

Jaeger had never seen his work at Novello as just a job, more a way of life. It was part of his whole approach that many of his protégés became family friends, more and more anxious to help as his health declined. Dora Penny, “Dorabella”, his “friend across the barline,” as he called her, visited him, and admitted to crying all the way home in the train afterwards. Walford Davies offered to pay for oxygen to help his breathing, John McEwen and Parry sent money to help his finances, Elgar provided a fur coat, and other friends laid on taxis to ensure that he could get to the Queen’s Hall to hear the work above all for which he had long waited and hoped, Elgar’s Symphony no.1.

Jaeger had left instructions with Isabella on his death that she was to write messages of farewell and love on his behalf to Elgar, Walford Davies and Parry (who immediately responded with another cheque) and in due course a memorial concert took place at which all three composers, happily with the addition of Coleridge-Taylor, conducted their music, while Hans Richter, in addition to music by Brahms and Wagner, directed a performance of the *Enigma Variations*. The Queen’s Hall was packed and Alice Elgar wrote how Richter “turned to the Orch. spreading out his arms as if to draw every sound & made the Nimrod gorgeous.”

It was an obvious tribute, nonetheless deeply affecting all those present. Charles Larcom Graves, Jaeger’s fellow tenor from Novello Choir days, enhanced it with one of his own, an article in *The Spectator*, in which he wrote of his friend’s courage in the face of illness, his unflagging enthusiasm, sincerity, outspokenness and impulsiveness. He ranked Jaeger with Grove as an amateur in the best sense, and praised his indefatigable propagandising, characterised by his unashamed enjoyment of the emotional in music. He wondered at how such a great Romantic had lived a life of disciplined routine and emphasised his modesty. “Men so charged with emotion are not often practical . . . Musicians are often terrible egoists, but Jaeger was an eminently unselfish enthusiast.” And he touched on the extent to which Jaeger’s commitment to his growing band of young musicians had damaged his health; “despondent about himself, he was full of hope for others, and spent himself in smoothing their path to fame.”

Jaeger’s period, and the composers who belonged to it, is already remote from us. But it is heart-warming to realise the extent, however gradual, to which his advocacy has been vindicated by the return of so many neglected works, he admired so much, to performance and recording. And it is becoming more fully realised that August Jaeger is not only “Nimrod”. Much closer to our own times, Donald Mitchell has written: “But we remain aware that perhaps among this exceptional man’s unfulfilled gifts was the capacity to be a critic of altogether unusual distinction and by no means only in relation to the composer he loved so selflessly.”

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## JUDITH BAILEY – AN APPRECIATION AND INTERVIEW FOR HER EIGHTIETH BIRTHDAY YEAR

Inspired by the landscapes and legends of her native Cornwall, Judith Bailey has created a unique body of work which deserves greater recognition, says PATRICK WALLER

In 2021, the Cornish composer Judith Bailey turns 80. She was born in Camborne in July 1941. Judith was an only child whose father was a master baker, confectioner and a church organist by the age of fourteen. Her mother was also keenly interested in music.

In 1959, Judith went to the Royal Academy of Music in London where she studied conducting, composition, clarinet and piano. Her conducting teacher was Maurice Miles (1908–1985) who, in the post-war period, conducted many of the British orchestras. He had been taught by Sir Henry Wood and Julius Harrison at the Royal Academy of Music before returning there to teach in 1953. Miles became the principal conductor of the Ulster Orchestra in 1966 and has been described as a forgotten maestro.<sup>1</sup> Bailey’s composition teacher was Andrew Byrne (1925–1995), who also taught at the University of Reading. Her instrumental teachers were Professor Leslie England (1902–1971) for the piano and Stephen Waters (1914–1991) for the clarinet.

Stephen Waters was the principal clarinetist of the London Philharmonic Orchestra (LPO) and a member of the Dennis Brain Quintet. The principal winds of the LPO gave the first performance of Malcolm Arnold’s Wind Quintet in 1943 and the (only) manuscript score and parts were then lent to the Dennis Brain Quintet. They then became “lost” and were only found in Stephen Waters’s papers after his death. The full story of this has been told by Paul Harris<sup>2</sup> and the work (Arnold’s op.2) has now been recorded by Naxos.

In 1961, Judith met the violinist Juliet Davey at the Royal Academy, and they became lifelong friends and collaborators. Through her, Judith met violist Lucy White, who was studying at the Royal College of Music, and she and Juliet were the core of the Davey ensemble which frequently performed Judith’s music over the years. The Daveys gave the première of her first String Quartet, and recorded it and some of her other instrumental music in 2007. Sadly, Juliet passed away in August 2020.

Judith Bailey graduated B.Mus., GRSM, LRAM, ARCM and initially became a peripatetic woodwind teacher. Since 1971 she has worked as a freelance composer, conductor and clarinetist. Her partner Isabel Young, who died in 2003, was a highly competent amateur cellist who led the Southampton Concert Orchestra for many years while they lived in the stable flat at Uppark House near South Harting, deep in the heart of the South Downs.

Judith Bailey became conductor of the Southampton Concert Orchestra (which was founded in 1964) in 1969, and the Petersfield Orchestra in 1972 (succeeding Kathleen Merritt who had founded it in 1927), positions she held until 2001.

In 2001 Judith was honoured as an Associate of the Royal Academy of Music – an award made to alumni of the Academy, who have distinguished themselves in the music profession and made a significant contribution in their particular field. In that year she decided to return to Cornwall and reside at Gwithian Towans, a spectacular location on the north coast near Hayle. She was appointed conductor of the Cornwall Chamber Orchestra in September 2002 and the Penzance Orchestral Society in April 2003. She still holds both of these positions.

In 2005, Judith was made a bard of the Cornish Gorseth for services to music in Cornwall. In addition to her composing and conducting activities, she still performs on the clarinet with friends and has learned to play Isabel’s cello – an instrument she called Leonora.

#### Compositions

##### Orchestral Music

Most of Judith’s orchestral compositions were written for and performed by the orchestras she has conducted. Her first orchestral work was called *Penmorvah* and it was premièred in the 1960s by the Cornwall Rural Music School Orchestra conducted by Malcolm Arnold. In 1966, she wrote *Two Hampshire Pictures*, consisting of *Shawford* and *Bucklers Hard*, a work that was first performed by the Cornwall Chamber Orchestra in 1967 and was later revised in 2013. Then in 1979 came *Trencrom*, a tone poem scored for woodwind, two horns, strings and timpani. It was first performed in

Credit: James Kitto Photography



Judith Bailey gazing out at Godrevy



Petersfield, Hampshire. *Trencrom* is a hill near Hayle in Cornwall, which the composer can see from the window of her house and the word means “a crooked or rocky place”. The main theme was written down whilst the composer was walking on the hill with Isabel – a rare example when inspiration came to her suddenly. This work has also been arranged for brass band. There followed two symphonies. The first in 1981, which was premiered by the Southampton Concert Orchestra in Lyndhurst, has four movements beginning with an Andante con moto and has the scherzo placed second. The second symphony was completed the following year and also has four movements. The first sketches for this work were made in York Minster upon hearing the choir rehearsing against a background of bells tolling. Both works last about twenty minutes. In 2007, Judith completed a *Cliff Walk Symphony* – the title in Cornish is *Kessenyans kerth alls*. It is in a single movement about eight minutes long and consists of closely related material. After a brief introduction, there is a jaunty theme which recurs in part during the central slow section and in fugal form at the end. There are several pauses which could relate to seeing a new view on turning a corner or reaching the brow of a hill.



Godrevy lighthouse from Gwithian Towans

Credit: James Kitto Photography

Judith Bailey has written three Concertos and a Chamber Concerto – the first for her own instrument, the clarinet. Initially composed for clarinet and full orchestra in 1978, it was given its first performance the following year by the Southampton Concert Orchestra with the principal clarinettist Morris Binns as the soloist. In 1988 it was revised and re-scored for clarinet and strings and has since been performed several times in that form by amateur societies, notably by the St Mewan Strings of Cornwall under Alan Slaughter with Geoffrey Pearson as soloist. The Concerto is in three movements lasting just over ten minutes with a central Andante flanked by two quick movements. The Chamber Concerto for ten winds (or double wind quintet) was composed in 1979. It has been much-performed by the Southampton Concert Orchestra wind ensemble and was also given at the 1981 Festival of Women in Music in Rome. More recently it has been performed under the direction of Laurence Perkins, Professor of Bassoon at the Royal Northern College of Music.

I commissioned the Concerto for Orchestra for my wife Jean’s fortieth birthday in July 1996 (see box). The first theme, in the solo woodwind, represents water, appertaining to Cancer the crab. The second theme, in the solo brass, represents a ruby, the Cancerian birthstone. A part for cello solo links the various sections of the work. The score is inscribed with the Chinese proverb: “Keep a green bough in your heart and the singing bird will come”. The final concerto to date is for Double Bass and Strings (after Haydn) and it was given its first performance in 2008 in Frome by David Heyes and the London Chamber Soloists.

It was highly commended in a competition organised by the British and International Bass Forum. The work can be played with a string quartet or string orchestra and there is also a piano reduction.

Other orchestral works include *Fiesta* dating from 1981, but revised and re-scored in 2018, and the overture *Penwith*, which was written in 1986. Judith Bailey has always found inspiration in her early memories of Cornwall, particularly its coast, gaunt cliffs and rugged hills. Right at the start of this work, in the rising figures, can be sensed the cliffs which are Penwith’s western and northern meeting with the Atlantic. After a slow opening, the pace quickens and the rising figures intensify. At length, a more tranquil subject appears, a warm tune in the violins, but soon the woodwinds raise the intensity and lead to a return of the striving upward motifs, and the piece ends, literally on a high note. There is also a version of the overture for concert band.



Claude the Clarinet and Isabel’s Cello, Leonora

Credit: Judith Bailey; Photograph: James Kitto Photography



Credit: James Kitto Photography

Arguably Judith’s most accessible orchestral composition, *Havas* – a period of summer, dates from 1991 and was first performed the following year. It consists of three movements, inspired by the following features in Cornwall’s landscape:

1. *Lanyon Quoit*. This is an imposing stone monument dating from the New Stone Age (Neolithic) period. Quoits are sometimes known as megaliths or dolmens and there are several to be found in Cornwall, especially in the Land’s End peninsula. This one is situated in the Parish of Madron and consists of a huge flat stone resting on several other vertical pillars of stone. Once it was contained within a mound of earth and was used as a burial chamber. The surrounding landscape is rough moorland, with many granite boulders and stony outcrops. It is a windswept area with no protection from the rain and storms which blow in from the west, yet on a clear summer day it has an aura of timeless tranquillity.

2. *The Merry Maidens*. Not far away, in the parish of St Buryan, is a circle of stones known as The Merry Maidens (also known as Dawns Myin which means “dancing stones”). The story goes that one Sabbath evening some local girls strayed into the fields instead of attending vespers, and, hearing some distant music played on a pipe, then on two pipes, were tempted to begin dancing although it was a holy day. The music and dancing gained momentum spurred on by the increasing excitement of the occasion, and all cares were thrown to the wind. Suddenly, although the sky was clear, there was a great flash of lightning which cast a spell over them all and turned them to stone where they still stand. A short distance away, there are two granite pillars representing the two pipers, who were really evil spirits in disguise.

3. *Gwavas Lake*. Between Newlyn or Mousehole is an area of coastal water known as Gwavas Lake. In folklore it was once enclosed in a forest of beech trees and on one of its banks was a hermitage. The saint who lived there was widely celebrated for his holiness and many people came to him to be healed. The water itself had healing powers and no-one left without having gained strength and comfort from their pilgrimage. The Isles of Scilly were joined to the furthest point of Cornwall until there was a great flood which separated them. This flood submerged the forest and destroyed the church and all the people and the priest himself. But on the hill a church was built and dedicated to the saint of the lake, St Pol, better known as St Paul. Traces of the forest can still be seen at low tide and the church at nearby Paul stands as a monument to the saint of the lake.

Finally, *Platinum Wood* is a significant composition for String Orchestra which was commissioned by the Northwood String Orchestra of Southampton for their seventy-fifth anniversary in 2001. Thinking of a seventieth anniversary being platinum and a fifth anniversary as wood, the title arose as a combination of the two words. A celebratory fanfare phrase is first played by the full orchestra, leading directly into the first movement and serving as a link between each of the three movements, each highlighting a certain section. The first movement has a theme arising from the cellos which is almost like an improvisation which reappears at the end of the movement following a quicker middle section, where the same tune appears in disguise. The fanfare is now heard in a different character suggesting the *Sarabande*, which forms the second movement and features the viola section. The central part is a sort of round, where the double bass initiates a simple phrase, only to change key deliberately overlapping the last voice on three occasions, before returning to the violas’ original *Sarabande*. The fanfare is then played in a slow 6/8, the tempo of which is increased with the start of the third movement, where attention is given to the violins. A lyrical middle section provides a contrast before returning to a cheery finale.

### Chamber and instrumental music

Judith Bailey has written five String Quartets. The first was commissioned in 1987 by the Davey String Quartet, following the death of the composer’s mother the previous year. Their first performance of it was given in Kentish Town, London, on instruments all made by contemporary luthiers. They also performed the finale in March 1992 in a concert in Symphony Hall, Birmingham, as part of the Birmingham International Women’s Festival. The three movements are each headed by a literary quotation, as follows:

*Adagio* – “Music expresses that which cannot be put into words and that which cannot remain silent” (from the *Bridge of Love; an Anthology of Hope*, collected by Elizabeth Basset).

*Andante con moto* (Fugue) – “We are what suns and winds and waters make us” (W.S. Lander).

*Moderato* (Rondo) – “Those who spread their sails in the right way to the winds of the earth will always find themselves borne by a current towards the open seas” (Teilhard de Chardin).

This work was recorded by the Daveys in 2007 on the Metier disc. The remaining four Quartets are all inspired by the T. S. Eliot’s series of poems *The Four Quartets*. Her second Quartet *Burnt Norton* was written in early 1990s and the remaining three in recent years, the series having just been completed in 2020. There is also a three movement *Caledonia String Quintet* which was composed in 1999 at the request of Isabel Young. This features a second cello part, as in Schubert’s late string quintet.

The *Egloshayle Trio* was also recorded on the Metier disc. This was composed in 1997 for Tony Cox and his Mainly Baroque Trio, which is based in Egloshayle, Cornwall. The composer chose the Cornish folk-song, *The Sweet Nightingale* as the basis of the work, which is set mainly in baroque form. The movements are: *Prelude* – *Corrente* – *Sarabande* – *Giga* and *Postlude*. Originally required as a work for two violins and cello, there is an alternative middle part for viola. The piece was first performed in South Harting, near Petersfield and has received several performances since, mainly in Cornwall.

*Light* is a trio for violin, viola and piano which was composed at the request of Juliet Davey and Lucy White and written in 2004 in memory of Isabel Young. “To everything there is a season – a time to be born and a time to die”. The quotations at the beginning of each of the four movements were chosen to express a slow return to light following the darkness of the loss of Isabel.



1. "O darkness more precious than the light" (St John of the Cross). The opening motif is taken from letters found within the full names of Juliet and Lucy. After its initial appearance, the music moves forward using a broken chord version of the opening harmonies, only to return to the dark mood of the opening.
2. "Silent silver lights, and darks undreamed of, where I hush and bless myself with silence" is taken from Browning. The music is quicker here with perhaps a wistful quality. There is a short dramatic passage in the centre before the music returns to its opening mood.
3. "Thou sayest farewell, and lo! I have thee by the hand and will not let thee go." The words of Robert Bridges suggested to me the initial anguish of loss, soon to be followed by a sort of irregular waltz rhythm for the violin and viola, suggesting the state of disbelief which follows, and the knowledge that both of you remain together in spirit. At the end of the movement, the opening anguished bars are transformed into a feeling of acceptance.
4. The anonymous words "Replace the darkness within me with a gentle light" brings back the opening motif of the work. There follows a quicker dotted pattern accompaniment with the motif gently spread above. Perhaps there is a hint of the trudging journey as life must continue. When the opening motif appears for the final bars it is transformed, suggesting some form of recovery of spirit.

*Light* is perhaps Judith Bailey's most heartfelt work and it can be heard on the Metier disc performed by Juliet and Lucy with Nicola Grunberg at the piano.

Judith has also written several chamber and instrumental works featuring her own instrument, the clarinet. There are two shortish pieces for clarinet and piano *Mordryg* meaning "ebb-tide" in Cornish and the more substantial *Y-Gwynn*, which is Welsh for "wind". The work was commissioned by Welsh painter, the late John Elwyn for his eightieth birthday in 1997 and first performed in Brighton. It has also been performed by the Monington Duo, Rob Blanken and Karen Kingsley.

Her clarinet quintet was composed in 1993. The piece was written for inclusion in the repertoire of the Davey String Quartet and is in three movements: 1. Allegro; 2. Siciliano; and 3. Allegretto scherzando. This work can be heard on the Metier disc along with *Visions of Hildegard* for clarinet, violin, cello and piano. It dates from the summer of 2001 and was begun in Hampshire and completed on the composer's return to Cornwall. Taking a theme from the Abbess Hildegard of Bingen, the music develops through a series of short interludes. Though intended as a series of variations, it should be played as a continuous piece with "breaths" rather than gaps between the clearly defined sections.

Other instrumental compositions of note include *The Towers of San Gimignano*, Judith's only significant work for solo piano to date. This work was composed following a visit to Tuscany in 1993. There are three sections representing scenes in Tuscany.

#### 1. *The Towers of San Gimignano*

There are fourteen of them, built in rivalry by warlike nobles in Mediaeval times. As one approaches the hilltop city of San Gimignano the towers stand majestically silhouetted against the skyline.

#### 2. *Frescoes*

Delicate lines and rich colours traced upon an old stone wall in an unexpected corner.

#### 3. *Piazza*

A sunny square throngs with people. A man is singing – his song echoes through the arches and towers beyond. The free, three-notes repeated motif was made by bells heard on Easter Sunday morning. Bells are never far away in Italy.

This work can be heard on the Metier disc along with the *Aquamarine Waltz* for violoncello and piano. This work was commissioned by Isabel Young in May 1999 for her seventy-fifth birthday and written in June of that year. The composer's first thoughts were to relate the title to her Cornish home, but she did not feel *The Haven* to be an appropriate name for a piece. However, because of its happy associations and spectacular sea view, the word aquamarine seemed an apt description of what turned into a light-hearted waltz.



Behind the Waves – from Carbis Bay

Credit: Judith Bailey; James Kitto Photography



Stormy Seascape

which increase in speed, suggest shimmering light on the water. A short recitative by the bass clarinet leads into the second section. Here the repeated alternating chords suggest the insistence of the sea's calling in Masfield's verse "I must go down to the sea again, for the call of the running tide is a wild call and a clear call and may not be denied; and all I ask is a windy day with the white clouds flying, and the flung spray and the blown spume, and the seagulls crying." A solo on the alto clarinet emerges shared with one other clarinet and which is derived from the opening rising pattern. The speed increases to a short, repeated note pattern which appears later suggesting a wilder picture. The seagulls' crying is suggested by the falling two-note motif with which the alto clarinet ends the section. The third section opens with the repeated note pattern and the music shifts from high to low registers, as suggested by Arnold's words from *Dover Beach*. "Listen! You hear the grating roar of pebbles which the waves suck back, and fling, at their return, up the high strand, begin, and cease, and then begin again, with tremulous cadence slow, and bring the eternal note of sadness in." This section is calmer, and the rising phrase is developed to some extent. Keats's words "And on the other side, outspread, is seen ocean's blue mantle streaked with purple and green ..." have suggested a more subtle treatment of instrumental colour, using again solos for alto and single clarinets which improvise briefly together before they are joined in a slow shimmering trill for all instruments. The final quiet bars are intended to continue Keats's thoughts ... "Now I direct my eyes into the west, which at this moment is in sunbeams drest."

Judith's most notable work for brass ensemble is *Tubalate Tanze*, which is scored for four tubas and was composed for a London-based group called Tubalate in 1994. She has since rescored it for four double basses.

Finally, Judith Bailey has written several choral anthems (e.g. *There's a Voodoo on the Kudu*) and songs (*Jeane*, *Gwithian* and *Song of Oberon*), and some miscellaneous pieces for the organ. Whilst often being inspired by landscapes (of her native Cornwall in particular) and literature, her music has generally been written for specific musicians to perform. It is accessible to performers and audiences alike and deserves to be more widely known.

## Interview with Judith Bailey

### What are your earliest musical memories?

There was always music in the home, often the BBC Light programme on the radio. Also, my father had a good collection of records especially piano concertos. Both parents played the piano and my father was excellent at improvising. Hearing the Camborne Town Band which then had Championship status.

### Which works do you particularly enjoy conducting?

Mainly symphonic works, anything from Haydn and Mozart onwards. I also love the excitement of accompanying concerto performances.

### Which composers have influenced you most?

Beethoven has always been the greatest in my mind, but I would include Stravinsky and some twentieth-century British composers: Britten, Tippett and Rubbra in particular.

### Tell us about your composition process and what inspires you to compose music.

My process of composition begins with the choice (or request) as to the medium for which I will be writing. I tend to work at the piano initially then take the manuscript to my worktable to rethink and rewrite / edit it. I write with a fine Staedtler pen and lots of Tipp-Ex to hand! Then, once the page / section is finished, I copy it legibly and it is likely that will remain unchanged once the piece / movement is completed. Then I go through adding tempi and expression marks which will have been already noted in my mind as I compose. Inspiration might be from a recent happening in life, or a poem, or sometimes just the sounds which come to mind as I think of the instruments or voices being used.

### Tell us about what inspires you to paint and the process.

The landscape, seascape and weather patterns are all so colourful and give rise to many ideas for paintings. This usually begins with a small sketch made outside then I develop it at home on a bigger sheet / canvas, almost always using oil or acrylic paint or both. Sometimes I



add charcoal or pencil to the work as I like these bold media. I use water-colours as they are clean and convenient, but they are the most difficult of all and I am not skilled enough to avoid making mistakes which cannot then be covered up!

**Do you often revisit your compositions?**

No! Once a piece is finished it is out of my hands.

**Which of your works is most important to you?**

This is difficult to choose as several have deep personal significance, for example my String Quartet op.31 and Light.

**What are you working on at the moment?**

I have just finished a String Quartet and will soon start on a piece for two pianos. Also, I have just conducted my Chamber Concerto for Ten Wind Instruments and been asked by bassoonist Laurence Perkins to write another Wind Dectet for his next Cornwall course in 2022.

**Recording the music of Judith Bailey – some personal reflections by Patrick Waller**

In the summer of 1995 Judith was the longstanding conductor of the Southampton Concert Orchestra (SCO) and my wife Jean had recently become the lead cellist. Over the past few years, the orchestra had played several of Judith's works and I had been particularly impressed with *Havas – a period of summer*. With the thought that the following July would be Jean's fortieth birthday – and I really ought to make an effort with a present for once – I started to wonder about commissioning a piece from Judith for the occasion. (And it emerged later that by happy coincidence Judith and Jean share their birthday). So, I approached Judith and arranged to visit her at Uppark to discuss the commission. Attempting to do this in secrecy was not easy, which led me to forgo my chess night each time we needed to meet. I didn't think that a full-blown cello concerto would necessarily be appropriate and so we settled on a concerto for orchestra in which the cello would be one of several soloists considering the strengths of the orchestra at the time. The present itself turned out to be an attractive leather-bound handwritten score. We did manage to keep it a secret and Jean was suitably surprised! We also arranged for it to be published and Judith managed to get the first performance in the schedule for October 1996.

Afterwards, the Concerto was performed twice by the orchestra before Judith returned to Cornwall five years later. It was recorded each time live by Don Thompson, husband of another cellist in the orchestra. I was delighted with the work and thought the first performance was the best despite some loud extraneous noise just before the first cello solo passage. Naturally, it became an ambition to find a way of having a recording made professionally in a studio – one that took seventeen-and-a-half years to achieve.

Fast forward ten years to the summer of 2006, the year Judith turned 65. Aside from my personal interest in the concerto, I was becoming increasingly conscious that her music generally was not receiving the recognition it was due. A couple of years before, I had become a reviewer and assistant webmaster for *MusicWeb International*, and the latter allowed me to create a basic website about her music.<sup>3</sup> Indirectly, this role led by chance to a recording. I had reviewed a few records issued on the Dunelm label, which was run by Jim Pattison. He was making some interesting recordings, in particular the music of Mancunian John Ramsden Williamson (1929–2015), which I liked a lot. But the discs themselves were CD-Rs and a bit temperamental in my player, leading us to exchange a few emails. I also discovered that Jim had made a live recording, which included one of Judith's songs, *Jean*. It was the only professional recording of her music at the time. So, I punted at Jim the idea of making a disc of her music and, slightly to my surprise, he reacted very positively. Discussing the logistics, it was immediately obvious that it wasn't going to be easy to record her orchestral music at that time, but I felt that a disc of instrumental music might be a staging post along the way.

I didn't imagine that making a recording was going to be straightforward and there were a few hurdles. In particular Jim had a heart attack in early 2007 and decided to start winding up Dunelm, (it was later taken over by Divine Art) but he still agreed to make the recording in December 2007, one of his last. We hired the Michael Tippett Centre at Bath Spa University just before Christmas. Judith arranged for the Davey Ensemble to perform a variety of her instrumental works and Jim, assisted by his wife, set up the recording. Apart from the below-freezing temperatures outside and my dreadful cold, all went off well. Judith and I were pleased with the result and it was issued fairly shortly after on Metier, one of Divine Art's labels, which had taken over Dunelm.

Five more years elapsed and during this time the English Music Festival and its recording arm had become well-established. So, I began to wonder if it might be possible to make a recording of the Concerto for EM Records. But I realised it would have to be paired with something better-known. In 2012 the cellist, Laura van der Heijden won the BBC Young Musician of the Year competition with a stunning performance of Walton's Cello Concerto. So, I dreamt that maybe she might record this and also play the cello solo in the concerto. I contacted Em Marshall-Luck, who was interested in the idea and approached her agent, but she wasn't the first and apparently Laura was not going to record the Walton any time soon. But the ball was rolling and Em had also been asked to consider making a recording of George Lloyd's cello concerto (one of his last works and one that had already been recorded). So, she suggested this for a pairing. We started planning the recording but the cellist wasn't able to accept the recording conditions. We therefore decided to look at pairing Judith's music with hitherto unrecorded George Lloyd. There were four suitable, fairly short, unrecorded works of his for orchestra, and together with the Concerto and *Havas* they made an ideal programme.

The Bath Philharmonia, conducted by Jason Thornton, was hired and arrangements made to make the recording in St Jude's, Hampstead, in April 2014. Jason went to Cornwall to discuss the works with Judith, but this time she decided not to be present at the recording. Em



Credit: James Kitto Photography

Judith Bailey, listening at home  
(Isabel Young is in the background picture)

wasn't able to attend either, because she had just given birth. However, the recording went well and we were very pleased with the result. The cellist, Miriam Lowbury surpassed our expectations in the key solo part of the concerto and all the other pieces came off well. Several orchestral members seemed genuine when they said they had enjoyed playing the music. We then had a challenging production schedule to try to get the disc ready for launch in July 2014, which would have coincided with Judith returning to conduct *Havas* with the SCO as part of their fortieth anniversary concert. Unfortunately, it wasn't ready in time, but the disc has since sold well for EM records.

A final anecdote relates to the picture on the cover of the disc, which we decided to call *Havas*. The first movement is called *Lanyon Quoit*, which is an impressive Neolithic tomb in Cornwall. A picture of this seemed the obvious choice, but it is a National Trust property. Therefore, we had to buy a photograph from them. At our next visit to Cornwall Judith suggested we do the *Havas* tour of Lanyon Quoit, the Merry Maidens and Gwavas Lake. Naturally, we wanted photos of our own, but right in front of Lanyon Quoit was a large herd of cows hampering the view!

### Discs of Judith Bailey's Music

*Havas*: Bath Philharmonia, Jason Thornton. *Havas – A Period of Summer*, op.44, Concerto for orchestra op.55 EM Records EMRCD026

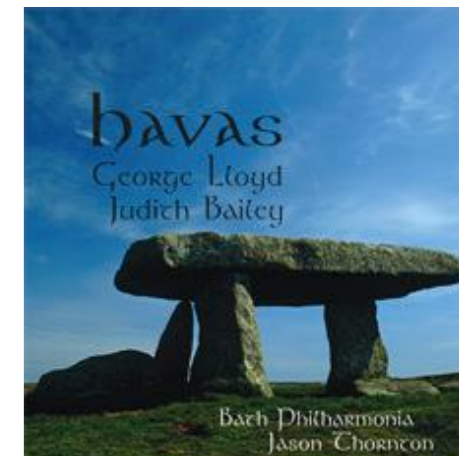
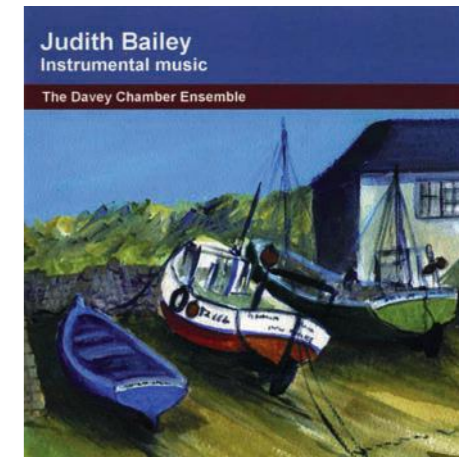
Judith Bailey Instrumental Music: Davey Chamber Ensemble. String Quartet op.31, Clarinet Quintet op.47, *The Towers of San Gimignano* op.51, *Aquamarine Waltz* op.65, Microminiatures nos. 1 & 2, *Visions of Hildegard* op.72 and *Light* op.76. Metier msvcd92101.


Bailey's music can be heard live at an EMF concert in Truro Cathedral on 10th July 2021.

<sup>1</sup> See <https://www.overgrownpath.com/> 23rd October 2007.

<sup>2</sup> See <https://www.paulharristeaching.co.uk/blog/2016/7/7/lost-and-found-the-remarkable-story-of-malcolm-arnolds-wind-quintet>.

<sup>3</sup> <http://www.musicweb-international.com/bailey/index.htm>.





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