

WILLIAM
WALTON
EDITION

General Editor: DAVID LLOYD-JONES Consultant: STEWART CRAGGS

WILLIAM
WALTON
EDITION

VOLUME 24

A Catalogue of Works

Third edition

COMPILED AND EDITED BY
STEWART R. CRAGGS

MUSIC DEPARTMENT

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UNIVERSITY PRESS

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The design was used by OUP for Walton's scores until 1951.

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For my grandson
SAM JAMES MILLS

and to the memory of
ALAN C. FRANK
(1910–1994)

Head of the Music Department at Oxford University Press
without whose vision much of this would
not have been possible

and

ROBIN LANGLEY
(1949–2006)
Musician and Music Editor at
Oxford University Press

INTRODUCTION

James Brooks Kuykendall

Anyone taking this volume down from the shelf is very likely in search of answers; indeed, facts it contains in abundance. But the labour that produced it was one dedicated to hunting out facts even when they seemed contradictory, or when the pattern they produced seemed at odds with received wisdom. The result is a nuanced account of the documents surrounding William Walton—documents that assemble together to reveal much of the life and works of the man. Motivating all of the archival research, however, is an abiding passion for the music itself. Stewart Craggs can recall a fascination which had already begun in his childhood beside the radio, ‘when the strength and majesty of the first symphony created an impression that has never faded’.

Craggs’s formal research on Walton began in the late 1960s, when he selected the composer as the topic for a thesis to be submitted in application to become a Fellow of the Library Association (now the Chartered Institute of Library and Information Professionals). At first Craggs conceived of the work as mainly a bibliography and discography, but as his spadework uncovered a body of material that had been completely forgotten (for example, the incidental music for *The Son of Heaven*, *The Boy David*, and *Macbeth*), his supervisor, Alec Hyatt-King, advocated that the thesis include a work catalogue as well. Alan Frank, Head of Music at Oxford University Press and thus a key contact during the gestation of the thesis, proposed publishing Craggs’s research as a complete thematic catalogue. This appeared in 1977, and it was perhaps the most tangible and significant of the many 75th birthday tributes to the composer. The extended prefatory ‘critical appreciation’ by Michael Kennedy formed the nucleus of the authorized biography that was to appear only in 1989. Kennedy had deferred writing his full-length biography until after the death of his subject; the publication of the catalogue before the composer’s death made a second edition a foregone conclusion, even with the decline in Walton’s compositional output in his last years.

Hardly had the 1977 catalogue emerged from the presses before Craggs embarked on further Walton research for a Master of Arts at the University of Strathclyde. His three-volume thesis, ‘William Turner Walton: His Life and Music’, was completed in 1978 under the supervision of the eminent bibliographer William R. Aitken. In the preface, Craggs remarks:

There has been so far no entirely satisfactory and detailed biographical account of Walton. Those that have been published all seem to have been based upon factual

information communicated by Walton to H. J. Foss in 1932, to which nothing much has been added over the years. In my research I have tried to discover the true facts rather than those purported to be true. To do this, I have approached many individuals involved in Walton’s career. Thus I have been able to begin correcting prior misapprehensions and have filled in much missing detail of considerable musicological interest.

Walton himself was only partially helpful, in that he tended to favour the briefest possible reply to any query. He was wary of the painstaking efforts of ‘Mr. Scraggs’ to verify every detail and to supplant a simple explanation with a more complicated truth. His ‘Grand Old Man’ image had been codified by the press and the BBC in the 1972 and 1977 birthday celebrations, and it was the story as the composer wished it to be told. Although Walton himself had maintained an arm’s-length relationship with his chronicler (they never met), his widow recognized that Craggs knew the music and the documents more intimately than anyone had known the man himself. At her suggestion, Craggs was given the task of examining the voluminous archive of Walton correspondence held by Oxford University Press; this yielded substantial new factual data for many works, and the more complete documentation is clearly evident in the 1990 second edition of the catalogue. Moreover, if the composer himself was sometimes obfuscatory, many of Walton’s contemporaries with whom Craggs corresponded were more forthcoming. Craggs’s archive of these letters is impressive to behold, and the 1990 edition is enriched by these recollections. It was perhaps this aspect that led the late Christopher Palmer to describe that edition (in his Preface) as ‘reading-in-bed material’—a remarkable characteristic for a work that was awarded the Library Association’s 1990 McColvin Medal for the outstanding reference book of that year.

As before, the publication of the catalogue left Craggs’s energies for Walton research unabated, and he produced two further books even as he simultaneously developed substantial reference works encompassing a very wide scope of related figures, including Arthur Bliss, Alun Hoddinott, and John Ireland, as well as a dictionary of film composers (*Soundtracks: An International Dictionary of Composers for Film*, Aldershot: Ashgate, 1998). All the while he was also fulfilling his professional responsibilities as an academic librarian and a county magistrate. In 1993

Craggs was appointed Professor of Music Bibliography at the University of Sunderland, producing in the same year *William Walton: A Source Book* (Aldershot: Scolar, 1993), which offered comprehensive documentation of the extant manuscripts, first editions, letters, and recordings. In 1999 he edited a collection of essays, *William Walton: Music and Literature* (Aldershot: Ashgate, 1999), that has acted as a catalyst for much later work.

Internal OUP documents indicate that soon after Walton's death some thought was already being given to reissuing all of his published works in a uniformly bound edition. This project was not ultimately realized; perhaps this was just as well, as at that stage there were no plans for a thorough critical examination of each work. When the subject was revisited in 1994, it was decided that a credible new edition would require more than photographic reproductions of the already published text. David Lloyd-Jones was appointed General Editor of the William Walton Edition in 1995 and Craggs was appointed Consultant. He has given considerable assistance to several volume editors, as well as contributing a Preface to the *Façade Entertainments* volume (WWE, vol. 7) that eloquently navigates the complex web of material witnesses. Twenty-three volumes were envisaged for the new edition. This additional final volume—a third edition of the catalogue—was subsequently deemed essential and serves as a fitting culmination to the entire project.

It may seem remarkable that barely three decades since his death Walton's work catalogue is already in its third edition when many of his contemporaries await any catalogue at all. Many factors bear upon this. With just 105 catalogue numbers, Walton's *oeuvre* is manageable (particularly because of his habit of destroying or otherwise obliterating unsatisfactory efforts), even if each work brings its own specific set of bibliographical and philological problems. With the sole exception of the piano quartet, all of the published works were issued by a single publisher,

making the production files of the OUP Music Department a particularly vital primary source. More significantly, the bulk of Walton's *Nachlass* is generally well preserved and available to be consulted in a handful of locations (with the autographs principally in the Koch collection at Yale's Beinecke Library, and large portions of the correspondence in the Harry Ransom Humanities Research Center at the University of Texas at Austin, the files of the BBC and the substantial collection at the Walton Museum in Ischia, in addition to the OUP holdings). This notwithstanding, the task facing anyone attempting to verify every possible detail is herculean; at least Craggs got an early start. The reader of this catalogue can be assured that 'Holograph: whereabouts unknown' is not the idle phrase of an armchair bibliographer, but a testament to decades of indomitable search. But there is hope. 'Tribute to the Red Cross' (1944), a manuscript collection containing contributions from men and women distinguished in politics, literature, art, and music (including Walton, Bliss, Vaughan Williams, Bax, Ireland, Lambert, and Moeran), was auctioned at Sotheby's in 1944, and lost from sight for almost seven decades, only to be tracked down by Craggs as this volume was being finished. His spadework will enable others to continue these pursuits in the future.

Stewart Craggs has devoted a lifetime of tireless labour to clarifying the facts of the music of Walton and his contemporaries. Michael Kennedy's remark in 1993 that 'present and future music historians will have every reason to bless the name of Stewart Craggs' is a prophecy already fulfilled. Moreover, his caginess notwithstanding, Walton's own appreciation is manifest in an avuncular gesture: one of his last compositions was the Duetto for Oboe and Violin (C101) for Barnaby and Cordelia Craggs, published here for the first time. Craggs himself views all of his efforts as a lifetime labour of love: 'to study Walton's music has been a rewarding experience; to submit to its impact, unforgettable'.

ORGANIZATION OF THE CATALOGUE

This catalogue, a revision and expansion of those previously published by Oxford University Press in 1977 and 1990, is the outcome of research which has continued since the early 1990s. It aims, as before, to be a comprehensive and definitive source of musical and documentary information relating to Sir William Walton's life and work. The information in this catalogue has been collected by examining a wide variety of published and unpublished sources, including a study of Walton's holographs and available collections of letters.

The present volume is arranged in chronological order, the information for each work being listed as follows:

1. The catalogue or C (Craggs) number followed by the title of the work, which is derived from the original holograph. Where a work exists in more than one version, it has been given the same number followed by 'a', 'b', 'c', etc. The 'C' numbers from the 1990 catalogue have been extended to include four newly discovered works. Names and authors of texts relating to choral and vocal works are also given here.
 2. The date of composition, mostly ascertained from holographs.
 3. The location of holographs, the majority of which are now housed in the Beinecke Library at Yale University, New Haven, Connecticut.
 4. The body or person responsible for a work's commission.
 5. The instrumentation required for each work. Instrumentation is shown numerically in the standard orchestral order of woodwind, brass, timpani, percussion, harp, other instruments, and strings, as follows:
 - flutes, oboes, clarinets, bassoons
 - horns, trumpets, trombones, tuba
 - timpani
 - percussion (listed by metal, wood, pitched, drums, and effects instruments)
 - piano, celesta, harp, etc.
 - strings (assumed to comprise violins I and II, violas, cellos, and double basses)
- The sections are usually separated by oblique strokes. Additional instruments, doublings, and optional instruments are shown by appropriate abbreviations: + means 'doubling' and opt means 'optional'. A zero (0) in the list indicates that an instrument is not scored.
6. The dedication, which is usually found at the head of the holograph, though some published scores have dedications not found in the holograph, indicating that Walton added them at proof stage.
 7. The approximate duration of the piece, rounded to the nearest quarter minute, based on timings cited in the William Walton Edition.
 8. First and important performances: details of a work's performance (public unless otherwise noted), including the name(s) of the performer(s), the venue, and the date. If the first performance took place abroad, the British premiere is also noted.
 9. Details of publication, including publisher, date, and original price. Dates are given for those works first published in the William Walton Edition.
 10. Bibliographies listing references relevant to a work. Books, dissertations and theses, and substantial journal articles are listed first, including details of a work appearing in the William Walton Edition, followed by references in newspapers, music journals, and other periodicals, arranged alphabetically by title of the newspaper or journal. These last references are mostly reviews and critical notices, especially of first performances and publications. Unattributed items are anonymous.
 11. A discography, providing details of recordings of a particular work. 78, 33, and 45 rpm recordings, together with their transfer to compact disc, are included:
 - (a) those conducted by Walton and other conductors especially associated with his music: Sir Malcolm Sargent, Sir Adrian Boult, André Previn, Sir Charles Groves, Sir Colin Davis, Bryden Thomson, George Szell, Louis Frémaux, Bernard Haitink, Paavo Berglund, Sir Simon Rattle, Vernon Handley, Lawrence Foster, David Lloyd-Jones, Carl Davis, and Paul Daniel;

- (b) those made by artists involved in a work's first performance;
- (c) those made by the performers for which the work was originally written;
- (d) other important modern recordings are also included, such as the Chandos series of Walton's works, with conductors such as Sir David Willcocks, Sir Neville Marriner, and Richard Hickox.

For further details see: Martin Rutherford, *Sir William Walton (1902–1983): A Data Base Discography* (Melbourne, M. Rutherford, 2006) and online updates.

- 12. Notes—mainly concerned with aspects of a work's history; they may include useful background information, for example from letters, which has not been otherwise covered by any of the above sections.

WILLIAM WALTON EDITION

General Editor: David Lloyd-Jones Consultant: Stewart Craggs

1. Troilus and Cressida, edited by Stuart Hutchinson, 2003
2. The Bear, edited by Michael Burden, 2010
3. Ballets, edited by David Lloyd-Jones, 2014
4. Belshazzar's Feast, edited by Stuart Bedford, 2007
5. Choral Works with Orchestra, edited by Timothy Brown, 2009
6. Shorter Choral Works without Orchestra, edited by Timothy Brown, 1999
7. Façade Entertainments, edited by David Lloyd-Jones, 2000
8. Vocal Music, edited by Stuart Bedford, 2011
9. Symphony No. 1, edited by David Lloyd-Jones, 1998
10. Symphony No. 2, edited by David Russell Hulme, 2006
11. Violin and Cello Concertos, edited by David Lloyd-Jones, 2011
12. Concerto for Viola and Orchestra, edited by Christopher Wellington, 2002
13. Sinfonia Concertante, edited by Lionel Friend, 2004
14. Overtures, edited by David Lloyd-Jones, 2002
15. Orchestral Works 1, edited by James Brooks Kuykendall, 2007
16. Orchestral Works 2, edited by Michael Durnin, 2012
17. Shorter Orchestral Works 1, edited by David Lloyd-Jones, 2009
18. Shorter Orchestral Works 2, edited by David Lloyd-Jones, 2007
19. Chamber Music, edited by Hugh Macdonald, 2008
20. Instrumental Music, edited by Michael Aston, 2003
21. Music for Brass, edited by Elgar Howarth, 2006
22. Shakespeare Film Suites, edited by James Brooks Kuykendall, 2010
23. Henry V: A Shakespeare Scenario, edited by David Lloyd-Jones, 1999
24. William Walton: A Catalogue of Works, compiled and edited by Stewart Craggs, 2014

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I would also like to thank Nicolas Bell (Curator of the Music Collections at the British Library) for allowing me access to new acquisitions connected with Walton; Jacqueline Kavanagh and her staff at the BBC's Written Archive Centre, and in particular Jeff Walden, the value of whose assistance with my research over many years at the BBC Archives cannot be overestimated; Kevin McBeath, Australian journalist, musician, and writer, who provided much help with the many intricacies of *Façade* and to whose memory this entry is dedicated; and John B. Marsden and Martin Rutherford for their help with the Walton discography.

Sincere thanks are due to David Lloyd-Jones, General Editor of the William Walton Edition, for his advice and many valuable suggestions, and to him and his wife Carol for all their kind hospitality. I should also like to thank the staff (past and present) of Oxford University Press for their help and constant encouragement.

Finally, I should like to thank my wife, Valerie, and my family, for their support, constant help, and advice over many years.

STEWART R. CRAGGS
SUNDERLAND, 2013

GENERAL ABBREVIATIONS

a	alto (instrument)	FRKF	Frederick R. Koch Foundation	pref	preferred
A	alto (voice)			PRO	Public Record Office
acc.	accompanied	flugel	flugelhorn	PRS	Performing Right Society
B	bass (voice)	glock	glockenspiel	pubd	published
bar	baritone (instrument)	gtr	guitar	QEH	Queen Elizabeth Hall
Bar	baritone (voice)	HMV	His Master's Voice	qnt.	quintet
BBC	British Broadcasting Corporation	hn	horn	qt.	quartet
BBCSO	BBC Symphony Orchestra	hp	harp	RAH	Royal Albert Hall
BC	British Council	hpd	harpsichord	RAM	Royal Academy of Music
bcl	bass clarinet	HRHRC	Harry Ransom Humanities Research Center, University of Texas at Austin	RCM	Royal College of Music
bd	bass drum			rev.	revision, revised
Beinecke	Beinecke Rare Book and Manuscript Library, Yale University	HS	Home Service (BBC)	revd.	Reverend
BL	British Library, London	ISCM	International Society for Contemporary Music	ROH	Royal Opera House, Covent Garden
BMus	Bachelor of Music	ITA	Independent Television Authority	RPO	Royal Philharmonic Orchestra
bn	bassoon	LCMC	London Contemporary Music Centre	RPS	Royal Philharmonic Society
BWV	Bach-Werke-Verzeichnis (Schmieder, catalogue of J. S. Bach's works)	LoC	Library of Congress	s	shilling(s)
ca	cor anglais	LPO	London Philharmonic Orchestra	S	soprano (voice)
cast	castanets	LSO	London Symphony Orchestra	sax	saxophone
cb	contrabass (instrument)	LWT	London Weekend Television	sd	side drum
cbn	contrabassoon	mar	marimba	sext	sextet
cel	celesta	m.b.	military band	SO	Symphony Orchestra
chor	chorus	md	military drum	sop	soprano (instrument)
cl	clarinet	Mezz	Mezzo-soprano	str	strings
crot	crotales	Mol	Ministry of Information	sus	suspended
ct	cornet	movt.	movement	T	tenor (voice)
cym	cymbal(s)	NA	National Archives	tamb	tambourine
d	penny/pennies	NBC	National Broadcasting Company	tamt	tam-tam
DA	Doctor of Arts	NPG	National Portrait Gallery	t bells	tubular bells
db	double bass	n.d.	no date of publication	tbn	trombone
DMA	Doctor of Musical Arts	ob	oboe	td	tenor drum
DMus	Doctor of Music	opt	optional	timp	timpani
DoM	Director of Music	orch.	orchestra	tom	tom-tom
edn	edition	org	organ	tpt	trumpet
EMI	Electrical and Musical Industries	perc	percussion	tri	triangle
ENSA	Entertainments National Service Association	perf	performance	v, vv.	voice, voices
euph	euphonium	pno	piano	va	viola
fl	flute	picc	piccolo	vc	violoncello
		PO	Philharmonia Orchestra	vib	vibraphone
				vn	violin
				wb	woodblock
				w.w.	woodwind

BIBLIOGRAPHICAL ABBREVIATIONS

Add.Mss.	Additional Manuscript	<i>FMR</i>	<i>Film Monthly Review</i>	<i>NZZ</i>	<i>Neue Zürcher Zeitung</i>
anon.	anonymous	<i>F&F</i>	<i>Films and Filming</i>	<i>OCS</i>	Oxford Choral Songs
arr.	arranged by; arrangement	<i>FRKF</i>	Frederick R Koch Foundation	<i>Ob</i>	<i>The Observer</i>
BBC WAC	BBC Written Archives Centre	<i>FT</i>	<i>Financial Times</i>	<i>ObR</i>	<i>Observer Review</i>
<i>BETr</i>	<i>Boston Evening Transcript</i>	<i>Gdn</i>	<i>The Guardian</i>	<i>OpN</i>	<i>Opera News</i>
BL	British Library	<i>GlasHer</i>	<i>Glasgow Herald</i>	orch.	orchestrated; orchestration
<i>BM Bull</i>	<i>British Music Bulletin</i>	<i>Gram</i>	Gramophone	OUP	Oxford University Press
<i>BMSJ</i>	<i>British Music Society Journal</i>	<i>HiFi / MusAm</i>	<i>HiFi / Musical America</i>	<i>OxM</i>	<i>Oxford Mail</i>
BNB	British National Bibliography	<i>Illus Lon N</i>	<i>Illustrated London News</i>	p(p).	page(s)
<i>BPost</i>	<i>Birmingham Post</i>	<i>Indep</i>	<i>The Independent</i>	<i>PMGaz</i>	<i>Pall Mall Gazette</i>
<i>BWJ</i>	<i>Berrow's Worcester Journal</i>	<i>IP</i>	<i>Irish Press</i>	<i>Penguin FN</i>	<i>Penguin Film News</i>
<i>CMJ</i>	<i>Canadian Music Journal</i>	<i>JAVaS</i>	<i>Journal of the American Viola Society</i>	<i>Penguin FR</i>	<i>Penguin Film Review</i>
<i>Chic D Trib</i>	<i>Chicago Daily Tribune</i>	<i>JofS</i>	<i>Journal of Singing</i>	<i>Phila Inq</i>	<i>Philadelphia Inquirer</i>
<i>Chic DN</i>	<i>Chicago Daily News</i>	<i>KineW</i>	<i>Kinematograph Weekly</i>	<i>PMM</i>	<i>Penguin Music Magazine</i>
<i>Chic DT</i>	<i>Chicago Daily Telegraph</i>	<i>Liv D Post</i>	<i>Liverpool Daily Post</i>	<i>PR</i>	<i>Performing Right</i>
<i>CinQ</i>	<i>Cinema Quarterly</i>	<i>Liv Ev Exp</i>	<i>Liverpool Evening Express</i>	<i>R&R</i>	<i>Records and Recordings</i>
<i>Cinc Enq</i>	<i>Cincinnati Enquirer</i>	<i>LATimes</i>	<i>Los Angeles Times</i>	<i>RM</i>	<i>La Rassegna Musicale</i>
<i>Cinc Post</i>	<i>Cincinnati Post</i>	<i>LM</i>	<i>London Music</i>	<i>RT</i>	<i>Radio Times</i>
<i>Classic CD</i>	<i>Classic Compact Disc</i>	<i>M&L</i>	<i>Music and Letters</i>	<i>S&S</i>	<i>Sight and Sound</i>
<i>Cleveland PD</i>	<i>Cleveland Plain Dealer</i>	<i>M&M</i>	<i>Music and Musicians</i>	<i>SalzV</i>	<i>Salzburger Volksblatt</i>
<i>CMW</i>	<i>Classical Music Weekly</i>	<i>ME News</i>	<i>Manchester Evening News</i>	<i>SatRev</i>	<i>Saturday Review</i>
comp.	compiler	<i>MEJ</i>	<i>Music Educational Journal</i>	<i>SExp</i>	<i>Sunday Express</i>
cond.	conductor	<i>MEvents</i>	<i>Musical Events</i>	<i>SFE</i>	<i>San Francisco Examiner</i>
<i>CraggsML</i>	Stewart A. Craggs, ed., <i>William Walton: Music and Literature</i> (Aldershot: Ashgate, 1999)	<i>MFB</i>	<i>Monthly Film Bulletin</i>	<i>SheffT</i>	<i>Sheffield Telegraph</i>
<i>Danc T</i>	<i>Dancing Times</i>	<i>MGN</i>	<i>Manchester Guardian</i>	<i>Spec</i>	<i>The Spectator</i>
<i>D&D</i>	<i>Dance and Dancing</i>	<i>MMR</i>	<i>Monthly Musical Record</i>	<i>ST</i>	<i>Sunday Times</i>
<i>DE</i>	<i>Daily Express</i>	<i>MorPt</i>	<i>Morning Post</i>	<i>St Louis PD</i>	<i>St Louis Post Dispatch</i>
<i>DGr</i>	<i>Daily Graphic</i>	<i>MO</i>	<i>Musical Opinion</i>	<i>S Mail</i>	<i>Sunday Mail</i>
<i>DM</i>	<i>Daily Mirror</i>	<i>MQ</i>	<i>Musical Quarterly</i>	<i>S Referee</i>	<i>Sunday Referee</i>
<i>DocNL</i>	<i>Documentary News Letter</i>	<i>MS</i>	<i>Music Survey</i>	<i>STel</i>	<i>Sunday Telegraph</i>
<i>DT</i>	<i>Daily Telegraph</i>	<i>MT</i>	<i>Musical Times</i>	<i>TW</i>	<i>Theatre News</i>
<i>EandS</i>	<i>Express and Star</i>	<i>MRev</i>	<i>Music Review</i>	<i>TCin</i>	<i>Today's Cinema</i>
<i>EADT</i>	<i>East Anglian Daily Times</i>	<i>MusAm</i>	<i>Musical America</i>	t.p.	title-page
ed.	editor	<i>MusC</i>	<i>Musical Courier</i>	<i>WA</i>	<i>Western Australia</i>
<i>Ev St</i>	<i>Evening Standard</i>	<i>MusEd</i>	<i>Musical Education</i>	<i>WScots</i>	<i>Weekly Scotsman</i>
<i>FMN</i>	<i>Film Music News</i>	<i>NewS</i>	<i>New Statesman</i>	<i>WFN</i>	<i>World Film News</i>
		<i>NY</i>	<i>New Yorker</i>	<i>WWE</i>	William Walton Edition (see p. xi)
		<i>NYHT</i>	<i>New York Herald Tribune</i>	<i>YE News</i>	<i>Yorkshire Evening News</i>
		<i>NYT</i>	<i>New York Times</i>	<i>Y Ob</i>	<i>Yorkshire Observer</i>
				<i>YPost</i>	<i>Yorkshire Post</i>

SELECTIVE CHRONOLOGY

1866		Sept	fails Responsions at second attempt
11 Oct	Louisa Maria Turner (mother) born at Herbert Street, Stretford, Lancashire	Dec	fails Responsions at third attempt
1867		1920	
28 Feb	Charles Alexander Walton (father) born at Albert Terrace, Hale, Cheshire	spring	visits Italy for the first time with the Sitwells
1898		8–9 June	passes second part of his BMus
10 Aug	marriage of Charles Alexander and Louisa Maria at the MacFadyen Memorial Congregational Church, Chorlton-cum-Hardy	20 Oct	Christ Church governors postpone the renewal of Walton's exhibition
1902		10 Nov	Governors agree to pay Walton £150 'to clear him from his reasonable liabilities'
29 March	William Turner Walton born at 93 Werneth Hall Road, Oldham. Siblings: brothers Noel (1899–1981) and Alexander (1909–1979), and sister Nora (born 1908).	1921	
1908	starts to learn piano, organ, and violin	Sept	has lessons from Ernest Ansermet and E. J. Dent
1912	enters choir of Christ Church, Oxford, after his father sees a newspaper advertisement for choral scholarships	24 Sept	tells his mother that 'Goossens has [his overture] Syntax'
1914		Nov	starts to compose <i>Façade</i>
4 Aug	war declared	1922	
1916		24 Jan	<i>Façade</i> given its first (private) performance
15 March	confirmed in Christ Church Cathedral by Charles Gore, Bishop of Oxford. First known compositions performed in the cathedral. The Dean of Christ Church arranges for him to stay on at the choir school.	1923	
1917		4 Aug	meets Schoenberg and Berg while attending the ISCM Festival in Salzburg
10 April	his March for organ (C104) is played at the wedding of Dr Henry Ley	1924	begins to compose the overture <i>Portsmouth Point</i>
June	meets Sir Hubert Parry	1925	
1918		28 May	meets George Gershwin in London
11 June	as an undergraduate, passes the first half of his BMus examination at New College, Oxford	25 Oct	acts as best man at the wedding of Sacheverell Sitwell in Paris
11 Nov	Armistice marking the end of World War I is announced	1926	
13 Nov	granted an in-college exhibition for two years by the governing body of Christ Church	30 Aug	Susana Gil Passo (Lady Walton) born in Argentina
1919		Sept	signs a publishing contract for five years with Oxford University Press
Feb	meets Osbert Sitwell	1927	
12 Feb	meets John Masfield and Siegfried Sassoon	26 June	attends an all-Elgar concert at Queen's Hall, London
June	fails Responsions	autumn	meets Spike Hughes
		10 Nov	Sacheverell Sitwell publishes <i>German Baroque Art</i> (London: Duckworth), which is dedicated to William Walton
		1928	
		14 Sept	first European performance of <i>Façade</i>
		Dec	starts work on the Viola Concerto
		1929	
		12 June	meets Imma Doernberg at the Daye House, Quidhampton, Wiltshire
		21 Aug	BBC commissions 'the writing of special music for broadcasting'

1930		spring	asked for a work for clarinet and violin by Benny Goodman and Joseph Szigeti. Refuses.
March	Approached by C. B. Cochran for music to one of his revues	April	approached for a choral work 'In honour of the City of New York' for the 1939 New York World's Fair. Also asked for music to the film <i>Pygmalion</i> . Refuses both offers.
1931		June	receives an honorary Fellowship of the Royal Academy of Music
8 Oct	first performance of <i>Belshazzar's Feast</i> in Leeds Town Hall	July	visited by Frederick Stock to discuss and confirm his proposed commission for the Chicago Symphony Orchestra
1932		1939	
Jan	receives a lifetime annuity of £500 per annum in the will of Mrs Samuel Courtauld	20 June	signs a contract to write an orchestral work for the Chicago Symphony Orchestra
	Hamilton Harty asks Walton for a symphony, for the Hallé Orchestra	3 Sept	World War II begins; joins the Daventry Mobile First-aid Unit as an ambulance driver
	asked by Herbert Hughes to contribute a song to <i>The Joyce Book</i> . Refuses.	7 Dec	first performance of the Violin Concerto in Cleveland, Ohio
1933	working on the first symphony	20 Dec	considers writing an overture for Chicago about Monsieur Mongo (Nashe)
1934		1940	
spring	meets Alice Wimborne	Jan	considers writing an overture for the Ministry of Information, having been offered the job of general music director of the MoI film unit
3 Dec	first performance of the first three movements of Symphony No. 1	autumn	asked by the MoI to arrange a simple overture of popular music to run for about eight minutes
1935		1941	
11 Aug	mention of a ballet about Bath to a libretto by Osbert Sitwell for the de Basil Ballet	March	is included in a new ENSA advisory music council established to promote the provision of good music for the forces and munition workers
Oct	moves to 56A South Eaton Place, Belgravia, London	spring	receives call-up papers from the Ministry of Labour
1936		May	London home destroyed by enemy bombing
28 Feb	report in <i>The Times</i> that Walton has been elected to membership of the Performing Right Society	8 May	considers an opera about Carlo Gesualdo with Cecil Gray
March	offered a contract for a René Clair film, <i>Break the News</i> (released in 1938). Refuses.	1942	
11 Aug	conducts part of an all-Walton Promenade concert at Queen's Hall, London	Jan	asked for music for a production of <i>Oedipus Rex</i> in the Royal Albert Hall. Refuses.
Oct	offered contract for <i>The Amateur Gentleman</i> (film). Refuses.	12 Feb	receives honorary DMus degree (with Malcolm Sargent) from Oxford University
1937		24 March	Arthur Bliss (director of music, BBC) commissions Walton for a brass band suite
12 May	<i>Crown Imperial</i> played in Westminster Abbey before the Coronation Service of King George VI and Queen Elizabeth	summer	approached for choral work for St Matthew's Church, Northampton
28 June	receives an honorary DMus degree from the University of Durham	27 Aug	report in <i>The Times</i> that a letter from English composers, including Walton, Bax, and John Ireland, had been sent in reply to one received from their Soviet contemporaries expressing mutual appreciation of their work
2 July	receives an honorary Fellowship of the Royal College of Music	7 Nov	attends a reception at 13 Kensington Park Gardens, London, celebrating the 25th anniversary of the USSR
15 July	attends a memorial service for Lady Ida Sitwell at St George's, Hanover Square, London		
28 July	meets Benjamin Britten		
Aug	approached for music for the film <i>The Last Curtain</i> . Refuses.		
16 Aug	approached for a test piece for the 1940 National Band Festival at the suggestion of John Ireland		
1938			
24 Feb	Hubert Foss gives an interval talk about Walton on BBC Radio		

Note: The hymn tune ‘Wheatley’ was composed by Basil Harwood (1859–1949), organist at Christ Church, Oxford, between 1892 and 1909, and included in the *Oxford Hymn Book* (Oxford: Clarendon, 1908) as No. 90 (‘By Jesus’ grave on either hand’). Harwood was music editor of the hymn book, which was prepared by the Dean of Christ Church, Dr Thomas B. Strong. Wheatley is a village five miles east of Oxford, and many hymn tunes composed by Harwood were named after places that he liked to visit.

C4 THE FORSAKEN MERMAN

cantata for soprano and tenor soli, double female chorus (SSSSAAAA), and orchestra (unfinished)

Text: Matthew Arnold (1822–88)

Date of composition: 1916

Holograph: Beinecke: GEN MSS 601 (FRKF 1429). The short score is contained in a notebook of 12-stave paper bound in dark maroon leather. It is 425 bars in length and is dated ‘Summer 1916’. The manuscript was sold at Sotheby’s, London, in May 1985 for £3,600 (Lot 253).

Bibliography: Alan Cuckston, ‘The Songs’, *CraggsML*, pp. 3–5

C102 CHORAL FANTASIA

for organ

Date of composition: 1916

Holograph: whereabouts unknown

First performance: Oxford, Christ Church, 17 September 1916; Henry Ley. In a letter to his mother dated 17 September 1916, Walton mentioned that Ley had played the work after Morning Service (WW archive).

C103 FOR ALL THE SAINTS

for mixed voices and organ

Date of composition: November 1916. Walton told his mother that he had finished composing the work on 23 November 1916 (letter dated 26 November 1916, WW archive).

Holograph: whereabouts unknown

First performance: unable to trace

C5 VALSE IN C MINOR

for solo piano

Date of composition: 1917

Holograph: Christ Church College Library, Oxford (Mus. 1278). It is dated ‘2nd February 1917’. The manuscript was presented to the library by F. D. Ham who was a contemporary of Walton’s at the Cathedral Choir School. In a letter to the present author dated 8 January 1979, Ham confessed that he could not remember how it came into his possession (Craggs archive).

First performance: unable to trace

C104 WEDDING MARCH

for organ

Date of composition: March–April 1917

Holograph: whereabouts unknown

First performance: Oxford, Parish Church of St Margaret, 10 April 1917; Noel Ponsonby (organ) of Marlborough College

Note: Written for the wedding of Henry Ley, organist of Christ Church, Oxford, and Evelyn M. Heurtley. According to the *Oxford Chronicle* (13 April 1917), this was a choral wedding, with both the men and boys from Christ Church singing, and the service conducted by the Dean, Dr. Thomas B. Strong. ‘After the bride and groom proceeded down the aisle . . . the organist played a wedding march composed for the occasion by Master William Walton, a Cathedral Chorister.’

C6 FOUR SWINBURNE SONGS

for voice and piano

1. Child’s Song; 2. Song (‘Love laid his sleepless head’); 3. A Lyke-wake Song; 4. The Winds

Text: Algernon C. Swinburne (1837–1909), from the second and third series of *Poems and Ballads* (1878 and 1889)

Nos. 1–3**Date of composition:** July 1918**Holograph:** Beinecke; GEN MSS 601 (FRKF 1334, 1333, 1351)**Duration:** 3 minutes each**First performance:** unable to trace**First modern performance:** Darlington, Liddiard Theatre, 9 April 1992; Teresa Troiani and Eileen Bown**First European performance:** Ulm, Germany, Ulmer Theater, 20 May 2001; Jeremy Huw Williams and Thomas Mandl**Bibliography:** *British Music Society Newsletter*, No. 54 (June 1992), 8 (D. Strong)**4. The Winds****Holograph:** whereabouts unknown**Duration:** 2 minutes**First private performance:** unable to trace. A copy of the vocal score is inscribed by Walton to Edith Sitwell's companion, Helen Rootham, 'who first sang this song' (WW archive). Stephen Tennant (the dedicatee of Walton's *Siesta*) told the present author (letter dated 10 June 1975, Craggs archive) that it was most probably given at 34 Queen Anne's Gate, London, the home of his mother, Lady Pamela Glenconner.**First public performance:** London, Aeolian Hall, 14 December 1921; Dorothy Moulton and unknown pianist**Other early performances:** London, Aeolian Hall, 30 October 1929; Odette de Foras and Gordon Bryan • London, Grotrian Hall, 19 May 1932; Rose Morse and Graham Carritt**Publication:** Curwen, 1921 (CE 2217) at 2s; reprinted OUP, 1985 (Oxford Solo Songs Series), at £1.95**Recordings:** Yvonne Kenny and Malcolm Martineau. Etcetera KTC 1140 (1992) • John Mark Ainsley and Hamish Milne. Chandos CHAN 9292 (1994); CHAN 9426 (1995) • Felicity Lott / Martyn Hill and Graham Johnson. Collins 14932 (1997); Naxos 8.557112 (2002)**Nos. 1–4****Publication:** Alan Cuckston, ed., *Four Early Songs*, OUP, 2002 • WWE vol. 8, pp. 8–17**Bibliography:** Stuart Bedford, WWE vol. 8 • Alan Cuckston, 'The Songs', *CraggsML*, pp. 5–7 • *DT*, 25 May1989, p. 20 (A. Blyth); *MT* 70 (December 1929), 1124–5 (E. Blom); *Times*, 1 Nov 1929, p. 14**C7 QUARTET FOR PIANO AND STRINGS**

1. Allegramente; 2. Allegro scherzando; 3. Andante tranquillo; 4. Allegro molto

Date of composition: 1918–21 (though the published score, Stainer & Bell, 1924, is dated 'Oxford 1918–1919' at the foot of p. 74)**Holograph:** whereabouts unknown. The original version was lost somewhere in the post between Italy and London for two years. When it resurfaced in 1921, Walton revised parts of it and rewrote most of the last movement several times. It was published under the Carnegie United Kingdom Trust, the adjudicators being Sir Hugh Allen, Ralph Vaughan Williams, and Sir Henry Hadow, who described it as a work of 'real achievement'.**Dedication:** To the Right Rev. Thomas Banks Strong, Bishop of Ripon**Duration:** 29 minutes**First performance:** Liverpool, Rushworth Hall, 19 September 1924 (broadcast on BBC radio); members of the McCullagh String Quartet: Isabel McCullagh, Helen Rawdon Briggs, Mary McCullagh, with J. E. Wallace (piano). The radio programme also included two other British works published under the Carnegie Scheme, by George Dyson and Ivor Gurney.**First public performance:** Liverpool, Rushworth Hall, 30 October 1924; members of the McCullagh String Quartet and J. E. Wallace**First London performance:** Aeolian Hall, 30 October 1929; Pierre Tas, James Lockyer, John Gabalfa, and Gordon Bryan**Publication:** score and parts: Stainer & Bell (1924) at 9s**Bibliography:** *BM Bull* 6 (1924), 179; *MO* 53 (1929), 230; *MT* 65 (1924), 1127–8 (E. Blom); 70 (1929), 1124–9 (E. Blom); *RT*, 12 September 1924, p. 498 (P. A. Scholes); *Times*, 1 Nov 1929, p. 14; 16 Nov 1936, p. 20; 5 April 1938, p. 14**Recordings:** Reginald Paul Piano Quartet. Decca AX 238/41 (1939) • Robert Masters Piano Quartet with Ronald Kinloch Anderson (piano). Argo RG 48 (1955)

Note: According to Anderson (1911–84), further revisions were made to the work before it was recorded by the Robert Masters Quartet. He wrote:

We took up Walton's Piano Quartet shortly after the [Second World] war...at which time it probably hadn't been heard for many years. In the early 1950s we recorded it for Argo [RG 48, recorded November 1954, released June 1955]...and either then or when we were preparing it for our first performance of it, I got in touch with Walton to ask his advice about certain things. I had found in working at the piano part that a few bits were virtually unplayable...He was characteristically helpful when I asked him if he would agree to some alterations of a purely practical nature and we had one or two long and interesting conversations (mainly on the telephone as far as I can remember) about it and we had a grand singing match with each other getting it straight. He left me to rearrange the piano part of these bars in the slow movement so that the accompanying figures would continue in the piano without playing the melody now taken over by the cello. There were numerous other small alterations (entirely to the piano part as far as I can remember) to which he agreed and left me to work them out for myself. In this version we played the work many times, broadcast it and recorded it. At this time I remember being astonished that he should still remember so exactly a work which he had written more than 30 years before. (Letter to the present author, dated 23 March 1976; Craggs archive)

Revised version

When OUP obtained the copyright from Stainer and Bell in the early 1970s, Ronald Kinloch Anderson was contacted by Alan Frank, Head of Music at OUP, who was anxious to bring out a new edition that included the alterations to which Walton had previously agreed; all these were subsequently incorporated into the new score between 1974 and 1975. The composer also made further minor alterations, mostly consisting of textual simplifications, some extra doubling, revised dynamics, and improvements to the layout of the piano part. Walton used a printed copy of the first edition for his revisions, which is now in the OUP archive.

According to the OUP editor Robin Langley, 'Walton... himself gave no reason for revising this work, and there were several hands in the pudding before he himself went through the corrections, making further of his own. A likely reason, however, would be the performance with André Previn playing the piano part at the Aldeburgh Festival about three years ago' (letter to the present author dated 5 March 1976, Craggs archive). This performance took place on 30 June 1973 at the Maltings, Snape, but although Previn was to have played that day, he was ill and the pianist was Howard Shelley, with Kenneth Sillito

(violin), Cecil Aronowitz (viola), and Charles Tunnell (cello).

First performance: London, Wigmore Hall, 13 July 1982; Bochman String Quartet and Roger Steptoe (piano)

First broadcast performance: Bristol, BBC Studios, 19 November 1982; Tunnell Piano Quartet

Publication: score and parts: OUP, 1976 at £5 • WWE vol. 19, pp. 1–68; score and parts offprinted OUP, 2009

Bibliography: Hugh Macdonald, WWE vol. 19

Recordings: English Piano Quartet and John McCabe. Meridian CDE 84139 (1987) • Kenneth Sillito, Robert Smissen, Stephen Orton, and Hamish Milne. Chandos CHAN 8999 (1991); CHAN 9426 (1995) • Janice Graham, Paul Silverthorne, Murray Walsh, and Israella Margalit. EMI 5 55404 2 (1996); EMI Collector's Edition 4 40866 2 (2012) • Maggini String Quartet and Peter Donohoe. Naxos 8.554646 (2000) Nash Ensemble and Ian Brown: Hyperion CDA 67340 (2002)

C8 TRITONS

song for voice and piano

Text: William Drummond (1585–1649)

Date of composition: 1920

Holograph: Beinecke: GEN MSS 601 (FRKF 589)

Duration: 2 minutes

First private performance: unable to trace. A copy of the published vocal score is inscribed by Walton to Helen Rootham 'To Helen with love from William 18/12/20' (WW archive).

First public performance: London, Aeolian Hall, 30 October 1929; Odette de Foras and Gordon Bryan

Publication: Curwen, 1921 (CE 2239) at 2s; reprinted OUP, 1985 (Oxford Solo Songs Series) at £1.95 • WWE vol. 8, pp. 18–19

Bibliography: Stuart Bedford, WWE vol. 8 • Alan Cuckston, 'The Songs', *CraggsML*, pp. 8–9 • *MT* 70 (1929), 1124–5 (E. Blom)

Recordings: Yvonne Kenny and Malcolm Martineau. Etcetera KTC 1140 (1992) • John Mark Ainsley and Hamish Milne. Chandos CHAN 9292 (1994); CHAN 9426 (1995) • Felicity Lott / Martyn Hill and Graham Johnson. Collins 14932 (1997); Naxos 8.557112 (2002)

C9 THE PASSIONATE SHEPHERD

song for tenor voice and ten instruments

Text: Christopher Marlowe (1564–93)

Date of composition: 1920

Holograph: whereabouts unknown

Note: Angus Morrison told the present author that he saw the score of this work very briefly. It was never performed and presumably withdrawn.

C10 DR SYNTAX

A pedagogic overture for full orchestra.

Probably inspired by verses of William Combe (1741–1823), written to accompany drawings by Thomas Rowlandson (1756–1827) of the adventures of ‘Dr Syntax’. According to *The Oxford Companion to English Literature* (7th edn, ed. Dinah Birch, Oxford: OUP, 2009), Dr Syntax is ‘the grotesque figure of a clergyman and schoolmaster, who sets out during the holidays on his old horse Grizzle to “make a tour and write it”, and meets with a series of amusing misfortunes.’

Date of composition: 1920–21

Holograph: whereabouts unknown

Instrumentation: According to a page of the original score in Walton’s hand (now lost), the instrumentation, which is rather large and sophisticated, fits Angus Morrison’s description (see Note below):

2(II + picc).2.ca.2(II + bcl),2.cbn/4.3.3.1/timp/perc
(1: cym, sd, bd)/2hp/cel/pno/strings

First performance: The overture was never performed, but was one of the early works shown to Ferruccio Busoni and Eugene Goossens. In fact, it is possible that this overture was meant for Goossens and his newly formed orchestra, consisting of up to 105 players. This was founded to play modern works and was responsible for the first concert performance of Stravinsky’s *Le Sacre du Printemps* in England. It gave a total of six symphony concerts in 1921–2 (see Carole Rosen, *The Goossens: A Musical Century*, London: Deutsch, 1993, pp. 66–9). In a letter dated 24 September [1921], Walton told his mother that ‘Goossens has Syntax but has not returned from his holiday so the date of performance is still indefinite’ (WW archive).

Note: Angus Morrison told the present author that he saw the ‘highly elaborate’ score, but remembered very little about it. His impression was that Walton had incorporated one or two passages of real Elizabethan counterpoint.

Other version

According to another fragment of a Walton holograph (now lost), the title-page (in ink) on manuscript paper of a projected ballet reads: ‘*Dr Syntax—a ballet* in one act by Sacheverell Sitwell and P. Wyndham Lewis, with music by W. T. Walton and scenario by P. Wyndham Lewis’.

C11 STRING QUARTET

for two violins, viola, and cello

1. Moderato; 2. Fuga

Date of composition: 1919–22

Holograph: Beinecke: GEN MSS 601 (FRKF 590)

Duration: 20 minutes

First performance: London, probably 19 Berners Street, W1, 4 March 1921 (first concert of the London Contemporary Music Centre); Pennington String Quartet: John Pennington, Kenneth Skeaping, Bernard Shore, and Edward Robinson

Bibliography: *BM Bull* 3 (1921), 96 (H.P.). (This review described Walton as a young composer of exceptional promise, and the quartet as ‘essentially a work of the classical tradition, despite the freedom of its harmonic scheme. Indeed, the second movement seems to have been closely modelled on the B-flat Fugue (Op. 133) of Beethoven’.)

Note: These two movements were originally written to obtain Walton’s exhibition at Christ Church, Oxford, more as a technical exercise than with a view to performance.

Revised version

Walton revised this quartet in the early 1920s, and a middle movement was added:

1. Moderato; 2. Scherzo; 3. Fuga

Holograph: Beinecke: GEN MSS 601 (FRKF 590). It is dated ‘Amalfi 23.11.22’. Walton had given the autograph score to Hyam (‘Bumps’) Greenbaum in September 1936. The original set of parts, formerly in the possession of Gerald Abraham and sold at Sotheby’s on 15 May 2008 (Lot 167),

are now in private hands. These were used for the performances in 1923 by the McCullagh Quartet. The first four pages of the Fuga are missing.

First performance: London, Royal College of Music, 5 July 1923 (a London Contemporary Music Centre concert); McCullagh String Quartet: Isabel McCullagh, Gertrude Newsham, Helen Rawdon Briggs, and Mary McCullagh

First European performance: Salzburg, Grosser Saal des Mozarteums, 4 August 1923 (first ISCM Music Festival); McCullagh String Quartet

First modern performance: Swansea, Brangwyn Hall, 15 October 1990; Gabrieli Quartet

Publication: bars 175–93 of the second movement were shown in facsimile in *Tempo* (Old Series) 8 (September 1944), 14–15 • manuscript score (transcribed Sandy Brown, April 1989): OUP hire library (this was later extensively edited by Christopher Palmer for the performance and recording by the Gabrieli Quartet, and computer-set by ICA Music in 1995) • WWE vol. 19, pp. 71–127 (2008); score and parts offprinted OUP, 2009

Bibliography: Hugh Macdonald, WWE vol. 19 • *BM Bull* 5 (1923), 194 (E. J. Dent), 214 (H. Antcliffe); *MMR* 53 (1923), 226–7 ('Sforzando'), 290; *MO* 47 (1923), 52–3 (A. Eaglefield Hull); *MT* 64 (1923), 571, 631–5 (E. Evans); *SalzV*, 6 Aug 1923, p. 3; *Times*, 7 July 1923, p. 8; 14 Aug 1923, p. 11

Recordings: With cuts: Gabrieli String Quartet. Chandos CHAN 8944 (1991); CHAN 9426 (1995) • Complete: Doric String Quartet. Chandos CHAN 10661 (2011)

C12 FAÇADE

An entertainment for reciter and chamber ensemble.

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FAÇADE ENTERTAINMENT

Text: poems by Edith Sitwell

Date of composition: November 1921–8

Holographs and first performance: Beinecke: GEN MSS 601 (FRKF 638a): title-page for the definitive printed version.

Fanfare

Beinecke: GEN MSS 601 (FRKF 638e). *First performance:* 12 June 1923

1. Hornpipe ('Sailors come')

Two versions: HRHRC. Beinecke: GEN MSS 601 (FRKF 638g). *First performance:* 24 January 1922

2. En Famille ('In the early springtime, after their tea')

Two versions: Beinecke: GEN MSS 601 (FRKF 638f and 638k). *First performance:* 24 January 1922

3. Mariner Man ('What are you staring at, mariner man?')

Beinecke: GEN MSS 601 (FRKF 638l). *First performance:* 24 January 1922

4. Long Steel Grass (Trio for Two Cats and a Trombone)

HRHRC. *First performance:* 24 January 1922

5. Through Gilded Trellises

Beinecke: GEN MSS 601 (FRKF 638c). *First performance:* 12 June 1923

6. Tango–Pasodoblé ('When Don Pasquito arrived at the seaside')

Whereabouts unknown. *First performance:* 27 April 1926

7. Lullaby for Jumbo ('Jumbo asleep')

HRHRC. *First performance:* 24 January 1922

8. Black Mrs. Behemoth ('In a room of the palace')

HRHRC. *First performance:* 28 November 1927 or 14 September 1928

9. Tarantella ('Where the satyrs are chattering')

Beinecke: GEN MSS 601 (FRKF 638i). *First performance:* 29 June 1926

10. The Man from a Far Countree ('Rose and Alice')

Whereabouts unknown. *First performance:* 12 June 1923

11. By the Lake ('Across the flat and the pastel snow')

Two versions: Beinecke: GEN MSS 601 (FRKF 638b). HRHRC. *First performance:* 12 June 1923

12. Country Dance ('That hobnailed goblin, the bob-tailed Ho')

HRHRC. *First performance:* 27 April 1926

13. Polka ('Tra la la la la la la la!')

Three versions: Manuscript Collections, British Library, Egerton MS 3771. Thomas Balstan Papers in the Washington State University Library, Pullman, Washington. HRHRC. *First performance:* 29 June 1926

14. Four in the Morning ('Cried the navy-blue ghost')

HRHRC. *First performance:* 27 April 1926

15. Something Lies beyond the Scene

Two versions: Beinecke: GEN MSS 601 (FRKF 638m and 638n). *First performance:* 12 June 1923