony was written by Johann Christian Fischer.

Neville Flux, in G major (before 1912)
L: unknown

Myles Birket Foster, in F♯ minor 'Isle of Arran' (before 1897)
L: unknown

John Foulds, Pasquinades symphoniques. A Symphony in 3 Movements op. 98 (1935)
S: 3 FL (Incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Piatti susp. Triangolo, Glockenspiel, 1 Arpa, 1 Vln solo, Strings
M: I. (Classical) Allegro non troppo – Amabile – Animato – Tempo come prima – Molto meno mosso – Amabile – Tempo I^{mo} Giusto (non agitato). II. [Romantic.] Lento quieto ma sempre muovendo insensibilmente (dated 'Oct. 24 35'). III. (unfinished)
P: Musica Viva
R: I. Orchestre Symphonique de Radio Luxembourg, Leopold Hager, ® 1981 (Forlane UCD 16725); II. London Philharmonic Orchestra, Barry Wordsworth, ® 1993 (Lyrita SRCD.212)
Dur.: I & II: ($c9^1/_2+6^1/_2$ = 16 min.)

John Foulds, 'A Symphony of East and West' op. 100 (c1938)
S: 'For European symphony orchestra and Indian ensemble'[89]
A: estate of Marybride Watt (incomplete only[90])

Charles Joseph Frost (before 1897)
L: unknown

H. M. Fulcher, in D minor
L: unknown

H. M. Fulcher, 'Scottish' (identical to the Symphony in D minor?)
L: unknown

Henry Robert Gadsby, No. 1 in C major
L: unknown

Henry Robert Gadsby, No. 2 in A major (1871)
L: unknown
fp: Crystal Palace, 11 February 1871 (Larghetto and Scherzo only)

Henry Robert Gadsby, 'Festal' in D major (1888)
L: unknown
fp: Crystal Palace, 3 November 1888

89 Malcolm MacDonald, *John Foulds: his life in music*, Rickmansworth 1975, p. 80.
90 MacDonald, ibid., p. 80.

Henry Balfour Gardiner, No. 1 (composed November 1900-February 1901)
M: I. II. Andante. III. Scherzo – Trio – Scherzo. IV.
A: presumably destroyed by the composer
fp: Sondershausen August 1901: cond. Henry Balfour Gardiner

Henry Balfour Gardiner, No. 2 in E♭ major (June 1904–1908)
I. Poco adagio – Andante non troppo – Allegro animato – Più lento – Andante. II. Andante molto moderato – attacca: III. Con anima – Moderato
A: score presumably destroyed by the composer (composed November 1900-February 1901); sketch for reworking of first movement has survived[91]
fp: Queen's Hall London 27 August 1908: cond. Henry J. Wood
Dur.: 26 min.

Roberto Gerhard, 'Homenaje a Pedrell' (1941)
S: 1 Picc, 2 Fl, 2 Ob (incl. 1 Cor ingl[92]), 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Tamb milit, Gran Cassa, big Chinese Tam-tam*, small Chinese Tam-tam*, Glockenspiel*, Xyl*, Tam-tam*, Tambourine*, Castagnettes*, 1 Cel, 1 Arpa, Strings
M: I. Allegro (Moderatamente) – Tranquillo – Vivace, agitato. II. Andante (un poco adagio). III. Pedrelliana (En memoria). Allegro giusto – Poco andante – Allegro
A: Cambridge University Library: MS Gerhard 3.19
P: III: Belwin Mills, 1959, © Boosey & Hawkes, 1990
L: I und II: BBC Music Library: 24376 (facsimile of score and parts); III: cf. P
fp III: BBC studios, 19 February 1954: B.B.C. Symphony Orchestra, Juan José Castro; complete fp: 1972: BBC Symphony Orchestra, David Atherton
R: BBC Symphony Orchestra, Matthias Bamert, 1997-8 (Chandos CHAN 9693)
Dur.: (c51 min.)

Edward German [Jones], No. 1 in E minor (1886-87)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Larghetto maestoso – Allegro – Maestoso – Allegro con brio – Maestoso – Tempo I° – Maestoso – Un poco più moto – Presto. II. Andante con moto. III. Allegro – Tempo di Menuetto. IV. Allegro con spirito – Più vivo – Tempo I° – Allargando – Allegro – Tempo I° – Largamente – Presto
A: Edward German Archive Aberystwyth (score)
P: Novello & Co. Ltd., 1904 (arr. for piano 4h only)
L: The British Library, London: g.960.d.(4.) (arr. for piano 4h)
fp: St James's Hall London, 16 July 1887: cond. Joseph Barnby; fp rev. version Crystal Palace, 13 December 1890: cond. Edward German
R: BBC Concert Orchestra, John Wilson 2005 (Dutton CDLX 7156)

91 Reproduced in Stephen Lloyd, *H. Balfour Gardiner*, Cambridge etc. 1984, p. 35.
92 Cor ingl and instruments marked * are used in III only.

Dur.: 32 min.[93]

Edward German [Jones], No. 2 in A minor ('Norwich') (1893)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg (ad lib.), 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Andante maestoso – Allegro molto – Maestoso – Allegro moderato – Allegro – Grandioso (Allegro) – Allegro molto. Tempo I – Allegro marcato – Allegro molto. II. Andante con moto (Sostenuto). III. Allegro scherzando – Allegro (ma non troppo). IV. Andante marcato – Allegro molto – Allegro maestoso (Grandioso)
A: Edward German Archive Aberystwyth (score and sketches)
P: Novello & Co. Ltd. [1931]; reprint, with introduction by Phillip Brookes, Höflich (München) 2012
L: The British Library, London: h.2937.m.
fp: Norwich Festival, 3 [not 4] October 1893: Festival Orchestra, Edward German
R: BBC Concert Orchestra, John Wilson 2007 (CDLX 7202)
Dur.: ($31^1/_2$ min.)

Cecil Armstrong Gibbs, (No. 1) in E minor op. 70 (1930-31)
S: 2 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Tamb milit, Triangolo, Piatti, 1 Arpa, 1 Cel, Strings (with string quartet solos)
M: I. Allegro con fuoco (~~'completed at Crossings May 7. 1931'~~). II. Poco lento e semplice (orchestrated 27 and 28 February 1931). III. Allegro con brio. IV. Lento – Tempo di Marcia sollenne [originally the entire movement Tempo di Marcia]
A: Royal College of Music, London: MS 4856 (finished Crossings, September 1931)
P: J. Curwen & Sons. © E. Ann Rust
fp: B.B.C. Waterloo Bridge Studios, London 29. October 1932: B.B.C. Symphony Orchestra, Adrian Boult
R: National Symphony Orchestra of Ireland, Andrew Penny (Marco Polo 8.223 553)
Dur.: c29 min.

Cecil Armstrong Gibbs, No. 2 'Odysseus' op. 90 (1937-Crossings-Matson Ground 27. October 1938)
S: 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Triangolo, Tamb milit, Piatti, Gran Cassa, 1 Pf, Strings, S solo, Bar solo, SSAATTBB Chorus
M: I. ESCAPE FROM CALYPSO. Moderato – Andante grazioso – Allegro feroce – Allegretto grazioso – Andante – Maestoso. II. CIRCE. Lento – Più mosso – Tempo I – Moderato – Lento. Tempo I. III. SCHERZO 'THE CYCLOPS'. Allegro molto ritmico – Andante – Tempo I. IV. THE RETURN. Con moto moderato – Agitato – Tempo I – Adagio – Maestoso
P: © Boosey & Hawkes Hire Library (reproduction of autograph score)
fp: City Hall, Newcastle, 3. April 1946: Newcastle and Gateshead Choral Union
R: Susan Gritton, Mark Stone, London Oriana Singers, BBC Concert Orchestra, David

93 The CD recording takes 38 min.

Drummond, 2007 (Dutton CDLX 7201)
Dur.: 60 min.[94]
T: I. ESCAPE FROM CALYPSO

The story of Odysseus, king of craft,
Athene's chosen, wanderer of the seas, we sing:

On high Olympus sat the gods in feast,
ambrosia-filled with nectar at their side
and joy and laughter echoing thro' the hall,
till Zeus looked forth across the ways of men
and spied upon a lonely isle where
no ship touched, and never trader came
the lonely figure of an idle man, who stared far out
across the heaving sea, and cried aloud for home.
Then fell a silence in that ancient mall,
and thro' the silence like a silver stream
Athene's words fell on the great god's ear:
'Father of gods, how long shall this thing be?
Shall this man bear for ever reckless wrath,
nor find at last the comfort of his home,
his faithful wife and eversearching son?'
And Zeus looked back and counted forth
the years since Ilium fell, ten weary years of toil,
and, with a nod that thundered down the skies,
summoned the messenger, the son of Maia,
and bad him forth with his divine degree.

Swift as an arrow from the hilltop sped the graceful god,
flashed thro' immortal air, and as a star drops in fiery death
landed like flame upon that rosy isle,
and now his voice, sweet as a shepherd's reed,
called thro' the isle in accents calm and clear:
'Hero and nymph, come forth, and heed ye well
the word of Zeus, father of gods and men,
lest worse befall you than my tongue dare tell:
she came downcast and mutinous of mouth,
the nymph Calypso, queen of that sweet isle
who seven long years had held as captive there
the great Odysseus, craftiest of kings.'
He followed swift: came with an eager stride

94 The CD recording takes 58 min.

with sparkling eyes and ears that ached
to learn release at last, to praise within his heart
wisest Athene, guardian of his fate.
And she, the nymph, cried with a bitter tongue:
'I know you, Hermes, messenger of gods,
I know your purpose, I too am divine.
Ah, jealous gods, with all a world to rule,
still must ye rob the lonely of her prize,
and take from me, the loneliest of maids, the man I love,
and send him forth to meet unnumbered sorrows,
but to find at last an aging wife and a grief-stricken home!
The Fates decree, I cannot strive with fate.'
He bowed his head and soared into the skies,
and while Odysseus the hero stared and clapped
his hand against his naked thigh, for fear this thing
was but a dream, she spoke in mournful accents:
'Ay, poor headstrong fool, that might have lived
immortal at my side: the hour is come, there shall be no delay,
go, fetch you driftwood from the shining beach,
and cut down tree-trunks from the island's heart,
and I will aid you till the raft be built,
that so you may'st escape to grief and death!'
Fair rose the sun upon that longed-for day, light as a lily
set within a pool the raft of magic floated o'er te tide.
As great Odysseus with an eager shout
trimmed the small sail and crying forth 'farewell'.

Set forth at last on his long journey home,
the tritons sang and round the dolphins played,
fair blew the wind and calm the ocean slept.
Till from his soundless palace waking suddenly
the seagod rose and spied his ancient foe.
The clouds drove thick, the northwind leaped and tore,
the lightning jagged, the thunder crashed and smote,
the sea rose up in one great heaving wall
and swept away into its foaming heart
man, raft and sail, down, down into the deep.
Then like an arrow from the shining peak
Athene dived, and set about his form
her strength divine. Once more Odysseus rose,
and clutching one stray plank the goddess gave
was driven so to the Phaeacian isle
and staggering forth upon that sandy shore

fell like one dead and knew not space nor time.

Voices and laughter mellow as the bells that ring forth
sheep on those Aegean isles, wrought in his sleep,
maidens lithe and fair that flung the ball in play around:
he stared and called – they cried in fear and fled
save one firmest, the princess of the land,
Nausicaa, wise daughter of the king,
to whom Odysseus told with easy craft
a merchant's tale of wreck and overthrow.
Beseeching aid which gracefully she gave
and brought him so rejoicing to her home.

Now is he set at great Alcinous' side,
feasted and strong, and now the minstrel waits
to glad their hearts with tales of strife and worth.
Grandly the minstrel sang of the heroes might unavailing,
sang of the gods that fought manlike on the meadows of Ilium,
sang of Achilles dead, of the wonderous beauty of Helen
that walked as a star, till all men wept at her vision,
crying their lives were nought, so be she gladdened the city,
sang of immortal names, great kings, of Hector and Ajax,
till tears coursed down like rain on the face of Odysseus.
On high Olympus sat the gods in feast, full pleased were they
and their great hearts rejoiced to see the wise Odysseus
known and hailed, till at the nod of Zeus
the thunder rolled and filled the gleaming valleys far below.

II. CIRCE

The story that Odysseus, king of craft
told to Alcinous, Phaeacia's lord,
of strange things done upon Aaea's isle
when he set forth with that god-goven herb,
the sacred moly, to encounter her,
Circe the wise, first daughter of the Sun,
hwo held with strange enchantments neath her hand
the rash companions of his strife and toil.
Through windless fields where sleep's red poppy grows
and hangs its head by fateful dreams downcast
he went with stealth as some wise hunter goes,
who knows not what waits him at the last. And now:
there rose against the sky's deep amaranthine blue
the misty pillars of a house, dream-planned,

and no wind blew and no voice spake
in that dream-haunted land. Dim echoes of his foot-falls
on the stone of that vast court came whispering to his ear,
amazed he stood touched with that shrinking fear
the wanderer feels who is no more alone,
uncertain of new meetings.
All around came hopeless, heapless, weary-eyed and fond
four-footed things that gave no speech or sound,
but gazed for ever to that house beyond,
and agonised with mournful human eyes
to pass once more that lotus-carven door –
beasts that were men before held neath her charm
who waited there poised with uplifted arm
A lovelier queen than ever tale hath told
with ivory skin and hair of sunset gold
and whispering throat that softly broke to song.
'O, wisest king, o hero of the deep, from toil set free!
To these dim malls and palaces of sleep I welcome thee.
Here in this goblet lies all peace distilled,
the cup is filled, drink this to me –
here is an end of tempest and of tide,
no sisters three shall cut the thread
that binds me to thy side, my king to be.
Here in this goblet youth immortal lies,
look in these eyes, drink this to me –
lost hopes, lost loves, what boots it to pursue?
Ah, leave them be. Not Procne to her moon
shall prove so true as I to thee.
Here in this goblet lies love's passionate sum –
the hour is come, drink this to me ...'
Ah, maddening sweet her lips and voice
and eyes and drowsy mien.
– But he most wise, clasping the sacred flower that none can charm,
drank deep and pledged the beauty of the queen
who stood imperous now with lifted arm
that pointed out wards to that shrinking pack,
and bad him forth to join them.
Safe from harm once more he drank and so gave answer back:
'Shall Fate rule all, or art thou Fate, to map for me
all years to come? Must I slink four-foot out to wait
with these my comrades, patient, dumb?
Shall life and death wait thy behest?

Perchance, fair queen, the gods know best!
This hall is sweet with drowsy flowers,
mark thou *this* flower, god-picked for me.
Can there be powers beyond thy powers,
could this poor herb prove match for thee?
'Twere folly yet I drink and wait.
Perchance, great queen, thou art not Fate!
By this bright sword here by my side
save thou release my comrades all,
thyself shall learn what gods command,
what Fates bear rule! Make speed to call
thy spells of change: restore their state.
Fate rules thee, queen, and I am Fate!'
As one who walkes in dark strange ways of sleep,
with wide-strained eyes she moved
a faltering pace, now glanced at that keen sword.
Then with one sweep flung forth her arm,
and with immortal grace of arching limbs
pronounced the fatal charm.
Forthwith there broke a cry that split
that immemorial calm and left the silence
one vast echoing peal, and suddenly about him eager
real his comrades stood and pressed his hand to kiss.
But heart aflame that they had suffered thus,
in wrathful pity for their tears unstayed,
he turned again the menace of his blade
and paused an instant eager for the stroke.
And slowly, slowly gathering like a cloud
fear fell about her till her face was bowed,
her arms dropped lifeless lowlier, lowlier yet,
her body dropped until her lips were set there
'gainst his foot, pale lips that pleaded 'life'!

III. SCHERZO 'THE CYCLOPS'

Swift across the wine-dark sea,
dancing thro' the tumbling spray,
wind astern and sail so free
bent the ship her home-ward way.

Singing gaily as they swing,
oars that dip and rise in foam,
work the crew while that wise king
guides the ship and aches for home.

Land! Land! Land!
Ease the oar and drop the hand.
Free the sheet and let her run.
Comrades, comrades, have we won

home at last, ah, master, say,
are we come to Ithaca?
Battle, tempest, famine, past,
have we won to home at last?

Vain the hope, but his great heart,
taught by her, the goddess wise,
straight beguiled them with such art,
they forget their fretful cries.

Eager now each leaves his oar,
slips into the tumbling main,
fords the shallows, climbs ahore
praising Zeus for land again.

Grim stands Etna belching flame
nought they heed, since all around
feed the fat sheep, fearless, tame,
gently, gently, make no sound.

Hey, we have her – strike in deep!
Trojan sheep were ne'er so fat.
Food and wine and then good sleep –
Father Zeus, what sound is that?

With a roar like drums
the cyclops comes,
Burns like fire
the blooded eye.

A pinetree's trunk
he shakes on high,
roars once again,
then dashes twain
to fruitful death vain to plead,
he will not heed,

driving before
both man and flock
to that vast cave
dark as the grave

where one huge rock
seals fast the door.

Ah, wine that maketh glad the heart of men,
what North was thine to great Odysseus then!
Who proferred high the goatskin brimming full
to that vast throat that drank half at a pull,
then laughed and bawled in ecstasy abroad,
'twas nectar fit for gods and sunshine stored.
Ah, wine that maketh glad the hear of man;
what tricks were thine? This giant straight began
to sing in tones that shook the mountain cave,
this drunken stave ...

Ah, fretful boy that would annoy
my heart, oh imp of treason!
No more I'll heed thy wounds that bleed, but sing
and sing this blessed thing,
this grape that scorneth – reason.
Fa, la, fiddle fiddle fa!
I'm tall as any little star, I'm light as any – thizledown –
more, more, and let me drink and drown!

Ah, treacherous maid that truant played
and dared to love another.
No more I'll care that thou wert fair, but sing
and sing this blessed thing,
this grape that can grief – smother.
Fa, la, fiddle fiddle fa!
I'm tall as any little star! I'm light as any – thizledown –
more, more, and let me drink and drown!

O gentle sleep that man and sheep
and god and cyclops borrow.
I'll drink in dreams of wine in streams and sing
and sing this blessed thing,
this grape that endeth – sorrow.
Fa, la, fiddle fiddle fa!
I'm light as any little star! I'm light as any – ...
more, more, and let me drink and drown!

And ere those rumbling echoes died away,
this self-same sleep the drunken fool hath caught,
who lifeless lies the rock-sealed doors a thwart.
Stealthily lift the staff into the fire – wait, it gleams!

Now we'll trouble the monster's dreams.
Into his eye with it! Leap for your lives, 'tis done!

Came a roar that split the sky,
hurled the waves in head-long streams,
great hands clasp the sightless eye,
great limbs writhe as waked from dreams.

Cyclops lifts an instant stands,
threshing madly to and fro,
then with eager clutching
hands seeks and seeks the hidden foe.

Round! Round! Round!
Retch and roar and senseless sound,
clumsy foot and groping hand
search in vain – untouched they stand.

Save they hide till he once more
turns him back with baffled wit
sinking with a groan to sit
huddled there beside the door.

Blest be dawn that kindled hope,
hope that stirred the wise king's thought:
straight he takes the monster's rope,
pens the flock till each is caught,

binds his fellows one by one
'neath each wond'ring sheep and fast
grips the great ram till the sun
brings back light to earth at last.

Now the patient flock grown wise
softly bleats and would be gone.
Sullenly doth Cyclops rise
falters wide, bids them on yet ere they go,
feels each back, the shepherd's pride,
feels nor dreams what hangs below.

In freedom's thought
to madness wrought
stands each one
with straining eye,
their aching hands
they lift on high

greet with a shout
the world without
and dance for joy.

Cyclops hears he pricks his ears,
seeks all-about,
behind, before
through that vast cave,
dark as the grave,
then with a roar
comes charging out.

Fast as feet may run, urging, calling, speeding on,
breathless, aching, stumbling, striving,
praising, cursing, still contriving
each to keep his place and pace.
Far behind like rolling thunder
dashing rocks and trees asunder
comes the cyclops roaring on.

Now the shallows ripple o'er us,
now the blessed ships before us
up and up and in and in. Like a bird she takes the sea,
fills the sail, the wind comes free.
And Athene's owl goes hooting by
as the goddess laughs on Olympus high!

IV. THE RETURN

Ah, patient queen, in thy dark lonely bower,
what sounds assail thy solitude and grief?
The voices of thy suitors rise and beat
like some wild flood that may not be denied
and cry thee forth, rise up, Penelope,
take up the bow that shall decide thy fate,
and with proud head go forth to meet thine hour.
Look long, fair queen, lift those tired eyes and see:
one rests apart from that vile clamorous throng.
What form is this, clad in a beggar's robe,
that stands a rock 'mid swirling tides of men
that hurl reproach on that fond faithful head?
Look long, fair queen, this is Fate's gift to thee!
Ah, lonely queen, and must fate try thee still?
Thou know'st him not, yet he with eager gaze
devours once more that gladness of thy grace,

drinks like an eagle from that heavenly spring,
thy beauty's fount, then like an eagle turns
with flaming eyes as wild impetuous hands
seize fast the bow whose fatal gift is death.
Now each in turn with instant force
bends hands and thews to win their course.
Flushed eager face, arched straining back
strive how they will, the string hangs slack.
He mocks them each with taunts that burn,
till spent and faint these weaklings turn,
fling him the bow with curse and jest
and bid him do a beggar's best.
Upright he stands with grace like flame,
Athene decks his face and frame
one instant poised with arms outflung,
one godlike thrust, the string is strung!
Loud sings the bow – the keen shaft falls,
there wakes a cry that fills the halls –
shaft upon shaft the great bow sings,
shaft upon shaft unerring wings –
shaft upon shaft – shout upon shout! Then
clamours die, a pleading moan, a shuddering sigh –
with noiseless wing death passes by.

Man shall not toil for ever, nor be thrust
mid endless dangers, since the gods are just.
Man shall not wait for ever to endure
unjust oppression, since the Fates are sure.
O, Goddess mighty, faithful and all-wise,
our lives and fate
upon thy blessing wait,
let our new bliss be pleasant in thine eyes,
o, Goddess, hail! o great Athene, hail!
Thy word is sure, thy wisdom shall not fail.
Love, thou hast conquered!
Time could not vanquish thee,
grief could not master thee,
patient, immutable.
Love, thou hast conquered!
Seas could not bury thee,
charms could not baffle thee,
glorious impregnable.
Love, thou hast conquered!

Now from your happiness
turn to make recompense,
crying Athene's praise,
all-wise and bountiful,
she that hath succoured you,
all-wise and bountiful,
goddess immortal!

Mordaunt Currie. © Hawkes & Co., London; reprinted by kind permission of Boosey & Hawkes Bote & Bock, Berlin.

Cecil Armstrong Gibbs, No. 3 in B♭ ('Westmorland') Op. 104 (1942-43)
S: 2 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Triangolo, Piatti, 1 Vln solo, Strings
M: I. 'I will lift up mine eyes'. Moderato – Allegro vigoroso – Pochettino meno mosso – Vigoroso – Poco meno – Tempo del principio. II. Cartmel Fell. Lento (finished Windermere 26 October 1944). III. Scherzo (Weathers). Vivace con fuoco (finished Windermere 23 October 1944). IV. The Lake. A day of early June, without cloud or wind. At my feet the water lies mistily Blue. With complete serenity (finished Windermere 4 November 1944)
P: © Boosey & Hawkes
fp: Manchester 23 August 1945: B.B.C. Northern Orchestra
R: National Symphony Orchestra of Ireland, Andrew Penny 1993 (Marco Polo 8.223 553)
Dur.: 31 min.[95]

Burford G. H. Gibsone
L: unknown

Burford G. H. Gibsone
L: unknown

Ruth Gipps, No. 1 in F minor Op. 22 ('finished September 17th, 1942')
S: 2 Fl (incl. 1 Picc), 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Tamb milit, Gran Cassa, Tambourine, Piatti, Strings
M: I. Allegro Moderato. II. Adagio – Poco più mosso – Tempo I. III. Allegro. IV. Adagio – Più mosso – Moderato – Allegro – Tempo di marcia (Poco Meno) – Meno mosso – Allegro – Tempo di marcia – Allegro
A: Estate Ruth Gipps
L: British Music Information Centre (now British Music Collection) [at the author's suggestion]
fp: Birmingham, 25 March 1945: City of Birmingham Orchestra, George Weldon
Dur.: 37 min.
Ded.: For George Weldon

95 The CD recording takes $35^{1}/_{2}$ min.

Ruth Gipps, No. 2 Op. 30 (1945)
S: 2 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Tamb milit, Gran Cassa, Triangolo, Piatti, Bell, Tambourine, 1 Arpa, Strings
M: 1 movt
A: Estate Ruth Gipps
P: private publication
L: The British Music Collection the University of Huddersfield: A
fp: Birmingham 19 November 1946: City of Birmingham Orchestra, George Weldon
R: Münchner Symphoniker, Douglas Bostock, 1998 (ClassicO CLASSCD 274)
Dur.: 20 min.[96]

Francis Edward Gladstone, in G (before 1897)
L: unknown
pf: Bournemouth 27 November 1899: Bournemouth Municipial Orchestra, Dan Godfrey

Percy Godfrey, in G minor (1903)
L: unknown
fp: Bournemouth 20 April 1903: Bournemouth Municipal Orchestra, Percy Godfrey

Eugène Goossens, No. 1 Op. 58 (1938-40)
S: 3 Fl (incl. 1 Picc), 3 Ob (incl. 1 Cor ingl), 3 Cl (incl. 1 Bass Cl), 3 Fg (incl. 1 Contra Fg), 4 Cor, 6 Trb (3 of these Finale only), 3 Trbn, 1 Tb, Timp, Tamb milit, Tenor Drum, Gong, Xyl, Glockenspiel, Gran Cassa, Triangolo, Tambourine, Bells), 1 Cel, 1 Arpa, 1 Org (Finale only), Strings
M: I. Andante – Allegro Con anima. II. Andante espressivo, ma con moto. III. Divertimento. Allegro vivo. IV. Andante moderato – Con moto
A: The University of Melbourne, Grainger Museum
P: Carl Fischer Inc., 1942, Chester Music Ltd., Carl Fischer Inc.
L: The British Library, London: h.3078.b.
fp: Cincinnati 12. April 1940: Cincinnati Orchestra, Eugène Goossens
R: West Australian Symphony Orchestra, Vernon Handley 1996 (ABC Classics 462 014-2)
Dur.: 36 min.[97]
Ded.: To my Colleagues of the Cincinnati Symphony Orchestra

Eugène Goossens, No. 2 Op. 62 (28 July 1944–1945)
S: 3 Fl (incl. 1 Picc and 1 Bass Fl), 2 Ob, 1 Cor ingl, 3 Cl (incl. 1 Bass Cl), 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tenor Drum, Gong, Glockenspiel, Xyl, Triangolo, Gran Cassa, Tamb milit, 1 Cel, 1 Arpa, Strings
M: I. (finished Glendale, 30. September 1944). II. [slow movement] (finished St Moritz, New

96 The CD recording takes 24 min.
97 The CD recording takes 42 min.

York 26 November 1944). III. [Scherzo] ('In a day-couch between Vancouver and Seattle My plans being founded Jan 1st 1[9]45'). IV. Finale (finished 29 August 1944, rev. 5 February 1945)
fukp: People's Palace, London 2 November 1946: B.B.C. Symphony Orchestra, Eugene Goossens
A: The British Library, London: MS Loan 75.28
P: © Carl Fischer Inc., Chester Music Ltd., Boosey & Hawkes
R: Sydney Symphony Orchestra, Vernon Handley 1993 (ABC Classics 8.770013)
Dur.: 12 min. 45 + 8 min. 45 + 5 min. 25 + 12 min. 30 = 39 min.

David Gow, No. 1
L: unknown

David Gow, No. 2
L: unknown

H. Edith Green, in D (1896)
L: unknown

Maurice Greene, 6 Overtures in 7 parts
S: 2 Fl/Ob, Strings, B.c.
M: I. in D major: I. Allegro Assai. II. Andante. III. Vivace. II in G major: I. II. Allegro – Andante. III. Allegro. III in C major: I. II. Allegro Assai. III. Allegro ma non troppo. IV in E major: I. Con Spirito, Allegro. II. Piano, Moderato. III. Allegro. V in D major: I. Allegro. II. Andante vivace. III. Presto. VI in E♭ major: I. Con Spirito – Allegro. II. Moderato. III. Presto e forte
P: John Walsh, 1745 (parts only); V and VI, ed. Richard Platt: Edition Eulenburg, 1973 (score)
L: The British Library, London: g.99. (ed. 1745); ed. Platt: The British Library, London: b.212. (1132-3.)
Dur.: (c52 min.)

Maurice Greene, Three MS Overtures [ficticious numbering by the author]
S: 2 Ob, Strings, B.c.
M: I in A major: I. Allegro. II. Andante. III. Allegro; II in F major: I. Allegro. II. Andante. III. Allegro assai; III in C minor: I. Allegro. II. Largo. III. Allegro
A: The British Library, London: R.M.21.c.41.(6.)

John Henry Griesbach, No. 1 (1822)[98]
L: unknown

John Henry Griesbach, No. 2 in C minor Op. 23 (1833)
L: unknown
fp: Philharmonic Society 31 January 1833 (not specified, may be also No. 1); Society of British Musicians 17 November 1834

98 In some sources a W. Griesbach is mentioned who however may be identical to J. H. Griesbach.

Annie Grimson
L: unknown

Thomas Haigh, A Favourite Symphony in D major in 9 parts (1794)
S: 2 Ob, 2 Cor, Strings, B.c.
M: I. Allegro. II. Grazioso. III. Allegro
P: T. Cahusac c1794 (parts); L. Lavenu [1795] (arr. for keyboard); in THE SYMPHONY EI (score)
L: The British Library, London: g.474.b.(25.) (ed. c1790); h.721.nn.(8.) (ed. 1795)

Richard Hall, Op. 34 (1933)
S: 2 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Triangolo, Tamb milit, Gran Cassa, Piatti, 1 Arpa, Strings
M: I. Prologue. Andantino pensieroso – Pochettino di Movimento – attacca: II. Molto Moderato. III. Larghetto. IV. Allegro. Maestoso. V. Epilogue
P: III only, entitled 'Nightfall', Nocturne: Hinrichsen Edition No. 546 (reduced instrumentation)
fp: III (as 'Nightfall'): 26 March 1939 Bourdon, Assembly Rooms: 'Double Fisters' [pf 4h]
A: Estate Mrs. Ella Hall ('Sketches begun at York, up the River Ouse, April 26 and finished at Leeds (Crescall Woods near Adel) May 23. The Instrumentation of the movements I, II + III was done at Leeds, and IV + V were done at Sandsend, N^r^ Whitby, the whole work being completed on Friday, June 23, 1933.')
Dur.: III c10 min.

Richard Hall, in B minor Op. 101 ('April/May 1940')
M: I. [without tempo marking]. II. Adagio. III. Vivace – Meno mosso – Tempo I. IV. Allegro maestoso[99]
A: Estate Mrs. Ella Hall (sketches only; score apparently – if ever written – now lost)

Ernest Halsey, No. 1 in E minor (before 1912)
L: unknown

Ernest Halsey, No. 2 in A minor (before 1912)
L: unknown

Fritz Bennicke Hart, 'No. 1' Op. 107 (finished Melbourne 3 October 1934)
S: 3 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Gran Cassa, Tambourine, Triangolo, 1 Arpa, Strings
M: I. Allegro. II. Adagio. III. Allegro molto
A: State Library of Victoria, Melbourne, Latrobe Australian Manuscripts Collection, MS 9528
P: [ABC?]
Dur.: [c43 min.]

99 IV was conceived before II and III.

Hamilton Harty, 'An Irish' Op. 7 (1904, rev. 1915 and 1924)
S: 3 Fl (incl. Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Tb, 3 Timp, Xyl, Tamb milit, Gran Cassa, Gong, 1 Arpa, Strings
M: I. On the shores of Lough Neagh. Moderato e deciso – Allegro molto – Lento e molto tranquillo – Tempo I°. Allegro molto – Lento e tranquillo – Allegro molto (Tempo I°) ma più animando. II. The Fair-Day. Non Troppo Presto, ma Vivace. III. In the Antrim Hills. Lento, ma non troppo. IV. The Twelfth of July. Con molto brio
A: Queen's University Belfast
P: Boosey & Co. Ltd., 1927
L: The British Library, London: i.67.a.
fp: Dublin, 18 May 1904
R: National Symphony Orchestra of Ireland, Proinssías Ó Duinn, 1996 (Naxos 8.554732)
Dur.: 34 min.

Cecil Hazlehurst, in 1 movement (before 1912)[100]
L: unknown

Victor Hely-Hutchinson, 'Carol' (1929)
S: 3 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 3 Cl (incl. 1 Bass Cl), 3 Fg (incl. 1 Contra Fg), 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Arpa, Röhrenglocken, Strings
A: I. Prelude. 'Adeste Fideles'. Allegro energico – attacca: II. Scherzo. 'God rest you merry, gentlemen'. Allegro molto moderato – Allegro assai Vivace – Tempo Primo – attacca: III. Romance. 'The First Nowell'. Andante quasi lento, e cantabile – attacca: IV. Finale. 'Here we come a wassailing'. Allegro energico come prima
M: I. Allegro energico. II. Scherzo. III. Andante quasi lento e cantabile. IV. Allegro energico
P: Goodwin & Tabb, Novello Hire Library
fp: Queen's Hall London, 1929: Cond. Henry J. Wood
R: Pro Arte Orchestra, Barry Rose (EMI CDM 764 131-2)
Dur.: 24 min.

Jacob Herschel, Overture in C major
S: 2 Ob, 2 Cor, Strings, B.c.
M: I. Allegro Con Brio. II. Andante Molto più tosto. III. Allegretto
P: Robert Bremner [1766] (The Periodical Overture, XXVI)
L: h.3210.(32.) (=MUS.MIC.A.3473.(32.)), g.474.b.(22.)

William Herschel (?), Sinfonia in B♭ major[101]
S: 2 Fl, 2 Cl, 2 Cor, Strings, B.c.
M: Allegro con brio. II. Andante. III. Presto
A: Thüringisches Staatsarchiv, Rudolstadt: RH-H145 (copyist's MS)

100 In BMS Annual 1920 not mentioned!
101 RISM attributed the work to Jacob Herschel, more recent research at the Thüringisches Staatsarchiv Rudolstadt has resulted in it being re-attributed to William Herschel.

William Herschel, Sei Symphonie di Camera (Nos. 1-6) (1760)
S: 2 Fg, Strings, B.c.
M: I in G major: I. Allegro assai. II. Andantino. Sostenuto. III. Presto. II in D major: I. Allegro. II. Adagio ma non molto. III. Allegro. III in C major: I. Allegro assai. II. Andante. Con Discretione. Pianissimo sempre. III. Presto. IV in D minor: I. Allegro moderato. II. Adagio mà non troppo. III. Allegro moderato. V in F minor: I. Allegro moderato. II. Adagio e Cantabile. III. Allegro, mà non molto. Con affetto. VI in B♭ major: I. Allegro. II. Andante. III. Allegro
A: The British Library, London: Add. Mss. 49624 (scores) and 49628 (parts)
P: II and V in THE SYMPHONY EIII

William Herschel, VI Symphonie di Camera (Nos. 7–12) (1761)
S: 2 Ob (in VI), 2 Fg (in I-V), 2 Cor (in VI), Strings, B.c.
M: I in D minor: I. Allegro. II. Andante Con Discretione. III. Allegro moderato. II in C minor: III in F major: I. Allegro assai. II. Andante assai. III. Allegretto. IV in G minor: I. Allegro assai. II. Andante assai. III. Allegro assai. V in F minor: I. Allegro. II. Andante. III. Presto assai. VI in D major: I. Allegro assai. II. Andante non molto. III. Allegro assai
A: The British Library, London: Add. Mss. 49625 (scores), 49629 and 49630 (fol. 1-21) (parts)

William Herschel, VI Symphonie di Camera (Nos. 13–18) (1762)
S: 2 Fl (in I-II), 2 Ob (in II and V-VI), 2 Cl (in VI), 2 Cor (in I-II and V-VI), Strings, B.c.
M: I in D major: I. Allegro assai. II. Andante non molto. III. Allegro assai. II in D major: I. Allegro assai. II. Andante. III. Adagio – Allegretto. III in E♭ major: I. Allegro. II. Andante. Con Spirito. III. Allegretto. IV in E♭ major: I. Allegro. II. Adagio. III. Allegretto. V in C major: I. Allegro. II. Adagio mà non troppo. III. Allegro assai. VI in E♭ major: I. Allegro. Adagio mà non molto. III. Presto
A: The British Library, London: Add. Mss. 49626 (scores), 49630 (fol. 22-84) and 49631 (fol. 1-69) (parts)
P: I: in THE SYMPHONY EIII

William Herschel, VI Symphonie di Camera (Nos. 19-24) (1762–1763)
S: 2 Fl (in II-III, V), 2 Ob (in I-II, IIII, VI), 2 Cl (in II, IIII), 2 Cor, 2 Trb (in V ad lib.), 2 Timp (in II, V), Strings, B.c.
M: I in C minor: I. Allegro assai. II. Andante mà non molto. III. Minuetto cò Alternativo. Allegretto mà non molto. II in C major: I. Allegro. II. Andantino [parts: Andante mà non molto]. III. Allegro assai. III in D major: I. Allegro assai. II. Andantino. III. Presto. IV in A minor: I. Allegro assai. II. Adagio mà non molto. III. Presto. V in D major: I. Allegro. II. Andante. III. Allegro assai. VI in C major: I. Allegro assai. II. Andante assai. Con spirito. III. Allegretto
A: The British Library, London: Add. Mss. 49631 (fol. 70-80), 49627 (scores), 49631 (fol. 81–121) and 49632 (parts)

Richard Hewson
L: unknown

Arthur Hinton, No. 1 in B♭ major (1894)
M: I. Allegro Moderato. II. Andante. III. Finale
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Strings
L: Guildhall School of Music and Drama London
fp: Odeon, München, August 1894
Dur.: (c38 $^{1}/_{2}$ min.)

Arthur Hinton, No. 2 in C minor (1903)
M: I. Andante, ma non troppo, e maestoso. II. Andante. III. Allegro vivace. IV. Moderato e Maestoso
S: 2 Fl (incl 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Gran cassa, Piatti, Strings
L: Guildhall School of Music and Drama London
fp: Royal College of Music, London 1903

Charles Hoby[102]
L: unknown
p: Bournemouth Summer 1930

Joseph Holbrooke, Les Hommages Op. 40 (finished March 1905)[103]
S: 3 Fl, Picc/Bass Fl, 2 Ob, Ob d'amore, Cor Angl, 4 Cl, Bass Cl, Alto Cl (or Cor di Bassetto), 3 Fg, Contra Fg, 4 Sax, 4 (or 8) Cor 4 Trb, Bass Trb, 3 Trbn, Contra Trbn, Contra Tb, 3 Timp, Gran cassa, Tamb milit, Tenor Drum, Piatti, Glockenspiel, Triangolo, Tambourine, Strings
M: I. Festiva (Marcia heroique). Hommage à Wagner. Allegro molto. II. Serenate. Hommage à Grieg. Andante carezzivole – Lento. III. Elegiae Poeme. Hommage à Dvořák. Larghetto, sostenuto molto. IV. Introduction and Russian Dance. Hommage à Tschaikowky[sic]. Adagio sostenuto – Allegro marcato – Molto Allegro – Moderato Allegro
A: Royal Academy of Music, London
P: Novello & Co. Ltd. [1910?]
L: The British Library, London: h.633.d.(3.)
fp: Queen's Hall London, 25 October 1906: Queen's Hall Orchestra, Henry J. Wood
Dur.: [c35 min.]
Ded.: Inscribed to the Queen's Hall Orchestra and its conductor, Henry J. Wood, Esqr

Joseph Holbrooke, Dramatic Choral Symphony (Homage to E · A · Poe) Op. 48 (1904-'F. Park 1906')
S: S solo, A solo, T solo, B solo, SATB, 1 Picc, 2 Fl,2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Becken, Triangolo, Tambourine, Side Drum, Strings
M: I. The Haunted Palace. Adagio – Presto vivacissimo – Lento poco – Moderato misterioso.

102 † 1938.
103 Originally composed in 1899 as Bohemian Suite Op. 37 for Strings, the score was published as Symphony No. 1 but later by Holbrooke re-named Suite No. 3.

II. Hymn. Poco adagio sostenuto – Animato – Tempo I. III. The City in the Sea. Moderato misterioso – Poco piu mosso – Poco Andante – Animato and (Fugue) – Allegro agitato – Moderato tranquillo – Maestoso moderato – Poco allegro – Adagio non troppo – Più Allegro – Allegro maestoso – Andante. IV. The valley Nis. Maestoso allegro molto – Allegro moderato – Poco più mosso – Lento – Molto allegro – Adagio – Presto
A: estate of Gwydion Brooke
P: Sidney Riordan, 1908 (vocal score); J. & W. Chester Ltd., Blenheim Press (full score). © estate of Gwydion Brooke
L: The British Library, London: F.1270.y.(3.), Royal College of Music, London (vocal score); Blenheim Press (full score)
part fp (I-II): Bristol Festival 16 October 1908: Bristol Festival Singers and Orchestra, George Risley; cpte: Leeds, 12 November 1908: Leeds Choral Union, Leeds Symphony Orchestra, Joseph Holbrooke
Ded.: To my friend Henry Embleton and the Leeds Choral Union
T: I. THE HAUNTED PALACE

Chorus
In the greenest of our valleys
By good angels tenanted,
Onca a fair and stately palace –
Radiant palace – reared its head
In the monarch Thought's dominion –
It stood there!
Never seraph spread a pinion
Over fabric half so fair!

Banners yellow, glorious, golden,
On its roof did float and flow,
(This – all this – was in the olden
Time long ago),
And every gentle air that dallied,
In that sweet day
Along the ramparts plumed and pallid,
A wingèd odour went away.

Wanderers in that happy valley,
Through two luminous windows, saw
Spirits moving musically
To a lute's well-tunèd law,
Round about a throne where, sitting
(Porphyrogene!)
In state his glory well befitting,
The ruler of the realm was seen.

And all with pearl and ruby glowing
Was the fair palace door,
Through wich came flowing, flowing, flowing,
And sparkling evermore,
A troop of Echoes, whose sweet duty
Was but to sing,
In voices of surpassing beauty,
The wit and wisdom of their king.

But evil things in robes of sorrow,
Assailed the monarch's high estate.
(Ah, let us mourn! – for never morrow
Shall dawn upon him desolate!)
And round about his home the glory
That blushed and bloomed,
Is but a dim-remembered story
Of the old time entombed.

And travellers, now, within the valley,
Through the red-litten windows see
Vast forms, that move fantastically
To a discordant melody,
While, like a ghastly rapid river,
Through the pale door
A hideous throng rush out for ever
And laugh – but smile no more.

II. HYMN

Chorus (*tenors* and *basses*)
At morn – at noon – at twilight dim –
Maria! thou hast heard my hymn!
In joy and woe – in good and ill –
Mother of God, be with me still!

When the hourse flew brightly by,
And not a cloud obscured the sky,
My soul, lest it should truant be,
Thy grace did guide to thine and thee.

Now, when storms of Fate o'ercast
Darkly my Present and my Past,
Let my Future radiant shine
With sweet hopes of thee and thine!

III. THE CITY IN THE SEA

Bass solo
Lo! Death has reared himself a throne
In a strange city lying alone.
Far down within the dim West.
Where the good and the bad and the worst and the best
Have gone to their eternal rest.
Their shrines and palaces and towers
(Time-eaten towers that tremble not!)
Resemble nothing that is ours.
Around, by lifting winds forgot,
Resignedly beneath the sky
The melancholy waters lie.

Chorus
No rays from the holy heaven came down
On the long night time of the town;
But light from out the lurid sea
Streams up the turrets silently –
Gleams up the pinnacles far and free –
Up domes – up spires – up kingly halls –
Up fanes – up Babylon-like walls –

Soli
Up shadowy long-forgotten bowers
Of sculptured ivy and stone flowers –
Up many and many a marvellous shrine
Whose wreathèd friezes intertwine
The viol, the violet, and the vine.
Resignedly beneath the sky
The melancholy waters lie.
So blend the turrets and the shadows there
That all seem pendulous in air,
While from the proud tower in the town
Death looks gigantically down.

Chorus
There open fanes and gaping graves
Yawn level with the luminous waves;
But not the richest there that lie
In each idol's diamond eye –
Not the gaily-jewelled dead
Tempt the waters from their bed:

For no ripples curl, alas!
Along that wilderness of glass
No swelling tell that winds may be
Upon some far-off happier sea –
No heavings hint that winds have been
On seas less hideously serene.

But, lo! a stir is in the air!
The wave – there is a movement there.
As if the towers had thrust aside,
In slightly sinking, the dull tide –
As if their tops had feebly given
A void within the filmy Heaven.
The waves have now a redder glow –
The hours are breathing faint and low,

All
And when, amid no earthly moans,
Down, down that town shall settle hence,
Hell, rising from a thousand thrones,
Shall do it reverence.

IV. THE VALLEY NIS

Semi-chorus[104]
Far away – far away –
Far away – as far at least
Lies that valley as the day
Down within the golden east –
All things lovely – are not they
Far away – far away?

It is call'd the valley Nis
And a Syriac tale there is
Thereabout which Time hath said
Shall not be interpreted.
Something about Satan's dart –
Something about angel wings –
Much about broken heart –
All about unhappy things:
But 'the valley Nis' at best
Means 'the valley of unrest.'

104 'About 150 voices only.'

Soli
Once a smil'd, a silent dell
Where people did not dwell,
Having gone unto the wars –
And the sly mysterious stars,
With a visage full of meaning,
O'er the unguarded flowers where leaning:
Or the sun-ray dripp'd all red
Thro' the tulips overhead.
Then grew paler as it fell
On the quite Asphodel.

All
Now the unhappy shall confess
Nothing there is motionless:
Helen, like thy human eye
There the uneasy violets lie –
There the reedy grass doth wave
Over the old forgotten graves –
One by one from the tree top
There the eternal dews do drop –
There the vague and dreamy trees
Do roll like seas in northern breeze.

Around the stormy Hebrides –
There the gorgeous clouds do fly,
Rustling everlastingly,
Through the terror-stricken sky,
Rolling like a waterfall
O'er th' horizon's fiery wall –
There the moon doth shine by night
With a most unsteady light –
There the sun doth reel by day
'Over the hills and far away.'

Edgar Allan Poe

Joseph Holbrooke, 'Apollo and the Seaman. A Poem on Immortality, set as a Dramatic Symphony with Choral Epilogue.' An Illuminated Symphony, Op. 51
S: TTBarBarBB, Picc, 3 Fl, 3 Ob, 1 Cor ingl, 3 Cl, 1 Alto Cl, 1 Bass Cl, 3 Fg, 1 Contra Fg, 2 Sax (ad lib.), 2 Sarrusophones (ad lib.), 4 or 8 Cor, 4 Trb, 3 Trbn, 1 Euphonium, 1 Tb, 3 Timp, Gran Cassa, Bk, Triangolo, Tamb milit, Tambourine, Bells, Glockenspiel, 2 Gongs (s + l), Tabor, 2 Arpe, 1 Celesta, 1 Xyl, Strings
M: Part I. I. Apollo's Coming. Allegro molto moderato – Animato marcato – Allegro molto

marcato – II. The Rumour. Andante sostenuto – Allegro – Molto Allegro. III. The Ship. Maestoso Allegro – Allegro bravado. Part II. IV. The Tidings. Molto Allegro misterioso, leggiero. Part III. V. Apollo's Tale. Andantino, molto agitato – Allegro agitato – Poco Andante – Moderato – Tempo primo – Più Allegro – Moderato leggiero – Andantino – VI. The Rebuke. Con moto, moderato – Poco Allegro con grazia – Maestoso, con moto – Andante maestoso. Part IV. VII. The New Ship. Allegro molto maestoso – Moderato Allegro – Moderato – Allegro marcato – Allegro – Moderato – Adagio solenne – Maestoso molto – VIII. Finale. The Embarkation. Tempo Maestoso – Allegro moderato – Tempo Allegretto – Allegro moderato – Molto maestoso (Adagio non troppo) – Più animato – Animato – Allegro – Moderato – Adagio
A: The British Library, London: Add. MS 64944 (20 September 1907)
P: Novello & Co. Ltd. (dated '15 November 1907 Hornsey')
L: The British Library, London: I.591.
fp: Queen's Hall London 20 January 1908: Alexandra Palace Choir, New Symphony Orchestra, Thomas Beecham
Dur.: 70 min.
T: VIII. The embarkation.

The last words in the rafters rang
And the bright haze sounded on;
Walls, air and shadows vibrant still,
But the God himself was gone.

Was the thing dreamed? The Tavern wall
Solid? Still it rang.
Feverish he threw the lattice back:
Outside fluttered and sang
Trees of a tract of narrow yards
Behind dark tenements,
The nearest garden vacant – rope
Eked out its broken fence.
Naked it lay – brown mould bestrewn
With refuse crockery – yet
A pear-tree in its darkest nook
Bowered it in delicate
Whiteness. Beyond its further pale
Above a wall-flower bed,
Women were hanging linen out:
One stoop'd a kerchief'd head.
In lime trees idle rooks were cawing;
Even to his upper room
Came wafted from some distant plot
Fragrance like thyme's perfume;
And, adrift from zigzag chimney-stacks

And ancient courtyards, soft
Blue smoke was breathed amongst the trees;
Dazzling clouds moved aloft;
Even to the window where he stood
A cherry stretched its limb,
Half the diaphanous clusters clear
Enlumined, and half dim.
Green swift immortal Spring was here –
Spring in her lovely trim –
And whether it were ship or no,
The Earth seemed good to him.
Had he been Greek, or nurtured weil
In lore of sages gone,
He would have felt her like that ship
Ascribed to Hieron
Which, beside its deck-house luxuries
Of baths and bronzes fine,
Carried a pergola's green walk,
Shade-galleries of vine,
And for awnings fruit-espaliers
From buried urns in line.

Quitting the Inn he made for home,
And by many a cobbled wynd
Behung with mariners' wares, uphill
He strode with seething mind.
Above in the shady market-place
Unwonted silence reigned.
Under their patched umbrella stalls
Few flower-sellers remained;
But one, with old face like a map
Wrinkled by good and evil hap,
Stretched forth her palm. It rained.
Ah, yes, it rained – sudden acold
The sky loured overcast.
Soon the pavements leapt with plashing drops;
And as he hasty passed
He heard a burst of chanted sound,
And glanced up at the vast
Shadow that over huddled roofs
Loomed, pinnacled and grey ...
The spired cathedral thundrously
And widely seemed to sway;

Like Earth upon her pilgrimage
Buffetting on from age to age
It still was under way.

And on he trudged with peace at heart,
Rain pelting on his cheek,
But the shower half-ceased before he found
The bourne he seemed to seek.

A small house in a by-way dark
Beneath that April cloud,
And nigh the doorway he looked up
Keen-eyed. He could have vowed
It was his wife stood shining there,
Yon, where the lintel dripped.
With soft, profound, familiar look,
Low-laughing forth she slipped;
Her mute nod warned him (while her hair
Released bright drops that fell)
And bade him watch, but not disturb,
A happy spectacle.

Now vapour'd were the cobble-stones,
And the runnel where they stood
Fleeted adown the middle street,
Rays gleaming on its mud,
When lo! he saw a boy, their son,
Squatted beside the flood,
Like the city's sole inhabitant
And lost to aught beside,
Wholly absorbed, aloof, intent.
Upon that ruffling tide
The boy embarked a faery ship
Of paper, white and gay,
And watched, with grave ecstatic smile,
Its glories whirled away.

Herbert Trench

Josef Holbrooke, No. 3 in E minor 'Ships' Op. 90 (finished Harlech, April 1925)
S: 3 Fl (incl. 1 Picc[105]), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 1 Sax, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb,

105 Additionally in the list of orchestral instruments required a 'ch. flute' is mentioned which can however not be found in the score itself.

3 Trbn, Euphonium – 1 Tb, 3 Timp, Piatti, Gran Cassa[106], Tamb milit, [mind. 2] Arpe, 1 Cel ad. lib., Strings[107]
M: I. War Ships. Allegro e con fuoco. II. Hospital Ships. Larghetto espressivo. III. Merchant Ships. Finale. Marcia – poco allegro marcato
A: Liverpool Music Library
P: © J. & W. Chester Ltd., 1929
fp: Budapest 30 March 1936,[108] Budapesti Szimfonikus Zenekar, Zoltán Sámy
R: Finale (extr.): cond. Clarence Raybould (Symposium 1130)
Dur.: [c30 min.]

Josef Holbrooke, No. 4 (in B minor) (The Little One) 'Homage to Schubert' Op. 95 (1927, revised after the first performances)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, Timp, 1 Arpa, Strings
M: I. Introduction. Lento sostenuto (Adagio non troppo) – Allegro Brio. Allegro marcato. 'Scherzo'=(Schubert-theme) – Trio. Sostenuto. Meno mosso. II. Andantino e sostenuto – Andante. III. Finale. Moderato – Allegro
A: Royal Academy of Music, London: (this copy dated February 1933[109])
P: Modern Music Library, Blenheim Press
fp: Winter Gardens Bournemouth 7 March 1929: Bournemouth Municipal Orchestra, Dan Godfrey; fp of rev. (cut) version: Brighton Pavilion 12 September 1943: Brighton Municipal Orchestra, Ernest Goss
R: Royal Liverpool Philharmonic Orchestra, George Vass 2010 (Dutton CDLX 7251)
Dur.: 6+8+13 (cut 8) = 27 (22) min.

Joseph Holbrooke, No. 5 'Old Wales' Op. 106 for brass band (1920)[110]
S: unknown
M: I. Rhayader. II. Bangor Fair. III. Llangefui
A: estate of Gwydion Brooke
P: Modern Music Library
L: Blenheim Press. © estate of Gwydion Brooke
fp: Callender's Band

106 In I the big drum has been marked 'gr. C.' which was misread by the illegibility of the copyist, who anyway did not equalise the names of instruments, erroneously as 'S. C.'.
107 Further instruments in the list of orchestral instruments required are not to be found in the score itself.
108 Robert Barnett's research lead to the conclusion that the dates of fp given by Holbrooke, 1925 und 1934, are incorrect.
109 Further dates given by Holbrooke in the score which would predate the work by some twenty years are consciously misleading. Robert Barnett writes in a letter of 8 August 1993: 'This sort of misinformation regarding performance dates etc. is typical of Holbrooke. I am not sure whether it is just thoughtlessness or confusion or a deliberate attempt by Holbrooke to lay false trails.'
110 Rob Barnett calls the work 'Wild Wales'.

Joseph Holbrooke, No. 6 'Old England' Op. 107 for military band (1924)
S: unknown
M: I. Lass of Richmond Hill. II. Down among the Dead Men. III. Gentlemen of England
P: Modern Music Library
fp: broadcast by the Grenadier Guards Guildford in c1934-5, cond. G. Miller
L: Blenheim Press. © estate of Gwydion Brooke
A: estate of Gwydion Brooke

Joseph Holbrooke, No. 7 Op. 109 for Strings (1928)
M: unknown
A: estate of Gwydion Brooke
P: Modern Music Library
L: Blenheim Press. © estate of Gwydion Brooke

Joseph Holbrooke, No. 8 Modern Danse Symphony Op. 112 for Piano and Orchestra (1930)
S: unknown
M: unknown
A: Copyist's MS: Cambridge University Library: MS Add. 9287 (3.) (piano reduction)
P: Modern Music Library
L: Plenheim Press. © estate of Gwydion Brooke

F. W. Holloway, in E minor Op. 40
L: unknown

F. W. Holloway, in C minor Op. 47 (before 1920)
L: unknown

Henry Holloway, No. 1 in E minor (1909)
L: unknown
fp: Bournemouth 25 March 1909: Bournemouth Municipal Orchestra, Dan Godfrey

Henry Holloway, No. 2 in D minor (1911)
L: unknown
fp: Bournemouth 9 February 1911: Bournemouth Municipal Orchestra, Dan Godfrey

Alfred Holmes, Symphonie Dramatique No. 1 in E major 'Jeanne d'Arc' (1867)
fp: St. Petersburg 1867; Crystal Palace, 27 February 1875
L: unknown
Alfred Holmes, 'The Siege of Paris' (1870)
L: unknown

Alfred Holmes, 'Robin Hood' (1870)
L: unknown

Alfred Holmes, 'The Youth of Shakespeare'
L: unknown

Alfred Holmes, 'Charles XII'
L: unknown

Alfred Holmes, 'Romeo and Juliet'
L: unknown

Henry Holmes, No. 1 in A major
A: very probably scorched in 1938
fp: Crystal Palace, 24 February 1872

Henry Holmes, No. 2
A: very probably scorched in 1938

Henry Holmes, No. 3
A: very probably scorched in 1938

Henry Holmes, No. 4 'Fraternity' in F major Op. 48 (1877)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Clarini, 3 Trbn, 3 Timp, Strings
M: I. Moderato e sostenuto – Allegro di molto e energico – Prestissimo. II. Andante piu tosto moderato, ma dolente. III. Allegro un poco Moderato ma scherzoso. IV. Finale. Allegro vivo e resoluto – Poco meno mosso ma sempre brioso – A tempo I^{mo}
A: Royal College of Music, London: MS 5373 ('Copied from scorched original score by J. Butterworth. 3 Sept [19]38')
Ded.: To those many years of ripe brotherhood, my Alfred, and what your love made them, an *ideal* love our *actual* bond and to the fraternity of France and the nations, with that reverence which knows no heat but the fervour of maturity, I bring this votive offering. Cookham Dean. Sep^{tr} 4th 1877

Henry Holmes, No. 5 'Cumberland' in G major Op. 57
S: 1 Picc, 2 Fl, 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, Tamb milit, Gran Cassa, Piatti, Strings
M: I. Allegro di molto e con fuoco (finished Skelwith Bridge 21 August 1887). II. Andante espressivo (finished Skelwith Bridge Sunday 28 August 1887). III. Scherzo – Trio I e II, e Coda. Allegro vivace, con fuoco (finished Skelwith Bridge 7 September 1887). IV. Finale. Moderato, con moto, e sempre nobilmente – Piu animato (presto ma non troppo) (finished London 19 September 1887)

A: Royal College of Music, London: MS 5378 ('Copied from heavily scorched original score, in 1938')
Ded.: To George Henschel. A Tribute of Ardent Esteem. Skelwith Bridge. August 1887

William Henry Holmes, in B minor (1838)
L: unknown

William Henry Holmes, (more than one more?)
fp: 5 June 1838
L: unknown

Gustav Holst, in C minor
S: 2 Fl (incl. Picc), 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, Timp, Strings
M: I. Allegro maestoso. II. Larghetto. III. Introduction. Largo – Scherzo. Presto – Trio. Allegretto. 'Iris'. IV. Allegro con Brio
A: The British Library, London: Add. MS 57865 (fol. 1–24) (composed 11 January–5 February 1892)

Gustav Holst, 'The Cotswolds' in F major Op. 8 (originally Op. 10) (1899–1900)
S: 2 Fl (incl. Picc), 2 Ob (incl. Cor ingl), 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Triangolo, Strings
M: I. Allegro con brio. II. Elegy (In Memoriam William Morris). Molto adagio. III. Scherzo. Presto. IV. Finale. Allegro moderato
A: The British Library, London: Add. MS 47814 (finished 24 July 1900); fragmentary sketch for II. The British Library, London: Add. MS 47808
fp: Winter Gardens, Bournemouth, 24 April 1902: Bournemouth Municipal Orchestra, Dan Godfrey
R: Münchner Symphoniker, Douglas Bostock, 1999 (ClassicO CLASSCD 284)
Dur.: (27 min.)

Gustav Holst, First Choral Symphony Op. 41 (1923-24)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Tambourine, Piatti, Triangolo, Glöckchen, Gong, Xyl, Glockenspiel, 1 Cel, 1 Arpa, 1 Org (ad lib.), Strings – S solo – SATB Chor
M: Prelude: Invocation to Pan. Andante – I. Song and Bacchanal. Andante – Allegretto. II. Ode to a Grecian Urn. Molto adagio. III. Scherzo. Fancy. Allegro – Folly's Song. IV. Finale. Ad libitum (quasi andante) – Lento[111]
A: Royal College of Music, London: MS 4237; Particell: The British Library, London: Add. MS 57893, sketches: Add. MS 47830 (sketches for scherzo finished 22 February 1924); version of

111 Each movement can also be performed independently, I without the Prelude. The scherzo can also be performed without chorus.

scherzo for two pianos: Royal College of Music, London: MS 4562
P: © Novello & Co., Ltd., 1926, rev. Imogen Holst 1974; facs. + selected sketches Faber Music, 1983
fp: Leeds Town Hall 7. October 1924: Dorothy Silk, Leeds Festival Chorus, London Symphony Orchestra, Albert Coates
R: Felicity Palmer, London Philharmonic Choir and Orchestra, Adrian Boult (EMI CDC 7 49638 2)
Dur.: c50 min.
Ded.: Composed for the Leeds Festival, 1925.
T: PRELUDE: INVOCATION TO PAN

Chorus
O Thou, whose mighty palace roof doth hang
From jagged trunks, and overshadoweth
Eternal whispers, glooms, the birth, life, death
Of unseen flowers in heavy peacefulness;
Who lov'st to see the hamadryads dress
Their ruffled locks where meeting hazels darken:
And through whole solemn hours dost sit, and hearken
The dreary melody of bedded reeds –
In desolate places, where dank moisture breeds
The pipy hemlock to strange overgrowth;
Bethinking thee, how melancholy loth
Thou wast to lose fair Syrinx – do thou now,
By thy love's milky brow!
By all the trembling mazes that she ran,
Hear us, great Pan!

Be still the unimaginable lodge
For solitary thinkings; such as dodge
Conception to the very bourne of heaven,
Then leave the naked brain: be still the leaven,
That, spreading in this dull and clodded earth,
Gives it a touch ethereal – a new birth:
Be still a symbol of immensity;
A firmament reflected in a sea;
An element filling the space between;
An unknown – but no more: we humbly screen
With uplift hands our foreheads, lowly bending.
And giving out a shout most heaven-rending,
Conjure thee to receive our humble Paean,
Upon thy Mount Lycean!

I. SONG AND BACCHANAL

Soprano

Beneath my palm trees by the river side,
I sat a-weeping: in the whole world wide
There was no-one to ask me why I wept, –
And so I kept
Brimming the water-lily cups with tears
Cold as my fears,

Beneath my palm trees, by the river side,
I sat a-weeping: what enamoured bride,
Cheated by shadowy wooer from the clouds,
But hides and shrouds
Beneath dark palm trees by a river side?

And as I sat over the light blue hills
There came a noise of revellers: the rills
Into the wide stream came of purple hue –
'Twas Bacchus and his crew!
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din –
'Twas Bacchus and his kin!

Chorus Bacchus!

Soprano

Like to a moving vintage down they came,
Crown'd with green leaves, and faces all on flame;
All madly dancing through the pleasant valley,
To scare thee, Melancholy!
O then, O then, thou wast a simple name!
And I forgot thee as the berried holly
By shepherds is forgotten, when, in June,
Tall chestnuts keep away the sun and moon:
I rushed into the folly!

Chorus

'Whence came ye, merry Damsels? whence came ye?
So many, and so many, and such glee?
Why have ye left your bowers desolate,
Your lutes, and gentler fate? –
'We follow Bacchus! Bacchus on the wing,
A-conquering!
Bacchus, young Bacchus! good or ill betide,
We dance before him thorough kingdoms wide:
Come hither, lady fair, and joined be
To our wild minstrelsy!'

Soprano
Within his car, aloft, young Bacchus stood,
Trifling his ivy-dart, in dancing mood,
With sidelong laughing:
And little rills of crimson wine imbrued
His plump white arms, and shoulders, enough white
For Venus' pearly bite;
And near him rode Silenus on his ass.
Pelted with flowers as he on did pass
Tipsily quaffing.

Chorus
'Whence came ye, jolly Satyrs? whence came ye?
So many, and so many, and such glee?
Why have ye left your forest haunts, why left
Your nuts in oak-tree cleft? –
'For wine, for wine we left our kernel tree;
For wine we left our heath, and yellow brooms,
And cold mushrooms;
For wine we follow Bacchus through the earth;
Great God of breathless cups and chirping mirth!
Come hither, lady fair, and joined be
To our mad minstrelsy!'

Soprano
Onward the tiger and the leopard pants,
With Asian elephants:
Onward these myriads – with song and dance,
With zebras striped, and sleek Arabians' prance,
Web-footed alligators, crocodiles,
Bearing upon their scaly backs, in files,
Plump infant laughters mimicking the coil
Of seamen, and stout galley-rowers' toil:
With toying oars and silken sails they glide,
Nor care for wind and tide.

Chorus
Bacchus, young Bacchus! good or ill betide,
We dance before h!m thorough kingdoms wide:
For wine we follow Bacchus through the earth:
Great God of breathless cups and chirping mirth!
We follow Bacchus! Bacchus on the wing,
A-conquering!

II. ODE ON A GRECIAN URN

Chorus

Thou still unravish'd bride of quietness
Thou foster-child of silence and slow time
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter, therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou can'st not leave
Thy song, nor ever can those trees be bare;
Bold lover never, never can'st thou kiss,
Though winning near the goal – yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice!
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?

And, little town, thy streets for evermore
Will silent be: and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age doth this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st
'Beauty is truth, truth beauty',
Soprano– that is all
Ye know on earth, and all ye need to know.

III. SCHERZO

FANCY

Chorus
Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let winged Fancy wander
Through the thought still spread beyond her;
Open wide the mind's cage-door,
She'll dart forth, and cloudward soar.

O sweet fancy! let her loose;
Summer's joys are spoilt by use,
And the enjoying of the Spring
Fades as does its blossoming;
Autumn's red-lipped fruitage too,
Blushing through the mist and dew,
Cloys with tasting: What do then?
Sit thee by the ingle, when
The sear faggot blazes bright,
Spirit of a winter's night,
When the soundless earth is muffled,
And the caked snow is shuffled
From the ploughboy's heavy shoon;
When the Night doth meet the Noon

In a dark conspiracy
To banish Even from her sky.

Sit thee there, and send abroad,
With a mind self-overaw'd,
Fancy, high-commission'd: – send her!
She has vassals to attend her:
She will bring, in spite of frost,
Beauties that the earth hath lost;
She will bring thee, all together,
All delights of summer weather;
All the buds and bells of May,
From dewy sward or thorny spray;
All the heaped Autumn's wealth,
With a still, mysterious stealth:
She will mix these pleasures up
Like three fit wines in a cup,
And thou shalt quaff it: – thou shalt hear
Distant harvest-carols clear
Rustle of the reaped corn;
Sweet birds antheming the morn:
And, in the same moment – hark!
'Tis the early April lark,
Or the rooks with busy caw,
Foraging for sticks and straw;

Thou shalt, at one glance, behold
The daisy and the marigold;
White-plumed lilies, and the first
Hedge-grown primrose that hath burst;
Shaded hyacinth, alway
Sapphire queen of the mid-May;
And every leaf, and every flower
Pearled with the self-same shower
Thou shalt see the field-mouse peep
Meagre with its celled sleep;
And the snake all winter-thin
Cast on sunny bank its skin
Freckled nest-eggs thou shalt see
Hatching in the hawthorn-tree
When the hen-bird's wing doth rest
Quiet on her mossy nest;
Then the hurry and alarm

When the bee-hive casts its swarm;
Acorns ripe down-pattering,
While the autumn breezes sing.

Oh sweet Fancy! let her loose;
Everything is spoilt by use:
Where's the cheek that doth not fade,
Too much gazed at? Where's the maid
Whose lip mature is ever new?
Where's the eye, however blue,
Doth not weary? Where's the face
One would meet in every place?
Where's the voice, however soft,
One would hear so very oft?

Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth
Like to bubbles when rain pelteth;
Then let winged Fancy wander
Through the thought still spread beyond her;
Open wide the mind's cage-door,
She'll dart forth, and cloudward soar.

FOLLY'S SONG

Chorus
When wedding fiddles are a-playing,
Huzza for folly O!
And when maidens go a-Maying,
Huzza for folly O!
When a milk-pail is upset,
Huzza for folly O!
And the clothes left in the wet
Huzza for folly O!
When the barrel's set a-broach
Huzza for folly O!
When Kate Eyebrow keeps a coach,
Huzza for folly O!
When the pig is over-roasted,
And the cheese is over-toasted,
When Sir Snap is with his lawyer,
And Miss Chip has kissed the sawyer,
Huzza for folly O!

IV. FINALE

Soprano
Spirit here that reignest!
Spirit here that painest!
Spirit here that burnest!
Spirit here that mournest!
    Spirit! I bow
    My forehead low,
Enshaded with thy pinions!
    Spirit! I look,
    All passion-struck
Into thy pale dominions!

Chorus
God of the golden bow,
And of the golden lyre,
And of the golden hair,
And of the golden fire!

In thy western halls of gold,
When thou sittest in thy state,
Bards, that erst sublimely told
Heroic deeds, and sang of fate,
With fervour seize their adamantine lyres,
Whose chords are solid rays, and twinkle radiant fires.

Here Homer with his nervous arms
Strikes the twanging harp of war,
And even the western splendour warms,
While the trumpets sound afar.

Soprano
Then, through thy Temple wide, melodious swells
The sweet majestic tone of Maro's lyre:
The soul delighted on each accent dwells –
Enraptured dwells, – not daring to respire,
The while he tells of grief around a funeral pyre.

Chorus
'Tis awful silence then again
Expectant stand the spheres;
Breathless the laurell'd peers
Nor move, till ends the lofty strain,
Nor move till Milton's tuneful thunders cease,

And leave once more the ravish'd heavens in peace.

Thou biddest Shakespeare wave his hand,
And quickly forward spring
The Passions – a terrific band –
And each vibrates the string
That with its tyrant temper best accords,
While from their Master's lips pour forth the inspiring words.

A silver trumpet Spenser blows,
And, as its martial notes to silence flee,
From a virgin chorus flows
A hymn in praise of spotless Chastity.
'Tis still! Wild warblings from the Aeolian lyre
Enchantment softly breathe, and tremblingly expire.

Soprano
Next thy Tasso's ardent numbers
Float along the pleased air,
Calling youth from idle slumbers
Rousing them from Pleasure's lair: –
Then o'er the Strings his fingers gently move,
And melt the soul to pity and to love.

Thus ye live on high, and then
On the earth ye live again;
And the souls ye left behind you
Teach us, here, the way to find you,
Where your other souls are joying,
Never slumbered, never cloying.
Here, your earth-born souls still speak
To mortals, of their little week;
Of their sorrows and delights,
Of their passions and their spites;
Of their glory and their shame;
What doth strengthen and what maim.
Thus ye teach us, every day,
Wisdom, though fled far away.

Soprano
Spirit here that reignest!
Spirit here that painest!
Spirit here that burnest!
Spirit here that mournest!
Spirit! I bow

My forehead low,
Enshaded with thy pinions!
Spirit! I look,
All passion-struck,
Into thy pale dominions!

Chorus
Bards of Passion and of Mirth
Ye have left your souls on earth!
Ye have souls in heaven too
Double-liv'd in regions new!
But when *Thou* joinest with the Nine
And all the powers of song combine,
We listen here on earth:
The dying tones that fill the air,
And charm the ear of evening fair,
From thee, great God of Bards, receive their heavenly birth.
Bards of Passion and of Mirth,
Ye have left your souls on earth!
Have ye souls in heaven, too
Double liv'd in regions new?
Yes, and those of heaven commune
With the spheres of sun and moon;
With the noise of fountains wondrous,
And the parle of voices thund'rous
With the whisper of heaven's trees
And one another, in soft ease
Seated on Elysian lawns
Browsed by none but Dian's fawns;
Underneath large blue-bells tented,
Where the daisies are rose-scented,
And the rose herself has got
Perfume which on earth is not;
Where the nightingale doth sing
Not a senseless, tranced thing,
But divine melodious truth;
Philosophic numbers smooth;
Tales and golden histories
Of heaven and its mysteries.

John Keats

Gustav Holst, Second Choral Symphony after poems by George Meredith
M: I. II. [Slow Movement]. III. [Scherzo]. IV.

A (sketches only, 1923-31): The British Library, London: Add. MS 47831; also in sketch-book Add. MS 47836, fols. 1v, 3r and 14v as well as in other sketch-books[112]
P: facs. as appendix to the autograph MS of the First Choral Symphony, Faber Music, 1983

Gustav Holst (unfinished) (1933-34)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, 1 Arpa, Strings
M: I. Allegro. II. Adagio. III. Scherzo. Allegro. IV. (not conceived)
A: sketches: The British Library, London: Add. MS 47835 und Add. MS 47838 (fols. 1 and 7)
P: III: © Hawkes & Son, 1947
L: III: The British Library, London: g.206.c.(6.)
fp: III: Queen's Hall London 6 February 1935: B.B.C. Symphony Orchestra, Adrian Boult
R III: London Philharmonic Orchestra, David Atherton (Lyrita SRCD.209)
Dur. III: $5^{1}/_{2}$ min.

James Hook, Sinfonia No. II in E
S: 2 Fl/Ob, 2 Fg, 2 Cor, 1 Org, Strings
M: I. Largo – Fuga. Allegro moderato. II. Minuetto grazioso
A: Cambridge University Library: MSS Add. 6639 (parts)

James Hook, Sinfonia No. III in G minor (watermark 1810)
S: 2 Fl/Ob, 2 Fg, 2 Cor, Strings
M: I. Largo – Fuga. Allegro ma non troppo. II. Minuetto grazioso
A: Cambridge University Library: MSS Add. 6639 (parts)

James Hook, Sinfonia
S: 1 Picc, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 1 Trb, Timp, Piatti, Triangolo, Gran Cassa, Strings
M: 1 movt
A: Cambridge University Library: MSS Add. 6640 (last item) (dated 1 September 1811)

Karl Friedrich Horn, after Haydn and Mozart (1790)
L: unknown

Charles Edward Horsley, in D minor Op. 9 (1842-7 September 1844)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 2 Timp, Strings
M: I. Andante con moto – Allegro molto Vivace. II. Scherzo. Allegro con ~~Fuoco~~ Spirito. III. Andante con Moto. IV. Allegro con Fuoco
A: The British Library, London: Add. MS 37234
fp: Society of British Musicians 21 September 1844
Ded.: Composed for and Dedicated to the Society of British Musicians

112 Cf. Imogen Holst, *A thematic catalogue of Gustav Holst's music*, London 1974, App. IV, 3–5.

William Horsley
L: unknown

William Horsley
L: unknown

William Horsley
L: unknown

Throsby Hutchinson, in C minor Op. 7
L: unknown

John William Ivimey, in C
L: unknown
p: Bournemouth 14 February 1928

Gordon Jacob, No. 1 (in C) ('1928-22/9/1929')
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, Tamb milit, Triangolo, 2 Arpe (2. Harfe ad lib.), Strings
M: I. Allegro e molto risoluto – Vivo. II. Lento e mesto. III. Scherzo. Allegro molto. IV. Larghetto – Allegro moderato – Larghetto. V. Finale. Allegro con fuoco
A: © Margaret [Jacob] Hyatt
fp II: Gloucester Cathedral 6. September 1934: Three Choirs Festival Orchestra, Gordon Jacob
R: London Philharmonic Orchestra, Barry Wordsworth, ® 2007 (Lyrita SRCD.315)
Dur.: (34 min.)
Ded.: ~~In memoriam A[nstey] R. J[acob], killed in Somme 1916~~

Gordon Jacob, [in D major] for Strings (finished 16 October 1943)
M: I. Andante maestoso – Allegro. II. Andante espressivo. III. Allegro molto vivace
A: Royal College of Music, London: MS 5117 (offenbar Druckvorlage)
P: © Novello & Co., Ltd., 1949
L: The British Library, London: f.244.w.(4.)
fp: Wigmore Hall, London, 9 December 1944
Dur.: 7 min. 5 + 6 min. 5 + 4 min. 45 = 17 min. 55[113]
Ded.: To[114] Boyd Neel and his String Orchestra

Gordon Jacob, No. 2 in C major (1944-January 1945)
S: 2 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Glockenspiel, Tamb milit, Piatti, Gran Cassa, Holzblock, Xyl, Strings

113 According to the printed score the work takes 23 min. to perform.
114 In the MS: 'For ...' etc.

M: I. Adagio – Allegro Molto. II. Adagio molto. III. Scherzo. Molto allegro, quasi presto. IV. Ground. Andante con moto – Allegro
P: Joseph Williams, 1957 (apparently scheduled for 1956)
fp: People's Palace, London 1. May 1946: B.B.C. Symphony Orchestra, Adrian Boult
L: The British Library, London: i.131
R: London Philharmonic Orchestra, Barry Wordsworth, ® 2007 (Lyrita SRCD.315)
Dur.: (32 min.)
Ded.: To the Worshipful Company of Musicians

Arthur Barclay Jones, in C minor (1896)
L: unknown

Lindsay Kearne, in D major (1 movement only)
L: unknown

Harry Assur Keyser, No. 1 in A major
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb (later deleted), 3 Timp, 1 Vln solo, Strings
M: I. Poco Sostenuto e Maestoso – Allegro vivace – Meno Mosso – Tempo 1mo – Pesante – Tempo 1mo – Piu Mosso – Meno mosso come prima – Tempo 1mo. II. [from *Primavera*.] Intermezzo Scherzando. Allegretto con brio – [original:] Trio. Moto piu Lento – Scherzo
A: Royal College of Music, London: MS 5587a +b(later revised as 3-movement overture *Primavera*, Royal College of Music, London: MS 5800)

Harry Assur Keyser, No. 2 in B minor
S: 3 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg (ad lib.), 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Arpa, 1 Vln solo, Strings
M: I. Moderato con moto – Piu Mosso (finished Feb 8 1905). II. Adagio espressivo non troppo Lento (finished 14 March 1905). III. Scherzo. Allegretto grazioso – Trio. Molto piu vivace, quasi doppio movimento – Scherzo (finished March 26. 1905). IV. Finale. Allegro energico ma non troppo vivace – Poco meno Mosso – Tempo 1mo – Poco meno mosso – Tempo 1mo – Andante Maestoso (finished London 7th April 1905)
A: Royal College of Music, London: MS 5588a
p: Bournemouth 7 March 1910: Bournemouth Municipal Orchestra, Dan Godfrey

Oliver A. King, 'Night' in F major Op. 22
S: 2 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Triangulo[sic], 1 Arpa, Strings
M: I. Allegro moderato. II. Andante. III. Allegro scherzando quasi presto. IV. Adagio – Con brio brillante – Tempo I. V. Allegro moderato
P: Novello, Ewer & Co. [before 1882]
L: The British Library, London: f.215.
Dur.: [c26 min.]
Ded.: To her Royal Highness The Princess Louise Marchioness of Lorne This Symphony is dedicated by Her Royal Highness's most humble and grateful Servant

Frederick Archibald Lamond, in A major Op. 3
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Strings
M: I. Allegro moderato. II. Allegro vivace, quasi presto – Molto moderato, quieto – Tempo I – Tempo del Molto moderato, un poco lento – Presto. III. Andante moderato. IV. Allegro con spirito – Quasi Ritenente – Tempo I
P: Steyl & Thomas (Frankfurt am Main), 1893
L: The British Library, London: h.1508.bb.(6.)
fp: Glasgow Choral Union 23 December 1889
R: BBC Scottish Symphony Orchestra, Martyn Brabbins, 2003 (Hyperion CDA67387)
Dur.: (31 min.)

Craig Sellar Lang, in A minor ('Polzeath: Christ's Hospital April-October, 1942')
S: 3 Fl (incl. 1 Picc), 2 Ob, 3 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Gran Cassa, Tamb milit, Triangolo, Piatti, Strings
M: I. Adagio – Allegro non troppo. II. Larghetto. III. Allegro energico. Scherzo – Trio. Meno mosso e tranquillo – Scherzo. IV. Finale. Molto moderato – Allegro
A: Royal College of Music, London: MS 5654
Dur.: 40 min.

William Layland, in G minor
L: unknown
fp: Royal Academy of Music 9 May 1849

Henry David Leslie, in F major
L: unknown
fp: Amateur Musical Society London 24 March 1848

Henry David Leslie, in D major 'Chivalry'
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Clarini, 3 Trbn, 1 Tb, 2 Timp, Strings
M: I. Allegro vivace – Adagio – Andante – Allegro Vivace (finished 30 September 1881). II. Andante sostenuto. III. Scherzo. Allegro – Allegro con fuoco (finished 31 October 1881). IV. Finale. War, Death + Glory. Allegro con fuoco – Andante sostenuto quasi Adagio – Piu mosso (finished 'Bayn'Tanat Nov. 24th. 1881')
A: Royal College of Music, London: MS 4099
fp: Crystal Palace Sydenham, 17 December 1881
Dur.: 14(+$6^1/_2$+6+8 = $34^1/_2$ min.)

Thomas Linley (the elder), in D major
M: I. Allegro II. Andante. III. Allegro
L: unknown

George Frederick Linstead, Sinfonietta
L: unknown

George Lloyd, No. 1 in A (June-July 1932, rev. 1934 und 1980)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, Timp, Tamb milit, Gran Cassa, Piatti, Strings
M: Vivace – Lento
A: © The George Lloyd Music Library, Kendal (Cumbria)
P: for the author
fp: Bournemouth 29 November 1933: Bournemouth Municipal Orchestra, George Lloyd; fp rev. version: Troy Savings Bank Music Hall Troy 30 March 1990: Albany Symphony Orchestra, George Lloyd
R: Albany Symphony Orchestra, George Lloyd 1990 (Albany TROY 032-2)
Dur.: c25 min.

George Lloyd, No. 2 in E (February-March 1933, rev. 1982)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Timp, 2 Vln solo, Strings
M: I. Con brio. II. Lento. II. Alla Marcia. IV. Finale. Andante, con malinonico
A: © The George Lloyd Music Library, Kendal (Cumbria)
P: for the author
fp: I-III Eastbourne Spring 1935: Eastbourne Municipal Orchestra, George Lloyd; cpte fp (rev. version): Manchester January 1986: BBC Philharmonic Orchestra, George Lloyd
R: BBC Philharmonic Orchestra, George Lloyd 1986 (Albany TROY 055-2)
Dur.: c33 min.

George Lloyd, No. 3 in F (May 1933)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb[115], 3 Trbn, 3 Timp, Strings
M: I. Allegro con fuoco. II. Lento – attacca: III. Finale. Energico – Giocoso
A: Library of Congress, Washington (D.C.)
P: for the author, 1948
fp: B.B.C. London 29 November 1935: B.B.C. Symphony Orchestra, George Lloyd
R: BBC Philharmonic Orchestra, George Lloyd 1992 (Albany TROY 090)
Dur.: [c23 min.]

John Lodge Ellerton, No. 1 in F major
L: unknown
fp: London 11 December 1849; Amateur Musical Society 14 April 1851

John Lodge Ellerton, No. 2 in D major (1845)
L: unknown
fp: London 1847

115 In I only 2 Trp are required.

John Lodge Ellerton, No. 3 in D minor 'Wald-Symphonie' Op. 120
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Der Wald. Andante maestoso – Winter in dem Wald. Allegro molto, con brio. II. Sommer in dem Wald. Andantino grazioso. III. Feentanz in dem Wald. Allegro scherzoso, con delicatezza, non troppo presto. IV. Bauerntanz. Finale. Allegro molto – Mitternacht in dem Wald. Andante maestoso
P: Breitkopf & Härtel (Leipzig) [1858]; reprint, with introduction by Jürgen Schaarwächter, Höflich (München) 2015
fp: Aachen 22 December 1857
Ded.: Seiner Exzellenz Herrn Charles Augustus Murray Gesandten Ihrer brittischen Majestät am Königlich Sächsischen Hofe gewidmet.

John Lodge Ellerton, No. 4
L: unknown

John Lodge Ellerton, No. 5
L: unknown

John Lodge Ellerton, No. 6
L: unknown

Richard Harvey Löhr, No. 1 in D minor
L: unknown
fp: Bournemouth 22 December 1902: Bournemouth Municipal Orchestra, Richard Harvey Löhr

Richard Harvey Löhr, No. 2
L: unknown
p: Bournemouth 1909: Bournemouth Municipal Orchestra, Dan Godfrey

Richard Harvey Löhr, No. 3
L: unknown

Richard Harvey Löhr, No. 4
L: unknown

Richard Harvey Löhr, No. 5
L: unknown

John Lord jun., in D (c1817)
S: 2 Ob, 2 Cl, 2 Fg, 2 Cor, 1 Trb, 1 Trbn, 2 Timp, Strings
M: I. Introduction. Andante – Allegro
A: Cambridge University Library: MS Add. 6647(1) (parts only; 1 Fl part probably missing)

Charles Lucas, Sinfonia No. 1 in C with the major 3rd (1826, rev. 1834)
S: 1 Picc, 2 Fl (rev.: 2 Fl, incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, (rev.: 1 Ophicleide), 2 Timp, Strings
M: I. Largo – Allegro Vivace. II. Andantino [rev.: Larghetto]. III. (Menuetto.) Allegro vivace [rev.: Allegro Maestoso e feroce, tempo di Marcia – Trio – Allegro Maestoso]. IV. Rondo. Vivace [rev. (no Rondo): Allegro Moderato]
A: Royal Academy of Music, London: MS 1095 (fol. 3-41: version 1826; fol. 42-92: finished 'Windsor August 1834')

Charles Lucas, Sinfonia No. 2 in A major (finished September 1829)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Introduzione. Larghetto [previously Andante] – Allegro con Brio. II. Andante con Moto. III. Minuetto. Allegro con Brio. IV. Vivace
A: Royal Academy of Music, London: MS 1095 (fol. 93–133)
fp: Philharmonic Society 18 January 1830[116]

Charles Lucas, Sinfonia No. 3 in B♭ major (finished September 1830)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro Vivace. II. Larghetto. III. Allegro – Minuetto 2do – Minuetto 3zo. IV. Allegro [previously Allegro Moderato]
A: Royal Academy of Music, London: MS 1095 (fol. 134–170)
P: 1840 (according to *Musical World*)
p: Philharmonic Society London 30 April 1855: Charles Lucas

Leighton Lucas, 'Sinfonia Brevis' for solo horn and ten instruments (finished 21 March 1934)
S: 1 Picc, 1 Fl, 1 Cor ingl, 1 Sax, 1 Pf, Xyl, 1 Arpa, 1 Cor, Vla – Vlc – Cb
M: I. Grave e lento. II. Marche miniature. Allegro, very gay and light. III. Andante con moto
A: Royal Academy of Music, London (score); Private collection (conductor's score)
P: Hinrichsen Edition No. 171
fp: 30 April 1937: Aubrey Brain, instrumentalists, Adrian Boult
Dur.: c16 min.
Ded.: To my old friend Aubrey Brain

John Blackwood McEwen, in F minor (before 1912)[117]
L: unknown

John Blackwood McEwen, in A minor ('July + Aug 1895?–1898')
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Triangolo etc. (later deleted), Strings

116 This trial may have been one of No. 1 or No. 2. Another trial (of No. 1, 2 or 3) was on 24 January 1831.
117 According to John Purser, McEwen left all his music to the Glasgow University Library; if the scores are not there, he assumed on 24 February 1998, it might be quite improbable that they will ever turn up.

M: I. Allegro Marcato – Presto – Tempo I. II. Andante Quasi Adagio – Piu Mosso – Tempo I – Piu mosso – Tempo I. III. Vivace – Molto Meno Mosso – Tempo I^{mo}. IV. Allegro Vivace – Presto
A: Glasgow UL: Ca.14-y.17. (McEwen Collection) (score and parts)
Dur.: 11 + 10 + 4½ + 7 = 32-35 min.

John Blackwood McEwen, in C♯ minor 'Solway' (1911)
S: 2 Fl, 2 Ob, Cor Angl, 2 Cl, Bass Cl, 2 Fg, Contra Fg (ad lib.), 4 Cor, 3 Trb, 3 Trbn, Tb, 3 Timp, Strings
M: I. Spring Tide. Allegro moderato. II. Moonlight. Molto tranquillo – Animato – Allargando. III. The Sou' West. Vivace – Allegretto – Tempo I – Largamente
A: Glasgow UL: Ca.14-y.26. (McEwen Collection)
P: Stainer & Bell, Ltd., 1922
L: The British Library, London: h.3963.
fp: Bournemouth 12 October 1922: Bournemouth Municipal orchestra, Dan Godfrey
R: London Philharmonic Orchestra, Alasdair Mitchell, 1993 (Chandos CHAN 9345)
Dur.: 9 + 5 + 9 = 23 min.

John Blackwood McEwen, in F♯ minor (between 1912 and 1920)
L: unknown

John Blackwood McEwen, in C minor (between 1912 and 1920)
L: unknown

George Alexander Macfarren, No. 1 in C major (1828)
fp: Royal Academy of Music, London, 2 October 1830
A: unknown

George Alexander Macfarren, No. 2 in D minor (1831)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Lento – Allegro passionato. II. Allegretto quasi Andante. III. Minuet. Allegro e ben Marcato – Trio – Minuet. IV. Finale. Vivace
A: Fitzwilliam Museum, Cambridge: MU MS 1017
fp: Royal Academy of Music, London, 3 December 1831; Amateur Musical Society: cond. Henry Leslie

George Alexander Macfarren, No. 3 in E minor (dated 12 June 1832)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Largo – Allegro con Fuoco. II. Andante. II. Minuet. Allegro Marcato. IV. Finale. Molto Vivace
A: Fitzwilliam Museum, Cambridge: MU MS 1018

George Alexander Macfarren, No. 4 in F minor (31 January 1833)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro. II. Andante con Moto. III. Minuet. Allegro Marcato – Trio – Minuet. IV. Molto Vivace – Piu Presto
A: Fitzwilliam Museum, Cambridge: MU MS 1019 (score and parts); MU MS 547 (arr. for piano 4h by G. A. Macfarren)
fp: Society of British Musicians, 27 October 1834: cond. George Alexander Macfarren
R: Queensland Philharmonic Orchestra, Werner Andreas Albert, 1997 (cpo 999 433-2)
Dur.: ($25^1/_2$ min.)

George Alexander Macfarren, No. 5 in A minor (1 March 1833)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Strings
M: I. Larghetto – Allegro Agitato – Larghetto. II. Scherzo. Vivace – Trio – Scherzo – Coda. III. Andante con Moto. IV. Prestissimo
A: Fitzwilliam Museum, Cambridge: MU MS 1020 (full score, nearly entirely lacking the repeat of the Scherzo); MU MS 1032 (arr. for piano 4h by G. A. Macfarren); Cambridge University Library: MS Add. 9036 (arr. for piano 4h by G. A. Macfarren, finished 21 March 1839)
fp: Society of British Musicians

George Alexander Macfarren, No. 6 in B♭ major
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro con fuoco (finished 28 January 1837). II. Andante (finished 5 February 1937). III. Scherzo. Vivace – Trio. Scherzo – Coda (finished 12 February 1837). IV. Allegro assai (finished 30 August 1836)
A: Fitzwilliam Museum, Cambridge: MU MS 1021
fp: Society of British Musicians 17 March(?) 1837

George Alexander Macfarren, No. 7 in C♯ minor (1839–12 September 1840)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 1 Serpent, 2 Timp, Strings
M: I. Allegro con Brio. II. Andante Cantabile. III. Menuetto. Tempo Giusto – Trio. Piu Mosso – Menuetto. IV. Presto assai. Scherzando
A: Fitzwilliam Museum, Cambridge: MU MS 1022 (score)
P: Wessel & Co. (arr. for piano 4h by G. A. Macfarren)
L: The British Library, London: h.3290.x.(3.) (arr. for piano 4h)
fp: Philharmonic Society 9 June 1845: cond. Ignaz Moscheles
R: Queensland Philharmonic Orchestra, Werner Andreas Albert, 1997 (cpo 999 433-2)
Dur.: (33 min.)
Ded.: Composed and Dedicated to Felix Mendelssohn Bartholdy

George Alexander Macfarren, No. 8 in D major (19 July-30 November 1845)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 1 Serpent, 2 Timp, Strings
M: I. Allegro cno brio. II. Andante quasi Allegretto e cantabile (begun 9 August). III. Scherzo. Presto Capriccioso (begun 12 September). IV. Allegro Giocoso (begun 7 November)

A: Fitzwilliam Museum, Cambridge: MU MS 1023
fp: 'Written because of the failure of the C♯ minor at the Philharmonic in 1845. Offered for trial to that Society 1845-6. Ditto ditto 1849. Played at trial of Society of British Musicians, 1846-7. Publicly played at Concert of Amateur Society 1849'

George Alexander Macfarren, No. 9 in E minor (finished 16 March 1874)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, 1 Arpa, Strings
M: I. Allegro. II. Andante. III. Gavotte – Musetta – Gavotte. IV. Allegro
A: Fitzwilliam Museum, Cambridge: MU MS 1025 (score, recopied March 1876) and 1026 (parts)
fp: British Orchestral Society 26 March 1874: cond. George Mount; Philharmonic Society 1879
Dur.: 32 min.
Ded.: Written at request of British Orchestral Society

Walter Cecil Macfarren, in B♭ (1879-80)
L: unknown

Charles Donald Maclean, in G (before 1897)
L: unknown

Desmond MacMahon, 'Irish'
L: unknown
p: Bournemouth 17 December 1933: Bournemouth Municipal Orchestra, Desmond MacMahon

Charles Stewart Macpherson, in C (1888)
L: unknown

John Marsh, No. 9[118] in G major (1778)
S: 1 Fl, 2 Ob, 2 Cl, 2 Cor, Strings, B.c.
M: I. Allegro. II. Andante. III. Allegro
P: Goulding, Phipps & D'Almaine c1780 (entitled A Favourite Overture (for the Use of Country Concerts); parts only); A-R Editions, Inc. 2001, ed. Ian Graham-Jones (score)
L: Cambridge University Library: MR.310.a.75.3.(8.) (ed. 1780; 1 Cl part missing)
fp: Salisbury June 1778

John Marsh, No. 10 'A Conversation Sinfonie' in E♭ major for two orchestras ('5-6 June 1778')
S: 2 Ob, 2 Cor, 2 Timp, Strings
M: I. Allegro maestoso. II. Andante. Adagio. III. Allegro
P: J. Preston & Son, [c1786 under the name of J. Sharm] (parts only); A-R Editions, Inc. 2001, ed. Ian Graham-Jones (score)

118 The numbering of Marsh's symphonies is Marsh's own – in fact he composed no less than 39 symphonies – the ones not mentioned here are probably lost.

L: Cambridge University Library: MR.310.a.75.3.(9.) (ed. 1786)
fp: Salisbury June 1778
R: The Hanover Band, Graham Lea-Cox, 2000 (ASV CD GAU 216)
Dur.: (13 min.)

John Marsh,[119] 6 Favourite Symphonies
S: 1 Fl (in II and V-VI), 2 Ob (2 Ob incl. 2 Fl in III), 2 Cl (in I-II and IV-V), 2 Fg (in IV), 2 Cor, 2 Trb (in VI), 2 Timp (in VI), Strings
M: I (13) in B♭ major (1781-2): I. Allegro. II. Andante. III. Chasse. Allegretto. II (12) in B♭ major (1780): I. Allegro. II. Largo. III. Allegro Spirituoso. III (17) in D major (1784): I. Allegro. II. Andante. III. Presto. IV (19) in F major (1788): I. Allegro. II. Larghetto. III. Minuetto – Trio – Minuetto. IV. Allegro (movement ad lib.). V (16) in E♭ major (1783): I. Largo Staccato – Allegro Moderato. II. III. Minuetto – Trio – Minuetto. IV. Allegro – Allegro Spirituoso. VI (27) in D major (1796): I. Largo Maestoso – Allegro Spiritoso. II. Andante. III. Minuetto. Vivace. IV. Allegro Scherzando
P: I: J. Preston & Son, 1784 (parts only); II: G. Smart, 1784 (parts only); III: G. Smart, 1787 (parts only); IV: Longman & Broderip, 1789 (parts only); V: L. Lavenu, 1797 (parts only); VI: Culliford, 1797 (parts only); A-R Editions, Inc. 2001, ed. Ian Graham-Jones (scores)
L: Cambridge University Library: MR.310.a.75.3.(1-6.) (I-VI, ed. 1784-97; corrected and amended by Fl and Cl parts by composer)
fp: I: Canterbury 13 October 1783; II: Canterbury 6 April 1780; III and V: Canterbury; IV and VI: Chichester
R: I, III, IV (without IV.) and VI: The Chichester Concert, Ian Graham-Jones, 1989 (Olympia OCD 400)
Dur.: (10+$9^1/_2$+9+$11^1/_2$ [16 with finale]+c12+20 min.)

John Marsh, Sinfonia VII (24) in E♭ major 'La Chasse' (1790)
S: 1 Fl, 2 Ob, 2 Cl (later added), 2 Cor, Strings
M: I. The Hunter's Call in the Morning and gradually assembling together. Andante. II. Setting out from home (Trotting and Occasionally Cantering). Allegretto. III. Chasse. Allegro
P: J. Preston & Son, c1790 (Sinfonia VII of 6 Favourite Symphonies; parts only); A-R Editions, Inc. 2001, ed. Ian Graham-Jones (score)
L: Cambridge University Library: MR.310.a.75.3.(7.) (2 Cl parts autograph), Manchester, Henry Watson Music Library: BR580Mh75 (parts); Author's collection (score)
fp: Chichester 31 December 1790

John Marsh, Three Overtures Op. 37, arr. as Quintets
P: Goulding, Phipps & D'Almaine, after 1800 (parts only)

119 Ian Graham-Jones also calls the Three Finales (1799–1801) quasi-symphonies, although they are quite different concerning conception and intention.

Tobias Matthay, Two Symphonic Movements (before 1897)
L: unknown

Frank Merrick, in D minor
p: Bournemouth 24 February 1927
L: unknown

Philip Napier Miles, 'No. 1' in C major (1894)[120]
S: 2 Fl, 2 Ob, 1 Cor ingl, 2 Clar, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Archi
M: I. II. Adagio. III. Scherzo. IV. Finale
A: Bristol University, Arts and Social Sciences Library, Special Collections: DM39a/8 (score and parts)
fp: Gewerbehaus, Dresden, 28 March 1895, Gewerbehauskapelle, August Trenkler

Ernest John Moeran, in G minor (1937)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Piatti, Tamb milit, Triangolo, Tam-tam, Tambourine, 1 Arpa, Strings
M: I. Allegro – Andante cantabile – Allegro molto – Allegro moderato – Allegro molto. II. Lento – Più moto, Andante – Lento, Tempo I e maestoso. III. Vivace. IV. Lento – Allegro molto – Poco meno allegro
A: The British Library, London: MS Loan 69/11; Royal College of Music, London: MS 4455 (finished 'on Jan. 24th 1937, 2.45 p.m. Valentia Island')
P: © Novello & Co., Ltd., 1942
fp: London 13 January 1938: Royal Philharmonic Society, Leslie Heward
R: Hallé Orchestra, Leslie Heward, 1942 (Dutton CDAX 8001)
Dur.: c45 min.
Ded.: To Hamilton Harty

Ernest John Moeran, No. 2 in E♭ (1939–1950; sketches only)
M: I. Allegro – II. Allegro vivace – III. Adagietto – IV. Allegro vicorosoe poco maestoso
A: Lenton Parr Music, Visual and Performing Arts Library, University of Melbourne, Australia, E. J. Moeran Collection
R (realised and completed by Martin Yates): Royal Scottish National Orchestra, Martin Yates 2011 (Dutton CDLX 7281)
Dur. (realised Yates): (c33 min.)

William Beaton Moonie, in A♭ major
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn,

120 Initially the work was called 'Symphonic Suite with March' comprising the following movements: I. In memoriam: F. E. B. II. Funeral March. III. Trio I. IV. Trio II and premiered by the Bristol Choral Society on 4 April 1894 under George Risley.

1 Tb, 3 Timp, Tamburo milit, Tambourine, Woodblock, Gran Cassa, Piatti, Trangolo, Piatti (susp.), Tam-tam, Strings
M: I. Allegro molto moderato – Allegro poco agitato – Meno mosso – Allegro – A tempo primo – Meno mosso. II. Scherzo Giocoso. Allegro scherzoso – Poco animato – Poco Piu moderato. III. Lamento. Poco mesto (ma non troppo lento). IV. Allegro Risoluto – Moderato – Grazioso – Alla Marcia – A tempo moderato
A: Glasgow University Library: Ca.10-c.6-9-12 (score and parts)

William Beaton Moonie, 'Deeside'
S: 1 Picc, 2 Fl. 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Triangolo, Tambourine, Piatti, gran Cassa, Tamb milit, Woodblock, 1 Cel, 1 Arpa, Strings
M: I. The Standard (the Braes of Mar) (deleted and destroyed). II (later I). The Mountain (Dark Lochnagar). Andante moderato – Andantino – Molto maestoso e appassionato – A tempo primo (finished 20 September 1924). III (later II). The Stream (O Gin, I were where Gadie rins!). Allegro Moderato e giocoso – Andante – Allegretto – Allegro molto. IV (later III). The Dance (Tullockgorum and Monymusk). Allegro moderato – Moderato – Allegro strepitoso – Moderato – Andante sostenuto – Allegro strepitoso (first draft finished 6 February 1923, revised and completed 18 April 1926)
A: Glasgow University Library: In Ca.10-c.3-5
P: Bruce Clements & Co. (Edinburgh)
fp: Montréal 19 February 1931: Canadian National Radio Concert Orchestra, Enrique Miró (?)

Reginald Owen Morris, Sinfonia in C major (1928-9)
S: 2 Fl, 2 Ob, 2 Cl 2 Fg, 2 Cor, 1 Trb, 1 Trbn, 2 Timp, Glockenspiel, Tambourine, Triangolo, Strings
M: I. Allegro. II. Andante Mosso. III. Tempo di Gavotto, con anima – Musette. A tempo un poco tranquillo – Tempo I. IV. Ciacona. Maestoso assai, quasi lento, con grandezza – Poco più mosso (andante con moto)
A: Royal College of Music, London: MS 4443; complete draft of the score (with original titles 'A Little Symphony' and 'Symphonia' respectively; on the board 'Sinfonia', on the title page 'Sinfonietta'): New College, Oxford: Morris Collection, 5 (with another Timp)
P: Oxford University Press
fp: 1938?
Ded.: To Arthur Bliss

Reginald Owen Morris, in D (1933)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, Gran Cassa, Triangolo, Glockenspiel[121], 1 Arpa, Strings
M: I. Allegro tranquillo. II. Lento ma non troppo. III. Maestoso Assai
A: Royal College of Music, London: MS 4439 (catalogued as 'autograph' but in fact copyist's MS). © estate of Howard Ferguson.

121 All percussion instruments are used in the finale only.

P: Oxford University Press
fp: London, Queen's Hall 1. January 1934: B.B.C. Symphony Orchestra, Adrian Boult
Dur.: c26 min.

David Moule Evans, in G major (1944)
P: Joseph Williams?

Thomas Molleson Mudie, in E♭ major (1827)
L: Royal Academy of Music?

Thomas Molleson Mudie, No. 1 in C major (1830)
L: unknown
fp: Royal Academy of Music 3 April 1830

Thomas Molleson Mudie, No. 2 in B♭ major (1831)
L: unknown
fp: Society of British Musicians 9 February 1835

Thomas Molleson Mudie, No. 3 in F major (1835)
L: unknown
fp: Society of British Musicians 2 November 1835

Thomas Molleson Mudie, No. 4 in D major (1837)
L: unknown
fp: Society of British Musicians 10 March 1837

Charles Neate, 'No. 1' in E♭ major ('Dec. 1814. Munic.')
S: 1 Fl, 2 Cl, 2 Fg, 2 Cor, 1 Trb, Strings
M: I. Grave – Allegro Vivace. II. Andante. III. Minuetto Allegro. IV. Molto Allegro
A: Royal College of Music, London: MS 411

Wadham Horace Nicholl, in G minor 'The Nation's Mourning' Op. 8 (before 1922)
L: unknown

Wadham Horace Nicholl, in C major Op. 12 (before 1922)
L: unknown

Thomas Norris, Six Simphonies in 8 parts Op. 1
S: 2 Ob, 2 Fg, 2 Cor, 2 Strings, B.c.
M: I in D major: I. Allegro. II. Andante Moderato. III. Vivace. II in E♭ major: I. Allegro. Andante Moderato. III. Minuet. III in B♭ major: I. Allegro. II. Andante. Slow. III. Presto. IV in F major: I. Allegro. II. Largo. Andante. III. Minuet. V in C major: I. Con Spirito. II. Andante Moderato. III.

Allegro. VI in D major: Allegro con Spirito. II. Andante Moderato. III. Rondo. Allegro
P: Peter Welcker, 1774 (parts only)
L: The British Library, London: R.M.16.f.16.(24.), h.2771.a.(1.)
Ded.: Composed and Dedicated by Permission To the Right Honourable the Earl of Sandwich

Edward Cuthbert Nunn, in D (1st movement only) (before 1912)
L: unknown

Ernest Oates, No. 1 (1933)
L: unknown

Ernest Oates, No. 2
L: unknown

Charles O'Brien, in F minor (1922?[122])
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 2 Timp, Strings
M: I. Con Moto. Moderato & Serioso. II. Menuetto. Comodo. III. Andante Sostenuto e Cantabile – Più Mosso – Tempo I. IV. Allegro Con Moto – Presto
P: Scottish Music Centre, Glasgow
Dur.: c12+6+$7^1/_2$+11 min. = $36^1/_2$ min.

Arthur O'Leary, in C[123]
L: unknown

Elias Parish Alvars, No. 1 in E minor
L: unknown
fp: Vienna 7 December 1845, London 2 July 1846

Charles Hubert Parry, No. 1 in G major (1880-2)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Con fuoco. II. Andante (quasi Adagio). III. Presto – Meno mosso – Tempo I^{mo}. IV. Allegretto, molto vivace
A: Bodleian Library, Oxford: MS Mus.d.222. (considerably, but very readibly corrected)
fp: Birmingham Festival, 31 August 1882: Birmingham Festival Orchestra, Hubert Parry
R: London Philharmonic Orchestra, Matthias Bamert, 1991-2 (Chandos CHAN 9062)
Dur.: (43 min.)
Ded.: Dedicated to my dearest little wife

122 Concerning the dating see p. 296.
123 According to James Duff Brown/Stephen Samuel Stratton, *British Musical Biography: a dictionary of musical artists, authors and composers, born in Britain and its colonies*, London 1897 p. 302f

Charles Hubert Parry, No. 2 in F major ('The Cambridge') (1883, rev. 1887 & 1895)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Andante sostenuto – Allegro moderato. II. Molto vivace. III. Andante. IV. Allegro vivace
A: Royal College of Music, London: MS 4169
P: Novello & Co. Ltd., 1906; reprint, with introduction by Phillip Brookes, Höflich (München) 2006
L: The British Library, London: h.3150.c.; National Library of Scotland, Edinburgh
fp: Cambridge, 12 June 1883: Cambridge Musical Society, Charles Villiers Stanford; rev.: St. James's Hall, London, 6 June 1887: cond. Hans Richter; rev.: St. James Hall, London, 30 May 1895: Philharmonic Society, Hubert Parry
R: Royal Scottish National Orchestra, Andrew Penny, 1995 (Naxos 8.553469)
Dur.: ($36^1/_2$ min.)

Charles Hubert Parry, No. 3 in C major ('The English') (1889)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn (ad lib.), 3 Timp, Strings
M: I. Allegro energico. II. Andante sostenuto. III. Allegro molto scherzando. IV. Moderato
A: Royal College of Music, London: MS 4168 (1889) and 4170 (later version); Bodleian Library, Oxford: MS Mus.c.133. (fol. 1-8; a few leaves, used by printers)
P: Novello & Co., Ltd. 1907; reprint, with introduction by Christoph Schlüren, Höflich (München) 2003
L: The British Library, London: h.3150.e.; National Library of Scotland, Edinburgh
fp: Philharmonic Society St. James's Hall, London, 23 May 1889: cond. Hubert Parry; rev. (added trbn) fp: Leeds Subscription Concerts, 30 January 1895: cond. Charles Hubert Parry; rev. fp: Bournemouth, 18 December 1902: cond. Charles Hubert Parry
R: Luxembourg Radio Symphony Orchestra, Leopold Hager, ® 1981 (Forlane UCD 16724)
Dur.: (32 min.)

Charles Hubert Parry, No. 4 in E minor (1889, rev. 1910)
S: 2 Fl, 2 Ob, 2 Cl, 1 Bass Cl[124], 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Strings
M: I. Confuoco – meno mosso – Tempo I°. II. Molto Adagio. III. Allegretto. IV. Spiritoso – meno mosso
A: Royal College of Music, London: MS 4167 (1889) and 4166 (1910); Bodleian Library, Oxford: MS Mus.c.133. (fol. 9-64; revised Scherzo)
P: Novello & Co. Ltd. [1921]; reprint, with introduction by Phillip Brookes, Höflich (München) 2006
L: The British Library, London: h.3150.f.
fp: St. James's Hall, London, 1 July 1889: cond. Hans Richter; 2nd version fp Queen's Hall, London 10 February 1910: cond. Charles Hubert Parry
R: London Philharmonic Orchestra, Matthias Bamert, 1990 (Chandos CHAN 8896)

124 'The part for the Bass Clarinet is not continued beyond bar 15, and may therefore be omitted in performance.' (note in printed score)

Dur.: (42 min.)
Ded.: Composed for, and dedicated to, Hans Richter, 1889.

Charles Hubert Parry, 'The Love that casteth out fear' in D major (1904)
S: A solo, B solo, SATB, SATB, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Org, 1 Arpa[125], Strings
M: Part I. Adagio (formerly Andante) – Largamente – Moderato – Largamente – Animato – Andantino – Meno mosso – Lento – Allegro – Lento – Andante grazioso. Part II. Adagio – Andante – Più Allegro – Lento – Poco più mosso – Allegro moderato alla Marcia – Allegro – Lento
A: Royal College of Music, London: MS 4210 (heavily annotated)
P: Novello & Co. Ltd., 1904
L: The British Library, London: F.1248.i.; National Library of Scotland, Edinburgh (vocal score)
fp: Three Choirs Festival , 7 September 1904: cond. Charles Hubert Parry[126]
T: PART I

Semi-Chorus[127]
O My people, what have I done to thee?
Wherein have I wearied thee?
Testify against me!

Bass[128]
A mighty lawgiver and leader,
Wise with the wisdom of one
More than mere mortal,
Chosen to commune with God,
Taught to the tribes of Israel
The law whereby they should live;
And faring for forty years
Through waste and pathless ways
Led them at length
T where across the river's rim
The promised home of homeless folk
Their longing eyes beheld.

Yet he, the wonder-working Seer,
Greatest in governance,
Surest in foresight, sternest in strength,

125 Cor ingl, Bass Cl, Contra Fg, Org and Arpa were added later.
126 After the fp several times repeated at the Festivals, since Parry was the Festival composer of the time.
127 In the MS: 'hidden'; Parry's terminology is a little unclear: he sometimes writes choir, then chorus, accordingly the two Soprano soloists in Part II are two Treble soloists.
128 The MS gives in the first part instead of the Bass a Baritone soloist.

Now fareth forth alone
To gaze from the grim mountain-side
Upon the fair, yet far-off land,
The land whereto his leadership
Through long, laborious years had led,
To gaze with eyes grown dim
With faithful toil and tears,
To gaze – and die.

Hear the voice of the eternal!

Semi-Chorus[129]
'Get thee up into the mountain
And behold the land which I give
To the children of Israel for a possession,
And die in the mount whither thou goest up.
Because ye sanctified Me not in the wilderness of Zin,
In the midst of the children of Israel.
Yet shalt thou see the land before thee,
But thither shalt thou not go.'

Bass
So the servant of the Lord died there,
According to the word of the Lord,
And no man knoweth of his sepulchre until this day.

Chorus
What is man?
A shadow that departeth.
What is our life?
The lifted veil of a vision.
What is the wisdom of the wise?
A few words written in the dust.
What is the strength of them that strive?
Dear-brought achievement and defeat.

The mighty ones mould nations to their will,
They bid the children yet unborn obey,
Their laws control mankind,
They conquer minds and pile memorials of their mastery
Like mountain upon mountain –
But 'tis vain.

129 In the MS this chorus is either called 'Mystic chorus' or 'Mystic Choir'.

Their faltering breath must fail,
And when they pass life's final bourne
The record runs
For chieftain, churl , and king –
Even so, but man!

Of old hath God laid the foundations of the earth,
And the heavens are the work of His hands.
They shall perish, but He shall endure.
They all shall wax old as a garment,
And like a vesture shall He change them
And they shall be changed.
But He is the same
And His years shall have no end.

Contralto
The stripling ward of Jesse's sheep
Who felled the giant foe of Israel,
Called by God to kingship,
Ruled the people righteously;
In war supreme, in council wise,
In deed unmatched, in spirit undaunted,
In song and music's lore supreme.

To him was the Most High
As sword and shield,
As bow and buckler;
He made those to bow that rose against him,
And made his enemies to turn their backs and flee;
A people that he knew not served him,
And strangers yielded up obedience.

Yet he, the kingliest of kings,
He, the sweetest of singers,
Lordliest of leaders,
Stainless may he not be,
Perfect may no mortal!

Hear the words of the eternal!

Semi-Chorus
'I anointed thee king over Israel,
And I gave thee thy master's house,
And the house of Israel and Judah,
And if that had been too little,

I would have given unto thee such and such things.
Wherefore hast thou despised the words of the Lord
To do that which is evil in His sight?

Now, therefore, the sword shall not depart from thine house.

I will raise up evil against thee,
And the child that is born to thee shall surely die.'

O My people, what have I done to thee?
Wherein have I wearied thee?
Testify against me!

Chorus
He is full of compassion and gracious,
Slow to anger, plenteous in mercy.

He hath not dealt with us after our sins,
Nor rewarded us after our iniquities.
Even as the heavens are high above the earth,
So great is His mercy towards them that fear Him.
As far as the east is from the west,
So far hath He removed our transgressions from us.

For even as a father pitieth his children,
So the Lord pitieth them that fear Him.
He knoweth whereof we are made,
He remembereth we are but dust!

PART II

Bass
A simple fisher by the Galilæan sea,
Called by One that passed by
To forsake all and follow Him, and hear
The word that should redeem the world.

Thereafter blest beyond compare,
Fisher no longer save of men, he walked
In presence of that love that passeth knowledge,
Of patience beyond mortal ken,
Of purity, perfect and stainless,
Of pity wide as the world,
Of wisdom speaking to unborn millions,
Of meekness made mighty,
Of lowliness made kingly.

Foremost he followed
Gathering in the message of such grace divine
As wrung his soul with wonderment and gladness,
Till the hour drew near
When the fair message must be fruitful made
And truth be verified in pain.

And when by hapless and misguided men
The Master, buffeted, reviled, betrayed,
Waited in silence for the final mockery of judgment
The disciple lingered, lost in helpless dread.
And when the trial of his fealty came,
Vain was the memory of the Master's words,
Vain was the dear delight of comradeship divine,
The man within him faltered and denied
The pledge that made him peerless in the world.

Hear the words of him that witnessed!

Soprano solo I (from Semi-chorus)
Then took they Jesus and led Him into the High Priest's house,
And Peter followed afar off.
And a certain maid beheld him and said –

Soprano solo II (from Semi-chorus)
'This man also was with Him.'

Soprano solo I (from Semi-chorus)
And he denied, saying –

Bass
'I know Him not.'

Soprano solo I (from Semi-chorus)
And after a little while another said –

Soprano solo II (from Semi-chorus)
'Of a truth this fellow also was with Him, for he is a Galilæan.'

Soprano solo I (from Semi-chorus)
And Peter said –

Bass
'I know not what thou sayest.'

Soprano solo I (from Semi-chorus)
And immediately the cock crew.
And the Lord turned and looked upon Peter;

And Peter remembered the word of Jesus,
How He said to him,
'Before the cock crow shalt thou deny Me,'
And he went out and wept bitterly.

Chorus
There is non righteous, no not one!
There is none that understandeth,
None that doeth good, no not one!

Semi-Chorus
Whosoever exalteth himself shall be abased;
And he that humbleth himself shall be exalted.

Chorus
Whither shall we go from Thy spirit?
Whither shall we go from Thy presence?
If we ascend into heaven Thou art there,
And if we make our bed in hell
Thou art there also.
Darkness hideth not from Thee,
The night shineth as the day.
Darkness and light to Thee are both alike.

Semi-Chorus
There is no fear in love.
For perfect love casteth out fear.
He that feareth is not made perfect in love.

Chorus
What is love?

Semi-Chorus
The one thing that availeth.

Chorus
What is our hope?

Semi-Chorus
That good through love prevaileth.

Chorus
What is the comfort of the frail?

Semi-Chorus
That strength of love sustaineth.

Chorus
What is the wisdom of the simple?

Semi-Chorus
To trust in love that never waneth.

Chorus
All-conquiering love leads nations to great ends,
It bids the children yet unborn take heart,
Its laws sustain mankind,
It spreads the tokens of its mastery
As ocean flows to ocean.
And when the doors of the eternal spaces open wide,
The record runs for all who will to read.
E'en so – 'tis love.

Contralto and *Bass*
He hath shewed us what is good.
He is merciful and gracious, long suffering,
Abundant in mercy and truth.
Keeping mercy for thousands,
Forgiving iniquity and transgressions.

And what doth He require of us?
But to deal justly, to love mercy,
And to walk humbly.

He that doeth these things shall never fall.

Chorus
The spirit shall be poured out opun us from on high.
The wilderness shall be as a fruitful field,
And the work of righteousness shall be peace
And quiteness and assurance for ever.

A man shall be as a hiding-place from the wind,
And a covert from the tempest,
As a river of waters in a dry place,
As a shadow of a great rock in a weary land.

And the eyes of them that see shal not be dim,
And the ears of them that hear shall hearken.

Semi-Chorus
Who is wise understandeth these things;
For –

Both Choruses
– the ways of the Lord are right
And the just shall walk in them.

Charles Hubert Hastings Parry

Charles Hubert Parry, 'The Soul's Ransom. A Psalm for the Poor' (1906)
S: S solo, B solo, SATB, 2 Fl, 2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Arpa, Strings
M: I. Lento – Tempo giusto – Meno mosso – Poco più animato – Lento – Allegro agitato – Allegro stringendo – Vivace – Moderato. Maestoso – Lento. [II.] (from [6]) Maestoso – Allegro moderato – Maestoso – Lento – Poco più mosso. [III.] (from [7]) Moderato energico – Meno mosso – Lento – Moderato, tranquillo – Maestoso energico[130]
A: Bodleian Library, Oxford: MS Mus.c.116 (full score) and 120 (vocal score)
P: Novello & Co. Ltd., 1906
L: The British Library, London: F.1248.i.(3.) (vocal score)
fp: Three Choirs Festival Hereford, 12 September 1906, cond. Charles Hubert Parry
R: Della Jones, David Wilson-Johnson, London Philharmonic Choir and Orchestra, Matthias Bamert, 1991 (Chandos CHAN 8990)
Dur.: (47 min.)
T: *Chorus*
Who can number the sands of the sea, the drops of rain, and the days of eternity?
Who can find out the height of heaven, the breadth of the earth, and the deep, and wisdom?
Wisdom hath created before all things, and the understanding of prudence from everlasting.
The word of the Lord most High is the fountain of wisdom, and her ways are everlasting commandments.
If thou desire wisdom, keep the commandments, and the Lord shall give her unto thee.

Bass
Hear ye this, O ye people: give ear all ye inhabitants of the world!
My mouth shall speak of wisdom; my heart shall muse of understanding.
I will incline mine ear to a parable; I will open my dark saying upon the harp.
They that trust in their wealth, and boast themselves in the multitude of their riches:
non of them can redeem his brother, nor make agreement unto God for him;
That he should live alway and not see corruption.
The fool and brutish shall perish together, and leave their wealth for others.
He shall carry nothing away with him when he dieth, neither shall his pomp follow him.
Man that is in honour, and understandeth not, is like the beasts that perish.

Chorus
We shall look for light, but behold darkness; for brightness, but behold obscurity.
We grope for the wall like the blind, yea we grope as they that have no eyes,
We stumble at noon-day as in the twilight, among those that are lusty we are as dead men.

Soprano
Why are ye so fearful, O ye of little faith?
Blessed are the poor, for yours is the kingdom of heaven.

130 The conception in three movements is clearly indicated in the score, though without numbering.

Chorus
It is the spirit of quickeneth, the flesh profiteth nothing.

Soprano
Blessed are ye that hunger, for ye shall be filled.

Chorus
Man liveth not by bread alone, but by every word that proceedeth out of the mouth of God.

Soprano
Blessed are ye, when men revile you and persecute you, for great is your reward in heaven.

Chorus
It is the spirit that beareth witness because the spirit is truth.
God is a spirit, and they that worship Him must worship Him in spirit and in truth.

Bass
The hand of the Lord was upon me, and set me down in a valley that was full of bones.
And He said to me –

Chorus
Son of man, can these bones live?

Bass
And I answered, O Lord God Thou knowest.
Again He said Unto me –

Chorus
Prophesy unto these bones, and say, Her the word of the Lord!
Behold, I will cause breath to enter into you, and ye shall live.
And I will lay sinews unpon you, and will bring up flesh upon you, and put breath in you, and ye shall live.

Bass
So I prophesied as I was commanded: and as I prophesied, there was a noise, and behold a shaking,
And the bones came together, bone to his bone and the sinews and the flesh came upon them, and the skin covered them; but there was no breath in them.
The said He unto me –

Chorus
Prophesy unto the wind, prophesy, son of man, and say to the wind,
Thus said the Lord God: Come from the four winds, O breath,
Come, and breathe upon these slain, that they may live!

Bass
So I prohesied as I was commanded, and the breath came into them,
and they stood on their feet, an exceeding great army.
Then said He unto me –

Chorus
Son of man, these are the bones of the hwole house of Israel;
Behold say they, Our bones are dry, our hope is lost, we are cut off.
Therefore prophesy and say to them,
Behold, O my people, I will open your graves,
and will bring you to the land which I promised to your fathers;
I will put my spirit in you, and ye shall live, for I the Lord have spoken it.

Soprano
The people that walked in darkness, have seen a great light:
and they that dwell in the shadow of death, upon them hath the light shined.
They shall not hunger nor thirst any more, nor shall the heat of the sun smite them:
For He that hath mercy on them shall lead them, by the waters of comfort He shall guide them.
Sing, O heavens, and be joyful O earth, break forth into singing O mountains!
The Lord hath comforted His people, and hath compassion upon his afflicted.

Chorus
See now, ye that love the light,
Ye shall not in darkness stray.
See now, ye that look for the right,
Ye shall not faint by the way.
Truth will not die,
In every soul of man it lives;
The Spirit cannot lie!
To each and all the choice it gives
To rate the tempting world alright
And to esteem it light;
To ward the ransomed soul from stain,
And make it worthy to attain
To flawless harmony, divinely pure,
With that which was, and is, and shall for evermore endure.

Charles Hubert Hastings Parry

Charles Hubert Parry, No. 5 in B minor (1912) in four linked movements
S: 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 2 Arpe, Strings
M: I. Stress. Slow – Allegro – Tempo I. II. Love. Lento. III. Play. Vivace – Tranquillo – Vivace. IV. Now. Moderato – Tranquillo
P: Goodwin & Tabb, 1922 (entitled Symphonic Fantasia 1912); reprint, with introduction by Jürgen Schaarwächter, Höflich (München) 2009
fp: Queen's Hall, London 5 December 1912: Royal Philharmonic Society, Hubert Parry
R: London Philharmonic Orchestra, Adrian Boult, 1978 (EMI 5 65107 2)
A: Royal College of Music, London: MS 4178
Dur.: (23 min.)

Robert Lucas de Pearsall[131]
A: probably lost

Edward Perry, in C major (1842)
L: unknown
fp: Society of British Musicians 17 November 1842

Montague Fawcett Phillips, in C minor Op. 15 (1908-11)
S:
M: surviving movements: (II.) A Spring Rondo. Presto leggiero. (III.) A Summer Nocturne. Adagio sostenuto
A: II. and IIII: Composer's estate (parts; score apparently lost in Germany and reconstructed for recording)
fp: Queen's Hall London 17 May 1912: London Symphony Orchestra, Montague Phillips
R: II. and IIII: BBC Concert Orchestra, Gavin Sutherland, 2004 (Dutton CDLX 7140)
Dur.: (8+7 min.)

William Lovell Phillips,[132] in F minor (1838)
L: unknown
fp: Society of British Musicians 8 January 1938

Henry Hugo Pierson, Macbeth Op. 54
L: unknown

Percy Pitt, in G minor (1905-06, rev. 1911)
fp: Birmingham Musical Festival 1906 (entitled Sinfonietta); fp (rev. version): Royal Philharmonic Society London, 1912
L: unknown
Dur.: [c40 min.]
Ded.: To Hans Richter in gratitude and affection

Cipriani Potter, Sinfonia No. 1 in G minor (December 1819, rev. 1826?)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Allegro con fuoco. II. Andantino quasi allegretto. III. Tempo di Menuetto – Trio – Menuetto. IV. Allegro non tanto
A: The British Library, London: MS Loan 4.377 (fol. 64-89, I only) and 4.378 (complete, rev.); Royal Academy of Music, London (parts, rev.)
fp: London 29 May 1826: Philharmonic Society

131 Clifton nr. Bristol 14 March 1795-Wartensee 5 August 1856

132 Born in Bristol, Phillips studied at the Royal Academy of Music singing with Crivelli, harmony with Lucas, later with Potter, piano with Potter and cello with Lindley. He became Sub-Professor, later Professor and eventually Associate Honorary Member. He was also organist of the collegiate church of St. Catherine's, Regent's Park.

Cipriani Potter, Sinfonia in B♭ major (1821, rev. 1834[133])
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 1 Trbn, 2 Timp, Strings
M: I. Allegro. II. Andante. III. Vivace
A: The British Library, London: MS Loan 4.377 (fol. 1-63; dated 7 January 1821); Royal Academy of Music, London: MS 259 (=Mf 41; dated June 1839: beginning of I, now with 3 Trbn and headed Allegro con brio); Royal Academy of Music, London (MS copyist's parts)

Cipriani Potter, Sinfonia in A minor
L: unknown
fp: London 27 May 1833: Philharmonic Society
Ded.: Composed expressly for the Philharmonic Society[134]

Cipriani Potter, Sinfonia No. 6 in C minor (3 January 1826)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro con fuoco. II. Scherzo. Allegro con spirito – Trio. Piu Presto – Scherzo. III. Andante. IV. Allegro – Presto
A: The British Library, London: Add. MS 31783 (fol. 1-89), Add. MSS 31790-1 (MS copyist's parts)

Cipriani Potter, Sinfonia No. 7 in F major (27 November 1826)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro con fuoco. II. Andantino grazioso – Piu lento. III. Menuetto. Allegro non tanto. IV. Finale. Allegro assai
A: The British Library, London: Add. MS 31783 (fol. 90–125)
R: Czech Chamber Philharmonic Orchestra, Douglas Bostock, 2004 (ClassicO CLASSCD 634)
Dur.: (34 min.)

Cipriani Potter, Sinfonia No. 8 in E♭ major (November 1828, rev. 1846?)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Maestoso – Allegro non tanto (rev.: Allegro). II. Andante con moto ma Sostenuto (rev.: Andante con moto). III. Scherzo. Allegro Vivace (rev.: Allegro) – Trio – Scherzo. IV. Finale. Allegro Vivace
A: The British Library, London: Add. MS 31783 (fol. 126–200) (score) and 31788-9 (parts); Royal Academy of Music, London: MS 1154 (=Mf 65; score, dated March 1846)
R: Milton Keynes Chamber Orchestra, Hilary Davan Wetton, 1989 (Unicorn-Kanchana DKP(CD)9091)
Dur.: (35 min.)

133 No sign of revisions in the score.
134 According to Robert Elkin, *Royal Philharmonic. The Annals of the Royal Philharmonic Society*, London etc. 1947, p. 133: a Symphony in G minor, another in A minor (1826 and 1833) – both works are not numbered!

Cipriani Potter, Sinfonia No. 10 in G minor (1832)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro con fuoco. II. Andante con moto. III. Scherzo. Vivace – Trio – Scherzo. IV. Finale. Allegro assai
A: The British Library, London: MS Loan 4.374 (score); Royal Academy of Music, London: MS 1153 (= Mf 65; arr. for pf 4h. and called 'No. 2'[135]); Royal College of Music, London, The British Library, London (score of chamber ensemble arr.)
P: Coventry & Hollier[136] (arr. for fl, 2 vln, 2 vl, vlc, cb); Stainer & Bell, Ltd. 2001/Musica Britannica LXXVII (score and parts)
fp: Philharmonic Society London, 13 January 1833
R: Milton Keynes Chamber Orchestra, Hilary Davan Wetton, 1989 (Unicorn-Kanchana DKP(CD)9091)
Dur.: (28 min.)
Ded.: This Symphony was composed expressly for the Concerts of this Society

Cipriani Potter, Sinfonia, No. 2 in D major (2 November 1833)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Introduzione. Moderato assai – Allegro vivace – Piu Presto. II. Scherzo. Allegro Moderato. III. Andante. IV. Finale. Vivace – Piu Presto
A: The British Library, London: MS Loan 4.379
fp: 1836: Philharmonic Society

Cipriani Potter, Sinfonia in C minor (8 November 1834)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Moderato – Allegro assai. II. Andante con moto. III. Scherzo. Allegro con brio. IV. Allegro molto
A: The British Library, London: MS Loan 4.375

Cipriani Potter, Sinfonia, No. 4 in D major (24 November 1834)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Moderato assai – Allegro. II. Andante. III. Scherzo, Allegro. IV. Finale. Presto
A: The British Library, London: MS Loan 4.376; Royal Academy of Music, London (MS copyist's parts); Royal Academy of Music, London (arr. for pf 4h.)
P: Boosey, Chappell & R. Mills, 1851?[137] (arr. for pf 4h. as Op. 29[138])
Dur.: [c36 min.]

135 'Dedicated to this Friend W. W. P. Beale.'
136 The publishing company existed from c. 1834 to 1848.
137 George Alexander Macfarren remarks in a concert programme note for the symphony for the Philharmonic Society, March 1872, that the arrangement was written by Potter on 11 November 1833. (Cf. Philip Henry Peter, *The Life and Work of Cipriani Potter (1792–1871)*, Ph.D. dissertation Evanston (Ill.) 1972. Vol. 2, p. 161.)
138 'Dedicated to his Pupils Miss Keith & Miss De Wahl'.

Oliveria Prescott, *Alkestis* (1876)
L: unknown

Richard Maldwyn Price, in G minor
L: unknown

Ebenezer Prout, No. 1 in C minor (1874)
L: unknown
fp: Crystal Palace, 28 February 1874

Ebenezer Prout, No. 2 in G minor (1876)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, String
M: I. Allegro moderato e con fuoco. II. Larghetto espressivo. III. Scherzo. Allegro molto. IV. Finale. Vivace assai
A: Cambridge University Library: MS Add. 9151
fp: Crystal Palace, 1 December 1877
Dur.: [c33 min.]

Ebenezer Prout, No. 3 in F major, Op. 22 (1885)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Sostenuto assai – Allegro con brio. II. Larghetto espressivo. III. Intermezzo (à l'Espagnol). Poco Allegretto, quasi Andantino. IV. Allegro vivace e con fuoco
P: Novello, Ewer & Co.
L: The British Library, London: h.2717.c. (score); Reid Music Library, Edinburgh University (parts)
fp: Birmingham Musical Festival 1885
Dur.: c24 min.
Ded.: Composed for the Birmingham Musical Festival 1885

Ebenezer Prout, No. 4 in D major (1886)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Strings
M: I. Allegro animato. II. Largo espressivo. III. Scherzo. Allegro molto quasi Presto. IV. Finale. Vivace
A: Queen's College, Oxford (score)
fp: Oxford, 4 June 1886
R: Bournemouth Sinfonietta, Simon Joly 8 October 1987
Dur.: c30 min.
Ded.: Composed and dedicated to The Eglesfield Musical Society Oxford

William Rea (1846)
fp: Society of British Musicians 17 January 1846
L: unknown

William Henry Reed, for Strings (1934)
M: I. Allegro con brio. II. Passacaglia. Andante espressivo (non troppo lento). III. Finale. Allegro agitato
A: Royal College of Music, London: MS 5759a
P: Novello & Co., Ltd., 1934
L: Bodleian Library, Oxford: Mus.221.d.91(1)
fp: Three Choirs Festival, Hereford 1933 (1st movement): cond. W. H. Reed; Three Choirs Festival, Gloucester 1934: cond. W. H. Reed (complete)
Dur.: [c20 min.]
Ded.: For the Bromley and Chislehurst Orchestra. Dedicated to Marjorie Whyte

Henry Brinley Richards[139]
L: unknown

Cyril Bradley Rootham, [No. 1] in C minor (1931-December 1932)
S: 2 Fl (incl. 1 Picc), 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Tamb milit, Piatti, Tambourine, Glockenspiel, 1 Cel, 1 Arpa, Strings
M: I. Adagio non troppo – Allegro ritmico – Allegro molto. II. Adagio molto (Alla marcia). III. Scherzo. Allegro molto. IV. Allegro con spirito
A: Cambridge University Library, Rootham Collection, Box 15
P: Oxford University Press
fp: Royal College of Music Patron's Fund concert; fbp: B.B.C., London 30 October 1936: B.B.C. Symphony Orchestra, Cyril Rootham
R: London Philharmonic Orchestra, Vernon Handley 1976 (Lyrita SRCD.269)
Dur.: (31 min.)
Ded.: To my old friend H[ugh] P[ercy] A[llen with affection]

Cyril Bradley Rootham, No. 2 with final chorus (1936-8; orchestration completed by P. Hadley)
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, 1 Arpa, Strings, SSAA Chor ('The chorus, of a few picked women's voices, should be hidden, if possible')
M: I. Adagio molto ed espressivo – Maestoso. II. Allegretto e grazioso. III. Andante moderato – Molto adagio – Meno mosso – Alla marcia: maestoso – Lento
A: Cambridge University Library, Rootham Collection: Box 11 (short score, dated November 1936-5.11./12.?1937); box 15 (full score, finished 14 January 1938, with the additions, dated 17/3/1939 A. Boult); box 2 (MS score copy); boxes 10, 11 and 15 (parts).
P: Oxford University Press
fp: B.B.C. Maida Vaile Studios, London, 17 March 1939: B.B.C. Symphony Orchestra, Adrian Boult
R: Scottish Philharmonic Singers (Ian McCrawley), BBC Scottish Orchestra, Vernon Handley: (radio broadcast 28 November 1984)
Dur.: c37 min.

139 Carmarthen 18 November 1817–London 2 May 1885.

Ded.: To R[osamund] M[argaret] R[ootham], J[asper] St. J[ohn] R[ootham], P[atrick] A[rthur] S[heldon] H[adley], and those staunch friends whose devoted help made it possible that this music be heard. Ply gratitude goes to them always. C.B.R. ['dictated to his wife, February 1938']
T: III.

Behold, there shall be no more death,
Neither sorrow, nor crying.
Neither shall there be any more pain;
For the former things have passed away.
And there shall be no night,
And ye shall need no candle,
Neither light of the sun,
For the time is at hand.
Ah —--– no more death, neither any more pain.
The Revelation of St. John the Divine

Edmund Rubbra, No. 1 Op. 44 (1936–1937)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Tamb milit, Gran Cassa, Gong, 1 Arpa, 1 Vln solo, Strings
M: I. Allegro moderato e tempestoso. II. Périgourdine.[140] Allegro bucolico e giocoso. III. Lento – Coda. Fuga
A: The British Library, London: Add. Mss. 62589-90 (scores); Add. Mss. 62587-8 (sketches)
P: Universal, 1937, © Alfred Lengnick & Co., 1949
fp: B.B.C. Concert Hall London 30 April 1937: B.B.C. Symphony Orchestra, Adrian Boult
R: BBC National Orchestra of Wales, Richard Hickox, 1995 (Chandos CHAN 9538)
Dur.: 34 min.
Ded.: For Georgina and Owen Mase [the latter being Head of Music at the B.B.C.]

Edmund Rubbra, No. 2 in D Op. 45 (February-November 1937, rev. 1945/6 and 19[49/]50)
B (rev. version): 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Gran Cassa, 1 Arpa, Strings
M: I. Lento-Rubato – attacca: II. Scherzo. Vivace assai. III. Adagio tranquillo. IV. Rondo. Allegretto amabile – Tempo comodo – A Tempo I – Tempo comodo – Coda. Presto – Maestoso
A: The British Library, London: Add. Mss. 62593-4 (scores); Add. Mss. 62591–2 (sketches)
P: © Alfred Lengnick & Co., 1951
fp: B.B.C. London 16 December 1938: B.B.C. Symphony Orchestra, Adrian Boult; fp rev. version: Cheltenham 1946: London Philharmonic Orchestra, Edmund Rubbra
R: New Phliharmonia Orchestra, Vernon Handley, ® 1978 (Lyrita SRCD.235)
Dur.: c35 min.
Ded.: For Sir Adrian Boult

140 'The 8-bar theme of this movement is taken from *Essai sur la Musique* (Paris 1780) of De La Borde and Roussier. The original is in G major.' (Score, p. 53).

Edmund Rubbra, No. 3 Op. 49 (1938-39)
S: 2 Fl, 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Moderato – Adagio tranquillo. II. Allegro. III. Molto adagio ma liberamente. IV. Tema con 7 variazioni e una fuga. Tema – Variation 1 – Variation 2 – Variation 3. Presto leggiero – Variation 4. Lento espressivo – Variation 5. Allegro scherzando – Variation 6. L'istesso tempo. Energico – Variation 7. Adagio – Fuga. Allegro con spirito
A: The British Library, London: Add. MS 62595
P: Universal, 1942; © Alfred Lengnick & Co., 1949, 1950
fp: Odeon Theatre, Manchester, 15 December 1940: Hallé Orchestra, Malcolm Sargent
R: Philharmonia Orchestra, Norman Del Mar, ® 1982 (Lyrita SRCD.202)
Dur.: c33 min.
Ded.: To Arthur Hutchings

Edmund Rubbra, No. 4 Op. 53 (1941-March 1942)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Strings
M: I. Con moto. II. Intermezzo. Allegretto grazioso (sempre delicato). III. Introduzione. Grave e molto calmo – Allegro maestoso
A: The British Library, London: Add. MS 62596; sketches Add. MS 62662
P: © Alfred Lengnick & Co., 1950
fp: Royal Albert Hall London 14 August 1942: B.B.C. Symphony Orchestra, Edmund Rubbra
R: Philharmonia Orchestra, Norman Del Mar, ® 1982 (Lyrita SRCD.202)
Dur.: [27 min.]
Ded.: For Henry J. Wood

Godfrey Sampson, in D Op. 1 (finished Heidelberg, August 1926)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Tamb milit, Triangolo, Glockenspiel, Piatti, 2 Arpe[141], Strings
M: I. Maestoso – Allegretto con molto espressione – Tranquillo – Tempo I – Lento. II. Theme and Variations. Andante – I. Arabesque. Andante con moto – II. March. Allegretto – III. Scherzo. Con molto energia – IV. Scherzetto. Allegro – V. Slow movement. Lento espressivo. III. Finale. Allegro – Tranquillo – Poco più lento – Tempo I – Presto – Molto maestoso – Molto vivo – Presto
A: Royal Academy of Music, London
fp: London, Royal Academy of Music, 1927
Dur.: 23 min.

Cyril Meir Scott, No. 1 in G major (1898)
S: 3 Fl (incl Picc), 2 Ob, 1 Cor ingl, 2 Cl, 4 Cor, 2 Trb, 3 Trbn, 1 Tb (IV only), Timp, Triangolo, Piatti, Tam-tam/Gong, 1 Arpa, Strings
M: I. Allegro frivolo – Andante – Allegro assai – Andante – A tempo I d'allegro – Allegro agitato. II. Andante con moto – Grazioso – A tempo I. III. Allegretto – Trio I. Poco meno

141 The harp was doubled only later.

mosso – Allegretto – Trio II. Moderato – A tempo I (Allegretto) – Trio I. Poco meno mosso – Allegretto. IV. Finale. Tema con variazioni. Andante maestoso – Variazione I. A tempo – Variazione II. Animato – Variazione III. Allegro – Variazione IV. Pochissimo più mosso – Variazione V. Grazioso – Variazione VI. Allegro con pirito – Variazione VII. Adagio semplice – Variazione VIII. Allegro marcato – Variazione IX. Vivace – Variazione X. Adagio lamentoso – Finale. Molto moderato – Fuga. Pochissimo più mosso – Andante
A: The University of Melbourne, Grainger Museum
fp: Darmstadt, 8 January 1900: Darmstädter Hofkapelle, Willem de Haan
R: BBC Philharmonic, Martyn Brabbins, 2007 (Chandos CHAN 10452)
Dur.: (31 min.)
Ded.: In the truest friendship and admiration to the poet Stefan George to whose art I am indebted for many of my best and most religious ideas.

Cyril Meir Scott, No. 2 in A minor Op. 22 (re-titled Three Symphonic Dances Op. 22) (1901–2)
S: 2 Fl, 1 Ob, 1 Cor ingl, 2 Cl, 3 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Piatti, Tenor Drum, Triangolo, Tamb milit, Tambourine, Xyl, Arpa, 1 Pf/1 Cel, Strings
M: I: Adagio – Vigoroso – Andante poco rubato. II. Molto tranquillo. III. Scherzo. Allegro – Allegro non troppo – Poco meno mosso. IV. Rondo Retrospettivo. Adagio – Con moto – Energico – Poco con moto – Maestoso / Moderato – Agitato – Estatico. Three Symphonic Dances: I. Allegro con brio. II. Andante sostenuto e sempre molto cantabile. III. Allegro energico
P: Three Symphonic Dances: Novello & Co., Ltd.; B. Schott's Söhne (Mainz), 1922 (piano score, arr. for 2 pf by Percy Grainger)
L: Three Symphonic Dances: The British Library, London: h.3640.b.(8.) (piano score)
fp: London Promenade Concerts 25 August 1903: cond. Henry J. Wood; Three Symphonic Dances: Birmingham: cond. Scott
R: Three Symphonic Dances: BBC Philharmonic, Martyn Brabbins, 2006 (Chandos CHAN 10407)
Dur.: Three Symphonic Dances: (18 min.)

Cyril Meir Scott, No. 3 'The Muses' (with choral finale) (1939)
S: SATB (textless), 4 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 3 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 4 Timp, Gran Cassa, Piatti, Tenor Drum, Triangolo, Tamb milit, Schlittenglocken, Tambourine, Gong, Bells, chinesische Trommel (ad lib.), Xyl, Bell, Glockenspiel, Windmaschine, 2 Arpe, 1 Cel, 1 Org, 1 Pf, 4 Vln solo, Strings
M: I. Melpomene. Andante sostenuto – Molto Maestoso – Quasi allegro – Tempo tranquillo – Molto Maestoso. Broader – Andante molto espressivo. II. Thalia. Allegro con spirito. III. Erato. Molto tranquillo – Adagio con grande espressione – attacca: IV. Terpsichore – Molto moderato e ritmico
P: Elkin & Co., Novello & Co., Ltd.
R: Huddersfield Choral Society, BBC Philharmonic, Martyn Brabbins, 2003 (Chandos CHAN 10211)
Dur.: (35 min.)
Ded.: To Sir Thomas Beecham

William Shakespeare,[142] in C minor
L: unknown

Thomas Shaw
p: Vauxhall Gardens 1786
L: lost

Frank Henry Shera, Miniature Symphony (before 1922)
L: unknown

Percy Sherwood, Symphony in C major
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Andante – Allegro molto – stretto (10–29 October 1887). II. Scherzo. Prestissimo – Trio. Molto meno presto – Scherzo da capo – Coda (27 October–3 November 1887). III. Adagio, ma non troppo (1–8 November 1887). IV. Finale. Allegro – Stretto (8–17 November 1887)
A: Bodleian Library, Oxford: Ms. Mus. c.407

Percy Sherwood, Symphony in B minor
S: 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Gran Cassa, Piatti, Strings
M: I. Adagio molto – Allegro molto (15 October–12 November 1892). II. Adagio – attacca: III. Scherzo. Prestissimo – Trio I. Un poco meno mosso – Trio II. $^{2}/_{4}=^{3}/_{4}$ (completed Dresden 7 December 1892). IV. Finale. Allegro con fuoco – Maestoso (completed Dresden 30 December 1892)
A: Bodleian Library, Oxford: Ms. Mus. c.411
fp: unperformed?
Ded.: dedicated to Miss Charlotte C. Whittle

Percy Sherwood, Symphony No. 3 (in E♭ major)
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 3 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Gran Cassa, Piatti, Tam-tam, Strings
M: I. Andante, un poco sostenuto – Allegro – Allegro, un poco mosso (begun 16 January 1905, completed Highcliffe-on-Sea, 2 August 1905). II. Andante un poco grave (completed Highcliffe, 23 August 1905). III. L'istesso tempo (Andante un poco grave) – Allegro molto – Andante un poco grave (Tempo I) – Allegro molto – Prestissimo – Trio (dreitaktig) (completed Dresden, 5 June 1907). IV. Finale. Allegro (completed Dresden 22 October 1907)
fp: unperformed?
A: Bodleian Library, Oxford: Ms. Mus. c.413

142 Born in Croydon 16 October 1849; studied in Leipzig with Reinecke (wrote there his symphony), then went to Milano to study singing, and became in 1878 a professor of singing at the Royal Academy of Music.

Frederick James Simpson,[143] in C
L: unknown

William Smethergell, Six Overtures in 8 parts, Op. 2
S: 2 Ob, 2 Cor, Strings
M: I in E♭ major: I. Allegro. II. Adagio. III. Allegro assai. II in G major: I. Allegro. II. Andante. III. Allegro. III in B♭ major: I. Allegro. II. Andante. III. Presto. IV in F major: I. Allegro. II. Andante. III. Presto. V in D major: I. Allegro. II. Andante. IIII. Presto. VI in E♭ major: I. Allegro. II. Largo. III. Tempo di menuetto [rondo]
P: Longman c1778 (parts only); V in THE SYMPHONY EIII (score)
L: Manchester, Henry Watson Music Library: BR580SP21 (parts); V: The British Library, London: g.1781.(EIII.) (score)

William Smethergell, Six Overtures in Eight Parts. A second Sett, Op. 5
S: 2 Ob, 2 Cor, Strings
M: I in D major: I. Allegro Spiritoso. II. Siciliano. III. Allegro. II in B♭ major: I. Allegro con Spirito. II. Andantino. III. Presto. III in G major: I. Allegretto. II. Andante. III. Allegro Assai. IV in E♭ major: I. Allegro. II. Andante Grazioso. V in F major: I. Allegro. II. Andante. III. Minuetto. VI in A major: I. Allegro Pastorale. II. Andante. III. Rondeau. Spiritoso
P: John Preston & Son [1790] (parts only); II and V in THE SYMPHONY EIII (scores)
L: The British Library, London: g. 212.(9.) (parts); V: The British Library, London: g.1781.(E.III.) (scores)

Alice Mary Smith, in C minor (1863)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Grave – Allegro ma no troppo. II. Allegretto amorevole. III. Allegro ma non troppo. IV. Allegro maestoso
P: A-R Editions, Inc. 2003, ed. Ian Graham-Jones
fp: Musical Society of London, 4 November 1863
R: London Mozart Players, Howard Shelley, 2004 (Chandos CHAN 10283)
A: Royal Academy of Music
Dur.: (33 Min.)

Alice Mary Smith, in A minor (1876)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings

143 Born in Portobello, near Edinburgh 12 December 1856, Simpson was educated in Edinburgh, and later in England and Switzerland. In 1878 he entered the Leipzig Conservatorium, studying with Alfred Richter, studied 1879–80 at the National Training School for Music in London with Prout, Frederick Bridge and Franklin Taylor, graduating Mus.Bac., Oxford in 1886; further studies followed in 1887-88 in Berlin with Ludwig Bussler.

M: I. Allegro. II. Andante. III. [Menuetto.] Allegretto. IV. Allegro
P: A-R Editions, Inc. 2003, ed. Ian Graham-Jones
R: London Mozart Players, Howard Shelley, 2004 (Chandos CHAN 10283)
A: Royal Academy of Music
Dur.: (26 Min.)

Ethel Smyth, Choral Symphony 'The Prison' (finished 'Aug. 10th –1930.')
S: 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Triangolo, Gran Cassa, Piatti, Tambourine, Gong, 1 Cel, 1 Arpa, 1 Org (added later), Strings, S solo, Bar solo, SATB Chor
M: Part I. Close on Freedom. Andante – Adagio – Moderato – Sostenuto – Allegro – Moderato – Andante tranquillo – Quasi Adagio – Allegro misterioso – The first glimmer of Dawn. Andante – Andante con moto (the last section was replaced later). II. Choral Prelude in the Chapel. Andante – Moderato – Più largo – Adagio – Adagio non troppo – Allegro energico – Moderato con fuoco – Moderato – Andante – Adagio – Allegro – Andante – Allegretto non troppo – Moderato – Più tranquillo
P: J. Curwen & Sons 1930, Chester Music Ltd. (vocal score only)
fp: Usher Hall Edinburgh 19 February 1931: Elsie Suddaby, Stuart Robertson, Reid Chorus, Reid Symphony Orchestra, Ethel Smyth
A: Chester Music Ltd.
Dur.: 50–65 min.
T:[144]

PART I.

CLOSE ON FREEDOM

Prisoner
I awoke in the middle of the night
And heard sighing of the wind.
Even so is my life passing away,
A little rustling in the dark,
A little traceless hustling ...

Then a great yearing seized me,
And I said to myself: 'I would like to go out
Once more among the living!
Can nothing of it all be of good to others?
Can I not send them a farewell message,
Scatter it on leaves to the wind,
Or engrave it in blood on the stones?
If I were set free and could speak to men

144 The libretto printed in the vocal score does in many details not accord to the full score which has served as model for our reproduction of the libretto.

What should I have to say?'

Soul
Tell them that no man lives in vain,
That some small part of our work,
For reasons unknown to us, has been tossed aloft
And garnered in forever.
It was perhaps not our best work,
Perhaps not a great or a good work,
Maybe a moment of despair or of joy,
Of passion or of kindness,
Perhaps almost nothing –
A sight – a sound – a dream ...
Perhaps what men call a sin:
But as a child drops a coin in the moneybox
His big friend keeps for him,
So have we flung that stray moment into eternity,
Beyond the sun and the stars.

Prisoner
... so have we flung that stray moment into eternity,
Beyond the sun and the stars.

Chorus
We are full of immortality;
It stirs and glistens in us
Under the crust of self.
Like a gleam of sirens under the ice,
And any blow which breaks the crust
Brings us into the company of the eternal ones
Whom to feel is to be as they.
That blow you surely will strike somehow,
You who live and die,
The film you have spread you will likewise rend.

The hour that is with us now
Will endure for ever.
It has always been,
It will not be buried with us;
It has fallen on us like a drop
Of the fabulous river
Whose waters make men invulnerable,
And by so much of us as if he touched
Do we escape destruction ...

Surely you will slip into heaven!

Prisoner
I was alone with the sorrow
Of my wasted life,
But now the room is not cheerless any more;
It is companionable as with the haze
Of the morning and with the twitters of swallows ...

Chorus
Behold! in this very moment
I am outliving death!

Prisoner
What is the creed that works this wonder?
Where is my philosopher's stone,
Where my magic pebble?

Chorus
What is the secret?

Soul
There is no secret;
Only something that overwhelms
And stuns to rest,
Mighty enough to break away from you,
Perfect enough to need you no more –
Shake you off and endure for ever.
Endure for ever and only for ever
Because not in you. It must not be retained,
It passes and wanders onto others
Who are waiting in desolation
As you waited.

Prisoner
Will it return to me with the same face
As tonight, divinely sad?

Soul
Perhaps it will return as a rapture of joy
That will sweep you away,
Or as some unwordable storm
Suddenly hushed to the pipe of a thrush.

Chorus
Who are our Saviours?

Chorus with *Soul*
There is one here tonight whose name is Sorrow.
Others are elsewhere under other names,
Or nameless, they claim no bondage from us,
They make no list of chosen souls,
They stroll amid the human throng
Indifferent to whom and what they touch,
And whatever they have touched is eternal.

THE FIRST GLIMMER OF DAWN

[*Prisoner*
In the faint grey morning I hear
A sound as of distant surf,
I breathe the breath of the ocean,
And it seems to me that I am as a doomed ship
Whose crew, a motley crew of hopes and thoughts and passions
Had suddenly recollected that they could not drown ...

Chorus, *Prisoner* and *Soul*
... but drenched with the brine of oblivion
Will surely reappear and man some new craft
Putting their pride again in some gallant ship of self
Till its sails too hang in rotten shreds,
And pitiful timbers give way once more.][145]

PART II.

DELIVERANCE

CHORAL PRELUDE IN THE CHAPEL

Soul
The struggle is over. The time has come,
Your choice is made,
Abandon to destruction
The unity of which you are conscious;
Take refuge in the lastingness of its elements.
Bid farewell forever to the transient meeting
Of eternal guests who had gathered here for an hour.
They are taking leave of one another,
Perhaps never through the course of ages

145 Smyth deleted the lines in square brackets, but composed an additional short instrumental passage leading into Part II.

To meet again all of them and none but they
Under the same roof – the guests are departing.

Prisoner, *Soul* and *Chorus*
I hear them overhead moving to depart,
And the sound of their several footfalls
Quivers through me in sweet bitter shudders.
I hear the flight of the divine vultures
That bear away my substance shred by shred,
The wind of their wings is as ice on my forehead.

PASTORALE

Prisoner
From I know not where wells into my eyes
The tranquil glory of a boundless sunset.

Chorus
There wells into my eyes
The tranquil glory of a boundless sunset.
Ah – what are they waiting for, the departing guests?

Soul
Only for the word that shall set them free.

Prisoner
Go then, pass on, immortal ones!
Behold I burst the bonds that pent you up
Within me. I disband myself
And follow on forever in your scattered paths.
Wheresoe'er you are there shall I be,
I survive in you.

Chorus
I disband myself, I set my ineffaceable stamp
Upon the womb of time. Wheresoe'er you are
There shall I be, I survive in you.
The laughter we have laughed
Rose in the bulrushes of yore
And mingled with the sound of the syrinx.
The kisses that have wandered to our lips
Will never grow cold,
No hearts but ours shall ever ache and leap,
Our passions are the tingling blood of mankind.

Soul
For years you have been conning your lesson,
Learning to say 'not me – not mine',
Ashamed both of sorrow and of joy,
Till they slowly were lifted from within you
And stretched overhead,
Endless and unchangeable as the milky way
Whose soft light descends indifferently
On all men from generation to generation.
Now someone says to you:
'It is well so far, taste also the death!'

Prisoner and *Chorus*
... the death!'
Then let there be banners and music.
This is no leave-taking,
I am not even going home,
I thank you, days of hope and pride,
I thank you, lamentable solitude,
And you, shades of those that loved me.
I sorrow with you grieving ones,
I melt with you o fond ones,
I triumph with those who vanguish,
I rest with those who are dead.

Soul
There is nothing that is yours but a name!

Prisoner
I have nothing that is mine but a name –-

Soul and *Chorus*
Bow down in your dream of a day
To the life eternal!

Prisoner
I bow down in your dream of a day
To the life eternal.
I am the joy and the sorrow,
I am the mirth and the pride,
The love, the silence and the song.
I am the thought, the soul –
I am the home.

Henry B. Brewster

Arthur Somervell, in D minor (1907)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Vln solo, Strings
M: I. Adagio – Allegro – Adagio – Allegro (finished 2 August 1907). II. Molto Adagio. III. Allegretto. IV. Allegro – Adagio – Allegro – Adagio – Allegro molto (finished 20 August 1907)
A: Royal College of Music, London: MS 4774 (full score) and 4775 (arr. for 2 pf[146])

Arthur Somervell, 'Thalassa' in D minor (1912)
S: 2 Fl, 2 Ob (incl. Cor angl), 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, Tb, 3 Timp, Strings
M: I. ... immortal sea – / A World whereon to triumph and be free. Allegro molto. II. Elegy. Killed in Action near the South Pole. March 28. 1912. Molto adagio (finished August 1912). III. 'Magic casements looking on the foam / ... of faëry lands.' Allegro vivace (finished August 1912). IV. Oh, I've seven ships upon the sea; / The eighth brought me to land, / With four and twenty bold mariners / And music on every hand. Allegro – Adagio ma non troppo – Allegro – Adagio – Allegro (August/September 1912)
A: Royal College of Music, London: MS 4782 (arr. for 2 pf)
P: Boosey & Co., 1913 (reproduction of MS full score)
L: The British Library, London: f.244.n.(2.)
fp: February (?) 1913: London Symphony Orchestra, (Arthur Nikisch?); further pfs: Royal College of Music, London: Royal College of Music orchestra, Charles Villiers Stanford; II Bournemouth 4 May 1914: Bournemouth Municipal Orchestra, Dan Godfrey; cpte Bournemouth 7 May 1914: Bournemouth Municipal Orchestra, Dan Godfrey
R: Malta Philharmonic Orchestra, Michael Laus © 2011 (Cameo CC9034CD)
Dur.: (c36$^{1}/_{2}$ min.)

Kaikhosru Shapurji Sorabji, for piano, large orchestra, chorus and organ (1921-2; finished 12 February 1922, add. pages 6 September 1922)
S: 2 Picc, 3 Fl, 1 Bass Fl, 3 Ob, 1 Cor ingl, 1 Bass Ob, 1 Picc Cl, 3 Cl, 1 Bass Cl, 3 Fg, 1 Contra Fg, Contrabass Sarrusophone, 8 Cor, 5 Trb (incl. 1 Picc Trb), 4 Trbn, 1 Tb, Timp, Triangolo, Piatti, Tambourine, Tenor Drum (Caisse roulante, Tambour antique), Gran Cassa, Tamb milit, Gong, Castagnets, Glockenspiel, Xyl, 1 Cel, Bells, 2 oder mehr Arpe, 1 Org, 1 Pf, Strings, SATB Chor ('50–100 voices per part')
M: 1 mvt
A: Sorabji Archive, Eaton Bishop (Herefordshrie)
Dur.: c80 min.
Ded.: To my darling Mumsia

Kaikhosru Shapurji Sorabji (unfinished) for piano, large orchestra, organ, final chorus and six solo voices (1930-31; later note in the score: 'Got bored with this: and no wonder! A grotesque extravaganza')

146 Here Somervell gives some notes as to where he has re-used the material of the symphony: II: slow movement, Violin Sonata; III incorporated into the Violin Concerto; IV 'altered and used in "Thalassa Symphony".

M: 1 movt
A: Sorabji Archive, Eaton Bishop (Herefordshrie): piano score
Dur.: c300[!] min.
Ded.: For my very dear and precious Alistair [Hinton] a sort of birthday present – (and how!!) to amuse and maybe infuriate him: Ton tout dévoué: K for VI.X.MCMLXXV[!] All loving blessings for all time from a Crotchetty Cross Patch[147]

John South, 'Romantic' in one movement
L: unknown

Joseph Speaight, No. 1 in D minor
L: unknown

Joseph Speaight, No. 2 in F major (before 1912)
L: unknown

William Henry Speer, in E♭ major (before 1912)
L: unknown
fp: Bournemouth 5 March 1906: Bournemouth Municipal Orchestra, Dan Godfrey

Charles Villiers Stanford, No. 1 in B♭ major (1875-6)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Larghetto – Allegro Vivace. II. Scherzo. In Ländler Tempo – Trio I. Presto – Tempo I^{mo} – Trio II (poco più Lento) – Tempo 1mo – Più Lento. III. Andante tranquillo. IV. Finale. Allegro Molto
A: Moldenhauer Archive, Northwestern University, Evanston (Illinois): MS MA 193.7
L (photocopy of score): University of Newcastle, Robinson Library, C. V. Stanford Archive
fp: Crystal Palace London 8 March 1879: cond. August Manns
R: Ulster Orchestra, Vernon Handley, 1991 (Chandos CHAN 9279)
Dur.: (46 min.)
Ded.: To his friend Arthur Duke Coleridge

Charles Villiers Stanford, No. 2 in D minor 'Elegiac' (1879, rev. 1881–2)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Allegro appassionato. II. Lento espressivo. III. Scherzo. Allegro con fuoco. IV. Adagio – Allegro moderato – Allegro Molto ma non Presto
A: National Library of Ireland, Dublin: Add. MS 14092 (rev. version); Cambridge University

147 On 23 August 1931 writes Sorabji to Chisholm: 'Here is the dedication of the *Symphony* in its final form: – To the one through whom and for whom it came into existence ERIK CHISHOLM Best dearest and truest of all imaginable Friends (LIAR! I mean me!!) in deepest affection his devoted Kaikhosru Sorabji' (Kaikhosru Sorabji to Erik Chisholm, 22–29 August 1931, p. 5. Collection Dr. Morag Chisholm.)

Library: MSS Add. 9042 (Copyist's score) and 9046 (parts; revised ending)
fp: Cambridge 7 March 1882: Cambridge Universtiy Musical Society, Charles Villiers Stanford
R: Ulster Orchestra, Vernon Handley 1991 (Chandos CHAN 9280)
Dur.: (35$^{1}/_{2}$ min.)

Charles Villiers Stanford, No. 3 in F minor 'Irish' Op. 28 ('Cambridge, Ap. 30 1887')
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Allegro moderato. II. Allegro molto vivace. III. Andante con moto. IV. Allegro moderato ma con fuoco
A: The British Library, London: Add. MS 60495[148]
P: Novello, Ewer & Co. [1887]; reprint, with introduction by Phillip Brookes, Höflich (München) 2006
fp: St. James's Hall London 27 June 1887: cond. Hans Richter
R: Bournemouth Sinfonietta, Norman Del Mar 1982 (EMI CDM 5 65129 2)
Dur.: (c41 min.)

Charles Villiers Stanford, No. 4 in F major Op. 31 (1889)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Allegro vivace e giojoso. II. Intermezzo. Allegretto agitato (ma moderato in tempo). III. Andante molto moderato. IV. Allegro non troppo
A: National Library of Ireland, Dublin: Add. MS 14094
P: Novello, Ewer & Co. [1891]; reprint, with introduction by Phillip Brookes, Höflich (München) 2005
L: The British Library, London: h.3911.b.
fp: Berlin 14 January 1889: cond. Charles Villiers Stanford; further p: Crystal Palace, 23 February 1889
R: Ulster Orchestra, Vernon Handley 1990 (Chandos CHAN 9281)
Dur.: (c44 min.)

Charles Villiers Stanford, No. 5 in D major 'L'Allegro ed il Pensieroso' Op. 56 (1894)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, 1 Org (ad lib.), Strings
M: I. Allegro moderato. II. Allegretto grazioso – Prestissimo. III. Andante molto tranquillo. IV. Allegro molto
A: Private collection (contact via Dibble)
P: Stainer & Bell, Ltd., 1919, 1923
L: The British Library, London: h.3911.i.; National Library of Scotland, Edinburgh
fp: Queen's Hall, London, 20 March 1895: Philharmonic Society orchestra, Charles Villiers Stanford
R: Ulster Orchestra, Vernon Handley 1987 (Chandos CHAN 9282)
Dur.: (c43 min.)
Ded.: ~~Dedicated to Mackenzie and the Philharmonic Society~~[149]

148 The MS had been given to Parry 'in memory of March 20, 1900 from his very grateful friends C.V.S. & Mrs. C.V.S.'
149 The dedication was crossed out in the MS score and is missing in the printed score.

Charles Villiers Stanford, No. 6 in E♭ major Op. 94 (finished London 19 June 1905)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Arpa, 1 Vln solo, Strings
M: I. Allegro con brio. II. Adagio e molto espressivo – Maestoso e largamente (finished 14 May 1905). III. Presto – Poco Allegro – Moderato e Maestoso (finished 4 May 1905)
A: University of Newcastle, Robinson Library, C. V. Stanford Archive: MS 29
fp: London Queen's Hall 18 January 1906: London Symphony Orchestra, Charles Villiers Stanford
R: Ulster Orchestra, Vernon Handley 1988 (Chandos CHAN 9282)
Dur.: (c36 min.)
Ded.: In honour of the Life work of a Great Artist. George Frederick Watts

Charles Villiers Stanford, No. 7 in D minor Op. 124 (finished 6 February 1911)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Allegro. II. Tempo di Minuetto (Allegretto molto moderato). III. Variations & Finale. Andante – Finale. Allegro giusto – Poco più lento – Allegro maestoso (alla breve)
A: Cambridge University Library: Add. MS 5349
P: Stainer & Bell, Ltd./Arthur P. Schmidt, 1912; reprint, with introduction by Benjamin-Gunnar Cohrs, Höflich (München) 2006
fp: London Queen's Hall 22 February 1912: Philharmonic Society orchestra, Charles Villiers Stanford; further p: Bournemouth 14 March 1912: Bournemouth Municipal Orchestra, Charles Villiers Stanford
R: Ulster Orchestra, Vernon Handley 1990 (Chandos CHAN 9281)
Dur.: (c28$^{1}/_{2}$ min.)

Reginald Steggall, in B minor Op. 22 (before 1912)
L: unknown

Charles Edward Stephens[150], in G minor (1842)
fp: Philharmonic Society London 17 November 1842
L: unknown

Charles Edward Stephens, in G minor 'Elegiac' (1875)
L: unknown

Charles Edward Stephens, in C minor (1891)
L: unknown

Bernard Stevens, 'A Symphony of Liberation' (1940–1945). By 'Jean Christophe' [pseudonym for submitting the score for competition]
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Piatti, Gran Cassa, Strings
M: I. Enslavement. Adagio lamentoso. II. Resistance. Scherzo: Allegro risoluto. III. Liberation. Introduzione: Adagio sostenuto – Allegro Maestoso

150 London 18 March 1821–London 13 July 1893; pupil of Potter, J. A. Hamilton etc., member of the Royal Academy of Music and the Trinity College of Music, London.

A: The British Library, London: Add. MSS 68944 (pencil score, finished 'Bournemouth, October 1945') and 68945 (ink score, with slight changes in instrumentation)
P: © Alfred Lengnick & Co.
fp: Royal Albert Hall London, 7 June 1946: London Philharmonic Orchestra, Malcolm Sargent
R: BBC Philharmonic Orchestra, Edward Downes, ® 1986 (Meridian CDE 84 124)
Dur.: 20 min.
Ded.: To the Memory of Clive Branson (killed on the Arakan Front, February 1944)

Robert Prescott Stewart, No. 1
L: unknown

Robert Prescott Stewart, No. 2
L: unknown

Robert Prescott Stewart, No. 3
L: unknown

John Storer, 'No. 1' 'The Holiday' Op. 75 (before 1912)
P: Pryor[151]
L: unknown

Joseph Street, No. 1 in E♭ major Op. 4 (1857)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Strings
M: I. Introduzione. Poco sostenuto – Allegro vivace non troppo – Tempo dell Introduzione. Poco sostenuto – Allegro vivace. II. Adagio. III. Scherzo. Allegro vivace – Molto meno Allegro – Tempo dell Scherzo – Molto meno Allegro – Tempo dell Scherzo. IV. Finale. Allegro vivace
P: Breitkopf & Härtel [1857?]
L: The British Library, London: e.87.
Dur.: [c32 min.]

Joseph Street, No. 2 in D major Op. 14
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Strings
M: I. Allegro. II. Adagio molto espressivo. III. Scherzo. Vivace assai – Larghetto con molto sentimento – Scherzo vivace assai – Alla Dansa Boemiana. Allegro non troppo – Tempo dell Scherzo. Vivace assai. IV. Finale. Allegro
P: Breitkopf & Härtel [1865?]
L: The British Library, London: e.87.b.
Dur.: [c33 min.]

151 According to the BMS Year Book 1912, p. 124 and the BMS Annual 1920, p. 371 the work should have been published, according to the Annual however as Op. 74!

Arthur Seymour Sullivan, in E 'The Irish' (1863-6)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Andante – Allegro ma non troppo vivace. II. Andante espressivo. III. Allegretto – Moderato – Tempo Iº. IV. Allegro vivace e con brio
A: John Wolfson, New York
P: Novello & Co. Ltd., 1915; reprint, with introduction by James L. Zychowicz, Höflich (München) 2006
L: The British Library, London: h.1389.d.
fp: Crystal Palace, 10 March 1866
R: Royal Liverpool Philharmonic Orchestra, Charles Groves, ® 1968 (EMI CDC 747784 2)
Dur.: c40 min.

William Swanson, No. 1
L: unknown

William Swanson, No. 2
L: unknown

Edith Swepstone, in G minor (1887)
L: unknown
fp: mvts only: London Aeolian Hall 10 March 1887: Aeolian Hall Lady Orchestra, Edith Swepstone; also 7 December 1889 London Guildhall; cpte: Bournemouth 3 February 1902: Bournemouth Municipal Orchestra, Dan Godfrey

Felix Swinstead, in G major
L: unknown

Felix Swinstead, in G minor
L: unknown

Frank H. Tapp, in E major 'The Tempest' (1913)
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, 1 Cel (in III trio), 1 Arpa, Strings
M: I. (Prospero.) Molto Adagio – Allegro energico – Molto Adagio – Molto Allegro – Allegretto e con grazia (15–28 May 1913). II. III. Scherzo. (Ariel and Caliban.) Allegro Moderato (originally Presto). IV.
A: I and III: Bath Central Library: MS 61.1198 and 1196 (BBmb 45-46.C.)
p: Bournemouth 17 December 1914: Bournemouth Municipal Orchestra, Frank Tapp

John Thomas,[152] in C major
L: unknown
fp: Royal Academy of Music 15 April 1848

152 A Welshman, who studied, supported by the daughter of Byron, at the (harp with J. Balsir, composition with Lucas and later Potter), later became Sub-Professor and after his graduation Assistant Professor. Best known as a harpist and in this respect also admired by Berlioz.

John Thomas
L: unknown

James Thomson,[153] in A
L: unknown
p: Liverpool 1869

Michael Tippett, 'No. 1' in B♭ major (16 November 1933; revision finished 'Spring 1934'[154])
S: 2 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Piatti, 1 Arpa, Strings
M: I. Lento – Allegro con fuoco. II. Adagio – Poco più Andante – Adagio – Poco più Andante. III. Allegro e cantabile – Maestoso
A: The British Library, London: Add. MS 72010
P and R: any performance prohibited
fp: Morley College[155] London 1933: South London Orchestra (Morley College Professional Orchestra), Michael Tippett; fp I of rev. version: Royal College of Music Patron's Fund Rehearsal London 12 July 1935: London Symphony Orchestra, Michael Tippett
Dur.: c26 min.

Michael Tippett, No. 1 (1943–25 August 1945)
S: 3 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Strings
M: I. Allegro vigoroso: quasi alla breve. II. Adagio. III. Presto. IV. Allegro moderato ma con brio e più tarde con delicatezza
P: © Schott & Co. Ltd., 1948
fp: Liverpool 11 November 1945: Liverpool Philharmonic Orchestra, Malcolm Sargent
R: London Symphony Orchestra, Colin Davis, 1975 (Decca 425 647–2)
Dur.: (37 min.)

Donald Francis Tovey, in D major Op. 32 (1913, rev. 1923)
S: 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Strings
M: I. Allegro maestoso. II. Scherzo. Vivace ma non troppo presto (formerly Presto) – Meno mosso. Solenne – Tempo I^{mo}. Vivace – Grandioso – Vivace. III. Canzona dorica. Adagio – Largo

153 Thomson (born in Kendal 15 November 1832) studied at the Royal Academy of Music under Bennett and others and subsequently became Fellow of this institution. He held organists positions at King's Lynn, Torquay, Liverpool and Belfast. Resident at Saffron Walden, he was preofessor at the Training College there.

154 'Apart from the removal of a folk-style theme in the finale, one that in fact bears a striking resemblance to the closing theme in his *Double Concerto*, the revision consists of some cuts and compressions to tighten the formal structure.' (Ian Kemp, Tippett – *the composer and his music,* Oxford etc. 1987, p. 78.)

155 At the Morley College for working Men in Lambeth Gustav Holst (1907 to 1927), Arnold Foster (1928 to 1940), Michael Tippett (1940 to 1951), Peter Racine Fricker (1952 to 1964), John Gardner (1965 to 1969) and others had been music director, Gordon Jacob and others additionally taught there.

maestoso – Andante – Adagio (Tempo I^mo) – Largo maestoso – Adagio. IV. Allegro con moto energico – Moderato
A: Reid Music Library, Edinburgh University: Tovey Collection (3 MS copies of score, one of them dated Herrenalb 26 May 1923,[156] and 3 MS sets of parts)
fp: Aachen, 11 December 1913
R: Malmö Oper Orchestra, George Vass, 2005 (Toccata TOCC 0033)
Dur.: (58 min.)

Arnold Trowell, in G minor
L: unknown
p (incpte): Bournemouth 1911

Harold Truscott, in E♭ major (1937)
A: destroyed
Ded.: To Franz Schmidt

Harold Truscott, in F major ('Grasmere'?) (1938)
A: destroyed

Harold Truscott, in A minor (one unfinished movement)
M: I.
A: Royal College of Music, London (dated 20/8/43)
Ded.: To Herbert Howells

John Bradbury Turner[157]
L: unknown

Edmund Hart Turpin,[158] 'The Monastery'
L: unknown

John Valentine, Eight Easy Symphonies Op. VI
S: 2 Ob/Fl, 2 Cor, 2 Timp (in I, IV, VIII), Strings
M: I in D major: I. Andante. II. Allegro. III. March. II in F major: I. Andante. II. tempo di

156 One score may date from 1913, but this is not certain; the 1923 version is often designated as 'final version', this is correct according to its fair copy.

157 Turner, who entered the Royal Academy of Music in 1852 as resident pupil, studied there under Bennett, G. A. Macfarren and C. Steggall, graduating Mus.Bac. Cambridge, 1865. He was one of the founders of the Trinity College of Music, London, where he was for years Director of Studies. Sadly apparently his MS scores are lost.

158 Born in Nottingham on 4 May 1835, Turpin, son of a lace manufacturer, was appointed in 1850 organist of St. Barnabas Church there. He settled in London in 1857, but retained some appointments in Nottingham. In 1875 he became secretary to the Royal College of Organists, in 1885 and 1890 became Hon. Member of the Tonic Sol-fa College and the Royal Academy of Music respectively. He was editor of the *Musical Standard* and the *Musical News*, but was best known as an organist, giving his first recital at the Crystal Palace at the Great Exhibition in 1851, at the age of sixteen.

Gavotta. III. Tempo di Minuetto. III in B♭ major: I. Andante Largo. II. Spiritoso. III. Tempo di Minuetto. IV in D major: I. Allegro. II. Tempo di Minuetto. III. March. V in F major: I. Andante. II. Minuetto. III. Giga. VI in C major: I. Andante Largo. II. march. III. Rondo. Vivace. VII in E♭ major: I. March. II. Minuetto. III. Giga. Andante Allegro. VIII in C major: I. Allegro. II. Siciliano. III. Minuetto
P: J. Bland, 1782 (parts only)
L: The British Library, London: g.212.(10.)=R.M.17.f.5.(7.)

Ralph Vaughan Williams, 'A Norfolk' (1905-06)
S: 2 Fl, 2 Ob, 1 Cor ingl, 2 Cl (1 more optional), 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Triangolo, Tamb milit, 1 Arpa, Strings
M: I. Adagio – Allegro. II. Larghetto. III. March – Trio – March
A: II (incomplete): The British Library, London: Add. MS 71478
P: I (rev. 1914): OUP
fp: I: Queen's Hall London 23 August 1906: Queen's Hall Orchestra, Henry J. Wood; II-III: Cardiff Festival, Park Hall, Cardiff, 27 September 1907: London Symphony Orchestra, Ralph Vaughan Williams
R: I (rev. 1914): New Philharmonia Orchestra, Adrian Boult (EMI CDC 747 218–2)
Dur.: I: $10^{1}/_{2}$ min.

Ralph Vaughan Williams, 'A Sea' (No. 1) (1903-09)
S: S solo, Bar solo, SATB chorus, 1 Picc, 2 Fl, 2 Ob, 1 Cor ingl, 3 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Triangolo, Tamb milit, Gran Cassa, Piatti, 2 Arpe, 1 Organ, Strings (it is possible to omit 3rd Cl, Bass Cl, 2nd harp and organ)
M: I. A Song for All Seas, All Ships. Andante maestoso. II. On The Beach, At Night, Alone. Largo sostenuto. III. Scherzo. The Waves. Allegro brillante. IV. The Explorers. Grave e molto adagio
A: The British Library, London: Add. MSS 50361-3 (sketches), 50364 (vocal score proofs), 50365 (full score), 50366 (full score proofs)
P: Breitkopf & Härtel 1909, Stainer & Bell, Ltd. 1918, 1924
fp: Leeds Festival 12 October 1910: Leeds Festival Chorus and Orchestra, Ralph Vaughan Williams
R: Heather Harper, John Shirley-Quirk, London Symphony Orchestra and Chorus, André Previn, ® 1970 (RCA GD 90500)
Dur.: 67 min.
Ded.: To R.[alph] L. W.[edgewood]
T: I. A SONG FOR ALL SEAS, ALL SHIPS

All
Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue.
See, the steamers coming and going, steaming in or out of port.

See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

Baritone
Today a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships – of waves spreading and spreading far as the eye con reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful, like a surge,
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
Picked sparingly without noise by thee old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Soprano
Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various flags and ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and of all intrepid sailors and mates,
And all that went dawn doing their duty,
Reminiscent of them, twined from all intrepid captains young or old.

Baritone
A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

II. ON THE BEACH AT NIGHT ALONE

Baritone, *Chorus*
On the beach at night, alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the universes and a the future,
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and enclose them.

III. (SCHERZO) THE WAVES

Chorus
After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and rapes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow towards the track of the sip,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean yearnfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.

IV. THE EXPLORERS

All
O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeakable high processions of sun and moan and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning , with restless explorations, with questionings, baffled, formless, feverish, with never-happy hearts, with that sad incessant refrain, – 'Wherefore unsatisfied soul? Whither O mocking life?'

Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great Captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

O we can wait no longer,
We too take ship O soul,
Joyous we too launch out an trackless seas,

Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or walking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like water flowing,
Bear me indeed as through regions infinite,
Whose air I breathe, whose ripples hear, love me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space,
Greater than stars or suns,
Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!
Cut the hawsers – haul out – shake out every sail!
Reckless O Soul, exploring, I with thee, and thou with me,
Sail forth, steer for the deep waters only,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring lay, but safe! are they not all the seas of God?
O farther, farther, farther sail!

Walt Whitman

Ralph Vaughan Williams, 'A London' (No. 2) (1911-13)
S: 3 Fl (incl Picc), 2 Ob, 1 Cor ingl, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 2 Cornets, 3 Trbn, 1 Tb, Timp, Tamb milit, Gran Cassa, Triangolo, Piatti, Glockenspiel, Glöckchen, Tam-

tam, 1 Arpa (2 if possible), Strings (it is possible to omit 3rd Fl, Bass Cl, Contra Fg, 2nd Ob or Cor ingl; other options are to omit either both cornets or both trumpets or one of each instrument)
M: I. Lento – Allegro risoluto. II. Lento. III. Scherzo (Nocturne). Allegro vivace. IV. Finale. Andante con moto – Maestoso alla marcia (quasi lento) – Allegro – Maestoso alla marcia – Epilogue. Andante sostenuto
A: The British Library, London: Add. MSS 50367-8 (sketches and short score), Add. MS 51317 (full score)[159]
P: Stainer & Bell, Ltd. 1920, 1936
fp: London Queen's Hall 27 March 1914: Queen's Hall Orchestra, Geoffrey Toye; fp (rev. versions): London Queen's Hall 18 March 1918: New Queen's Hall Orchestra, Adrian Boult; London Queen's Hall 4 May 1920: London Symphony Orchestra, Albert Coates; London Queen's Hall 22 February 1934: London Philharmonic Orchestra, Thomas Beecham
R: original version: London Symphony Orchestra, Richard Hickox, 2000 (Chandos CHAN 9902); rev. version: Hallé Orchestra, John Barbirolli, 1957 (Nixa NIXCD 6001)
Dur.: 55–60 min., rev. 44 min.
Ded.: To the Memory of George Butterworth

Ralph Vaughan Williams, [No. 3] 'A Pastoral' (1916-21, rev. 1950-51)
S: S (or T) solo (textless), 3 Fl (incl. 1 Picc), 2 Ob, 1 Cor ingl, 3 Cl (incl. 1 Bass Cl), 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Triangolo, Piatti, Gran Cassa, Glockenspiel, 1 Arpa, 1 Cel, Strings (it is possible to omit 3rd Fl, 2nd Ob, 3rd Cl, Bass Cl, 3rd Trb and Cel)
M: I. Molto moderato. II. Lento moderato. III. Moderato pesante – Presto. IV. Lento – Moderato maestoso – Lento
A: The British Library, London: Add. MS 50369 (score), Add. MS 57981 (short score)
P: J. Curwen & Sons 1924, Boosey & Hawkes 1949, rev. Roy Douglas 1954 und 1977. © Music Sales Ltd.
fp: London Queen's Hall 26 January 1922: Flora Mann, Royal Philharmonic Society Orchestra, Adrian Boult
R: Alison Barlow, Royal Liverpool Philharmonic Orchestra, Vernon Handley, 1991 (EMI CDM 7 64449 2)
Dur.: (35 min.)

Ralph Vaughan Williams, [No. 4] in F minor (1931-34, rev. c1957)
S: 3 Fl (incl. 1 Picc), 3 Ob (incl. 1 Cor ingl), 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, Timp, Tamb milit, Triangolo, Piatti, Gran Cassa), Strings (it is possible to omit 3rd Fl, 3rd Ob, Bass Cl and Contra Fg)
M: I. Allegro – Meno mosso – Largamente – Tempo I – Meno mosso – Lento. II. Andante moderato. III. Allegro molto. IV. Finale con epilogo fugato. Allegro molto – Lento (non troppo) – Tempo I – Epilogo fugato. Con anima

159 Score, after loss in Germany in 1914, reconstructed from the parts together with Butterworth, Toye, and Dent.

A: The British Library, London: Add. MS 50140 (full score); Add. MS 50370 (short score)
P: © Oxford University Press, 1935, 1947
fp: Queen's Hall, London 10 April 1935: B.B.C. Symphony Orchestra, Adrian Boult
R: B.B.C. Symphony Orchestra, Ralph Vaughan Williams, 1937 (Koch 3-7018–2-M1);[160] rev. version: Royal Liverpool Philharmonic Orchestra, Vernon Handley, 1991 (EMI CDM 7 64449 2)
Dur.: (32 min.)
Ded.: To Arnold Bax

Ralph Vaughan Williams, [No. 5] in D major (1938-43, rev. 1951)
S: 2 Fl (incl. 1 Picc), 1 Ob, 1 Cor ingl, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. Preludio. Moderato – Allegro – Tempo I. II. Scherzo. Presto. III. Romanza. Lento. IV. Passacaglia. Moderato – Allegro – Tempo I – Tempo del Preludio
A: Royal College of Music, London: MS 4231 (1943 version); The British Library, London: Add. MS 50372 (rev. version), Add. MS 50371 (arr. for 2 pf by Michael Mullinar, corr. by Vaughan Williams)
P: © Oxford University Press 1946, rev. 1961
fp: Royal Albert Hall London 24 June 1943: London Philharmonic Orchestra, Ralph Vaughan Williams[161]
R: London Smyphony Orchestra, André Previn, ® 1972 (BMG RCA Victor GD 90 506)
Dur.: 37 min.
Ded.: Dedicated (without permission and with the sincerest flattery) to Jean Sibelius whose great example is worth of all imitation

William Wallace, in C♯ minor 'The Creation' (1898)
S: 1 Picc, 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, 1 Cel, 1 Arpa, Strings
M: I. *In the beginning God created the heaven and the earth And the earth was without form, and void; and darkness was upon the face of the deep.* Adagio – Allegro – Maestoso – Piu moto – Moderato e sostenuto. II. *And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: He made the stars also.* Andantino – Largo – Tempo primo. III. *And the Spirit of God moved upon the face of the waters. And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear.* Allegro – meno mosso – tempo primo – Largamente – tempo primo – piu ritenuto – maestoso. IV. *So God created man in his own image, in the image of God created He him; male and female created He them.* Allegro maestoso – Allegro – meno moto (this section, 1 p., was later deleted) – Maestoso – Allegro deciso – Lento – Allegro deciso
A: Royal Academy of Music, London: MS 249
fp: New Brighton July 1899: cond. William Wallace
R: BBC Scottish Symphony Orchestra, Martyn Brabbins, 1997 (Hyperion CDA66987)
Dur.: (47 min.)

160 Vaughan Williams' recording of the work is faster than any later one.
161 Originally Henry Wood had been intended to premiere the work, but due to increasing illness Vaughan Williams took over and conducted the performance on 24 June 1943 at a Promenade concert. Wood died in June 1944.

William Wallace[162]
L: unknown

Thomas Attwood Walmisley, in D minor (1834)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 2 Timp, Strings
M: I. Allegro (unfinished)
A: Royal School of Church Music, Salisbury

Thomas Attwood Walmisley, in C minor/in E♭ major (1839)
M: I. II. Andante. III. Scherzo. IV. Finale
A: lost
fp: Philharmonic Society 1 February 1840

William Walton, No. 1 in B♭ minor (1932-5)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor[163], 3 Trb, 3 Trbn, 1 Tb, 6 Timp, Piatti, Tam-tam, Tamb milit, Strings
M: I. Allegro assai. II. Scherzo. Presto, con malizia. III. Andante con malinconia [originally Un poco lento con malincolia]. IV. Maestoso – Brioso ed ardentemente – Vivacissimo – Maestoso
A: Partitur: New York, Morgan Library & Museum, Loan from Koch Collection, MS 593. Sketches: Collection Diana Sparks and Angus Morrison
P: © Oxford University Press 1936, corrected 1968
fp I-III: Queen's Hall London 3 December 1934: London Symphony Orchestra, Hamilton Harty; cpte fp: Queen's Hall London 6 November 1935: B.B.C. Symphony Orchestra, Hamilton Harty[164]
R: London Symphony Orchestra, Hamilton Harty, 1935 (Dutton CDAX 8003)
Dur.: 43 min.
Ded.: To Imma, Freifrau von Doernberg

Guy Warrack, The Edinburgh
L: unknown

Walter Wesché,[165] in C minor
L: unknown

162 According to John Purser, Wallace wrote another symphony the score of which however has not yet been traced. Supposedly it could be identical to the lost choral symphony *Kohelet*.

163 In a letter to Adrian Boult of 24 October 1938 Walton stresses that in several places two 'extra horns' were required – perhaps because of the recording technique of B.B.C. concerts (The British Library, London: Add. Mss. 60498, fol. 183).

164 The same forces recorded the work on 10 and 11 December 1935 for DECCA. The second performance of the symphony took place on 22 November 1935 in the Birmingham Town Hall with the City of Birmingham Orchestra conducted by Leslie Heward.

165 Wesché, born on 26 August 1857 at Colombo, Ceylon, studied under Oscar Beringer (piano) Berthold Tours, and Cowen (orchestration). He held several minor organists' posts and was professor of harmony and composition at the Academy for the higher development of piano playing and piano professor at the Royal Normal College for the Blind.

Samuel Wesley, Overture in D major for the 11 of December 1778
S: 2 Ob, 2 Cor, Strings
M: I. Allegro Con Brio. II. Andante. III. Presto
A: The British Library, London: Add. MS 35010 (fol. 1-6, score, and 7–19, parts)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 238–248, score, and 249–258, parts; editorial notes Vol. 1, p. 333-337)

Samuel Wesley, Overture in C major (26 October 1780)
S: 2 Cor, Strings
M: I. Allegro Con Brio. II. La Marche Pomposo
A: The British Library, London: Add. MS 35010[166] (fol. 20-30)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 261–275; editorial notes Vol. 1, p. 338-341)

Samuel Wesley, Sinfonia Obligato per Violino Organo e Violoncello [No. 1] in D major [= Sinfonia Concertante] (27 April 1781)
S: 2 Cor, 2 Timp (ad lib.), 1 Org, 1 Vln solo, 1 Vlc solo, Strings
M: I. Allegro Maestoso. II. Andante. Con moto. III. Allegro molto
A: The British Library, London: Add. MS 35011 (fol. 1–25, score, and fol. 26-41, parts)
P: in Schwarz' Ph.D. dissertation1971 (Vol. 3, p. 3-52; editorial notes Vol. 1, p. 305-309); THE SYMPHONY EIII
R: London Mozart Players, Matthias Bamert, 1999 (Chandos Records CHAN 9823)
Dur.: (11 min.)

Samuel Wesley, Sinfonia [No. 2] in A major (c1781)
S: 2 Cor, Strings
M: I. Allegro con spirito. II. Andante. III. Allegro
A: The British Library, London: Add. MS 35008 (fol. 186–187, Vln parts only)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 371-374; editorial notes Vol. 1, p. 343)
Dur.: [15 min.]

Samuel Wesley, Sinfonia [No. 3] in D major (6 February 1784)
S: 2 Cor, Strings
M: I. Allegro spiritoso. II. Andantino. III. Allegro molto
A: The British Library, London: Add. MS 35011 (fol. 42-53, score, and fol. 54-58, parts)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 82–105; editorial notes Vol. 1, p. 315-319); ed. Richard Platt: Oxford University Press, 1976 (Musica da Camera, 53)
L: The British Library, London: g.935.(53.)
R: London Mozart Players, Matthias Bamert, 1999 (Chandos Records CHAN 9823)
Dur.: (13 min.)

166 In this MS are to be found at least five one-movement overtures (two in G major, one in E major, two incomplete in D major), dated, if they are, between 1809 and 1834.

Samuel Wesley, Sinfonia [No. 4] in A major [1784 or later]
S: 2 Cor, Strings
M: I. Andante – [untitled]. II. Andantino. III. Brillante
A: The British Library, London: Add. MS 35011 (fol. 140–152, score, and fol. 153–158, parts)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 55-79; editorial notes Vol. 1, p. 310-314); ed. Richard Platt:[167] Oxford University Press, 1974 (Musica da Camera, 13)
L: The British Library, London: g.935.(13.)
R: London Mozart Players, Matthias Bamert, 1999 (Chandos Records CHAN 9823)
Dur.: (15 min.)

Samuel Wesley, Sinfonia [No. 5] in E♭ major (25 April 1784)
S: 2 Cor, Strings
M: I. Allegro. II. Andante. III. Allegretto
A: Add. MS 35011 (fol. 59-73, score, and fol. 74-90, parts)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 108–136; editorial notes Vol. 1, p. 320-325)
R: London Mozart Players, Matthias Bamert, 1999 (Chandos Records CHAN 9823)
Dur.: (13 min.)

Samuel Wesley, Sinfonia [No. 6] in B♭ major ('Aprilis.27.1802'[168])[169]
S: 2 Fl, 2 Ob, 2 Fg, 2 Cor, 2 Timp, Strings
M: I. Allegro. II. Andante. III. Minuetto Vivace. IV. Vivace molto
A: The British Library, London: Add. MS 35011 (fol. 91–139, score)
P: in Schwarz' Ph.D. dissertation 1971 (Vol. 3, p. 139–235; editorial notes Vol. 1, p. 326-332); THE SYMPHONY EIII
R: London Mozart Players, Matthias Bamert, 1999 (Chandos Records CHAN 9823)
Dur.: (c18$^{1}/_{2}$ min.)

Samuel Sebastian Wesley, Symphony in C minor (c1832)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 2 Cor, 2 Trb, 2 Trbn, 2 Timp, Strings
M: I. [Allegro]
A: Royal College of Music, London: MS 4033 (fol. 1-61, autograph MS, extremely heavily annotated and corrected) and 4039 (fol. 1–28, copied by Wesley's son)
P: THE SYMPHONY EIII
fp: [170]

167 Platt follows in his numbering (this being No. 5) the order in which the manuscripts are bound in The British Library, London: Add. MS 35011 which in no way is bound to represent the original order of composition.

168 Below the dating at the end of the score one finds the following note: Ου μ ημ η Κυριε, ημ ν: αλλα τω ονομα ι ο δο δοξαν.

169 There are supposed to be two further Wesley symphonies, an incomplete one in G major of 31 October 1813 (obviously an overture), and another of 1834, which very well may in fact have been S. S. Wesley's C minor Symphony.

170 Perhaps identical to the Overture (MS) performed at the 1834 Hereford Three Choirs Festival which would also explain other sources' dating '1834'.

Henry John Westrop
fp: Society of British Musicians 24 January 1838
L: unknown

John Jesse White,[171] No. 1 (before 1897)
L: unknown
fp: Southport Winter Gardens?

John Jesse White, No. 2 (before 1897)
L: unknown
fp: Southport Winter Gardens?

Percy Whitlock, in G minor for organ and orchestra (1936-7)
S: 1 Picc, 2 Fl, 2 Ob, , 1 Cor ingl, 2 Cl, Bass Cl, Sax, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Tamb milit, Piatti, Triangolo, Gong, Bell, Gran Cassa, 2 Arpe, 1 Cel, Organ, Strings (with Vc I/II)
M: I. Allegro sostenuto – Lento – Tempo primo. II. Elegy. ♩ = 58. III. Scherzo. Vivace – Alla Valse – Vivace. IV. Toccata and Fugue. ♩ = 130–150
A: The Percy Whitlock Trust
P: Oxford University Press/Banks Music Publications (ed. Malcolm Riley; part autograph, part copyist's MS)
fp: Bournemouth, Pavilion Theatre, 21 March 1937, Percy Whitlock (organ), Bournemouth Municipal Orchestra, Richard Austin
R: Francis Jackson, University of York Orchestra, Jonathan Wainwright 1999 (Amphion PHI CD 155)
Dur.: 36 min.
Ded.: Dedicated, with affectionate regard, to Richard Austin

Arthur Norton Wight,[172] in G minor (1896)[173]
L: unknown
Ded.: To Mr. Rakemann

171 Born at Bermondsey, London, White grew up in Birmingham but came to Paris at an early age where he studied under Halévy and was first violin in the orchestra of the Théâtre Lyrique, 1856-57. Travelling around widely, White returned to Europe in 1881 and played in the 1882 *Parsifal* première performance. In 1885 he was appointed music director of the Southport Winter Gardens, where he remained for nine years.

172 Born in Düsseldorf of English origin, Wight studied under Otto Leßmann and Oscar Reif at Berlin. Settled in London, he in 1884 became pianoforte master at Dulwich College. His works have been widely performed, his reputation being rather internationally than British.

173 The work was written for the Symphony Orchestra, Washington (D.C.), but it remains unclear as to whether it was performed.

Grace Williams, No. 1 in the form of Symphonic Impressions of the Glendower scene in *Henry IV*, Part IV (7 July 1943)
S: 2 Fl (incl. 1 Picc), 2 Ob, 2 Cl, 2 Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Tamb milit, Piatti, Triangolo, Tambourine, Glockenspiel, 1 Arpa, Strings
M: I. Allegro con fuoco. II. Andante liricamente. III. Scherzo barbaro e segreto. Allegro Molto. IV. Epilogue. Andante solenne
A: National Library of Wales, Aberystwyth: MSS uncatalogued (ink and pencil scores)
fp: London November 1947: B.B.C. Symphony Orchestra, Adrian Boult (according to Boyd); 30 March 1950: BBC Welsh Orchestra, Mansel Thomas (according to the MS score)
Dur.: $31^{1}/_{2}$ min.
Ded.: To Elizabeth Maconchy

Stanley Herbert Wilson, 'A Skye' [in C minor] Op. 38 (1928)
S: Picc, 2 Fl, 2 Ob, 2 Cl, 1 Bass Cl, 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, 3 Timp, Gran Cassa, Piatti, 1 Arpa, Strings
M: I. Andante con moto – Allegretto – Allegro vivace – Allegretto – Allegro vivace. II. Andante sostenuto. III. Allegro giocoso. IV. Moderato animato
A: Royal College of Music, London: MS 5859
P: © Stainer & Bell, Ltd. (Carnegie Collection)
fp: Bournemouth 25 April 1929: Bournemouth Municipal Orchestra, Stanley Wilson; p B.B.C. 9 April 1932, cond. Godfrey Brown
Dur.: [c39 min.]

Stanley Herbert Wilson, [in E major] '1942' with choral finale (finished '15/2/1943')
S: Bar solo, SATB, 2 Fl (incl. 1 Picc), 2 Ob (incl. 1 Cor ingl), 2 Cl (incl. 1 Bass Cl), 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 2 Tb, 3 Timp, Piatti, Gran Cassa, Tamb milit, Xyl, Tambourine, Bell, 1 Cel, 1 Pf, Strings
M: I. Conflict. Allegro moderato. II. Design. Allegro molto, quasi Presto. III. Vision. Adagio. IV. Freedom. Allegro con spirito – Andante sostenuto – Allegro – Allegro moderato
A: Royal College of Music, London: MS 5860
T: IV.

Freedom shall sing
Though earth's wild tumult scatter
The song of her singing:
And Love shall rule
Over the world's wide plains
Where War now holds his red dominion.
And men, fired by the Spirit's living flame,
Voice-raising, Heart-throbbing
To one eternal purpose shall not have lived in vain.
The seed entombed within the fertile earth
Carries the pattern of the ripened ear,
Stirs with the energy of the Universe,

Bursts forth, Rising from young green shoots
To golden harvesttide.
The laden raindrops spatter the earth
And drive the swirling streamlets,
Relentlessly earthtearing,
Riverbound to the sea.
– Until the day that shatters
The dark line of the eastern hills,
A single cross, star-spread as light
Drives on the dawn death of the night.
And 'Light'! saith God,
Calling through Time and Chaos
'There shall be Light!'
Freedom shall sing;
Therein is certainty;
For God in the seed,
The Raindrop,
And the Cross
Fans with man
The unchequable flame of Love.
– Love shall rule –-
Freedom shall sing
Though earth's wild tumult scatter
The song of her singing.
And Love shall rule
Over the world's wide plains
Where War now holds his red dominion.
Though armies clash
Contesting for greater might,
Yet ultimate Victory shall rest on right.
'There shall be Light!'
Dawndeath of the night
Bursts forth!
Sing it to the shattered cities,
To the desolate lives,
To the cratered fields and blackened forest
And to the wailing night.
Freedom shall sing,
And Man in unity with God,
with Nature and Brother Man
shall sing unto Eternity
Of Freedom, Love and Life.

© Steuart Allin

Charles Henry Wilton, in 8 parts [c1795]
A: lost?
p: Vauxhall Gardens 1786

Thomas Wingham, No. 1 in D minor (1869)
L: unknown
fp: Royal Academy of Music (?)

Thomas Wingham, No. 2 in B♭ major
L: unknown
fp: Crystal Palace, 23 March 1872

Thomas Wingham, No. 3 in E minor, with choral finale (1873)
L: unknown
fp: Alexandra Palace (?)

Thomas Wingham, No. 4 in D major
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 1 Contra Fg (in IV), 4 Cor, 2 Trb, 3 Trbn, 2 Timp, Strings
M: I. Allegro Brillante. II. Andante con Moto. III. Menuetto. Molto Moderato. IV. Finale. Molto Vivace ma con Maesto [sic]
A: Royal Academy of Music, London (copyist's parts)
fp: Crystal Palace, 28 April 1883

Charles Wiseman(n)
A: unknown (previously at Hinchingbrooke House, Huntington, Cambridgeshire)

Charles Wood, in C minor (uncompleted)
S: 2 Fl, 2 Ob, 2 Cl, 2 Fg, 4 Cor, 2 Trb, 3 Trbn, 3 Timp, Strings
M: I. (uncompleted)
A: Gonville & Caius College Cambridge (score) (C. Wood Collection, Env. C)

Charles Wood, in D
M: 1 mvt only (incomplete)
A: Gonville & Caius College Cambridge: incomplete score (C. Wood Collection, Env. C); sketches for beginning and ending (C. Wood Collection, Env. D)[174]

Charles Wood, in F major
M: I.
A: Gonville & Caius College (score, uncompleted)

174 Possibly Wood composed more as the elaboration of the sketches, which are only in substance identical, not in treatment of the material, suggests.

Ralph Walter Wood, No. 1 in G minor, Op. 22 (1923)
L: unknown
fp: 1927?

William Wordsworth, Sinfonia in A minor Op. 6 for Strings
M: I. Allegretto. II. Allegro vivace – Allegretto – Tempo I. III. Andante. IV. Allegro molto
P: Alfred Lengnick & Co., 1952
fp: 1939

William Wordsworth, No. 1 in F minor, Op. 23 (1944)
S: 3 Fl (incl. 1 Picc), 3 Ob (incl. 1 Cor ingl), 3 Cl (incl. 1 Bass Cl), 2 Fg, 1 Contra Fg, 4 Cor, 3 Trb, 3 Trbn, 1 Tb, Timp, Piatti, Gran Cassa, Strings
M: I. Allegro maestoso. II. Adagio ma non troppo. III. Allegro con brio. IV. Andante largamente – Allegro – Maestoso
P: © Alfred Lengnick & Co.
fp: B.B.C.: B.B.C. Northern Symphony Orchestra, Julius Harrison
L: The British Music Collection the University of Huddersfield: A

Charles Henry Worgan
L: lost
p: Vauxhall 1786

Henry Wylde, No. 1
L: unknown
fp: 20 June 1846

Henry Wylde, No. 2 in F major
L: unknown
fp: London June 1848

Henry Wylde, No. 3
L: unknown

II. Bibliography

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Volume I front cover:

The inside of the Rotunda in Ranelagh Gardens, engraving after Canaletto, 1754.

Volume II front cover:

Queen's Hall in 1924, photograph.

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