# The Creel

Journal of The Rawsthorne Trust
and
The Friends of Alan Rawsthorne

Volume 7, Number 3
Issue Number 24
Autumn 2013

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**The Creel**

*Editor*: Martin Thacker
*Design*: Sarah Darby
Michael Smith

*Contributions and copy to the editor at:*
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The Friends of Alan Rawsthorne
(The promotional and educational arm of the Rawsthorne Trust)

*President:*
John McCabe, CBE

*Vice-President:*
Gerard Schurmann

'*Friends' membership enquiries to:*
Andrew Knowles
30 Florida Avenue
Hartford
Huntingdon
Cambs
PE29 1PY
Telephone: 01480 456931
email: apkmusicprom@ntlworld.com

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# Editorial

*We are exceptionally fortunate in the quality of the contributions to this issue. Sir John Manduell, who needs no introduction to our readership, has kindly given us his recollections of Alan Rawsthorne, never before published. These may subsequently feature in his autobiography – but you saw them here first! Jukka Savijoki, a distinguished international guitar recitalist and scholar, has similarly enhanced our reputation with first publication of an article which deserves, and will no doubt receive, a wider audience. It concerns Rawsthorne's final composition, and is one of the most thorough that we have ever featured. Nigel Bonham-Carter has broken new ground in uncovering facts about the first French performance of one of AR's earliest successes, perhaps the most recorded of all his works. Tony Pickard has widened his research into one of the least-known (and least well-prepared) pieces, and has obtained a programme note – again for a continental performance – which few will have seen before.*

It happens that Sir John speaks first of the Ballade for piano, and its premiere by John Ogdon; and I cannot resist pointing out the presence of the same work, and the same performer, in one of the two new additions to the updated discography provided by Andrew Knowles, second to last in our running order. This fortuitous thematic link helps to give shape to the issue. And there are other possible pairings: two reproductions of programmes in their original French, for example; or the fact that the subject of Jukka Savijoki's article is the Elegy for Guitar, whereas my own contribution is to some extent an elegy for the delightful area in which the composer lived during his final two decades.

**An anomaly**

During the time since the appearance of the last issue of *The Creel* it has become apparent that in one respect we have been living a lie for the past twenty years, albeit unknowingly. This issue, still defiantly numbered 24, should, strictly speaking, be no. 25. The reason is that the first issue to be professionally printed (rather than duplicated), vol. 3, no. 1, was inadvertently numbered '8', when it should have been '9'. The rightful issue 8 – vol. 2, no. 3 (Spring 1993) – then somehow sank from view. Although it is covered by the index to all the issues 1989–98, published in vol. 4, no. 1 (Summer 1999), it does not figure in a later summary of *Creel* contents up to 2007, neither was it present in the supposedly complete file of issues which we put into various libraries a few years ago. And yet it contains important material: John Turner's article on his discovery of the Rawsthorne Recorder Suite, for example, and Gerard Schurmann's recollections of his friendship with AR, covering as many as sixteen pages.

The solution to the numbering dilemma seems to be to allow our thinking to encompass two issue '8's, since this is very much less disruptive than retrospectively renumbering the fifteen or so issues that have appeared since the anomaly occurred.

These facts were uncovered by the indefatigable Tony Pickard, as an offshoot of his effort to make sure that he was in possession of all possible *Creel* and

*Sprat* issues. Having a keen eye for detail must have made it exceptionally vexing for Tony when he found that, owing to a proofreading error in last year's *Creel*, the timings he gave in his article about a proposed *Carmen Vitale* symphony had become garbled. The correct timings were given in the *Bulletin* issued earlier this year, but it seems reasonable to give Tony's hard work the best possible chance of communicating itself by re-publishing the whole article in this issue. It isn't exactly the same however: it has been improved, and one fact has been corrected (other than the errant timings), thanks to a knowledgeable reader who emailed us about it (details in the article).

**With friends like this …**

An examination of the brand new *Cambridge Companion to the Symphony* reveals, in addition to a comprehensive series of scholarly articles covering the history of the form from about 1750 to the present day, many positive developments for those interested in the music of British composers. Such masters as Elgar, Vaughan Williams, Walton, Tippett and Maxwell Davies are, without apology, given their place in the sun alongside Mahler, Sibelius, Stravinsky and Shostakovich. Indeed, one of the chapters of the book goes so far as to claim that, in the twentieth century, Britain – the former 'land without music' – became arguably the world's most important guardian and perpetuator of the symphonic tradition.

At this point some might ask whether a book emanating from the UK can be entirely trusted on such matters. Although we wouldn't expect a *Sorbonne* (or *Heidelberg*) *Companion to the Symphony* to present quite the same range of priorities, we can be reasonably confident that British and American scholars and critics have not become so parochial in their attitudes as to cause the *Cambridge Companion* to present an unduly skewed picture of current informed opinion – which it will, of course, also be influential in moulding for the future.

All the more disappointing then (how frequently sentences about Rawsthorne begin like that nowadays) to find that mention of our hero is limited to what John Amis has referred to as the '… and Alan Rawsthorne … ' variety. In a long and otherwise excellent chapter by an influential and learned critic, performer, and academic, we read of 'the phenomenon of the Cheltenham symphony', which produced 'well-constructed, workmanlike but musically dilute neo-classical symphonies, almost all with worthy aims but narrow horizons, from the likes of … ' (six names follow, including Rawsthorne's). It is not our job to fight the corners of the other five composers, but we must point out that Rawsthorne wrote *three* symphonies (this much at least is acknowledged in another chapter of the book); that only the third is a 'Cheltenham' symphony; and that this one least of all answers to the *Cambridge Companion*'s identikit picture, which is in almost comical contrast to John McCabe's description of 'outbursts of raw emotional intensity [which] bring Rawsthorne nearer than in any other composition to the art of Francis Bacon'.



Musically dilute! There is a symphony, written in the 1960s by a European composer, which relies heavily on quotations from other people's music, competing with spoken-word extracts from modernist literature, occasionally punctuated by a man's voice saying 'keep going!' (many will know the one I mean). That, if anything, might perhaps have been called 'musically dilute', but the prevailing climate of opinion assures that it is never mentioned without adequate tokens of respect – although, to be fair, the writer in question doesn't manage to sound totally ecstatic about that one either.

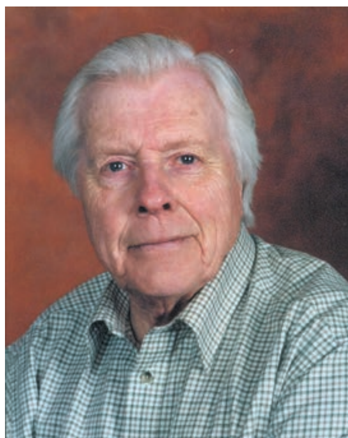
The BBC allows us to end more positively. This summer, Rawsthorne symphonies have figured twice in Radio 3 programming. The Third Symphony, dilute or otherwise, in the recording by Norman Del Mar with the BBC Symphony Orchestra in the week beginning on 16 June, and two movements from the First Symphony in the week beginning on 4 August, the latter as part of a 'composer of the week' sequence devoted to commissions by the Royal Philharmonic Society, which this year celebrates its two-hundredth anniversary.

*Martin Thacker*

# Alan in Cardiff and Lancaster

*John Manduell*

*Sir John Manduell was responsible for setting up the BBC Music Programme, now Radio 3, and was Programme Director of the Cheltenham Festival for twenty-five years from 1968. He was the first Director of Music at the University of Lancaster, and later the founding Principal of the Royal Northern College of Music. He is a distinguished composer, mainly of songs, chamber music and orchestral works.*



In a curious way, improbable as it may seem, one place with which I particularly associate Alan is Cardiff. My random recollections of Alan in the Welsh capital begin when Alun Hoddinott, in his capacity as Cardiff Festival's Artistic Director, had commissioned from Alan his Ballade for Piano.

It was to be played by John Ogdon but for some reason did not materialise in advance of the recital which John was to give and which, if my memory serves me right, was otherwise devoted to fistfuls of Messiaen. Of course Alun, who was notoriously late in fulfilling his own commissions, would have been on shaky ground if he had thought to complain about the late arrival of Alan's work. As far as I recall he did not. Nor, needless to add, did John Ogdon, of whom it was frequently said that he gave his best performance when sight-reading for the first time.

As it happened, the Ballade only left Paddington in the clutches of a metaphorically winged messenger on the eve of the recital which was to include its first performance. Needless to say, gentle John turned aside from Messiaen (and, my memory also tells me, a Tchaikovsky concerto in the Royal Festival Hall the previous night) to give an imperturbably assured performance of this wonderful work, which surely ranks among the finest examples of piano music by British composers.

The Ballade came back to Cardiff a few years later in a way which I know gave Alan particular pleasure. One of the later tasks which came my way when I was still responsible for the planning of the BBC Music Programme (Radio 3 as it is known today) was when we organised a high-profile and quite distinctive competition for the performance of Mozart piano concertos. Whereas today Mozart piano concertos proliferate in our concert programmes, fifty years ago there was a tendency for a particular handful to appear more frequently than others. Sir William Glock also felt passionately that there remained a need to bring about greater authority and stylistic assurance in the performance of Mozart's piano music.

To this end we organised the BBC Mozart Piano Concerto Competition, which we arranged to hold in Cardiff with the support of the then BBC Welsh Orchestra (now the National Orchestra of Wales). However, before reaching the concerto finals over two hundred gifted pianists from all over the world were first required to play Mozart's wonderful A minor Rondo, which, as you might predict, effectively ruled out some 80 per cent of them. The forty-one competitors who survived that first round in London to proceed to Cardiff for the second round were required to give a short recital that had no Mozart in it but which included one of five prescribed British piano works. These included Alun Hoddinott's third piano sonata and Tippett's second. A third prescribed alternative was Alan's Ballade, which, we hoped, would thus return to Cardiff in the hands of new interpreters.

Disappointingly, in the event, only one candidate selected the Ballade. She was Anne Pickup, a delightful northerner, married we were told to the Everton goalkeeper of the day. She gave a convincing performance of the Ballade which seemed to please Alan, whom we had invited to be with us. At the reception we introduced Anne Pickup to Alan. He was, as usual, laconic and self-deprecating. Wine glass in hand, he thanked the young Anne for playing his piece and then asked her why she had selected it. Without a moment's hesitation, and in a broad Lancashire accent, she replied, 'I just thought it were best o'bunch!' Alan smiled in his inimitable way, turned to me and said, 'I have never in all my life found myself best o'bunch. It's a good feeling.'

The competition was ultimately won by the son of the then newly independent Jamaica's ambassador in Geneva, Oswald Russell. One other memory of Alan at this competition in Cardiff also comes to mind. A member of the jury was Nadia Boulanger and I shall long remember a most engaging conversation between the two of them. When it was over Nadia said to me, 'I have met many fine English composers but never one more elegant or more charming.'

Just as I retain happy recollections of Alan in Cardiff, so do really joyous memories also flow from an extended visit he made to Lancaster. This came about in February 1969, although the seeds of the visit had been sown about a year previously. The BBC Music Programme promoted a number of weekend festivals in selected university towns. In addition to visiting Cambridge and other long-established university centres, we also focused upon Lancaster as one of the nation's six new universities founded during the 1960s. For a concert to be given by the BBC Northern Symphony Orchestra (now the BBC Philharmonic) we had commissioned Alan Rawsthorne to compose his *Triptych* for orchestra. The concert ultimately took place on 23 February 1969, in Lancaster's Ashton Hall, conducted by Norman del Mar. It was nothing short of a triumph, with Lancastrian musicians thronging the Hall for what was, alas, to be one of Alan's last major works.

By this time I had left the BBC, having accepted an invitation to establish a music department at Lancaster University. Whilst risking possible charges of

nepotism, I had no hesitation in seeking to develop Alan's visit north for his *Triptych* by inviting him to undertake a short residence at the university. He thus became (along with Milton Babbitt shortly before) one of the new department's first musical visitors of true eminence. Alan engaged with the students in his own inimitable manner and instantly became, in their minds, a cherished friend.

A number of concerts involving Alan's music naturally took place during his visit, one of which I know gave him particular pleasure. This was a recital by Brigid Ranger and Renna Kellaway which included Alan's wonderful Sonata for Violin and Piano, one movement of which, the Toccata, sets a break-neck metronome mark (crotchet = 144). After the performance was over Alan conceded that he had never thought that it could be played at the speed indicated but had now discovered, to his astonishment, that he was wrong!

I have mentioned that the concert featuring his *Triptych* took place in the Ashton Hall. Had it been a year later it would undoubtedly have been held in the new Great Hall of the University which has subsequently come to be known over more than thirty years as an exceptionally fine concert hall. At the time, however, it was still in the early stages of being built, and the fairly gaunt site was dominated by massive steel girders. This gave an indication as to the size of the building, but little else. I took Alan over to see it, hoping of course that one day he and his music would feature in this new hall. As we made our way in wellies over the building site, Alan stroked his chin and said, 'Well, I suppose that it could at least turn out to be a good place to keep a Zeppelin.'

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# Alan Rawsthorne's Elegy for Guitar: A Comparative Study of the Sources

*Jukka Savijoki*

*Since his debut at the Wigmore Hall, London, in 1977, Jukka Savijoki has broadened his career as a solo guitarist through international concerts and through recordings. Apart from his native Finland, he has performed all over Europe, Japan, and North and South America. In England his London debut has been followed by other concerts at the Wigmore Hall and at English festivals including those at Harrogate, King's Lynn and Cheltenham. He has also recorded extensively for the BBC. Several Finnish and foreign composers have composed for him and for ensembles in which he plays. Since 1983 he has been leading guitar studies at the Sibelius Academy in Helsinki. In 1997 he graduated as Doctor of Music and has published a book on the guitar works of the Viennese composer Anton Diabelli. His articles have been published in many of the leading guitar magazines of the world.*

**Introduction**

In this article on Alan Rawsthorne's last work, the Elegy, a detailed comparison will be made between the published edition, the composer's manuscript, and the sketches. Also, the differences between the two completions of the work will be dealt with.

**The work**

At the time when he commissioned the guitar piece from Rawsthorne, Julian Bream was probably enjoying the most active and fruitful time of his career. Many successful recordings and extensive tours filled his everyday life, in addition to numerous first performances of commissioned works. It is quite amazing to realise that within a few years around the turn of the 1970s six important British guitar works saw the light of day due to Bream's initiative: in 1968 the Five Impromptus by Richard Rodney Bennett and in 1970 the Concerto by the same composer; in 1971 the Malcolm Arnold Fantasy, the Five Bagatelles by William Walton, *Paseo* by Peter Racine Fricker and the Elegy by Alan Rawsthorne.

It is not known exactly when Bream had asked Rawsthorne to write a work for the guitar, but at the time of his death in 1971 Rawsthorne had written 131 measures, consisting of the opening slow movement and the central fast one, along with some sketches for the continuation of the work. Julian Bream

completed the work, which was to remain Rawsthorne's last, and gave its first performance in the Queen Elizabeth Hall in London on 13 February 1972; recorded it in 1973 and published it in 1975. During composition, Rawsthorne was in close touch with Bream, as he was unfamiliar with writing for the guitar. In fact, he had complained to his friend, the composer Gerard Schurmann, that 'you never know where to put your fingers!'[1]

Looking now, forty years afterwards, at the popularity of Rawsthorne's Elegy, it seems that usually the guitarists of the older generation knew it, whereas the younger players ignore its existence. This is probably partly due to the fact that, with the exception of a few compositions such as Benjamin Britten's *Nocturnal*, William Walton's Five Bagatelles and the works by the Japanese Toru Takemitsu, serious contemporary music does not play a central role in the repertoire of many guitarists of the younger generation these days. And, sadly, Rawsthorne's Elegy is among the many undeservedly forgotten works. A glance at the available CDs on the market shows only around five commercial recordings,[2] and the present author's personal experience of guitar concerts testifies to the rarity of public performances of this fine work. Also the indexes to the back issues of various guitar magazines show a rather slim result.

At the time of the composition, Rawsthorne's health was deteriorating, and according to Alan Frank, his publisher at Oxford University Press, he now worked 'very, very slowly'.[3] Hence some writers have seen in this work, and in its title, Rawsthorne's premonitions of his own death.[4] The work has been described as a lament 'of a melancholy, haunting beauty' by William Walton,[5] and 'one of Rawsthorne's most moving' by his biographer John McCabe, who also describes the sombre and grave mood of the first, slow section as unique in Rawsthorne's whole production. He points out that:

> … there are dark, melancholy, tragic movements in numerous works [by Rawsthorne], with different degrees or kinds of anguish, but this is more removed from the passionate intensity of his earlier music. At the last, Rawsthorne reached back over the centuries to the contemplative world of the pavans of William Byrd.[6]

To add two further characterisations of the work, this time from Italian sources, Angelo Gilardino writes that 'right from the beginning [of the work] we breathe refined air in the atmosphere of gentle and pensive detachment from the world',[7] and Marco Riboni, in a review of a recent recording, describes the work as being '… of great musical power, dark introspection and typical, British hazy atmosphere … '[8] From all this we can see that many experts have a high respect for this work, contrasting with the opinion of many guitar players. Obviously there is no single explanation to this, but as an educated guess it could be said that the introspective, profound atmosphere of the work, in spite of its fast middle section, could be part of the explanation. A glance at many of today's concert programmes shows a preference for more entertaining, light material; and thus music by a composer whose voice McCabe has described as ' … unlike any other, speaking not at the top of his voice, but quietly, persuasively, with intensity … '[9] gets easily neglected.



It is a pity, however, since exactly this feature makes Rawsthorne's Elegy virtually unique in the guitar repertoire, where such serious, profound works are rather the exception than the rule.

**The style, the material and the form**

The serious style of the Elegy has already been referred to above. The following comments by Wilfrid Mellers, dating from as early as 1946, summarise this aspect of Rawsthorne's style rather aptly:

> His music combines lyrical tension and rhythmic energy with great concision and a mordant wit. It has in abundance the virtues which English music at the turn of the century conspicuously lacked; and it is fundamentally serious and unfacetious.[10]

The lyrical tension is clearly present in the slow section of the work, whereas the fast section has certainly an abundance of brisk, effective rhythms, an element to which Mellers refers as well. Another aspect of Rawsthorne's music, the serial or semi-serial undercurrent, is also present, as Luigi Palumbo has stated.[11] The opening phrase of the work (Example 1), for example, is a series of eleven different pitches:

Example 1

This melody has some tonal features (E minor) and some leaps of fourths, both typical, favourite devices of Rawsthorne's style. Schurmann has described this way of working with the material as 'language of ideas through intervals and their connotations'.[12] On the motivic level Palumbo has identified three cells (Example 2):

Example 2

He also refers to the several occurrences of the motive D–S–C–H (musical letters representing the name of Dmitri Shostakovich), which can be found for the first time in the bass in measures 9–10.[13] In the last measure of Example 1 can also be seen the ambiguity between major and minor, a favourite device of Rawsthorne's. In this case more specifically the E♭ and the E♮ create ambiguity between C major

and minor. It may be worth noting also that this is the very first chord of the piece.

With regard to the form of the work, we obviously do not know the final intentions of the composer. The sketches after measure 131 seem to show, however, that his idea was to recapitulate the first section with some small variation. Thus the form would have been a traditional ABA. We shall deal with the subject of the closing section in more detail below.

In spite of Rawsthorne's unfamiliarity with the guitar, the work is well written for the instrument, even in its original, manuscript state. This is partly due to predominantly single-line writing, although there is chordal texture as well. The following passage (Example 3), leads one to think that some musical ideas have come from the guitar's tuning:

Example 3

The first notes of each four-note group correspond to the intervals between the guitar's first four strings: a fourth, a major third and a fourth. Here the guitarist plays the same fingering in the same position passing over the first four strings.

In the manuscript as well as in the sketches the chords are always playable, so it can be said that Rawsthorne has overcome this hard challenge well. Whether this was achieved with the aid of Julian Bream or alone is difficult to tell. The many single-line passages enable an expressive style of playing, since the player is quite free to choose the left-hand fingering. From a purely technical point of view there are several challenging passages, especially in the fast middle section of the piece, thus calling for quite an advanced player.

**The edition and the manuscripts**

There are many guitar works of which there exist, apart from a printed edition (usually by the player who commissioned the work), one or more manuscripts by the composer, sometimes also one by the editor, and in some rare cases even a version by the composer for some other instrumentation.[14] Depending on how well a composer knows the guitar, there can be varying degrees of difference between a manuscript and an edition. The study of these various sources is not just of academic interest, but highly useful for the performer as well, since all these different versions provide valuable information.[15] Often the composer's manuscript – if there are several, the final one – is considered to be the most reliable source. This is not always the case, however, but since this question is rather complicated and outside the scope of this article, we will not go more deeply into it. It is therefore sufficient to remark that the following comparison is not a search for the 'truth', but the purpose is to show the differences between



the sources. It is then up to the reader to draw any possible conclusions. It should be added, however, that there are a few instances when there is a differing note in one of the sources. This is obviously a situation where one or the other has to be a mistake.

Here is a list of the available sources of the Elegy:

- An autograph in the library of the Royal Northern College of Music, containing a clean copy of the first 131 measures and several sketches (11 pp.)[16]
- The edition by Julian Bream published by Oxford University Press, London, 1975.
- An autograph of the completion of the work made by Gerard Schurmann (2 pp.)[17]

In what follows, we will use 'CC' for the clean copy and 'sketch' for the rest of the autograph material, and simply 'edition' for the published work. One comment is necessary concerning Rawsthorne's sketches. In the catalogue of the autographs housed in the RNCM the following is written:

> Additional sketches in a different hand [Julian Bream's?]

This speculation probably comes from the fact that Bream has completed the work. However, both the CC and the sketches are in Rawsthorne's hand. This is confirmed by Gerard Schurmann, a close friend and collaborator of Alan Rawsthorne's. The fact that they look like two different handwritings is understandable, since the CC was written more slowly and with more care. Still it should be mentioned that the CC contains a few measures above which an octave marking has been added afterwards in sketchy handwriting. We shall deal with this below. Also measure 20 has the chord on the second beat added later, in the same sketchy writing. This shows that Rawsthorne did make some corrections after having finished the CC. The sketches also contain nearly all the material of the 131 measures of the CC, but in somewhat random order. The fast section is sketched down as a whole, but the first section is in four separate bits and sometimes lacks the chords and voices of the CC. The recapitulation consists of 18 measures. In addition to this, there is one page containing only a row of twelve notes, but interestingly not a strict twelve-tone row, since one note is missing and in its stead the note A appears twice:

Example 4

**Comparison between the edition and the autograph up to measure 131**

Both the CC and the sketches show a composer who writes well for the guitar. The fast section in the sketches, for example, is almost identical with the CC and the edition. This may imply that it was composed without the aid of Bream. The overall picture is a transparent rather than a thick style of writing. It can also be noticed that Rawsthorne was not afraid of writing chords, and that he wrote them in an imaginative way, not just using the same chord pattern up and down the fingerboard, as sometimes happens. Worth noting also is that there is nothing unplayable in the CC or the sketches. In the following, the various musical aspects are dealt with by categories, which are hopefully clarifying. The numbering of the measures follows that of the edition.

1. Dynamics

There are dynamics in the CC and in the edition, but none in the sketches. The only slight difference between the CC and the edition is in measure 24, where a *p* (*piano*) is missing in the top voice. Although this dynamic is indicated only in measure 24 of the CC, it most likely applies to the next two measures as well, thus creating a counterpoint with the opening theme in the middle voice played *mf*.[18] This omission was probably unintended.

2. Phrasing slurs

In the edition Bream uses his usual way of differentiating between phrasing slurs and left-hand *ligados*, which indicate the playing of two or more notes with the left hand alone, using for the latter a dotted line.[19] Here is an example where both kinds of slurs occur in the same measure:

Example 5

In the edition there are many dotted slurs in the fast section, no doubt to facilitate playing in a vigorous tempo. One could argue that the resulting articulation is not quite identical, but only a few players could do the fast tempo without them.

Here is a list of the differences between the CC and the edition:

- Measure 8 is written in the CC as follows (Example 6a), and, as we can notice, the phrasing slur is missing in the edition (Example 6b):

Example 6a

Example 6b

An additional point to consider here is the line between the last note, g, of measure 8, and the G of the next measure. The straight line in the edition basically indicates a glissando,[20] but, as one can notice, the beginning of the line in the CC is slightly curved. Another possibility would be its interpretation as a continuation of the previous slur.

- In measures 11 and 12 the difference between the CC and the edition is rather significant:

Example 7a

Example 7b

- The end of the slur in measure 17 is somewhat ambiguous (Example 8). Visually it extends clearly to the last beat, but one feels that the slur is for the melody line and should therefore end on the d, as it does in the opening phrase of the piece (see Example 1). The slur in the edition is identical to the CC.

Example 8

- Measures 31–2 have a slur extending over both measures in the CC,

but not in the edition.

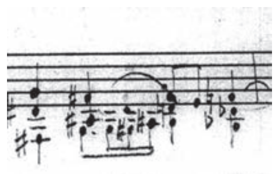
- In measure 44 the slur in the CC (Example 9) starts on the f, one eighth note later than in the edition.

Example 9

3. Tempo markings and expressive indications
By these we mean markings for crescendo and diminuendo, as well as such markings as appassionato, affrettando, etc. All these indications in the edition are identical with the CC.

4. Duration of chords, basses and other voices
There are many instances where a note in the edition has been written with a longer duration than in the CC. Some of these differences are probably for reasons of sound and resonance. This question is somewhat tricky, however, since the fact is that in the CC Rawsthorne often seems to notate the lengths of the voices very carefully. Before going into this, let us consider some special cases.

- The first is in measure 7:



Example 10a

Example 10b

The tie in the edition between the two low Gs on the second beat is missing in the CC (Example 10a) and in the sketches where clearly a dot, not a tie, is indicated. Also the f♯ on the third beat has been cut off in the edition, but the reason for this is simply the impossibility of holding it on the guitar. However, there is obviously something wrong also with Rawsthorne's own notation. As we can see, in the edition (Example 10b) a triplet sign has been added on the second part of the second beat to make the time values correct. Schurmann in his completion has solved the problem by interpreting both voices as triplets, an interpretation explaining the dot of the CC:

Example 11

It seems rather probable that the second part of the second beat should be a triplet. The reason for the slur between the two low Gs in the edition remains a mystery.

- In the next measure, measure 8 (Examples 12a–b) the bass voice has been slightly altered in the edition:

Example 12a

Example 12b

Since Rawsthorne's notation in the CC resembles violin notation, in which especially chords are often written as blocks with just one stem either upwards or downwards,[21] it could be argued that the edition is a correct, sounding realisation of this notation. But on the other hand it seems that Rawsthorne used different directions for stems in notating the voices, when he considered it necessary. Because of this, it is difficult to know whether the solution of the edition is what Rawsthorne intended. And interestingly, in the following measure (Example 13) we find an example of two separately notated voices:

Example 13

- In measure 31 the edition differs from the CC in the following way (Examples14a–b):

Example 14a

Example 14b

- There is a printing error in the edition in measures 76–7, where the top voice should have a beam over the bar line.
- As was mentioned above, many changes seem to be have been made for acoustic reasons. In the edition a typical situation of lengthening the duration of a note is the following:

Example 15a

Example 15b

Here Bream has lengthened the duration of the bass note, as can be seen, and the result is obviously more resonant than if the bass note were cut. Numerous changes of this type occur in the edition and we shall not go into details with each and every one of them. Here is a list of the measures in which this occurs: 5, 11, 12, 16, 20, 33, 37, 40, 41, 43, 44, 45, 46, 66, 69, 78, 99, 105, 122.

- Just once there is a note with a longer duration in the CC than in the edition. This occurs in measure 104, where no doubt because of the added pizzicato, the G♯ on the first beat has been shortened to an eighth note.

5. Tone colours
The most common of various techniques for creating colour and 'effects' in guitar playing are harmonics and pizzicato. These two techniques are to be found in the edition, but not in the sketches or in the CC, save for an indication of pizzicato in measure 130 and the high $e^2$ harmonic in measure 131. Both of these look like later additions into the CC and may be suggestions by Bream. Presumably all the other pizzicati and harmonics are Bream's own additions. As a personal notion I would like to add that since in measure 114 the last note seems to belong, according to the dynamic indication, to the next phrase, it should therefore not be played pizzicato.

6. Notes
The most differences between the edition and the CC occur in the category of altered or added notes, which in the following is subdivided into three groups.

*Changes up or down an octave*
- In measure 13 the voice in the sixteenth notes is an octave higher in the CC and in the sketches.
- In measures 29–30 the melody line is an octave lower in the CC and in the sketches.
- In measures 63–5 and measures 67–8 there is an octave marking in the CC, which looks as if it was added at a later stage. The edition ignores this indication. This is what these measures look like in the CC:

Example 16a

Example 16b

- The second beat of measure 65 and measure 66 are one octave higher in the CC and in the sketches, save for the second half of the first beat of measure 66.
- In measure 130 there is an octave marking, probably added later, and in measure 131 there is a marking for a harmonic, the passage resulting thus an octave higher than in the edition. This marking does not occur in the sketches.

*Added notes*
- In measure 28 the low A has been added.
- In measure 35 the low E has been added.
- In measure 37 a $c^1$ has been added to the chord.

- In measure 38 the bass E–g has been added.
- In measures 40–1 the A–d in the middle voice has been added to the first chord.
- In measure 40 a ‘c’ has been added to the chord on the last beat.
- In measure 41 the bass G♯ has been added.
- In measures 57–68, save for measure 66, the bass notes with stems pointing down have been added.
- The octaves in measures 70–2 have been added.
- In measure 97 the f♯$^{1}$ in the middle voice of the chord has been added.
- In measures 98–9 the bass A♯ and the middle voice d of the last eighth note and the middle voice ‘e’ of the next downbeat have been added.
- In measure 110 the octaves are added.
- In measures 116–19 the bass notes (with stems down) are added.
- In measure 121 the octaves are added.
- In measures 121–2 the second highest notes in the chords (a1, g1) are added.

*Different notes*

Here will be dealt with those instances where there is a different note in the edition than in the CC.

- In measure 17 the lower voice of the last eighth note reads a♭ in the CC and the sketches, but ‘a’ in the edition.
- In measure 59 the last sixteenth note of the first beat is a c♯ in the edition and the sketches, but a ‘d’ in the edition.
- In measure 77 the lowest note of the first beat chord is an $e^{1}$ in the CC and the sketches, but an e♭$^{1}$ in the edition.
- The first chord of measure 78 has been slightly altered in the edition. In the sketches it is written as in the CC (Examples 17a–b).

Example 17a

Example 17b

- In measure 93 (Examples 18a–b) there is an even bigger difference. Also here the sketches and the CC are identical.

Example 18a

Example 18b

- In measure 97, interestingly, the edition and the sketches (Examples 19a–b) are identical, but the CC is different (Example 19c):

Example 19a

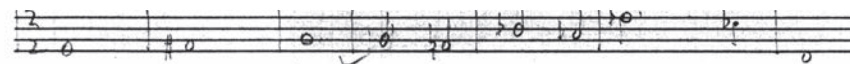
Example 19b

Example 19c

- In measure 98 the two repeated b♯s are b♮s in the CC and the sketches.

7. Remarks on the sketches

In the sketches there are no dynamic indications, no phrasing slurs, and only now and then time signatures. Interestingly, on one page of the sketches measures 1–23 are written as a single-line melody, in double time-values. Here is the beginning of the piece:

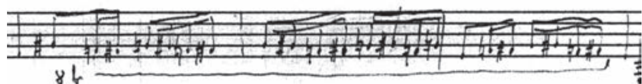


Example 20

- It is also interesting to notice that the bass melody of measure 9 seems to have been composed first:

Example 21

- There are also two instances where some material has been left out. After measure 82 one more measure appears in the sketches (the last measure of Example 22):



Example 22

- And after measure 99 there was originally one measure which did not make it to the CC:

Example 23

Otherwise the sketches contain the material more or less as it later appears in the CC.

**The completions**

As already mentioned in the Introduction, there are two completions of the work. One is by Julian Bream and the other by the composer Gerard Schurmann, a close friend of Alan Rawsthorne's. Alan Frank of OUP asked Schurmann to do the completion, but it seems that for one reason or another Bream decided not to use this completion, but to complete the work himself. Be that as it may, both completions use the 18 measures of the sketches which comprise the material for the continuation of the work, some material from the first part of the work, and new material for the ending. The main difference between the two is the order of the material and the length (Schurmann's version is six measures longer). According to McCabe, these versions should not be treated as alternatives, since 'they both pursue a similar basic course'.[22] But even if the same material is used, the structural and emotional impact will be very different depending on the order in which the material is introduced. Thus the result will be two different endings, as here is the case, and thus one may question McCabe's statement. We shall now



deal in more detail with these two completions.

As already pointed out, the sketch does not have any expressive markings, dynamics or time signatures, so all these have been added by the editors. Harmonics are not indicated either, but the thirty-second notes in measures 148, 151 and 154[23] are notated with an octave sign, and thus the only way to play them is as harmonics. One ambiguous instance is measure 154 where the last note is the a♭, whereas Schurmann has a 'g'. The reason for this is probably the somewhat unclear writing of the sketch:

Example 24

The rest of the sketch shows many similar ambiguous situations. Considering Schurmann's experience with Rawsthorne's handwriting, his interpretation of the note as a 'g' seems probable. The choice of an a♭ seems strange, since the other possibility would certainly have been an 'a', not an a♭. Another detail to note is in measure 135, which Bream has written identically to measure 10 of the opening. However, there is a slight rhythmical difference in the sketch, which Schurmann has accepted:[24]

Example 25

The main difference between the two completions in the matter of the use of Rawsthorne's original material is that Schurmann begins with the 18 measures of the Rawsthorne sketch before adding different material and Bream makes an interruption after the first 4 measures, adding 13 measures from the beginning of the work, and only then continues with the Rawsthorne sketch.

Schurmann follows the sketch faithfully save for measure 153 where he has composed a second voice:

Example 26

Bream, instead, has made several alterations.

- In measures 132–4 the harmonics of the top voice do not occur in the sketch.
- In measure 133 the lower voice is as in measure 9, whereas in the sketch it is missing.
- In the sketch measure 149 consists of two 2/4 measures. The 'f' of the second beat of measure 149 should last four beats, until the second beat of the next measure, and the thirty-second-note figuration should start two beats after the beginning of the 'f'. In the edition, measure 149 has three quarter-note beats, the thirty-second-note figuration starts already a quarter-note beat after the 'f', and in the next measure the melody begins on the first instead of the second beat of the measure.
- In the sketch the bass note 'g' of measure 150 is held throughout the measure.
- In measure 152 Bream has made the following changes:

Example 27a

Example 27b

- In measure 154 the bass note harmonic B has been added. The sketch has a tie from the previous bass note to let it ring on.
- In measure 156 the F♮ bass of the chord is repeated in the sketch, together with the repeated chords.
- In the sketch the last chord of measure 156 has no G in the bass.
- In measure 158 the bass E is added.
- In measure 160 the bass is an E in the sketch instead of the G of the edition.

In what follows we shall give a general view on the forms of the two completions.

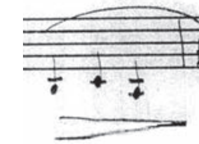
**Schurmann's completion (measures 132–72):**

- Measures 132–49: taken from the sketch.
- Measures 150–63: measures 11–26 of the CC,[25] save for measure 15, which is omitted. Schurmann has varied the CC material slightly, adding a couple of notes to measures 13–14:

Example 28

- Also to note is a slight rhythmic variation of measure 18 of the CC:

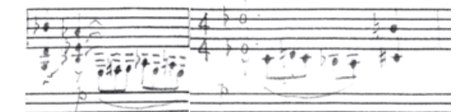
Example 29a



Example 29b

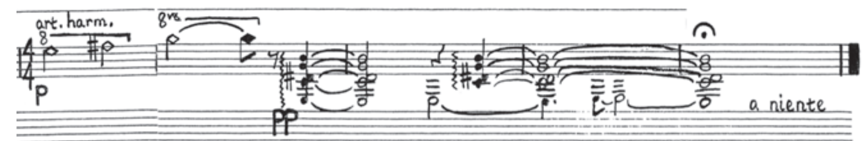
- Measures 164–5: a variation of measures 27–8 (Example 30b) of the CC:

Example 30a



Example 30b

- Measures 166–7: measures 5–6 of the CC.
- Measures 168–72: composed by Schurmann:




Example 31

**Bream's completion (measures 132–65):**

- Measures 132–5: taken from the sketch.
- Measures 136–8: measures 33–46 of the edition with the omission

of measure 35. An E has been added as the first beat of measure 36.

- Measures 149–59: taken from the sketch.
- Measures 160–2: measures 20–2 of the edition, with open second and first strings added to the chords in measures 160–1.
- Measures 163–5: composed by Bream.

**Closing comments**

Before finishing, a few more words about the interpretation of the work. The printed edition is quite clear from this point of view, but there is one tempo marking which needs to be considered. This is the marking 'Allegro di bravura e Rubato'. When listening to performances of this passage, including the one by Bream, one never hears anything other than a fast, continuous movement. But one wonders what the 'rubato' could imply here. Would it, for example, be appropriate to emphasise the eighth notes or play with a slight hesitation here and there? Concerning the style of the interpretation in general, Schurmann points to the system of alternating tension and relaxation of Rawsthorne's music, which can serve as a guide for performance. He also mentions Rawsthorne having been less precise about his idea of tempo, which was often rather flexible. And a final, general piece of advice:

> The sinewy strength of his instrumental music in particular … is durably reflected by the fact that even some of the wildest temperamental excesses in performance … do not manage to destroy nearly as much of what is valuable as a cold or bloodlessly uncommitted interpretation would.[26]

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**Notes**

1 I am grateful to Mr Schurmann for this information.

2 A similar search for Britten's *Nocturnal* gives as a result dozens of recordings.

3 John McCabe, *Alan Rawsthorne: Portrait of a Composer* (Oxford University Press, 1999), p. 281.

4 Luigi Palumbo, 'Elegy for Guitar', *The Creel*, 1/3, issue no. 3 (Autumn 1990), p. 97.

5 McCabe, *Alan Rawsthorne*, p. 282.

6 McCabe, *Alan Rawsthorne*, pp. 281–2.

7 'Aria rarefatta, nel clima di un dolce e pensoso distacco dal mondo, si respire fin dal inzio … ' Angelo Gilardino, *Manuale di Storia della Chitarra* (Ancona: Bèrben, 1988), p. 143.

8 ' … di grande impegno musicale, scura introspezione e tipica, crepuscolare atmosfera britannica.' Marco Riboni, review, 'Graham Anthony Devine, British Guitar Music'. *Il Fronimo* (2005), p. 3.

9 McCabe, *Alan Rawsthorne*, p. 285.

10 Wilfrid Mellers, 'Alan Rawsthorne and the Baroque'. *Tempo* (March 1946), p. 5.

11 Palumbo, 'Elegy', p. 98.

12 Gerard Schurmann, 'Further Recollections of a Long Friendship', *The Creel*, 5/2, issue no. 18 (Autumn 2004), p. 110.

13 Palumbo, 'Elegy', p. 97.

14 This is the case with, for example, the Five Bagatelles by William Walton.

15 In guitar editions the composer's original phrasing slurs, for example, are often ignored. It goes without saying that seeing the composer's original phrasing gives valuable information to the performer. Also it is not uncommon to find differing notes in a manuscript and in an edition. A big issue in itself are the many manuscripts, which consist of almost unplayable texture and which have been heavily edited to make them suitable for guitar, as was often the case with the works written for Segovia.

16 Call number: AR/1/073. I am grateful to Helen Roberts and Nigel Bonham-Carter for their help in acquiring a copy of this manuscript.

17 This manuscript is in the British Library: Alan Rawsthorne / MS Mus. 304.7. I am grateful to Mr Schurmann for providing a copy.

18 Also measures 27–9, where the roles are switched, support this.

19 Obviously, using a continuous line for both would create great confusion. As was mentioned earlier, traditionally phrasing was not indicated and hence the continuous line is in guitar music often used for the left-hand ligado.

20 In fact it is not really possible to play this on the guitar in a sensible way.

21 Usually in the edition chords have two stems instead of one; one for the treble voice and another for the bass. Since the length of the chords has not been changed, the difference is merely orthographic. We will not deal with these notational differences, since they are rather numerous and have no musical significance.

22 McCabe, *Alan Rawsthorne*, p. 281.

23 The measure numbers are those of the edition, save for the paragraph dealing with Schurmann's completion. The measure numbers refer there obviously to his completion.

24 In the sketches and in the CC of measure 10 Rawsthorne has written as in the edition, so this seems like a deliberate variation.

25 The edition has, obviously, the same measure numbers.

26 Schurmann, 'Further Recollections', p. 114.

# The Score that Never Was …

*Tony Pickard*

Since writing about Rawsthorne's *Coronation Overture/Suite in my article* 'Rawsthorne and Tippett – Musical Twins?' (Creel 23) last year, further information has come to hand from programme notes kindly supplied by the National Youth Orchestra of Great Britain.

The overture was premiered at the Royal Festival Hall on 18 April 1953. The programme states that 'The orchestra has always included a British work in every programme. Contemporary composers have honoured it by writing works for it … Today it will give the first performance of a *Coronation Overture* written specially for this occasion by Mr Alan Rawsthorne.'

The Brussels performance the following week billed the *Coronation Suite* [*sic*] as a world premiere performance, but the work only gets a bland one-line mention at the end of the programme note, which consists almost entirely of biographical details about Rawsthorne. I fear that Dame Ruth Railton protested too much and Brussels must not have been informed of the late change of title before printing the programme.

Even without benefit of translation this 1953 programme note is of historical interest as an indication of Rawsthorne's standing in British music at that time.

# … and a Score Revived

Last year the Kingston (Surrey) U3A Orchestra included Walton's Two Pieces for Strings from the film *Henry V* in a public concert. The score and parts had been newly typeset by Goodmusic under licence from Oxford University Press. I asked the orchestra's librarian to enquire about the availability of Rawsthorne's Light Music for Strings. The upshot was that OUP agreed to Goodmusic republishing it under licence. I contributed a programme note to the score and this note is likely to be added to the parts when a reprint is needed.

Kingston U3A Orchestra purchased a score and parts pack (£32). The score is available separately at £6. We have enjoyed working on it during string sectionals; there are some deceptive passages! The conductor thanked me for this 'discovery', to the orchestra's accompaniment of appreciative bow-tapping. For many it was their first encounter with Rawsthorne's work. The piece, though brief and not typical, should serve as an introduction to the composer and appeal to professional string ensembles, perhaps as an encore piece or an alternative to movements from

**CORONATION SUITE** Alan RAWSTHORNE

pour orchestre (1905)

*(première audition mondiale)*

*Alan RAWSTHORNE*

Bien que tard venu dans la vie musicale, Alan Rawsthorne est considéré depuis quelque cinq ans comme un des compositeurs les plus représentatifs de Grande-Bretagne. Son art accompli le situe sans conteste parmi les « Big-Four » aux côtés de Vaughan Williams, William Walton et Benjamin Britten.

Il est né à Haslingden, dans le Lancashire, le 2 mai 1905, et entre, à vingt ans, au Royal Manchester College of Music. Il avait d'abord entreprit des études scientifiques. Rawsthorne étudie le piano, le violoncelle et la composition. En 1930, il part pour l'étranger travailler sous la direction d'Egon Petri. Rentré en Angleterre, il fréquente les cours de Dartington Hall, de 1932 à 1934, et fournit la musique pour l'école de danse et de mime. En 1935, il se fixe à Londres. Il attire enfin les regards sur lui, lors d'une exécution de *Thème et Variations* au Festival de Londres de la Société internationale de Musique contemporaine. Il a participé depuis à trois festivals internationaux : Varsovie, Londres et Bruxelles.

Dès la fin de la guerre, la réputation de Rawsthorne progresse rapidement, car il produit quelques œuvres magistrales. Il s'agit surtout des *Etudes symphoniques* et d'un concerto pour piano. Ces œuvres témoignent d'une distinction et d'un sérieux qui sont les dominantes de l'esthétique de Rawsthorne. La critique a salué le concerto comme la meilleure œuvre contemporaine du genre en Grande-Bretagne.

Sa carrière, interrompue par la guerre, reprit une nouvelle envolée, en 1948, par le concerto de violon dont l'émotion a soulevé les cœurs unanimes. En 1948 et 1949, Rawsthorne aborde la musique de chambre avec un égal bonheur. Il y a peu de compositeurs dont la qualité égale la quantité. La perfection formelle n'est jamais prise en défaut et l'abondance d'inspiration est solidement guidée par une puissante maturité, apanage d'une solide personnalité. La Royal Philharmonic Society lui commanda une symphonie, en 1950.

Les œuvres de Rawsthorne ont dépassé les frontières. Il est joué partout en Europe, en Afrique du Sud, en Australie, au Canada et aux Etats-Unis où il jouit de la plus grande popularité. Le Concertgebouworkest d'Amsterdam et Eduard Van Beinum ont été les principaux divulgateurs de ses œuvres en Europe et ont à cœur d'en présenter la primeur. Les pays méridionaux ne lui réservent d'ailleurs pas un accueil moins chaleureux et inscrivent aux programmes de leurs festivals de musique les ouvrages récents du compositeur. La *Coronation Suite*, destinée au National Youth Orchestra, a été composée à l'occasion des Fêtes du Couronnement.

*INTERRUPTION*

Warlock's *Capriol* Suite or Britten's *Simple Symphony* when participating in school music education projects.

Goodmusic also publish the score and parts for Rawsthorne's *Overture for Farnham*.

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**ALAN RAWSTHORNE - LIGHT MUSIC FOR STRINGS**

**for string orchestra**

**ORCHESTRATION**

Violin 1
Violin 2
Viola
Cello
Bass

Alan Rawsthorne (1905-1971) studied architecture and dentistry before entering the Royal Manchester College of Music to study piano, cello and composition. After graduating in 1929 he went abroad for further piano studies with Egon Petri. Like his near contemporary and fellow Lancastrian William Walton, Rawsthorne showed his own distinctive voice from the earliest of his published compositions. His music is marked by clarity of expression, craftsmanship, concision and where fitting, a laconic wit. He came to international attention with his *Theme and Variations for Two Violins* (1937) and his orchestral *Symphonic Studies* (1938). Rawsthorne published some seventy works in most of the established forms. Though widely performed during his lifetime he is now remembered mainly for *Symphonic Studies, Street Corner Overture*, and the two Piano Concertos and his setting for speaker and orchestra of six of T.S.Eliot's *Practical Cats*. He wrote 27 film scores including *The Captive Heart* and *The Cruel Sea*. Most of Rawsthorne's orchestral and chamber music has been recorded by Naxos, the film music by Chandos and *Practical Cats* by Classics for Pleasure and Dutton.

LIGHT MUSIC FOR STRINGS was written in 1938 for the Workers Music Association who first performed and published it. Originally called *Three Catalan Tunes*, indicating the composer's sympathies for the Republican cause during the Spanish Civil War, the three short movements were written with amateur players in mind. The present name was suggested by Rawsthorne's publisher Alan Frank when Oxford University Press republished the work in 1958.

*Programme note © 2012 Tony Pickard*

**Duration 3½ minutes**

This work was published in 1958 by Oxford University Press. It has been newly typeset for this republished Goodmusic edition but the new Goodmusic score and parts will be fully compatible with the original OUP edition.

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# Theme and Variations for Two Violins: Crossing the Channel

*Nigel Bonham-Carter*

It came as something of a surprise to discover, not long ago, that Rawsthorne's Theme and Variations for Two Violins received its French premiere in Paris just four months after its world premiere at the Wigmore Hall in London in January 1938; and in somewhat unlikely circumstances.

Some background is necessary. In June 1936 a group of four young French composers came together, adopting (in homage to Berlioz) the title of 'La Jeune France', their aim to promote and give concerts of, primarily, their own (but also others') music; the members, in descending order of familiarity, were Olivier Messiaen, André Jolivet, Jean-Yves Daniel-Lesur and Yves Baudrier.[1] Essentially the group was the brainchild of the last-named. He remains the most obscure, but he wrote its manifesto and, still more importantly, provided much of its financial backing. Indeed, according to Jolivet's widow Hilda, he 'spent a fortune on the Jeune France concerts. But his devotion to the musical cause was such that he never regretted his generosity.'[2] The group was opposed alike to 'Hindemithian' abstraction and to the prevailing ethos of neo-classicism, but its sympathies were wide ranging rather than in any way doctrinaire, as evidenced by their first concert, given in June 1936: the programme included a work by Germaine Tailleferre, a member of 'Les Six', whose aesthetic they perceived to be of a distinctly different cast. A key sentence from the manifesto reads: 'As life becomes increasingly strenuous, mechanistic and impersonal, music must always seek to give spiritual excitement to those who love it … '

The group soon acquired a further string to its bow, in the form of a legally established subscriber organisation 'Les Amis de la Jeune France', and on 5 May 1938 they promoted their first private event in the form of a 'Soirée de musique in the salons of Mme Jean Imbert' at 55 Rue de Varenne. This was organised 'in partnership with the chic Anglo-French association *Art et Tourisme*' – I am quoting from the excellent article 'La Spirale and La Jeune France: Group Identities' by Nigel Simeone, which first set me on the track of this event.[3] The association's aim, according to a contemporaneous report in *Le Jour*, was 'To establish bonds between English and French young people ['établir des rapports entre les jeunesses anglaise et française'] and [it] has already organised in France various important Franco-British events ["manifestations"].'[4] It is also worth observing that the formal constitution of Les Amis de la Jeune France made provision for a Comité musical (as opposed to its purely administrative committee) consisting of the group's four composer members, who were to be solely responsible for the choice of works to be played.

In addition, then, to compositions by each of the four, the programme that evening in 1938 featured *Trois chants de mineurs* (baritone and piano) by Alan

de l'ACCUEIL aux JEUNES

d' ART & TOURISME

---

Organisé par "LES AMIS DE LA JEUNE FRANCE"
dans les salons de Madame Jean IMBERT
avec le concours de

Mmes Elen FOSTER }
Colette REARD { pianistes

M.M. Robert FRANC baryton
Jan MERRY flûtiste
Lucien BELLANGER violoniste
ROGE violoniste

1° - PIECES pour piano ........................ DANIEL LESUR
a) Les Carillons
b) Bagatelle
au piano : l'Auteur

2° - TROIS CHANTS de MINEURS .................. ALAN BUSH
Robert FRANC baryton
au piano : Colette REARD

3° - PIECES pour flûte et piano ............... YVES BAUDRIER
a) Une jeune fille joue avec un enfant
b) Melancholie
flûte : Jan MERRY
au piano : Elen FOSTER

4° - THEME et VARIATIONS pour 2 violons ....... ALAN RAWSTHORNE
Lucien BELLANGER
ROGE

5° - TROIS INCANTATIONS ....................... ANDRE JOLIVET
flûte : Jan MERRY

6° - THEME et VARIATIONS ...................... OLIVIER MESSIAEN
violon : Lucien BELLANGER
au piano : l'Auteur



Bush and … AR's Theme and Variations.The original concert programme, again courtesy of Nigel Simeone, is reproduced nearby. How, one wonders, had this improbable conjunction come about? And what did two left-leaning English composers think about a performance of their works in, it appears, a fashionable Paris salon?

The year 1938 actually preceded by one year the main collaboration between the two Alans, in artistic terms marked principally by their joint *Prison Cycle*, setting poems by the German-Jewish poet Ernst Toller, and it was Bush who suggested Rawsthorne's collaboration in the project to its sponsors, so evidently they already knew each other; Rawsthorne provided the third and fourth of the five settings. In that same year AR also contributed to a 'Pageant for the People' organised and conducted by Bush.[5] Their friendship may well account for their joint appearance in the Paris concert, but who or what caused their names to be put forward to, or chosen independently by, the association *Art et Tourisme* (presumably its English end) in the first place? Perhaps there was a link with the performance of AR's work a little later that same year, on 18 June, in the London festival of the International Society of Contemporary Music. At all events, the music chosen must have found favour with MM Messiaen, Jolivet, Daniel-Lesur and Baudrier in their joint capacity as La Jeune France's Comité musical. Again, despite Rawsthorne's slightly baroque, even constructionist-sounding titles for some of the variations (e.g., Cancrizzante, Ostinato, Canone) it cannot presumably have struck them as a neo-classical piece, least of all of a Parisian variety. Maybe, on the contrary, they came to the same conclusion as John McCabe (I am quoting again from *Portrait of a Composer*): 'The emotional scope of the Theme and Variations is enormous.'

In the context of its French premiere it is perhaps worth recalling an (almost) contemporary British reaction to the piece, by a critic disguised under the name 'Terpander'; his review of the Theme and Variations recording (Rawsthorne's first ever) appeared in *The Gramophone*, April 1939 issue.[6] After alluding to 'the composer's central European sympathies' and to his 'musical structures remarkable for their rather grim, humourless logic', he then hands down the following judgement: 'But in its highest flights of lyricism the music remains unsentimental and unsmiling. A fundamental austerity of character cannot be doubted, tempered and made bearable by a nervous energy radiating outwards through the aloof material.' Writing over seventy years after that verdict was delivered, I can only say that to me it really reads very strangely indeed, to the extent that I can hardly recognise Rawsthorne as seen through Terpander's eyes, even if 'austerity of character', though scarcely accurate, is perhaps a not unreasonable deduction. Since out of all the myriad of possibilities available to them they chose the work for inclusion in this rather high-profile concert, I am strongly inclined to doubt whether La Jeune France would have subscribed to it either.

Although further concerts were promoted by Les Amis de la Jeune France both later in 1938 and in 1939, in other Parisian salons, and although La Jeune France held together as a group, with concerts devoted to their works being put on through the forties and beyond, no more British works were performed

under its auspices. For that consequence, it seems likely that the outbreak of war was responsible, as it must surely have brought about the dissolution of *Art et Tourisme*. One hopes that the group's members were pleased, in the event, with their choice of British works on that one occasion. Certainly for me the live performance of the Theme and Variations which I was fortunate to hear at the Presteigne Festival last summer[7] underlined yet again just what a masterpiece it is.[8] But I have been unable to track down any relevant information about the English end of the association *Art et Tourisme*, so just how its early French premiere came about remains, for me, something of a mystery. Perhaps – who knows – a reader of this article may be able to throw some light upon the subject.

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**Notes**

1. While Messiaen needs no introduction, and both Jolivet and Daniel-Lesur, even these days, do at least receive an occasional airing on Radio 3, I cannot recall a single broadcast of Baudrier (1906–88), of whose work no current recording appears to exist. The accounts of his music which I have read make it sound well worth investigation however, and his score for René Clément's Resistance film *La Bataille du Rail* (1946) is considered particularly distinguished in its field.
2. Hilda Jolivet, *Avec … André Jolivet* (Paris, Flammarion, 1978), quoted in Simeone, 'La Spirale' (see note 3).
3. *The Musical Times*, 143/1880 (Autumn 2002), pp. 10–36. I am much indebted to the author for helpful suggestions for research into the background for this article.
4. Quoted in 'Le Groupe Jeune France', note 18; article included on the website for the Association 'Les Amis d'André Jolivet' [www.jolivet.asso.fr].
5. John McCabe, *Alan Rawsthorne: Portrait of a Composer* (Oxford University Press, 1999), p. 160. *The Prison Cycle* is recorded on CD Campion Cameo 2021.
6. Reprinted in *The Creel*, 1/5, issue no. 5 (Autumn 1991).
7. The violin duo Retorica, at St Mary's Church Kinnerton, on 25 August 2012; their performance is now available on the CD 'English Violin Duos' (NMCD182).
8. According to the distinguished violinist Manoug Parikian, 'This is the best work ever written for two violins.' (Quoted by Peter Sheppard Skaerved in his booklet notes for Metier MSV CD 92029, another recently recorded performance of the work.)



# Carmen Revitalised – Revisited (Once More!)

*Tony Pickard*

*This is déjà vu with a purpose: because of an inaccuracy in last year's issue of The Creel, it has been decided to reissue Tony's article, this time with the timings of the movements properly listed. He has also taken the opportunity to make slight revisions to his text.*

In my article 'Carmen Revitalised' (*The Sprat*, October 2010) I suggested that a 'symphony', comprising the three soprano arias together with the orchestral Chaconne and Fugue, could be extracted from *Carmen Vitale*.

Responses to this article were passed to me, together with a CD of a 1971 performance conducted by Donald Hunt, which, sonically, is a great improvement on the 1963 Del Mar recording upon which my original article was based. This has led me to revise some of my earlier opinions. (When this article first appeared, I was under the impression that Hunt's performance had taken place in 1973. However Stephen Lloyd wrote to the editor to point out that 1973 was the date of a BBC broadcast of the performance, which had in fact been given two years earlier.)

Of the 'symphony': John McCabe thought it 'an excellent idea'. Keith Warsop said: 'it would be nice to have a recording – but surely the priority should be for the complete work. Then we can all make up our minds about the writing for choir.' Whatever the merits of *Carmen Vitale* it has rarely been performed and would be very expensive to record.

The 'symphony', which contains twenty-seven minutes of the original forty-five minutes, also has the option that the Chaconne and Fugue can be played as an independent work, thereby giving two bites at the same cherry! These alternatives would be less expensive to record and are more likely to be performed than is the complete work.

**The 'symphony' – revised**

The 'symphony' follows the original order of movements in which Fugue, second aria and Chaconne form a sequence.

The first movement begins with *Carmen Vitale*'s opening eleven orchestral bars, which set the 'medieval mood': these lead directly into the first aria. The third verse is omitted, the second verse joining seamlessly to the oboe entry four bars after rehearsal no. [16].

Hunt's recording uses the revised Fugue which works well and dispels my earlier reservations. The fugue is sandwiched between two choral sections and, because of its abrupt beginning, cannot be extracted from its surroundings without sounding like a 'bleeding chunk'. I suggest that this movement should begin at rehearsal no. 24 and continue to the end of Part I. The eleven choral

bars preceding the Fugue's entry make an effective beginning and from the vocal score it appears that these choral bars are doubled in the orchestra. The chorus re-enters at rehearsal no. 39. In the first version of this article, I suggested that some orchestration would be necessary to take their place here. In fact, however, the vocal score states that 'The voices are supported by 4 horns and 2 oboes at this point.' This leaves plenty of scope for transferring these sixteen bars to the orchestra, thus bringing the Fugue to a jubilant conclusion.

The second aria, Chaconne and third aria remain as published.

The 'symphony' timings taken from the Donald Hunt recording are:

- Introduction and first aria 7 min. 15 sec.
- Fugue 4 min. 30 sec.
- Second aria 6 min. 40 sec.
- Chaconne 5 min. 30 sec.
- Third aria 3 min. 10 sec.
- Total 27 min. 05 sec.

Listening to the symphony's five movements shorn of their choral surroundings, and with the shortened first aria, one is presented with a compact work in which Rawsthorne's imaginative use of the orchestra comes to the fore, not only in the Fugue with its whooping brass but also in the noble Chaconne and the links between verses in the arias. The spirited and virtuosic short third aria brings the symphony to a brilliant conclusion.

I sent a taped recording of the 'symphony' and 'Chaconne and Fugue' to John McCabe, who has kindly given me permission to quote his comments: 'I think the *Carmen Vitale* symphony works well. I agree about the first aria omitting the third verse – this and the link are both fine. The Chaconne and Fugue work splendidly.'

I played the last three movements to a twentieth-century music study group at one of their 'blind listenings'. Everyone was favourably impressed, especially by the Chaconne, and some said that they would like to hear more. When I revealed Rawsthorne as the composer, I found that all knew of him, though confessing to having heard little of his music – an all-too-familiar response, unfortunately.

Recently, record companies, especially Dutton, have been recording works by long-forgotten British composers. The *Carmen Vitale* symphony would fit in well on one of their future CDs.

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# In Search of Sudbury Cottage

*Martin Thacker*

Stansted Mountfitchet, Essex – the village, not the airport: a June evening in 2011, by chance only about a month before the fortieth anniversary of Alan Rawsthorne's death. As I paid for my petrol I read a sign on the wall: YOU'RE NOT STUCK IN TRAFFIC: YOU *ARE* TRAFFIC.

That was truer for me than for most; I was indeed traffic, as I tried simultaneously to drive and to re-experience a landscape I had known very well forty years previously; impeding the progress of all manner of status-symbol cars trying to get home quickly to their newly smartened thatched cottages in an area that has increasingly become a dormitory for London.

I first came there just before Christmas, 1970. By Easter the following year I was village organist at Ashdon, close both to the Suffolk and the Cambridgeshire borders, and on Good Friday, 9 April 1971, I climbed over the stile between the churchyard and the meadow beyond – both for natural purposes and for quiet contemplation before our choral performance of various standard anthems at the day's main service. I looked out over the heavy clay of the ploughed fields undulating away into the distance. That distance had an 'as the crow flies' look about it; not without reason, as I was to discover decades later. Although I had been aware of Alan Rawsthorne's existence since hearing a broadcast of the Second Piano Concerto years before, I had at that time no inkling that he himself was present in that very landscape, living his final months at Little Sampford; to be exact 5 miles, 6 furlongs, and a few chains south-east of me. In fact, on a straight line drawn on the map between Ashdon Church and Sudbury Cottage, not even a hamlet intervenes; just field after field.

It was sleepier then, that whole area, in my first spring there, and his last. It used to be how it was because it was on the way to nowhere in particular, except to towns which, when you got there, were themselves just like part of the countryside. The Wright Brothers have slowly but surely changed all that. Now it is on the way to everywhere, and seemingly everywhere is on the way to it. And even without that, modern living would have meant that moving into the country, fine for the few, would snowball until the whole character of the area was altered.

Within living memory it was just about as rural as you can get, though then, as now, extremely handy to London. That, when you think of it, is likely to be an unstable combination; it could last for a while, but how long would depend on how many people got the same idea – YOU'RE NOT STUCK IN TRAFFIC: YOU *ARE* TRAFFIC. When William Byrd came to Ongar (I'm cheating here very slightly: it's on the same side of the county, though not quite so far up as the other places I'm speaking of) circa 1600, the boot was on the other foot: more people lived in the country than in the town, so that if the whole of London had copied his example the result would have been that the capital would have been empty, but that the country would not have been greatly changed. Yet he had the same idea as the

fellow-composers who followed his example hundreds of years later: not too far from London, but further from stress of all kinds; in his case the kind that came from practising an outlawed religion.

Although the position had changed vastly by the time Holst found Thaxted, only about four miles from Rawsthorne's future abode, in 1916, he could be reasonably sure that the rest of the inhabitants of London would not quickly follow: things still hadn't got that far. His main problem was with being mistaken for a German spy. Notice that there's a tendency for people to discover that 'the only way is Essex'[1] in conjunction with some crucial hinge in history: in Byrd's case, the Reformation; in Holst's, the First World War. Hardly less so for the next notable composer to follow suit, John Ireland, who found Great Sampford around 1944 after staying at a string of places he hadn't liked very much, desperate to escape the London blitz and, later, the flying bombs. Rawsthorne arrived in 1953, certainly an eventful year for Britain and the Commonwealth.[2]

Gordon Jacob (whose influence was in some ways as wide as that of the previous two: remember it wasn't *only* Parry who shaped the version of 'I Was Glad' that was heard at the 1953 Coronation and this year's anniversary) came to Saffron Walden in 1959. That wasn't a crucial hinge for the world, but it certainly was in his own life, being the year in which his first wife died and in which he married her niece, forty-three years his junior.

Anyway, I'm going to Sudbury Cottage, and they say it's hard to find. Just north of Stansted on the dear old A11 I turn onto the very aptly named Snakes Lane, leading to the somewhat less aptly named Ugley Green. From there I soon come to Elsenham, one of the places that remind us that Essex has a reputation for speciality jam production. From here I wind my way to Thaxted, astonished as always by the drama of its main street. Rounding the corner at the top, I pass between the north side of the church and the Swan Hotel, leave town by the Saffron Walden road, and at once turn right for Great Sampford. Continually, on my tail, the pesky posh cars and white vans await their chance to whizz past. I'll think of them more kindly next time I'm stuck behind some dodderer.

After many years, this landscape has not lost its fascination for me. The popular wisdom is that Essex is flat. Try it on a bicycle – it goes up and down, usually mildly, but now and then more dramatically. If this countryside were the sea and you were in a small boat, you might feel a little insecure. What fascinates me at the moment is that I'm going to visit, albeit too late to meet him, a composer who lived amongst all this for nigh on twenty years. Other people have said that at times there's an affinity between the area and some of his music: the Second Symphony is a favourite example. Two of Rawsthorne's characteristics, which admittedly he had acquired long before he came to Essex, are understatement (or at any rate, non-exaggeration; it's called 'not speaking at the top of his voice' by John McCabe) and constantly shifting tonality. These seem to go with his chosen landscape in the same way that Elgar's fondness for the interval of the seventh goes with the Malvern Hills. Some people mistrust these sorts of comments, pointing out that the various features have a purely musical rationale, and that



anyway, music is incapable of expressing anything outside its own world of sound. I've no quarrel with that, but the fact remains that composers have five senses, not just one, and that they don't exist in isolation from their surroundings.

If you look up William Byrd in any of the editions of the old *Oxford Companion to Music* you will find the following quotation, admittedly flowery and old fashioned:

> Byrd is a pastoral poet who loves misty distances, graduated tints, softly undulating landscapes ... a rustic whose rural lyricism decks itself in the most exquisite graces that an artistic temperament at once simple and refined can imagine.[3]

Although the writer refers primarily to Byrd's keyboard music, there's a perfect example of the sort of thing he meant in the Magnificat of the Great Service, that enormous setting of the Anglican morning, evening, and Communion texts, which sometimes goes into eight, nine or even ten real parts. There's a place – just now I have neither score nor recording available – where one point of imitation is dying away and the next hasn't begun yet, and a wonderfully misty distance seems momentarily to open up, fields and woods stretching away to the horizon. When I was working at Aldeburgh, from 1979 to 1981, I tried this idea out on Imogen Holst. Her reply suggested that if I had been a student of hers at Dartington I would have gone irrevocably to the bottom of the class. Romanticism hadn't been invented in Byrd's day – we're told.

But it had in Rawsthorne's, and quite by chance we find two quotations in Jukka Savijoki's article in this issue which, taken together, parallel the one above. Remember, too, that John McCabe specifically invoked Byrd in discussing Rawsthorne's Elegy for Guitar:

> ... refined air in the atmosphere of gentle and pensive detachment from the world ...

> … of great musical power, dark introspection and typical, British hazy atmosphere …

'Crepuscolare', translated as 'hazy', can also be faint, dim, or twilit; the implication of space and indistinctness is clearly present. A two-edged compliment to a composer with so precise a technique, some might think, but at least this particular hazy British atmosphere is an arable one in which few of the gates have cows looking over them.

Haven't we heard, too, of a medieval influence in some late Rawsthorne works? Could his proximity to, and – presumably, since he chose to be buried there – fondness for, the town of Thaxted not have had something to do with this? It certainly did in Holst's case, in whose oeuvre medievalism seems much more an influence than it does in that of Vaughan Williams. The idea for the splendidly medieval Four Songs for Voice and Violin, for example, came from the experience of hearing a woman walking round inside Thaxted church, singing to her own violin accompaniment. Thaxted is nothing if not medieval – although you won't

think so if you look first at the picture of 'The Steps' in Town Street – the one with the steps outside, naturally – where the Holsts lived until 1925 (Figure 1). Nice enough, you say; charming even, if all the cars could be airbrushed out, but nothing special. Then look at the view in the other direction, the one he'd see if he looked to his left on coming out of his front door (Figure 2). You could be stepping back six hundred years. It's a sufficiently medieval environment to be inspiring – unnerving even, as the sun goes down (Figure 3) – but much cleaner and with desirable modern sanitation … although in Holst's day it was somewhere in between. Forty years after he'd left it, in 1966, a report prepared for Essex County Council dissected the town minutely from the town-planning, architectural and surveying points of view, taking the roof space of his house in Town St as an example of the sorts of defects to which the town's buildings were prone:[4]

> Spandrel to adjoining roof space, allowing fire spread … sick and rotting tiling battens … rafter feet wet and rotting; light ceiling joists and no catwalk access to roof space; end of main purlin decayed at bearing on partition … plaster infilling between battens encourages damp and is now falling …

Let's hope the owner wasn't trying to sell it at the time.

Anyway, Sudbury Cottage. Now, at last, we come to the proof of the pudding. Mr and Mrs Rawsthorne's former abode has the reputation, partly fostered by writings in this journal, of being hard to find. The party who journeyed from far and wide to witness John McCabe's unveiling of the Essex County Council blue plaque certainly found it so. But perhaps that's only if someone hasn't told you exactly where to look. In my own case, the ever-helpful Mike Smith has provided two key facts: (a) in spite of its address, it is closer to Great than to Little Sampford; (b) it is marked, with its name, on the 1 : 25000 Ordnance Survey map of the area,[5] twice as big as the one most people have. In readiness, I've bought one from the tourist information office at Bishop's Stortford. When you know, you can see that the cottage is marked on the 1 : 50000 map as well, but *without* its name – not a great help.

Here's a pictorial guide to how to get there. Arrive at the crossroads in the centre of Great Sampford, by the church (Figure 4). Take the Bardfield/Finchingfield road, past the Red Lion (Figure 5), and past the village school (Figure 6). During the brief time that I was Children's and Schools Librarian for the Saffron Walden area, just before I went to Aldeburgh, I had the task of visiting a great number of such places of learning, in company with the mobile library which used to come up from Chelmsford to meet me. Great Sampford I remember in particular, because all the children, juniors and infants, were in one big classroom; the only example I ever saw of such an arrangement. That was in 1978 or 1979, and I *still* didn't realise how close I was to one particular, very special, dwelling. On the other side of the road, you pass a most remarkable example of decorative thatching (Figure 7). Then you follow the road round a 90-degree right turn, and soon come to the turning, on the left, for Cornish Hall End (Figure 8). You are now at the bottom



of AR's lane, and no doubt he personally put many a missive into that very post box. Up the lane, moderately steep and winding (ascending about 59 ft to a dizzying 310 ft above sea level) the very first building you come to, on the left, is Sudbury Cottage (Figure 9). Remember not to annoy the present owners! On the evening of my visit they were not there anyway.

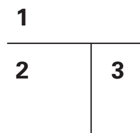
It's pretty rural out there – I can only give an inkling of the atmosphere by joining two of my pictures together into a patently fake wide-angle shot (Figure 10). It could have been much better expressed using one of John Blake's superb black-and-white photographs from AR's own day, but I wanted all the illustrations to have been taken on the same evening.

I wish I could say that the peace was profound and the view in all directions unspoiled, but that would be asking a lot, because over the years the cottage has first found itself rather close to the path of an aggressive marching column of electricity pylons (these were probably here in Rawsthorne's time) and subsequently right under the path of aircraft on their final descent into Stansted. I should have been prepared for some of this, because Carol Jacobi, during a lecture at one of our Oxford Reunions, showed us a picture by Isabel, the sky of which proved, on close examination, to include Concorde.

But I was *not* prepared, and I needed a restorative. I left the car in a handy lay-by and did what the Rawsthornes must surely have done at least once or twice during their long time here: I sauntered off down the hill to the Red Lion. Here, as you can see from the nicely fuzzy picture of the interior (Figure 11), I had the place to myself: not surprising, perhaps, with beer at … *how* much a pint? Oh, these southern prices must be intended as a counter-irritant to the shock of the planes and the pylons! The only other people in the bar, the landlord and one customer, had gone outside for a smoke. I think that must be my own pint on the bar; it was a good one, in fairness. Had I not been driving, who knows how the evening might have developed.

Postscript: June 2013. On this year's trip to East Anglia, I decide to visit Bury St Edmunds, and take the opportunity to go via Sampford. This time, of course, I find the cottage as quickly as if it were my own. It is a most heavenly morning: a pale blue, sunny, rainwashed sky, delightful odours rising from the moist soil; no one at all around except a lady from the cottage further up, wheeling a barrowful of weeds across the lane. Even she has disappeared by the time I realise the glorious truth: no planes! Actually there are a few, but ever so high, far too far away to impinge on anyone's consciousness. It would seem that sometimes they use the runway in the direction towards, instead of away from, Thaxted and the Sampfords. Paradoxically, this is much better. Take-off is steep, and the planes either go off in other directions or are too high to be a problem by the time they get here. It's the landing approaches that are noisy, and these are currently taking place far away on the other side of the airport.

Up at the top of the lane I turn left to go towards Haverhill, and there, trotting across the road in front of me and into a field, is a Bambi-like character which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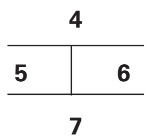
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I later find to have been a monkjack, or muntjac, deer; almost a pest in today's thinking, but very tasty to eat – oh now look, how could they? They'd better leave this one alone – it was clearly put on this earth to bless my journey through this lovely morning.

Countryside has moods (or modes), like music, just as we always knew, and this applies to north-west Essex in the early twenty-first century. Bishop's Stortford (technically Hertfordshire) may have seven-storey blocks of flats at its centre; it may abound with cabin staff (air hostesses, in unreconstructed language) pulling their suitcases on wheels down to the station, yet I can still pick up echoes of the sleepy, malt-smelling market town it used, not so very long ago, to be. Saffron Walden may have filled out substantially; it may have a big supermarket in its midst, yet the atmosphere of shopping at Penning's grocery store by the corn exchange, where the staff used to pull a string to open the door for favoured customers, is still perceptible at times. We're a long way from 1953, or even 1971, but in spite of the traffic, in spite of the M11, the airport, the overspill estates, the prairie-style farming, the retail parks gobbling up land as if it were as plentiful as it is in the American West, the increasing rarity of the local accent, once so noticeable ... over, under, between it all, some of the old, unique, backwater charm comes shyly to meet you – like a monkjack.

'Glory be to God', as the poet said, 'for dappled things'.

© Martin Thacker 2013

**Notes**

1. The allusion is to a popular TV programme current in the UK. If you haven't seen it, you are very lucky.
2. According to the blue plaque on Sudbury Cottage, the year of Rawsthorne's arrival was 1952. The majority of sources, however, give 1953.
3. Charles van den Borren, *The Sources of Keyboard Music in England*, translated by James E. Matthew (London: Novello, 1912).
4. *Thaxted: An Historical and Architectural Survey for the County Council of Essex*, prepared by Donald W. Insall and Associates (Chelmsford: Essex County Council, 1966).
5. Ordnance Survey. Explorer Maps, 1 : 25000 scale; 4 cm to 1 km – 2½ inches to 1 mile. Sheet 195: Braintree & Saffron Walden; Halstead & Great Dunmow.

## Alan Rawsthorne Discography – Addenda

*Andrew Knowles*

*This second supplement to the 2006–7 'Alan Rawsthorne: a Commercial Discography' appeared in last year's* Creel. *Two more recordings have become available since then; they ought to be listed as soon as possible, but they would have looked rather lost on their own, so we have decided to reprint the whole supplement, adding the relevant items at the end.*

**Fantasy Overture, *Cortèges* (1945)**
Coupled with works by Henry Hugo Pierson, David Morgan, Francis Chagrin, Peter Warlock, and Malcolm Arnold
Royal Philharmonic Orchestra conducted by Barry Wordsworth
LYRITA – SRCD 318 (2007)

**Divertimento for Chamber Orchestra (1961–2)**
Coupled with works by Michael Tippett, Benjamin Britten, Lennox Berkeley and Malcolm Arnold
English Chamber Orchestra conducted by Norman Del Mar
LYRITA – SRCD 257 (2007)

**Symphonic Studies (1939)‡**
***Street Corner* Overture (1944)‡**
**Piano Concerto No. 1 (1939 rev. 1942)†**
**Piano Concerto No. 2 (1951)†**
Malcolm Binns (piano)†
London Symphony Orchestra conducted by Nicholas Braithwaite†
London Philharmonic Orchestra conducted by Sir John Pritchard‡
LYRITA – SRCD 255 (2007)

**Bagatelles for Piano Solo (1938)**
Coupled with works by Beethoven, Brahms and Britten
Sarah Beth Briggs (piano)
SEMAPHORE MULTIMEDIA (2007)

**Violin Sonata (1958)**
Coupled with works by Bantock, Dunhill, Fricker and Stanford
(English Violin Sonatas – 2 CDs)
Susanne Stanzeleit (violin)
Julian Jacobson (piano)
PORTRAIT (2007)
***Street Corner* Overture (1944)**

***Madame Chrysanthème* Ballet Suite (1957)**
***Practical Cats – An entertainment for speaker and orchestra* (1954)**
**Theme, Variations and Finale (1967)†**
***Medieval Diptych* for Baritone and Orchestra (1962)†**
***Coronation Overture* (1953)†**
†World premiere recordings
Simon Callow (narrator)
Jeremy Huw Williams (baritone)
Royal Liverpool Philharmonic Orchestra conducted by David Lloyd-Jones
DUTTON – EPOCH CDLX 7203 (2008)

**Piano Concerto No. 1 – original 1939 version for piano, string orchestra and percussion†**
Coupled with works by Howard Ferguson, Gerald Finzi and Frederic Austin
†World premiere recording
Mark Bebbington (piano)
City of Birmingham Symphony Orchestra conducted by Howard Williams
SOMM – SOMMCD 241 (2008)

**Bagatelles for Piano Solo (1938)**
**Sonatina for Piano Solo (1949)**
**Four Romantic Pieces for Piano Solo (1953)**
Coupled with works by Bernard Stevens
James Gibb (piano)
LYRITA – REAM 1107 (Mono Recordings 1958) (2008)

**Quartet for Clarinet, Violin, Viola and Cello (1948)**
Coupled with works by Lennox Berkeley, and Alan Bush
Members of the Aeolian Quartet (Sydney Humphreys, violin, Margaret Major, viola, Derek Simpson, cello with Thea King, clarinet)
LYRITA – SRCD 256 (2008)

**Sonata for Cello and Piano (1948)**
Coupled with works by John Ireland, Edgar Bainton, and Cyril Scott
(Northern Lights – English Cello Sonatas 1920–1950)
Emma Ferrand (cello)
Jeremy Young (piano)
MERIDIAN – CDE 84565 (2008)

**Theme and Variations for Two Violins (1937)**
Coupled with works by Jim Aitchison, John McCabe, E. J. Moeran, Croft, and David Matthews
(British Works for Two Violins)
Retorica – Harriet Mackenzie and Philippa Mo (violins)
(NMC – NMCD 182)



**Ballade for Piano Solo (1967)**
Part of 17-disc box set devoted to pianist John Ogdon. The Ballade appears on disc 12 of the set, coupled with works by Michael Tippett
(John Ogdon – Icon – Legendary British Virtuoso – Box Set)
John Ogdon (piano) and various orchestras/conductors
(EMI Records – 7046372) 2012

**Interludes from 'Hamlet' (1961)** arranged by David Ellis
Coupled with works by Anthony Burgess, David Duberry, Christopher Wright, Matyas Seiber, Wilfred Josephs and many others.
(Anthony Burgess - The Man and His Music)
John Turner (recorders) and Harvey Davies (piano)
(Metier – MSV 77202) Two Discs (2013)

# Performances of Works by Alan Rawsthorne, 2012

*Andrew Knowles*

*As ever, we have to issue the caveat that these are only the performances that have come to Andrew's attention. We would hope that there were a few more that he didn't hear about. It might be thought that monitoring such things would be easy in the information age, but it still depends on such old-fashioned things as PRS returns, which do not always provide all the detail they should.*

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| 21/1/12 | *The Creel* for Piano Duet | The Davies Duo | Wilmslow Parish Church, Cheshire |
| 24/3/12 | Clarinet Concerto | Linda Merrick (Clarinet) / Lonsdale Chamber Orchestra / Ian Thompson | St Andrew's Church, Grinton in Swaledale |
| 24/3/12 | Oboe Concerto | Richard Simpson (Oboe) / Lonsdale Chamber Orchestra / Ian Thompson | St Andrew's Church, Grinton in Swaledale |
| 24/3/12 | Recorder Suite | John Turner (Recorder) / Lonsdale Chamber Orchestra / Ian Thompson | St Andrew's Church, Grinton in Swaledale |
| 2/6/12 | Canzonet for solo soprano / SATB chorus | Joyful Company of Singers / Peter Broadbent (English Music Festival) | Dorchester Abbey, Dorchester-on-Thames, Oxon. |
| 3/6/12 | *The Creel* for Piano Duet | York 2 (English Music Festival) | Silk Hall, Radley College, Oxon. |
| 25/8/12 | Theme and Variations for Two Violins | Retorica (Harriet Mackenzie and Phillipa Mo) | St Mary's Church, Kinnerton, Powys |
| 2/9/12 | Theme and Variations for Two Violins | Retorica (Harriet Mackenzie and Phillipa Mo) | Jerwood Hall, LSO St Luke's, London |
| 16/9/12 | Theme and Variations for Two Violins | Adderbury Ensemble | Holywell Music Room, Oxford |
| 16/10/12 | Sonatina for Piano | Ashley Wass | Aldeburgh Parish Church, Suffolk |