

THE FINZI JOURNAL



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Cover drawing of Gerald Finzi by his wife Joy Finzi from
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Finzi Friends was formed in 1982 to further interest in Gerald Finzi's life and work and bring together people with similar interests, to encourage and promote performances of Finzi's work and that of other British composers.

We publish an annual Journal and occasional Newsletters, containing articles relating to Gerald Finzi and other British Composers, reviews of CDs and books, and news regarding the organisation and some forthcoming performances of Finzi's works. We hold occasional workshops and study days, organise lunches and lectures, and are involved in promoting the Ludlow Weekend of English Song.

www.finzifriends.org.uk

EDITORIAL

It is a great pleasure to commend to you this year's Journal of the Finzi Friends. The year 2019 has seen significant changes to Finzi Friends, focused on the development and launch of a new website. This enables us to lodge past copies of Newsletters and Journals, a task that is underway. While the Journal will remain in printed form for the foreseeable future, we are now able to provide back copies digitally, to promote interest in Finzi still further and to enhance members' enjoyment.

This Journal continues to embrace scholarship across different generations. Many members enjoyed Professor Jeremy Dibble's engaging talk about Howells and Finzi at Churchdown this year and we are delighted to be able to provide a transcript in the Journal. Others will recall hearing the music of Ina Boyle at the Ludlow English Song Weekend in 2017 and talking with Irish friends about this infrequently performed pupil of Ralph Vaughan Williams. I was very pleased when Dr Ita Beausang agreed to write about Ina Boyle for this year's Journal, even more so when I received her skilfully woven account of the many parallels between the experiences of the two composers. It provides an excellent alternative context for understanding Finzi's musical life as well as promoting further the music of a significant female composer of the twentieth century.

From the younger generation, our US scholar Zen Kuriyama continues to explore interesting elements of Finzi's life and work. For this Journal he has provided a transcript of a lecture he gave this Autumn at the University of St Andrews about Finzi's relationship with Cedric Thorpe Davie, based on study of the correspondence between the two composers.

It is a joy to welcome as a contributor the experienced writer on choral music, Ralph Woodward. His knowledgeable article on Finzi's choral works presents many interesting sidelights on works some of us know well, encouraging us to listen with fresh ears. This is timely as our reviews include reflection on the CD of Finzi's choral music released this year by the choir of Trinity College, Cambridge under the direction of Stephen Layton. Also reviewed is a new disc from our friends at the English Music Festival surveying all the violin music of Sir Hubert Parry. This marks the welcome return as a reviewer of the young composer and academic, Matthew Pope.

As a postscript I have included a brief note about one of this year's most notable publications about English music, the biography of Michael Tippett by Oliver Soden. Connections with Finzi are not numerous here, but such significant books only advance the cause of British music further in an age of increasingly broad musical interests on the concert platform and the radio.

I hope you enjoy reading this year's Journal.

Martin Bussey
November 2019

GERALD FINZI'S SHORTER CHORAL WORKS

an appreciation by
RALPH WOODWARD

A time there was – as one may guess,
And as, indeed, earth's testimonies tell –
Before the birth of consciousness,
When all went well.

So wrote Thomas Hardy, Finzi's favourite poet, and they are words that could have been written to describe Finzi's music, imbued as it so often is with a sense of beauty, transience and nostalgia. The jet engine, the computer, even the car, have no place in the world that Finzi takes us to, a world of meadows, flowers, woods, new love and old sadness. Who would not want to spend some time with him in these magical reaches? It would be a mistake to think of Finzi's music as twee or escapist: there are plenty of challenging emotions in play, and no lack of "regret, starved hope or heart-burnings"; it could hardly be otherwise with a composer who had known so much bereavement in his formative years, including the deaths of several close colleagues in World War I and the loss of his three brothers.

I felt honoured to be asked to write these jottings. It's a good excuse to get some of my thoughts in order, of course, and the chance to share those thoughts with the people who know and love Finzi's music the best is a privilege: the fact that members of the Finzi family may eventually read this seems extraordinary to me. I should stress that what follows is quite



Gerald Finzi drawn by his wife, Joy, in 1940

personal; I've performed most of the music that I allude to, whether as conductor, pianist or organist, but some of you probably know some of it better than I do. Space and, more significantly, my sense of what you might find interesting won't permit me to be exhaustive in the works I'll mention or the possible angles from which I'll examine them, so I can only apologise if your personal favourite work gets short shrift, or no shrift at all. What follows is really just a list of some of the things that I find admirable about Gerald Finzi's choral music.

In the twentieth century, various schools of text-setting were adopted by various great composers. For Stravinsky, the syllables of text were often treated as "phonetic material", valued as much for their sound, rhythm and colour as for their meaning; Britten, taking his cue from Purcell, handles texts rhetorically, with embellishment and surprise at the heart of the undertaking, sometimes propelling the word-setting far from an expected speech rhythm, deliberately mis-stressing words, elongating syllables with elaborate melismas and so forth. Finzi, however, like Vaughan Williams, aims for something close to speech rhythm, and Finzi's vocal music is almost entirely syllabic, i.e. one note for each syllable of the text; he seeks a fairly straightforward and clear declamation of the text, because his primary goal is to honour the poetry itself. Is it a weakness that the music does not seem to attempt to impose itself on the words in a more flamboyant fashion? I'm not sure, but in many cases the result is profoundly satisfying, and it's certainly true that Finzi inhabits the universe of his texts so thoroughly that it is often hard to imagine that he didn't write the words himself. He was a man of exquisite literary taste, very well read and possessed of a large library: he set no bad poetry, and that is obviously a good start for any composer of sung music. His choice of texts and instinctive feel for their mood, structure and patterns is central to his success as a setter of words.

Turning our attention now to some of the intrinsic elements of the music, it's clear that Finzi's harmonic writing is one of the aspects of his style that his admirers most cherish. Nowhere is his English heritage more clearly displayed than in the gorgeous diatonic dissonances that fill his

choral works. Had he not thoroughly absorbed the choral works of Parry, Stanford and Elgar (admittedly not without the influences of Mendelssohn and Brahms themselves), it's hard to see how such, well, ravishing phrases as the following (from *God is gone up*) could have come into being:



The sumptuousness of his choral harmonies results from good linear writing, and the contrapuntal urge is strong: very often in his choral music one voice answers another, taking up an idea and running with it, so that moments of pure homorhythm, such as the first bar in the example just above, are not as common as you might expect, particularly in the unaccompanied repertoire. This means that his music always looks onwards, into the next phrase and beyond, and never feels stodgy and sterile. But Finzi's choral music is certainly much more than a succession of lush chords, and in fact a closer examination of the notes themselves reveals a composer often being careful to avoid sentimentality and "obviousness". One noticeable feature that he shares with his contemporary, Herbert Howells, is a propensity for presenting chords in unexpected inversions. The 1st inversion of the mediant minor (e.g. F# minor when in the key of D) is such a characteristic Finzi sound that just to play those two chords on the piano puts one in mind of his music. Finzi uses 2nd inversion chords more than any other good choral composer I can think of, and one frequent result of this is the tenor and bass singing a perfect 4th apart; in Baroque and Classical thinking, the 4th (when reckoned up from the bass) is a dissonant interval, requiring careful handling, but in Finzi's music this device allows him to destabilise apparently conventional harmony and use the sweetest of chords without

them becoming saccharine, as in this example from *I praise the tender flower*, the first of the *Seven Poems of Robert Bridges*:



Another way in which Finzi disrupts the harmony in his predominantly triadic language is to place the triads in opposition to a dissonant note. The dissonance can be diatonic, which opens up the possibility of the lyrical added -6th and -7th chords that are so frequent in Finzi's music, or chromatic, which allows for more astringent colours. Because that sort of harmony can be hard for a choir to sing well in tune, Finzi is (kindly) more likely to entrust it to his organist, and so you get moments like these in the Magnificat and Lo, the full, final sacrifice respectively, both of which pit a D major triad against E flat:



Another characteristic sound is a major triad set against its subdominant minor: if you go to a piano and play, reading upwards, G-B flat-D-F sharp-A, you'll hear Finzi speak to you. The opposition between A and B flat in that chord is the crucial thing, and you don't have to wander too far from that concept to alight upon the potential opposition between A natural and A sharp, and a whole extra level of harmonic intensity; at their most acute, such dissonances can be searing, and we can discern the influence of a much

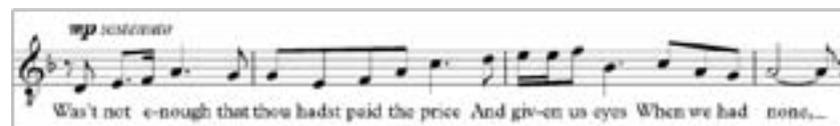
earlier school of English composers in the false relations Finzi sometimes deploys, such as at this point in *White-flowering days*, where the soprano's B flat wars with the tenor's B natural:



It's not a ground-breaking statement to say that relationships between keys tend to be important to tonal composers. While Finzi's music is often fairly static in key, compared to the more freewheeling music of, say, William Walton, Finzi seems effortlessly to avoid harmonic sameness, and to have an innate gift for knowing when to move away from a prevailing tonality. He often, perhaps influenced by composers going as far back as Schubert, exploits keys a 3rd apart, taking advantage of the common notes in both triads (for example, a C major triad has notes in common with the triads of E major, E flat major, A major and A flat major – all of which makes it comfortable to slip from one of those keys to the other). A good example of this tendency is *My spirit sang all day*, whose principal key areas are, in order, G major, E flat major, G sharp major, B minor and G major – each move covering a 3rd.

Having said that Finzi's melodies often aspire to the rhythms of spoken English, I should add that in fact they demonstrate great rhythmic variety. Obviously, we're not talking about the sort of rhythmic variety you get in a work like *The Rite of Spring*, and the basic tread is usually in 2-, 3-, or 4-time, but the themes are far from rhythmically dull replications of speech patterns, and often show very varied note-lengths and a beautifully balanced construction. A pleasing example is this tune from *Welcome sweet and sacred feast*, which yields its subtle charms all the more with each successive hearing (note how the dotted crotchets are separated first by four beats and then by

three, so that there's a sort of built-in acceleration of events):



The fact that, as discussed above, his word-setting is almost entirely syllabic means that when he does very occasionally break into melisma, the effect is all the more arresting; the classic examples of this are the rapturous Amens at the end of *Lo, the full, final sacrifice* and the Magnificat.

In my (sometimes bitter) experience, Finzi's choral music is harder to perform than it would at first appear: like the music of Tallis and Gibbons, it can show up any singer who's initially a bit hazy on the difference between a descending 4th and a descending 5th, so just getting the notes right can be a challenge at first even for a fairly accomplished choir. And, as with the music of Benjamin Britten, the more you study it, the more you see how detailed the composer's markings are: many small articulation and dynamic indications, and requirements for considerable flexibility of tempo, mean that this isn't always music that sounds convincing in the early part of the rehearsal process – but how satisfying it can be when one persists ...

Finzi's musical forms spring from the structure of the texts; the stanzas of the original poem are generally reflected in the stanzas of the setting, although the music is never literally strophic. A good example is the ineffably lovely *Clear and gentle stream*, in which the music comes to rest at the end of each of the four more or less equal-lengthed musical stanzas. In pieces where the poem is less obviously structured, Finzi is happy to impose a degree of formal coherence by re-using musical material, even when the repetition is not necessarily implied by the text; so, for example, in *Lo, the full, final sacrifice*, the music that we first hear for the words "O dear Memorial of that Death" is reinvented for the later section beginning "O soft self-wounding Pelican". The effect here is not merely to lend some musical structure to what could have turned into a sprawling and shapeless anthem, but to point out common themes in the text – in this case, overtly linking the idea of Holy

Communion with the piece's central message of self-sacrifice.

I am far from the first person to point this out, but there is one word in particular that always elicits a fulsome response from Finzi, and that is his wife's name, Joy. The word plays an important part in *All this night* and *My spirit sang all day*, and, in the sphere of vocal music, in 'To Joy' from *Oh Fair to See*. I think it's possible that that word's importance may have guided Finzi towards setting those texts, and I always hear the word in those pieces as a private gesture towards the composer's soulmate. Not all composers have had a happy domestic existence, but there's no doubt that Finzi did, and I think I hear some of that inner groundedness in much of his music.

Mention of the vocal music prompts me to touch a little more on that subject. While the main focus of this piece is the choral music, there are many stylistic similarities between Finzi's choral works and his repertoire for voice and piano. It may seem an obvious point to make, but not all composers have shown such consistency of thinking across the two genres, in terms of the sorts of harmony and melody relied on, and many of Finzi's works for voice and piano could sound quite convincing in a choral arrangement, and vice versa. Particularly striking are the moments when the same verbal phrase is treated very much the same in two different pieces, such as the words "Come away" in *Let us garlands bring* and *Lo, the full, final sacrifice* (both passages even being in B minor), which are also both reminiscent of the phrase "Welcome life" near the start of *Sweet and Sacred Feast*; or when a very similar accompanimental texture is used for "This carol they began that hour" in *Let us garlands bring* and "He remembering his mercy" in the Magnificat. In fact, there are several melodic fingerprints that recur throughout his works. One that I think of as being a little

tribute to Elgar's 'Nimrod' can be heard in the phrase "an April day's delight" from the title song of *Oh Fair to See*, and in the following linking passage from *Lo, the full, final sacrifice*:

The phrase "Unto our King" in *God is gone up* has a similar profile to the above-quoted shape, and also resembles the phrase "Wake nature's music" in *White-flowering*



days, and the same two pieces share other melodic material too: "Lift up your Heads" in the anthem and "This is the star" in the partsong. These are admittedly small examples, but they highlight a salient trait of Finzi's music, and they say to me that this is a composer who does not draw on a separate set of musical resources depending on whether the text is sacred or secular; his overarching theme is always beauty and, like many agnostic composers of church music, he paints the beauty in religious texts without needing to submit to the dogma. For me, far from denoting a limited musical vocabulary, these correspondences between works are part of Finzi's charm: his musical world is so reassuringly recognisable that it communicates a feeling of total sincerity on the part of the composer. It's hard to conjure a dry analysis of how a concept such as sincerity can be conveyed in music, but I think it's there and I think it's an undeniable aspect of Finzi's appeal.

I hope you've enjoyed reading this as much as I've enjoyed filling my head with Gerald Finzi in the writing of it. If you are not particularly familiar with his music for choir, may I be so bold as to recommend a few of my favourite of his shorter choral works, in case my preferences are not already obvious from the above? If you want classics of English Cathedral music, *God is gone up* is by turns thrilling and intoxicating, while *Lo, the full, final sacrifice* is heartfelt and passionate, and moves towards one of the most meltingly beautiful final sections in any anthem. If you want a set of partsongs to transport you to "faery lands forlorn", the *Seven Poems of Robert Bridges* take some beating. For Christmas, there's the pomp of *All this night*, or the spine-tingling atmosphere of *In terra pax*. *White-flowering days* and the *Three Short Elegies* are unjustly neglected and totally characteristic of their vividly expressive composer. Taken as a whole, my view is that Finzi's choral oeuvre offers something for most moods, and represents a vital part of the achievement of this most lovable of composers.§

HOWELLS AND FINZI

Jeremy Dibble

Written for the Finzi Friends meeting at
Churchdown, Gloucester on Saturday, 1 June 2019.

In being asked to speak to you about Finzi and Howells today, I have found the process rather instructive. My instinctive first impression was that the two men were so different that their worlds would not have intersected to any great extent, but on examining the historical evidence, particularly in Banfield and McVeagh, it is manifestly apparent that the two men knew each other quite well, each of them took a degree of interest in each other's music and that both of them shared common points of reference. Although in turn they both developed very different interests, artistic aims and careers.

Common ground for me was that both Finzi and Howells shared common admiration for Sir Hubert Parry. Being the older man, Howells, who had been a student at the Royal College of Music (RCM) in the later years of Parry's Directorship, had known Parry quite well. Though not a composition student of Parry's, he had nevertheless attended Parry's history lectures at the College, and, as a young man, had grown up to appreciate Parry's procession of choral works at the Three Choirs Festival. As fellow Gloucestershire men, Howells, from Lydney, Parry from Highnam, they shared a local cultural bond. They knew the surrounding country and Gloucester Cathedral, and shared a friendship with the cathedral's organist, Herbert Brewer, about whom Howells provided an article for the Dictionary of National Biography. Howells was also a visitor to Highnam and distinctly remembered the creation of the *Songs of Farewell* which Parry composed between 1913 and 1915. To commemorate the 50th anniversary of Parry's

death in 1968 Howells delivered the annual Crees Lecture in which he paid a personal tribute to the former Director of the RCM. While Howells acknowledged the broad spectrum of Parry's life and work, at its heart was a genuine admiration for Parry's music at a time when so much of his music was completely neglected, ignored, and, one might add, derided. In this respect, Howells was prepared to put his head above the parapet at a time when, with the exception of Elgar, whose music was in the ascendant, British Victorian and Edwardian music was at a low ebb, and the reaction to it automatically negative. Howells predicted an eventual change in attitude, and, happily, this seems to be taking place.

Finzi shared this same admiration of Parry the man and Parry the composer. Quite when this approbation began is unclear. Stephen Banfield suggests that it may have been instilled through his familiarity with R.O. Morris's article on *Parry for Music & Letters* in 1920. It may, of course, have begun during his tutelage with Edward Bairstow at York, through familiarity with the slender list of anthems that had endured within the cathedral tradition. I also wonder if the young, sixteen-year-old Finzi might have caught sight of Parry when, accompanied by Farrar, he visited the RCM in 1917 to consult with Stanford. Whatever the truth might be, it seems that Finzi probably began to develop his regard for Parry at an impressionable age, and it would have been reinforced by others such as Morris, Vaughan Williams, Rubbra, Bliss and Ferguson whom he got to know during the 1920s. His BBC broadcast, 'Hubert Parry: a revaluation', was given to mark the centenary of Parry's birth. This date marked an even lower ebb in Parry's fortunes which made Finzi's unprejudiced appraisal all the more remarkable. Finzi was never a blind admirer of Parry's output and his article, later published in *Music-Making* in 1949, reveals a critical acumen that was not only perspicacious, but also balanced, one he shared with A.E.F. Dickinson's evaluation, 'The Neglected Parry', of 1949. He had, after all, never known the man personally, but his acquaintance with Dorothea Ponsonby, Parry's daughter, at Shulbrede Priory undoubtedly deepened his appreciation. After the first batch of manuscripts from Parry's London

home, 17 Kensington Square had gone to the RCM in the early 1930s, it was Finzi who took on the task of cataloguing the remaining manuscripts (and there was a considerable amount) to be deposited in the Bodleian Library. The task, begun in the late 1940s remained unfinished at Finzi's death in 1956, which was then completed by Christopher Finzi and Eve Barsham.

The common connexion of Finzi and Howells with Parry can also be found in both men's music. More obviously in Finzi, with his predilection for transparent diatonicism, the linguistic common denominator is undisguised. The falling sevenths of *Dies Natalis*, the *Eclogue*, passages of *Intimations*, the love of appoggiaturas, and a shared love of Bach all divulge Finzi's indebtedness to Parry's music; indeed, Parry's devotion to Bach, seen in his affinity for counterpoint in *Blest Pair of Sirens*, *De Profundis*, the Latin Magificat of 1897, *Voces Clamantium*, the finale of his revised Fourth Symphony, the *Ode on the Nativity*, 'She is my love' from Set XI of the *English Lyrics*, the late organ chorale preludes and the *Songs of Farewell*, must have been powerful models for Finzi's own music. Parry's influence on Howells manifested itself in a different way. There is something of Parry in the early organ rhapsodies and the first set of Psalm Preludes, and Howells's use of multiple appoggiaturas owes something to Parry's higher system of diatonic dissonance. We can hear something of this in the early G major *Evening Service*, and in the dissonantly expressive accompaniment to the self-developing melody of the second *Dance for Violin and Orchestra*. Howells's natural affinity for choral scoring, like that of Finzi, owed much to the example of Parry, and Stanford for that matter (and rather less to Elgar), but Howells's later choral music, for all its dense contrapuntal work, owed more of its hybrid, unbelieving Anglican aesthetic to Parry's ethical oratorios, principally in their design. *Hymnus Paradisi*, a hybrid requiem, with a range of textual sources aped Parry's heterodoxical approach though with a greater clarity than Parry's somewhat homespun, dated and often incoherent philosophical thinking.

But where the two men fundamentally differed in their sense of purpose was Finzi's unique role as a facilitator. Howells's appreciation of Parry went as far as a lecture or broadcast, but Finzi's extended to fully-blown advocacy.

His belief in the music, given its neglect, was such not only to catalogue it, but also revive it in performances, such as of the String Quintet, newly published editions such as the revision of *The Glories of Our Blood and State*, the chorus 'To everything there is a season' from *Beyond these voices there is peace*, and the scoring of 'When I survey the wondrous cross' for solo viola and string orchestra which was repertoire for the Newbury String Players, supplementary to *A Lady Radnor Suite* and an *English Suite*.

Another common point of contact was Ivor Gurney. Again, Howells had known Gurney well when they were organ scholars at Gloucester under Brewer and later as composition scholars at the RCM when both were pupils of Stanford. Howells and Finzi shared an admiration (as did Stanford) for Gurney's youthful brilliance. When settings arrived back from France of Hervey's 'In Flanders' and Masfield's 'By a bierside', works which so abundantly suggested the role of the orchestra, Howells orchestrated them with his own youthful flair for instrumentation. Stanford conducted these orchestrations on at least two occasions at the college. In the early days



Howells and Gurney had been close friends. Gurney's insatiable desire for walking in the Cotswolds and for Chosen Hill, can be found in the pages and dedication of Howell's Piano Quartet of 1916, though one also senses a similar affinity in the fine *Rhapsodic Quintet* of 1917 and the Violin Sonata No. 1. Anyone who has ever made the pilgrimage to Chosen Hill and to the church knows what it is to associate this music with the English pastoral tradition, to the taking in of memorable vistas, and

Private Ivor Gurney

The only known photograph of Howells and Finzi together
(*Finzi Trust*)

of the influence of mindscape and music. Finzi was clearly impressed by the brilliance of Gurney's *Elizabethan Songs* when he was first introduced to the setting of Beaumont & Fletcher's 'Sleep' when working under Bairstow in York and this deep impression remained with him in the materialisation of his string orchestrations of four of the songs. In much the same way as he responded to Parry, Finzi's reaction to Gurney's vast unpublished store of songs was to see through the publication of several volumes for Oxford University Press. Yet, Gurney also appears to have been the source of some form of falling-out in the 1930s when Howells declined to visit him in the asylum at Dartford. Nor, according to Joy Finzi, was Howells any help (as Vaughan Williams had been) in preparing the OUP editions of Gurney's songs.

Immersion in the music of Parry, Vaughan Williams and Gurney undoubtedly confirmed Finzi's spiritual home in the direction English music was developing in the 1920s. After the five years with Bairstow, and a home in Harrogate, the move to Painswick in 1922, an epicentral

Gloucestershire village in the Cotswolds, only served to galvanize Finzi's own sense of artistic homecoming. At that time Vaughan Williams was not quite a household name, a fact confirmed by the reaction of the rector of Down Ampney church where Finzi pilgrimaged to see where his hero had been born. It is not clear when Howells and Finzi became friends, possibly in the early 1920s, but correspondence suggests that it began to flourish around 1925. By this time the Finzi family had been in Painswick for three years and Finzi had become a part of the 'Composer's County'. Indeed one suspects that he only too readily wished to co-opt himself in the tradition with Parry, Vaughan Williams and Holst, not to mention the propinquity of Elgar in Worcestershire.

Although Howells was now living in Barnes, as a teacher at the RCM, he often made forays to Gloucestershire and the country. This led to frequent meetings between Finzi and Howells; the Howells family even came to stay at Chosen Hill Farm for five weeks in the summer of 1925 and Finzi would turn up quite regularly at the home in Barnes to talk about his early compositions, a habit he also used to repeat at the Vaughan Williams's abode at Dorking and R.O. Morris's household in Chelsea. These must have been important and useful times for Finzi. Almost ten years younger than Howells, there must have existed some form of 'mentor-mentoree' relationship between them in those early days. Finzi was still finding his style in such works as the *Requiem da Camera* and *By Footpath and Stile* whereas Howells was an established composer. Nevertheless, both composers (as with their contemporaries) were looking far and wide for stimuli to aid their searches for a new post-war modernism. Besides the contemporaneity of Vaughan Williams and Ravel, Howells showed a willingness to embrace the objectivism of Stravinskian Neo-Classicism in works such as *Penguinski* and *Merry Eye* in the 1920s. This aspect of Howells is less acknowledged, though it is undoubtedly also a factor in his later violin sonatas and the controversial Second Piano Concerto, an acerbic work showing a continuation of that structural compression of his chamber works, but one that spoke a challenging post-Romantic language beyond the ken of several critics. In fact so difficult was the score considered

that conductors such as Harty turned down the opportunity to conduct it.

How much of Howells's music Finzi knew in the 1920s cannot be fully confirmed, but it is likely that he knew a good deal and that, young man as he was, he was absorbing everything he heard like a sponge. One senses that the somewhat bleak, astringent essays of *A Severn Rhapsody*, the *New Year Music* and *The Fall of the Leaf* owed something to the experimental sound of Vaughan Williams's music of the 1920s. The obvious source for much of the 'hard pastoral'



Gerald Finzi at work (Milein Cosman)

vision, so at odds with the traditional and misquoted 'cow pat' misnomer of Elizabeth Lutyens, has been Vaughan Williams's *A Pastoral Symphony*, a work which assimilates elements of modality, bitonality, Post-Romanticism and Neo-Classicism in its strange unconventional four movements, wholly unlike the traditional concert symphony. There is something of this work in the pages of Finzi's orchestral works of this time, and certainly in Howells's *Pastoral Rhapsody*, *Paradise Rondel* and *Sine Nomine*, but *Flos Campi*, a no less experimental work, is also at work in the pages of Howells's orchestral works, all of which remained unpublished. It was Finzi who pointed out this anomaly in his article on Howells's music in 1954 for the *Musical Times*. Given their earlier friendship, such an article might have seemed a little awkward; Howells was not an individual well disposed to criticism. But by the 1950s, both composers had become established names, particularly in association with the Three Choirs Festival. Finzi considered the presence of Vaughan Williams's music in Howells's style to be largely superficial. There were

undoubtedly elements of modality and folk song in *Sir Patrick Spens*, the *Fantasy String Quartet*, and the Piano Quartet, but these elements were not germane to the works and were therefore, so Finzi, argued, not necessarily part of a folksong school, which some critics adduced as expeditious in the new post-war world of nationalism. Nevertheless, Finzi saw in Howells's ability blessings and pitfalls. Technically brilliant, and perhaps unaware of this ability, which gave rise to 'the vintage years of 1916-1919', Howells's later works were susceptible to note-spinning, an accusation aimed at the Violin Sonata No. 3 and even parts of the Piano Concerto No. 2. Finzi was a great admirer of the 1919 carol anthems, *A spotless rose* and *Here is the little door*, the song *King David* and *Puck's Minuet*. He also greatly admired the *Elegy for Strings* of 1917 which he did with the Newbury Players on several occasions. He did not mention *In Green Ways* of 1915, but this was also a work of true inspiration and originality. The works of 1915-1919 were of true fecundity and youthful inspiration, along with the Piano Quartet, with which the more complex and denser contrapuntal works did not bear comparison. Finzi, to some extent, blamed Howells's institutional preoccupations, essentially the RCM, for 'dimming' Howells's reputation as a composer. This is perhaps too simplistic. Moreover, it ignored the fact that Howells needed to make a living: Finzi, for much of his life, did not.

Another attribute which Finzi and Howells shared, though with very different outcomes, is their desire for the past to inform the present. For Finzi it was his empathy with the eighteenth century that informed much of his composition, his practical outlet in the Newbury Players, and his musicological interests in the English Concerto Grosso. These three components were closely linked. His interest in English eighteenth-century string music, especially of those contemporaries of Handel such as Mudge, Avison, Garth and Roseingrave, informed his interests in Baroque style forms, in concerto, ritornello form and rondo. Such music was the staple diet of the Newbury Players. Finzi's own string music, such as the Prelude, Romance and Clarinet Concerto, reveal baroque formal tendencies and we can see in *Dies Natalis* and its sister *Farewell to Arms*, in the *Grand Fantasia and*

Toccata, the Prelude and Fugue and the Violin Concerto, powerful baroque resonances. Howells's string music, whilst more expansive, has similar 'early' tendencies. *The Lady Audrey Suite*, which Finzi admired, is one such work, the Concerto for Strings another. There is also, of course, Howells's keyboard music of which the clavichord pieces confess a special atavism. Lambert's *Clavichord* from the 1920s and Howells's *Clavichord* combine character sketches with Renaissance dance forms. Two sketches of Finzi arose from Howells's pen: one lies unpublished in the RCM, the other



Herbert Howells
(Herbert Howells Society)

formed part of Howells's *Clavichord*, subtitled with the dedication 'For Gerald, on the morrow of the 27th September, 1956'. 'Finzi's Rest' is a gentle elegy in which Howells acknowledges those eighteenth-century traits, so firmly established in *Dies Natalis*: the two-part counterpoint of upper voices above a gentle, Bach-like bass; Finzi's 'trio' writing; and a sophisticated system of dissonances, suspensions and appoggiaturas which relate Finzi's style to his baroque models and to Parry. Finzi paid tribute to this repository of keyboard music, seeing Howells's pieces not so much 'mock-Tudor' essays as works which demanded a contrapuntal stringency and a keen insight into the variety of contemporary styles which England had to offer before the Second World War.

The fact that Finzi felt disposed to write an article on Howells in 1954 must in part have reflected the fact that he, and Herbert Sumsion, had been instrumental in the performance of *HymnusParadisi* at the Gloucester Three Choirs Festival in 1950, a festival which also featured the premiere of Finzi's

Intimations of Immortality. In this Finzi, who had commented that Howells's creative life had 'run underground', much because he was publishing very little, saw in *Hymnus*, not only his finest achievement but also the possible the sign of new works to come. Indeed, the *Musical Times* article was written in April 1954, only months before the premiere of Howells's *Missa Sabriniensis* which Finzi also much admired.

Significantly, Finzi paid tribute to Howells for his imaginative canticle settings which had brought new life and concept to familiar Anglican liturgical staples, arguably rather stale and stereotypical. The circumstances for perhaps the most remarkable landmark, the *Collegium Regale* of 1944, were chance ones. Because of the war, and the absence of Robin Orr from St John's College, Cambridge, Howells had been invited in to superintend the music. Eric Milner White, Dean of King's, known for his liturgical innovations, had challenged Howells to produce a new service for the choir there and declared afterwards that the *Collegium Regale* had set a new twentieth-century precedent for Anglican church music. This, and the 'Gloucester Service' published in 1946 declared that 'By these last two services of yours [*Collegium Regale* and *Gloucester Service*], I personally feel that you have opened a wholly new chapter in Service, perhaps in Church, music. Of spiritual moment rather than liturgical. It is so much more than music-making; it is experiencing deep things in the only medium that can do it.' Music for Canterbury, St Paul's New College and Worcester, composed between 1946 and 1951, was also acknowledged by Finzi, and though not stated categorically, Finzi seemed to imply that these settings were not just pieces for different places, but also possessed something personal in terms of their architecture and sound world.

Finzi, like Howells, Vaughan Williams and Parry, shared a similar stance of the Anglican unbeliever, but like his colleagues, found much to be stimulated by the sense of the Anglican choral tradition, its training, sound and national character. Indeed, for Finzi, this particular admixture, was irresistible. After the Second World War, and the reputation established by *Dies Natalis*, Finzi found himself in the new position of accepting commissions,

and, rather like Howells' revitalization, Anglican church music formed a significant part of his creative works. Stepping in for Alan Rawsthorne, who had let down Walter Hussey at St Matthew's, Northampton for a second time, his rapidly composed *Lo, the Full Final Sacrifice* of 1946 proved a great success. The Op. 27 three anthems were composed in 1946 (*My lovely one*), 1951 (*God is gone up*) and 1953 (*Welcome sweet and sacred feast*) and one should also mention *Let us now praise famous men* (1951) and the Magnificat (1952). These works may not have had the impact which Howells's church music enjoyed after the war, but *Lo, the Full Final Sacrifice* enjoys a reputation as a pillar of its period of church music. At 15 minutes in length it situates itself at the very limits of tolerable lengths of liturgical performance (though well inside the thirty-minute paradigms of S. S. Wesley and Stainer), but always communicates a sense of seriousness, pith, and symphonicism in a repertoire where conciseness is de rigueur.

In this talk I have spent much of the time drawing comparisons between Finzi and Howells and in what they had in common, whereas, in reality, as musicians and men, they were so very different. Finzi found succour in literature, and especially in the poetry of Thomas Hardy, and his four collections of Hardy poems reflect a very different artistic goal from Howells's miniature conception of the song, as often expressed, like his contemporary and master of the idiom, Cecil Armstrong Gibbs, in settings of the poetry of Walter de la Mare. Although the sensibility of the Georgians did touch Finzi, living as he did among the Dymock poets in the 1920s, he was more greatly moved by Hardy's sense of nature's oblivion to man, to the passing of time, to lost love and regret, whereas Howells's understanding of song, like the diminutive verse of de la Mare, was of intimate structures revolving around one central idea of interpretation. This is certainly palpable in such masterpieces as *King David* and *Come Sing and Dance*.

Perhaps I should conclude with an unpublished song by Howells, given our location, which was written at Churchdown in 1917, and which also illustrates this perfection of a 'single' idea. *Upon a summer's day*, with a text by Maurice Baring, tells of a suitor who brings material wealth to

his beloved, but is spurned until he brings true love. This is wonderfully illustrated by Howells in a quasi-folksong idiom (given the same textural properties). The first two verses, in F sharp minor, suggest that they could, with a little persuasion, veer towards the relative major; yet, F sharp minor, as a symbol of rejection, or at least dissatisfaction, remains persistent. Only with true human tenderness is the darker hue of this minor key permitted to change as the same melody is reinterpreted and reharmonised in a third verse which ends benignly in A major. This is Howells at his most effective and poignant and an indication of that mastery he possessed as a young man which all admired, including the young Finzi. §

“DEAR CEDDIE”:

Discovering Gerald Finzi through his correspondence with
St Andrews’ Master of Music, Cedric Thorpe Davie

Zen Kuriyama

An edited transcript of a 45 minute talk given at
the Music Centre at the University of St Andrews,
Fife, Scotland, on Wednesday, October 9, 2019.

The bulk of my research centres on Gerald Finzi’s role within the so-called ‘English Musical Renaissance,’ a musical and nationalistic movement from roughly 1850 to 1950 that sought to establish a characteristically ‘English sound’ in musical composition devoid of Germanic or ‘Teutonic’ influence. My work argues that Finzi, though often seen as a putatively minor figure of the English Musical Renaissance (EMR), achieved the musical ideals of this movement without consciously intending to write national music. Finzi was not a nationalistic composer by the standard convention; he thrived in the provincial life, was extremely modest about his ability, and held strong pacifist convictions during the wars. Yet, it is exactly this type of counter-intuitive seclusion from the national spotlight that nurtured and fortified Finzi’s musical language.

This lecture, however, does not deal with compositional analysis in which I attempt to prove how Finzi revitalized and synthesized Tudor polyphony and the folksong. Through the title of this presentation I hope to paint a more personal and altogether different picture of Gerald Finzi the man and, in so doing, the music.

In the months of preparation for this talk, I thought at several pivotal

moments of renaming it to read: *Letters from Gerald: Discovering Cedric Thorpe Davie through his correspondence with the under-valued composer of the English Musical Renaissance, Gerald Finzi*, for, indeed, in the reading of the 249 letters from Finzi to Thorpe Davie which span 23 years, I discovered just as much about Professor Davie as about Finzi. But, alas, since the letters from Thorpe Davie to Finzi are nowhere to be found and since nearly every one of the 249 letters begins with “Dear Ceddie,” I thought it appropriate to keep my initial title.

Methodology

There are several different options for presenting 23 years-worth of correspondence between two colleagues who were also very close friends, and, in the end, I decided to take a chronological approach. My reason for doing this methodologically is two-fold: (1) it makes both the presentation and reception of the material more salient and concrete, and (2) it allows us to track and interpret together the important life and musical events that inspired (and derailed) these two kindred souls in the composition of their highly idiosyncratic and undervalued works.

As a young scholar on the life and music of Finzi, I mean to exhaust every possible resource I can to help better understand, and subsequently advocate for the positive critical reception of this composer whose works continue to move and inspire me daily. In reading these letters, I found my theory validated and confirmed: that Finzi was admired by the most brilliant musical minds in Britain at the time, which included St Andrews’ former Professor of Music, Cedric Thorpe Davie.

Before jumping into this journey of ink, paper, and stamp, it is important to keep in mind two important truths. First, while hard to believe today, Cedric Thorpe Davie was better known and received more honours during his lifetime than Finzi. Putting it simply, in the eyes of British musical society in the 1940s and 50s, Thorpe Davie was more successful. ‘But how can this be? Whenever I turn on FM radio or ‘Classical Music at Dusk,’ I always hear some chamber work by Finzi. Never from Thorpe Davie.’ This is true, as their



Professor Cedric Thorpe Davie

musical fates have traded places in the 50 years since Finzi's death, the reasons for which I hope to touch on in this talk. A second, other important 'disclaimer' is that this talk will feature just a sampling of these letters and their significance mainly to Finzi's oeuvre, as an exhaustive evaluation of each letter would be the length of a book!

Next, I'd like to touch on a July 12, 1933 letter in order to help situate the importance of analysing these letters. Finzi wrote, "it looks as if Destiny had forged in you a tool through which my musical education is going to be completed; though I hadn't expected it in this

life." This is high and weighty praise from Finzi to a composer who was only 20 years old, 13 years his junior, and indicative of the scrutinizing and immense musical prowess that Finzi thought Thorpe Davie to possess.

In addition to the art itself, music historians, especially those who focus on the lives of composers, are very interested in the close inter-personal relationships that a composer has during his lifetime. Whether platonic or romantic, relationships matter (a famous example of the latter would be Brahms and Clara Schumann, which no one would say is irrelevant in Brahms scholarship), because they influence and colour each individual, thereby affecting the art that is produced. I've read the correspondences between Finzi and Herbert Howells, between Finzi and Vaughan Williams, and, of course, between Finzi and Howard Ferguson, and I firmly believe that Finzi's relationship with Thorpe Davie was unique, in that the substance of their friendship was equal part professional and personal. An example I

very much like is a January 18, 1937 letter where Thorpe Davie is about to be married to Margaret Russell Brown (hereafter referred to by her nickname, 'Bruno'). In regards to wedding gifts and some advice, Finzi writes,

"what for the home? Joy [Finzi's wife] likes supplying Pyrex dishes and sensible things for the kitchen, about which there can be no aesthetic disputes ... then there are books and music and we could always send you a glass or china ornament, which you could give away to your chief enemy, when he gets married".

As someone who has spent countless hours at the Bodleian Library peering over unfinished manuscript after unfinished manuscript of compositional brilliance by Finzi, I so enjoyed learning that he was more than just a producer of melodies of ineffable lyricism, but that he had great humour and Pyrex dishes in the home.

1940s

(Nota Bene: there is a six-year gap between 1939-1945, due to the war)

Finzi held strong pacifist views, and the Great European Conflicts in the first half of the twentieth century had a profound impact on him and, as we see in this letter, on his compositions. War-inflicted emotional turmoil was formative for Finzi: his first composition teacher and friend, Ernest Farrar, died at the Front just weeks before the World War I Armistice, having only been there for two days. During the Second World War Finzi worked for the Ministry of War Transport in England, a job that he obviously detested (but perhaps a saving grace was that he lodged German and Czech refugees in his home). In a March 11, 1945 letter, Finzi writes to Davie:

"How I agree with you about the duty value of these things having gone. 'Unbelievable nuisance' [there he's quoting Thorpe Davie] is putting it too mildly. I particularly resent it because most of my work has reoriented itself to a post-war direction and I feel very strongly that my own post-war work is more necessary than putting the shipping lines on the map again or feathering the nests of wealthy ship-owners."

For those of us who do work on Finzi and his milieu, this is an important piece of primary source material. While the honour of those who sacrificed

their lives for King and Country during those horrible wars is forever to be commended and rightly remembered, there is something to be said, especially in the arts, about a composer's role in a time of war. Musical commentary about the unjustness and disdain for war can be seen throughout music history, from Haydn's *Mass in a Time of War* (widely considered to be an anti-war work) to the *War Requiem*, by another more-famous English pacifist, Benjamin Britten. There are various theories on why reception history did not consider Finzi to be part of the 'Super League' of English nationalistic composers (a list presented in Robert Stradling and Meirion Hughes' seminal work on the movement), ranging from his Jewishness (the Finzis were a prominent Sephardic-Jewish family in Italy) to his choice of leading a provincial life (Finzi taught at the Royal Academy of Music in London but resigned after only two years because he hated the thought of living in the city). Another reason that is so seldom talked about but plainly obvious is that Finzi detested war. How can you be a nationalistic composer in an era of wars if you don't approve of war? My answer is simple, albeit controversial: you write music revitalizing and synthesizing anachronistic musical styles unique to your nation to comment on not supporting inhumane violence, thereby affirming your country's transparent ideal for peace and good will. And that's what Finzi did.

Rallying against my statement above, one might say, "well, Britten did that in the *War Requiem*, and is still lumped together with Vaughan Williams and Holst and Howells. What's the deal?". The *War Requiem* was written in 1961, 16 years after the end of the war. Finzi wrote music opposing the war *during* the conflict, which makes all the difference for reception history.

On the last page of this same letter, Finzi writes, "Boosey & Hawkes have just published an old thing of mine 'Farewell to Arms' (on the subject of swords into ploughshares) and I've just sent a copy to my chief saying that it's an unusual but perhaps more interesting way of giving notice!"

Written in a baroque recitative-aria form, this "old thing," *Farewell to Arms*, op. 9, uses two poems by the 16th-century dramatist and poet George Peele and the 17th-century pastor-poet Ralph Knevet, which Finzi

set twenty years apart. This work exemplifies Finzi's pacifist views, drawn from his contempt, rage, and sorrow over both World Wars. The addition of the recitative in 1944 to the existing Peele aria text, which was set in the 1920s, shows how much Finzi opposed the brutality in human nature. The veteran soldier relinquishing his sword, the "helmet now an hive for bees becomes," "th' unarmed soldier"; Finzi set Knevet's texts as prayers, and it is truly one of the most affecting works in his entire output.

Now, being in St Andrews, it's only right that I include some bits about St Andrews! This September 14, 1945 letter remarks on Thorpe Davie being granted the post of Master of Music here at the University:

"Dear Ceddie, I was very delighted to hear from Howard that you have got St Andrews and I hope that means the end of any financial trouble and much more scope for music making ... I hope Bruno is pleased with the news. I don't know St Andrews but am told it's a lovely place. Perhaps we shall be able to come and see you there one day. Isn't it marvellous to be free again."

Indeed, this letter comes only 12 days after the official end date of World War II, which resulted in a very fruitful time of musical composition and performance for both composers.

The next letter I'd like to discuss is a golden nugget of musical insight, dated November 11, 1946. Reading hundreds of letters for scholarly purposes is a lot like digging for diamonds in the sand: you have to sift through a lot of seemingly endless pleasantries about the family life and "which train should I catch to Leuchars". But this letter is one such diamond, as it informs not only Finzi scholarship but the historiographical studies and fundamental tenets of the EMR. In this letter, Finzi talks about the importance of Thomas Arne, an 18th-century English composer whose impact on English musical life has been watered down to simply being the composer of *Rule Britannia*. Finzi discusses Arne's keyboard concertos, writing,

"I have always been on the lookout for works for solo instruments and strings. As you know, one gets dreadfully fed up with the inevitable half-dozen concertos which one has to trot out season after season and year after year."

He continues to say that he only became acquainted with the concertos after re-reading Hubert Langley's book on Arne, published in 1938, which is still within the traditional timeframe and date posts of the EMR. For anyone who knows Finzi, this comes as a huge surprise; Gerald was one of the most well-versed composers in both literature and music, as he was an avid enthusiast of lesser-known poetic works and the full breadth of musical history, but especially that of the British Isles (which is probably why he randomly decided to re-read this book on Thomas Arne).

Finzi was very much taken with Concerto no 5, which he found was unpublished, but that a Julian Herbage edition was available for hire. He then led what seems to be a 'one-man band' in the advancement of these works, using his connections and network base to get instrumental parts made for many of the concerti for which only piano reductions were available. Thorpe Davie offered to help with this endeavour, with Finzi noting, "I think you would do it better than she or I" (Finzi was referring to the pianist Ruth Dyson, whom he had hired to perform the 5th concerto, most likely with his chamber group, the Newbury String Players). Upon delving further into the life of these concertos, I discovered that they have since been recorded several times, including a rather famous recording by The English Consort with Trevor Pinnock as the harpsichord soloist. As we will see from later letters, Thorpe Davie was highly instrumental in this edition process, which was, from the start, spearheaded by Finzi. In 1968 the *Musical Times* critic Robert Anderson wrote about a performance of Arne's concerto no 5:

"His melodies are fresh, and even the fugue in the overture sounds as if it has come up from the country for the occasion."

While this observation may come across as commonplace to the general public or banal to the music scholar, for us who do work on the EMR and English nationalistic music, this is a very important bit of reception history: here we have a *Times* critic saying that the music of an 18th-century English composer represented the English countryside. One of the quintessential aesthetic traits of music embodying the ideals of the English Musical Renaissance was pastoralism, a musical depiction of England's "green and pleasant land",

famously coined by William Blake in the 19th century. Commonly thought to have been achieved through a synthesis and revitalization of folksong and through timbral textures of vastness and expanse, especially in string and woodwind writing, these hallmarks of the movement are generally now known as "the English sound". Ralph Vaughan Williams is largely believed to have been the most successful at this, a claim that is hard to argue against when listening to the *Fantasia on a Theme by Thomas Tallis* or *Five Variants of Dives and Lazarus*. Finzi, while not interested in any national fame or recognition, was very much interested in cultivating this English sound. My first article strongly asserted that Finzi's compositions are the quintessential examples of the English sound through the aesthetic mastery of the revitalization and synthesis of the aforementioned anachronistic forms, with the addition of Tudor polyphony and modal harmony. This is why I am not at all surprised that it was Finzi who saw that an English composer from the 1700s began to incorporate these elements in composition, at a time when musical production in England was beginning to stagnate. Being an active conductor, Finzi programmed and thereby advocated for Arne's concertos; somewhat fancifully, I like to believe it was the reason for most (if not all) of the later success these concertos had in the following decades.

Finzi continues,

"In the last few years I have rather changed my mind about a lot of the 18th-century stuff—[William] Boyce and Arne in particular—and feel that we have been rather viewing the scene from the wrong hillock, if you know what I mean. So, although I don't think they are great works, (--and are the bogus cello Haydn & Boccherini great works?)—once one gets back to their idiom and background I think they are extremely delightful works, in the same way that the Haydn D Major piano concerto is delightful."

It is precisely this idiomatic style and background that EMR composers tried to observe when looking back and drawing inspiration from Tudor composers, and it would truly be disingenuous to not actively survey all of the composers since Tallis and Byrd, which Finzi did so masterfully.

Despite the previously mentioned detail about Finzi's brief stint

teaching at the Royal Academy of Music, we don't often think of Finzi as a teacher and, given the high station Thorpe Davie was given as Professor at the University, how much Cedric learned from Finzi. This January 6, 1947 letter is a wonderful look into Finzi's critical eye, as he offers Thorpe Davie some rather pointed suggestions on the Arne concerto editions, writing in a tone one might expect an advisor to use when addressing his/her doctoral student. Some of my favourites:

"About ornaments. For heaven's sake don't say 'a moment's consideration will determine which is intended in each individual instance.'"

On his cadenzas, Finzi writes,

"I should never dare to compete with you in extemporary playing but I think your little flourish is just a wee bit too bald and have written in pencil a suggested alternative for you to steal from if so inclined."

And, perhaps, the best one:

"Your language about cues offends my ear because oboes can't be omitted 'simply.' I should suggest 'if necessary the oboes may be omitted.'"

Now, to leave poor Davie alone for a moment, this little bit on writing for the organ is humorous to read for any Finzi scholar:

"I am too ignorant about that damnable instrument to know whether they could be played nowadays on the organ."

The reason why this is so humorous is because it is so quintessentially Finzi: always self-deprecating, and never worthy of such diminutive self-assessment. In my 2018 article I talked about viewing the manuscript of one of Finzi's most spectacular songs at the Bodleian Library, and across the top of the page in big, red letters he wrote, "SCRAP"! Now, one need only listen to his anthem *Lo, the full, final sacrifice*, a staple of the Anglican choral canon that Thorpe Davie performed with St Salvator's Chapel Choir on several occasions, to recognize that not only was Finzi not ignorant about the organ, but he had aptitude and intuition in spades in writing for that "damnable" instrument.

Finzi ends his letter with a compliment, which I imagine was rather

welcome after the barrage of tough criticism:

"How on earth you managed to discover that mysterious part from Nicolai Concerto is beyond me. Have you an index or a good nose? Was it chance or genius? Your scent for these things is so remarkable that I feel you must have a system."

An important part of my Finzi research is the analysis of his songs, a body of work that I will praise and defend until my final breath. There have been several extraordinary British composers who have written exquisite songs, but no English composer between 1850 and 1950 harmonically treated the lyrical nature of the folksong with the language of Tudor polyphony the way Finzi did. With the help of Susan Youens, the foremost Schubert song scholar, I suggested the term "neo-Tudor free polyphony" to use in Finzi scholarship when analyzing the sweeping contrapuntal piano accompaniment in Finzi's songs (as an aside, it was also Susan Youens who remarked to me that the songs of Finzi were her "guilty pleasure". From my viewpoint, that's high praise!). In this letter from October 3rd, 1948, we are privileged to see Finzi's thoughts on several songs that Thorpe Davie had composed and sent to him. In his commentary on Cedric's songs, we see evidence that the ultimate strength in Finzi's song writing were his thoughts on melody and declamation:

"About the actual setting of words: this seems absolutely satisfactory and most sensitive. Personally, I have no theories about the matter. It comes just 'natural-like' and I can't see why a melodic line should not be just as beautiful with a descent accentuation as without. If it were a question of sacrificing the music to verbal accentuation I shouldn't hesitate to be on the side of the music, but I have never in my life found it necessary and I think these songs show you haven't either."

It was exactly this gift of never needing to compromise between the integrity of the music and the integrity of the text that makes Finzi's vocal writing singularly unique in setting English poetry.

1950s

Creating informed and performable musical editions is often the mark of great musical minds, as it requires technical mastery, historical knowledge,

and a penchant for quality and extremely meticulous work. Music editing was the province of many accomplished composers of the EMR, such as Vaughan Williams, who edited the hymnal for the Church of England that resulted in *The English Hymnal* of 1906. Finzi was keenly aware of the unique talents it took to be a music editor, which makes his urging of Thorpe Davie to edit a body of concertos he thought to be so important a huge nod to Davie's skill. Although ever critical of his own skill, Finzi was indeed more than capable of such a task, and I was pleased to discover that he did engage in professional music editing, such as these John Stanley concertos he mentions in this January 9th, 1950 letter. Here he asks Davie for his opinion on editorial methods, "especially as I'm hoping to get another 2 or 3 of them out." Upon doing some further investigation on the results of Finzi's editing of Stanley's concertos, I was most pleased to find that his editions are still in print and for sale by Boosey & Hawkes. I particularly enjoyed what the Boosey & Hawkes website wrote about Finzi on the listing for his edition of Stanley's Concerto No 5:

"Finzi was an artist highly cultivated in the range of his interests. Whether it be the collecting of English literature, the saving from extinction of rare varieties of apple [which is true, by the way], or the promotion of composers - dead and living - who he considered to be neglected, he threw himself heart and soul into the task. With music, this enthusiasm resulted in a number of arrangements and performing editions which remain, as much as ever, of practical use and interest, while also serving as testimony to Finzi's energy and vision."

The website does not say who wrote that blurb [and no, it wasn't me!], but I am truly grateful to whomever did, as the concerto editions are indeed wonderful and worthy of such praise.

This next bit is mightily interesting for the history of the music department here at St Andrews. Beginning in 1951, the letters concern Thorpe Davie's request that Finzi be hired to write the final examinations for the music students at the University. Finzi agreed, and for three years wrote the final comprehensive exams to be taken by those who read music at the University. There is perhaps no better means of evaluating a composer's thoughts on

music than reading the exams he wrote to evaluate students. It seems that Ceddie did some probing first, asking Gerald what his repertory suggestions would be for first-year music students in an October 27, 1951 letter. Amongst others, Finzi thought these students should know JS Bach's *Passacaglia & Fugue in c minor*, the Verdi *Requiem* (saying, it "seems rather a giant for them to digest, but they've got to know it sooner or later"), contemporary works, and other canonic works from Sibelius to Bartok's string quartet no 1. This shows what broad interests and influences Finzi had, and it is no wonder that Thorpe Davie would ask him to write up the final examinations. As any educator can attest to, entrusting someone else with the weighty task of providing comprehensive final exams is as much an honour as it is a time-consuming feat; Davie strongly felt that passing a music examination written by Finzi would make one worthy of having read music at St Andrews, and it is a small but highly significant detail in the reception of Finzi the man and the music.

It is archival gold, really, that Davie kept all the sample exam questions that Finzi sent him. I know that there may be several people who are eager to know what some of these final exam questions were, so I am happy to indulge by sharing a few:

"Compose the principles upon which the 1st movements of Bach's - and Mozart's - are constructed [unfortunately, we don't know from what pieces]. Quote subject matter from both works in illustration of your answer."

"Give your views on the question of whether some, or all, or none of the songs in Schubert's *Die schöne Mullerin* are suitable for public performance apart from their context in the complete cycle."

"Name two characteristic details of Schubert's harmonic idiom, and quote or refer precisely to at least two instances of each in *Die schöne Mullerin*."

"Write a short but comprehensive essay upon the destiny of opera from [Jacobo] Peri to Debussy, making special reference to each of the various attempts at 'reform'."

"Mention no fewer than twelve composers of at least four nationalities; and refer

wherever suitable to specific operas by name.”

“Distinguish between (i) recitative secco, (ii) Da capo aria, and (iii) Lied.”

And the last one I’m going to share - although there are many others - is probably my favourite from the first set:

“‘Symphony no. 4.’ Name eight composers who have written one of these.”

If you’re anything like me, you can gradually name about six, and then you begin to do the glorified “survey of western music” in your head!

I share these questions not because they’re revolutionary in their insight or groundbreaking in their content, but rather to illuminate a slightly bitter contention (at least, one that I have), and that is with Finzi’s status in musical society at the time. Cedric Thorpe Davie was hired to be Master of Music (and later Full Professor) at one of the most prestigious institutions in Britain; Finzi grew apples in the English countryside. Thorpe Davie was given an OBE and made a Fellow of the Royal Academy of Music; Finzi died with no postnominal to his name. Yet it was to Finzi that Vaughan Williams bequeathed his most-prized possession, Beethoven’s tuning fork, and it was Finzi who Herbert Howells earnestly asked to evaluate the “worthwhile music” he wrote during his lifetime; and it was Finzi who Thorpe Davie asked to write the exam questions for the students under his tutelage. Food for thought for us who do work on this era, and who constantly gloss over Finzi’s role in the EMR.

As a related and humorous aside, Finzi writes, in a follow up letter on the exam questions, “am I being too kind or too unkind?” Considering Finzi wrote the exams for the next three years, I think we can safely say that his high expectations never crossed over into unfairness.

We know that Finzi held strong pacifist views, and that this was reflected in his post-war writing. In a June 6, 1955 letter, we discover that this hit really close to home in another way, when his own son, Christopher, was imprisoned for Pacifism when he refused to do his National Service:

“About Christopher. He has been in a very tough prison, Lewes, all under 21 and serving anything up to 5 years. Joy and Nigel went down to see him. He was very

brown with pick & shovel work out of doors, but had lost about 2 stone, as he maintains his veg diet and that means he only gets white bread and tea. The types are such that he says one is very glad to have a warder always present. But he has his own cell and in the last three weeks he has been allowed music and MSS paper, which has made things much better. His sentence expires next Saturday. How I wish a few more people had his guts.”

This last line moved me, as I cannot help but think that it was coloured with tinges of guilt for not being as brave as his own son. During the Second World War, Finzi had a wife and two children to support, and outright refusal of supporting the war effort during the conflict would not only have ruined all chances of Finzi having any type of reputable career, but would have left Joy and the boys alone and struggling. Going further, drawing upon the brilliant analysis done by Stephen Banfield on Finzi’s ‘Jewishness’ being a prominent factor in the less-than enthusiastic reception of Finzi’s music during his lifetime, the final line of this letter also illuminates that Finzi was very much cognizant his entire life of not going to such an extreme as to make it impossible for him to fully assimilate into society. I am not a parent, but I reckon that if my child was in jail for a cause he or she believed in, I would have to be equally convinced of its merit in order to express any sort of “pride” in the situation.

Thorpe Davie was hired as Master of Music at St Andrews right after World War II and was raised to Full Professor of Music in 1973. In a January 11, 1956 letter, however, we find out that he was considering taking a position



(Courtesy of the University of St Andrews Library)



*Cedric Thorpe Davie conducting
(courtesy of the University of St Andrews Library)*

in Glasgow and leaving St Andrews:

“The Glasgow question must be a difficult one. Personally, I should find it not worthwhile to leave so lovely a place as St Andrews. Against that the musical scope [in Glasgow] would be so much greater, which seems to me even more important than the 2100 pounds, and with the boys soon to be both away from home it might not be so bad. But, oh Glasgow air compared with St Andrews ...”

Oh, Glasgow air compared with St Andrews, indeed! However seriously Davie was considering this life move, I think it suffices to say that we are grateful that he didn't leave. Finzi died just a few months after sending this letter, and I wonder how much his words affected Davie's thought process over this decision. At the very least, I think we can agree that the Music Department owes Finzi a tiny nod of thanks for encouraging Thorpe Davie to stay.

The Final Letter

The last letter Finzi wrote to Davie was on September 20, 1956, just seven

days before Finzi died at age 55 from complications due to disseminated shingles. Finzi's final remarks to Davie were on Wagner, somewhat interesting “famous last words” considering Finzi came from a prominent Jewish family (although Finzi never really identified with this heritage). His words, though, speak volumes on the unbiased nature of his musical assessment:

“No, of course I don't think most Wagner is in the same category as the other two [in a previous letter, Finzi expressed his dislike for the music of Berlioz and Weber]. He [Wagner] created an extraordinarily individual musical texture, and even if one dislikes the qualities of his mind which exude through every bar, one can't escape the greatness, the sheer intellectual force, combined with emotional force, of nearly all his later work. The fact that he used a large harmonic unit, rather as Sibelius does, doesn't lessen him in my eyes. But when Bruckner uses a similar unit the music can't stand up to it.”

I love these words from Finzi. They were some of the last, if not the last, that he ever wrote, and they were words of genuine praise and admiration of the music of someone who, as a person, he detested. Quintessentially Finzi: to have strong opinions, but to give due credit where credit was due.

A brief quasi-sequitur and closing remarks:

The last letter I'd like to share is from 1955, which breaks the strictly chronological sequence thus far, but only by a year:

“Incidentally the new Diana McVeagh book on Elgar is first-rate. She's a new name to me and must be young, but she really has more acumen than most of the little pip-squeaks who write musical criticism. I wish she would do one on Parry.”

Diana McVeagh was not yet 30 when her now-classic book, *Edward Elgar, His Life and Music* was published in 1955. While she has never written one on Parry, she did write one on the man who wrote the above letter. In 2005, almost exactly 50 years later, her book *Gerald Finzi, His Life and Music* was published, and is now, along with Stephen Banfield's incredible text,

considered the staple reference for any of us who do work on Finzi.

This also hits rather personally, since I had the privilege of spending a day with Diana McVeagh at Finzi's home in Ashmansworth in July 2018. Diana was incredibly kind and supportive of my interests, and was unfailingly generous with any advice. During his lifetime, Gerald would have never imagined that Diana McVeagh would write a book on his life and his music, or that a young Asian-American from Hawaii would spend his twenties loving and later researching the intricacies of his chamber works, the incandescent beauty of his songs, and his highly underrated choral output for the Anglican church. However scholarly may be my approach to Finzi's music, and granted a lot of the time it is out of necessity for articles or conference papers, there is ultimately no rhyme or reason why Finzi's compositions move me so much. As with so many of the purest and foundationally strong relationships, the intensity of the genuineness of affection transcends deductive reasoning and the need for explanation. This love brought me to St Andrews over a year ago, because I found out, from Diana McVeagh's book, I might add, that there existed in the Special Collections here over 20 years of unpublished correspondence between Finzi and this man named Cedric Thorpe Davie, about whom I knew nothing at the time. I have since found out a great deal about Professor Davie, and by all accounts, he was an extraordinary man, gifted with musical ability and teaching prowess in equal measure.

But I also found out more about Finzi, and I hope I have not made my audience here today uncomfortable by being so overt in my sentimentality and outward affection towards this composer. But I am not ashamed to say that Finzi was my musical salvation, and I am most grateful to Cedric Thorpe Davie for bringing me one step closer in understanding more fully the complexities of this incredible human, whose music continues to accompany my days, and whose songs sing my joy. Thank you. §

THE CONSTANT COMPOSERS : INA BOYLE AND GERALD FINZI

Dr Ita Beausang

When I was invited to write an article for the Finzi Friends Journal I eagerly anticipated the prospect of exploring the links between these two remarkable twentieth-century composers, Ina Boyle and Gerald Finzi. At first glance there were not many similarities between the two, divided by gender, nationality, and life span. Ina Boyle was born in Enniskerry, Co. Wicklow in 1889, twelve years before Gerald Finzi's birth in London and she lived until 1967, eleven years after his death. However, on closer acquaintance I realised that their lives were indeed intertwined in many ways.

World War I

Both composers were seriously affected by the impact of the Great War. Finzi's brother, Edgar, who was in the RAF, died in Greece in 1918.¹ Two members of the Boyle family were killed in action.² Finzi's first teacher, the composer and organist Ernest Farrar,³ with whom he had studied from 1914 to 1916, enlisted in 1916 and was killed in France in 1918. In 1924

1 Lieutenant Edgar Cecil Finzi, RAF 221st Squadron (1899-1918), mentioned in despatches.

2 Captain Grenville Fortescue, 11th Service Rifle Battalion (1887-1915), husband of Ina Boyle's cousin Adelaide Jephson, died in France in September 1915. Lieutenant Patrick Bryan Sandford Wood, RAF (1899-1918), elder son of Ina Boyle's cousin Charlotte (Wills Sandford) and Charles Wood, killed in a plane accident in Italy, 1918.

3 2nd Lieutenant Ernest Bristow Farrar, 3rd Battalion, Devonshire Regiment (1885-1918), born in Harrogate, won a scholarship to the RCM where he studied composition with Charles Villiers Stanford.

Finzi composed *Requiem da Camera* for baritone solo, chorus and chamber orchestra in memory of Farrar. Many of Boyle's neighbours and friends in her native Enniskerry had lost husbands and sons in the war, prompting her to compose a Funeral Anthem, *He will swallow up death in victory* (1915), and an anthem dedicated to the 36th (Ulster) Division, *Wilt not Thou, O God, go forth with our hosts* (1915), in addition to settings of poems, *Soldiers at Peace*, Herbert Asquith (1916), and Rudyard Kipling's *Have you news of my boy Jack?*

Finzi had already suffered three bereavements; when he was almost eight years old his father John Abraham Finzi (1860-1909) had died and two of his elder brothers died prematurely.⁴ Both composers were home-schooled and received private music tuition. Boyle studied with two English musicians, Percy Buck⁵ and C.H. Kitson⁶, who came to live in Dublin in 2010 and 2013 respectively. She also took harmony and counterpoint lessons by correspondence with her cousin by marriage, Charles Wood.⁷

After his teacher Farrar joined the army Finzi studied at York Minster from 1917 to 1922 with the organist and choirmaster Edward Bairstow.⁸ In 1922 Boyle sent the score of an anthem, *The Transfiguration*, to Kitson, who had returned to London. He responded with a letter and five pages of corrections: 'You'll see a good deal of revision is still necessary for your organ writing'. He recommended pieces to her by Walford Davies, Charles Macpherson or 'any work by Bairstow', adding 'These will teach you more

4 Douglas Louis (1897-1912); Felix John (1893-1913).

5 Percy Carter Buck (1871-1947). Appointed professor of music at Trinity College Dublin in 1910. Resigned in 1920, appointed professor of music at the University of London.

6 Charles Herbert Kitson (1874-1944). Came to Dublin in 1913 as organist of Christ Church Cathedral and professor of theory at the Royal Irish Academy of Music. Appointed professor of music at University College Dublin in 1916, resigned in 1920 to take non-residential chair at Trinity College Dublin and returned to London.

7 Charles Wood (1866-1926). Born in Armagh, won scholarships to the RCM and Cambridge, appointed lecturer in both institutions. Succeeded C.V. Stanford as professor of music at Cambridge in 1924. Married Charlotte Wills-Sandford (1875-1940) 17 March 1898, cousin of Ina Boyle.

8 Edward Cuthbert Bairstow (1874-1946). Organist, choral conductor and composer, at one time five of his pupils held cathedral posts.

than fifty lessons bearing in mind what I told you'.

Ralph Vaughan Williams

When Kitson and Buck left Dublin Boyle needed another teacher. In 1922 she wrote to Ralph Vaughan Williams requesting composition lessons from him in London. It is possible that he had already heard about Boyle from her relative Charles Wood, who had been his composition teacher at Cambridge. By February 1923 suitable arrangements were made and the lessons began in Vaughan Williams' home, 13 Cheyne Walk, Chelsea. For the next fifteen years Boyle travelled by steamship to London for lessons, crossing from Dún Laoghaire to Holyhead and proceeding by train to Euston. She kept a total of 32 handwritten notes and postcards, including four from Adeline Vaughan Williams, in a folder labelled 'Letters from my beloved teacher Dr Ralph Vaughan Williams O.M., stretching from 1923 to 1958, with one from Mrs Ursula V.W. after his death'.⁹

In October 1929 Boyle received a Change of Address postcard: 'Mr. and Mrs Ralph Vaughan Williams, The White Gates, Westcott Rd., Dorking'. When Boyle was coming for her next lesson in March 1930 Vaughan Williams wrote:

Could you come in the morning say after 11.0 (Trains for Waterloo 9.25 or 10.5 Dorking North Station) then we could have the whole morning & my wife hopes you will lunch with us & we cd. go on in the afternoon if necessary.

In 1956 Boyle transcribed into a notebook 'A few notes on Lessons from Dr Vaughan Williams' from 1928 to 1939. These give details of work in progress as well as Vaughan Williams' opinions on new music that he had recently heard at concerts and his comments on performers. On 3 February 1928 Boyle reported:

He spoke of G. Finzi's concerto which he had played at a Bach Choir concert on the

9 Pencil note 'not found 1967' added in Elizabeth Maconchy's handwriting with arrow pointing to Mrs Ursula V.W. letter.

1st and he said that it had a beautiful slow movement but the end was rather fussy.¹⁰

In 1923, the year that Boyle had first travelled to London for lessons, Vaughan Williams answered a letter he had received from a young composer requesting permission to use a folk tune that Vaughan Williams had collected in Herefordshire in 1912. It was Finzi's first contact with someone thirty years his senior who would be the greatest influence on his musical life in the future. He soon became a regular visitor and friend of the family. By 1927 both composers exchanged mutual advice on their music. Letters from Vaughan Williams to Finzi were written to 'Dear Gerald' instead of 'Dear Mr Finzi', who responded 'Dear Uncle Ralph' from 1935. The extent of his warm friendship with both Ralph and Adeline Vaughan Williams is evident from Finzi's wedding to the artist Joyce (Joy) Black, which took place in Dorking Registry Office in 1933, with the Vaughan Williamses as witnesses.

Carnegie United Kingdom Trust

Boyle's unusual musical talent was nurtured by her father, Rev. William Foster Boyle, who made violins for a hobby. She and her younger sister Phyllis were given violin and piano lessons by their governess. She started to compose at an early age, her first compositions being songs and chamber music. Living outside the musical mainstream she entered some works for competitions. In 1917 she submitted *Soldiers at Peace*, her setting for chorus and orchestra of a poem by Herbert Asquith, second son of the British Prime Minister, for the first competition of the Carnegie United Kingdom Trust scheme. The aim of the Trust was 'to encourage British composers in the practice of their art' through publication of one to six works chosen by the Trustees. There were 136 entries, including works by Stanford and Vaughan Williams, and Boyle was gratified when her entry was commended and placed on the list of 'Works of Special Merit' for the information of conductors.

Boyle had other works ready to send, including a rhapsody for orchestra,

¹⁰ The second performance of the concerto with a new first movement was given at a Bach Choir concert in the Queen's Hall on 1 February 1928, by Sybil Eaton and the London Symphony Orchestra conducted by Vaughan Williams.

The Magic Harp (1919), which was selected for publication in 1920 from 52 entries by the adjudicators, Granville Bantock, Dan Godfrey, and Henry Hadow. She was the only woman composer ever to be chosen by the Trust. The press paid attention, and a headline in the Evening Standard proclaimed 'Sudden fame for Irish woman composer' (22 May 1920). Publication brought performances and the work was performed five times in London and twice in Dublin during the following decade, including at a Promenade Concert on 6 September 1923 given by the New Queen's Hall Orchestra, conducted by Sir Henry Wood.

Finzi's early work, *A Severn Rhapsody* for chamber orchestra Op. 3 (1923), described as 'a picturesque and imaginative composition' was selected for publication by the Carnegie Trust in 1924. The adjudicators were Vaughan Williams, Hugh Allen and Dan Godfrey. It was performed in the Winter Gardens, Bournemouth, on 4 June 1924 by the Bournemouth Summer Symphony Concert Orchestra, conducted by Dan Godfrey. *The Magic Harp* had been played there on 16 December 1921 by the Bournemouth Symphony Orchestra, with the same conductor.

Lessons in London

During her visits to London Boyle made friends with Elizabeth Maconchy and the Welsh composer, Grace Williams, who were also pupils of Vaughan Williams. They were to give her valuable support for the rest of her life. She already knew Maconchy, who had lived in Dublin until the age of sixteen, and had studied with Charles Wood. at the RCM. From 1931 Boyle attended the Macnaghten-Lemare concerts at the Ballet Club Theatre which provided a platform for contemporary British music, at which works by Finzi were premiered. In 1938 Boyle's Donne setting, *Thinke then my soule*, was rehearsed by the Macnaghten String Quartet but the proposed performance did not take place owing to the threat of war.

Boyle could not travel to London whenever she wished on account of family commitments. Her mother and sister were invalids and she cared for her father until his death in 1951 at the age of ninety-one. During

difficult economic times she took full responsibility for running the family home, Bushey Park, Enniskerry, and the 80 acre estate. Although she gave instructions in her will that letters from her sister and mother were to be burnt unread she preserved the letters from Vaughan Williams and the notes of her lessons with him.¹¹ The notes convey a gradual change in their teacher/pupil relationship over the years. In addition to working on her compositions Vaughan Williams gave her tickets for concerts that he was not using and advised her on the publication and performance of her works. She wrote an account of a typical lesson on 15 March 1930:

Both he and Mrs V. Williams were kindness itself and I had a most delightful day working all the time [on her 2nd symphony] both all the morning and again after luncheon. They told me many things of interest about Casals and the concert.

Knowing that Boyle was unsuccessful in having her music performed, despite her best efforts to promote it, Vaughan Williams reassured her on 17 June 1933:

I always tell you young people that you must keep on sending your things to people even if they are sent back again and again, as how can they know about them unless you do. When Holst and I were young we sent works to [Henry] Wood for about 10 years and he always sent them back, till at last one year he did one of mine and one of Holst's.

On 27 Feb. 1934 she brought her *Overture for orchestra* to a lesson:

He said he thought it good and made a few suggestions to the scoring. Afterwards we had tea and he showed me some of the bamboo pipes that had been sent him to try.

In April Boyle received a letter from Adeline Vaughan Williams:

Dear Miss Boyle, Your violets were heavenly. They came at tea-time the day they were sent and the postman could scarcely bear to give them up. Thank you very much from us all.

As war clouds were gathering the last entry in the notes was in June 1939:

¹¹ Housed in Manuscripts and Archives Research Library, Trinity College, Dublin.

When in Ireland for conferring of Honorary Degree at Trinity College Dr V. Williams came and spent a day at Bushey. He looked at the score of my *Vision of Er*¹² which was unfinished. I thought he seemed to like it, but he said there might not be enough opportunity for movement in the players, which I think is true.

Finzi was born in London, but following his father's death in 1909 and the deaths of two of his brothers in 1912 and 1913 his mother moved the remaining family to Harrogate. In 1922 Gerald and his mother moved to Painswick, Gloucestershire, the first of many moves in search of the ideal setting for a composer in the English countryside. In 1925, on the advice of Adrian Boult, he commenced studies with R.O. Morris and returned to London, where he became immersed in musical circles, at the same time that Boyle was travelling for lessons across the Irish Sea.

It is not known whether their paths ever crossed but like Boyle he made friends with other composers and attended concerts and exhibitions. Before long Vaughan Williams had become his mentor and guide, while Finzi returned the compliment by giving him unfettered opinions on first performances of his new works. Meanwhile he was playing tennis in The White Gates and house-sitting when the Vaughan Williamses were away from home. His role as 'spiritual son' was enhanced by the advent of Finzi's wife, Joy, as a 'practical daughter' and the perfect companion. The surviving correspondence between the Finzis and the Vaughan Williamses amounts to almost 200 letters.

Two Composers

In 1936 the newly-weds moved from London to Aldbourne in Wiltshire and, a few years later, to Ashmansworth farm in the Hampshire hills where they built a house on a 16-acre site. In addition to composition Finzi devoted himself to accumulating a library and rescuing rare varieties of English apples from extinction. Boyle lived for 74 years in the family home, Bushey Park,

¹² *The Vision of Er* (1938-9). A Mimed Drama with Music founded on Book X of Plato's *The Republic*.



Ina Boyle

which her mother had inherited in 1893. It had belonged to her grand-uncle, Sir John Fiennes Twistleton Crampton (1805-1886), a diplomat who had served Queen Victoria in St. Petersburg, Vienna and Washington DC.¹³

A love of nature and the countryside was shared by both composers and imbued their music with peace and tranquillity. Vocal and choral music comprises the majority of their output. Boyle composed circa 70 songs, Seven Psalms, 16 Gaelic Hymns and 20 other choral settings. Twelve of her orchestral works have vocal or

choral parts (including her Symphony no. 3 for contralto and orchestra, *From the Darkness*), and all but one of her chamber works are scored for voice and instruments. Finzi composed over 100 songs for voice and piano accompaniment but some of his most important vocal and choral works are scored for small orchestra. The two composers had similar tastes in poetry, choosing texts by Robert Herrick, George Herbert, Henry Vaughan, Walter de la Mare, Robert Bridges and Edward Thomas. However, Finzi had cornered the market for poetry by Hardy, setting 43 poems in five song collections. Boyle showed a preference for the poems of two Irish women poets, Winifred M. Letts and Eva Gore-Booth.

Boyle kept an 80-page black notebook entitled *Memoranda* in which she entered her compositions from 1913 to 1964, with details of her tireless

¹³ In 1860, aged 64, he married 22 year old opera singer Victoire Balfe, youngest daughter of the composer Michael Balfe. The marriage was dissolved three years later.



Ina Boyle playing her cello

efforts to have them performed and published. She sent scores to conductors, choir masters, publishers, the International Festival for Contemporary Music, the Three Choirs Festival, and to Stanford Robinson and Leslie Woodgate at the BBC, but without success. When she sent her *Phantasy for violin and chamber orchestra* (1926) to Finzi's 'first love', Sybil Eaton, who had premiered Finzi's violin concerto in 1927, she was told by Eaton that she had tried it with Dr Walford Davies but

'could not make it effective'.

Unlike Finzi Boyle's publications represented a very small proportion of her compositions. She herself paid for the publication of two early songs and five choral works, and *The Magic Harp* (1921) was the only orchestral work which was published. In 1931 the Oriana Madrigal Society, conducted by Charles Kennedy Scott, sang four *Gaelic Hymns* in the Aeolian Hall. Vaughan Williams, who was present, told Boyle afterwards that he thought

they had sounded even better than he expected. In 1939 Boyle paid the cost of publication by OUP of her setting of Donne's *Thinke then my soule* (1938) from her late sister Phyllis's 'fowl money, as her present to me'.

During the centenary of Finzi's birth in 2001 his main publishers, Boosey & Hawkes, logged 400 performances of his works.¹⁴ He first attended the Three Choirs Festival in 1923 and some of his choral works were subsequently performed there. From 1954 to 2016 eighteen works by Finzi were performed at the BBC Proms. The English Song Weekend in Ludlow, founded in 2001 by Finzi Friends to foster the ideals and aspirations of the composer, featured two *Gaelic Hymns* and five songs by Boyle at an Irish-themed festival in April 2018. Boyle's numerous efforts to have her choral music performed during her lifetime at the Three Choirs Festival were unsuccessful. However, half a century after her death on 1 August 2018 her anthem, *The Transfiguration*, was sung at the Three Choirs Festival in Hereford and broadcast live on BBC Radio 3.

Wartime Again

The outbreak of the Second World War had far-reaching effects on both composers. In 1939 the performance of Finzi's cantata, *Dies Natalis* Op. 8, due to take place at the Three Choirs Festival, was cancelled. It was given a low-key premiere instead in the Wigmore Hall a year later. His work for the Ministry of War Transport from 1941-45 limited his time for composition. In December 1940 he founded the Newbury String Players, a mostly amateur string orchestra, which enabled him to revive music by eighteenth-century string composers, to present premieres by his contemporaries, and to help young performers. In 1944 he completed *Farewell to Arms*, an expanded version of an earlier piece composed after the First World War, with a pacifist text: 'The helmet now an hive for bees become/And hilts of swords may serve for spider's looms'.

For the second time in her life Boyle was deeply affected by war. Her

¹⁴ Ian Bartlett, 'Lambert, Finzi and the Anatomy of the Boyce Revival', *The Musical Times*, Vol. 144, No. 1884 (Autumn 2003).

composition lessons with Vaughan Williams were at an end and she missed her visits to London. In March 1941 the text for her setting of 'Faith', an *Elegy* for tenor, string quartet, flute and harp, was written by a flight lieutenant whose elder brother had been killed on active duty on Christmas Eve.¹⁵ Later that year she sent the full score of *Hellas* for soprano solo, chorus and orchestra, dedicated 'To the memory of those who died for Greece', to Elizabeth Maconchy and asked her to send it to Hugh Foss at OUP when she had looked at it. They sent 'a nice letter' about it but said they could not undertake new works owing to the paper shortage.

Hail and Farewell

The end of the war brought further changes in both composers' lives. Boyle was free to travel to London again and to reclaim her scores from Elizabeth Maconchy, who had been acting as her intermediary between publishers and other agencies. At first her renewed efforts to have her music performed were unsuccessful. Charles Kennedy Scott accepted her six-part motet, *The spacious firmament on high*, for the Oriana Madrigal Society but he did not like it on rehearsal and it was dropped from the programme.¹⁶

However, five of her songs were performed at a Macnaghten New Music Group concert on 4 April 1955. When two *Gaelic Hymns* were scheduled to be performed at a Macnaghten concert in 1956 Boyle's neighbour Sheila Wingfield¹⁷ urged her to attend in spite of her farming commitments: 'do go and hear your music and let the thresher thresh in your absence'. In 1955 Finzi was one of eight composers who contributed a variation to a set of 'Diabelleries' 'Variations by Various Composers on a theme attributed to Alfred Scott-Gatty ("Where's my little basket gone?") to raise money for the Macnaghten concerts.

Boyle had circulated her setting of the Emily Bronte poem, *No coward soul is mine*, (1953) to Meredith Davies for the Three Choirs Festival and to

¹⁵ *The Daily Telegraph*, 16 Jan. 1941.

¹⁶ First performance: 5 October 2013, Evensong, St. Paul's Cathedral, London.

¹⁷ Viscountess Sheila Powerscourt, née Beddington, poet and memorialist (1906-1992), m. Mervyn Patrick Wingfield, 1932

Dr Paul Steinitz, founder of the London Bach Society, but without success. In 1960 it was performed at a concert of Contemporary Women Composers in the Wigmore Hall by the Kathleen Merrett Orchestra, 'mainly masculine,' with soloist Janet Baker. Meanwhile *The Magic Harp* and *Overture for orchestra* were performed in Dublin, and *Wildgeese* (1942), Boyle's most popular orchestral work, was premiered there in 1944 and repeated five times in ten years. Unfortunately her Symphony no. 3 (1946-1951) *From the Darkness*, with text by Edith Sitwell, was never performed because she had not asked for permission from the poet in advance. In April 1955 Elizabeth Maconchy, Anne Macnaghten and her husband Arnold Ashby stayed in Bushey Park for a week that Boyle described as the happiest of her life. She invited the Composers' Group of the Music Association of Ireland to Enniskerry for a recital by the Macnaghten String Quartet of music by Vaughan Williams, Purcell, Bloch and Maconchy.

As his illness took hold Finzi was living on borrowed time, but he continued to compose and to complete works he had begun years before. These included *Intimations of Immortality* (1938-50) and *Magnificat* (1952), commissioned by the choirs of Smith College and Amherst College, Northampton, Massachusetts. In 1954 an all Finzi programme was held in his honour at the Royal Festival Hall. His last choral work, *Terra Pax* (1954), with text by Robert Bridges, was dedicated to Herbert Whitton Sumsion, (1899-1995) organist at Gloucester Cathedral from 1928-67, who had conducted the premiere of *Intimations of Immortality* at the Three Choirs Festival in 1950. Finzi's cello concerto (1955), dedicated to his wife Joy, was commissioned by Sir John Barbirolli for the Cheltenham Festival.

Boyle's final work, a children's opera, *Maudlin of Papplewick*, based on a play by Ben Jonson, kept her occupied from 1956 until 1964. The full score consisted of 622 pages of manuscript and included sketches of the characters and the stage sets. She was drawn to the stage and had composed ballets, a masque and a mimed drama. Although she knew that it would not be performed she was happy to escape from everyday life into the world of fantasy. She reported to Sheila Wingfield:

It is very unpretentious, suitable for children, but I always wanted to write an opera and it is for my own pleasure. I do not propose it as a possible thing to play.

In February 1967, a month before her death, Boyle wrote to Elizabeth Maconchy:

I have come upon a most striking old ballad, unknown to me hitherto, called *The Demon Lover*. If I can, I will have a shot at setting it for mezzo, baritone, small chorus and orchestra. I have not met anything that so attracted me for ages.

Her compulsion to compose remained as constant as ever.

Boyle is not the only Irish woman composer of the twentieth century whose work has been neglected, but she was certainly the most prolific. Over sixty years she produced a steady stream of orchestral, choral, and vocal compositions, three symphonies, a violin concerto, an opera, ballet music, most of it never performed.

After a lesson in 1937 Vaughan Williams had sent her a note of encouragement:

I think it is most courageous of you to go on with so little recognition. The only thing to say is that it sometimes does come finally.

His promise has been fulfilled as Ina Boyle's music has finally gained recognition today.¹⁸ §

18 www.inaboyle.org

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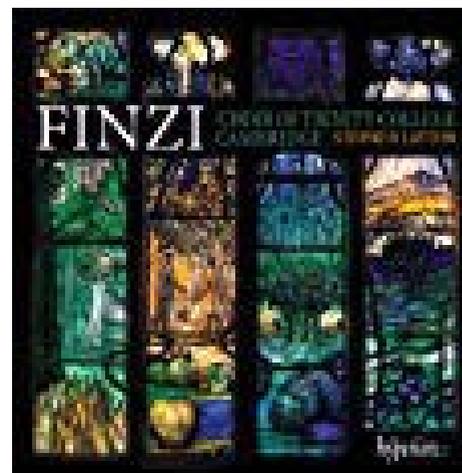
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REVIEW : FINZI CHORAL WORKS

Martin Bussey

Including *Lo, the full, final sacrifice*
Magnificat
Seven poems of Robert Bridges
God is gone up
Choir of Trinity College, Cambridge
Stephen Layton.
Hyperion CDA68222

Following fairly hot on the heels of the Westminster Abbey disc of Finzi, Bax and Ireland, 2019 saw the release of a CD of Finzi's choral music by the choir of Trinity College, Cambridge directed by Stephen Layton. As a composer never active in the English Cathedral and Collegiate tradition, Finzi often appears to sit outside the mainstream of English Church Music in terms of the groups for which he wrote. True, *God is gone up*, composed for St Matthew's Northampton in the halcyon days when Walter Hussey was commissioning art and music for that church, was for a choir of boys and men. However, the Magnificat (as Diana McVeagh recounts with contextual humour in her biography) was composed for a mixed-voice choir drawn from two American colleges, the initiating commission coming from the all-female Smith College, Massachusetts. So Finzi's choral music originates with varied voice types in mind as far as the 'top line' goes, putting any controversy over who might sing the works 'best' to bed neatly. The truth, as shown by the Trinity disc and the earlier one from Westminster Abbey, is that female choral scholars and boy trebles offer complementary and equally illuminating performances of the works common to both recordings, such as *Lo, the full, final sacrifice*.



The differences lie in timbre, not quality.

The Trinity disc differs in that it is entirely of music by Finzi, including secular works as well as sacred. It is good to have some of the seemingly less-performed secular works on the disc, such as *White flowering days*, setting evocative words by Edmund Blunden. An interesting and effective decision was made to record the works

with organ in Hereford Cathedral, offering a much more conducive organ sound, and the unaccompanied music in Trinity Chapel. The recording in Hereford is characterised by notable immediacy and directness. The Three Choirs link is maintained with welcome use of the Finzi Memorial window in Gloucester Cathedral as the CD image. The organ playing, by two of the recent organ scholars, Alexander Hamilton and Asher Oliver, is very accomplished throughout the disc. The sparkling registration in the central section of *God is gone up* is highly atmospheric. The addition of a brass group, a distinguished collection of players, to this anthem is an imaginative one and creates contrast within the disc, painting the poetic images with a broader palette than the customary organ-only version.

The only music not by Finzi is, not unexpectedly, David Bednall's *Nunc Dimittis*, composed to complement Finzi's Magnificat in 2016, which sits comfortably and consistently within the recording. For example, Bednall's linear approach and quickening of movement at 'For mine eyes' matches similar contrasts in other works on the disc even though, as Francis Pott's notes state, the composer 'disavows any explicit intention to complete or correct Finzi's work'. Above all, Bednall's is no functional service piece, no more than Finzi's Magnificat was, but, like the work it was written to

partner, it is well paced and meditative.

The performances are of the very high standard associated with both the choir and its director, with, overall, an incisive approach to text. Occasionally, in the grander context afforded *God is gone up* by the addition of brass the choral detail becomes a little muddy. In 'I Praise the tender flower' from the Bridges settings, the singing is technically very accomplished, particularly the high-placed notes for sopranos. This level of technical skill means that the rapid pace of 'Haste on my joys' is negotiated with ease, allowing the harmonies to be clear edged. Perhaps at times the singing is a little too polite, with some of the poetic images in 'Clear and gentle stream' being less vivid or less clearly imagined than they might. The singers certainly capture the mystery and anxiety of 'Wherefore to-night so full of care'. This is in many ways the most communicative performance in the set of the Partsongs. It brings across clearly changes of mood that are embedded in the poetry and vividly realises the sense of melancholy so characteristic of Finzi's setting.

In the final track, a finely crafted performance of *Lo, the full final sacrifice*, the choir picks up the meditative mood created in the atmospherically played organ introduction. The pacing in this performance is masterly: Finzi's tempo changes are smoothly accomplished to achieve a sense of unity across the piece that lesser performances miss. It is almost as if the listener is reading the poem with Finzi. Once again Finzi's linear writing enables lines of text to be assimilated easily and emotionally. Particularly successful is the winding down to almost nothing before the words 'Help, Lord', prior to rising to the dynamic peak of the work. Once again it is the organ playing of Alexander Hamilton that helps to accomplish this: some of the most intuitive playing of Finzi I've heard. §

REVIEW : PARRY ~ THE WANDERER

Matt Pope

Parry: The Wanderer

Complete Works for Violin & Piano

Rupert Marshall-Luck (violin) & Duncan Honeybourne (piano)

EMRCD050-52

It is easy enough to guess that Hubert Parry possessed a penetrative sensitivity. We can survey the *English Lyrics*, which provide local meaning to supplement his lofty choral and orchestral works. Among these is the career-making *Blest Pair of Sirens* that Vaughan Williams considered his 'favourite piece of music written by an Englishman'; and over everything are the *Songs of Farewell*, in Herbert Howells's view Parry's masterpiece. On these¹ grounds alone we find sufficient evidence to quickly overturn the default and impoverished opinion that this composer was some kind of reactionary whom we have only to thank for 'Jerusalem', 'Repton', and 'Dear Lord and Father of Mankind', which are generally better remembered than the man who wrote them. Still, to return to our impression, we find we know little beyond a general sense of his best-known - mostly large scale - work and that his contemporaries and immediate successors held him in great esteem²; as it stands our portrait of Parry is deprived not only of much of his music but his personality as well. To this end, EM Records' *The Wanderer: C. Hubert*.

1 Herbert Howells, 'Hubert Parry', *Music & Letters*, Vol. 50, No. 2 (Apr., 1969), pp. 223-229.

2 Notably: C. V. Stanford, Edward Elgar, Ralph Vaughan Williams, Herbert Howells

H. Parry - The Complete Works for Violin and Piano, is an invaluable collection that advances an understanding of the man and his art, and admiring both of these more as a result.

The record opens with the latest of its works, the 'Suite No. 2 in F'. Published in 1907, it carries the hallmarks of a harmonic drive that will be familiar to listeners better acquainted with Parry's larger works as well as those of his more famous successors, Elgar and Vaughan Williams. Of this first five it is the 'Capriccioso' that flows with springing life and violinist Rupert Marshall-Luke neatly ties up its ribboned lines with requisite ease. In fact the same might be said of all the capriccioso/capriccio movements - my personal favourite being the third of the 'Twelve Short Pieces for Violin and Piano' (1894) - charming for the playful light in which they cast their composer. The fourth movement, the 'Lento Espressivo', offers the first view of Edwardian resolve that wends its way through the album, cropping up amid passages of late Teutonic chromaticism and expressing without excess the English heart in 9-8 suspensions - and for Parry often 7-6 - over stepwise progressions in the bass. Here is our first open encounter with Duncan Honeybourne's piano playing, where decisions of *rubato* seem more or less deliberate, but through all is an arc of feeling that seems of prime intent.

On a record that features almost three hours of music, there is plenty of scope in intention and execution. There's a musical rigour on display that recalls the German masters - the second movement of his 'Sonata in D for Violin and Pianoforte' (begun 1888) is particularly Brahmsian. At other times his work is a direct response to something he had just heard, as with the 'Fantasy for Violin and Piano' (1878) which, as the generous album notes tell us, he was inspired to write after hearing his mentor Edward Dannreuther play Xaver Scharwenka's Piano Concerto in October 1877.

On the other end of the spectrum is music dedicated to and one imagines inspired by his family. Parry married his childhood sweetheart Lady Maude Herbert and together they had two daughters, Dorothea and Gwendolen. The 'Twelve Short Pieces for Violin and Piano' (1894) are, with the exception of the collection's first movement, dedicated either "To Gwen", "To Dolly",



Sir Hubert Parry and his wife, Lady Maude

or "To Maude", and it is those to his wife that endear one to his soul. It is neither the case that the 'academic' works are without heart, nor that the family pieces lack focus. The success of this impression is in large part due to the superior technique and interpretative skill of Marshall-Luck and Honeybourne, who give the

music its due.

In general both play and interpret superbly. Each is sensitive to the other's receptivity while being assured of his own. Others have written that occasionally this particular recording could do with some more dynamic contrast. This criticism must allow for the variation in moment-to-moment colour that these players achieve. Examples abound, but the 'Bourrée Fantastiques (Allegro)' from the Partita in D Minor (1886) should be heard not only for its driving blend of formalism and flair, but for Marshall-Luck's commensurate sense of touch. In the main theme's final run he pricks a vitreous jag in an upward turn as one might impetuously scratch the nib when signing off a letter. Honeybourne routinely demonstrates an instinct for placement and finds ample opportunity especially in the ninth movement of the 'Miniatures for Violin and Piano'. Two examples of exceptional interplay, first in the final piece, the Sonata in D for Pianoforte and Violin (1888) in which together the players whirl through a virtuosic jaunt of a coda; the second instance in the third movement from the Miniatures, where one wonders for a moment if Honeybourne might have followed Marshall-Luck and adjusted to suit his pattern, but in the end this is a choice to complement rather than copy.

There is feeling and skill in both the writing and playing of these pieces, and they deserve to be better known than they are. Eight on these discs are

world premiere recordings. Marshall-Luck has in fact already recorded Parry's Fantasy as well as the Sonata in D with pianist Daniel Swain on Radegund Records, but the earlier performance shows by contrast what Marshall-Luck, Honeybourne, and indeed EMR have accomplished.

To return to what this record offers beyond the quality of its contents ... Chronologically speaking it charts 45 years of Hubert Parry's life, beginning with his unexceptional but curious juvenilia and closing a decade before his death in 1918. In this time Parry learned an enduring love of the music of J. S. Bach - of whom he wrote the first modern biography - developed and expanded his technique and taste under the tutelage of pianist and composer Edward Dannreuther, became sub-editor for George Grove's *Dictionary of Music and Musicians* and was appointed Professor of Music History at the newly founded Royal College of Music. Howells writes that 'for such a man there could be only one artistic ideal - to be in the tradition'.³ Parry himself makes clear his thoughts on what this tradition ought to consist of in his book *Style in Musical Art*, but whatever his quasi-Eliotian arguments for an absolute and self-abnegating art, it is no loss nor should it surprise us to find that this man was devoted to his family, who made time for his students, sped from village to village in his motorcar and sailed rough seas in his yacht, 'The Wanderer'. This record furnishes our understanding of Hubert Parry and our appreciation of his music. §

³ Herbert Howells, 'Hubert Parry', *Music & Letters*, Vol. 1, No. 2 (Apr., 1920), pp. 94-103.

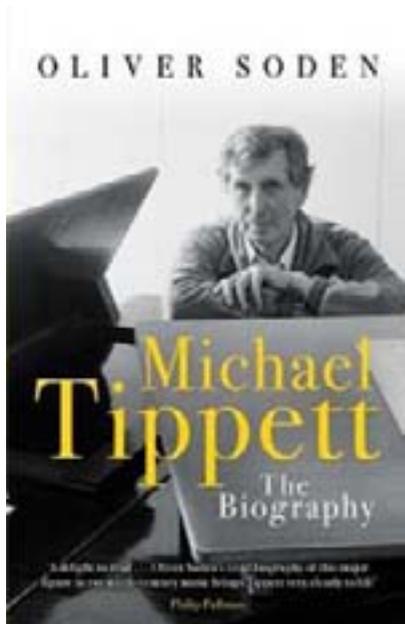
NOTE ON MICHAEL TIPPETT THE BIOGRAPHY

Martin Bussey

Oliver Soden
Michael Tippett The Biography
Weidenfeld and Nicolson
2019, 750 pp

One of the most notable events in 2019 for those interested in English music of the last 100 years as the publication of Oliver Soden's long-awaited biography of Michael Tippett. This did not disappoint. The book is very accomplished in the way it combines scholarly research with a balanced interest in Tippett as a human being. The work does not offer musical analysis but its exploration of the context of Tippett's compositions is often detailed and is also objective and frank. What results is an exploration of a tapestry through which are woven the lives of many significant musical figures of twentieth century British musical life. Finzi came into Tippett's orbit little but there are one or two references of interest to Finzi followers. The account of the musical relationship between Tippett and Britten, and indeed the role of Peter Pears artistically, is revealing about both men. Britten still awaits a volume akin to this one, written by an author from a later generation, in Britten's case, one well distanced from the Aldeburgh coterie. That there was no similar social grouping for Tippett, to 'keep the flame alive', is one of the key points that becomes apparent when reading this biography and perhaps accounts for Tippett's relative neglect since his death.

Tippett's artistic credo could probably not be more different from that



of Finzi. One need only compare their equally valid but radically different reactions to the Second World War. That Tippett was self-centred needs to be accepted if his musical endeavours are to be begun to be understood. What this book shows of his dealings with others emotionally does not endear him on several occasions. Once those truths are accepted, however, this account of the background to Tippett's unique musical voice and body of work is gripping and makes returning to his music a must. This is particularly true of the operas, where Soden is honest about some of the shortcomings in some of the stage works.

A particularly attractive feature of the biography is the inclusion of short chapters recounting some of the author's experiences in researching and writing it. These are interesting, relevant and well placed. They add further context but also demonstrate the integrity of the author and his commitment to this quirky, sometimes difficult but mesmerising artist who, like Finzi promoted the idea of musical outreach long before it became fashionable. (Albeit in differing milieu: the story of Tippett's early contribution to a work about Robin Hood in the coalfields is a treat). Above all, Soden shows Tippett to be a musician of integrity who wrote what he had to write for its own sake. There, perhaps we can see an affinity with Finzi, though the subjects of their endeavours were vastly different.

Highly recommended.§

BIOGRAPHIES



Dr Ita Beausang is a graduate of University College Cork and emeritus lecturer at Technological University Dublin. Her main research interests are concentrated on contextual studies of music in Ireland in the eighteenth and nineteenth centuries. She is also active in research in the areas of music education, piano pedagogy, music therapy and music criticism. She was an Advisory

Editor for the *Encyclopaedia of Music in Ireland* and co-authored Ina Boyle (1889-1967): *A Composer's Life* (Cork University Press, 2018). In 2010 she was awarded honorary life membership of the Society for Musicology in Ireland.



Martin Bussey combines the roles of composer and conductor. He currently directs the Chester Bach Singers, the BBC Daily Service Singers, and is a vocal tutor at Manchester University. He is Chairman of the Finzi Friends and a director of Ludlow English Song.

Martin's *Mary's Hand*, a one-woman show created with Di Sherlock and mezzo-soprano Clare McCaldin,

premiered in the summer of 2018 to great critical acclaim. Future performances into 2020, after a well-received Spring Tour and a very successful visit to the Three Choirs Festival in Gloucester in 2019, include New Paths Festival in Beverley, Mayfield Festival and two performances at The Tower of London. The BBC broadcast performances of *The Windhover* and *Mr Hancock's Letter* from the Ludlow English Song Weekend in May 2019. Recordings include

Through a glass, a recording of songs by Marcus Farnsworth, James Baillieu and an ensemble directed by Thomas Kemp on Resonus Classics. A CD of Martin's choral music *In no Strange Land*, sung by Sonoro, directed by Neil Ferris, was released by Resonus Classics in November 2019.

Martin was a Choral Scholar at King's College, Cambridge where he studied composition with Robin Holloway and singing with John Carol Case, after which he studied singing at the Royal Northern College of Music with Nicholas Powell. He ran the aural, academic music and choral programmes at Chetham's School of Music, where he taught from 1988 to 2013. He is currently working on a new piece, *Timeless Figure* for rising baritone Peter Edge, inspired by the clockmakers Joyce of Whitchurch, and a commission for the Pinner Festival in 2021, *A Brother Abroad*, to celebrate the 700th anniversary of the foundation of Pinner Parish Church.

Scores of his music are published and available for purchase from www.composersedition.com



Jeremy Dibble is a Professor of Music at Durham University. The author of monographs on Hubert Parry, Charles Villiers Stanford, John Stainer, Michele Esposito and Hamilton Harty, he specialises in British and Irish music of the nineteenth and twentieth centuries and has contributed many essays to books on the subject. His most recent publication is *British Musical Criticism and*

Intellectual Thought 1850-1950, an edited set of essays, with Julian Horton (Durham). He is presently working on a book on the musical style of Frederick Delius. Also a specialist in English church music, he is the Musical Editor of the *Canterbury Dictionary of Hymnology*.

For full biography see <https://www.dur.ac.uk/music>



Zen Kuriyama is a first-year PhD student in musicology at Brandeis University (USA), and holds postgraduate degrees in sacred music/choral conducting and in voice performance. Zen's scholarly interests include the life and music of Gerald Finzi and the English Musical Renaissance, theology, hermeneutics, & affect in the ritualizations of Bach's Passions, and the breadth of Christian sacred/liturgical music. Zen's first book chapter will be on the influence of shape-note hymnody in Virgil Thomson's choral works, published in the Society for Christian Scholarship in Music's peer-reviewed volume, *Christian Music Traditions in the Americas*, coming out Fall 2020.



Matt Pope began writing reviews while studying for an undergraduate degree in Music at The University of Manchester. He now has a Master's degree in Composition from Goldsmiths College, University of London, and has written and continues to write music for stage and screen, as well as for his own enjoyment.

For more information see <https://matthewpopemusic.com>



Ralph Woodward grew up in Durham, and studied Music as Organ Scholar at Queens' College, Cambridge. He is now Musical Director of the Fairhaven Singers, Full Score and Orchestral Score. He has played concertos on three instruments, worked in 20 Cambridge College Chapels, 20 UK cathedrals, six US states, and over 25 countries, and conducted the London Mozart Players, City of London Sinfonia,

The Parley of Instruments, English Chamber Orchestra, and Britten Sinfonia. He carries out a wide range of editorial tasks for Oxford University Press and a number of the country's leading composers. His choral arrangements have been performed all round Europe and on Radio 4's PM programme. Past projects have included work with Vladimir Ashkenazy, Emma Johnson, Iestyn Davies and Cradle of Filth, and an appearance on ITV's *Grantchester*. In addition to his musical interests, Ralph manages a cricket team, plays badminton enthusiastically, gives presentations on the assassination of JFK, and spends as much time as possible eating and drinking in foreign countries. *For more information on Ralph, please see www.ralphwoodward.com*

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