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Programming Shakespearean Song Settings in Recital Context: The Wigmore Hall 1901–2001

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This thesis is dedicated to the memory of my beloved and much-missed parents, Dorothy and Ron Muse.

Abstract

Song recitals for solo voice and piano begin to appear in London in the 1880s. Gradually, various public venues accommodate such events so that, along with a mix of other entertainments, by the turn of the century they are an integral part of concert life. The Bechstein Hall in London (which opens in 1901 and is renamed the Wigmore Hall in 1917) proves to be a significant venue, in which song recitals come to flourish. Thus, with its unrivalled reputation as Britain's foremost venue in this genre of performance, the Bechstein/Wigmore Hall is chosen to be the focus of this study.

While poetry in languages other than English (notably French and German) is to be found in song recitals, Shakespearean settings appear not infrequently as being particularly representative of 'Englishness'. During the later nineteenth century, Shakespeare becomes the principal national literary and cultural icon, a pre-eminence reflected in singers' and composers' predilection for his lyrics. The Bechstein/Wigmore Hall's extensive archive reveals that around six hundred and fifty programmes contain Shakespeare items during the period 1901 to 2001, all of which are recorded by the present writer in a separate, searchable database in the possession of the author, thus facilitating a study of the various ways in which Shakespeare settings are integrated into a wide spectrum of concerts.

A study of secondary literature reveals that little exists on the subject of song-recital programming; as Ridgewell (2003) contends, recital programming in the twentieth century is not considered in any systematic way. This situation is partly remedied by Bashford, Cowgill and McVeigh in the *Concert Life in Nineteenth-Century London Database* (see Dibble and Zon, eds, 2002 for the project overview). Websites offering sample programmes for song recitals (such as 'The Myriad Song', created by McGreevy and Gould, 2010) are useful for practitioners, but do not provide much historical perspective; nor, indeed, do books with a similar intent (Emmons and Sonntag, 1979; Kimball, 2013; Olson, 2015). Singers of the twentieth century variously cover repertoire and programming in their writings (Plunket Greene, 1912; Schiøtz, 1971; Henderson (Faulkner, ed.), 1983; Manning, 1994 and 1998). Johnson (1996) does not aim to provide specific advice to performers; his erudite essays relate to the programming of a selection of concerts given by The Songmakers' Almanac over a period of twenty years. Nonetheless, these seminal events result in changes in British song-recital programming promulgated almost single-handedly by Johnson in the late twentieth century.

The period covered exhibits both significant changes and continuity for the song recital. In narrowing the focus to those recitals featuring settings of Shakespeare's iconic texts, I concentrate on a series of 'snap-shots' taking in a wide variety of recital styles.

The programmes here viewed through the lens of Shakespearean songs are miniature historical documents, not only informing us as to how these songs are absorbed into concert strategies, but also serving to point to cultural, social and historical shifts over a period of a little over one hundred years. The programming of musical events, hitherto a neglected area of study, should certainly be considered worthy of further exploration.

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PREFACE

Writing in 2003, Rupert Ridgewell began his preliminary report on the systematic documentation of British and Irish concert programmes by saying it remains 'the Cinderella of music information retrieval in the UK and Ireland'.[1] In the same year, in a chapter entitled 'Ephemera of concert life: programmes and press cuttings', Stephen Lloyd writes 'no one has thought to review systematically the availability of such fugitive material, or assess its importance'.[2] Three years previously, the opening line of a book chapter by William Weber stated that the 'history of concert programming has yet to be written'.[3] This comment is still true today.

As a subset of such a history, the valuable study of song-recital programming in respect of its form and repertoire has been largely overlooked. There is good reason to support the view that good programming can in itself be thought of as 'a small work of art'[4] and is therefore worthy of scrutiny; but, additionally, concert ephemera (such as printed programmes) help to inform us of the historical, social, and cultural progress of the UK.[5]

The importance of programme planning is apparent to those singers striving constantly to acquire and share an extensive knowledge of their repertoire. An assured grasp of the congruity of groupings and progressions in programming, and a desire to take an audience on a musical journey which will satisfy, surprise, edify and delight, will lay the foundations for making a recital memorable for the listener. The baritone Harry Plunket Greene well understood this when he devoted ten pages of his book *Interpretation in Song* to 'The Making of Programmes' and wrote 'Good programmes

[1] Rupert Ridgewell, *Concert Programmes in the UK and Ireland* (London: IAML (UK & Irl) and the Music Libraries Trust, 2003), v. In 2004, Dr Ridgewell was part of a team that commenced a project to provide an online database listing programme collections in the UK. This was intended eventually to provide additional coverage of some European collections. URL http://www.concertprogrammes.org.uk/, accessed 28 November 2017.

[2] Stephen Lloyd, in *Information Sources in Music*, ed. Lewis Foreman (München: Saur, 2003), 338.

[3] William Weber, 'Miscellany vs. Homogeneity: Concert Programmes at the Royal Academy of Music and the Royal College of Music in the 1880s', in *Music and British Culture, 1785–1914: Essays in Honour of Cyril Ehrlich*, eds Christina Bashford and Leanne Langley (New York: Oxford University Press, 2000), 299.

[4] William Glock, quoted in Pierre Boulez and Jean Vermeil, *Conversations with Boulez: Thoughts on Conducting*, trans. Camille Naish (Portland, OR: Amadeus, 1996), 153.

[5] For an excellent survey of the tools available to researchers wishing to study concert ephemera, see Christina Bashford, 'Writing (British) Concert History: The Blessing and Curse of Ephemera', *Notes*, 2nd series, 64/3 (March 2008): 458–473. Much of the information contained therein is still relevant at the time of writing.

mean research and study . . . They are the true friends of interpretation, for they open the doors to individuality'.[6]

Comments on the importance of programming are to be found from singers later in the twentieth century: Aksel Schiøtz remarks that a 'well-constructed programme is the best fare you can offer' to keep an audience 'voluntarily captive',[7] and Roy Henderson compares a good programme to a well-planned dinner menu, perhaps with a substantial song-cycle representing the main course.[8] Janet Baker comments that, however apt the order of songs may look on paper, the real test of a programme 'is in actual performance'.[9] It is undoubtedly the case that programme-building 'is no easy matter, for each team of artists has different qualities and each audience different needs'.[10]

For the most part, professional singers and song accompanists in the twenty-first century show a propensity for careful consideration of their programming strategies; indeed, the tenor Ian Bostridge has written recently that the creation of 'programmes is one of the unsung pleasures of the art of song'.[11] In a private conversation with the writer,[12] the eminent baritone Roderick Williams talked of the practical side of good programming—for example, allowing for vocal exigencies, such as providing welcome warm-up material for the singer at the outset. As a member of the audience, he said he was happy to listen to a recital that had no obvious thematic thread, but where the effect of the programming is more subliminal, so that the architecture is not patently discernible. Indeed, he pointed out that there is a danger of an audience feeling 'spoon-fed' if the adherence to a theme is too rigid and obvious. A different way of looking at programming is demonstrated by the website of the soprano Geraldine McGreevy and pianist Christopher Gould, 'The Myriad Song'.[13] Acknowledging the debt owed to Graham Johnson, the doyen of modern song-recital programming, McGreevy and Gould supply ideas for themed recitals based on their own concert work. They write of a 'linked sequence of songs [which] leads the audience on a journey, providing waypoints throughout the performance'.[14]

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[6] Harry Plunket Greene, *Interpretation in Song* (London: Macmillan, 1912), 232.
[7] Aksel Schiøtz, *The Singer and his Art* (London: Hamilton, 1971), 176.
[8] Roy Henderson, 'The Post-Graduate', in *Voice*, ed. Keith Faulkner (London: Macdonald, 1983), 78-80.
[9] Janet Baker, *Full Circle: An Autobiographical Journal* (London: Julia MacRae, 1982), 80.
[10] Lucy Hoare, 'The Apollo Society', *Arts Council Bulletin*, 132 (April 1951), 13.
[11] Ian Bostridge, 'The Power of the Human Voice', *Gramophone*, November 2018, 18.
[12] This took place in the Geoffrey Parsons Room of the Wigmore Hall on 28 March 2013.
[13] Geraldine McGreevy and Christopher Gould, 'The Myriad Song' (2010), URL http://themyriadsong.com/blog/, accessed 26 May 2018.
[14] *Ibid*.

It is surprising that there is a lack of literature devoted to the development of song-recital programmes, both contemporary and historical. A research project established in 1997 and led by Christina Bashford, Rachel Cowgill and Simon McVeigh covers a wide span, that of concert life and the development of repertoire in all classical musical disciplines in London during the long nineteenth century.[15] This spawned a number of articles that are of little or no relevance to the current study. Various American websites offer elementary advice on putting together recital programmes;[16] and three books which initially appeared to be of interest in respect of programming songs proved to be little more than repertoire lists and advice of a rudimentary nature on programming for young singers.[17]

Of more relevance is Graham Johnson's book containing a selection of programmes that he designed for The Songmakers' Almanac over a period of twenty years, along with commentaries on each.[18] In the prologue to this book, Bernard Palmer describes how Johnson's revolutionary approach to song programming brought new life to a genre that had settled more often than not into a gentle saunter down well-trodden paths.[19] Exceptions certainly were to be found in song recitals in London and elsewhere by this time; but a pattern had been established from the beginning of the twentieth century that was hard to shake off. William Lyne, the Wigmore Hall's Manager from 1966 to 2003, acknowledged Johnson's contribution to educating the song-recital audience, writing 'Graham Johnson encouraged our patrons to extend their knowledge of the repertoire'.[20] Education was certainly a feature of Johnson's enterprising programmes—his wide knowledge of song was backed up by a huge personal library containing rare gems of the song repertoire—but his programmes also aimed to entertain. In both respects, they

[15] For an outline of the project, see Christina Bashford, Rachel Cowgill, and Simon McVeigh, 'The *Concert Life in Nineteenth-Century London Database*', in *Nineteenth-Century British Music Studies*, vol. 2, eds. Jeremy Dibble and Bennett Zon (Aldershot and Burlington VT: Ashgate, 2002), 1–12. See further URL http://www.concertlifeproject.com/, accessed 28 November 2017.

[16] For example, Yvonne Dechance, 'Recital Programs', URL http://scaredofthat.com/yworld/yprogrmz.html, accessed 26 May 2018.

[17] Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (New York: Schirmer, 1979); Carol Kimball, *Art Song: Linking Poetry and Music* (Milwaukee, WI: Hal Leonard Corporation, 2013); and Margaret Olson, *Listening to Art Song: An Introduction* (New York: Rowman & Littlefield, 2015).

[18] Graham Johnson, *The Songmakers' Almanac: Twenty Years of Song Recitals in London—Reflections and Commentaries* (London: Thames, 1996). The Songmakers' Almanac was formed by Johnson in the 1970s with founder singers Felicity Lott, Ann Murray, Anthony Rolfe Johnson and Richard Jackson. Down the years, a number of distinguished singers performed under the Songmakers' Almanac title, which rapidly became the byword for polished performance and eclectic repertoire.

[19] Bernard Palmer, 'Prologue' in Johnson, *Songmakers' Almanac*, 4–15.

[20] William Lyne, 'Looking Back—A Personal View', in *Wigmore Hall 1901–2001: A Celebration*, ed. Julia MacRae (London: Wigmore Hall Trust, 2001), 25. By 2001, critic Martin Anderson could describe the Wigmore Hall audiences as 'virtuoso listeners' ('How a Recital Rocked Them in the Isles', *The Independent*, 8 January 2001, 12).

were undoubtedly successful, as audience reactions to his Songmakers' Almanac recitals attest.

As Lyne's comment suggests, a great many of Johnson's evenings of vocal adventures took place at the Wigmore Hall. In view of its unrivalled reputation as the country's (and some would say the world's) foremost venue for song recitals, it was chosen to be the focus of this study. The period to be covered, from the Hall's opening in 1901 (when it was known as the Bechstein Hall) until the end of 2001, represents change in some respects and continuity in others for the song recital. Narrowing the focus further by confining this discourse to those recitals featuring song settings of Shakespeare's iconic texts[21] provides 'snap-shots' of a variety of recital styles, ranging from 'early' music to 'new' music. In relation to musical settings, the enduring popularity of Shakespeare with composers, performers and audiences alike is unsurprising: as Graham Johnson puts it 'his prowess as a lyricist and maker of songs merits awe-struck respect'.[22]

In looking at the Bechstein/Wigmore Hall's archive, this study will ask whether programmers (almost always the singers and their accompanists, occasionally in collaboration with the Hall's management)[23] attempted to achieve coherence through their choice of songs, and what effect the inclusion of Shakespeare settings had on this, if any. It will be observed that the aims and objectives of programmers have changed down the years. Because of its almost unbroken history in promoting song recitals through the twentieth century,[24] the Bechstein/Wigmore Hall is in a unique position to represent in general terms the history of the song recital in the UK over the years covered by this study, thus acting as a barometer for English taste in song.[25]

[21] That is, those for solo voice, accompanied or unaccompanied. Where duet or ensemble settings are felt to be of relevance to the point being made, mention may also be made of these. Additionally, passing comment may be made on works based on Shakespeare's plays from the genres of opera and musicals, which possibly may not employ his text.

[22] Johnson, *Songmakers' Almanac*, 153.

[23] Paula Best, who recently retired as Wigmore Head of Publications and Archive, confirmed that the Hall's involvement in programming from William Lyne's time as Hall Manager onwards was largely concerned with avoiding programme duplication at close quarters, a matter that became considerably easier to administer following the arrival of the computer age at the Wigmore Hall for the season 1988–1989.

[24] The Bechstein Hall was closed briefly during the First World War and reopened as the Wigmore Hall on 16 January 1917. It closed again in 1991 for a little over a year to be refurbished and held a Gala Reopening Festival, which commenced on 12 November 1992. See Ch. 1 of this thesis for a short outline of the Hall's history.

[25] Only passing reference will be made in this thesis to some of the many other concert venues in London (for example, Aeolian Hall, Collard Concert Room, Conway Hall, National Gallery, Purcell Room, Queen's Hall, Queen Elizabeth Hall, Royal Albert Hall, St. James's Hall, St. Martin-in-the-Fields, Salle Erard, Steinway/Grotrian Hall).

Undoubtedly, performative fashions which do not chime with our modern sensibilities will be evident: the word 'coherence' may not be thought particularly apposite for the recitals which were staged at the then Bechstein Hall in the early years of the twentieth century, for example. Indeed, this thesis will make occasional reference to concerts which could not be considered under the heading of 'song recital' in the modern sense. This reflects the wide range of vocal concerts accommodated in the Bechstein/Wigmore Hall down the years, from the *soirée* atmosphere of aristocratic amateur performances and the sometimes dreary procession of aspiring singers in the many 'pupil concerts',[26] to the polished professionalism which came to be the norm rather than the exception in later years. Aiding our understanding of the prevalent tastes and standards of the time will be the opinions of contemporaneous critics.

In respect of Shakespeare settings, it might be expected that there would be a rise in frequency during anniversary years relevant to his birth or death. It might further be conjectured that, as a British icon, Shakespeare would feature largely at times when patriotic sentiment is prevalent, as in wartime,[27] or when Britishness was celebrated by events like the Festival of Britain (1951). Where such peaks in popularity are found to exist, specific concerts will be looked at in detail in respect of their programme content. Nationalistic fervour was also expressed in the promulgation of the 'English Musical Renaissance', a term claiming the rise of a national style of composition which was detected by some musicologists and critics in the late nineteenth and early twentieth centuries.[28] The counterbalance to this was the *kudos* apportioned to foreign concert artists and composers which is revealed in song-recital programmes from the early days of the Bechstein Hall.[29] Shakespeare settings by overseas composers, both in English and in translation, were performed increasingly at the Bechstein/Wigmore Hall as the century progressed.

My research has revealed not only which Shakespeare settings have been performed and by whom, but also the context in which they appeared with regard to the other items on the programme. Of special interest in this respect are the thoughts of a number of

[26] As the Hall could be hired for almost any type of event, singing teachers with the means to do so could gain valuable publicity by staging concerts featuring their pupils. This practice carried on well into the twentieth century.
[27] An example of this is the production of Shakespeare's *Henry V* staged at Stratford-upon-Avon in 1944. This was funded in part by the British Government and was intended to bolster nationalistic sentiment at this crucial time in the Second World War.
[28] See Peter J. Pirie, *The English Musical Renaissance* (London: Gollancz, 1979), *passim*.
[29] Indeed, so revered were artists from abroad that 'many English musicians practised under foreign names' (Pirie, *English Musical Renaissance*, 87).

singers and accompanists (both retired and currently working) that have appeared at the Wigmore Hall.[30] These I have canvassed to learn how they have woven Shakespeare settings into their concert programmes. A long conversation with a professional accompanist[31] also illuminated many aspects of programming Shakespeare settings.

Tracing the progress of individual Shakespeare settings will reveal which fell out of fashion and were consigned to oblivion, and which endured from their inception up to the present day. First performances of Shakespeare settings will be brought to the reader's attention, as will those recitals that concentrate particularly (or exclusively) on Shakespeare's works. The texts fall into three categories: lyrics that appear as songs in the plays; speech extracts taken from the plays; and poetical works. As stated previously, mention may also be made to Shakespeare-related texts, for example from operas and musicals.[32]

That Shakespeare's texts should be set to music so frequently and be often heard in song recitals is hardly surprising when one considers his iconic standing not only in this country but throughout the world. Allied to this is the fact that there are a large number of musical interludes and allusions to music in the plays and sonnets.[33] However, in a medium as fleeting as the sung word, which might be considered as being best served by words that express immediate and easily assimilated images and ideas, it is interesting that so many composers have chosen to set the sometimes complex language of Shakespeare. For some song-setters (and, indeed, for some listeners) Shakespeare's texts may have taken on a comforting familiarity occasioned by their ubiquity.[34]

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[30] Sheila Armstrong, soprano, April Cantelo, soprano, Joan Patenaude-Yarnell, soprano, Meriel Dickinson, mezzo soprano, Henry Herford, baritone, Richard Jackson, baritone, Peter Savidge, baritone, Roderick Williams, baritone, and Graham Johnson, piano. Lengthy private conversations with Cantelo, Armstrong, Johnson and Williams took place with the present writer. Information from Dickinson, Herford, Jackson, Patenaude-Yarnell, and Savidge was provided by means of personal correspondence. The dates of conversations and correspondence are provided in the relevant part of the text.

[31] Dr David Jones, Head of Accompaniment at the Royal Northern College of Music. This private conversation took place at Rydal Hall in Cumbria on 24 July 2013. Dr Jones had recently organised a well-received 'Shakespeare Day of Song' at the RNCM.

[32] The term 'Shakespeare-related' will be used throughout this thesis to describe those songs which bear relation to Shakespeare's work in an oblique fashion.

[33] See Edward W. Naylor, *The Poets and Music* (London and Toronto: Dent, 1928) and *Shakespeare and Music, With Illustrations from the Music of the 16th and 17th Centuries* (New York, Dutton, rev. ed., 1931); Christopher R. Wilson, *Shakespeare's Musical Imagery* 3rd ed. (London and New York: Bloomsbury, 2014); John H. Long, *Shakespeare's Use of Music* 3 vols, (Gainesville, FL: University of Florida Press, 1971); Richmond Noble, *Shakespeare's Use of Song with the Text of the Principal Songs* (Oxford: Oxford University Press, 1923); Christopher R. Wilson and Michela Calore, *Music in Shakespeare: A Dictionary* (London and New York: Bloomsbury, 2005). In addition, the 'Music in Shakespeare' website of the University of Hull (http://www.shakespeare-music.hull.ac.uk) is an excellent resource.

[34] It could be speculated that in some cases the liking for Shakespeare as a lyricist has much to do with the appeal of tradition. Song allies music and literature, and by specifically adding Shakespeare into the mix,

Removed from the context of play or sonnet sequence and juxtaposed in concerts with songs written in various eras on texts by other poets (and, indeed, sometimes in different languages), song settings on Shakespearean texts change their function and effect. Even recitals that are dedicated entirely to Shakespeare settings of the play-songs represent an entirely different performance dynamic from the songs as they functioned in their original dramatic context.

The fact that Shakespeare's words can be taken from their respective plays and poems, and presented in a kaleidoscopic *mélange* of different contexts under the *aegis* of the song recital, says much for the universality of the themes that he addresses. The best settings of texts from his poetical works owe their success not only to the skill of the composer, but also to the beauty and depth of Shakespeare's poetical expression. And the most apposite settings and finest performances of songs on texts from the plays are those which do not fail to remember that their inception was in the theatre.

A trawl of the programme archive of the Bechstein/Wigmore Hall was undertaken at the Hall and at the Royal College of Music.[35] The programmes examined in connection with this thesis were entered by the writer on a separate, searchable database in the possession of the author. It should be noted, however, that although every available song-recital programme was examined, the archive does have minor gaps in its holdings.[36] For example, the recently retired Head of Publications and Archive at the Wigmore Hall, Paula Best, confirmed in personal correspondence that some programmes are missing from the period around the early 1960s, though the writer found a large number of programmes from this period still extant in the collection. Printed diaries of all the events scheduled at the Wigmore Hall, which would have been a useful source of information, did not come into being until 1966. Whenever possible, other sources, such as newspaper and journal reviews, have been consulted to fill in any gaps. Contact has also been established with several performers and composers working during this period to provide more background information on some of the recitals considered.

English song 'is very much part of the solidities of Heritage Britain. And yet music, above all else, melts into air …', Andrew Blake, *The Land Without Music: Music, Culture and Society in Twentieth-Century Britain* (Manchester: Manchester University Press, 1997), 13.

[35] At the time of writing, plans are afoot to move the entire archive to the Wigmore Hall in the near future.

[36] It was a source of some satisfaction to the writer that she was able to plug some of the gaps by means of the other media which she examined in connection with her research. The resulting information was then supplied to the Wigmore Hall.

As the terms ‘concert’ and ‘recital’ are used interchangeably on the Bechstein/Wigmore Hall programmes of the period, this practice has been applied also in this thesis. The designation ‘art song’,[37] which seems currently to have fallen out of favour, was in regular use during the period covered by this study and therefore will be used hereafter without the inclusion of inverted commas. In respect of the spelling of ‘ayre’ and ‘air’, in general the former is used in this study to refer to songs of the sixteenth and seventeenth centuries, and the latter for those of a later period. Titles for the songs appear exactly as they were printed on the programme in question (including capitalisation) and therefore vary on occasions. Play references are generally not given unless they are felt to be of specific relevance.

[37] The term was used extensively to describe a kind of classical concert song that melds poetry and music. See Kimball, *Art Song*, 15–17. See further Stephen Varcoe, ‘European Art Song’, in *The Cambridge Companion to Singing*, ed. John Potter (Cambridge and New York: Cambridge University Press, 2000), 111.

CHAPTER 1

THE SONG RECITAL AND THE BECHSTEIN/WIGMORE HALL

The Rise of the Song Recital: A Brief Introduction

The first formal public concert in London took place on 30 December 1672, when John Banister 'opened an obscure room in a public house in White fryars, filled it with tables and seats, and made a side box with curtaines for the musick'.[38] The programme was something of an oddity when viewed through modern eyes insofar as audience members could, for their shilling entrance fee, request any music they wished to hear. In this concert, and those that succeeded it, popular items by Banister himself may well have been played. The *London Gazette* advertisement in the issue dated 20 April 1674 tells us that at 'the Musick-School in Whyt-Fryers . . . several new Ayrs will be performed'.[39] This suggests that by this time Banister was dictating at least some of the programme content rather than giving his audience a free choice; and certainly by 1676 he was including his own music.[40] The 'Ayrs' of the 1674 concert might well have included those written by Banister for Shadwell's 'operatization' of Shakespeare's *The Tempest*,[41] which was first performed at the Duke's Theatre in April of that year and included Banister's setting of 'Come unto these yellow sands' as well as his 'Dry those eyes', the text of which was possibly concocted by Shadwell himself.[42] From these beginnings, performances of songs on texts associated with the plays of Shakespeare

[38] Roger North, *Roger North on Music: Being a Selection from his Essays Written During the Years c. 1695–1728*, ed. John Wilson (London: Novello, 1959), 302–3.
[39] Anon. (a), 'Advertisements', *London Gazette* 878, Thursday 16 April to Monday 20 April 1674.
[40] Anon. (b), 'Advertisements', *London Gazette* 1154, Thursday 7 December to Monday 11 December 1676 advertises 'the first part of The Parley of Instruments, Composed by Mr John Banister, and perform'd by Eminent Masters'. The warning to prospective audience members that the 'tickets are to be deliver'd out from One of the Clock till Five every day, and not after' may indicate the popularity of the concert series at this stage.
[41] Entitled *The Tempest or The Enchanted Isle*.
[42] George C.D. Odell, *Shakespeare from Betterton to Irving*, vol. 1 (London: Constable, 1921), 36 concurs with 'Sir Ernest Clarke's identification of the 1674 Tempest with Shadwell's opera', a redaction of Shakespeare's play involving spectacle, dance and music. Charles Burney, *A General History of Music*, vol. 2 (London: Foulis, 1935), 644 describes this production as 'the first of these *semi-operas*' and places its first performance in 1673 despite a footnote pointing out that Lawrence claims it for 1674. See further Daniel Albright, *Musicking Shakespeare: A Conflict of Theatres* (Rochester, NY: University of Rochester Press, 2007), 25. Colley Cibber, *An Apology For His Life* (London: Dent, 1938), 54 cites Davenant as the initiator of 'dramatick operas', including *The Tempest*. Of the concert genre, Raynor wryly remarks that it had 'had one major virtue which opera lacked' in that it 'behaved with almost exemplary loyalty towards the composers whose works were played' (Henry Raynor, *Music and Society Since 1815* (London: Barrie and Jenkins Ltd, 1976), 43).

transferred from the theatre to other venues[43]—indeed, by 1743 the passion for music of varied styles was even popular in 'the little Publick Houses about this Metropolis'.[44]

The eighteenth century was also the period when Shakespeare adulation first moved its focus outside London. In 1769, David Garrick[45] promoted a Shakespeare Jubilee celebration in Stratford-upon-Avon. This marked the start of that town's status as the shrine for Shakespeare veneration.[46]

The popularity of the concert genre was slow to develop until the second half of the nineteenth century—indeed, 'the concert . . . had little of the prestige which the opera claimed'.[47] But as the century drew to its end members of the aristocracy and the middle-classes began to participate in 'eager trips to concert halls',[48] and a 'ravenous consumption of sheet music and periodicals'[49] resulted from what they heard at events such as the many 'Ballad Concerts' organised by publishing houses of the day. This consumption was particularly marked with regard to songs, especially those of the ballad genre; indeed, Turner and Miall refer to ballad singing as 'that most popular of all Victorian indoor sports',[50] a 'sport' which came to be enjoyed by the lower strata of society, in addition to the well-to-do.[51]

The keynote to programming in concert life in London and the provinces around 1900 and beyond was diversity of musical style, and often also of performers. A look at the programme for the opening night of the Queen's Hall 'Grand Promenade Concert' (on Saturday 25 August 1900) reveals an event lasting well over two hours (not including

[43] Popular settings of Shakespeare's texts by well-known composers such as Thomas Arne, Henry Bishop, Arthur Sullivan and Hubert Parry, followed by a burgeoning of Shakespeare songs by major composers of the twentieth century, support the view that there were progressively more that were designed for the concert market than were written for the stage.

[44] Anon. (c), *An Enquiry into the melancholy circumstances of Great Britain: more particularly in regard to the oeconomy of private families and persons, gentlemen, clergy, farmers, merchants, tradesmen, mechanicks, &c. With observations on the new methods of living and diversions in both city and country, with some remedies to prevent the ruin of private families ... Also some hints to prevent the growing poverty of these nations* (London: printed for W. Bickerton, 1743), 34.

[45] Garrick was a distinguished actor-manager, playwright and theatre director.

[46] It is amusing to note that, in lauding the work of the Bard, none of his plays were performed at this three-day event.

[47] Raynor, *Music and Society*, 43.

[48] William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848* (Aldershot and Burlington, VT: Ashgate, 2004), 1.

[49] *Ibid.*

[50] 'Introduction', in *The Edwardian Song Book: Drawing-Room Ballads, 1900–1914, from the catalogue of Boosey & Co.*, eds Michael R. Turner and Antony Miall (London: Methuen, 1982), 4.

[51] While scorning the balladeers, Parry made a claim for song as a musical educator, writing that the genre was 'more generally diffused than any other form of Musical Art, and penetrate[s] into the domestic privacy of more homes than any other kind of Music whatever'. He further averred that song is 'a sort of barometer for the state of public taste in its widest sense', and he sensed the green shoots of refinement in a new generation of song-writers. Hubert Parry, 'The Present Condition of English Song-Writing', *The Century Guild Hobby Horse* 10, (April 1888): 69.

the two intervals) and embracing songs accompanied by piano and operatic arias with orchestra, as well as the main attraction, the orchestral works.[52] The word 'promenade', redolent of the seaside walkways and piers often associated with entertainment venues,[53] suggests the informality of an event that allowed recourse to movement by audience members—indeed, 'leaving, then returning at will' was perfectly acceptable.[54] Promenade concerts would often feature the more serious works first, moving on to popular works as the event progressed 'so that a range of expectations could be fulfilled'.[55]

The mixing of 'high-brow' and 'middle-brow' works in the early promenade programmes was a deliberate attempt to cultivate an audience's taste for the former,[56] and song, as a popular medium, had its part to play in concerts of instrumental music. Occasionally, the outcome of this ploy was not particularly successful. The small seaside resort of Bridlington (in Yorkshire) attempted to attract its general populace and holiday visitors to a concert of 'high-class' music in 1892.[57] The event, considered to be *de rigueur* by the more wealthy provincial concert-goers filling the reserved seating, featured mainly ensemble pieces by Beethoven and Mendelssohn, but also included violin, cello and piano solos, and the obligatory smattering of songs. Despite its diversity, the draw of such a programme was clearly not apparent to those who were expected to fill the less expensive seats: the concert was not a financial success.[58]

The move towards the present-day conception of a song recital was painfully slow from the middle of the nineteenth century onwards. Weber comments on 'the persistence of

[52] URL http://www.bbc.co.uk/events/emvbj5, accessed 15 September 2017.

[53] For a study of aspects of seaside music-making in the north of England covering the long Victorian period, see Karen Esme Ounsley, 'Bands and Orchestras in the Major Northern Seaside Resorts of England, 1865–1911: A Socio-Cultural History' (PhD diss., University of Hull, 2009).

[54] Leanne Langley, 'Building an Orchestra, Creating an Audience: Robert Newman and the Queen's Hall Promenade Concerts, 1895–1926', in *The Proms: A New History*, eds Jenny Doctor, David Wright, and Nicholas Kenyon (London: Thames and Hudson, 2007), 41. A line drawing by Thomas Downey showing a Promenade concert at the Queen's Hall in 1898 shows how the lack of seating easily accommodated such movement (see URL https://www.theguardian.com/music/2016/jul/12/first-night-of-the-proms-classical-music-archive-1895, accessed 23 October 2017).

[55] Langley, 'Building an Orchestra', 41.

[56] Catherine Dale points to notable Victorian philanthropists and the 'altruistic spirit [which] led to a proliferation of concerts in the nineteenth century . . . designed to appeal to the wider public . . . in particular the "Popular" and "Promenade" concerts'. Catherine Dale, 'The "Analytical" Content of the Concert Programme Note Re-examined: its Growth and Influence in Nineteenth-Century Britain', in *Nineteenth-Century British Music Studies*, vol. 2, 199.

[57] Catherine Dale, *The Bridlington Musical Festival, 1894–1903* (Leicester: Matador, 2004), 24–25.

[58] However, eleven years later (on 16 August 1903), a concert of orchestral works by Beethoven, Wagner and Schubert was given in Bridlington which attracted a 'phenomenal attendance' (*Bridlington and Quay Gazette*, 21 August 1903, quoted in Ounsley, 'Bands and Orchestras', 127). Despite advertising the event as a 'Symphony Concert', the promoters still felt the need to include a number of songs, performed by Fred Fallas, and the Schubert symphony was cut to one movement to allow time for 'special requests'.

amateurism in classical-music concerts in London',[59] and an example of this is the format of many vocal concerts at the Bechstein/Wigmore Hall in the early part of the twentieth century, when viewed through the lens of modern practices.

In relation to Shakespeare song settings, the most influential composers of the Victorian era were Macfarren, Parry, Sullivan and Stanford—it might be said that Macfarren set the fashion for which Shakespeare texts were chosen by a generation of song composers to come. Yet despite the influence of these four composers, at a time when very little could be said to unify 'vocal recitals', Shakespeare settings represented only part of the general mix. They commanded no more reverence or attention than texts of dubious literary merit—though there were occasional exceptions to this statement.[60]

The Bechstein/Wigmore Hall: A Brief Introduction

Fig. 1. The Bechstein Hall entrance and C. Bechstein's Showroom, early 1900s
Reproduced by permission of the Wigmore Hall Archive

The opening of the Bechstein Hall in 1901 placed it ideally to cash in on the burgeoning popularity of concert performances in a space that later was found to be particularly

[59] Weber, *Music and the Middle Class*, 135.
[60] Early Bechstein Hall recitals given by John Coates and, slightly later in the twentieth century, by John Goss are cases in point (for comments on Coates, see pp. 25–26 of this thesis; for Goss, see pp. 36–38).

conducive to song recitals. The concert hall was an annexe to Bechstein's piano showroom and suite of studios, and was no doubt intended to help boost piano sales at a time when the possession of such an instrument represented a cultural and social aspiration.[61] One of the most distinguished architects of the day, Thomas Collcutt, was engaged to design a hall that was both lavish and tasteful in style, and intimate in its effect. In placing the concert platform in a cupola, Collcutt achieved a remarkably clear and sound-enhancing acoustic, improved even more by the barrel ceiling over the auditorium. The beauty of the acoustic was not only apparent to the audience; performers too were able to hear one another with great clarity.

The success of the new concert hall occurred virtually overnight, and within a short time the Bechstein Hall was presenting around two hundred concerts a year. Singers were part of the mix of performers from the beginning, and well-established artists were happy to try out the new hall to the delight of their audiences.[62] Yet in 1914, despite its notable contribution to the musical life of London, the Bechstein Hall, along with other enterprises owned by German firms, was put into the hands of the Receiver. The concert hall was able to open again after a short period; but antagonism for all things German during the First World War finally resulted in the firm's assets being sold at auction in 1916. Debenham and Freebody, who owned a nearby retail shop, acquired the assets, and the concert venue reopened under the name 'Wigmore Hall' on 16 January 1917.[63]

The roll-call of artists over the first hundred years of the Hall's history reads like a *Who's Who* of the musical world. However, there was inevitably a degree of mediocrity that plagued some performances, due to the fact that until well into the twentieth century the Hall could be hired by anyone who had the money to do so. This gained it the (sometimes deserved) reputation of being the resort of debutant and amateur performers. Indeed, it was not until the 1970s that the Hall was fully active in promoting its own concerts,[64] though the agents Ibbs and Tillett had provided artists of the highest

[61] A number of piano manufacturers had similar concert venues in London: for example, the Steinway/Grotrian Hall, the Salle Erard and the Collard Concert-Room (Lewis Foreman and Susan Foreman, *London: A Musical Gazetteer* (New Haven, CT and London: Yale University Press, 2005), 45-46).

[62] For example, the two opening concerts on 31 May and 1 June 1901 featured famous performers of the time: Helen Trust, soprano, Ferrucio Busoni, piano, Raimund von Zur-Mühlen, tenor, and Eugène Ysaÿe, violin. They were accompanied by Victor Beigel and Hamilton Harty.

[63] For a more complete history of the Bechstein/Wigmore Hall, see Cyril Ehrlich, 'The First Hundred Years' in *Wigmore Hall*, ed. MacRae, 31–65.

[64] A fact confirmed by Paula Best, the recently retired Head of Publications and Archive at the Wigmore Hall, in personal correspondence with the writer dated 25 June 2018.

calibre for many years previous to this, thus improving the reputation of the venue by degrees.[65]

After the Second World War, the Hall's physical environment had faded from its former glory: an Arts Council memorandum from this time said disparagingly that the 'Wigmore audience has got accustomed to the squalor of its surroundings and to discomfort'.[66] The relationship between the Arts Council and the Wigmore Hall became that of landlord and tenant, with the former dipping into public funding to provide little more than a good clean and a lick of paint. Lettings of the Hall fell off during the post-war period and its future looked precarious. Yet still a number of outstanding artists who had probably found their first footings in the music business through the good offices of the Wigmore Hall remained faithful. Eventually, new and younger audiences were enticed through their enthusiasm for niche markets—'early' music, 'new' music, and the like—though attendance was still hit-and-miss. William Lyne's appointment as Hall Manager in 1966 marked a new era, but 'revolutions take time to accomplish and it was not until the 1980s that his work bore ample fruit'.[67]

Concluding Remarks

From the earliest days of the genre, concerts which included songs proved to be popular to the point where, in the nineteenth century, audiences became avid consumers of songs in sheet music form, which they could try out and enjoy at home. However, the 'explosion of concert life'[68] in this period had still fully to develop the forms and customs of the classical concert that would be recognisable to a modern audience. Much was still owed to music hall or variety performance practices, and very little attention was paid to coherent programming.

Although the trajectory of the song recital proper[69] at the Bechstein/Wigmore Hall from its foundation in 1901 was not altogether smooth in its upward progression, what can be said is that this venue has championed songs and singers from its inception. Indeed, as the twentieth century progressed and singers were there by invitation from the

[65] Ibbs and Tillett flourished from 1906 to 1990 (see Christopher Fifield, *Ibbs and Tillett: The Rise and Fall of a Musical Empire* (Aldershot and Burlington, VT: Ashgate, 2005), *passim*). The life of the indomitable Emmie Tillett (1897–1982), who was so influential in the career of a large number of leading concert artists, was celebrated in a gala memorial concert at the Wigmore Hall on 17 November 1982.
[66] Quoted in Ehrlich, 'The First Hundred Years', 58.
[67] Ehrlich, 'The First Hundred Years', 62.
[68] Weber, *Music and the Middle Class*, 19.
[69] Varcoe notes that there were only five programmes at the Bechstein Hall in 1903 which consisted exclusively of song. By 1912, the tally had increased to more than thirty. Varcoe, 'European Art Song', 121.

management, they were delighted to return to a venue with a near perfect acoustic, an increasingly discerning audience, and, after extensive refurbishment, attractive and comfortable surroundings.

The Wigmore Hall has existed during a period of massive social and cultural change, and this is reflected in its concert programmes. The explosive burgeoning of media in the twentieth century had a profound effect on the arts;[70] yet, without appearing for a moment to be stuck in the past, the Wigmore Hall has supported what might be described as 'traditional' works while occasionally challenging its audiences with new ideas and innovations.[71]

But what is startlingly new becomes part of a tradition eventually: Shakespeare, whose dramas and poetry were enjoyed in his own time without the support of a whole industry based on his position as a British icon, is represented in song in a variety of styles down the ages, each of which would be considered innovative and new in its own time. The following chapters look at how performances at the Bechstein/Wigmore Hall in the twentieth century represented these various ways of setting Shakespeare in song.

[70] See Lyn Gorman and David McLean, *Media and Society in the Twentieth-Century: A Historical Introduction* (Oxford: Blackwell, 2003), *passim* .
[71] Janet Baker writes of the Wigmore Hall audiences as being 'willing to tread the less well-known paths of unfamiliar repertoire'. 'Foreword' in *Wigmore Hall*, ed. MacRae, 11.

CHAPTER 2

BECHSTEIN/WIGMORE HALL SONG RECITALS 1901–25

Introduction

Social changes in the late nineteenth century heralded an age when an increasing proportion of the UK's population had access to entertainment, due to rising wages, increased leisure time and the development of public transport.[72] Those concerts involving song provided by the Bechstein Hall in the early days of the twentieth century were somewhat different from today's song recitals. Often involving other performers—not only instrumentalists, but everything from illusionists to child impersonators—the concerts thrived on variety to appeal to the venue's audience.

Yet there was a serious side to activities at the Hall too, especially in respect of philanthropic events. On 17 December 1903, a concert in aid of 'St. Margaret's and St. Philip's Settlement for the Relief of the Poor' was organised by members of the aristocracy, including the Earl of Shaftesbury and Countess Valda Gleichen, who participated themselves, singing alongside professional performers. The 'great and good' of the land thus found an outlet for their philanthropic inclinations by paying to hire the Hall for charity events while at the same time giving themselves a platform for performing. 'The Viscountess Dupplin's Concert for South London Hospital', given on 19 March 1920, featured not only singing from the Viscountess herself, but also from her friend, Lady Maud Warrender. The latter returned to the Hall in March 1922, this time for a concert in aid of the London General Porters' Benevolent Association. One can speculate that, no matter how talented the participants might be, such events may have invoked a genteel atmosphere: as Ehrlich puts it 'it was impossible for a small venue to escape, particularly at first, the predominant culture of the Edwardian drawing-room'.[73]

[72] See Asa Briggs, 'Mass Entertainment', in *Australia's Economy in its International Context: The Joseph Fisher Lectures*, vol. 2, ed. Kym Anderson (Adelaide: University of Adelaide Press, 2009), 49–76. The phonograph and its successor, the gramophone, made it possible for all but the poorest to sample classical music. Arthur Burrows, who became the first Programmes Director of the BBC, looked ahead to a time when it might be possible to provide 'concert re production [*sic*] in all private residences of Albert Hall or Queen's Hall concerts, or the important recitals at the lesser rendezvous of the music world' via the wireless set (Briggs, 'Mass Entertainment', 71).

[73] Ehrlich, 'The First Hundred Years', 35.

The profound effect of the First World War was felt in all areas of human activity, including concert-going, in the UK.[74] An example of the kind of support provided for the war effort was 'A Special Concert in Aid of Lady Gavagh's Prisoners of War Food Fund', which took place in the newly renamed Wigmore Hall on 6 May 1917. The suitably patriotic programme included music played by the String Band of the Honorable Artillery Company, representation from the colonies in the form of Maori songs, and Shakespeare settings, sung by William Dennis. German repertoire was notable by its absence; indeed, the Hall programmes reflected the anti-German sentiment in this period.[75]

Shakespeare's place in the music-making at the Bechstein/Wigmore Hall at this time was assured by the large (and ever increasing) number of composers who chose to set his play-songs. Many of these were adept at turning out 'art' songs which hovered not too far from the drawing room ballad style of writing—Quilter being a prime example. The green shoots of diversity were discernible nonetheless—for example, in the increasing interest in 'early' music, which contributed to a wider stylistic range of songs being heard.

The Concerts

The first link to Shakespeare in song at the then Bechstein Hall was on 10 July 1901.[76] The duet 'Doute de la lumière' between Hamlet and Ophélie (from 1.1 of Ambroise Thomas's opera *Hamlet*) would go on to be performed at that venue six more times between this date and 1922.

Operatic arias and duets were staple components of the early recitals at the Bechstein Hall, in response not only to the public's desire to hear their favourite parts of much longer works in digestible chunks,[77] but also because at least some of the performers

[74] An example of the war's effect on the arts is that German music was excluded from programmes of the Promenade concerts at the beginning of the war, only to be reinstated by dint of public pressure after a very short period. Bernard Shaw in *Shaw's Music: The Complete Musical Criticism of Bernard Shaw*, vol. 3, ed. Dan H. Laurence (London, Bodley Head, 2nd rev. ed., 1989), 719.

[75] The strength of feeling is made clear by the efforts made to oust all things German. An example of this is a performance given in 1917 by the pianist Archy Rosenthal. The programme for the event states that, despite his Germanic-sounding surname, 'the pianist was "British both by Birth & Parentage"'. Andrew Payne, 'More Than Just a Music Hall', in *Wigmore Hall*, 195.

[76] See p. 5 of this thesis for brief historical details covering the name-change from the Bechstein Hall to the Wigmore Hall in 1917.

[77] Popular operatic arias were also played on a variety of instruments throughout the nineteenth century and into the twentieth. Indeed, bands of all descriptions took a magpie approach in their repertoire, liberally appropriating 'transcriptions of symphonies, operas, overtures and oratorios . . . Arias were performed by solo instruments, and these were accompanied by the rest of the band, which took the part of the orchestra'. Ounsley, 'Bands and Orchestras', 8–9.

had not had the opportunity to tread the boards of the opera stage. Thus, Clare Addison and Ernest Burton, each making their debut at the Bechstein Hall, included in their programme of 10 July 1901 well-known arias and duets from the operas of Leoncavallo, Mozart and Donizetti. Both performers would return to the Bechstein Hall to give recitals in the coming years; neither is well known for their appearances in opera.

This first programme at the Bechstein Hall featuring a Shakespeare link is also representative of a type that was accepted as the norm in the early years of the twentieth century—that is, a concert of a miscellaneous nature, giving a platform to other performers in addition to the singers. The Addison/Burton concert also included two spots for violin solos, a 'sketch' (by a Mr Upton) and some short stories. Even as late as 1967, an event at the Wigmore Hall followed a miscellaneous pattern almost equal to this; but such concerts rapidly became few and far between from the 1960s onwards.[78]

Certainly, concert promoters at the beginning of the century appeared to have little interest or influence in making sure the programmes they presented were integrated and coherent: on 10 March 1903, at the Bechstein Hall, a concert entitled 'Mr Charles Capper's Musical & Dramatic Entertainment' enlisted the services of no fewer than thirty different performers to give a kaleidoscopic performance, staggering in its variety. As well as piano solos, a violin solo, and songs and vocal duets, the programme included a 'Seànce [*sic*] Magique', recitations, character sketches, impersonations, a thought-reading séance, a 'glassophe'[79] solo, and two whistling solos performed by Mr Capper himself. In the absence of lyrics, one of these, 'Orpheus with his lute', to the tune by Arthur Sullivan but stripped of its words, gave a nod to its Shakespearean roots only by its title.

Capper made a number of gramophone recordings, a mark of his popularity. Some singers of the time also boosted their celebrity status through the power of recordings, thus bringing their voices to a wider audience.[80] But perhaps not all singers in the Bechstein Hall's early history were of this rank. The Honourable Mrs Robert Lyttelton

[78] The concert referred to is that on 1 December 1967 (see p. 60 of this thesis). This event featured professional musicians in the main, but it may have been rather too reminiscent of the practices of the past for William Lyne, who had only taken up the post of Hall Manager the year before. He made his mark instantly on the programming ethos of the Wigmore Hall by opening his first season with a recital by Peter Pears and Benjamin Britten.

[79] Perhaps a misspelling of 'glassophone'.

[80] The status of the 'star singer' was already established at the beginning of the century, and singers such as the tenor Enrico Caruso (1873–1921) achieved global fame and massive popularity with the general public as well as with the musical *cognoscenti*. See John Potter, *The Tenor: History of a Voice* (New Haven, Conn.; London: Yale University Press, 2009), 81–83.

(née Edith Santley), daughter of the highly successful baritone, Sir Charles Santley, established initially a successful career for herself as a singer; but after her marriage in 1884 to the cricketer, Robert Lyttleton, she seldom sang in public. In her debut at the Bechstein Hall on the afternoon of 5 December 1901, she performed only five songs (including the ever-popular 'Who is Sylvia?' by Schubert). The rest of the programme was made up by a piano quartet and piano solos played by Marjorie Lutyens and three players from the Wessely String Quartet. 'Miss Marjorie Lutyens' was the name that appeared as the main attraction on the programme, with Mrs Lyttelton appearing at the end of the list of performers. In effect, this was not a vocal recital, but an instrumental concert with a singer who could air a few favourites from her repertoire.

On occasions, two singers would share a programme which also featured instrumental music. In 1902, Alys Mutch appeared at the Bechstein Hall with Denis O'Sullivan, a well-established American baritone. Once again, the programme was mixed, with O'Sullivan only contributing three solos and a duet with Mutch to the event—around twelve minutes of music in total. The programme heading of 'Under the Patronage of Lord and Lady Strathcona Miss Alys Mutch will give an Evening Concert' clearly states that the lion's share of the exposure will be for Miss Mutch; but, in fact, she is only known to have sung eight songs in total and the finishing duet, Richard Walthew's setting of 'It was a lover and his lass'.[81] A piano trio, three cello solos and two solos for piano make up the rest of the evening. This suggests a very different notion from the present concept of what is meant by an evening song recital.

The fact that Walthew's 'It was a lover and his lass' was considered to be a good finishing item for a multi-faceted concert is underlined by its use at the end of a programme given at the Bechstein Hall four months after Mutch's and O'Sullivan's performance. The programme cover for this afternoon event on 17 June 1902 informed the audience that 'Miss Iona Robertson will give a dramatic and musical recital' and, once again, they were treated to a miscellany of piano and violin solos, poems, recitations and a duologue. The instrumental items featured works by Schumann, Bach, and Chopin, and a now little-known violin *Mazourka* by Thomson. Apart from the aria 'Lusinghe più care' from Handel's *Alessandro*, the songs in this recital were largely in

[81] It should be noted that programmes in the archive at the Wigmore Hall rarely give any insight into encores which may have been performed. Very occasionally, programmes donated by concert-goers have been annotated with this information, or the encore piece is named in a review. Such information concerning encores will be acknowledged in this thesis in the discussion of individual concerts as and when they occur.

the ballad style, by minor composers, which included one of the afternoon's singers, Edward Iles. It was he who sang Walthew's duet with mezzo soprano Neill Fraser.

The following year (1903), Edward Iles ran a song-recital series which included a programme of compositions by a single composer, Sir Hubert Parry.[82] The great man was to accompany his own works; nevertheless, it was felt necessary to split the programme at two points with piano solos, rather than add more songs to make up the length of the recital. In the event, Parry was 'unavoidably prevented' from attending and had to be replaced by a regular accompanist at the Bechstein Hall, Samuel Liddle. Iles sang twelve of the songs, including Shakespeare's 'Under the greenwood tree'; Florence Macnaughton sang eight, including two Shakespeare settings, namely 'Crabbed age and youth' and 'O willow, willow!'. The critic of *The Times* stated that it was 'to be regretted that the selection should not have been a little more representative' and that it was also a pity 'the Shakespeare sonnets . . . were ignored'.[83] The programme shows clearly that the songs were for the most part grouped by the volume of Parry's *English Lyrics* in which they appear.[84] Indeed, there is a tendency also for the songs to follow the order in which they occur in the volume. Occasionally some variation is made, as in the two groups taken from volume III, with 'To Althea' in the score coming after 'If thou would'st ease thine heart'. A second example is 'When we two parted' and 'When lovers meet again' which appear in reverse order in volume IV. The 'stand-alone' position of 'O willow, willow!' is also a matter requiring consideration: as the only song on the programme from volume I, it would surely have fitted more pleasingly with the other Shakespeare settings. The obvious problem with this is that, not only would it break up the set from volume V if placed before or after 'Crabbed age and youth', but it would also represent too extreme a change of emotional temperature at this point in the programme. The Chopin Scherzo, played by Herbert Fryer and misquoted on the programme as being Opus 29, is more than likely either No. 1, Op. 20 or No. 3, Op. 39. Both are lengthy minor key compositions, dramatic and vigorous in style. Neither would lead on naturally to Macnaughton's performance of 'O willow, willow!'. No note is made on the programme of when the interval took place. If this came before 'O willow, willow!' then the problem would be largely solved—though

[82] This concert took place on 15 May 1903, commencing at 3:15 p.m. Each one of the recitals in the series was devoted to a single composer and the critic of *The Times* for this performance notes that the series 'began a short time ago with a number of lyrics by Dr. Cowen' (Anon. (d), 'Concerts', *The Times*, 16 May 1903, 14).

[83] Anon. (d), 'Concerts', *The Times*, 16 May 1903, 14.

[84] A copy of the programme is listed as Appendix A on p. 137, where the name of the poet is recorded and the volume number for each song.

following it with the rather sentimental ballad, 'Thine eyes still shine for me', is not ideal. The second half of the programme would also be rendered very short by this arrangement, unbalancing the recital in a detrimental manner. Two short intervals, each coming after the piano solos, would seem to be a solution.

Since Parry's involvement with the recital suggests that he approved the programme order, it would seem that he thought his arrangement within the volumes to be generally a good working model for performance, even though it necessitated the poets' contributions being scattered rather randomly.[85] Of course, there is also a purely practical element to be taken into consideration: by putting songs together from the same volume, the accompanist does not have to change scores constantly and thus the programme flows more smoothly.[86]

Concerts of songs by a single composer were not very common in the early days of the Bechstein Hall; however, Edward Iles would appear to have been particularly fond of this type of programme construction. Comments in *The Musical Times and Singing Class Circular* from 1901 (in respect of a concert by Iles at St James's Hall) make it clear that his skill in programme planning, be it of one composer's work or many, met the approval of the critics.[87]

Just over six weeks after the programme of songs by Parry, on 27 June 1903, Iles and Miss Ethel Wood shared a concert of twenty-one songs by Alexander Mackenzie. The concert commenced with Iles singing three settings of Shakespeare sonnets (nos. 29, 99 and 18) and, further down the programme, Wood sang 'The Willow-Song' (on the text from *Othello*, but also containing non-Shakespearean material). As in the Parry recital, the songs were punctuated by two instrumental interludes, cello solos on this occasion.

No further concerts including Shakespeare items and featuring a single composer occur until 9 March 1925 (in the now renamed Wigmore Hall), when a programme entitled

[85] How much the publishers (Novello & Co. Ltd.) influenced the order of the songs in each volume is beyond the scope of this investigation. As vols I–VI of Parry's *English Lyrics* were published between 1886 and 1903, Iles was presenting in this recital some songs that would be very little known to the audience, if at all.

[86] The modern accompanist's practice of photocopying music and placing it in programme order within a folder obviously was not possible at this time.

[87] Anon. (e), 'Professional Notices', *The Musical Times and Singing Class Circular* 42/706, December 1901: 781. From *The Daily Telegraph*: 'Mr Iles was entitled to [a] compliment upon his selection of songs'; *Standard*: 'A very interesting and instructive programme'; *Daily Express*: 'The result of his culture and earnestness is pleasing … a varied and interesting programme'; *Daily Graphic*: 'The song recitals given by Mr. Edward Iles are always interesting'; *London Musical Courier*: '… an admirably arranged programme'.

'Schubert's Songs translated by A.H. Fox Strangways and Steuart Wilson' included 'Who is Sylvia', already a firm favourite in the concert hall. The name of the singer is not noted on the programme, but a notice of the concert in *The Times* gives Wilson as the performer.[88] The choice of programme on this occasion may well have had much to do with the promotion of these translations.[89]

A single-composer recital sometimes featured the composer as performer in these early years at the Wigmore Hall. Such was a 'Concert of her own Compositions' given by Rebecca Clarke on 21 October 1925. Concentrating largely on instrumental works (in which Clarke played viola), the popular singer John Goss nevertheless was called on to perform Clarke's highly evocative song 'The Seal Man' and her *Three Old English Songs* for voice and violin, which includes a setting of 'It was a lover and his lass'.[90] The violinist was Adila Fachiri.

A second example of self-promotion by a composer at the Wigmore Hall was 'A Recital of Songs in English composed by Marthe Servine' (on 21 April 1925).[91] Servine favoured performing her own music—indeed, all her known concerts in the UK consisted of her own works, and all featured her at the piano. The Wigmore Hall recital was included in this tally: twenty of Servine's songs were sung by Lilian Humphreys. As the programme title states, the texts were English (or translations into English). She chose two Shakespeare settings for this recital: 'Fairy Song'[92] and 'Tell me where is fancy bred'.

Singers also were interested in promoting their own forays into composition. A programme from a concert on 12 May 1908 of piano works by Brahms, Schumann and Chopin was supplemented by Schumann's *Dichterliebe*, sung by Frederic Austin, and ended with songs by Parry, Joseph Holbrooke, Felix White (a first performance) and three composed by Austin. With reference to the texts for Austin's songs, Christina Rossetti's 'When I am dead' and Walter Scott's 'Proud Maisie' deal with the sombre subject of mortality, and these preceded Shakespeare's life-affirming 'It was a lover and

[88] Anon. (f), 'Music this Week', *The Times*, 9 March 1925, 12.
[89] The translations were published by Sir Humphrey Milford of Oxford University's Clarendon Press in 1924 and subsequently by Oxford University Press in London the following year.
[90] Clarke's setting uses Morley's melody and combines it with an accompaniment using the musical language of the early twentieth century.
[91] Servine was born in France, but later adopted American nationality. She was a prodigy as a child both as a pianist and in composition. Her manuscripts are held by The New York Public Library for the Performing Arts (Music Division, ref. no. JOB–76–13).
[92] From JOB–76–13, Box 29, Folder 2 (this information is not recorded in NYPL's current catalogue). The text for 'Fairy Song' is from *A Midsummer Night's Dream* (2.1).

his lass'. The strophic setting of this song (which omits Shakespeare's somewhat racy second stanza) is unexceptional, though the final short coda ending on a high note suitable for a tenor's best range is a clue as to why Austin chose to finish the programme thus.[93]

George Aitken was primarily known as a pianist and organist.[94] However, in his formative years he studied composition at the Royal Academy of Music and went on to compose instrumental music (mainly for piano and for organ) and a number of songs. In a concert given by his students at the Wigmore Hall on 16 July 1919, he chose to feature three of these to texts by Shakespeare.[95]. All three of the texts came from *Twelfth Night*, sung on this occasion in the order in which they appear in the play. These were the only vocal items on the programme, providing an interlude two-thirds of the way through a recital which was devoted mainly, as one might expect, to piano music, and entirely to student performances (apart from these three songs). Aitken presumably would have little difficulty in engaging a singer to perform just three songs, as the tenor who sang on this occasion, Dawson Freer, was a fellow London conservatoire professor, from the Royal College of Music.[96]

Freer himself would go on to promote 'A Recital of British Songs Old and New', given on 13 December 1923 by four of his students.[97] In this, Dunstan Hart sang Morley's 'It was a lover and his lass', a song that Freer himself had performed at the Wigmore Hall in November 1919. Unusually for the period, Freer presented a short programme of twelve songs on that occasion, with no instrumental interludes. In both recitals, rather than being accompanied by lute, the accompaniment for Morley's song was provided by pianists Eveline Davy (in 1923) and Samuel Liddle (in 1919).

Pupil concerts were common at the Bechstein/Wigmore Hall early in the twentieth century. Ehrlich includes these in his list of what he calls 'lacklustre events'—'loosely packaged recitals, debuts which ended a career, "pupils' concerts" fit only for families

[93] As a singer, Austin was in great demand for oratorio and opera as well as for recitals. His extensive output as a composer is now forgotten, apart from his arrangement of the traditional tune for 'The Twelve Days of Christmas'.
[94] Aitken became Professor of Piano at the Guildhall School of Music in 1904.
[95] The texts were 'O mistress mine', 'Come away, death' and 'When that I was'.
[96] Freer was, in addition, a member of The Society of English Singers. Founded in 1913, the Society consisted not only of vocal pedagogues, but also of many of the period's leading British singers, including Harry Plunket Greene, Steuart Wilson and Gervase Elwes (see Ceri Owen, 'Making an English Voice: Performing National Identity during the English Musical Renaissance', *Twentieth-Century Music* 13/1 (2016): 16–17). Peter Pears studied with Freer at the Royal College of Music in the 1930s.
[97] Soprano Joan Cross, contralto Lilian Mann, tenor Frank Flavelle and baritone Dunstan Hart.

and friends'.[98] It is possible that 'Signor Ernesto Baraldis [*sic*] Pupils' Concert (past and present)' on 11 July 1906 may have fallen into this category—certainly, the miscellaneous nature of the programme and the superabundance of singers would seem to suggest a conglomeration of 'party-pieces' rather than organised planning. Ten singers presented a mixture of *Lieder*, sentimental song and opera excerpts, including Thomas's duet from *Hamlet*. Of the ten singers, a few were already well established in their careers: Gertrude Lonsdale was making a name for herself on the opera stage; Leonora Sparkes would go on to obtain a contract with the Metropolitan Opera in New York two years later; and André Kayà recorded a number of popular songs for Pathé of London as his career progressed.[99] The last two sang Thomas's operatic duet in this Bechstein Hall recital.

Less than a year later, Miss Beatrice Miranda Hamilton performed the 'Mad Scene' from Thomas's *Hamlet* as item sixteen in a concert of thirty-seven given by the pupils of Mme Minna Fischer. The 'operatization' of Shakespeare would here no doubt be a strange bed-fellow for those items flanking it—that is, 'My brown boy' by Korbay and 'A birthday' by Mackenzie. At least in this concert some continuity of performance was maintained as, for the most part, the fifteen singers rose to perform two songs in a row—one even three.

The popularity of Walthew's duet ('It was a lover and his lass') as a finale for a recital has already been remarked upon.[100] 'In Springtime' by Ernest Newton, another duet setting of the same text, was used to conclude pupil concerts at the Bechstein Hall in 1909 and 1912 (27 May and 29 November respectively). In the 1909 concert, two of the pupils of Madame Bessie Cox, the Misses Ethel and Mary Williams, sang Newton's duet. The concert on 29 November 1912 was given by 'Professional and Amateur Students of Madame Edith Hands and Miss Lily West', and the duettists on that occasion were Dora Ingleton and Florence de Meza.

[98] Ehrlich, 'The First Hundred Years', 45. Gerald Moore, writing cuttingly about some Wigmore Hall debuts, echoes Ehrlich's sentiment, referring to 'the ambitious Miss X, making her début and farewell on one and the same evening'. Gerald Moore, *Am I Too Loud?: Memoirs of an Accompanist* (London: Hamish Hamilton, 1962), 154.

[99] These included Tosti's 'Love me', Squire's 'The token' and Bartlett's 'A Dream'. For further information on Kayà's extant 78 r.p.m. recordings, see Robert Johannesson, (compiler), URL http://www.78opera.com/files/ARTIST/K.pdf, accessed 26 May 2018.

[100] It was performed at the Bechstein/Wigmore Hall nine times between 1902 and 1929, starting or ending a concert on six occasions.

Newton's duet is similar in style to that of Walthew, but considerably more enterprising, modulating in an engaging manner and with an energetic, playful melody covering a wide vocal range and perfectly expressing a sense of *joie de vivre*. Both settings are careful to avoid possible offence by omitting the text of the second verse, with its hint at sexual activity.[101] The fact that Walthew's duet was performed nine times at the Bechstein/Wigmore Hall over a period of twenty-seven years suggests that it was more popular and endured for a longer period than Newton's setting. It also suggests that Walthew's simple duet appealed to singers who were less experienced (as well as to the seasoned performer) and this would encourage more performances. Thus, a concert on 17 December 1903 at the Bechstein Hall, in which Mrs Arkwright and the Earl of Shaftesbury sang Walthew's duet, combined musicians of some standing with members of the aristocracy to provide a *soirée*-like entertainment.[102] This does not necessarily suggest an inferior standard of performance on this occasion,[103] though, as has been pointed to previously, the fact that the Bechstein Hall was 'open to anyone who could afford the modest hiring fee'[104] must have made that standard variable in some cases.

One occasion in 1909 was promoted by a professional singer who was also a baronet. Sir George Power, 7th Baronet of Kilfane, became a celebrated voice teacher after a career in light opera.[105] Despite his connection with the world of professional music-making, the programme for his pupils' concert has the flavour of an amateur competitive music festival, giving notice that the 'number of each performer will be shewn on the platform before the execution of their Song'. Two of Sir George's singers clearly had not decided on their songs early enough for the titles to appear in the programme, and a piano interlude was also without title or composer. In a programme given by twenty-five singers, Arne's 'Where the Bee sucks' sung by Miss Butcher, which came fifth from the end, may well have struck the audience as being rather

[101] As was previously noted, Frederic Austin also chose to leave out this verse in his setting.
[102] The professional musicians included Marian Arkwright and Amherst Webber (both composers), Agnes Zimmermann (pianist), Alice Elieson (cello), Beatrice Langley (violin) and Gervase Elwes (tenor). In addition to Anthony Ashley-Cooper, 9th Earl of Shaftesbury, the aristocratic performers included Mrs Percy Somers Cocks (wife of the 7th Baron Somers) and Countess Valda Gleichen. Shaftesbury's love of music passed down to his grandson, who was Chair of the London Philharmonic Orchestra from 1966 to 1980.
[103] Gillett points to the serious intent of some amateur music-makers in the late nineteenth century, who 'purchased sheet music in unprecedented quantities, performed in a variety of private and public settings, engaged music teachers . . . and attended concerts'. Paula Gillett, 'Ambivalent Friendships: Music-Lovers, Amateurs, and Professional Musicians in the Late Nineteenth Century', in *Music and British Culture, 1785–1914*, 321.
[104] Ehrlich, 'The First Hundred Years', 34.
[105] Most notably, he created the roles of Ralph Rackstraw in Gilbert and Sullivan's *H.M.S. Pinafore* and Frederic in *The Pirates of Penzance*.

lightweight after arias by Donizetti, Verdi and Meyerbeer, and a selection from '*Caveleria* [*sic*] *Rusticana*'.

Ehrlich's assertion that there was a more methodical approach to programming at the Bechstein Hall from around 1913 onwards[106] is reflected even in a pupil concert in this year. The Mayfair School of Music, which staged an evening concert on 19 December, showed some discernment in programming Quilter's *Three Shakespeare Songs*, Op. 6 (sung by Percy Snowden) as a group, and placing, immediately after the Quilter, part of a scene from Shakespeare's *Antony and Cleopatra* (2.5), which was given in costume. The rest of the programme was the usual miscellany of songs, instrumental solos and recitations; but theming part of the evening in this manner was certainly a departure representing a move towards more coherent programming.

By 1923, the now re-named Wigmore Hall opened its doors to pupil concerts which appeared to be planned on more selective, professional lines, such as that presented by Madame Molitor Meux[107] on 23 April. This featured only two of her pupils, Wynne Ajello and Rosa Brohan, singing duets and solos.[108] The following year, Manlio Di Veroli's[109] seven pupils each had spots consisting of two, four or five songs in a programme themed on English song. William Parnis started and ended the concert, and, in addition, sang a pair of songs two-thirds of the way through, namely 'Caswallawn' by Josef Holbrooke (written only two years previously) and 'I know a Bank' by Martin Shaw (Oberon's song from Shaw's 1918 work *Fools and Fairies*, based on *A Midsummer Night's Dream*, and only published as a separate song in 1922). This engagement with music recently composed, and the increased desire for orderliness demonstrated in the presentation of the performers, were not noticeably present in the majority of subsequent pupil concerts containing Shakespeare settings—but they represented a change of mind-set which was even more apparent by the late 1920s in concerts given by professional artists at the Wigmore Hall. After 1936, the Hall's association with pupil concerts of this kind dwindled.

[106] He senses an 'increasing sophistication and a sense of direction, even a certain rigour'. Ehrlich, 'The First Hundred Years', 45.
[107] She was known as a singer under her maiden name of Amelie Molitor. She was married to the baritone Thomas Meux.
[108] Brohan sang 'Oh, bid your faithful Ariel', a song by Thomas Linley Jnr., which was created for an eighteenth-century adaptation of Shakespeare's *The Tempest*. See Irena Cholij, '"A Thousand Twangling Instruments": Music and *The Tempest* on the Eighteenth-Century London Stage', *Shakespeare Survey* 51 (1998): 91.
[109] Di Veroli had trained at the Academy of St Cecilia in Rome at the same time as Gigli. See Harry Secombe, *Strawberries and Cream: an Autobiography* (Bath: Chivers, 1998), 20–21.

Concerts of a charitable or fund-raising nature from the early years of the Bechstein/Wigmore Hall give some idea of the diverse individuals and organisations that were able to hire the venue to host events. Some examples are listed below, with the date, time and title of the concert:

> 7 July 1914, 3.30 p.m
> Morning Concert (to Provide a Fund for the benefit of Mr. C. Karlyle)[110]
>
> 21 July 1920, 5.30 p.m
> Mayflower Concert: In Celebration of the Tercentenary of the Sailing of The Pilgrim Fathers, given by the English-Speaking Union
>
> 30 April 1921, 8 p.m.
> Evening Concert in aid of the Lingfield Homes and Schools for Epileptic Children
>
> 8 October 1921, 3 p.m.
> Song Recital in Aid of The African Progress Union
>
> 14 March 1922, [time not given on programme]
> Concert organized by Mrs. T.T. Phelps in aid of the Funds of the Association (London General Porters' Benevolent Association)

Interestingly, in the first of the events listed above, yet again Quilter's *Three Shakespeare Songs* were performed as a group, this time by Frank Mullings. The performers on this occasion were by no means amateur singers (see Figure ii. overleaf for a poster listing their names) and, although their programme was clearly assembled from the choices made by the individual singers, there is some sense of grouping by composer, style and language. Instrumental items were also included in this programme, again following practices of the time

[110] The title 'Morning Concert' seems odd for an event starting at 3.30 p.m., though John Ravell, looking back at the early history of the Wigmore Hall in 1951 draws attention to the fact that 'Popular features in these days were "Morning Concerts" which took place at 3 o'clock or 3.30 in the afternoon' ('The Wigmore Hall', *The Musical Times* 92 (June 1951): 274). The modern practice of calling an afternoon performance a *matinée* is a similar usage.


CONCERT DIRECTION
DANIEL MAYER
BECHSTEIN HALL,
WIGMORE STREET, W.
Tuesday Afternoon, JULY 7th, at 3.30
MORNING CONCERT
To provide a fund in aid of an esteemed Musician.
The following ARTISTS have already promised their services:
EMMY DESTINN AGNES NICHOLLS
(By kind permission of the Grand Opera Syndicate)
FLORENCE MACBETH
KIRKBY LUNN
(By kind permission of the Grand Opera Syndicate).
DINH GILLY
(By kind permission of the Grand Opera Syndicate)
BOGEA OUMIROFF
FRANK MULLINGS
PAUL KOCHANSKI
ARTHUR RUBINSTEIN
MAY AND BEATRICE HARRISON
AT THE PIANO:
HAMILTON HARTY, RICHARD EPSTEIN & FRANK MUMMERY
BECHSTEIN GRAND PIANOFORTE.
Tickets - £1 1s. 0d. and 10s. 6d.
To be obtained at the BOX OFFICE, BECHSTEIN HALL; of Mrs. ROSE KOENIG FAREBROTHER, 7, Park Place, St. James', S.W.; Mr. ALFRED KALISCH, 10, Stafford House, Maida Vale, W.; Miss R. L. ARNOLD, 24, Exeter Road, N.W.; Miss RHEINBERG, 25, The Avenue, Broadsbury Park, N.W.; or of
CONCERT DIRECTION DANIEL MAYER,
Chatham House, George Street, Hanover Square, W
VAIL AND CO., GOLD STREET, W.

Fig. 2. Advertisement for concert on 7 July 1914
Reproduced by permission of the Wigmore Hall Archive

The second of the concerts listed above (given on 21 July 1920) has a theme providing a pattern for programming. As befitted the occasion, the concert commenced with what was presumably an ensemble performance of 'The Battle Hymn of the Republic', establishing the American theme of the event. The music then celebrated the Pilgrim Fathers' English roots through a reference to the literature of the era, with Quilter's 'O Mistress Mine'. Two Jacobite songs followed, leading to an excerpt from the play *The Mayflower* by Stirling and Hayes. Returning briefly to the literature of the Elizabethan era with Allitsen's 'An Old English Love Song',[111] the programme then crossed the Atlantic with three songs by American composers, two of which are based on American Indian melodies. Solo cellist May Mukle then chose a mix of English and American pieces for her part of the programme, which was rounded off by Strode-Jackson's 'Mayflower Morning', for vocal ensemble with soloist and piano.

The 'Song Recital in Aid of The African Progress Union' featured the African-American tenor, Roland Hayes and took place on 8 October 1921. For this short

[111] Frances Allitsen, in *Baritone Songs* 1 (New York: Boosey, undated), 50–53. Copy held by the National Library of Australia (Libraries Australia ID 24376735). The text of this song is taken from John Dowland's ayre 'Dear, if you change'.

programme (without instrumental interludes) Hayes chose to programme Italian, German, French and English songs (including Quilter's 'It was a Lover and his Lass'). Four months before this at the same venue (on 27 May 1921), Hayes sang three of Quilter's *Five Shakespeare Songs,* Op. 23.[112] He was to have been accompanied in these by the composer; but illness prevented Quilter from playing and Hayes's regular accompanist, Lawrence Brown, played instead. The programme notes Quilter's songs as being 'new'; indeed, they could well have received their concert premiere on this occasion. 'It was a lover and his lass' had appeared in duet form in 1919, and 'Under the greenwood tree' (not performed by Hayes on this occasion) was also published (as a solo song) that year. Quilter was busy writing incidental music for a production of *As You Like It* during the winter of 1918–1919, which suggests that both songs stemmed from this commission. The other two songs from Op. 23 performed by Hayes were written in 1921. Langfield states that Hayes claimed 'Take, O take those lips away' was written for him.[113] This recital excited much interest—Hayes was subsequently invited by King George V and Queen Mary to perform at Buckingham Palace.[114]

The sponsor for the concert on 14 March 1922, Mrs T.T. Phelps, was also its accompanist. Three singers performed, and solos for violin and for piano were included. One of the singers, Lady Maud Warrender, was sister to the 9th Earl of Shaftesbury[115] and a talented contralto. Despite her amateur status, she was encouraged in her singing activities by Narciso Vert, the founder of a concert agency that would eventually become Ibbs and Tillett. The other singers were soprano Doris Montrave and baritone Ernest Groom, both of whom sang professionally. The vocal part of the programme commenced with Montrave singing three of Parry's songs, beginning with 'Crabbed Age and Youth'. Groom also prefaced his first group of songs with a Shakespeare setting (Quilter's 'O Mistress Mine'), and Lady Warrender finished her second group with William Aikin's 'Sonnet XVIII'.[116] The latter is a song overburdened in the accompaniment with quaver appoggiaturas, but featuring unusual, shifting key changes and a strong, affirmative ending for both voice and piano, suiting the sentiment of the

[112] These were 'Fear no more the heat o' the sun', 'It was a lover and his lass' (repeated in the October recital) and 'Take, O take those lips away'. On 5 April 1922, Hayes performed the latter two songs again at the Wigmore Hall, accompanied on this occasion by string orchestra.
[113] Valerie Langfield, *Roger Quilter: His Life and Music* (Woodbridge: Boydell, 2002), 70.
[114] URL http://www.harrisartscenter.com/harris-arts-center/roland-hayes/, accessed 26 May 2018. The Roland Hayes Museum is located at 212 South Wall Street, Calhoun, GA, 30701, USA, and is a division of the Calhoun Gordon Arts Council. See further Langfield, *Roger Quilter*, 70.
[115] Shaftesbury was himself noted as a singer (see references on pages 8 and 17 of this thesis to the concert given on 17 December 1903).
[116] The programme misspells W.A. Aikin's name as 'Aiken'.

closing couplet.[117] Despite his amateur status as a composer[118], a small number of Aikin's songs were taken up by various publishing houses and were performed over a number of years.

Aikin also set 'Sigh no more, ladies' from Shakespeare's *Much Ado About Nothing*. This was performed by the tenor Gwynne Davies at the Bechstein Hall in July 1912, accompanied by the Queen's Hall Orchestra conducted by Henry Wood, who orchestrated this and other items on the programme, including Arne's 'Where the bee sucks'. The programme attempted such a variety of periods, styles and languages that it prompted the critic of *The Times* to finish an otherwise complimentary review with the remark that 'the whole scheme made the concert rather too long'.[119]

Variety in song choice may well have been approved by concert-goers in the early twentieth century; indeed, novelties of all kinds were employed to attract audiences. Costumed performances were popular, sometimes demanding a curious blend of cultures, such as a song recital of North American Red Indian Music given by Os-Ke-Non-Ton ('The Mohawk Singer') in 1927—which was accompanied, rather incongruously, by Harold Craxton on the piano. Aikin's 'Sonnet XVIII' and 'Sigh no more ladies' were both included in a programme of 'Serious Songs and Songs in Costume' at the Wigmore Hall on 16 December 1919. Commencing with those songs deemed to be 'serious' (by Bach, Vaughan Williams, Walford Davies and Hadow, as well as Aikin), after an interlude of violin solos, a song by Cyril Rootham ('Noël') and a set of French songs were performed in *directoire* costume.[120] More violin solos followed and the programme concluded with English songs and a Scots ballad, all performed in Georgian costume. The English songs included Arne's 'When daisies pied', a traditional setting of 'O Willow Willow',[121] and 'Autolycus' Song' ('Lawn as

[117] Lady Warrender clearly favoured this song, since she had already performed it at the Bechstein Hall on 19 March 1920, in a concert organised by The Viscountess Dupplin, who was also a singer.
[118] Aikin was a phonologist and surgeon. He was the author of *The Voice: An Introduction to Practical Phonology* (London: Longmans Green, 1910; repr. Minneapolis, MN: University of Minnesota Press, 1951).
[119] Anon. (g), 'Music: An Orchestral Song Concert', *The Times*, 5 July 1912, 11.
[120] The term refers to the style of dress prevalent during the period of the Directory government of France at the end of the eighteenth century.
[121] Duffin gives two suggestions for tunes which may have been used in productions of *Othello* in Shakespeare's time (*Shakespeare's Songbook* (New York: W.W. Norton, 2004), 468–470). He deems the lute-song version in BL 151117 to be the 'more famous melody in modern times', and therefore it seems likely that this was the version performed in this concert. For more extensive discussions of the sources of this song, see: Peter J. Seng, *The Vocal Songs in the Plays of Shakespeare* (Cambridge, MA: Harvard University Press, 1967), 194–198; Long, *Shakespeare's Use of Music*, 160–161; Frederick W. Sternfeld, *Music in Shakespearean Tragedy* (London: Routledge & Kegan Paul, 1963), 25–52.

white as driven snow') by William Linley.[122]

In addition to those concerts providing novelty, those advertising in their titles an imminent foreign tour suggested that the public should make haste to hear a world-famous artist while they had the chance. Robert Watkin Mills did indeed have an international career and his 'Farewell Concert prior to his departure for his concert tour around the world' on 31 March 1905 provided his audience with value for money, with works for violin and piano in addition to appearances from singers Alys Bateman, Gertrude Lonsdale and Gregory Hast. What is perplexing is that Watkin Mills only participated to the extent of singing two solos, three duets, and H. Lane Wilson's 'Flora's Holiday', a work consisting of four vocal quartets and a catch, and a solo for each of the quartet singers – perhaps thirty minutes of singing for Watkin Mills in total. Walthew's 'It was a lover and his lass' was one of the duets, which he sang with Lonsdale—an untaxing choice, as noted previously. Presumably, Watkin Mills was preserving his voice (and energy) for his world tour.

Madame Blanche Marchesi also advertised a 'Farewell Recital' in December 1908, which was 'Prior to her American Tour'. The title page of the programme announced that the recital would consist of 'an Historical Survey of Song'. This was a very different occasion from the farewell concert mentioned above. Marchesi undertook to sing the whole programme herself and she presented songs ranging from the thirteenth century to the late nineteenth century in more or less chronological order. This enterprising programme, which included settings of Shakespeare's 'O mistress mine' and 'Willow Song' (both marked 'circa 1599') is given at Appendix B on page 138. All the accompaniments were played by Henry R. Bird on piano, a practice that would be acceptable to audiences whose taste for 'early' instruments was still being cultivated at the time by musical instrument historians such as Arnold Dolmetsch.[123] It would be 1921 before a programme featuring Shakespeare settings was accompanied by harpsichord at the Wigmore Hall.

The singer on that occasion, the tenor Philip Wilson, had a particular interest in 'early' music (he worked with Peter Warlock to produce transcripts of Elizabethan and

[122] Song 54, in *The Harmonicon, a Journal of Music* 1, ed. William Ayrton (London: W. Pinnock, 1823).
[123] A review of a concert-lecture given by Arnold Dolmetsch on 13 June 1900 at St James's Hall suggests that the sound of 'early' instruments was something of a novelty to the early twentieth-century critic's ear (Anon. (h), 'London Concerts', *The Musical Times and Singing Class Circular* 41/689 (July 1900): 480).

Jacobean Ayres).[124] Wilson's recital of English Song on 31 October, accompanied on harpsichord by Gerald Cooper, included two settings of 'The Willow Song'. The first was an anonymous setting,[125] and the second, 'A young man sat sighing', is by the seventeenth-century composer Pelham Humphrey. Four further anonymous ayres were followed by those of Dowland, Campion, Rosseter, Pilkington, Ford and Jones, leading finally to Humphrey, Purcell and Blow. These appeared on the programme grouped by period, and the recital was prefaced by a short address by E.H. Fellowes on the lutenist song-writers. The harpsichord would feature again as an accompanying instrument in two Shakespeare-related recitals in the 1930s; a lute-song recital in 1963 was accompanied by John Williams on guitar; but the lute itself would not appear again in the context of a Shakespeare-related song programme at the Wigmore Hall until 1971.

Philip Wilson's two subsequent recitals of English Song at the Hall took place at fortnightly intervals following the first on 31 October 1921. Both of these contained material related to Shakespeare: that on 14 November had Arthur Sullivan's 'Orpheus with his lute' and Benjamin Dale's 'O Mistress Mine' on the programme; the recital on 28 November employed the services of the Pennington String Quartet to perform Bax's 'O, Mistress Mine', among other items requiring this accompaniment. Taken as a whole, the series of three recitals demonstrates a chronological approach to programming, covering songs from the Elizabethan era (and possibly earlier in respect of the anonymous 'Willow song')[126] up to C.W. Orr's song 'Remembered Spring', written in 1921 and published in 1923 under the title ''Tis time, I think, by Wenlock Town'.[127] Folk songs of indeterminate age opened the second recital, which then moved through songs by 'Maurice Green' [*sic*], 'George Munroe' [*sic*] and Thomas Arne to 'T.L. Hatton' [*sic*] and Edward J. Loder. Adhering to the chronological approach, Wilson then programmed songs by Sullivan, Parry, Butterworth, Delius, Dale, Dent and Mallinson. His third recital in the series featured composers from the early years of the twentieth century, many of whom were no doubt known to him personally. The only unfamiliar name from this distinguished list is that of Ramsay Pennycuick, who taught piano at the New South Wales State Conservatorium of Music.

[124] Published in six volumes by Oxford University Press under a copyright transfer from Enoch and Sons Ltd in 1927. Peter Warlock's real name was Philip Heseltine.
[125] See p. 22, n. 121.
[126] If the anonymous setting of 'Willow song' was the one current in Shakespeare's time, it should be recalled that Desdemona describes the song as an 'old thing' sung by her mother's maid (*Othello* 4.3).
[127] Joseph Thomas Rawlins Jr, 'The Songs of Charles Wilfred Orr With Special Emphasis on His Housman Settings' (D.M.A. diss., Louisiana State University, 1972), 71.

The South African soprano, Ada Forrest, sang a programme of English songs 'from the Elizabethan Era to the Present Day' at the Wigmore Hall in 1918. Her recital of twenty-six songs ricocheted through the early period, moving from Morley to Henry Lawes, from Dowland to Purcell, from Campion to Humfrey ('A poor soul sat sighing'), and finally settling down to a more or less chronological pattern with Arne and Carey before moving into the Victorian and Edwardian age. Her programme ends with a marrying of the old and new in the form of Eric Coates's 'It was a lover and his lass' from his *Four Old English Songs*, written in 1909. Michael Payne writes of Coates's set that the choice of Shakespeare for the texts resulted in their occupying a 'curious, hybrid position—they were neither ballads nor high-art songs, but instead straddled both categories'.[128] The practice of moving towards lighter, more popular, items at the end of song recitals ran throughout the twentieth century and, indeed, is often seen today.

This practice can also be observed in a recital given at the Bechstein Hall on 26 November 1913. Eda Rosenbusch sang groups of five songs by each of Schubert, Schumann and Wolf, and concluded her recital with 'Don't come in sir, please!' by Cyril Scott, which Banfield tells us belongs 'in the music hall'.[129] It is only divided from the contributions of three masters of the *Lieder* tradition by Percy Grainger's 'Willow, willow', 'Six Dukes went a-fishin'' and 'Died for love'. The first of these is an art-song arrangement of a traditional tune;[130] the second and third are folk songs from Lincolnshire with sombre narrative content and accompanied by piano in the art-song style. The sudden change of style and mood for the final song by Scott strikes the modern observer as being a rather tasteless effort to send the audience home humming a catchy tune; but, as Turner and Miall point out in the introduction to *The Edwardian Song Book*, 'serious works were performed cheek by jowl with pot-boilers', by both professional and amateur singers, with little sense of incongruity.[131]

Three years before this, the great English tenor, John Coates, presented his 'Old and New Settings of Elizabethan and 17th Century Lyrics' at the Wigmore Hall. Coates championed the English song repertoire throughout his long and distinguished career—

[128] Michael Payne, *The Life and Music of Eric Coates* (London, New York: Routledge, 2016), 21. Coates is primarily remembered as a composer of light music; however, his Shakespeare song settings are well crafted and tuneful, if inclining towards the ballad style.
[129] Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early Twentieth Century* (Cambridge: Cambridge University Press, 1988), 93.
[130] See p. 22, n. 121.
[131] Turner and Miall, eds, *The Edwardian Song Book*, 4. The date of this recital places it outside the reign of Edward VII, but the style of recital that favours Edwardian song continued to be popular long after the death of the King in 1910.

but his range in various disciplines of singing was extremely wide, covering opera and oratorio, as well as song recitals. He brought to his performances a clarity of diction and sensibility for words that particularly suited the intimacy of the latter genre. He also showed great discernment and intelligence in his choice and ordering of songs, as Appendix C (pages 139 to 140), the programme for his recital on 9 April 1910, demonstrates.

This programme places emphasis on settings of Shakespeare by composers contemporaneous with Coates's era, and those of an earlier age. Around half-way through, Coates turns his attention to Elizabethan lyrics by writers other than Shakespeare, and those from later in the seventeenth century. There is one notable exception, 'The Clowne's Song' from *Six Elizabethan Aires*, the cover of which makes it clear that both the 'Rimes and Musick' were written by Hubert S Ryan.[132] It should also be added that the text of 'An Idyll' from Herbert Brewer's *Three Elizabethan Pastorals* is also possibly not of the period that it purports to represent.[133] As in the first half, the concluding songs in the programme mix composers born in the second half of the nineteenth century with those from earlier centuries. The whole programme is prefaced by a prologue from Garrick's 'Ode to Shakespeare' of 1769, set to music by Thomas Arne.

Over the first twenty-five years or so at the Bechstein/Wigmore Hall, recitals by professional singers following themes or groupings of different kinds gradually began to emerge. Even as early as 1904, songs by Holst and Vaughan Williams provided the entire programme for a concert given by singers Walter Creighton, Edith Clegg, Beatrice Spencer and Foxton Ferguson. First performances of Vaughan Williams's *The House of Life* and *Songs of Travel* were given, and there were also first performances of three of Holst's songs, accompanied by the composer. From Shakespeare's canon, Spencer sang Vaughan Williams's first setting of 'Orpheus with his lute'.[134] It is hardly surprising that, even in an age seeking variety in programme content, only two

[132] Ryan studied music under Arthur Sullivan and Henry Gadsby at the Guildhall School of Music in the late nineteenth century.
[133] *The Musical Times* reviews the songs and tells us that 'No authors' names are given of the text of Dr. Brewer's three pastorals, but the spirit is that of the age of good Queen Bess'. Anon. (i), 'Review: *Three Elizabethan Pastorals: For soprano or tenor, with pianoforte accompaniment by Herbert Brewer* [Novello & Co., [*sic*] Ltd.]', *The Musical Times* 47/764 (October 1906): 682.
[134] Deemed by Banfield to be 'surely his weakest song'. Banfield, *Sensibility and English Song*, 76. The critic of *The Times*, however, thought this song and 'Blackmwore by the Stour' 'as individual as they are masterly in conception' (Anon. (j), 'Concerts', *The Times*, 5 December 1904, 11). Vaughan Williams's second setting of 'Orpheus with his lute' was written many years later, in 1925.

composers were featured in this event, since the printed programme informs us that the concert was promoted by Vaughan Williams himself.

Song-cycles provide the programme-planner with an arrangement of songs approved by the composer. Dorothea Crompton championed the work of W.Y. Hurlstone by performing a cycle of five of his songs in a Bechstein Hall concert on 14 May 1908. Gregory Hast sang three Shakespeare settings by H. Walford Davies on this occasion ('O Mistress Mine', 'Come Away, Death' and 'When that I was', all from *Twelfth Night*), and Crompton followed these with three of Wagner's *Wesendonck Lieder*. These groupings provided a backbone of content to a programme that also accommodated a miscellany of songs, and violin solos given by Albert Cazabon.

On 20 March 1925, a programme of a similar nature to the above was given by John Goss. Songs by Moeran, van Dieren and Warlock were grouped around two violin sonatas, by Howells and Delius respectively. Warlock's affection for all things Elizabethan was acknowledged in a performance of his 'Sweet and Twenty',[135] a song dedicated to Goss. The logical progression of the programme from composer to composer was puzzlingly marred by the inclusion of 'Weep you no more, sad fountains' (attributed to 'anon.' on the programme) at the end of the van Dieren songs; however, *The Times* critic attributes this song to van Dieren himself.[136]

An 'Anglo-Finnish Art-Song Recital' on 21 September 1918 was not enormously ambitious in its choice of English or Finnish repertoire: the English songs featured were all by Landon Ronald (who also accompanied them) and the Finnish by Sibelius (accompanied by Hamilton Harty). The programme was performed entirely in English and featured the first performances in England of Sibelius's 'Longing', 'When I Dream' and 'Come away Death'. The recital was given by George Pawlo.

A concert given by five singers and a violinist illustrated a lecture on 'Shakespearean Music' which was given at the Wigmore Hall on 10 October 1923.[137] The lecturer was Miss Ethel Higgins,[138] and the illustrations provided more musical content than some others described as 'song recitals' in this period. The repertoire ranged from Elizabethan settings of Shakespeare (John Wilson's 'Take, O take those lips away',

[135] 'O mistress mine' from *Twelfth Night*.
[136] Anon. (k), 'Chamber Concert at Wigmore Hall', *The Times*, 21 March 1925, 12.
[137] For the full programme of the music, see Appendix D on p. 141.
[138] She also gave a lecture on Campion, Rosseter and Dowland at the Wigmore Hall on 2 July 1921. This was illustrated by four singers and was presided over by Sir Frederick Bridge.

Robert Johnson's 'Full fathom five' and Thomas Morley's 'O Mistress mine') to a song written by Martin Shaw in 1918, 'The Merry Wanderer'.[139]

Two other recitals were held earlier in the day at the Wigmore Hall, both of which contained songs on texts by Shakespeare: Adelina Delines sang 'I know a Bank', again by Shaw; and Marie Howes finished her recital with Aikin's 'Sigh no more, Ladies'. The inclusion of a single Shakespeare setting in each of these recitals probably bore no relation to the fact that there was a lecture on Shakespeare in the evening, as it might be imagined that more such material would have been included if a link was intended.[140]

For Higgins's evening lecture-demonstration, a male alto was added to a vocal quartet.[141] This was Stanley Oliver, whose participation was quite possibly confined to singing traditional settings of 'When I was and a tiny little boy'[*sic*] and 'When icicles hang on the wall'[*sic*], there being no indication on the programme of his having taken part in either the opening pair of rounds or in the closing motet. Oliver's voice would no doubt add novelty to the programme for the audience, but no real attempt was made to mimic the sound of a bygone age (the songs were accompanied by piano throughout). The final musical item was 'Peace lives again', a motet by Sir Frederick Bridge setting lines from *Richard III* (5.5). As well as paying homage to the man who, in 1921, had presided over Higgins's lecture,[142] this finale to the musical part of the evening would resonate with the audience, bringing to mind the end of the First World War only five years before.

Concluding Remarks

Tracing the history of Shakespeare in song through the first twenty-five years of the Bechstein/Wigmore Hall gives an idea of the *mêlée* that programming was at the time; but there is some indication, however small, of how programming would develop later in the century. Despite the rather random appearance of Shakespeare settings in most recitals, discerning artists were beginning to sense the satisfaction to be gained from theming their programmes, or at least adding a core of cohesive choices to an otherwise

[139] Puck's lines from *A Midsummer Night's Dream* (2.1). This is again from Shaw's adaptation of the play, *Fools and Fairies*.
[140] Both songs were popular choices at the time: indeed, Delines performed 'I know a Bank' four times at the Bechstein Hall from 1923 to 1924.
[141] After a fallow period in the nineteenth century, when the male alto was heard in ecclesiastical settings but rarely in concert performances, there was a gradual re-awakening of interest in this type of voice, much accelerated in the UK in the middle of the twentieth century by counter tenor Alfred Deller.
[142] See p. 27, n. 138.

diverse set of songs.[143] Roger Quilter's settings made an important contribution to this inclination: between 1901 and 1925, no fewer than eighty-seven performances of his Shakespeare songs were given at the Bechstein/Wigmore Hall.[144] As previously noted, it was not unusual for some of these songs to be grouped together; but, nevertheless, there seems to be a disinclination to perform them in their entirety as sets, if this involves more than three songs—even though the Shakespeare theme would invite this. Roland Hayes in his recital in May 1921 performed only three of Roger Quilter's *Five Shakespeare Songs*, presumably with the full approval of the composer, who would have been accompanying them were it not for his indisposition. Neither performers nor composers appeared greatly concerned by a lack of completeness at this time. It is necessary to look forward to the 1940s to witness the rise of a collection of Shakespeare settings that would be influential in shaping programming into the twenty-first century.[145]

Increasingly in the Victorian age, singing blossomed in all strata of society with the rise of the drawing-room ballad and parlour song. The purchase of a piano, with the existence of a buoyant second-hand market and the invention of the 'cottage piano' (which was suitable for smaller homes), was not beyond the means even of the working-class.[146] The beginning of this chapter pointed to the fact that concerts of 'serious' instrumental music tended to be peppered with song (often in the ballad style, or thrillingly virtuosic operatic fare) to act as a draw for the audience—a conscious stratagem on the part of concert promoters.

With this increased exposure to classical repertoire, audiences for song recitals at the Wigmore Hall would go on to develop a healthy appetite for art song.

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[143] For example, in 1910, a critic described a 'novel vocal recital' by Jean Waterston at the Bechstein Hall which 'was devoted principally to an exposition of the songs of modern Italy' (G.H.C., 'Concerts of the Week', *The Observer*, 26 June 1910, 9). He deems the theme, which had the added bonus of presenting unfamiliar repertoire, to be 'particularly successful'.

[144] The most frequently performed of these in this period was 'O Mistress Mine', which was programmed thirty-one times.

[145] Gerald Finzi's *Let Us Garlands Bring*. Fifteen complete performances were given at the Wigmore Hall between 1945 and 2001, and the set has continued to be immensely popular to the present day in providing a beginning, ending or core to a programme.

[146] Scott describes the rise in popularity of the piano through the Victorian period (Derek Scott, *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour* (Aldershot: Ashgate, 2001), 45–59). Robert Wornum launched a small, diagonally-strung instrument in 1813, marketing it under the name of 'cottage piano' (Jeremy Siepmann, *The Piano: The Complete Illustrated Guide to the World's Most Popular Musical Instrument* (London: Carlton, 1996), 15). See further Graham Dunnington, 'Domestic Piano Music in Victorian England: The Case of (Edward) Sydney Smith (1839–89)' (PhD diss., University of Hull, 2011).

CHAPTER 3

WIGMORE HALL SONG RECITALS 1926–51

Introduction

Art-song settings of Shakespeare's lyrics continued to appear in a random fashion in many of the programmes at the Wigmore Hall well into the twentieth century. Slowly, the number of solo vocal recitals increased; but it was still common for instrumentalists to provide interludes for singers (and *vice versa*), or for a concert to be shared by two or more singers. In respect of the latter case, it is clear that on occasions individuals made their programme selection without a great deal of thought as to what their fellow singers might choose to sing.

Debutant performers were very much in evidence from the beginning of the Hall's history and remained so up until the 1960s: the music critic Alan Blyth recalled the recitals at the Wigmore Hall 'given by eager and anxious beginners' as being 'sparsely attended occasions', a situation that he said was little changed throughout the 1950s.[147] The arrival in 1966 of the new Hall Manager, William Lyne, heralded the onset of a very different regime, when the unregulated debutant appearances were replaced by the Young Musicians Series.[148] The London conservatoires of music were well established by the early twentieth century, feeding 'the huge and ever-growing London market for music, for singers and for composers'.[149] Tertiary music colleges in the provinces were also well developed by this time.[150] These conservatoires and colleges trained teachers and those amateur enthusiasts who could afford the fees, in addition to aspiring young professional musicians. It was those intending to make their careers in music performance that the Young Musicians Series would go on to promote.

[147] Alan Blyth, 'A Critic at the Wigmore Hall', in *Wigmore Hall*, ed. MacRae, 113.
[148] See Ch. 1 for a brief overview of the history of the Bechstein/Wigmore Hall.
[149] Foreman and Foreman, *London: A Musical Gazetteer*, 91.
[150] The Glasgow Athenaeum (which would eventually become the Royal Conservatoire of Scotland) was established in 1847 (URL https://www.rcs.ac.uk/about_us/aboutus/history/, accessed 2 July 2017); the Royal Manchester College of Music (now the Royal Northern College of Music, after a merger in 1973 with the Northern School of Music) was founded in 1893 (URL https://www.rncm.ac.uk/about/rncm-story-and-mission/, accessed 2 July 2017); and the Birmingham School of Music (now the Royal Birmingham Conservatoire) was formally constituted in 1886 (URL http://www. bcu. ac. uk/ conservatoire/about-us/our-history, accessed 2 July 2017).

The Second World War had a profound effect on music-making in London, with the National Gallery being a focus of musical attention for the duration of the war.[151] Myra Hess promoted weekly lunchtime concerts there, which were organised by Howard Ferguson and which provided music of the highest quality at an affordable price. The repertoire was huge, as the catalogue compiled by Ferguson attests,[152] and the audiences were large and enthusiastic.

The backlash against German music, which was noticeable during the Great War, was hardly perceptible in the National Gallery concerts during the Second World War.[153] Such was the influence of German music on concert repertoire that during the Second World War 'music continued to symbolise the true rather than perverted spirit of Germany, and the three Bs remained unstigmatised by the hostilities: the four-note opening of Beethoven's Fifth Symphony introduced BBC news broadcasts and Myra Hess played Bach arrangements and Beethoven sonatas in her celebrated National Gallery concerts'.[154]

Lieder were also frequently performed at the National Gallery concerts: Beethoven was represented by fourteen songs (and one through-composed song-cycle), Brahms by one hundred and six songs, Schubert by one hundred and thirty-six, and Schumann by sixty-eight. Some of these received multiple performances over the six and a half years during which the Gallery concerts ran and, in the case of Schubert, many of the songs received seven or eight performances.

The programming of those Wigmore Hall concerts that are the subject of this thesis suggests that performers during the Second World War at this venue were chary of including items linked to Germany either by the composer's nationality or by language. In a recital on 6 June 1940, Beethoven was programmed by dint of his having set Irish texts, and Mendelssohn, himself Jewish and for so many years the darling of the British concert-going public, was permitted one song in English translation. In a concert on

[151] Myra Hess wrote to Sir Kenneth Clark, the Director of the Gallery at that time: 'Something unprecedented has happened to music in the National Gallery and I am sure it could not be recaptured elsewhere . . . Music has become part of the daily life of thousands of people' (https://www.nationalgallery.org.uk/paintings/history/myra-hess-concerts/the-end-of-the-concerts, accessed 15 September 2017).

[152] National Gallery, *Music Performed at the National Gallery Concerts, 10th October 1939 to 10th April 1946* (London: privately printed, 1948), *passim*.

[153] An example of this is to be found in a Wigmore Hall recital shortly after the end of the First World War, when Vladimir Rosing still felt the need to bow to any remaining prejudice against the German nation by opting to sing Schumann's 'Ich grolle nicht' in French translation.

[154] Rupert Christiansen, 'Britain and Germany: a musical love affair', *The Daily Telegraph* (online article) 6 September 2013. URL http://www.telegraph.co.uk/culture/music/classicalmusic/10291289/Britain-and-Germany-a-musical-love-affair.html, accessed 24 October 2017.

15 December 1942 that announced its 'Anglo-Austrian' credentials in its title, the German language was made acceptable by dint of it being set by Mahler. The singers on that occasion exchanged languages in a symbolic gesture: the British soprano Marjorie Ffrangcon-Davies sang Mahler's *Lieder eines fahrenden Gesellen* and the Austrian soprano Claire Born sang a selection of songs by Purcell, Handel, Warlock and Vaughan Williams, as well as the song usually attributed to King Henry VIII, 'Greensleeves'.[155] The fact that Born sang such a quintessentially English song as this and, in addition, paid homage to the national bard in singing Warlock's 'Take, o take those lips away' must have added poignancy to the occasion in view of the fact that the audience would have in mind Germany's annexation of Austria in 1938.

As patriotic fervour reigned, however, British song composers were given a wide exposure at the Wigmore Hall, particularly in respect of a number of charity concerts supporting the war effort. The composers included the Elizabethan lutenist song-writers, composers of the seventeenth and eighteenth centuries (Purcell, Arne, and Boyce), those bridging the nineteenth and twentieth centuries (Coleridge-Taylor, Denis Browne, Delius, Quilter, Hughes, Warlock, Vaughan Williams, Gardiner, Bridge and Milford), and those of a slightly younger generation, or whose longevity carried them well into the twentieth century (Peterkin, Ireland, Howells, Goossens, Finzi, Lutyens, Berkeley and Britten).

At a time of crisis when iconic figureheads might usefully be brought to the service of stirring the nation's loyal sentiments, it is surprising that comparatively few Shakespeare settings were performed at the Wigmore Hall from the outbreak of war in 1939 to its end in 1945.[156] The first performance of Moeran's set of Shakespeare songs was given at the Wigmore Hall by the English tenor, Jan van der Gucht, on 28 February 1942. This represented four of only ten settings of Shakespeare texts performed during the war.

[155] The attribution is considered dubious: see John M. Ward, 'And Who But Ladie Greensleeves?', in *The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance: Essays in Honour of F.W. Sternfeld*, eds John Caldwell, Edward Olleson, and Susan Wollenberg (Oxford: Clarendon, 1990), 181–211. Wilfrid Mellers also ascribes the melody of 'Greensleeves' to 'unlettered peasants' rather than to a named composer (*Music and Society: England and the European Tradition* (London: Dobson, 1946), 141).

[156] Public concerts were stopped for the first few weeks of the Second World War. However, in the context of a six year period, this brief hiatus would have had little effect on the frequency with which Shakespeare settings were performed.

The post-war period produced a flowering of music festivals around the country,[157] crowned by the great celebration of the arts, science and industry, the Festival of Britain, in 1951. The London Season of the Arts, which ran during May and June of that year, provided the impetus for London concert halls to concentrate on English music. The Wigmore Hall hosted a special series which ran on Monday evenings and specifically celebrated English Song.

The Concerts

In respect of those song recitals at the Wigmore Hall containing Shakespeare-related material, the last pupil concert was given on 29 June 1936 by the pupils of Spencer Clay. Despite employing the services of the eminent accompanists Gerald Moore and Bertram Harrison (who may be thought to have had some influence over the programme),[158] the concert was representative of the style prevalent earlier in the century—that is, a dozen singers presented a programme which was a mixture of art song, opera and *Lieder*. Some of Clay's singers made contributions to the popularity of song in both the light and the classical vein: by 1937, Essie Ackland was *fêted* by *The Canberra Times* as being 'the ideal ballad singer', the demand for whose gramophone recordings was 'greater than that of any other contralto of the present day';[159] and, in addition to her serious work in recital and on the opera stage, Anna Russell found favour with a more general audience by performing her comic musical routines. However, the effect of having so many performers in this particular performance resulted in a programme with no logical progression. An example of this is the insertion of 'Siegmund's [*sic*] Liebeslied' from Wagner's *Die Walküre* between Sullivan's 'Where the bee sucks' and William Linley's 'Orpheus with his lute', the incongruity of which is apparent.

Further pupil concerts with brief forays into settings of Shakespeare took place in the Wigmore Hall in 1926, 1929 and 1935. These also were miscellaneous affairs—even that promoted on 10 July 1935 by Dr Augustus Milner, a voice teacher from the Royal College of Music. In addition to his teaching, Milner worked professionally as a singer and contributed to a concert in 1931 at the Wigmore Hall[160] when he sang half a dozen

[157] The Cheltenham Festival was re-invigorated in 1945 following its demise at the end of the nineteenth century; the Edinburgh Festival dates from 1947; and both the Bath and the Aldeburgh Festivals were established in 1948.
[158] Moore, however, makes clear in his autobiography that, at the time, accompanying singers was not always the collaborative partnership that it is today. Moore, *Am I Too Loud?*, *passim*.
[159] Anon. (l), 'Essie Ackland: Eminent Singer of Ballads', *The Canberra Times*, 23 March 1937, 4.
[160] The concert, given on 15 February, was for 'The Friends of Italy at Home'.

songs, including a now little-known setting of 'Blow, Blow thou Winter Wind' by Nicholas Gatty.

If pupil concerts were set almost to disappear from the Wigmore stage at this time, another type proliferated—the charity event. A pupil concert on 7 December 1935 combined the usual debutant platform with a charitable aim: the poignant subtitle on the programme is '*Lest We Forget* in aid of St. Dunstan's for our Blinded Sailors, Soldiers & Airmen'. Quilter's hugely popular 'Mistress Mine' had one of its thirty-one Wigmore Hall airings on this evening, appearing among a scattering of piano duets and solos, songs by well-established composers such as Elgar, Vaughan Williams and Ireland, and by two unknowns, Daphne Morrell and Joan Kenyon.

The First and Second World Wars stimulated many performances supporting the war effort (and the aftermath of war, as the above concert demonstrates) by raising money for related charities. Songs were featured in a 'Concert in aid of the German Jewish Refugees' on 8 December 1934 at the Wigmore Hall. Central to the programme was a performance of Eric Coates's *Four Old English Songs*[161] given by Gladys Bradfield, with string accompaniment rather than piano. Coates's position in the musical world as a composer of light music has already been noted; hence, the songs from this set were sometimes used to steer a recital towards a light-hearted conclusion. Here Coates's songs provided the centrepiece for a concert largely of instrumental music.

Bearing the unwieldy title of 'Fourth Concert for the Benefit of the War Emergency Committee Fund of the Canadian Women's Club—All Canadian Artistes', this event on 1 March 1940 featured Laurence Holmes as one of its 'artistes'. His part of the programme consisted of English lute songs, including Morley's 'It was a Lover and his Lass'. These were accompanied by Gerald Moore on the piano. Holmes's musical education was in his native Canada, before coming to England to study with Harry Plunket Greene. With the latter's wide knowledge of repertoire, he may well have been the one who introduced Holmes to the simple, strophic lute songs performed in this concert.[162] The other singers on this occasion served up the usual diet of ballads, opera, folk song and classical song, following no clear programming scheme.

[161] The four songs in this set are: 'Orpheus with his lute', 'Under the greenwood tree', 'Who is Sylvia?' and 'It was a lover and his lass'.

[162] The writer of this thesis queried this proposition in personal correspondence with the Canadian soprano Joan Patenaude-Yarnell. Her reply (dated 9 March 2018 and reproduced here with her kind permission) states: 'I am quite sure that the musical scene in Canada during that period of time must have

Concerts in aid of causes other than those that were war-related also abounded. The Poly Lantern Concert Society gave its 'Annual Benefit Picture Concert' at the Wigmore Hall in April 1929, the forty-first season for the event. This entertainment was very close in spirit to that organised by Mr Charles Capper in 1903 and here discussed in Chapter 2. In an evening which included a child impersonator, a musical *scena*, humorous interludes and sketches, and 'Miss Bessie Bromhall', who gave 'Selections from her Repertoire' (probably spoken items), ten singers provided solos and duets of the light music variety. Muriel Kemp and Donald Finch opened the concert with Walthew's 'It was a Lover and his Lass', the last performance of this duet at the Wigmore Hall up to the end of the period covered by this study.

By 1938, the style of charity concerts had changed and there can be found more instances of serious classical music being performed by professional singers. The 'Concert in aid of the Yateley Textile Printers' on 24 May 1938 was given in support of a business which trained disabled girls to produce hand-block printed fabrics.[163] Anna Russell sang Bach, Brahms, Schubert, Tobias Hume, Peter Warlock, Diana Methold and Manuel de Falla. Warlock's song is given on the programme as 'It was a lover and his lass'; the composer's title is 'Pretty ring time'.[164]

As far as recitals for the promotion of professional singers were concerned, a change in the style of programming at the Wigmore Hall was perceptible from the second half of the 1920s onwards. Herbert Heyner's recital on 22 April 1926 opened with an old favourite, Schubert's 'Who is Sylvia?' (performed twenty-three times in English and only three times in German at this venue from 1901 to this date in 1926). He followed this with Benjamin Dale's 'Come away, Death' (a song with viola *obbligato,* though no violist was listed on the programme) and then returned to 'Who is Sylvia?' in a setting by Richard Leveridge, a song from a 1727 collection of his music.[165] Some of Leveridge's Shakespeare settings were performed regularly into the second half of the

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been very influenced by both British and European artists . . . mostly due to the 2nd World War when so many of the continent's greatest musicians crossed the pond to Canada and America'.

[163] Founded by Jessie Brown, the Yateley Textile Printers eventually became Yateley Industries for the Disabled Ltd, which is still operating to the present day. Peter Tipton, ed., 'Miss J V L Brown, MBE, (1888–1983)', Yateley Local History website. URL http://yateleylocalhistory.pbworks. com/w/page/ 66424964/JesseBrown, accessed 24 October 2017.

[164] As Trevor Hold puts it, Warlock was in the habit of 'giving his songs "hand-crafted" titles'. Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Woodbridge: Boydell, 2002), 357. This was also the habit of a number of other composers, including Castelnuovo-Tedesco, whose output of Shakespeare settings was notably large.

[165] According to Neighbarger, Leveridge's 'The Cuckoo Song' and 'Who is Sylvia?' are 'the first known eighteenth-century settings of Shakespeare song texts as poetry divorced from their dramatic contexts'. Randy L. Neighbarger, *An Outward Show: Music for Shakespeare on the London Stage, 1660–1830* (Westport, CT and London: Greenwood, 1992), 94.

nineteenth century,[166] but this song would certainly be a curiosity by 1926. The group concluded with Quilter's 'Under the greenwood tree'. Eight German *Lieder* formed the next group of songs (Schubert, Brahms, Wolf and Strauss), and the programme ended with songs by contemporary British composers, including Butterworth, Smyth, Bridge, Harty and Warlock. This is a programme showing a modern sensibility for grouping by theme and language; and in respect of pacing and contrast, it is well constructed. Two features of the programming are worthy of further comment: the repetition of a song with the same text was very unusual at this time ('Who is Sylvia?' by Schubert and by Leveridge); and the inclusion of no fewer than four *Lieder* by Wolf is an added fillip to the programme. The Hugo Wolf Society edition of His Master's Voice records did not begin to appear until 1931, which suggests a cautious commercial optimism in respect of the future popularity of the composer's songs, probably just emerging in recitals in this country by 1926.[167] All in all, Heyner's programme shows careful planning and a sound knowledge of the art song repertoire.

John Goss was a singer who, like Heyner, was also discerning in the choice and arrangement of material for his song recitals. He was particularly supportive of contemporary composers, many of whom he numbered among his friends and who dedicated songs to him. Goss gave three recitals containing Shakespeare settings at the Wigmore Hall between 1928 and 1930. He also organised the second memorial concert for Peter Warlock in December 1931. For that occasion, Goss sang five of the lute songs that Warlock and Wilson had transcribed and edited, and a number of Warlock's compositions, including 'Take, O take those lips away', performed in the composer's undated arrangement for voice and string quartet. This was Warlock's second setting of this Shakespeare lyric, the first being part of a set entitled *Saudades*.

Goss's recital on 19 January 1928 was in aid of the Musicians' Benevolent Fund, which had been founded in memory of the tenor Gervase Elwes. 'R.C.', reviewing for the *Daily Mail*, remarked that 'Few singers have so wide a repertory as he [Goss]'.[168]

[166] John Cunningham, 'The Reception and Re-Use of Thomas Arne's Shakespeare Songs of 1740–1', in *Shakespeare, Music and Performance*, ed. Bill Barclay and David Lindley (Cambridge: Cambridge University Press, 2017), 143.
[167] Writing in 1976, the critic Keith Horner ('Inimitable Performance: Elisabeth Schwarzkopf', *The Times*, 14 June 1976, 10) claims that British audiences came to admire Wolf's *Lieder* through the advocacy of Elisabeth Schwarzkopf, whose London debut took place at the Wigmore Hall in 1948. However, the Hall's programme archive suggests a rise in the popularity of Wolf's *Lieder* well in advance of this date.
[168] R.C., 'Mr. J. Goss's Farewell', *Daily Mail*, 20 January 1928, 7.

Comments by the critic of *The Times* on this event make it clear that he was a master of his art:

> Mr. Goss gave his audience last night one of those liberal programmes which he knows so well how to compile and in which every song had a character of its own which the singer made convincing. One is never tempted to ask "Why did he choose that?". His singing tells one. He began with a group of the English classics, from the Elizabethans to E.J. Loder; he devoted the middle of his programme to seven of Carl Loewe's songs and ballads . . . and then gave rein to his discriminating eclecticism in a number of modern songs, two by Van Dieren, one each by Peter Warlock, Debussy, Borodin and Moussorgsky, and a number of folksongs . . .[169]

Goss's group described as 'English classics' included 'Orpheus with his lute' by William Linley, and a song which was to become a favourite of Wigmore Hall performers down the years, Haydn's 'She never told her love'.[170] Among the 'modern songs' was Warlock's 'Sigh no more, ladies', which was written only five months before this performance.

A copy of the original programme for Goss's recital of 3 June 1929 is given at Appendix E on pages 142–151 of this thesis. The quotation heading the songs is taken from Oscar Wilde's memoir of Thomas Griffiths Wainewright,[171] slightly (and somewhat clumsily) edited to fit Goss's purpose of justifying a programme of songs equally as 'liberal' as that he presented in January the year before.[172] Novel items, such as Wolf's little performed 'Spottlied aus "Wilhelm Meister"' and Stravinsky's vocalise 'Pastorale', sit cheek-by-jowl with songs like Delius's much-loved 'The Princess'[173] and Julien Tiersot's popular arrangement of the thirteenth-century 'L'amour de moi'. Opening the recital, Arne's 'Come away, death' could have been paired with E.W. Naylor's[174] arrangement of the broadside ballad 'Peg-a-Ramsey' (referred to by Sir Toby Belch in Shakespeare's *Twelfth Night*). Instead, Goss saves this song for the final group, which contains a *Lied*, a 'chant de la vieille France', the Stravinsky vocalise, and which finishes with an up-beat, tongue-in-cheek song by Moussorgsky on

[169] Anon. (m), 'Mr. John Goss', *The Times*, 20 January 1928, 12.
[170] Between 1901 and 2000, there were forty-nine performances of this song given at the Bechstein/Wigmore Hall.
[171] Oscar Wilde, 'Pen, Pencil and Poison: A Study in Green', *The Complete Works of Oscar Wilde*, 5th ed. (London: HarperCollins, 2003), 1096.
[172] *The Times* critic concurs with this view, taking 'this quotation to indicate that he has grown tired of all the other ingenious ways of arranging his admirable programmes'. Anon. (n), 'Mr. John Goss', *The Times*, 7 June 1929, 12.
[173] Perhaps better known now as 'Twilight Fancies'.
[174] Edward W. Naylor was an eminent Shakespeare scholar and author of *Shakespeare and Music*.

the subject of mariticide. This closing song may have provided Goss with the impulse to print at the end of the programme a short passage from *Othello* in which Iago asks if Cassio would like a song repeating and the latter replies: 'No, for I hold him to be unworthy of his place, that does such things'. The (much less likely) interpretation could also be put forward that Goss was asking his audience not to request an encore.

This recital, described by *The Times* critic as being 'as great a jumble of songs as has ever been gathered into a single anthology', was nevertheless a source of 'pure enjoyment', in respect both of its eclecticism and of the quality of Goss's singing.[175]

The same opinion seems to prevail with regard to the concert he shared with Helen Henschel at the Wigmore Hall on 19 May 1930. The critic of the *Manchester Guardian* suggests that Henschel was less adventurous in her choice of repertoire, and almost certainly intends to credit Goss with the programming of 'songs and duets [which] were specimens under glass cases' that 'delight the collector of rare experiences'.[176] *The Times* critic was of the same mind: 'Where does Mr. Goss find them? Some of his discoveries which he presented at the recital . . . at Wigmore Hall . . . seemed too good to be true'.[177]

Opening the recital was Linley's 'Orpheus with his lute', which was noted previously as being sung by Goss in 1928. It is described in the *Manchester Guardian* review as being one of the 'welcome museum pieces', the other being 'I am, not I, of such belief' by William Wigthorp.[178] One or two other songs from Goss's 1929 recital were repeated; but generally he again spread the net wide in his selection, aided by the fact that he had duet as well as solo repertoire to choose from. He and Henschel covered Italian *arie antiche,* French *mélodies,* German *Lieder,* a duet from the seventeenth-century *Musicalische Andachten,* a comic baroque cantata, early English ayres, and contemporary British songs (including two still in manuscript form)—a diverse programme, but clearly popular with the public: the review states that the hall was full.[179]

As the third decade of the century progressed, an increasing sophistication and discernment in those programmes containing Shakespeare material can generally be

[175] Anon. (p), 'Mr. John Goss', *The Times,* 7 June 1929, 12.
[176] E.B., 'Songs and Duets. Helen Henschel and John Goss', *Manchester Guardian,* 20 May 1930, 14.
[177] Anon. (o), 'Miss Helen Henschel and Mr. John Goss', *The Times,* 23 May 1930, 14.
[178] The critic wrongly names Wigthorp as 'Kingthorp'. E.B., 'Songs and Duets', *Manchester Guardian,* 20 May 1930, 14.
[179] E.B., 'Songs and Duets', *Manchester Guardian,* 20 May 1930, 14.

witnessed. The concert series became well established, often in association with publishers who wished to showcase their repertoire by employing celebrity singers. The effect of this was to place specific requirements on performers in their choice of songs, as the commercial firms paying their fees would want a particular composer or body of work highlighting to promote sales. Thus, the first 'Boosey Evening Recital', given at the Wigmore Hall on 9 November 1932,[180] included a selection from a new translation by Robert Whistler of Schumann's *Dichterliebe*, which Boosey & Hawkes had published that year. Two new songs by Humphrey Procter-Gregg were to be premiered in this concert; but contralto Muriel Brunskill was unwell and was replaced by Astra Desmond singing Beethoven and Brahms *Lieder*, and some English songs.[181] Two Boosey & Hawkes favourites of the English song repertoire from Roger Quilter, 'Fear no more the heat o' the sun' and 'Hey, ho, the wind and the rain', concluded the programme, both sung by Keith Faulkner.

Celebrity singers Isobel Baillie and Stewart Robertson featured in a 'Boosey Evening Recital' held on 25 January 1933. Composers of some standing were featured on the programme, and Roger Quilter was expected to accompany his own songs but had to withdraw due to illness.[182]

The programme was arranged with fine attention to detail: five Rachmaninoff songs in English translation were given by Baillie, preceding a piano solo. Robertson then sang the two outer songs from Quilter's *Three Shakespeare Songs* (Op. 6) which book-ended the three middle songs of his *Five Shakespeare Songs* (Op. 23). This admixture of the two sets of songs works well in terms of pace and mood.[183] The key relationships are

[180] The merger of two major publishing houses to create Boosey & Hawkes was completed in October 1930 (see Helen Wallace, *Boosey & Hawkes: The Publishing Story* (London: Boosey & Hawkes, 2007), 9). However, the new series was still known as 'Boosey's Evening Recitals' even in 1932, probably because the branding had been established by the series of 'Boosey Ballad Concerts' which evolved at the end of the nineteenth century and achieved massive popularity with their weekly spring and autumn concerts at St. James's Hall.

[181] Brunskill finally gave the premiere of Procter-Gregg's songs at the Wigmore Hall in a recital on 15 March 1933.

[182] The wording on a note stapled to the programme reads: 'Mr ROGER QUILTER very much regrets that owing to an attack of influenza he will not be able to accompany his own songs'. Quilter was known for being hesitant at playing for a public audience. Recordings of him playing his song accompaniments are few in number, consisting only of eight songs recorded in 1923 (with Hubert Eisell, string quartet and piano), a private issue by the Quilter Society of six 78 r.p.m. discs on the Columbia label (seventeen songs performed by Mark Raphael), and BBC recordings from 1945 (six songs performed by Frederick Harvey). Langfield, *Roger Quilter*, 341–343.

[183] The tempo markings of the songs are: 'Come away, Death' *Poco Andante*; 'Under the Greenwood Tree' *Allegro moderato ma giocoso*; 'It was a lover and his lass' *Allegretto moderato*; 'Take, O take those lips away' *Andante espressivo*; and 'Blow, blow, thou Winter Wind' *Non troppo allegro, ma vigoroso e con moto*. The mood of each song as they appear in this order might generally (and briefly) be described as: gloomy; hearty; delicate and playful; heartfelt; and strong and bitter with a mocking refrain.

enhanced when performed in this combination by the fact that the first and last songs are in the same minor key (but moving to the tonic major for the refrains in 'Blow, blow, thou Winter Wind').[184] It would appear that the sources of the texts for the songs were not regarded as being greatly important in respect of programming: if this had been the case, all the songs that were selected could have been taken from the plays *Twelfth Night* and *As You Like It*. As it was, the fourth song, 'Take, O take those lips away', is from *Measure for Measure*.

To conclude the concert, Baillie and Robertson sang groups of English and Irish songs, placed around three piano solos.

In March 1933, Stewart Robertson gave what was almost certainly the premiere of Alan Rawsthorne's 'Blow, blow'.[185] This is the final song of a set of six written by Rawsthorne in that year, four of which are on texts by Shakespeare.[186] Whether Rawsthorne's complete set had proved too challenging for Robertson to tackle in the available rehearsal time (Rawsthorne went on mainly to write instrumental music in a modern style) or whether 'Blow, blow' was the only song of the set that suited his range (the *Six Songs* were written for tenor and piano, and Robertson was a baritone) cannot now be ascertained, particularly as only the first of the set is known now to exist.[187]

Four concerts containing Shakespeare settings were given at the Wigmore Hall in the 1930s in a series sponsored by J.B. Cramer & Co.[188] That on 9 November 1933 finished with 'Full Fathom Five' by Martin Shaw, published by Cramer, who had an association with the composer's song output running from 1921 to 1942. Shaw was also the composer of choice for duettists Miss Guelda Waller and Miss Vera Maconochie in the 'Hundred and Forty-Second Cramer Concert' in November 1937:[189] they sang an arrangement of his 'I know a Bank'.

The 'Hundred and Twenty-Second Cramer Concert' was held at the Wigmore Hall on 29 November 1934. The style of this Cramer Concert leaned towards that of the ballad

[184] This applies irrespective of whether the songs were performed in the low key or the high key version. It is likely that Robertson sang all the songs in the low key, since he was a baritone.
[185] The title of the concert was 'A Recital of New Music'.
[186] The first two songs have texts by Herrick and Hardy respectively.
[187] This song is held at the Royal Northern College of Music (MS 033). See John C. Dressler, *Alan Rawsthorne: A Bio-Bibliography in Music* (Westport, CT.: Praeger, 2004), 74.
[188] Cramer & Co. were instrument-makers and music publishers. The firm was established in 1824.
[189] The large number in the series represents concerts held over a number of years under the Cramer name at various venues in London, plus the occasional concert in the provinces.

concerts that had spawned the later series,[190] with songs suitable for the drawing room by the likes of Evelyn Sharpe, Graham Peel, Liza Lehmann, and others from the Cramer stable of composers. Making her first appearance in the series, Miss Dorothy Stanton sang 'The Willow Song', Coleridge-Taylor's setting of the text from Shakespeare's *Othello*.[191]

Extreme in its variety (and looking back to Cramer's tradition of promoting ballad concerts) was the 'Hundred and Thirty-Seventh Cramer Concert' which took place in January 1937. Beginning with variations for four hands at the piano on 'Ich denke dein' by Beethoven, a large part of the programme following this was taken up with popular and classical songs performed by Dorothy Hogben's Singers and Players in arrangements by Hogben herself. A point one-third of the way through the programme was marked by a sketch from Elizabeth Ginnett, and a number of solo songs were then performed by four singers, including Miss Margaret Bissett. Her contribution seemed to be marking a change in mood from the levity of such songs as 'Cannon off the Cush!', 'Chase the Ace' and 'Snakes and Ladders', composed and performed by Harry Engleman: she sang Mackenzie's 'Tell me, where is Fancy bred?' and the sombre setting of Hardy's poem 'Her Song' by John Ireland. But her third item catapulted the audience back to the world of light entertainment, with 'Our House is full of Fairies' by H.L. Cooke, and this was followed by a magic act. Hogben's Singers and Players rounded off the evening's entertainment with a series of arrangements becoming ever lighter in style and finishing with 'Old King Cole'.

Those recitalists who eschewed the practice of sharing their platform with other singers and who were free from the constraints of sponsorship had better control over the material that they presented, for obvious reasons.[192] This resulted in the development of a more structured approach in the programming of recitals by professional singers. The critic of *The Times* draws attention to a recital given by Miss Anne Thursfield on 29 June 1933 in which she 'reversed the normal procedure and arranged the songs according to their poets instead of their composers';[193] indeed, Thursfield used the title 'A Poets' Recital' and headed each section of the programme with the name and dates

[190] In the early years of the twentieth century, no less than four publishing houses ran ballad concerts in London, namely Boosey, Cramer, Chappell and Enoch.
[191] The publisher of this song was G.T. Metzler, who had been bought out by Cramer in 1931.
[192] This was exemplified in two recitals mentioned above and given by Heyner (1926) and Goss (1928).
[193] Anon. (p), 'Concerts', *The Times*, 1 July 1933, 10.

of the poet, thus underlining her scheme.[194] The critic thought that this uncommon disposition led to little new in the choice and ordering of the songs within the groups. Shakespeare was chosen to open proceedings, with 'Willow Willow' in a traditional setting,[195] followed by two songs by Thomas Arne and one by Henry Bishop. Certainly, Arne's 'Where the bee sucks' was much performed, having had nineteen performances at the Bechstein/Wigmore Hall from the beginning of the century up until 1933, but the second song Thursfield selected by Arne, 'Blow, Blow Thou Winter Wind', had only had a single performance at this venue up to this point (in 1923). Likewise, Bishop's 'Should be [*sic*] Upbraid' had only been performed once previously (in 1925), again by Thursfield. Setting a precedent, her innovative programme 'did serve to emphasize the poet's share in song, of which both singers and audience are apt to lose sight.'[196] Others chose this programming path in the years that followed.[197]

A recital on 27 June 1935 by the soprano Edna Thomas notes on the programme that it opens with a 'Group of Shakespeare Songs (Set to music by composers of the 17th, 18th, 19th and 20th centuries)'. The first three songs represent the seventeenth, eighteenth and nineteenth centuries only ('Take O take those lips away' by John Wilson, 'She never told her love' by Haydn and Thomas Simpson Cooke's 'Up and Down'), and the composers' dates of the two songs that follow bridge the nineteenth and twentieth centuries (Charles Fonteyn Manney and Roger Quilter).

Frederick Bridge's collection, *Songs from Shakespeare: The Earliest Known Settings*, which was published around 1894, had made Wilson's lute song freely available (here with piano accompaniment).[198] Haydn's song, taken from a passage in *Twelfth Night* (2.4), was performed on many occasions throughout the period covered by this study; but Cooke's little-known song, 'Up and Down' on a text from *A Midsummer Night's Dream*, was by this time something of a rarity. Cooke composed music for a production of the play in 1840 directed by Madame Vestris,[199] which made use of fourteen songs,

[194] The poets were Shakespeare, Goethe and Verlaine, the latter two being allotted two groups of songs each.
[195] See p. 22, n. 121.
[196] Anon. (p), 'Concerts', *The Times*, 1 July 1933, 10.
[197] An example of this is a recital given by Geoffrey Dunn at the Wigmore Hall on 17 October 1938. This consisted entirely of settings of Tudor and Stuart poems by composers contemporaneous with these periods (Morley, Dowland and a song by 'Anon') and two of the twentieth century (Warlock and Moeran).
[198] The earliest performance of the song at the Bechstein Hall was given in 1909, by Robin Overleigh.
[199] According to Odell, this production presented *A Midsummer Night's Dream* 'practically as written by the poet' for the first time since 1642 (George C.D. Odell, *Shakespeare from Betterton to Irving*, vol. 2 (London: Constable, 1921), 203).

including this one and the better known 'Over hill, over dale'.[200] The penultimate song in Thomas's Shakespeare group was 'Orpheus with his lute' by Manney, an American compatriot of Thomas and composer of art song. The group concluded with Quilter's 'Blow, blow thou winter wind', a song well established in the repertoire, with twenty-six Bechstein/Wigmore Hall performances up to this date.

Occasionally, a multiple-performer concert of serious intent was staged because of the specific requirements of the music. Such was the concert on 20 October 1936, when two solo singers (Miriam Licette and Vere Laurie), a chorus of seventeen and a string quartet with harpsichord gave a performance of 'The Tempest or The Enchanted Island by Henry Purcell (1659–1695), words by Dryden'. On this occasion, the audience was treated to the luxury of a programme note,[201] which read:

> The alteration of Shakespeare's play, for which Purcell provided the music, was for a long time supposed to have been the version brought out by Dryden and Davenant, at the Duke's Theatre, Lincoln's Inn Fields, in 1667, in spite of the fact that John Downs in his (Roscius Anglicanus, 1708) ascribes it to Thomas Shadwell. None of the Authoritative MSS. have any Overture. But the Library of the Royal College of Music possesses a MS. Overture for strings, headed "Overture in Mr. P. Opera" and signed "Mr. H. Purcell," and since it does not belong to either - Dioclesian, Dido and Æneas, The Fairy Queen, The Indian Queen, or King Arthur, which are the only works of Purcell termed at that time "Operas," it has been conjecturally ascribed to "The Tempest" and is here given in its proper place.[202]

The note is unattributed. A critical review following the concert, states that 'the Overture has been conjecturally attached to this work because it does not belong elsewhere',[203] a comment with a slight hint of disapproval; and, indeed, the critic does not appear to have been overly impressed with the undertaking generally. Even the introduction of some instrumental interludes from other sources seems to meet with his or her approval only due to the rather negative reason that they provided 'relief to the

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[200] Jay L. Halio, *A Midsummer Night's Dream: A Guide to the Play* (Westport, CT: Greenwood, 2003), 25. The number of songs included is larger than might be expected, but Odell tells us that 'some of the lines usually spoken, are sung' (George C.D. Odell, *Betterton to Irving*, vol. 2, 204). Both the texts mentioned fall into this category.

[201] Only Albert Archdeacon, Edward Iles, Gladys Moger, George Pawlo, John Goss and the pupils of Dawson Freer had furnished their audiences with programme notes of any description in recitals containing Shakespearean items up to this time. Archdeacon sang a small number of songs in 'The Concert Club Chamber Concert' on 26 February 1905, for which analytical and historical notes were provided in the programme by Percy Pitt and A. Kalisch. This was unusual for that time, though by 1938, a recital on 17 October of that year had a programme which contained six pages of introductory notes by Frank Howes. For observations on the development of the analytical programme note, see Dale, 'The "Analytical" Content of the Concert Programme', 199-222.

[202] Punctuation and spelling given as in original programme.

[203] Anon. (q), 'Purcell's "The Tempest"', *The Times*, 23 October 1936, 12.

long series of soprano airs'. The critic is aware that 'two lovely songs of Ariel . . . are all that is left of Shakespeare's lyrics' (namely, 'Come unto these yellow Sands' and 'Full Fathom Five'), but appears perplexed by the fact that 'Purcell does not seem to have been deeply inspired by the subject' and, consequently, 'the music contains few of his astonishing flashes of genius'. Later scholarship provided the answer to the critic's puzzlement, as it is now generally agreed that not all the music for *The Tempest or The Enchanted Island* is Purcell's. Margaret Laurie, for example, puts forward the idea that John Weldon could have been the composer of most of the music, though she is fairly convinced that the song 'Dear pretty youth' was written by Purcell.[204] Even the two Shakespeare settings, so often now firmly attributed to Purcell, are of doubtful provenance.

Titles describing the contents of recitals began to appear more frequently during the 1930s and 1940s. Some describe the particular nature of an event (for example, 'Concert in aid of The People's Dispensary for Sick Animals'), some announce the repertoire to be presented ('A Recital of Modern English Songs'), and some highlight the composer who will be featured exclusively ('Joan Elwes Schubert Recital'). An example of a less-than-attractive title is 'Programme of Songs by the Danish Composer Carl Nielsen and Groups of English, Estonian, Latvian and Portuguese Songs (Sung in the original language)', which was given on 15 November 1938. This attempt to draw together in a single title a disparate collection of songs was presented by Mrs George D.M. Lovett with her accompanist, Mr George Reeves. Starting with 'Full fathom five' (attributed on the programme to Purcell), she changed pace and satisfied the chronological urge by next singing Arne's 'Where the bee sucks'. Her programme continued with single songs from Parry, Vaughan Williams, Holst and Delius. The latter's setting of 'Irmelin', from *Five Songs from the Danish*, led into Nielsen's setting of the same text (by Ludvig Detlaf Greve Holstein), and hence on to eight more songs by Nielsen. Further countries were represented by Eduard Oja (Estonia), Jānis Mediņš and the female composer Lūcija Garūta (Latvia), and de Nascimento, Coleho, de Lima and Vianna da Motta (Portugal). As far as such different periods and styles of composition went, and given the variety of languages, this programme seems primarily designed to highlight the passions of a gifted linguist. Despite the fact that its content provoked such an unwieldy title for the recital, it nonetheless offered interesting and

[204] Margaret Laurie, 'Did Purcell set *The Tempest*?', *Proceedings of the Royal Musical Association*, 90th Session, 1963–4: 43–57.

varied repertoire for the audience, with the occasional (and no doubt welcome) nod to the more familiar.

In a programme which also featured the premiere of Kabalevsky's *Nursery Rhymes*, soprano Mollie Sands and pianist Ruth Dyson gave the first concert performance of four songs by Gerald Finzi at the Wigmore Hall on 7 July 1947. These were from the incidental music (originally scored for an instrumental ensemble) which Finzi wrote for a 1946 radio broadcast of *Love's Labour's Lost*. Three of the songs were included in the broadcast; a fourth was added subsequently.[205] In Sands's concert, the songs were performed in the order in which they appear in the play. The voice and piano score, published by Boosey & Hawkes in 1948, presents them in a different order and as two titled pairs: that is to say, the two *Songs of Hiems and Ver* (from 5.2), followed by the two *Songs for Moth* (from 1.2 and 3.1 respectively). In fact, following a brief introduction, which quotes Armado's words from the play, the voice and piano score then has 'Song of Ver' ('When daisies pied') first and 'Song of Hiems' ('When icicles hang by the wall') second, just as in the play itself (and in Sands's recital).[206]

The first song allotted to Moth is 'If she be made of white and red' (given the title 'Riddle Song'). In an unfinished letter to Mollie Sands, Finzi points out that her performance of the song will be its first, as 'No setting of that particular bit of doggeral [*sic*] was wanted for the Broadcast production'.[207] In respect of the second song from Moth, in reply to Armado's request 'Warble, child; make passionate my sense of hearing.' (3.1), Moth says a single word: 'Concolinel'. Scholars have speculated down the years as to the meaning of this word, either choosing to leave the matter unaddressed, or concluding that it is the title of a song that is lost.[208] The notes in the Boosey & Hawkes score, which are presented in truncated form in Sands's programme, tell us that Finzi used in place of the missing text a lyric taken from Hawkins's *General*

[205] In a review of the voice and piano edition of the songs for *Love's Labour's Lost* (*Music and Letters* 30/1, (January 1949): 90), Ivor Keys remarks that 'Mr. Finzi has made simple and attractive music which for stage purposes could hardly be bettered'. However, in respect of the voice and piano edition, Keys feels that 'the songs are perhaps too slight and terse to be taken out of their context'. He seems to be unaware that the music for Moth's 'Riddle Song' did not form part of the original radio production.

[206] Armado's words preceding the two songs appear to have suggested that 'Hiems' should come before 'Ver' in the collective title for the set: 'This side is *Hiems*, Winter; this *Ver*, the Spring; the one maintained by the owl, the other by the cuckoo. *Ver*, begin.' These lines are used by Finzi to punctuate the introduction in the voice and piano score. This was not an innovatory practice: at the beginning of the twentieth century, Walford Davies had used lines of dialogue from *Twelfth Night* to preface his settings of 'O Mistress Mine' and 'Come Away, Death' (from *The Clown's Songs in Shakespeare's 'Twelfth Night'*, Op. 13, published in 1902).

[207] Letter dated 13 May 1947, held by the Finzi Trust.

[208] Ross Duffin supplies a plausible source for the missing song in his article '"Concolinel": Moth's Lost Song Recovered?', *Shakespeare Quarterly* 66/1 (2015): 89–94. He contends that the French chanson, 'Quand Colinet faisoit l'amour', represents the best suggestion so far.

History of the Science and Practice of Music—hence Finzi's use of the title 'False Concolinel'.[209]

Another letter to Sands from Finzi offers interesting advice on the vocal characterisation of the owl in 'Song of Hiems', particularly concerning the *falsetto* marking on the top G of 'Tu-who' which appears in both verses. Sands must have indicated to Finzi that she was having some difficulty achieving the effect that he desired, to which he replied:

> Do your best to make an [*sic*] noise like an owl, and if you dont [*sic*] feel you can do it satisfactorily—and its [*sic*] a nasty closed vowel—leave it out all together. But I should'nt [*sic*] like the piano or fiddle, or even wind (the scoring is for small orchestra) to play the top G. Anything above the voice there would destroy the eerie sound that is wanted. You could, of course, say at the recital that it is really a man's song, if you are doing any talking, as I do realise that the introduction and the spoken words help to make an [*sic*] unit of the two songs.[210]

Finzi clearly valued Sands's opinions, asking her in a subsequent letter if she would be willing to suggest any 'marks of expression' for the songs, since the reader at Boosey & Hawkes thought they were needed, and he found these 'very difficult to put in'.[211]

Before the songs from *Love's Labour's Lost*, Sands's programme moved through songs by the early nineteenth-century composer, Stephen Storace (including one with clarinet *obbligato*), to Haydn and then to songs by Spohr (also with clarinet). She followed the Shakespeare settings with Delius's *Nietzsche Lieder* and concluded with Kabalevsky's Op. 41 set.

Finzi was unable to attend the recital, but wrote three days afterwards to say that he was glad to hear that it went well and referring to the fact that Sands received an individual notice for the recital in *The Times*,[212] which 'usually lumps half a dozen recitals into a paragraph, under the "also ran" principle'.[213]

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[209] The lyric 'Is it not sure a deadly pain' appears in Sir John Hawkins, *A General History of the Science and Practice of Music*, vol. 3 (London: Payne, 1776), 25.
[210] Letter dated 25 July 1947 (marked *recte* June), held by Finzi Trust. The introductory lines are those referred to in n. 206. Finzi also uses spoken text from Armado at the end of 'Song of Hiems': 'The words of Mercury are harsh after the songs of Apollo. You that way, we this way'.
[211] Letter dated 12 December 1947, held by the Finzi Trust. A letter to Finzi from Sands dated 19 March 1947 reveals her to be an experienced musical researcher. She was also a published author (*Invitation to Ranelagh 1742–1803: Night Life in the 18th Century* (London: Westhouse, 1946)). Finzi's friend, Howard Ferguson, knew him to be 'beset by uncertainty concerning dynamics, marks of articulation, and even slightly differing versions of a phrase'. Howard Ferguson, 'Biographical Study', in John C. Dressler, *Gerald Finzi: A Bio-Bibliography* (Westport, CT: Greenwood, 1997), 4.
[212] Anon. (r), 'Wigmore Hall: Recital by Miss M. Sands', *The Times*, 10 July 1947, 6.
[213] Letter dated 10 July 1947, held by the Finzi Trust.

Many of the Festival of Britain events in 1951 suffered the fate referred to by Finzi above. Such were the number of concerts that reviews were spread thinly.[214] The Wigmore Hall's series of Six Concerts of English Song, taking place in May and June of that year, received the briefest of mentions in the June edition of *The Musical Times*[215] (published before the series had been completed), and only a slightly longer review (saying very little) appeared in the July edition of the same journal:

> The Six Recitals of English Song (Mondays from 7 May) ranged from the lutenists to Rubbra, Tate and Berkeley. They employed eighteen singers in a hundred and forty songs and twenty folk-songs. Details would be a catalogue; general impression a fluctuating *pro* and *con* that no one person could delineate to his own satisfaction.[216]

These concerts were all broadcast on BBC Radio's Third Programme.[217] Basil Douglas's foreword printed in the programme for the first recital on 7 May states the aim of the series:

> These six programmes are designed to give some idea of the wealth and variety of English song from the sixteenth century to the present day. In so little space a large number of fine songs must inevitably be omitted; some of the greatest composers can be featured all too briefly, and several have had to be left out altogether. Such a selection can only be a matter of individual taste, but it is hoped that it will give a representative outline, at least, of the achievements of English songsters.

Three of the recitals (the first, third and fifth, on 7 and 21 May, and 4 June) featured Shakespeare settings, most of which had been well visited down the years in the Wigmore Hall.

Only two of these three recitals (those in May) were covered by reviews in *The Times*. The first recital, given by Peter Pears and Benjamin Britten, mixed the old with the new, starting with five songs by Elizabethan lutenist composers, before pairing a divine hymn setting by Dowland with one by Britten. The premiere of Tippett's song-cycle *The Heart's Assurance* followed, and the second half of the programme was devoted to songs by Bridge, Holst, Vaughan Williams, Moeran, Berkeley and Britten. Texts ranged from lines taken from the *Song of Solomon* (2.16) to the poetry of W.H. Auden. The

[214] The anonymous review of Anon. (s), 'London Concerts', *The Musical Times* 92/1302 (August 1951): 374 ends with the remark that the 'pressure of the times is such that events as important as the following have to be mentioned without critical comment'. Listed thereafter are thirteen concerts and 'much chamber music'.
[215] Anon. (t), 'The Festival', *The Musical Times* 92/1300 (June 1951): 250.
[216] M., 'London Concerts', *The Musical Times* 92/1301 (July 1951): 324.
[217] See Appendix G (pp. 153–155) for details of each of these recitals, taken from the Arts Council of Great Britain's *Official Souvenir Programme: London Season of the Arts 1951 May–June* (London: Lund Humphries, 1951), 44–46.

single Shakespearean contribution was Vaughan Williams's setting of 'When icicles hang by the wall'.

The recital on 21 May had four Shakespeare settings. Starting with songs from the Elizabethan era, it featured an anonymous setting of 'Willow, willow',[218] sung by René Soames, and Morley's 'It was a lover and his lass', sung by Bruce Boyce. Following songs by the seventeenth- and eighteenth-century composers Arne, Blow and Boyce, Bishop's 'Bid me discourse'[219] represented the early nineteenth century (along with songs from Hook and Hatton). The rest of the programme was given over to Vaughan Williams (three songs) and Peter Warlock (eleven songs). The latter's 'Pretty ring time', coming fifth from the end of the programme, mirrored nicely Morley's setting of the same words, which appeared fourth from the beginning. The critic of *The Times* described the programme for this recital as 'a model of careful planning', and extended the compliment to the others in the series.[220] This review also highlighted the part played by Peter Warlock 'who contributed . . . as a stylish and sensitive arranger of Lutenist songs and as a creator of fine, individual new ones'.[221] The fact that Warlock had died some twenty-one years previously seems to be no impediment to his position as a composer of 'new' songs.

The recital on 4 June had a better claim to be featuring contemporary works, ending, as it did, with Geoffrey Bush's 'The impatient lover' (1951), Ivor Walsworth's 'Here, where the world is quiet' (1950), Antony Hopkins's 'A melancholy song' (1945) and two songs by Alan Rawsthorne, published in 1943. The other songs in the programme for 4 June followed a chronological pattern for the most part and included five Shakespeare settings. From the eighteenth century were Arne's 'Under the greenwood tree' and 'Where the bee sucks', and Linley's 'O, bid your faithful Ariel fly', whose somewhat tenuous association with Shakespeare is here outlined on page 18, note 108. As was fitting for a recital strongly affiliated to the Festival of Britain, the programme paid homage to the composer of 'Jerusalem' (which might be described as the country's second national anthem) by including four of Parry's best-known songs. One of these, 'Crabbed age and youth' from *The Passionate Pilgrim* (which was sung by Isobel Baillie), is 'a fine lyric, but almost certainly not by Shakespeare'.[222] A large

[218] See p. 22, n. 121.
[219] A setting of lines from Shakespeare's narrative poem, *Venus and Adonis*.
[220] Anon. (u), 'Festival Music: English Song', *The Times*, 22 May 1951, 6.
[221] *Ibid*.
[222] Michael Dobson and Stanley Wells, eds, 'Crabbed Age and Youth', *The Oxford Companion to Shakespeare* (New York: Oxford University Press, 2001), 95. URL http:// www. oxford

number of song composers have nonetheless set the text as attributed to him and, in addition to Baillie, ten singers chose to perform songs on this text at the Bechstein/Wigmore Hall between 1903 and 1998.[223] Of these performances, seven were of Parry's setting, mostly grouped with other songs by him and, in two instances, in programmes designed to celebrate his contribution to the art-song repertoire.[224] The three other settings of 'Crabbed Age and Youth', by Donald Tovey, H.C. Nixon and Madeleine Dring, were given in recitals in 1909, 1917 and 1948 respectively.

The remaining Shakespeare setting on the programme for 4 June was Quilter's 'Blow, blow thou winter wind', which was sung by Richard Lewis. Add to this Arne's 'Thou soft-flowing Avon', with its lines by Garrick:

> Thou soft-flowing Avon, by the silver stream,
> Of things more than mortal thy Shakespeare would dream

and the programme of thirty-seven songs makes substantial (but not excessive) reference to the contribution of Shakespeare to the art-song repertoire.

If one of the aims of the Festival of Britain was to provide a survey of seven centuries of English music-making (from the oldest song featured in the Festival, 'Summer is a-cumen in', to specially commissioned works),[225] the three song recitals mentioned above present a survey which is abbreviated in terms of the historical period covered.[226] However, a breadth of reference is achieved in featuring well-known and up-and-

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reference.com/view/10.1093/acref/9780198117353.001.0001/acref-780198117353-e-724?rskey=cTWlKk&result=722, accessed 15 September 2017. However, using a computer authorship identification test, Elliott and Valenza aver that 'Crabbed Age and Youth' (among other poems from *The Passionate Pilgrim*) has a strong claim to having been written by Shakespeare (Ward Elliott and Robert J. Valenza, 'A Touchstone for the Bard', *Computers and the Humanities* 25/4 (August 1991): 199–209).

[223] There is a large number of entries for 'Crabbed Age and Youth' in Gooch and Thatcher's catalogue of compositions based on the work of Shakespeare (Bryan N. Gooch and David Thatcher, *A Shakespeare Music Catalogue*, 5 vols (Oxford: Clarendon, 1991)).

[224] Edward Iles's programme of Parry songs in 1903 is covered on pp. 12–13 of this thesis. The second of the programmes devoted to Parry's output and containing Shakespeare material (given on 27 February 1998) is covered on p. 85.

[225] 'For the eight weeks of London Season of the Arts, the Arts Council transformed London concert life. From its usual haphazard mix of audience-driven programs with occasional noble efforts at reviving old works and presenting new ones, the entire London musical scene became an organized, planned presentation of British music history.' Nathaniel G. Lew, '*Tonic to the Nation': Making English Music in the Festival of Britain* (London, New York: Routledge, 2017), 31. The Festival of Britain was celebrated in lasting form by a series of publications known as *Musica Britannica*. The first volume, published in the year of the Festival, commenced 'an authoritative collection of British music' representing 'the British contribution to music in Europe' (John Caldwell, ed., foreword to *Musica Britannica: A National Collection of Music—The Mulliner Book*, vol. 1 (London: Stainer and Bell, new ed. 2011), no page number).

[226] The songs date from the mid-sixteenth century to 1951 (though the nineteenth century was poorly represented). This historical span would most likely present the audience with items that were both familiar and unfamiliar.

coming song-writers composing in a variety of styles, and in covering a wide range of texts by distinguished British poets, including Wyatt, Herrick, Lovelace, Shelley, Stevenson and Housman, as well as Shakespeare.

Early in the planning of the recitals, Leonard Isaacs of the BBC Third Programme pointed to 'the surprising omission of songs by Ernest J. Moeran, Frederick Delius, Arthur Somervell, Granville Bantock, Roger Quilter, and Cecil Armstrong Gibbs'.[227] In the event, these omissions were noted and all the named composers were represented in the series of six recitals, save Bantock. The resulting programmes may be considered to have achieved the aim expressed by Basil Douglas: in an article looking back at the history of the Wigmore Hall, John Ravell declares the London Season of the Arts events held at the Wigmore Hall to be 'among the most interesting and valuable to be heard during the Festival'.[228]

Concluding Remarks

Despite a minor hiatus due to the anti-German sentiment generated by the two World Wars, the strong position of German *Lieder* in the British song-recital repertoire at the Bechstein/Wigmore Hall in the twentieth century cannot be overstated. This is demonstrated in the Hall's inaugural concert on 31 May 1901 when eight *Lieder* (three by Schubert and five by Schumann) were featured in a mixed programme.

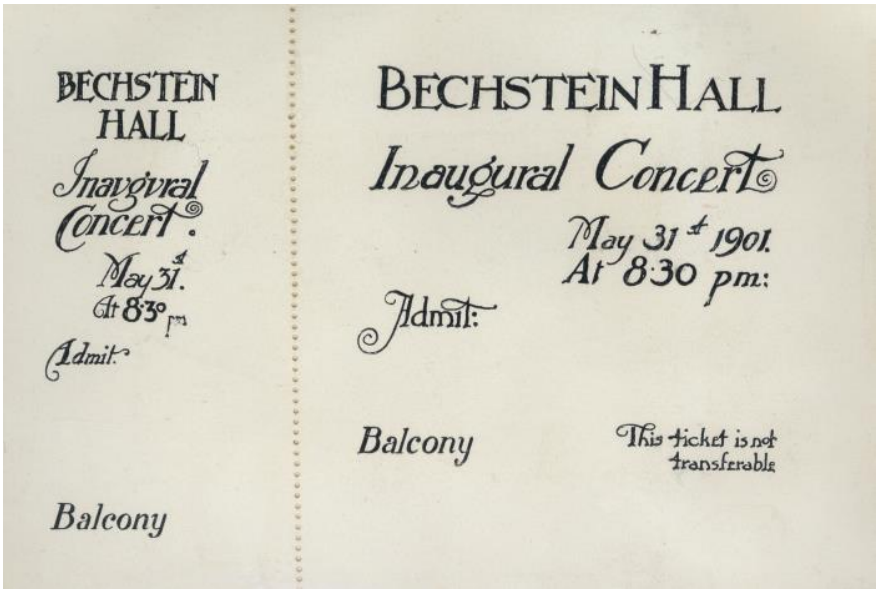

Fig. 3. Invitation ticket for the Bechstein Hall Inaugural Concert on 31 May 1901
Reproduced by permission of the Wigmore Hall Archive

[227] Quoted in Lew, *'Tonic to the Nation'*, 37.
[228] Ravell, 'The Wigmore Hall', *The Musical Times* 92/1300 (June 1951): 274.

The distinguished performers in this concert included the celebrated tenor, Raimund von Zur-Mühlen, who did much to spread the popularity of the German *Lied* internationally before his early retirement from the concert platform in 1904.[229]

Following a series of *Liederabende* in Vienna given by Gustav Walter in the late nineteenth century, the popularity of such events increased to the point where 'in Berlin there would be at least twenty such concerts offered every week, all of which were likely to be sold out'.[230] Zur-Mühlen carried the torch in this respect after Walter and particularly promoted the *Liederkreis* or *Liederzyklus*. Later in the century, Dietrich Fischer-Dieskau became a strong and popular advocate for *Lieder*, thus consolidating its position in the solo vocal recital.[231]

In respect of the song-cycle, the prevalence of the German song repertoire was challenged by little in England until the publication of Gerald Finzi's *Let Us Garlands Bring* in 1942. Although not a song-cycle according to the strictest definition,[232] these five settings of Shakespeare's texts make a satisfyingly coherent group when performed together, even though they were composed over a period of thirteen years.[233] It should further be said that Finzi and his wife Joy were instrumental in giving a title to the set of songs when they were published. Indeed, it is said that it was the latter who came up with the concluding line of 'Who is Sylvia?' as being suitable for this purpose[234]—and, of course, *Let Us Garlands Bring* is a particularly apt title, since they were first

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[229] Scholes quotes from Baker's *Biographical Dictionary of Musicians* in claiming that Zur-Mühlen was responsible for the introduction into London of 'programmes devoted exclusively to songs' (*Lieder*, in this particular case). Percy A. Scholes, 'The Introduction of the Song Recital' in *The Mirror of Music, 1844–1944: A Century of Musical Life in Britain as Reflected in the Pages of The Musical Times*, vol. 2 (London: Novello and Oxford University Press, 1947), 285. Additionally, Clara Schumann chose Zur-Mühlen to be the 'special exponent of her husband's songs'. H. Arnold Smith, 'Baron Raimund von Zur-Mühlen: The Passing of a Great Artist', *The Musical Times* 73/1070 (April 1932): 317

[230] Laura Tunbridge, *The Song Cycle* (Cambridge: Cambridge University Press, 2010), 46.

[231] See Hans A. Neunzig, *Dietrich Fischer-Dieskau: Eine Biographie* (Stuttgart: Deustche Verlags-Anstalt, 1995), *passim*.

[232] 'A song cycle is a circle or series of songs relating to the same subject and forming one piece of music . . . in which the motive of the first reappears in the last and closes the circle' *Grove's Dictionary of Music and Musicians*, quoted in Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (New York: Schirmer, 1979), 260. Schumann's *Frauen-liebe und -leben* exemplifies well this definition (see further Geoffrey Wilson, *Handbook for Art Song Accompanists* (Canberra: private publication, 1997), 42). *Harper's Musical Dictionary* defines the genre in a different manner, stating that a 'song-cycle is a group of poems by either a single poet or several poets that are set to music' (quoted in Emmons and Sonntag, *The Art of the Song Recital*, 260). Tunbridge interprets the term as meaning 'a group of songs with a coherent identity usually established by textual and/or musical features' (*The Song Cycle*, 15). Trevor Hold describes *Let Us Garlands Bring* as 'a songbook rather than a cycle' (*Parry to Finzi*, 417).

[233] 'Fear no more the heat o' the sun' was composed in 1929, 'Come away, come away, death' in 1938, 'It was a lover and his lass' in 1940, 'Who is Sylvia?' some time before January 1941, and 'O mistress mine' in 1942. Stephen Banfield, *Gerald Finzi: an English Composer* (London: Faber and Faber, 1998), 294.

[234] Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: Boydell, 2005), 129.

performed as a birthday gift honouring an elder statesman of the music world, Ralph Vaughan Williams.

The fact that these Shakespeare texts from diverse sources[235] were drawn together with this title is redolent of the song-cycles of Schubert and Schumann, whose evocative names, such as *Winterreise* and *Frauen-liebe und -leben*, suggest a narrative progression—though this is clearly lacking in the case of *Let Us Garlands Bring.* Apart from the fact that it was first performed as occasional music, to be given complete, what links the individual songs of this set is the poetry of Shakespeare and Finzi's own distinctive compositional voice. His music is thought by many to be as quintessentially English as is Shakespeare's or Hardy's poetry,[236] much in the same way that the *Lieder* tradition is viewed as being prototypically Germanic. Finzi's Jewish/Italian heritage (explored by Banfield in some detail)[237] seemed to arouse the desire to root himself firmly in English soil—a desire perhaps revealed unwittingly (and almost literally) in his hobby of cultivating apple trees. The fact that *Let Us Garlands Bring* came to final fruition in the honouring of a towering figure in the English music scene in a time of war may demonstrate much about Finzi's desire to assert his English credentials.[238]

The popularity of Quilter's Shakespeare settings in the early years of the century and the fact that so often these were used in a 'mix-and-match' fashion by singers have already been noted. Quilter's four collections (*Three Shakespeare Songs*, Op. 6, *Five Shakespeare Songs*, Op. 23, *Four Shakespeare Songs*, Op. 30 and *Two Shakespeare Songs*, Op. 32) lack titles, other than a plain explanation of their contents. This may well have contributed to the fact that they were so often performed piecemeal rather than in sets.

Let Us Garlands Bring received its premiere by Robert Irwin and Howard Ferguson at a lunchtime concert in the National Gallery on 12 October 1942 in honour of Vaughan Williams, whose seventieth birthday was on that day. Despite an enthusiastic response from the press for the newly published songs,[239] performances of them at the Wigmore

[235] As they appear in the score, they are taken from *Twelfth Night* (2.4), *The Two Gentlemen of Verona* (4.2), *Cymbeline* (4.2), a second text from *Twelfth Night* (2.3), and *As You Like It* (5.3).
[236] Dressler, for example, averred that 'there is an undoubtedly English melodic manner throughout his output' (John C. Dressler, *Gerald Finzi*, 10). The tenor Philip Langridge wrote of Finzi's music 'I can always hear the English countryside in his writing' (quoted in Dressler, *Gerald Finzi*, 19).
[237] Banfield, *Gerald Finzi*, *passim*.
[238] For an interesting critique of Banfield's view on Finzi's compositional 'English-ness', see Peter Phillips, 'Local Hero', *The New Republic*, 15 January 2001, 35–37.
[239] 'Finzi's songs are a credit to him . . . It is not every composer who can take a handful of Shakespeare's lyrics, which have been set over and over again . . . and show that there is still something new and true to

Hall were slow in gathering momentum. Finzi's friend, Mollie Sands, included 'Who is Sylvia?' in a recital there in May 1945 and received praise from *The Times* critic for presenting 'a dozen songs of unfailing interest and distinction'; but no explicit mention was made of Finzi's song.[240] Edith Furmedge began a group of songs by Warlock, Gurney and Ireland with Finzi's 'Fear no more the heat of the sun' in her recital at the Wigmore Hall on 27 June 1946.[241] But the complete set was not heard there until 1953, when Geoffrey Walls gave a performance of them with Gerald Moore.

The next chapter will look at this event further and follow the gradual rise in popularity of this very English set of songs.

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be said of them in music. They were greatly enjoyed and the composer was warmly received by the large audience.' Anon. (v), 'National Gallery Concerts: Ralph Vaughan Williams', *The Times*, 13 October 1942, 6.

[240] Anon. (w), 'Miss Mollie Sands's Song Recital', *The Times*, 31 May 1945, 6.

[241] *Let Us Garlands Bring* was intended for baritone and piano, but the range of the songs suits most voices. As has already been noted, Sands was a soprano; Furmedge made her name as a Wagnerian contralto at Covent Garden between 1924 and 1939.

CHAPTER 4

WIGMORE HALL SONG RECITALS 1952–75

Introduction

The premiere by Irwin and Ferguson of *Let Us Garlands Bring* in 1942 was followed by a radio broadcast of the work six days later. It was also aired on 18 December 1943 in a Forces Programme devoted to 'Songs by Gerald Finzi', again sung by Irwin. In the same way that Wigmore Hall performances of the set of songs gradually increased in number, so broadcasts of the work on the BBC Home Service and on the Third Programme (later called Radio 3) steadily became more frequent.[242]

After the Second World War, festivals of classical music around Great Britain, such as those in Aldeburgh, Bath, Cheltenham, Edinburgh and King's Lynn,[243] provided a welcome platform for British composers, as well as programming music from other countries. The BBC recorded a performance given by Janet Baker and Geoffrey Parsons of *Let Us Garlands Bring* at the Cheltenham International Festival of Music on 7 April 1983. This was subsequently aired on 4 July—just one of the increasing number of performances of the work by top-flight performers at major festivals of classical music in Britain.

By 1956, as Banfield tells us, Finzi had 'been wedded almost exclusively to Hardy in his completed solo song settings for over twenty years'.[244] From Shakespeare, in addition to *Let Us Garlands Bring*, fragmentary settings of 'Blow, blow thou winter wind', 'Invocation to Bacchus' and 'Shall I compare thee' dating from 1930 exist;[245] but apart from these, and his songs from the incidental music for *Love's Labour's Lost*, no other Shakespeare song settings by Finzi are extant. After Finzi's death in 1956, Howard Ferguson collaborated with Finzi's widow Joy and his son Christopher in gathering the unpublished completed songs into sets, with Joy selecting a 'phrase from a

[242] URL http://genome.ch.bbc.co.uk/search/0/20?q=let+us+garlands+bring#search, accessed 27 October 2017.
[243] These festivals were inaugurated in the following years: Aldeburgh 1948, Bath 1944, Cheltenham 1945, Edinburgh 1947, King's Lynn 1951. Festivals at Harrogate and Presteigne came later and were inaugurated in 1966 and 1983 respectively, and Lake District Summer Music was founded in 1985. In a private conversation with the soprano April Cantelo, she drew the writer's attention to the importance of these festivals in helping to establish the song recital as an important part of the concert scene in the UK.
[244] Banfield, *Gerald Finzi*, 477
[245] Banfield, *Sensibility and English Song*, 446.

poem as a title'[246] in the same way that Finzi's sets of songs had been given titles during his lifetime. Finzi had rejected the idea that these sets constituted cycles, but he thought that grouping the songs in this fashion minimized 'the chances of a single song's being overlooked'.[247] The attraction for the performer is that such a title becomes a memorable tag. In addition, the singer has been provided with a ready-made block of programming to work with. Banfield suggests that this 'certainly increases the likelihood of performance'.[248]

Quasi-cycles like *Let Us Garlands Bring* (and, of course, genuine cycles) helped to shape recital programmes in the latter half of the twentieth century. When programmed, such sets of songs formed substantial items more on a par with instrumental works, which tended to be very much longer than the average individual song. The need for the 'meat' of a song recital to be provided by instrumental items lessened and thus 'solo vocal recitals' began to live up to their appellation.

At the Wigmore Hall in particular, under the management of William Lyne from the mid-sixties to 2003, the song recital gained integrity. It came to be regarded as a serious art form rather than mere entertainment. The song recital thus came of age during Lyne's tenure.[249]

The Concerts

As was noted previously, Geoffrey Walls's Wigmore Hall recital on 16 May 1953 included the first performance of *Let Us Garlands Bring* in this venue. No reference was made to Finzi's songs by the critic of *The Times* in a review two days later.[250] Apart from a brief reference to Strauss's two orchestral songs, Op. 51, the focus of the review rested entirely on the German *Lieder* that Walls presented. In addition to Finzi's songs, those of Haydn, Mozart and Korbay, and arrangements by Britten, Tate, and Hughes, all failed to capture the critic's attention (or, possibly, comments were cut by the editor, since the reviewer attempted to cover nine separate events in a single column).

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[246] McVeagh, *Gerald Finzi*, 253.
[247] Banfield, *Sensibility and English Song*, 290. Ferguson confirms this statement: 'Gerald felt it was a waste of time to publish single songs ("they always disappear", he said)'. Ferguson, 'Biographical Study', 4.
[248] Banfield, *Sensibility and English Song*, 290.
[249] Early in the century, small London concert halls, such as the Aeolian Hall, had added song in a piecemeal fashion to their usual diet of instrumental chamber works. A second example is the Conway Hall, for which the architect's brief was to design an acoustic particularly suitable for string quartets (Foreman and Foreman, *London: A Musical Gazetteer*, 52). From 1967 onwards, however, the Purcell Room proved to be a venue conducive to the song recital, and many of London's churches (such as St. Martin-in-the-Fields) also hosted such events in the latter half of the century.
[250] Anon. (x), 'Recitals of the Week: Mr. Geoffrey Walls', *The Times*, 18 May 1953, 11.

The reception of Finzi's songs in this particular performance may be unknown, but there is evidence that at least two of the songs in the set were highly regarded by one who could claim to know a very large part of the song repertoire of the time: that is, Walls's accompanist on this occasion, Gerald Moore. In his book, *Singer and Accompanist: The Performance of Fifty Songs* (published in the year when this recital took place), Moore writes appreciative comments in his performance notes on Finzi's 'Come away, come away, death' and 'O mistress mine'. He covers only a single song from each of the other British composers that he selects, whereas he considers Finzi worthy of two—though, once again, German *Lieder* composers receive the lion's share of his attention. However, he describes Finzi as being 'in the great line of English song writers' and invites the reader to look at the first few bars of 'Come away, Come away, Death' to 'see the quality of man with whom we are dealing'.[251] Yet such was the grip of the *Lieder* genre on song repertoire at this time that it would be almost another twenty years before *Let us Garlands Bring* would begin to gain ground on *Lieder* at the Wigmore Hall.[252]

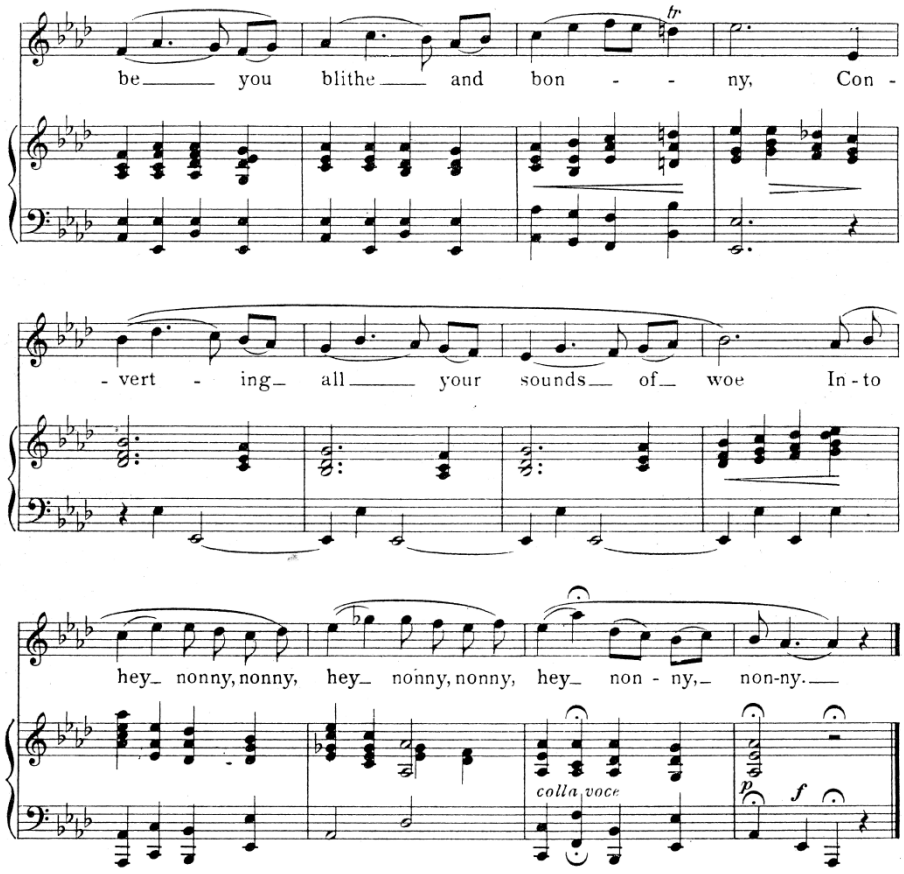
Finzi's 'It was a lover and his lass' was the choice of Latvian mezzo soprano, Ksenija Bidina, to open her recital on 21 September 1957.[253] The next performance was almost six years later[254] when John Carol Case performed the complete set, in a programme featuring English and French vocal and instrumental music. Thereafter, there appeared to be a hiatus in performances of songs from Finzi's set until 1972[255] when Eiko Nakamura (performing in the Wigmore Hall's Young Musicians Series) gave a recital ending with 'Come away, Come away Death' and 'It was a Lover and his Lass' on 28 March. Her programme was typical of a debut recital, in that it was designed to give the singer an opportunity to show her ability in a range of periods, styles and languages. Starting with a couple of *arie antiche* (providing excellent warm-up material for the singer), it progressed through *Lieder* to the first performance of a set of songs by Justin Connolly in Nakamura's native language of Japanese. It then moved on to French

[251] Gerald Moore, *Singer and Accompanist: The Performance of Fifty Songs* (London: Methuen, 1953), 78.
[252] However, Finzi's work was already well enough regarded to receive its Proms debut in the Royal Albert Hall the following year (8 September 1954) when it was given in its orchestral form and was sung by Roderick Jones.
[253] The recital was reviewed in Anon. (y), 'The London Recital Season Opens: Miss Ksenija Bidina', *The Times*, 23 September 1957, 3.
[254] 17 June 1963.
[255] It should be noted, however, that the Wigmore Hall's collection of programmes for the 1960s is known to have some gaps.

mélodies and ended with Britten folk songs and Finzi's contribution, which again was overlooked by the press, though the recital was reviewed.[256]

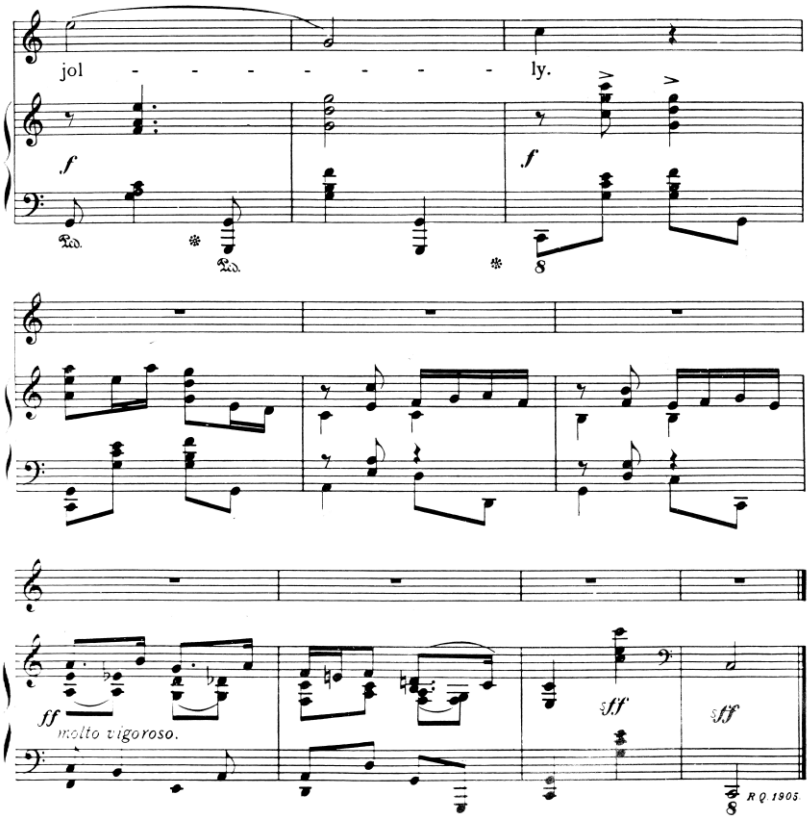
As the table presented in Appendix F on page 152 of this thesis demonstrates, it was from this time onwards that Finzi's set began to gain popularity in terms of performances at the Wigmore Hall. Finishing his recital on 15 February 1973, Peter Knapp sang a group of Shakespeare settings, including two songs from *Let Us Garlands Bring* ('Who is Sylvia?' and 'Fear no more the heat of the sun') and two by Quilter ('O mistress mine' and 'Blow, blow, thou winter wind').

The piano postlude of the second Quilter song would have made a strong finish for this recital; but Knapp chose instead to end with a much weaker (and certainly less well-known at the time) song by William Aikin, 'Sigh no more ladies' (see Exs. A. and B. to compare the closing bars of both songs).



Ex. 1. Aikin, 'Sigh no more ladies', bars 64–75
Reproduced by permission of Stainer & Bell Ltd.

[256] Anon. (z), 'London Debuts', *The Times*, 7 April 1972, 12.



Ex. 2. Quilter, 'Blow, blow, thou winter wind', bars 69–78, copyright 1905 by Boosey & Co Ltd. New edition copyright 1906 by Boosey & Co. Ltd. Reproduced by permission of Boosey & Hawkes.[257]

Aikin's song had been performed at the Wigmore Hall on eight previous occasions,[258] the last of which had been in 1926. It was indeed a strange choice as a concluding song for a programme whose roll call of composers boasted Purcell, Schumann, Fauré and Ravel, in addition to those already mentioned. Nonetheless, the critic Alan Blyth deemed Knapp to be 'a promising young baritone' who presented 'an intelligently planned programme'.[259]

Lena Phillips[260] included Finzi's 'It was a lover and his lass' in a group of miscellaneous British songs in her recital on 11 November 1973, only to be followed by a complete performance of Finzi's set the day after, given by the baritone Glyn Davenport. This latter programme was dominated by Schubert, Brahms and Wolf followed by 'Don Quichotte à Dulcinée' by Ravel, and, after the Finzi set, two spirited

[257] Valerie Langfield informed the writer in personal correspondence dated 4 July 2018 that the Boosey & Co. publication of the song in 1905 was subsequently revised by Quilter. The 1905 version, which may have been taken directly from the manuscript, had English performance directions rather than Italian and a thinner piano texture. The new edition of 1906 may have been revised in the light of his having heard performances of the song and deeming the piano texture to be too light.

[258] Aikin's song was orchestrated by Henry Wood and performed in a concert given by the Queen's Hall Orchestra (singer, Gwynne Davies) at the then Bechstein Hall on 4 July 1912; it was given again on 16 December 1919, 8 March 1921, 7 December 1922, 20 November 1925, and, like Knapp's recital, was used as a finishing song for concerts on 10 October 1923, 7 July 1926 and 6 December 1926

[259] Alan Blyth, 'Peter Knapp: Wigmore Hall', *The Times*, 16 February 1973, 13.

[260] Phillips was described on the programme by the unusual term 'mezzo-contralto'.

contributions from Aaron Copland. It would seem that the pattern of giving the audience its desired dose of *Lieder* at the beginning of the programme and ending with songs in the English language was *de rigueur* even in the 1970s.

In the month before Davenport's recital, Susan Maas presented *Lieder*, not only by Schubert, Schumann, Wolf and Brahms, but also four by Robert Franz, two by Clara Schumann and, from Hindemith's song-cycle *Das Marienleben*, 'Verkündigung uber den Hirten' [*sic*].[261] Her final English group included two songs from *Let Us Garlands Bring*, 'Who is Sylvia' and 'It was a lover and his lass'. The latter is the most popular Shakespeare text set by song-writers.[262] Finzi's version was given twenty-five times at the Wigmore Hall between 1953 and 2001, despite the fact that there was only one known performance of any of the set's songs there throughout the 1960s. Almost equally as popular a choice was Finzi's 'Who is Sylvia', with twenty-one performances between 1945 and 2001—an interesting fact, since, in a letter to Finzi, Vaughan Williams declared himself to be 'not sure what he thought about it'.[263]

Anne Colls, singing on 24 March 1975, chose five Brahms *Lieder* to finish her Wigmore Hall recital. Other composers well represented on this programme were Elgar (seven songs) and Dvořák (five of his *Biblical Songs*). These were followed by Finzi's 'Come away, come away, Death' and 'It was a Lover and his Lass'. Added to these was Mark Raphael's setting of Shakespeare's Sonnet XVIII. Raphael became Roger Quilter's singer of choice after the death of Gervase Elwes.[264] He was the dedicatee of a number of Quilter's songs, including 'When daffodils begin to peer' from Shakespeare's *The Winter's Tale* (4.2).

The recitals mentioned above are a clear indication that, in the second half of the twentieth century, it had become very much more common for a single artist to present a programme of song without recourse to instrumental interludes. Yet, on occasions, a

[261] Hindemith's *Das Marienleben* was first published in 1923; the composer revised the work substantially and this was published in 1948. The titles of the individual songs remained the same so it is not clear which version was performed by Maas in this recital on 26 October 1973.

[262] Between 1901 and 2001, nineteen different composers were represented at the Wigmore Hall by settings of this text; but it was also set by a great many more. Indeed, taking his information from Gooch and Thatcher's monumental survey of Shakespeare in music (Gooch and Thatcher, *A Shakespeare Music Catalogue*), Banfield tells us that up to the end of the 1980s, around three hundred and fifty settings of 'It was a lover and his lass' had been located (Banfield, *Gerald Finzi*, 295).

[263] Banfield, *Gerald Finzi*, 298. McVeagh deems Finzi's 'Who is Sylvia' to be 'less successful' in comparison with Schubert's setting (McVeagh, *Gerald Finzi*, 135).

[264] A private conversation on 11 January 2018 with two of Raphael's pupils, Delia Fletcher and Peter Bingham, confirmed that Quilter thought very highly of Raphael and they became firm friends as well as collaborators. In addition to his teaching, Mark Raphael (1900–88) was an eminent baritone and composer of songs and Jewish religious music. See Gillian Thornhill, *The Life, Times and Music of Mark Raphael* (Bloomington, IN: AuthorHouse, 2012).

platform would be shared, as on 13 February 1963, when a programme opening with Arne's 'When icicles hang by the wall' saw Ruth Little relinquishing the spotlight (and her accompanist, Ian Partridge, the piano stool) to make way for piano works by played by Hilda Sachs. In respect of the songs, the group commencing with the Arne proceeded to arrangements by Arnold Dolmetsch, concluding with an early twentieth-century song by Alfred Reynolds which was, nonetheless, very much in the style of the eighteenth century. The second vocal group consisted of Mahler's cycle *Lieder eines fahrenden Gesellen*, and the concert ended with two songs by Barber, one by Howells, an item curiously listed as 'Tarantelle' [*sic*] by Belloc[265] and an arrangement by J. Michael Diack of Robert Burns's poem 'I'm owre young to marry yet'. Vocally, this represents a balanced and well-planned programme; but the insertion of lengthy piano solos would seem to be a throwback to older practices when different genres of music would be mixed without concern to performers—and, almost certainly, without great concern to audiences alike. It is clear that celebrity singers of the early twentieth century, such as Gervase Elwes, found no ignominy in sharing the Bechstein Hall platform with other performers.[266] Looking at programming at that time from the standpoint of the late twentieth century, Ehrlich senses 'a flavour of gentility and a cultivated amateurishness', despite the undoubted skills of the performers.[267]

A concert of a miscellaneous nature took place in the Wigmore Hall on 1 December 1967. Supporting the Imperial Cancer Research Fund, the concert featured Master Campbell Paget (boy soprano) singing, among other things, Schubert's 'Who is Sylvia', and other items ranging from choral items and piano solos to arias from operas, sung by Josephine Darnell, an established professional soprano who appeared at the Wigmore Hall on other occasions.[268]

William Lyne's arrival as Manager of the Wigmore Hall in 1966 heralded a forward-looking age when the song recital was re-invigorated. He faced an uphill task, owning

[265] Belloc's poem with the famous opening line 'Do you remember an inn, Miranda?' has been set by a number of composers, including Denis ApIvor, Ivor Gurney, Richard Hageman and Francis Toye. However, an archival recording (URL https://www.bbc.co.uk/music/records/n485fx accessed 27 October 2017) of Belloc singing a fragment of his poem may be the source of this song and would account for the composer being listed as Belloc himself. A review of the concert in *The Times* seems to confirm this view (Anon. (A), 'A Contralto of Fine Quality', 14 February 1963, 8).

[266] Examples from the Bechstein Hall are recitals given by Elwes on 3 July 1905, 10 June 1910 and 4 December 1912.

[267] Ehrlich 'The First Hundred Years', 35.

[268] The 'London Diary for December' (Anon. (B), *The Musical Times* 111/1533 (November 1970): 1173) announced a recital at the Wigmore Hall to be given by Josephine Darnell, accompanied by Robert Keys on Friday 4 December 1970. Another followed it on Tuesday 10 April 1973, accompanied by Anthony Legge (Anon. (C), 'London Diary for April', *The Musical Times* 114/1561 (March 1973): 333).

that these events 'were the least popular . . . although a well-known singer would draw a good, but not capacity, audience';[269] but he found methods of introducing new song repertoire and presenting familiar repertoire in interesting and varied ways in order to build his audience numbers.

The concert held on 15 February 1968 is a case in point. Entitled 'Jupiter and Turret at the Wigmore Hall: New Jazz and Modern Poetry',[270] it is a little surprising to find that the first item on the programme was Shakespeare's 'Sigh no more, ladies', followed by settings of poems by Christina Rossetti and Lord Byron. These Jazz numbers by the amateur composer Wallace Southam were sung by Belle Gonzalez, accompanied by The Patrick Gowers Ensemble. The 'modern poetry' element that the title promised was provided by poets George MacBeth, Christopher Logue, Edward Lucie-Smith, Lawrence Durrell, Erich Fried and Georg Rapp, and concluded with a piece for Jazz ensemble by Ray Premru, affectionately entitled 'One for Wigmore'.

A month after this concert, on 17 March 1968, the Wigmore Hall presented a programme by The Early Music Consort[271] with James Bowman, counter tenor. Music from the late medieval period, consort pieces from the sixteenth century, and music from the courts of Henry V, Henry VIII, Elizabeth I and James I were all featured. The Elizabethan era was represented by 'The Queene's Commande' (Orlando Gibbons), Fantasy in three parts (Peter Philips) and the much-performed 'It was a lover and his lass', as set by Thomas Morley. This song had been given at the Wigmore Hall on fourteen previous occasions, but there had been little attempt to employ 'authentic' accompaniment until this point.[272] All the previous performances had been accompanied

[269] Lyne, 'Looking Back', 20.

[270] Turret Book Shop was on Kensington Church Walk in London, which was run by a friend of the composer Wallace Southam, whose songs were given their first London performance in this concert. Jupiter Records was Southam's own recording company.

[271] The ensemble is given this title on the programme, but is better known as The Early Music Consort of London. Its director was David Munrow.

[272] In his article 'The Authenticity Movement Can Become a Positivistic Purgatory, Literalistic and Dehumanizing', Richard Taruskin expresses the view that using instruments contemporaneous with the period of music explored is the most direct route to achieving 'the startling shock of newness, of immediacy, the sense of rightness that occurs when . . . we feel as though we have achieved the identification of performance style with the demands of the music' (*Early Music* 12/1 (1984): 11). For a comprehensive discussion on the nature of authenticity in respect of the performance of early music, see Nicholas Kenyon, ed., *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 1988). An exponent of the 'early' music scene, the lutenist Elizabeth Kenny, wrote '"authentic" musical experiences, using historical instruments and sources, derive partly from imaginative reconstruction of carefully-examined evidence and partly from the sense—demanding equal imagination—that modern audiences encounter these works in a modern context and listen to them in modern way. Both text and music speak in a number of different voices, none of them "authentically" Shakespearean but all working under the Brand of the Bard'. Elizabeth Kenny, 'In Practice II: Adapting a Restoration Adaptation—*The Tempest,* or *the Enchanted Isle*', in *Shakespeare, Music and Performance*, 115. The composer

by piano, apart from three: John Coates in 1921 used harp accompaniment; Dorothy Helmrich in 1922 was accompanied by harpsichord and cello; and Mary Bonin, singing in 1926, was accompanied on harpsichord for two groups of songs from the sixteenth and seventeenth centuries. Music in Shakespeare's plays in his time would quite possibly be dictated by the availability of instruments and players,[273] a constraint which is also imposed by recital performance. The 1968 concert had the luxury of using a large number of instruments, including harp and harpsichord, and also recorder, crumhorn, shawm, curtal, sordun, racket, fythele, rebec, bass viol, portative organ and various percussion instruments.[274]

An equally wide range of instruments was used for a concert entitled 'Music for Shakespeare' and given by The Praetorius Consort on 26 November 1972, but on this occasion modern instruments were employed, as well as copies of 'early' instruments. The programme was divided by the interval, the first half consisting of works from the sixteenth and seventeenth centuries, and the second half, twentieth-century music from recent Shakespeare productions. The programme listing is given as Appendix H on page 156 of this thesis.

One of the composers, Guy Woolfenden, wrote the music for Trevor Nunn's production of *Much Ado About Nothing* in 1968.[275] He composed a large number of scores for Royal Shakespeare Company productions between 1962 and 1995. His 'Sigh no more, Ladies', which was sung by the tenor Peter Hall in the concert given by The Praetorius Consort, was set with guitar accompaniment, on this occasion played by Christopher Wilson.

Paul Hindemith concurred with this view: 'Our spirit of life is not identical with that of our ancestors, and therefore their music, even if restored with utter technical perfection, can never have for us precisely the same meaning it had to them'. Paul Hindemith, *A Composer's World: Horizons and Limitations* (Cambridge, Mass.: Harvard University Press, 1952), 170–171.

[273] Lindley says 'it seems safest to assume that . . . music was provided by the actors themselves . . . [who] probably had considerable versatility, able . . . to play a range of wind and stringed instruments. But, equally . . . the very absence of particular calls for music suggests that it would be played by whatever and whomever was available at the time'. David Lindley, *Shakespeare and Music* (London: Arden Shakespeare, 2006), 103.

[274] The members of The Early Music Consort (who on this occasion were founder members David Munrow and Christopher Hogwood, with Mary Remnant and Oliver Brookes) were all multi-instrumentalists. Munrow in particular became a household name in the 1960s and 1970s. His lavishly illustrated book, *Instruments of the Middle Ages and Renaissance* (New York: Oxford University Press, 1976), added to the growing interest in early music by appealing to both the specialist and the general reader. The list of instruments given in the text above does not include lute, the instrument most frequently associated with performances of Morley's 'It was a lover and his lass', which appears with lute tablature in his *Booke of Ayres or Little Short Songs to Sing and Play to the Lute* (London: William Barley, 1600), 6.

[275] The information on Woolfenden's Shakespeare music was supplied by his widow Jane Aldrick in personal correspondence with the present writer dated 26 June 2017.

David Cain was a composer and technician for the BBC Radiophonic Workshop. His incidental music for *Much Ado About Nothing*, which consists of nine movements,[276] had been recorded by The Early Music Consort of London the year previous to this recital.[277]

Musical interludes were provided by Robert Spencer in an event given on 26 April 1970 in the Wigmore Hall. Accompanying himself on the lute, Spencer sang, among other things, Morley's 'O Mistress mine', Matthew Locke's 'Orpheus with his lute', John Wilson's 'Take, O take those lips away' and Robert Johnson's 'Hark! Hark! The lark' and 'Full fathom five'. He also performed lute solos. The performance went under the title 'The Apollo Society presents Shakespeare—the Age—the Man—the Players' (see Appendix I on pages 167-170 of this thesis for full programme). The Society was formed in 1943 by a group of poets, actors and musicians who combined readings with musical performances on various themes.[278] The illustrious cast for this particular occasion was Prunella Scales, John Gielgud and George Rylands—names that would no doubt bring in additional audience members to swell the increasing numbers at the Wigmore Hall—indeed, Scales and Gielgud became favourites with the audience and returned on a number of occasions.

In addition to serving fare that suited an eclectic palate, William Lyne also presented more familiar repertoire by supporting the development of promising singers' careers in his Young Musicians Series. Those recitals in the series between 1970 and 1975 which contained Shakespeare material leaned heavily upon *Lieder*, French *mélodies*, *arie antiche*, opera extracts and British song in their programming. An example of this is provided by the Singaporean counter tenor Tay Cheng-Jim, who, in October 1970, began with Caccini and Scarlatti, followed by arias from Handel operas, and concluded with airs by Arne, including 'Come away death'. The critic Alan Blyth suggested that, in singing limited repertoire such as this, 'variety in tone and phrasing is essential'.[279]

[276] These are given the titles: *The wars*; *Beatrice's theme*; *The woman who embraces*; *Gigue*; *Tafel-musik*; *Sigh no more ladies*; *Cinquepace*; *Requiem for Hero*; *Strike up, pipers*.
[277] BBC Records: REC 91 S. See URL http://laurel.lso.missouri.edu:2083/iii/encore/record/C__Rb11712200__Sradio%20plays%20with%20music__P0,15__Orightresult__X3;jsessionid=133B1202A2E70B5EC2BC36D06A356326?lang=eng&suite=mobum-sso, accessed 27 October 2017.
[278] For a brief history of the Society and an outline of its aims, see Hoare, 'The Apollo Society', 11–13. See further John Sutherland, *Stephen Spender: A Literary Life* (New York: Oxford University Press, 2005), 295.
[279] Alan Blyth, 'Wigmore Hall', *The Times*, 29 October 1970, 13.

This he found lacking in Tay's performance, remarking 'One Scarlatti aria sounded like the other'.[280]

Obviously, debutant recitalists were keen to choose repertoire which they thought played to their strengths, as was noted in Eiko Nakamura's performance in March 1972.[281] Likewise, in the previous year, Susan Morris and John Bantick presented little that was audacious in their Young Musician Series recitals.[282] Brian Rayner Cook too, giving a recital on 26 February 1970,[283] chose a well-trodden path in his programming, beginning with Haydn and William Wordsworth (a twentieth-century composer of tonal music in the Romantic style), progressing to Quilter's popular Op. 6 Shakespeare settings, and ending with Schubert and Brahms.

However, in the Young Musicians Series again, Helen Sava took the opportunity to present the familiar and unfamiliar in her recital on 2 February 1973. This was partly facilitated by her using the guitar as an accompanying instrument, as well as the piano.[284] Joan Chissell's description of Sava's recital as being an 'enterprising, twentieth century-slanted programme'[285] is a rather narrow portrayal of a performance which commenced with Dowland, Miguel de Fuenllana,[286] Robert Jones, and Morley, and included Purcell (in Britten's realisations) and Schubert. Although Sava's choice of Morley's 'It was a lover and his lass' brought the audience back onto pleasingly familiar ground after Fuenllana's contribution and 'Ite caldi sospiri', from Jones's *A Musical Dreame,* the songs by Rodney Greenberg[287] that followed and, later in the programme, the song-cycle, *Chuench i,* by Gerard Schürmann[288] would almost certainly be unfamiliar even to the sophisticated Wigmore Hall audience.

Closing the Young Musicians Series for 1975 was one of the early performances by the Hilliard Ensemble (David James, counter tenor; Paul Hillier, baritone; and Paul Elliott,

[280] *Ibid*.
[281] See pp. 56–57.
[282] However, Alan Blyth wrote of Morris's recital on 13 October 'she chose, unusually for these days, a number of [operatic] arias' ('London Debuts', *The Times*, 18 October 1972, 9). The comment seems wide of the mark in respect of Wigmore Hall recital programmes from this period, which often featured extracts from operas. The Shakespeare settings in these two recitals were unremarkable choices: that is, Arne's 'Where the bee sucks' from Morris, and Warlock's 'Take, O take those lips away' from Bantick, whose recital took place on 10 November 1972.
[283] This was promoted by the Incorporated Society of Musicians with the aim of supporting outstanding young artists.
[284] John Mills was the guitarist and Margaret Brownridge the pianist.
[285] Joan Chissell, 'London Debuts', *The Times*, 8 February, 1973, 9.
[286] Fuenllana was a Spanish sixteenth-century vihuelist and composer.
[287] Greenberg is a composer who is better known as a radio and television producer and presenter.
[288] Schürmann was born in the Dutch East Indies, but is now residing in USA. He studied composition with Alan Rawsthorne.

tenor, on this occasion). In addition to ensemble pieces (the second half of the programme was entitled 'The Glee Club'), vocal solos were also given. These included Tippett's *3 Songs for Ariel*, with piano accompaniment played by Errol Girdlestone.

It was noted above that Helen Sava's repertoire choice was enhanced by the use of guitar accompaniment, and the rise of the guitar, both as an accompanying and as a solo instrument, is noticeable at the Wigmore Hall throughout the 1970s.[289] In a recital on 13 September 1971 featuring guitar and lute, Donna Curry was both singer and accompanist, and additionally she performed solos on both instruments. Her programme included her own arrangements of English and Irish folk songs which were sandwiched between music of the fifteenth, sixteenth and seventeenth centuries from a variety of countries. She also claimed as her own the arrangement of 'Ophelia's first, second and last songs from Act IV Scene V of Hamlet', but gave no musical source for the songs on the programme.

Lute songs formed a major part of a programme at the Wigmore Hall the day after Curry's recital. Given by Thomas Buckner and accompanied by Joseph Bacon on the lute, Morley's 'It was a lover and his lass' was featured amid songs by Danyel, Rosseter, Dowland, Pilkington, Campian [*sic*] and Cavendish. The songs with piano (accompanied by Raymond Beegle), which may well have constituted an abrupt change of gear, were *Der arme Peter* by Schumann (three *Lieder* to be sung without a break), *Trois Ballades de François Villon* by Debussy and seven songs by Charles Ives. Perhaps the interval in this recital may have facilitated the move from the lutenist song-writers to Schumann, Debussy and Ives; no review of the event has been located to help reveal the effect of such programming in practice.

Concluding Remarks

The 'early music' movement in Great Britain, which was well underway in the 1970s,[290] was mirrored by period instrument performances at the Wigmore Hall. At the opposite

[289] From the 1950s onwards, Julian Bream and John Williams had laid the foundations for popularising classical guitar repertoire in Britain. From the previous generation, Andrés Segovia and Narciso Yepes were among the guitarists who inspired Bream and Williams.

[290] In addition to The Early Music Consort of London and The Praetorius Consort, Musica Reservata and *a capella* vocal ensembles such as The Clerkes of Oxenford (who inspired Peter Phillips to form The Tallis Scholars) were formed in the 1960s and went on to popularise historical performance. The York Early Music Festival was inaugurated in 1977 and was followed by the Beverley and East Riding Early Music Festival ten years later. Since then, a number of festivals similar in content have sprung up around the UK (notably, Birmingham, Brighton, Cirencester (now known as the Cotswold Early Music Festival), Greenwich and Leicester). American early music festivals of note include those in Indianapolis (founded in 1966) and Boston (founded in 1980).

end of the scale, the programmes from 1952 to 1975 discussed above show little sign of the rise of the *avant-garde*[291] or of experimental music, which was taking place from the 1950s onwards. Enterprising and eclectic as the programmes at the Wigmore Hall became under William Lyne's leadership, electroacoustic music and *musique concrète* had little to offer to the vocal recital, and extended vocal techniques[292] were (and still remain) the domain of a small number of specialists. With regard to settings of Shakespeare, the composer list for Wigmore Hall performances covering 1970 to 1980 (given as Appendix J on page 161 of this thesis) speaks for itself in terms of its lack of those who were associated with the *avant-garde*. Reverence for the sacred words of the Bard may have held some composers in check—possibly even causing some song-writers to shy away from texts that had been set on many occasions before.[293]

Programmes containing Shakespeare settings at the Wigmore Hall in the twenty-five years between 1952 and 1975 indicate that there were a number of first performances given and that works by lesser-known, living composers were heard; but the tendency was for even those generally to be mainstream in style.

An example of this is Titia Frima's recital on 1 November 1971. It featured four songs by Francis Chagrin, the founder of the Society for the Promotion of New Music. Despite Chagrin's zeal for championing 'new' music, Philip Scowcroft, an authority on British light music, says that his compositions are 'light, or at least tuneful, and very approachable'—indeed, he describes some of the songs as 'updated drawing room ballads'.[294] Two of Chagrin's songs from Frima's recital were Shakespearean: 'Dirge' (see Ex. 3 on page 67, a setting of 'Come away, death', rather than the usual text given this title, namely 'Fear no more the heat o' the sun'), and 'Blow, blow, thou winter wind' (see Ex. 4 on page 68), both of which fit Scowcroft's description of being tuneful and accessible.

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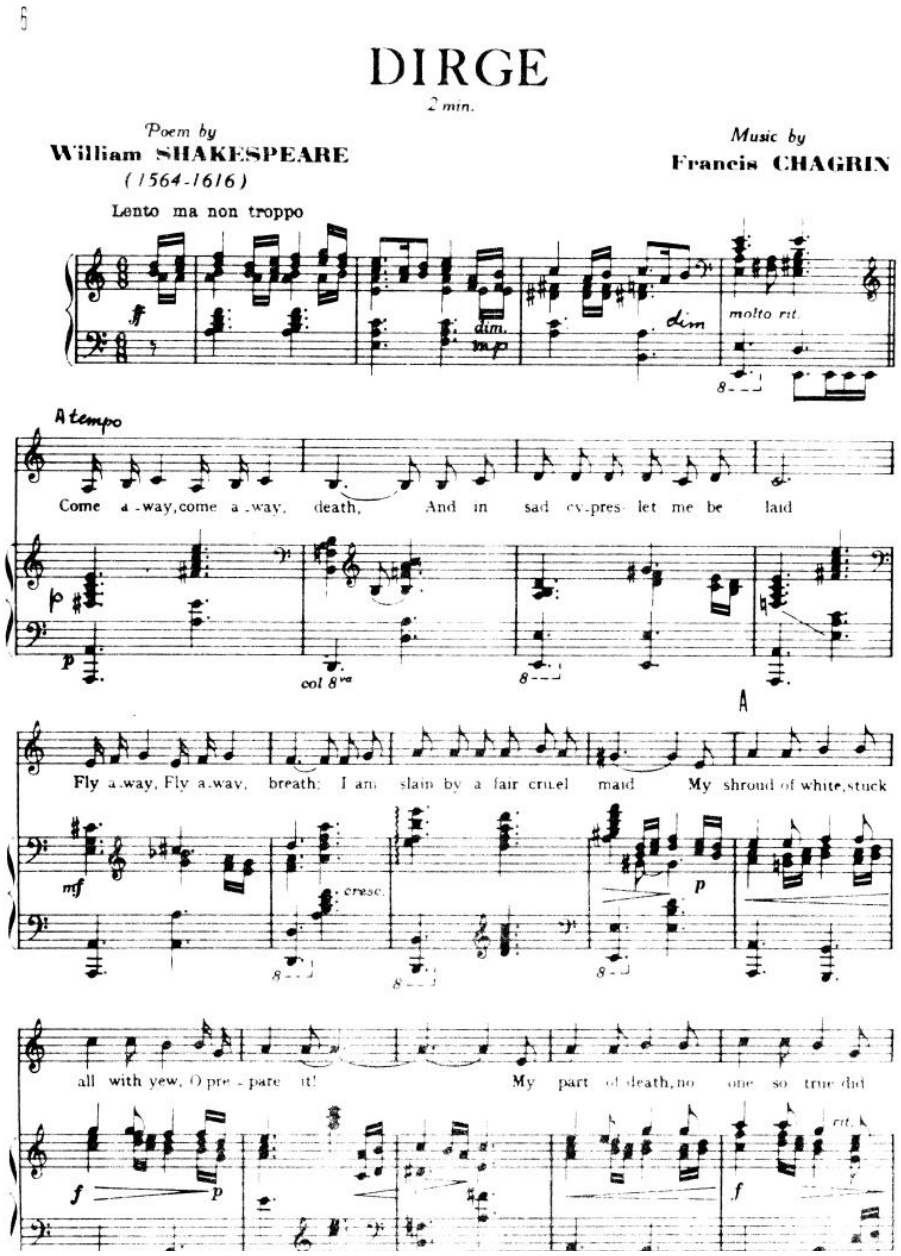
[291] A movement that, by creating music that is challenging in respect of contemporaneous norms, is deliberately provocative and requires audiences to re-assess their artistic values.

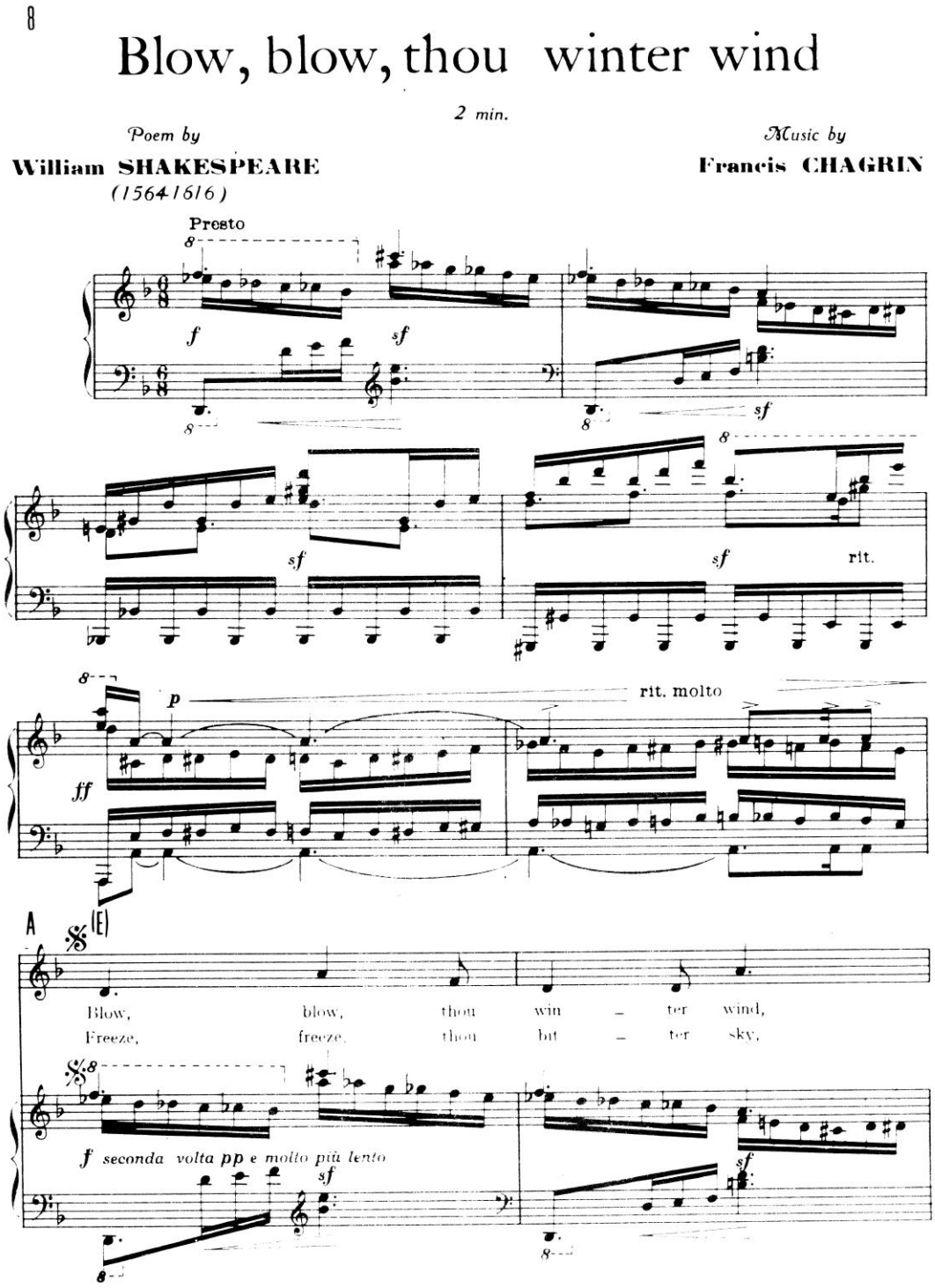
[292] Examples of such techniques are *Sprechgesang* (also known as *Sprechstimme*), ululation, tremolo, singing on inhaled breath, the use of grunting, growling, screaming, etc., and the production of over- and under-tones. Even well-known modes of singing, such as yodelling, scat-singing, and belting (usually the province of the 'pop' or music theatre singer), might be considered as being extended vocal techniques.

[293] As Johnson writes 'Composers who have set famous song-texts . . . are only too aware of their distinguished forebears' (Johnson, *The Songmakers' Almanac*, 110). With reference to Shakespeare's lyrics specifically, the opinion of early twentieth-century music critic Dunton Green is noted by Noble: 'He thought that as composers were afraid to compose in an entirely modern idiom and yet were unable to set in the old, they fell between two stools' (*Shakespeare's Use of Song*, 20).

[294] Scowcroft, Philip, 'Francis Chagrin (1905–1972)', Music Web International website (January 2009), URL http:// www.musicweb-international.com/classrev/2009/Jan09/Chagrin_Scowcroft. htm, accessed 26 May 2018. Scowcroft is the author of *British Light Music: A Personal Gallery of 20th-century Composers* (London: Thames, 1990).



Ex. 3. Francis Chagrin's 'Dirge', bars 1–18
Reproduced by permission of Novello & Co. Ltd.



Ex. 4. Francis Chagrin's 'Blow, blow, thou winter wind', bars 1–18
Reproduced by permission of Novello & Co. Ltd.

A second example comes from a recital given on 19 November 1971 by the bass-baritone, Rudolf Piernay. He selected five of the twelve songs from Fortner's *Shakespeare Songs* of 1946. Despite the fact that 'scarcely any helpful supporting notes are passed to the singer, who frequently stands in sharp intervallic contrast to the

accompaniment',[295] there is nothing *avant-garde* about these songs. Both vocalist and pianist are confronted with difficult material; but neither is asked to step outside the age-old conventions of song performance.

Challenging the audience with new ways of hearing Shakespeare's texts does not appear to have been within the purview of song recitals at the Wigmore Hall at this time. However, heading towards the new millennium, it is noticeable that some singers chose to introduce repertoire requiring a more active communication of character and situation. Thus, on occasions, the concert platform became akin to the theatrical stage. Songs taken from the music for recent Shakespeare productions encouraged this inclination;[296] but there were others too from the repertoire that positively invited characterisation.

Richard Strauss's *Drei Lieder der Ophelia* is a case in point. Maureen Keetch gave the first Wigmore Hall performance of this set of three songs (written as long ago as 1918) on 6 February 1974 and performed them with 'sympathetic . . . understanding of the issues at stake', according to Joan Chissell.[297] The dramatic quality of Strauss's depiction of Ophelia's madness was relished by sopranos in the years following Keetch's recital: there were an additional twenty-seven performances of the work at the Wigmore Hall between 1976 and 2001.

The next chapter will continue to follow the development of theatrical aspects of performance in Wigmore Hall song recitals in the final quarter of the century, with particular reference to Strauss's depiction of Shakespeare's Ophelia.

[295] Rolf Urs Ringger, CD liner notes to Ralf Lukas and Axel Bauni, *Wolfgang Fortner Lieder*, trans. Lionel Salter (Orfeo, C 433 971 A, 2017).
[296] As, for example, Woolfenden's and Cain's contributions to the recital given by The Praetorius Consort, mentioned on pp. 62–63 of this thesis.
[297] Joan Chissell, 'London Debuts', *The Times*, 13 February 1974, 11. Keetch performed many times at the Wigmore Hall as part of The Parlour Quartet, giving free rein to her theatrical bent on these occasions by dressing in Victorian costume.

CHAPTER 5

WIGMORE HALL SONG RECITALS 1976-2001

Introduction

In the 1970s, two remarkable singers of contemporary music were at the height of their powers—Jane Manning, soprano, and Cathy Berberian, mezzo soprano. Each of these collaborated with living composers world-wide in a type of performance which sometimes embraced unfamiliar vocal techniques, and which made new demands on audiences as well as on performers. Both singers were passionate not only about performing such works, but also in promoting the work of living composers in general. Manning, in particular, did much to encourage young singers to explore contemporary music. She pursued this aim by conducting masterclasses[298] in Britain and beyond, and by publishing two volumes of notes on contemporary songs, entitled *New Vocal Repertory*.[299]

Shakespeare settings appearing in these volumes are few. The first volume features Trevor Hold's short cycle *Something Rich and Strange* (three songs from *The Tempest*), which Manning describes as 'an excellent introduction to the field',[300] and a setting of Shakespeare's Sonnet 130[301] by Paavo Heininen (from his set of songs entitled *Love's Philosophy*).[302] Alison Bauld's 'Banquo's Buried', 'The Witches' Song' and 'Cry Cock-a-Doodle-Doo!' (the first two on texts from *Macbeth* and the third from *The Tempest*) appear in Manning's second volume.[303] The most demanding of these in terms of extended vocal techniques is Bauld's 'The Witches' Song'; but none can be said to employ non-standard vocalisation to any large degree, nor are they inaccessible to audiences who enjoy the dramatic aspects of song recitals as well as vocal prowess.

The influence of the *avant-garde* on song repertoire in the late-twentieth century served to encourage an increase in theatricality of delivery—indeed, a whole genre of

[298] The writer was privileged to perform Peter Aston's *Five Songs of Crazy Jane* in an inspirational masterclass given by Manning at York University in 1975.
[299] Jane Manning, *New Vocal Repertory: An Introduction*, vol. 1 (Oxford: Clarendon, 1994); and *New Vocal Repertory*, vol. 2 (Oxford: Clarendon, 1998).
[300] Manning, *New Vocal Repertory* 1, 64–66.
[301] Manning, *New Vocal Repertory* 1, 187–188. The song's title is 'True and False Compare'.
[302] Heininen's set was given its premiere on 4 April 1979 at the Wigmore Hall. The performers were Julian Pike, tenor, and Graham Johnson, piano.
[303] Manning, *New Vocal Repertory* 2, 137–142, 231–235, and 187–188.

contemporary music at this time became known as 'Music Theatre'. Thus, vocal works (such as Berberian's 'Stripsody') often demanded a large measure of interpretation from the singer (in Berberian's case particularly, in view of its graphic score) and superb acting skills—an exciting prospect for audiences, it might be thought. Yet still at the Wigmore Hall, core repertoire reigned supreme in vocal recitals through to the end of the century and beyond.

The Concerts

Jane Manning appeared at the Wigmore Hall on 7 February 1979, accompanied by Richard Rodney Bennett.[304] Her choice as the opening group for her recital was Britten's *On this Island*, a set of songs that had been given its premiere as far back as 1937.[305] She followed this with the British premiere of Barry Anderson's 'Colla Voce'[306] for unaccompanied solo voice, and the world premiere of John McCabe's *Requiem Sequence*. The McCabe cantata for voice and piano is in a modern idiom, with concomitant technical difficulties for both performers, but extended vocal techniques are not employed. The text is treated with great respect, being easy to hear despite wide leaps of register and lengthy melismatic phrases. The opening, in particular, hides its complexity in passages reminiscent of plainchant with short piano interpolations, thus allowing the text to be clearly audible. The visual theatricality of the mass in its liturgical setting is here sidelined by McCabe as he aims to concentrate the minds of his audience on the words. Dramatic vocalisation and pianism therefore (for example, the driving rhythms and note clusters of the *Sanctus*) are features of this work, rather than theatricality.

[304] For the full programme listing, see Appendix M on p. 178 of this thesis.

[305] The formal premiere was given by Sophie Wyss with Britten at the piano in a BBC Radio Contemporary Concert broadcast on 19 November 1937; but Peter Pears had given a private, informal premiere on 15 October of that year (Donald Mitchell, *Britten and Auden in the Thirties: The Year 1936: The T.S. Eliot Memorial Lectures delivered at the University of Kent at Canterbury in November 1979* (Woodbridge: Boydell, 2000), 145–146). Writing in 1997, Australian accompanist Geoffrey Wilson makes a comment which may well have applied in his home country, but not to recitals at the Wigmore Hall, when he says 'Only a few short decades ago it would be a brave singer who had the courage to include a cycle by Hindemith, Milhaud, Shostakovich, Benjamin Britten or Messiaen, to name but a small few' (Wilson, *Handbook for Art Song Accompanists*, 5). By 1979, the Wigmore Hall audience was well accustomed to hearing Britten's music: indeed, as far back as May 1944, Britten's *Serenade for Tenor, Horn and Strings* had packed the hall. So revered was Britten as a composer and performer that he and Pears were William Lyne's choice to give the opening concert of his first full season as Manager at the Wigmore Hall in 1967.

[306] Anderson (1935–87) was a New Zealand composer who studied piano at the Royal Academy of Music in London. He was never formally trained as a composer, but in the 1960s, after hearing a performance of Stockhausen's *Kontakte*, he developed an interest in electronic music. He subsequently worked with Jane Manning in his capacity as founder of the West Square Electronic Music Ensemble. *Colla Voce* was first performed at the Sonic Arts Circus, Auckland in April 1978. Stephen Montague, 'Barry Anderson, 1935–1987', *Tempo*, n.s., 166 (September 1988): 12–20.

Two London premieres were also featured on the programme, *Sun, Moon and Stars* by Elizabeth Maconchy and 'Ia Orana, Gauguin' by John Casken, both written in the previous year. They appear in the first volume of Manning's book,[307] where she makes it clear that the latter inclines towards the *avant-garde*, writing that 'considerable effort is needed to master the composer's detailed markings and frequently innovative vocal devices'.[308] Indeed, she puts this song in 'Technical Grade VI', which includes those that she deems to be the most demanding in terms of technique.[309]

The middle of Manning's programme treads familiar ground, with ten songs by Peter Warlock. The mood of the songs is wide-ranging, from 'hey nonny nonny' frivolity to tranquillity and contemplation. Manning finishes the group *con spirito* with Warlock's setting of Shakespeare's 'When daisies pied', for which he chooses the title 'Mockery'. The song certainly mocks the singer's and pianist's expectations, providing no key signature and, in its place, a very liberal sprinkling of accidentals. Collins, however, senses 'a G Mixolydian environment'.[310] The tonal centre is perfectly evident to the ear, particularly so in the final two bars, even if it does not spring immediately from the printed page. The song is, in fact, more daunting in appearance than it turns out to be in performance. When taken at speed, the perversity of Warlock's chord sequences, such as the accompaniment to the quotation from Mendelssohn's *Wedding March* at bars 13–15 (repeated at bars 33–54), creates little perturbation for the listener, as may be deduced from Ex. 5 (given on page 73): Warlock delights in the textual irony of nature mocking human relationships; indeed, there are 'tracts of this song where note-foci are as impermanent as the marital relationships that are the verse's subject matter'.[311] This remains conventional song-writing nonetheless, providing an excellent link between the Warlock selection of songs and the Maconchy set that followed it.

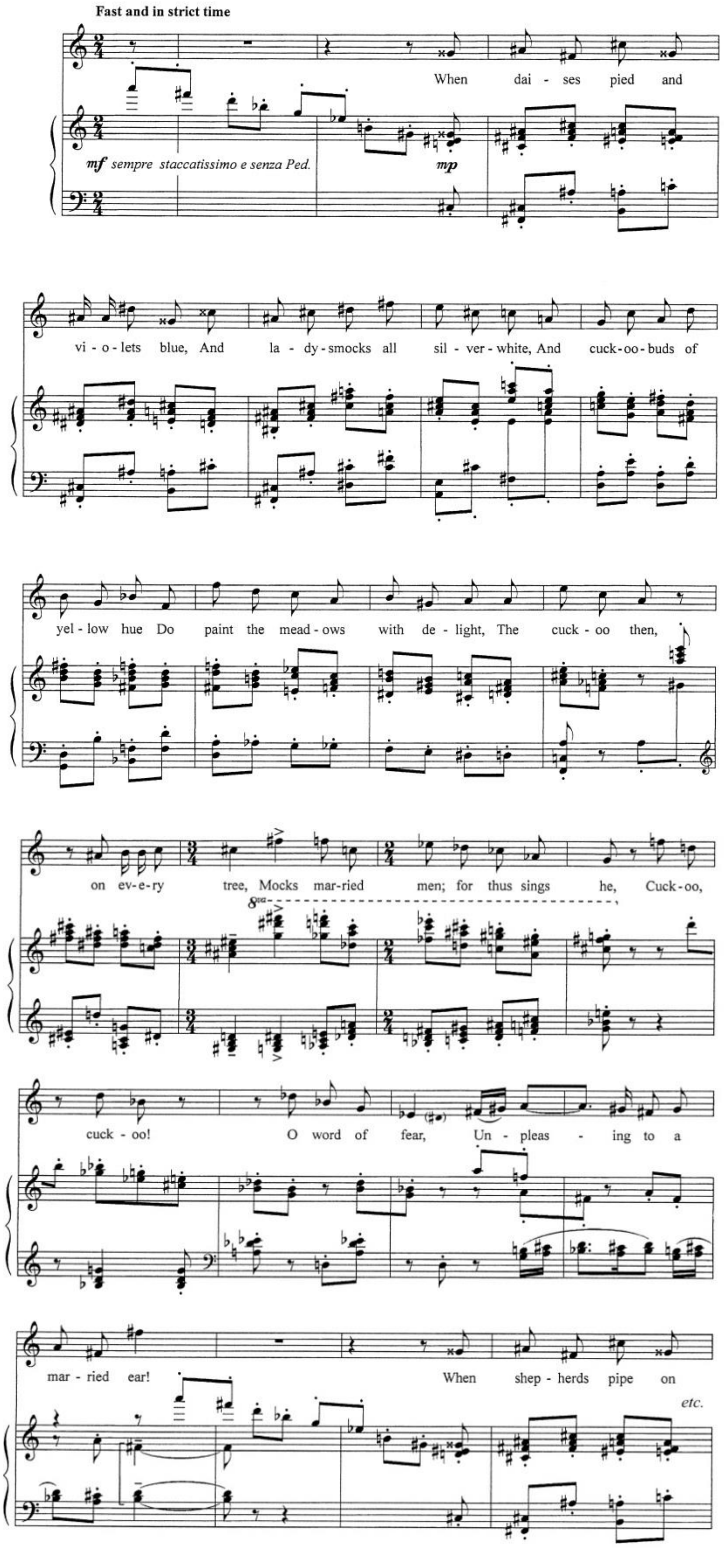
This programme of twentieth-century song gives an interesting sample of vocal styles and genres (even touching on folk song style in Warlock's 'The Distracted Maid'). It played to Manning's strengths, underlining her versatility and artistry, and it must have

[307] Manning, *New Vocal Repertory* 1, 242–245 and 266–270 respectively.
[308] Manning, *New Vocal Repertory* 1, 266.
[309] Preface to Manning, *New Vocal Repertory* 1, 2: 'A crucial distinction must be made between the standard of vocal technique (including interpretation) and the standard of musicianship required. I aim to clarify the situation by grading all works in these two separate categories—*technical* and *musical*—ranging from I to VI in progressive difficulty'. Manning grades 'Ia Orana, Gauguin' as V in terms of the standard of musicianship it demands.
[310] Brian Collins, *Peter Warlock the Composer* (Aldershot: Scolar Press, 1996), 298. Collins is referring to the transposed version in the Oxford University Press edition (a semi-tone up from the original key). The *New Peter Warlock Critical Edition*, vol. 5 (London: Thames, 2004), 21–23 has the song (still without key signature) at its original pitch.
[311] Collins, *Peter Warlock*, 298.

Mockery

Shakespeare

Peter Warlock



Ex. 5. Warlock, 'Mockery', bars 1–23

challenged the audience at times, as well as giving them familiar favourites to savour. Perhaps the programme's most interesting feature is the wide range of its textual references, from the Latin requiem mass through to the modern poetry of Paul Hyland (born 1947) and a text written by John Casken. Only Traherne, Auden and Sitwell had more than a single song setting; Shakespeare had only Warlock's 'Mockery'.

What Manning's programme does not make any substantial reference to is the overt theatricality so often found in the contemporary music of this period. Music Theatre works, by composers such as Peter Maxwell Davies and Harrison Birtwistle, were emulated by up-and-coming composers in university music departments nationwide.[312] Those recitals in the 1970s at the Wigmore Hall containing Shakespeare material show little evidence of the influence of Music Theatre. It is somewhat strange that an essential skill in the singer's armoury—characterisation—is best exemplified in Wigmore Hall programmes at this time by a song-cycle composed as early as 1918.

This cycle, Richard Strauss's *Drei Lieder der Ophelia*, is based on texts taken from Ophelia's mad scene (4.5) in Shakespeare's *Hamlet*, translated into German by Karl Simrock. The musical representation of Ophelia, inviting the singer to turn actress in her portrayal of the girl's deranged ramblings, may at first sight be thought to bear relation to opera. However, the intimacy of the cycle in its recital environment places it in closer relation to the Music Theatre genre,[313] some fifty years before the term was commonly used. As was mentioned on page 69, the prospect of playing such a choice part must have excited those sopranos with a talent for characterisation (and the necessary musical skills to tackle these difficult songs): hence, the cycle was performed at the Wigmore Hall twenty-eight times between 1974 and 2001.

Elisabeth Schwarzkopf included the cycle in her contribution to the Wigmore Hall's 75th Anniversary celebrations in 1976.[314] Notes by William Mann and Walter Legge, which appeared in the programme, indicate that these songs had 'remained virtually unknown and unsung' until Schwarzkopf took them up some ten years previously. They also claim the songs to be among Strauss's 'finest and most original contributions to the

[312] The writer was a member of one such Music Theatre ensemble, 'Clap', which flourished at the University of York around 1973 to 1975 and which performed works by Roger Marsh, Bernard Rands, Tom Endrich (now known as Archer Endrich), Vic Hoyland, Dominic Muldowney and Jonty Harrison, among others. See Michael Hall, *Music Theatre in Britain: 1960–1975* (Woodbridge: Boydell, 2015), 71.
[313] One definition of music theatre is that it is 'a combination of music and drama in a modern form distinct from traditional opera, typically for a small group of performers'. Angus Stevenson and Maurice Waite, eds, *Concise English Oxford Dictionary* 12th ed. (New York: Oxford University Press, 2011), 944.
[314] The recital took place on 12 June 1976. Geoffrey Parsons was the accompanist.

Lied repertoire'. *The Times* critic Keith Horner, otherwise glowing in his approbation of Schwarzkopf's recital, thought that her interpretation of the Ophelia songs 'lacked that visionary insight which Mme Schwarzkopf usually brings to bear'.[315] Two years after this, reviewing Schwarzkopf's Wigmore Hall recital on 23 September 1978, Joan Chissell noted that the downward transpositions of some of the songs resulted in 'a few strained lower notes'.[316] Of the Ophelia songs specifically, which Schwarzkopf performed again in this recital, Chissell says little.

If Schwarzkopf can be credited with having brought Strauss's Ophelia songs to public attention, the resulting effect was noticeable in respect of the younger generation of singers. Jean Copland was due to sing the cycle in her Young Musicians Series recital in February of 1976, which would have pre-dated Schwarzkopf's first performance of the songs at the Wigmore Hall by five months; but Copland's recital was very probably postponed until 23 July 1976, when she gave a programme almost identical to that first planned.[317] In the same year as Schwarzkopf's second performance of Strauss's cycle at the Wigmore Hall (1978), another Young Musicians Series recital, given by Takako Selby-Okamoto on 7 March, included the work; and on 14 April 1980, Schwarzkopf's pupil, Ann Mackay, gave an all-German programme of Bach, Schubert, Wolf and Strauss which separated the levity of Wolf's 'Mausfallen-Sprüchlein' from *Drei Lieder der Ophelia* by the interval. Almost five years later (on 8 January 1985), when she was fully established in her professional career, Mackay gave another all-German programme at the Wigmore Hall (this time replacing Bach with Mozart). Reviewing this concert in *The Times*, Noël Goodwin found the 'three "Ophelia" songs to be less than fully exposed'[318]—perhaps a comment on Mackay's vocalisation, but more likely referring to her interpretation of the songs.

The fact that these songs require compelling dramatic characterisation may have drawn Catrin Wyn Davies to make them her choice for the 'British Youth Opera in Concert'

[315] Horner, 'Inimitable Peformance: Elisabeth Schwarzkopf', *The Times*, 14 June 1976, 10.
[316] Joan Chissell, 'Elisabeth Schwarzkopf: Wigmore Hall', *The Times*, 25 September 1978, 7. Chissell does not relate this comment to any particular song, but even as early as 1966, in the recording of the Strauss cycle that she made with Glenn Gould in New York, Schwarzkopf was already singing the first two songs a minor third lower than Strauss's score; the third song was given in the original key. The resulting mismatch of keys is troublesome to anyone familiar with the cycle in its original form. Elisabeth Schwarzkopf and Glenn Gould, *The Schwarzkopf Tapes: Richard Strauss (1864–1949)* (Sony Classical 88725441362, 2012).
[317] Emily Woolf, Digital Archivist and Repertoire Administrator at the Wigmore Hall, states in personal correspondence dated 9 August 2017 that this is almost certainly the case. The concert diary for the period is not annotated with a postponement in respect of Copland's first recital date, but the similarity between the two programmes strongly suggests this.
[318] Noël Goodwin, 'Mackay/Parsons: Wigmore Hall', *The Times*, 10 January 1985, 13.

on 5 December 1994. Surrounded on the programme by opera arias from other singers, Ophelia's fey musings must have seemed sufficiently theatrical to match these. Wyn Davies repeated the cycle in 'Wales Week' at the Wigmore Hall the following year[319] and again in a recital in 1998.[320] However, what should be noted is that a large part of her 'Wales Week' programme appeared in the 1998 recital—perhaps a consequence of a busy career, as much as indicating her liking for those particular choices.

In the case of Mary Nelson, her solo YCAT recital,[321] which featured Strauss's cycle, preceded another visit to the Wigmore Hall on 19 December 2001 as one of the singers on the ENO[322] Jerwood Young Singers Programme. This time, Strauss's cycle was immersed in a programme of traditional and much-loved *Lieder* from ten singers, a format not dissimilar from those heard at the Wigmore Hall in *Lieder* recitals already mentioned.[323]

It was not only young singers who were pleased to discover the potential of Strauss's portrayal of Ophelia. The Panamanian coloratura soprano Marianne Blok[324] placed the cycle before Ophelia's mad scene from Thomas's *Hamlet* in her recital on 16 March 1982. The scene requires remarkable vocal technique as well as range (the extended aria, which falls into four sections, ends with an E *in alt* preceding the final F sharp to top B resolution). However, reviewing the evening, Hilary Finch made no reference to Blok's vocal range, remarking instead that hers was 'a voice which can more easily adopt a personality than reveal one: for this reason her Strauss "Ophelia" songs and the rarely heard Ophelia aria from Ambroise Thomas's *Hamlet* were more appropriate choices than "Morgen", "Nacht" and "Ständchen"'.[325] Once again, the adoption of Ophelia's persona is highlighted as a pre-requisite to the successful performance of these songs.

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[319] On 19 September 1995. Within a month of this concert, Strauss's cycle was given again at the Wigmore Hall (24 October), by Benite Valente.
[320] On 21 January, broadcast live on Radio 3, with Iain Burnside accompanying.
[321] On 14 March 2000. (At that time, the initials of YCAT stood for the 'Young Concert Artists Trust'; it is now known as the 'Young Classical Artists Trust'.) Six days after this recital, Juanita Lascarro began hers (which was broadcast live on Radio 3) with *Drei Lieder der Ophelia*, and at the end of the same year, Felicity Hammond (also a YCAT singer) included them in a programme which featured in addition Gounod, Stenhammar, Rossini and Bernstein.
[322] English National Opera.
[323] The appeal of the *Liederabend* to singers and audiences alike has already been discussed (see particularly p. 51).
[324] Blok rose to fame after studying at the Amsterdam Conservatoire. Her phenomenal range commanded the G above top C (G6).
[325] Hilary Finch, 'London Debuts', *The Times*, 24 March 1982, 9.

Because Strauss's cycle is so striking in its effect, finding songs to sit alongside it cannot always be an easy task. Ann Murray's recital of 26 March 1983, when four songs of Schumann's Hans Christian Andersen settings from Op. 40 appear on the programme as the preface to Strauss's cycle, represents masterly programming. The first song, 'Märzveilchen', is innocent and joyful in tone, but the following three songs become ever darker: ravens can be seen hovering in anticipation of their prey even while the baby sleeps in its cradle; the marching soldiers are part of a firing squad for a comrade; and, with vivid skill, Schumann depicts a wedding party at which a wretched fiddle-player sees his love marrying another. These, as a prelude to Ophelia's plight, would seem dismal enough, but there is another item which does not appear on the programme and which ties one set of songs to the other perfectly. *The Times* review[326] tells us that, before Strauss's cycle, Murray sang Schumann's 'Herzeleid', a song to a text by Ulrich which, in a few short lines, tells the story of Ophelia's death. The pertinence to Schumann's own madness and attempted suicide by drowning can hardly be missed. Whether this song was added as an after-thought, or whether its appearance on the programme was deliberately withheld for poignant effect, cannot be ascertained. But it hardly comes as a surprise to learn that Murray's collaborator in this recital was her accompanist, Graham Johnson, whose influential and masterly programming of Shakespeare songs will be surveyed in Chapter 6 of this thesis.[327] Murray and Johnson repeated the pairing of Schumann's Hans Christian Andersen settings with Strauss's cycle on 12 April 1991 at the Wigmore Hall. On this occasion, there is no review to inform us if 'Herzeleid' was again repeated as a surprise item after the other Schumann songs.

The American soprano Dawn Upshaw had also given the Strauss cycle at the Wigmore Hall on 6 April 1991, just a few days before Murray's recital. She also chose to preface the Strauss with four Schumann songs, this time from *Myrten*, Op. 25. The last of these, 'Höchländisches Wiegenlied', a strophic cradle song imbued with 'homely tenderness',[328] has a prevailing sentiment perhaps too cosy to be followed by Strauss's Ophelia cycle.

[326] Hilary Finch, 'Concerts', *The Times*, 28 March 1983, 13.
[327] The chapter looks at the Shakespeare connections in Johnson's long-running series of concerts given under the name 'The Songmakers' Almanac'. The series often included the spoken word, as well as song, and Johnson was happy to encourage 'a gentle and respectful dramaturgy of song' in his concerts. This is evident in the choice of songs for this recital. Graham Johnson, 'The Songmakers' Almanac Returns' (3 January 2012), *Sparks and Wiry Cries*, URL http://www.sparksandwirycries.com/ArtSongMagazine/ArticlesOLD/GrahamJohnsonTheSongmakersAlmanacReturns.aspx, accessed 26 May 2018.
[328] Eric Sams, *The Songs of Robert Schumann* (London: Eulenberg, 1975), 64.

The popularity of this cycle among singers at the Wigmore Hall in the late twentieth century cannot be overstated: in addition to those mentioned above, it was the choice of Karita Mattila, Christine Schaefer, Ruth Ziesak, Christine Brewer, Sally Matthews and Amanda Roocroft in Wigmore Hall recitals between 1994 and 2001.[329] But one of the most interesting and enterprising performances that included Strauss's cycle took place on 14 September 1976, just three months after Schwarzkopf's Wigmore Hall performance of the work.

Canadian soprano Joan Patenaude-Yarnell, gave a programme entitled 'Great Ladies of Shakespeare',[330] which she had taken on tour in the USA and Canada the year before. Her musical references were diverse, ranging from Schubert to Cole Porter, and her Shakespearean references were equally so.[331]: This programme, which can be viewed at Appendix N on page 178 of this thesis, was ingenious in its design, blending the familiar and unfamiliar, and taking the audience on a journey which encompasses the German *Lied*, French *mélodie*, art song, opera, light opera, and songs approaching the style of music theatre. Patenaude-Yarnell even managed to make an oblique reference to parlour song by including Virgil Thomson's *Five Shakespeare Songs* on the programme—his 'Take, Oh Take Those Lips Away' is only a stone's throw in sentiment from Foster's 'I Dream of Jeannie with the Light Brown Hair'.

The Schubert *Lieder* opening this programme were standard repertoire ('An Sylvia' and 'Standchen' [*sic*]), both much performed at the Wigmore Hall; but straight after these two favourites, the audience was presented with something less familiar—that is, Schubert's 'Trinklied', D 888, performed in English as 'Drinking Song'.[332] Thomson's songs followed this, providing easy listening in their simplicity, before the audience was immersed in the strange world of Ophelia,[333] so well depicted by Strauss's quirky,

[329] On 14 April 1994, 13 September 1994, 27 January 1995, 9 October 1998, 21 September 2000 and 6 July 2001 respectively.
[330] The title of the recital might suggest that the songs portray only those well-known female characters in Shakespeare's canon; in fact, the selection makes generalised references to women also.
[331] The plays relating to the texts are *Two Gentlemen of Verona*, *Cymbeline*, *Antony and Cleopatra*, *All's Well That Ends Well*, *Measure for Measure*, *The Merchant of Venice*, *Much Ado About Nothing*, *Hamlet*, *Othello*, *The Taming of the Shrew*, and *A Midsummer Night's Dream*.
[332] 'Come Thou Monarch of the Vine' from *Antony and Cleopatra* (2.7). Writing in 1975, Brown states that this *Lied* had been largely overlooked (Maurice E.J. Brown, *Schubert Songs* (London: British Broadcasting Corporation, 1975), 31).
[333] 'Sigh No More Ladies' ends Thomson's set with a vigorous waltz section and a final, spirited 'Hey' exclaimed on a top A. It might be suspected that the incongruity of this being followed by the Strauss cycle must have been alleviated by Patenaude-Yarnell leaving the stage for a few moments before returning in the character of Ophelia. However, personal correspondence with the singer (dated 4 March 2018) confirms that she did not leave the stage at any time. Her transformation from character to character throughout the recital was cleverly accentuated by the design of her gown, which had panels that could be changed in full view of the audience in order to create a series of different costumes.

unsettling music.[334] Emerging from Ophelia's bleak prayer at the end of Strauss's cycle, her madness was then considered from another point of view—that of Queen Gertrude, as paraphrased from Shakespeare, in Berlioz's 'La Morte d'Ophelie' [*sic*].

The interval followed Alice Ford's aria[335] from *The Merry Wives of Windsor* by Nicolai,[336] thus facilitating a change of mood to Castelnuovo-Tedesco's 'The Willow Song'. This is a strongly dramatic setting which incorporates spoken interpolations by Desdemona that punctuate the song in *Othello*; Emilia's reply 'It is the wind' is sung on an eerie monotone rising a semi-tone on the word 'wind', while the piano trills in breathless suspense. The ominous tread of the bass in the accompaniment and its constant reference to the rhythm of the voice's 'Willow, willow' refrain has the quality of a dead march.

Another song based on Desdemona's chamber scene followed, 'Salce, Salce',[337] from Rossini's *Otello*. A gentle, melancholic lament, the contrast between this and the chilling setting of the previous 'Willow Song' represents well two composers' different responses to the same dramatic situation.

Giannini's[338] contribution to the programme then moves away from *opera seria* to 'Did He Marry Me to Famish Me?' from *The Taming of the Shrew*, an opera described by *The New York Times* as being 'a capital show'.[339] The programme notes credit Giannini with blending Shakespeare's text (from 4.3) 'quite ingeniously' with lines from his sonnets 137 and 148,[340] but this innovation could just as easily have been the idea of his librettist, Dorothy Fee.

As the comment from *The New York Times* suggests, Giannini's opera has something of the American musical about it and hence his item leads neatly into 'I am Ashamed that Women are so Simple', from Cole Porter's popular musical *Kiss Me Kate*, also based on *The Taming of the Shrew*.

This short song was followed by an extended *scena* lasting around fifteen minutes. Patenaude-Yarnell's performance at the Wigmore Hall was the British premiere of this

[334] For Patenaude-Yarnell's comments on Strauss's cycle see pp. 106–107 of this thesis.
[335] 'Come to my Aid, Wit, Merry Jesting'.
[336] Given on the programme as Carl Nicolai, but better known by his second forename, Otto.
[337] Given on the programme in this form, but usually referred to as 'Assisa a pie' d'un salce'.
[338] Vittorio Giannini (1903–66), a neo-romantic American composer.
[339] Howard Taubman, 'Opera: Giannini's "Taming of the Shrew" at the Centre', *The New York Times*, 14 April 1958, 22.
[340] 'Thou blind fool, Love' and 'O me! what eyes hath Love' respectively.

work by Harry Somers.[341] It is described on the programme as being a piece for soprano, piano and stage props, based on the scene between Titania and Bottom in Shakespeare's *A Midsummer Night's Dream* (3.1). A lengthy piano introduction, perhaps representing the dreams pervading Titania's sleep, is followed by the voice opening with her question 'What angel wakes me from my flowery bed?'. The piano then takes on a double role, providing a musical representation of Bottom's lines, but also painting the fairy world which Titania inhabits. The piano part is virtuosic, as is the coloratura vocal line, which employs *Sprechstimme* to great effect.[342]

The programme concluded with a *tour de force*, Samuel Barber's 'Give Me My Robe, Put on My Crown' from Act 3 of his opera, *Antony and Cleopatra*, to a libretto by Franco Zeffirelli.

Patenaude-Yarnell's programme suggests remarkable vocal stamina, but also points to the fact that she was aware of the importance of presenting Shakespeare's words with fitting regard to their dramatic potentialities, in order to pay them their full due. The score of the Somers *scena* suggests that stage props may be employed in performance; Strauss's *Drei Lieder der Ophelia* and the opera excerpts are also obvious candidates for dramatic treatment. The fact that Patenaude-Yarnell was a practitioner of dramatic art, having performed internationally on the opera stage throughout her career, supports the view that she would approach her song-selection from a dramatic standpoint.

The next complete programme at the Wigmore Hall devoted to Shakespeare's works was on 14 July 1979, when the Exultate Singers presented ensemble pieces and readings under the title 'Sounds and sweet airs, that give delight, and hurt not'. But it was not until 2 February 1991 that the next solo recital consisting exclusively of Shakespeare settings was given.

Anthony Rolfe Johnson and Graham Johnson joined together to create 'William Shakespeare: Two Hundred Years of Song'.[343] The programme was divided chronologically by composer, and the headings alluded to the epochs in which they

[341] Entitled 'Love-in-Idleness', this piece was commissioned by the Canada Council for the Arts. Patenaude-Yarnell says in personal correspondence with the writer dated 7 March 2018 that a second new work, 'Ophelia's Lament' by Thomas Pasatieri, was performed a number of times in the more than twenty-five performances of this programme. However, it was not given in the Wigmore Hall recital.
[342] For a recording of this work, Valdine Anderson, *Songs from the Heart of Somers* (CD-CMCCD 7001, Centrediscs, 2001).
[343] See Appendix P on p. 179–180 of this thesis for the full programme listing. This recital was not a Songmakers' Almanac promotion (see Johnson, *Songmakers' Almanac*, 341).

flourished.[344] Eighteen British composers were featured, plus a single contribution from Haydn, the much-loved 'She never told her love'. The programme booklet gives details of the Shakespearean sources: act and scene numbers are provided for each play, and the number of each sonnet. The dramatic context of the songs was clearly of importance to the performers. Reviewing the recital, John Steane compliments Rolfe Johnson on his characterisation, saying 'he ranged from Caliban to Ariel: combative but not coarse as the no-longer trencher-scraping, dishwashing savage, otherworldly but not fey as the fairy impresario of the yellow sands'.[345]

The selection of songs suggests erudition, but not dryness: there is no lack of tunefulness or variety in the choices made.[346] Although a number of the songs could not be described as masterpieces of the repertoire (though many of them are rarities)[347] and some of the composers might be considered as being minor, the beauty of the song recital is that it offers the audience samples of any one composer's work lasting only a few minutes before moving on to something different. In the same month as the recital, Rolfe Johnson and Johnson recorded this programme complete (with three additional songs, one of which was used as the encore for the Wigmore Hall recital).[348] The resulting CD provides excellent notes on each composer and song.[349] Describing the selection as being culled from the 'almost inexhaustible mine of musical treasures'[350] that Shakespeare settings provide, the programme does not repeat a single text. In addition, only Parry, Quilter and Tippett are allotted more than one song—a pair of sonnets from Parry,[351] three Quilter songs taken from Op. 6 and Op. 23, and the three

[344] 'Georgian and Regency', 'Victorians and Edwardians', 'The Later Georgians' and 'The New Elizabethans'.
[345] John Steane, 'Hearing the Songs', *The Musical Times* 132 (May, 1991): 258.
[346] *Ibid*. Steane described the songs by 'numerous Johns' (Smith, Addison, Clifton and Ireland) as being 'respectively decorous, unconventional, conventional and good with triplets'.
[347] *Ibid*. Steane commented in respect of the song by John Major (which he tells us was Rolfe Johnson's encore) 'Nobody else in London, I do believe, could have produced that John from his shelves'. He was referring to Graham Johnson's impressive personal library of songs.
[348] 'If love make me forsworn' by John Major (from *Love's Labour's Lost* (4.2)).
[349] Michael Hurd and Graham Johnson, CD liner notes for Anthony Rolfe Johnson and Graham Johnson, *Songs to Shakespeare* (Hyperion, CDA66480, 1991).
[350] CD liner notes for Rolfe Johnson, *Songs to Shakespeare*. Of the repertoire for the recital, Steane says 'the bard and his musical setters were admirably represented—with one exception, for where was Gerald Finzi?' (Steane, 'Hearing the Songs', *The Musical Times* 132 (May, 1991): 258).
[351] Parry set these sonnets originally in a German translation by Bodenstedt, but both in the concert and on the recording Rolfe Johnson sang them in English. The vocal line was 'adapted to Shakespeare's English' (Banfield, *Sensibility and English Song*, 22) by Parry. His 'Four Sonnets by Shakespeare' were not released on CD in German until 2016 (James Gilchrist on *Parry: 12 Sets of English Lyrics*, vol. 1, Somm, 257). Gerald Finzi remarked on this unusual compositional procedure in one of his Crees Lectures, but pointed out that 'Stanford, Parry, Mackenzie and Cowen . . . came into an environment which made it almost impossible [for them] to accept English as a language fit for music . . . Even Stanford published as his Opus 4 and 7 twelve settings of Heine in German' (Finzi's 1955 Crees lectures,

'Songs for Ariel' by Tippett. Despite the constant change of composer, a sense of stylistic continuity is provided by grouping the songs according to the era in which they flourished.

Programming which emphasizes different types of material performed either side of the interval was demonstrated in a recital given at the Wigmore Hall on 13 October 1976 by tenor James Griffett and lutenist/guitarist Tim Walker. The recital, entitled 'The Elizabethans: Authentic Shakespearian Music and 20th century [*sic*] Music for Voice and Guitar', commenced with lute solos and Elizabethan ayres, all of which bore direct relation to Shakespeare's plays, the exception being Dowland's 'Weep you no more, sad fountains'.[352] After the interval, the programme moved from the reign of Elizabeth I to Elizabeth II, with songs accompanied by guitar, and guitar solos.

Counter tenor Robin Blaze designed his recital on 2 March 2001[353] in two distinct halves, again to indicate his programming strategy. Before the interval came 'Music from Court and Private Theatres' and afterwards, 'The Public Stage'. Accompanied on lute and theorbo by Elizabeth Kenny (who also played solo items), Blaze's songs relating to stage works gave due acknowledgement to Shakespeare with Robert Johnson's settings of 'Full fathom five' and 'Where the bee sucks' before moving on to music from the Restoration redactions of *The Tempest* with 'Arise, ye subterranean winds' (Reggio), 'Come unto these yellow sands' (Banister), 'Where the bee sucks' (Humfrey) and 'Full fathom five' (Banister). Stage settings by Purcell and Blow from other plays concluded the recital.

The concert which opened The Early Music Centre Festival at the Wigmore Hall on 21 August 1977[354] featured The Camerata of London with mezzo soprano

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summaried by Diana McVeagh (2007) at URL http://geraldfinzi. org/01-about/crees_lectures.php, accessed 17 December 2018).

[352] Noble put forward the suggestion that this air be used as Lucius's song in *Julius Caesar* (4.3) (*Shakespeare's Use of Song*, 16, n. 1). Harley Granville-Barker refers to Noble's proposal, but inclines towards a different solution, saying that 'the words of "Orpheus with his lute" are very appropriate' (*Prefaces to Shakespeare*, vol. 2 (London: B.T. Batsford, 1930), 251, n. 26). Considering both of these suggestions, Sternfeld comes down in favour of the former, saying Dowland's air is 'sympathetic to the scene as a whole and its contemporaneous flavour would seem more suitable' (Sternfeld, *Music in Shakespearean Tragedy*, 81).

[353] This was part of the Wigmore Hall's centenary celebrations and was one of the recitals given in the Young Masters series.

[354] Personal correspondence with the present writer (dated 3 October 2017) from Professor John Bryan of the Department of Music and Drama at the University of Huddersfield confirms that the Early Music Centre based in London had no direct connection with the York Early Music Festival, despite the fact that the latter was founded in 1977, the year of this concert. The London Early Music Centre later ran the Early Music Network, which provided platforms for ensembles to perform around the UK and was funded by the Arts Council of Great Britain.

Glenda Simpson. They presented a variety of vocal and instrumental pieces mainly dating from the Elizabethan era, which included (under the heading 'Music from the Stage') Shakespearean songs by Morley, Johnson and 'Anon.'.

The popularity of 'early' music has already been observed, particularly in respect of the burgeoning interest in this genre alluded to in Chapter 2. Combining this with 'theaatrical [*sic*] flair',[355] Martin Best accompanied his singing with guitar, lute and wire-strung cyster,[356] and chose for the main part of his Wigmore Hall programme medieval songs and troubadour songs from the Swedish Rococo. He prefaced these with three songs of his own composition in a 'folksy declamatory' style[357] on texts from *The Tempest*. Despite Best's impressive thirty-year association with the Royal Shakespeare Company, *The Times* critic was not convinced of Best's ability to persuade the audience that he was 'not only Renaissance, but slso [*sic*] Medieval and Baroque Man'.[358]

Song names were sometimes used to advertise a recital in the Wigmore Hall's events diary and on posters. These would appear as the recital title. Thus, Andrew King's recital of Elizabethan music was billed as 'Love Wing'd My Hopes', the title of a Morley ayre, which King performed with lute and viol accompaniment. His programme of Dowland and Morley concluded with the latter's setting of 'It was a lover and his lass'.

Similarly, 'Love's Philosophy', a text set by Delius and by Quilter, was the title of Jennifer Smith's recital at the Wigmore Hall on 7 November 1994. She performed both of these settings, ending with Quilter's. Her penultimate song was 'It was a lover and his lass', set by Finzi.

'Listen to the Lyric: A Summer Entertainment', a title which combines a command with the prospect of an entertaining evening, takes the first half of title from the name of a song by Ian Macpherson. This opened the concert given by Meriel Dickinson and Bruce Ogston on 19 July 1981. The vagueness of 'A Summer Entertainment' allowed for a miscellany of twentieth-century British song, interspersed with recitations and piano

[355] Nicholas Kenyon, *The Times*, 3 January 1983, 11. The recital was given at the Wigmore Hall on 2 January 1983.
[356] Responding to a query from the writer, Peter Forrester, maker of plucked early instruments, wrote in personal correspondence (9 June 2018) that the cyster was probably what is now called the English guittar (spelled this way to differentiate it from the Spanish guitar) rather than being a cittern. However, as Best used this to accompany the songs by the eighteenth-century Swedish composer Carl Mikael Bellman, it is likely that his instrument had the French variations in design that the own composer's instrument incorporated. Best recorded an album of Bellman's songs in 1989.
[357] Kenyon, 'Concerts: Martin Best: Wigmore Hall', *The Times*, 3 January 1983, 11.
[358] *Ibid*.

solos. The emphasis in this recital on poetry, both spoken and sung, is indicated not only by the recital's title, but also by the billing on the front cover of the programme which shows the speaker, Betty Mulcahy, listed above the other performers.[359] In personal correspondence with the present writer (dated 6 November 2017), Dickinson confirms the importance of literature in her life, a passion inherited from her mother, who gave 'recitals of prose by Dickens, excerpts of plays by people such as Shakespeare and Sheridan, and poems'. This had a great influence on Dickinson's work as a performer. Bruce Ogston also enjoyed performing settings of 'the great lyric writers', but Dickinson's correspondence with the writer is emphatic in pointing out that neither would 'choose a weak song even if it had a great text'. The two Shakespeare texts chosen for this recital, both well-known and admired in their own right, were represented in this programme by the fine settings of 'When daisies pied' and 'It was a lover and his lass' by Moeran.

Themed recitals often resulted in long titles: such was 'A Last Elizabethan: A Recital for Voice and Piano Based on the Life and Work of Peter Warlock'. This was given at the Wigmore Hall in collaboration with the Peter Warlock Society on 12 April 1977. It featured thirty-one of the composer's songs, as well as his *Five Folk Song Preludes for Piano* (played by Robert Bell). The planning of the programme was clearly signposted by the use of headings for songs that were grouped together (for example, '3 Early Songs', '3 Elizabethan Settings', etc.). '3 Shakespeare Settings' were also featured and consisted of 'Sweet and Twenty',[360]'Take, O take those lips away' and 'Sigh no more, Ladies'. The two singers in this recital were Susan Lofthouse, mezzo soprano, and Paul Ekins, baritone. The programme does not indicate which of the songs each of them sang.

The thinking behind some of the titles given recitals is somewhat obscure. Thus, a recital of lute/theorbo songs and solos from the sixteenth and seventeenth centuries, with a second half of twentieth-century songs,[361] was billed as 'Stillness and Dance'. The relevance of this title is not immediately apparent. Tippett's *Songs for Ariel* represent the skittish sprite in both playful and contemplative mood; but little else connects the title and choice of songs.

[359] A copy of the original programme can be seen at Appendix Q on pp. 181–184 of this thesis. Writing thirty years before this recital, Hoare outlined the aims of 'The Apollo Society', whose members believed 'that in reviving the neglected art of reading poetry, music may be set with it in sisterly union and that by so doing each may be enhanced' (Hoare, 'The Apollo Society', 11).
[360] Warlock's title for his setting of 'O mistress mine'.
[361] On 10 October 1985, and given by Rufus Muller (tenor), Christopher Wilson (lute and theorbo) and Christopher Cox (piano).

Tippett's Ariel songs also featured in a programme to celebrate the composer's ninetieth birthday, held at the Wigmore Hall on 2 January 1995.[362] Herbert Howells's eighty-fifth birthday was marked also at the Wigmore Hall (on 23 October 1977), and anniversaries for Jean Sibelius, Virgil Thomson and Hubert Parry were celebrated in 1982, 1996 and 1998 respectively. Four of the programmes mentioned above contained Shakespeare settings by the composers to whom the event paid tribute, Sibelius's being the exception. Marking the twenty-fifth anniversary of his death, rather than including Sibelius's own Shakespeare settings, this recital (which was part of a series in his honour) included a song-cycle by his compatriot, Einojuhani Rautavaara. The *Three Sonnets of Shakespeare* (Op 14, 1951) thus provided an English-language component in a programme of German and Swedish/Finnish texts, and were sung by Taru Valjakka.

'Hubert Parry's 150th Anniversary Concert' was given by Stephen Roberts in 1998, on the appropriate day (Parry was born on 27 February). The choice of songs bears a notable resemblance to those selected by Edward Iles on 15 May 1903, when he chose Parry, having 'hit upon the plan of devoting each of a series of recitals to the songs of a single English composer'.[363] Both Roberts and Iles performed all the songs contained in *English Lyrics (Third Set)* and each selected also four matching Parry settings, including Shakespeare's 'Crabbed age and youth'.[364] Roberts performed four more Parry songs (all from volumes which were published after Iles's 1903 recital); Iles, and his fellow performer Florence Macnaughton, eleven. The reviewer informs us that,[365] in the 1903 recital, Herbert Fryer played piano solos totalling around twenty-two minutes, to which he added as an encore Chopin's Prelude in A flat, Op. 28 No 17. The programme given in 1998 included a performance of Parry's String Quartet No. 3 in G major[366] played by the Emperor String Quartet, and a single song by George Butterworth. *The Times* reviewer points to the contemporaneous nature of Iles's selection;[367] the longevity of these settings is confirmed by Roberts's choice of songs, perhaps suggesting that these he considered to be among the best and most representative of Parry's output from which to form his programme.

[362] The singer was Martyn Hill and his accompanist Andrew Ball.
[363] Anon. (d), 'Concerts', *The Times*, 16 May 1903, 14.
[364] See pp. 48–49, n. 222 for a discussion of the provenance of this text.
[365] Anon. (d), 'Concerts', *The Times*, 16 May 1903, 14.
[366] The piece disappeared and was found in 1992 among Finzi's effects. It is a substantial work in four movements (Tim Homfray, 'Admirably clear performances in two world-premiere recordings', *The Strad* 124, November, 2013, 103).
[367] He comments '19 out of the 20 songs given were taken from albums published within the last few years'. Anon. (d), 'Concerts', *The Times*, 16 May 1903, 14.

Concluding Remarks

There can be little doubt that those programmes containing Shakespeare material at the Wigmore Hall show a tendency to repeat songs that the public found appealing, and that this repetition would sometimes be at short intervals. Ever-popular choices could be repeated within the same week by the great singers of the day, seemingly without disquietude to the performers and management—possibly even without upsetting faithful members of the Wigmore audience.[368]

Favourites of the audience were also probably favourites of singers too. Baritones in particular demonstrated a liking for Finzi's *Let Us Garlands Bring*: it has already been remarked that performances of this and of its constituent parts increased in frequency in the last quarter of the twentieth century and beyond. The bumper year at the Wigmore Hall for Finzi's set was 2001, when it was performed complete on four occasions[369] (hardly a surprising fact, since this was the centenary year of Finzi's birth).[370] It should be noted, however, that one of the performances of *Let Us Garlands Bring* at the Wigmore Hall (that on 9 April by Stephan Loges) was the result of his having replaced Miah Persson 'at very short notice'.[371] This situation had also occurred on 18 December 1998, when Christopher Maltman was called upon at the last minute to replace 'the planned Soirée Fauré',[372] which was postponed due to illness. He started his recital with *Let Us Garlands Bring*. This suggests that Finzi's set was a well-established part of the repertoire for a number of leading baritones by the turn of the century, always ready to be brought out for public performance at the drop of a hat.

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[368] An example of such a programme clash is that relating to recitals by Wolfgang Holzmair and Thomas Allen on 10 and 14 May 1998 respectively, who each included four of the same Haydn *canzonettas* (including 'She never told her love') in their opening groups of songs. Both recitals were full-length evening events and were part of a series entitled 'Songs of the 90s'. In personal correspondence with the writer dated 27 November 2017, Paula Best, recently retired as Head of Publications and Archive at the Wigmore Hall, makes the point that if, for example, a Sunday morning concert were to have a programme clash with an evening concert in the same week, 'as they have a different audience, a clash wouldn't matter so much'. The examples of recitals given above were not only both evening events in the same week, but were part of a series which may have been booked by audience members *en bloc*. There is no way of knowing if regular song-recital *aficionados* were perturbed by this matter, or if the appearance of 'star' singers served to override concerns over repeated (and possibly much-loved) repertoire.

[369] 9 April by Stephan Loges; 16 July by Jonathan Lemalu; 29 October by Thomas Allen; and 6 November by Håkan Vramsmo. In a lecture given on 11 October 2013 at the Leeds Lieder Festival, Graham Johnson said that some performers appear to feel pressured to mark anniversaries. The chapter in this thesis devoted to Johnson's programming (pp. 90–112) confirms that he was certainly not averse to using this unifying theme himself in creating his programmes.

[370] There were four hundred and fifty known performances from Finzi's *oeuvre* worldwide during this year (Wallace, *Boosey & Hawkes*, 220).

[371] The programme consists of a typed A4 sheet without cover, and the change of artist is indicated by a sentence heading the items.

[372] Quoted from an apology on the programme for the change of event.

That programming sets or cycles adds substance to a song recital was clearly a fact noted by Graham Trew on 10 January 1978, when his recital at the Wigmore Hall ended with three—that is, Somervell's *A Shropshire Lad*, Schumann's *Dichterliebe* and Finzi's *Let Us Garlands Bring*.[373]

As well as established performers, young singers were equally pleased to have a substantial part of their programme provided by Finzi's Shakespeare settings. In a Maisie Lewis Young Artists concert, shared with a string quartet, Martin Snell framed Finzi's set with cycles by Wolf and Moussorgsky.[374] Under the auspices of the YCAT scheme, on 6 November 2001 baritone Håkan Vramsmo followed a Schumann cycle with two lengthy songs by Liszt, and *Let Us Garlands Bring*. A further Maisie Lewis Young Artist, James Rutherford, programmed Brahms's *Vier Ernste Gesänge*, Finzi's *Let Us Garlands Bring* and a group of spirituals arranged by H.T. Burleigh on 18 October 1999. In a move away from the voice for which Finzi intended his set, the young counter tenor Nicholas Clapton performed *Let Us Garlands Bring* to end his recital on 17 November 1987. This nicely balanced programme had a first half of lute and theorbo ayres (including two of Robert Johnson's Shakespeare settings) and a second half of British songs, starting with Tippett's *Songs for Ariel*.

Under the leadership of William Lyne, the encouragement of young singers had become an important part of the Wigmore Hall's mission by this time, a fact acknowledged by Janet Baker when she wrote of the 'sympathetic support offered to a young untried performer'.[375] The Wigmore's Young Musicians Series highlighted talent in the making, and various other series titles attest to the encouragement of the young.[376] Although much of the repertoire for these trod the path that many had previously pursued, some of the Shakespeare-related material which the programmes disclose was enterprising and seldom performed. An example of this is the South East Arts Young Musicians' Platform concert on 23 February 1980 when Nicola Lanzetter juxtaposed the ubiquitous Quilter setting of 'Blow, Blow thou Winter Wind'[377] with *Hamlet's dialogue*

[373] *Let Us Garlands Bring* was sung again in a concert two days after this, when six singers performed solos and choral pieces in a programme entitled 'Elizabethan Ecstasies'. Finzi's set was sung by Paul Hillier on this occasion.
[374] Wolf's *Michelangelo-Lieder* and Moussorgsky's *Songs and Dances of Death*.
[375] Baker, 'Foreword', in *Wigmore Hall*, ed. MacRae, 11.
[376] Young Artists Platform; Young Mastersingers; the YCAT recitals already mentioned; and individually sponsored events, such as the NFMS/Esso Young Concerts Artists concert on 22 April 1996, which featured singers of the calibre of Jeremy Huw Williams, Stephen Wallace, Roderick Williams and William Purefoy.
[377] This song was given thirty-four airings at the Wigmore Hall between 1905 and 1986.

with his conscience, a cycle of six poems by Marina Tsvetaeva, set by Shostakovich.[378] Early in her career, the mezzo soprano Angelika Kirchschlager gave a recital at the Wigmore Hall on 4 January 1996 under the banner of the Young Mastersingers series, and performed Korngold's *Fünf Lieder*, Op. 38, which includes a setting of Shakespeare's Sonnet 130,[379] translated into German. Now well-known as a composer of songs, Korngold was brought to the attention of singers in the UK largely by Kirchschlager's championing of his music.

Despite the occasional foray into Shakespeare settings that were less common (such as the above), the Wigmore Hall continued to present the familiar on a regular basis. For example, the year of Queen Elizabeth II's Silver Jubilee excited a flurry of all-Schubert programmes. Leading singers of the time, Lucia Popp and Rita Streich, gave Schubert recitals on 6 February and 25 April 1977 respectively; and, as part of a series specifically marking this national celebration, Elisabeth Schwarzkopf presented her Schubertiad at the Wigmore Hall on 25 June 1977. All three recitalists gave a nod to Shakespeare in the usual way by including 'An Silvia' on their programmes. Joan Chissell[380] and Philip Hope-Wallace applauded Popp's decision to programme some less familiar songs.[381] However, Chissell finished her review with a comment on the 'fine last verse climax in "An Silvia"', rounding off her column with a reference to something reassuringly familiar.

Experimentation with both repertoire and the formatting of programmes for song recitals was still largely the exception rather than the norm in the 1970s, as the conservative element of the Wigmore Hall audience at this time had yet to be mesmerised and charmed by the inventiveness of the Songmakers' Almanac. The launch of this group, under the guiding hand of Graham Johnson,[382] took place at the Purcell Room on 4 October 1976. The undertaking was proclaimed an instant success. But it was at the Wigmore Hall that the Songmakers' Almanac found its most faithful following; the group flourished there from 1981 onwards, presenting seven concerts per season.

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[378] The poems explore the dynamic between the two characters of Hamlet and Ophelia. For an exposition of Tsvetaeva's cycle, see Olga Peters Hasty, *Tsvetaeva's Orphic Journeys in the Worlds of the Word* (Evanston, IL: Northwestern University Press, 1996) 56–82.

[379] 'My mistress' eyes are nothing like the sun' ('Kein Sonnenglanz' in German translation).

[380] Joan Chissell, 'Lucia Popp: Wigmore Hall', *The Times*, 7 February 1977, 17.

[381] However, Hope-Wallace adds the comment that 'there were enough winning numbers to keep the audience very happy' ('Wigmore Hall: Lucia Popp', *The Guardian*, 7 February 1977, 8).

[382] Described by Bernard Palmer as 'a collective creative enterprise' in 'Prologue' to Johnson, *Songmakers' Almanac*, 9—but see further n. 387 of this thesis.

In recognition of the importance of this ground-breaking work on song-recital programming, the following chapter is devoted to the many Songmakers' Almanac concerts at the Wigmore Hall which featured settings of Shakespeare.

CHAPTER 6

THE SONGMAKERS' ALMANAC AT THE WIGMORE HALL: SHAKESPEARE SETTINGS 1979–90

Introduction

In a lecture given at the Leeds Lieder festival in 2013,[383] Graham Johnson used a flowery metaphor to describe the process of programming, making reference to the 'printed garland of music' from which he selects 'blooms to make a recital'. In 1981, he used a simile rather than a metaphor to describe texts of song recitals in which 'bad poems are laid out like corpses, and good ones like delectable gardens, each line a living bloom'.[384] But he averred that nonetheless 'the greatest of composers can infuse life into a bad poem'.[385]

A feature of the Songmakers' Almanac[386] programmes that Johnson devised[387] was that due acknowledgement was given to the spoken word. Indeed, a number of Songmakers' programmes required the services of an actor to read extracts from various works, or to recite poems.[388] This, Bernard Palmer tells us, was unusual in the late twentieth century: 'The first shock those early Songmakers' audiences had to contend with was that they were being read *at* almost as much as they were being sung *to*'.[389] However, earlier in

[383] 11 October at The Venue, Leeds College of Music.
[384] Programme note for concert on 30 September 1981, quoted in Johnson, *Songmakers' Almanac*, 110.
[385] *Ibid*., 110.
[386] The abbreviated form, omitting the word 'Almanac', will sometimes be used in what follows.
[387] The 'collective creative enterprise' mentioned in n. 382 above would appear to refer to the performing of the concert, rather than the planning for the event. In a private conversation with the present writer, which took place at his home on 24 September 2018, Johnson was at pains to point out that he chose and ordered the programme items himself. Indeed, he said that, although he supplied his performers with the music and script in advance and would happily rehearse the individual songs with them beforehand, the programme in its entirety would not be known to each singer until the 'dress rehearsal', which was often on the day of the concert itself. This placed him in an unusual position in respect of his role as accompanist. He was not only in charge of every aspect of the programme, but he also engaged the singers for each event when the founder members of the ensemble (Felicity Lott, Ann Murray, Anthony Rolfe Johnson and Richard Jackson) ceased to be readily available. In addition, Johnson undertook to write essays on the music and composers, which were printed in the programme.
[388] This harks back to the poetry recitals of the nineteenth century, the popularity of which waned in the early years of the twentieth century, the poetry then being diluted by the inclusion of music. Tennyson and Christina Rossetti are known to have liked reading their poetry aloud to audiences, both formally and informally—indeed, Tennyson reached an audience greater than he could ever have dreamed of by recording his reading of 'Charge of the Light Brigade' on a wax cylinder. For a study on the importance of reading aloud in the Victorian era, see Muriel Harris, 'On Reading Aloud', *North American Review* 214/790 (September 1921): 345–351. In the current age, it is interesting to note the longevity of 'Poetry Please' on BBC Radio 4, a programme which has been running for 40 years at the time of writing and which features poetry read by actors.
[389] Bernard Palmer, 'Prologue' in Johnson, *Songmakers' Almanac*, 7. A review by Bayan Northcott ('Classical: The Songmakers' Almanac, Wigmore Hall, London', *The Independent*, 2 October 2003, 15)

the century it would have come as no surprise to an audience to listen to spoken items in a musical event. A number of performances at the Bechstein/Wigmore Hall appeared mindful of the derivation of the word 'recital' and interspersed poetry readings or dramatic items with the music.[390] Johnson's love of literature led him to follow this pattern. As well as readings, he supplied introductions which he and others in his 'cast' would present. His programme notes form a series of essays, some of which (in edited form) he gathered together in his book *The Songmakers' Almanac: Twenty Years of Song Recitals in London*.

The history of the Songmakers' Almanac at the Wigmore Hall from its inception up to 2001 reveals twelve programmes[391] which make reference to Shakespeare (one, admittedly, only in respect of its pre-arranged encore).[392] Forty different settings of Shakespeare were programmed in these recitals, of which only four were repeated: two of Tippett's *Songs for Ariel* were given twice, as was Schubert's 'Gesang an Silvia';[393] and Geoffrey Bush's 'Sigh no more, ladies' was given three times. In addition, four Shakespeare-related items were programmed. These were Berlioz's 'La mort d'Ophélie', Dankworth's 'The Compleat Works' and 'Dunsinane Blues', and Shostakovich's 'Hamlet's Dialogue with his own Conscience'.[394]

The Concerts

Concerning the individual songs selected, the recital given by Anthony Rolfe Johnson and Graham Johnson in 1991 already discussed[395] indicates that Johnson's song library was sufficiently eclectic to turn up a remarkable variety of Shakespeare settings, from

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makes it clear that, even at this later stage in the Songmakers' history, the inclusion of a large amount of spoken material was not to all tastes.

[390] For example, those on 17 June 1902; 26 May 1903; 19 December 1913; 28 February 1920; 21 July 1920; 13 April 1929; 8 December 1932. Later examples which had the aim of presenting the spoken word with music are to be found on 15 February 1968 ('New Jazz and Modern Poetry'—see p. 61 of this thesis) and 26 April 1970 ('The Apollo Society presents Shakespeare–the Age–the Man–the Players'—see p. 63).

[391] All twelve concerts fall into the period 1979 to 1990. Palmer makes reference to '150 concerts over two decades' given by the Songmakers' Almanac ('Prologue' in Johnson, *Songmakers' Almanac*, 14). This includes those given at venues other than the Wigmore Hall.

[392] This was the recital on 3 May 1996 given in honour of Eric Sams. Sams's son confirmed in personal correspondence with the writer dated 28 September 2018 that he, Jeremy Sams, had written a setting of Shakespeare's 'Ye spotted snakes' as a surprise for his father. This was given as an encore and was sung by Patricia Rozario.

[393] The title 'Gesang' comes from Schubert's first draft, written in his pocket-book during a holiday in Währing in July 1826. A fair copy, made later, has 'Gesang' crossed out and 'An Sylvia' added in another hand. John Reed, *The Schubert Song Companion* (Manchester: Manchester University Press, 1997), 49.

[394] All four of these appeared in a Songmakers' recital given on 23 April 1983.

[395] 'William Shakespeare: Two Hundred Years of Song'—see pp. 80–82. This was not a Songmakers' Almanac event.

composers both familiar and unfamiliar. Thus, in the first of the Songmakers' programmes from the Wigmore Hall that contains Shakespearean material (given on 1 August 1979), W.A. Aikin's setting of Sonnet 18 was performed.[396] This was revived by Johnson following its heyday earlier in the twentieth century, when it received five performances at the Wigmore Hall.[397] On the programme for this concert, it is paired with that most popular of lyrics, 'It was a lover and his lass', here in the setting by Thomas Morley. An unusual feature of this programme is the inclusion of a number of recorded items, one of which was Morley's song, recorded in 1928 by John Coates and accompanied by Gerald Moore.[398] The choice of the recordings, and the selection of the items on the programme that were performed live, were governed by the celebratory nature of the event: this was an eightieth birthday concert for Gerald Moore, Patron of the Songmakers' Almanac.[399]

In his notes, Johnson writes of the difficulties he encountered in choosing a programme for Moore's concert: 'how can any one evening contain an adequate cross-section of Gerald Moore's repertoire?'.[400] As a result of his attempt to encapsulate a career in music in a single concert, Johnson owns that the programme was 'over-long',[401] added to, as it was, by recorded messages from Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau and Janet Baker, and, as noted above, samples of Moore's own recorded work, which included Moore accompanying Elena Gerhardt and Flora Nielsen.[402]

[396] He is erroneously referred to on the programme as 'W.A. Aiken' (see Appendix K.i. on pp. 162–163 of this thesis to view the complete programme). Appendix K (pp. 162–176) lists all the Songmakers' Almanac programmes referred to in this chapter.
[397] The latest of these was in 1939 (23 February), when it followed Castelnuovo-Tedesco's 'Under the Greenwood tree' and Maconchy's 'Ophelia's Song' to end a recital given by Flora Nielsen with Gerald Moore at the piano. Lady Maud Warrender chose Aikin's song for two concerts in 1920 and 1922, the second of which featured two other Shakespeare settings, sung by Doris Montrave and Ernest Groom respectively. A presentation by Miss Dorothea Crompton entitled 'Serious Songs and Songs in Costume' (on 16 December 1919) paired Aikin's sonnet setting with his 'Sigh no more'. The concert also included three more Shakespeare settings, given 'in Georgian costume'. In addition, Henry Rabke sang Aikin's 'Sonnet XVIII' at the Wigmore Hall on 5 November 1920.
[398] For details of this recording, see John Steane, 'English Song', in *Song on Record*, vol. 2, ed. Alan Blyth (Cambridge: Cambridge University Press, 1988), 229.
[399] See Fig. 4 on p. 93 to view programme cover.
[400] Johnson, *Songmakers' Almanac*, 70.
[401] *Ibid.*, 64.
[402] The present writer is indebted to Richard Jackson, who sang in this concert, for supplying (in private correspondence dated 3 October 2018) information which is not given in the programme book.

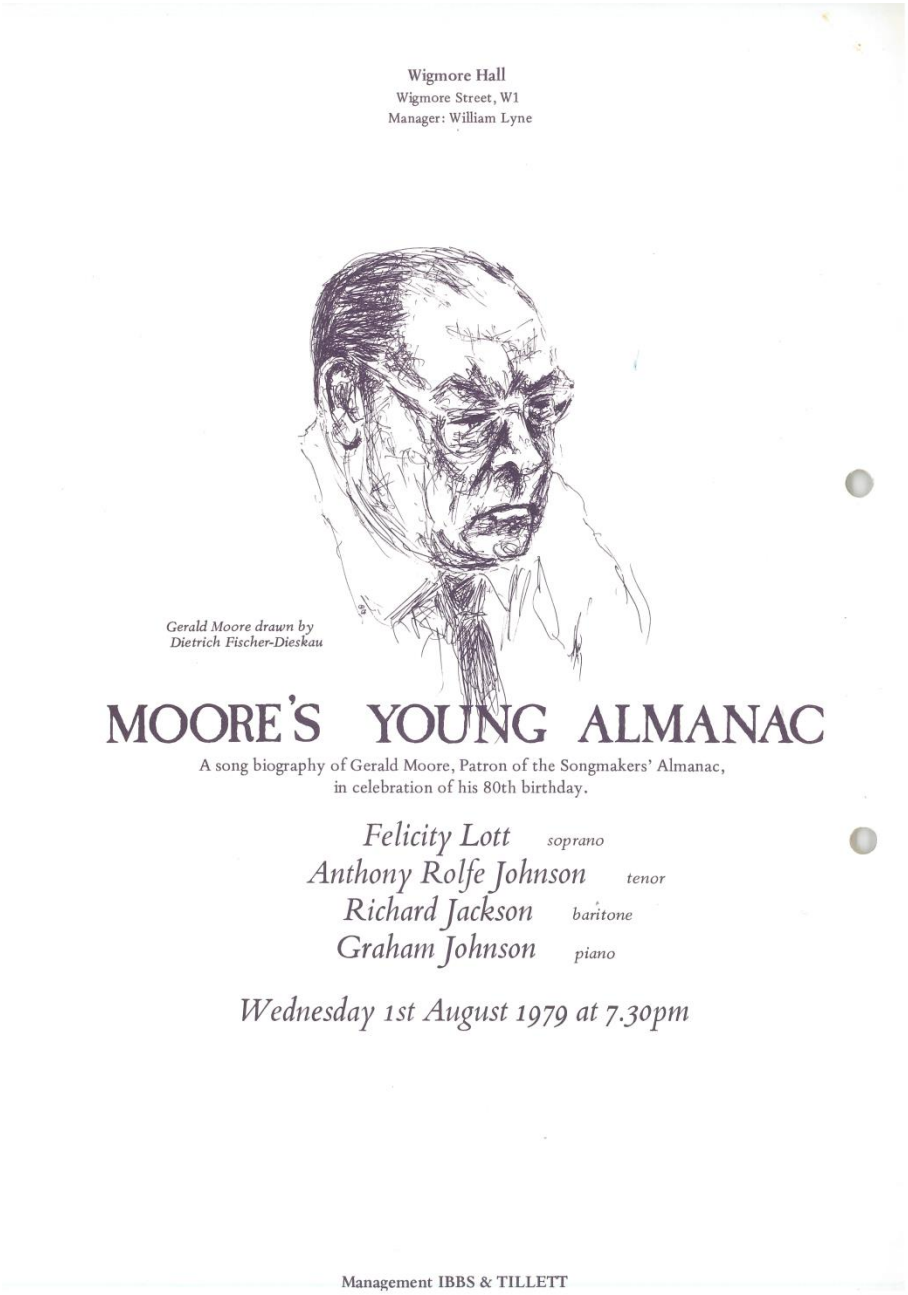


Fig. 4. Programme cover for Songmakers' Almanac concert, 1 August 1979
Reproduced by permission of the Wigmore Hall Archive

As is Johnson's normal practice, sections of the programme appeared with headings to which, no doubt, further explanation would be added from the platform. Those marked 'Patron's Choice I' and 'Patron's Choice II' were obviously chosen by the celebrity guest. That Moore should choose *Lieder* by Schubert and Schumann for his pre-interval selection is hardly surprising; his long collaboration with the master of this genre, Dietrich Fischer-Dieskau, is well documented in Moore's autobiography.[403] But the first song of the section, a delightful, but rarely heard, arrangement by Beethoven of an Irish

[403] He writes of the singer 'This man . . . has taken me deeper into the hearts of Schubert, Schumann, Wolf, Brahms than I have ever been before'. Moore, *Am I Too Loud?*, 162.

melody, is startlingly unexpected and fresh. Something similar happens for Moore's second-half choice which turned to songs on French texts described in the programme note as 'three random songs which . . . it would give him pleasure to hear'. A Frenchman-by-adoption, Joseph Szulc, commenced the section with his little-known setting of Verlaine's poem 'Clair de lune'. As an example of French *mélodie*, this song rightly deserved its place on the programme next to 'La Fée aux chansons' by Fauré, though many people consider the latter's setting of the same Verlaine poem to be the 'quintessential French *mélodie*'.[404] Ravel's 'Le Cygne' concluded the group.

At first sight, the wild ricocheting of Johnson's selection of items seems bound to create a most perplexing listening experience; but closer examination reveals a careful modulation of moods, sometimes overtly joyous, sometimes deeply contemplative. Johnson knows when levity fits the bill: he sends his audience out from the hall smiling at the interval, having just treated them to three humorous songs by Cole Porter, Hugo Wolf, and Flanders and Swann. Here, Wolf's 'Abschied' (the text of which comments on the relationship between artist and critic[405] in a good natured fashion—but ends with the critic being kicked down the stairs) is flanked by a song commenting on the folly of social climbing, and another which points out that critics and audiences can get it wrong in respect of that most personal of musical instruments, the voice.

Johnson's enjoyment of word-play and puzzles comes to the fore in three recitals that he devised with the title 'A Song Palindrome'.[406] By placing such a strict construction on his programme, he was able to make striking comparisons 'at a safe distance'[407] between songs using the same texts, but by different composers. Of this exercise, he writes that we will be tempted 'to decide whether a poem can be set "once and for all" or whether another composer's attempt . . . casts light on a poem which we had thought we fully understood'.[408] In discussing the various pairings, Johnson tries hard not to imply that one setting is better than another, although in comparing Schoeck's setting of

[404] Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (Farnham and Burlington, VT: Ashgate, 2009), 198.
[405] Sams tells us that Wolf had himself been a critic, 'and often a remarkably trenchant one'. Eric Sams, *The Songs of Hugo Wolf* (London: Faber and Faber, 2008), 146. The poem is by Mörike.
[406] That referred to in the following remarks is 'A Song Palindrome III', given on 30 September 1981 (programme given at Appendix K.ii. on p. 163 of this thesis). Another example of the pleasure he derived from such challenges is a Songmakers' recital entitled 'Welcome to January—An Almanac for the First Month of the Year' given on 31 December 1986 (programme given at Appendix K.ix. on p. 170–171). He says that devising the programme for this was 'like the solving of a difficult crossword' as 'every one of the month's 31 days was celebrated by an appropriate song or reading'. Johnson, *Songmakers' Almanac*, 239.
[407] Programme note for concert on 30 September 1981, quoted in Johnson, *Songmakers' Almanac*, 111.
[408] *Ibid.*, 109.

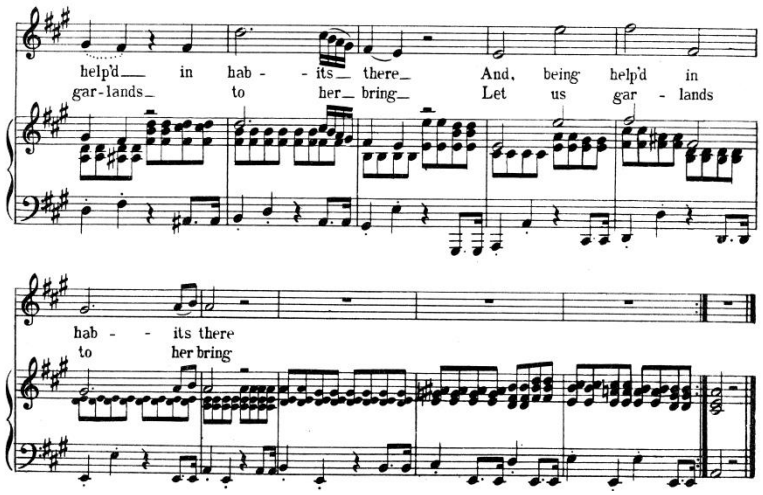
'Die drei Zigeuner' with that of Liszt, he acknowledges that, although the former may be thought to serve the poet more faithfully, whether 'the result is as memorable as a piece of music is another matter'.[409]

He makes no reference to the relative merits of Schubert's 'Gesang an Silvia' and Quilter's 'Who is Silvia?' (paired on the programme in palindromic manner) apart from suggesting that, as a song text, the German translation has prospered 'almost more spectacularly'[410] than the English original. As far as the Bechstein/Wigmore Hall is concerned, the programme archive supports this view in respect of Schubert's setting: it was given twenty-nine times in German and thirty-one times in English there in the twentieth century – and that in an English-speaking country that was the home of Shakespeare. The *Lieder*-loving audiences who regarded Schubert so highly as not to mind the fact that he set the song in translation also had plenty of opportunities at this venue to hear the English text in settings by other composers.

The text for Schubert's 'Gesang an Silvia' came from the Vienna *Shakespeare-Ausgabe* of 1825 in a translation by his friend Eduard von Bauernfeld.[411] The translation is adequate in expressing the general tenor of Shakespeare's poetry, but small changes create infelicities, such as the use of 'die weite Flur' ('the wide meadows') instead of 'all our swains', the latter suggesting the active interest of young men, while the former makes the wider observation of nature being Silvia's admirer.[412] The strophic structure of Schubert's musical setting remains apt for the sentiment of each verse, whether performed in German or in English. The poised yet somewhat coquettish trip of the melody,[413] moving steadily for the most part in stately measures until the unexpected flurry of semiquavers before the repetition of the end line of each verse, lends to Silvia a sense of awareness of her own charms. The accompaniment speaks of the freshness of her appeal, with its 'idealization of a rustic music' of plucked 'strings' in the bass and lively quaver right-hand chords.[414] Bauernfeld's difficulty in rendering the final line of Shakespeare's poem in German proved equally problematical for some of the arrangers who attempted to restore the original words to Schubert's tune: in addition to others, a

[409] *Ibid.*, 113.
[410] *Ibid.*, 111.
[411] Reed, *The Schubert Song Companion*, 49.
[412] There are other examples that can be cited: Silvia's goddess-like status as being 'Holy, fair and wise' is watered down to 'Schön und zart' ('fair and sweet'); and the omission in the German version of the adjective 'dull', which so economically contrasts the shining virtues of Silvia with the lacklustre earth, is to be lamented. In addition, Bauernfeld's use of 'Saitenklang' ('the sound of strings') in the final line seems to be dictated by scansion rather than faithfulness to Shakespeare's poetry.
[413] Described by Brown as 'a melody of . . . spontaneity and grace' in *Schubert Songs*, 31.
[414] Richard Capell, *Schubert's Songs*, 3rd ed. (London: Pan Books, 1973), 225.

popular arrangement, published in 1931 in a 'Banks Sixpenny Edition', has 'Let us garlands to her bring'[*sic*] to conclude the song (see Ex. 6):



Ex. 6. Schubert, 'Who is Sylvia?', bars 45-55
Reproduced from *3 Schubert Master Pieces*, copyright 1931 Banks Music House

The fitness of Schubert's music in conveying admiration for Silvia contrasts markedly with Quilter's setting of Shakespeare's words.[415] The melody is uninspired to the point of seeming almost to be providing an accompaniment for the much more interesting piano part. Using only a limited vocal range, and employing a predictable sequential rise for the second phrase, the constant return of the melody to the fifth of the home key further points to the limitations of Quilter's engagement with the vibrancy of Shakespeare's words. Writing in *The Chesterian* in 1925, Scott Goddard avers that Quilter's Shakespeare settings are 'not so much unlovingly as unimaginatively done'.[416] In his programme note, Johnson claims Quilter to be 'a master of English song'[417] without making any reference to the quality of his 'Who is Silvia?'. However, his palindromic programme format places it at a comfortable distance from Schubert's masterpiece. His note tells us that the 'juxtaposition of Roger Quilter and Mark Raphael . . . pays tribute [to Quilter] and his chosen interpreter [Raphael]'.[418] Hence, despite the fact that there are finer settings of 'Who is Silvia?' by other composers, Johnson's strategy in programming Quilter as a partner for Schubert would appear to owe more to

[415] Dated 1926 and published in 1927.
[416] Quoted in Banfield, *Sensibility and English Song*, 127.
[417] Programme note for concert on 30 September 1981, quoted in Johnson, *Songmakers' Almanac*, 112.
[418] *Ibid*. Raphael gave the premiere of Quilter's 'Who is Silvia?' in 1933 when it was published as the first song of Op. 33.

his desire to bring Quilter and Raphael into close conjunction,[419] rather than his having a particular predilection for Quilter's setting.

As well as structuring his programmes around headings, or sections marked off in the programme with asterisks, Johnson usually works with an overall title. Anniversaries provide a ready-made basis for programming, an example of which is a Songmakers' concert in 1982,[420] which, on the occasion of Haydn's 250th birthday, celebrated the composer's visits to London and return to Vienna. On this occasion, Johnson had provided 'a vivid precis of Haydn's last years'[421] in music and in words, both of which were delivered by the Songmakers' singers. One of Haydn's most popular canzonets, 'She Never Told Her Love', appears in the section devoted to the composer's second London visit (1794–1795). The reviewer in *The Times* pays no heed to this miniature masterpiece, perhaps because its ubiquity down the years had resulted in a certain immunity to its charms—but more likely because of lack of column space. The more novel piece that precedes Haydn's Shakespeare setting, his canon on the epitaph for a dead dog,[422] excites attention from the critic, who was clearly not offended by the incongruity of the juxtaposition. This is another occasion when Johnson's programming on paper appears questionable, though the effect in performance may have been perfectly acceptable.[423]

Later in that year, Hilary Finch suggests that Johnson's 'need to play so predictably and self-consciously for laughs, so much of the time' was colouring his judgement, remarking that it 'would be a pity if that ingratiating coyness which is tinting even their more serious programmes were to dominate the Almanac's undeniably valuable performances'.[424] Johnson sees the format of this recital in quite a different light: 'I had

[419] Raphael's 'Row gently here' and 'When through the Piazzetta' precede Quilter's song.
[420] The programme for this concert (held on 31 March 1982) can be viewed at Appendix K.iii. on p. 164 of this thesis.
[421] William Mann, 'Songmakers' Almanac: Wigmore Hall', *The Times*, 1 April 1982, 9.
[422] 'Turk was a faithful dog', Hob XXVIIb: 45 in B flat major. The dog was owned by the Italian castrato Venanzio Rauzzini. Haydn wrote the canon after seeing a memorial to the animal in the garden of Rauzzini's home in Bath.
[423] 'Eine Nacht in Venedig—A Night in Venice: *A Serenade to Serenissima*', a recital devised by Johnson many years later (for the 2013 Leeds Lieder Festival), and which the writer attended, is a case in point. The eye is confronted with an apparent mishmash of periods, composers and styles on the programme (see Appendix O on p. 179 of this thesis to view the details); but the effect in performance was remarkable, with each half taking the form of a captivating medley of musical extracts and songs, woven together with great skill and imagination. Not noted on the programme were two short passages from *The Merchant of Venice*, which were spoken by the singers 'accompanied by ridiculously famous music from Ponchielli's *La Gioconda*' (Johnson's programme note).
[424] Hilary Finch, 'Songmakers' Almanac: Wigmore Hall', *The Times*, 6 September 1982, 6. She was reviewing the concert given on 4 September 1982 (see programme details at Appendix K.iv. on p. 164–165 of this thesis). The full title for this event was 'Special "Opening of the Season" edition of this magazine of Heart & Home—The Ladies' Almanac'. The programme for this event was lavishly

long wanted to give an Almanac devoted entirely to English song, and in "The Ladies' Almanac" I found a framework for such a programme'.[425] By 'English song', he means songs in the English language, which includes 'Parlez-vous français?' by Meyer Lutz, a delicious play on how the sound of French words might be interpreted in English. Geoffrey Bush's 'Cuisine Provençale' suggests again that the text will be in French, but it proves to be from Virginia Woolf's *To the Lighthouse* and describes Mrs Ramsey's pride and delight in cooking 'Boeuf en Daube' for her husband.

Bush shared Johnson's passion for literature: Roderick Swanston tells us that Bush read 'widely and deeply' and that once he chose a text for setting 'he memorised the words, examining the content, structure and use of expressions and images thoroughly'.[426] His compositional skill, in combination with a vivid imagination, produces songs of great originality, particularly in respect of his Shakespeare settings.[427] Thus, his 'Sigh no more ladies', which appears on this programme, was the only Shakespeare setting that the Songmakers' Almanac featured on three occasions at the Wigmore Hall. One of these occasions was a concert marking Bush's seventieth birthday.[428] This programme also featured Sullivan's 'Orpheus with his Lute' and finished with Bush's masterly setting of 'It was a Lover and his Lass'.[429]

Johnson's 'magazine' programme format reappeared in 1986, in a concert on 8 May.[430] The material for this was largely recycled, as can be seen from the comparison of the two programmes given at Appendix K.xiii. on pages 174–175 of this thesis. The headings for each section of the programme were amended to some extent, but the 'ladies' magazine' sections which they reflected allowed many of the same songs to be used again. Thus, this occasion provided a third outing for Bush's 'Sigh no more ladies' in a Songmakers' programme.

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illustrated by the 'editor's' father, Mr J.E.D. Johnson, who was visiting his son from Zimbabwe at this time.

[425] Johnson, *Songmakers' Almanac*, 135.

[426] Roderick Swanston, CD liner notes for Susanne Fairbain and Matthew Schellhorn, *Geoffrey Bush/Joseph Horovitz Songs* (Naxos, 8.571378, 2016).

[427] For example, the rhythms of 'It was a lover and his lass' deceive the ear into hearing foot-stamping, bucolic dance music in a song that, in fact, constantly changes metre. The energetic melody of each successive verse remains basically the same, but changes in character are achieved for the most part through the varied piano writing. The lover and his lass here described are red-blooded and in the prime of their youth, very different from the refined characters portrayed by Quilter in his setting.

[428] Bush's actual birthdate was 23 March 1920, but the concert was on 20 March 1990. See Appendix K.xii. on p. 173–174 of this thesis for the programme.

[429] See n. 427 for a comment on this setting.

[430] To view the programme, see Appendix K.viii. on p. 169–170 of this thesis. As with the 'magazine' format concert mentioned above (see n.420), Johnson used a lengthy title to describe his conceit, namely, 'The Songmakers' Almanac: The Ladies' Looking Glass—A sometimes irreverent reflection on the world of women's magazines'.

As has been pointed out in respect of Hilary Finch's comment on the first of Johnson's 'ladies' magazine' recitals, whimsy did not suit every taste; but light music in the salon style was certainly not dismissed by Johnson as being beneath his notice. 'Ah, Moon of My Delight'[431] was a programme featuring some British composers whose songs are now so often to be found in second-hand music shops—Maude Valérie White, Amy Woodforde-Finden (the pseudonym of Amelia Rowe Ward) and Liza Lehmann.[432] Describing White and Lehmann as 'the *crème-de-la-crème* of their epoch',[433] Johnson finds erudition in their choice of texts, skill in their composing art and delight in their humour.

White's contribution to the programme features, among others, settings of Prudhomme, Hugo and Heine, and, under the heading 'Four Great English Poets', Tennyson, Shakespeare, Shelley and Byron. Her 'Ophelia's song' sets 'How should I your true love know' from *Hamlet* (4.5). A serious, minor-key song, with the occasional, rather random, foray into the tonic major, its word-setting could be thought of as clumsy in places, such as the phrase 'Go to thy deathbed', where the stress is thrown onto the word 'to' and the following short melisma emphasizes the second syllable of 'deathbed'. Both of these infelicities are brought about by the fact that White's song is in strophic form. Johnson's evident admiration for White's vocal writing is perhaps better supported by those settings in French and German that he programmed in this recital. 'Chantez, chantez, jeune inspirée' is a particularly charming song, quite probably made all the better by the fact that White only set two of Hugo's twenty-three stanzas.

As Finch did not review this recital, there is no way of knowing if she found in this programme the 'ingratiating coyness' that she detected in the one she reviewed in 1982. Johnson claims in his programme notes that 'it *is* a song, rather than a ballad, recital',[434] but there is much scope here for the archness of delivery which caused Finch unease in the earlier concert.

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[431] Also the title of a song from Liza Lehmann's collection, *In a Persian Garden*. The subtitle added by Johnson was 'A salute to the underestimated women song composers of the English salon'. This recital was given on 9 June 1984. The programme can be viewed at Appendix K.vi. on p. 167–168 of this thesis.

[432] Established as British composers, nonetheless all three women had cosmopolitan upbringings: White was a talented linguist who was born in France and was brought to England as a baby; Woodforde-Finden was born in Chile and came to live in London as a child, later living with her army officer husband in India; and Lehmann spent part of her childhood in France, Italy and her father's home country of Germany. See Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States 1629–Present* (London: Pandora, 1994), *passim*.

[433] Johnson, *Songmakers' Almanac*, 196.

[434] Programme note for concert on 9 June 1984, quoted in Johnson, *Songmakers' Almanac*, 195.

Light music again played a prominent role in 'Songs from the New World',[435] given by the Songmakers' at the Wigmore Hall on 24 April 1987. Added to this were a number of readings, some of which made reference to Shakespeare.[436] Again, a section of the programme was devoted to 'English Poets':[437] Wilde, Housman and Yeats were book-ended by two Shakespeare settings, namely 'O mistress mine' by Mrs H.H.A. Beach and 'Winter' ('When icicles hang by the wall') by Dominick Argento. In Beach can be seen the American equivalent of Maude Valérie White—a successful woman composer, born in the mid-nineteenth century and living well into the twentieth. However, whereas White was primarily a song-writer, Beach was equally at home in song and in music on a larger scale. By the time of this recital, Johnson was able to note a rise in the interest afforded to the music of women composers,[438] though, as Eugene Gates pointed out as late as 2006, 'the lot of women composers has improved significantly in recent years, [but] there are still obstacles to be overcome'.[439]

The style of Argento's 'Winter' is very different from Beach's Shakespeare setting, as might be expected of a composer who is very much a child of the twentieth century. The songs sandwiched between Beach's and Argento's contributions were beautifully contrasted: the impressionistic drift of Griffes's song; the melancholic sorrow of the Barber; the lyrical and simple depiction of nature by Duke; and an equally simple rendition of 'The Salley Gardens' by John Edmunds, one of his four hundred American art songs, now sadly all but forgotten except by those such as Graham Johnson.[440]

It is noticeable that many events were held at the Wigmore Hall down the years honouring individual performers and composers. The Songmakers' Almanac gave over

[435] The concert title carried a lengthy subtitle, namely 'A history of song in the United States and an anthology of Americans, from little-known turn-of-the-century composers to Cole Porter and Elliott Carter'.

[436] A copied page from the original notes for this concert issued by Johnson to one of his singers (here given as Appendix L on p. 177 of this thesis) demonstrates that even when the title of a recital did not provide an obvious Shakespeare connection, he was always happy to find a reading that supplied such an association.

[437] By this, Johnson again seems to mean those writing in the English language, as two of the poets are Irish. The programme for the concert is given at Appendix K.x. on p. 171–172 of this thesis.

[438] Programme note for concert on 24 April 1987, quoted in Johnson, *Songmakers' Almanac*, 248.

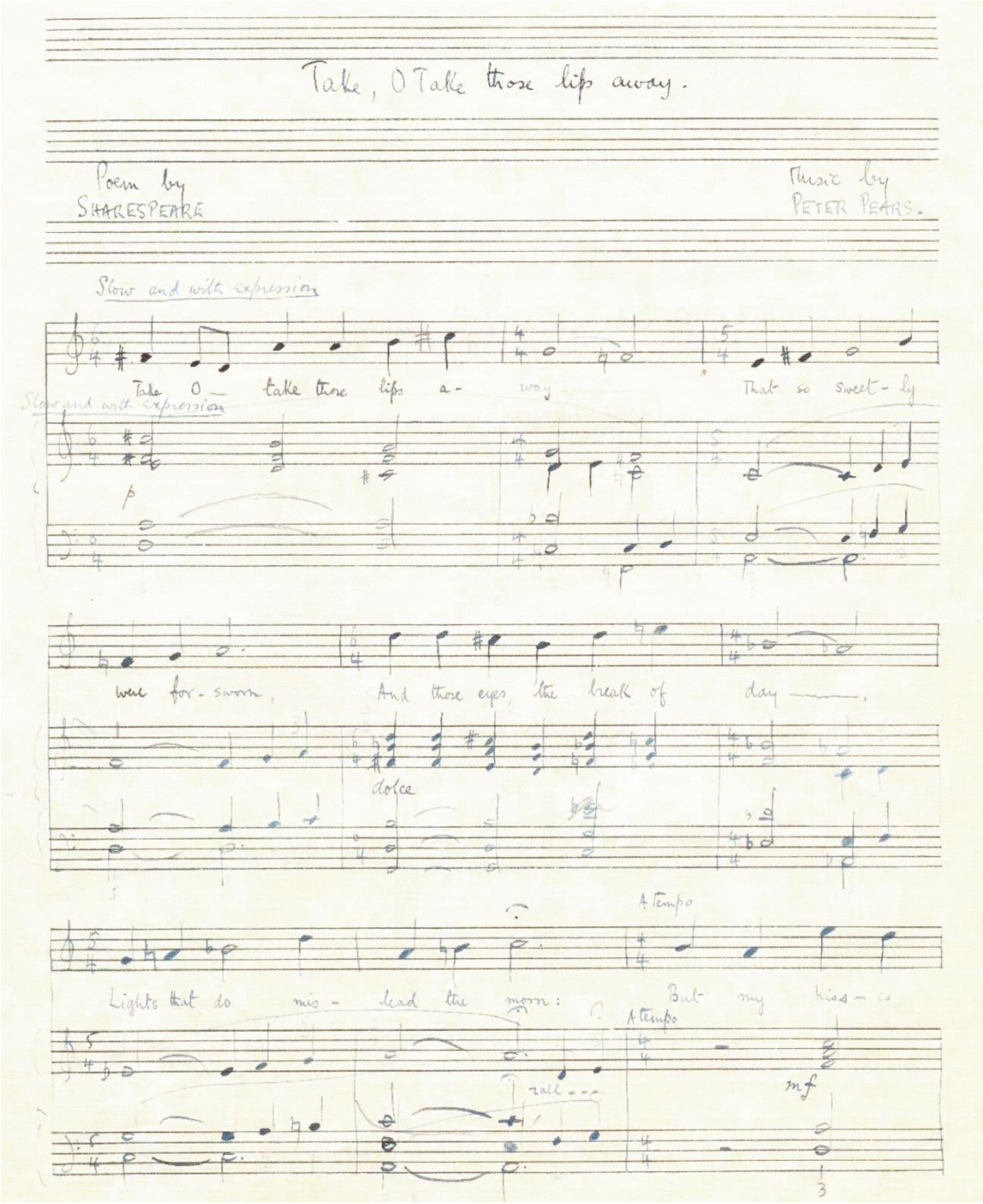
[439] Eugene Gates, 'The Woman Composer Question: Philosophical and Historical Perspectives', *The Kapralova Society Journal* 4/2 (Toronto, Ont.: The Kapralova Society, 2006): 1–11. Writing specifically about the nineteenth century, Gates states that educational opportunities for 'aspiring female composers . . . were less restrictive in America than in continental Europe'. Beach received private tuition in piano and harmony and counterpoint as a child, but thereafter taught herself composition. Although on the way to being recognised as a composer of distinction in her native America by the time of her marriage in 1885, Beach's musical career was put on hold by this event, and success in Europe came only after her husband's death in 1910.

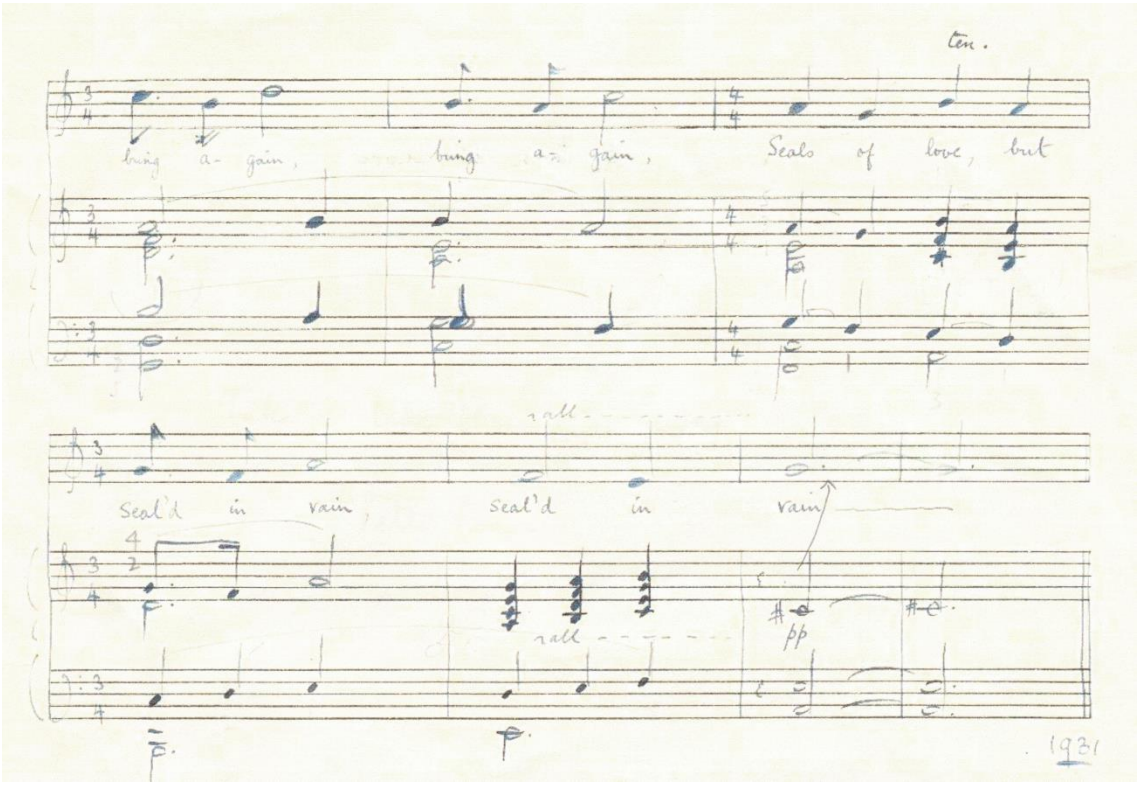
[440] 'Where has John Edmunds gone? He is not so much underrated as unknown . . . '. Ned Rorem, CD liner notes to *Yesterday Is Not Today: The American Art Song 1927–1972* (New World, 80243, 1977).

a major part of a recital on 23 May 1989 to songs by William Walton, a bold promotion of a composer who thrived best in large-scale works.[441] Hugh Canning, writing about this recital in *The Guardian*, was not convinced of the success of the event: 'It became increasingly hard . . . as the evening wore on to find the case for Walton the Song-Writer irrefutably proven'.[442] Representing Walton's contribution to the genre of film music was his setting of 'Under the Greenwood Tree' from the 1936 film of *As You Like It*, whose score was described by Peter Holland as being 'dully predictable and conventional'.[443] This simple song, with its reminiscences of Elizabethan lute-song, is certainly very different from the demanding vocal music that Walton wrote on other occasions.

Another simple Shakespeare setting came from a surprising source in a Songmakers' recital on 26 November 1984.[444] In a homage to the tenor Peter Pears, Johnson marked the year 1931 (in a brief history of the singer's musical life) with a setting of 'Take, O, take those lips away', composed by Pears at the age of twenty-one. The autograph manuscript[445] (see Ex. 7 on page 102) reveals him to be inexperienced in notating his musical thoughts at the time, though the song does display some unexpected twists of harmony and interesting irregularities of phrase.[446] The singer on this occasion was Richard Jackson, one of the founder members of the Songmakers' Almanac.[447] Pears would not have been able to perform his own song, even if Johnson had asked him to do so; he was still suffering from the after-effects of a stroke and only contributed to the programme by performing a spoken melodrama with piano, namely Schubert's 'Abschied von der Erde'.

[441] To view the programme, see Appendix K.xi. on p. 172–173 of this thesis.
[442] Hugh Canning, 'Wigmore Hall: Songmakers' Almanac', *The Guardian*, 26 May 1989, 34.
[443] Peter Holland, 'Film, Music and Shakespeare: Walton and Shostakovich', in *Shakespeare, Music and Performance*, 200. After *As You Like It*, Walton went on to provide the music for Laurence Olivier's films of *Henry V*, *Hamlet* and *Richard III*.
[444] To view the programme, see Appendix K.vii. on p. 168–169 of this thesis.
[445] A copy of the autograph is held by the present writer.
[446] The present writer speculated as to whether Pears would know in advance that a piece of his juvenilia was going to be presented in public performance alongside music by the likes of Schubert, Purcell, Haydn, Holst, and his long-term collaborator and partner, Benjamin Britten. However, a private conversation with Graham Johnson at his home on 24 September 2018 revealed that it was Pears who sent him the manuscript copy of the song in order for it to be performed in his concert.
[447] Jackson confirmed this in personal correspondence with the writer dated 3 October 2018.


Take, O Take those lips away.
Poem by SHAKESPEARE
Music by PETER PEARS.
Slow and with expression
Take O — take those lips a- way
That so sweet- ly
Slow and with expression
were for- sworn,
And those eyes, the break of day —,
dolce
A Tempo
Lights that do mis- lead the morn:
But my kiss- es
A Tempo
rall. - - -
mf



Ex. 7. Autograph manuscript of Peter Pears's setting of 'Take, O Take those lips away'
Reproduced by permission of the Britten-Pears Foundation

Johnson's homage to Shakespeare on his '419th birthday'[448] took for its title 'Let Us Garlands Bring', summoning to mind Finzi's song collection of the same name. However, Finzi's sole contribution to the programme on this occasion was the song from which this line is taken—that is, 'Who is Sylvia?'. The divisions between groups of songs for this recital were headed as 'Acts', followed by the word 'Scene' and a short description, most of which were geographical locations.[449] Thus, 'Act First' was subtitled 'Scene—Germany' and embraced *Lieder* by Schubert and Wolf, including the former's 'Gesang an Silvia', one of the very few Shakespeare settings that Johnson used in more than one programme at the Wigmore Hall.

Brahms and Strauss *Lieder* are to be found among those in the next 'Act' and 'Scene' (headed 'Denmark'), the binding factor for the songs here being Shakespeare's *Hamlet*. The intertwining of settings by these two composers is both unexpected and noteworthy, especially because they juxtapose two very different reactions to Ophelia's mad scene (*Hamlet*, 4.5).

[448] Programme note for concert at the Wigmore Hall on 23 April 1983, quoted in Johnson, *Songmakers' Almanac*, 153.
[449] The complete programme can be viewed at Appendix K.v. on p. 165–167 of this thesis.

Brahms's five songs were written for a performance of *Hamlet* given in Prague in 1873 in which they were sung by Olga Precheisen, the fiancée of Brahms's actor friend, Josef Lewinsky, who played Hamlet. Apart from the fact that Precheisen was a mezzo soprano,[450] nothing is known of her vocal qualities; but it is fair to assume from the settings which Brahms produced that they were levelled at a competent amateur singer rather than a professional. They are simple in the extreme, and the accompaniments are equally unsophisticated—indeed, in a letter from Lewinsky to Precheisen, written in 1873, he writes 'Brahms . . . [has] added a piano accompaniment for rehearsal purposes . . . he thinks that naïve simplicity often makes for greater effect on the stage'.[451] It is unclear how Brahms's Ophelia songs worked in practice in the theatre, particularly as they do not cover the whole of the text intended by Shakespeare to be sung.[452] Possibly Brahms had little time to spend on their composition—or perhaps great faith in Precheisen's acting ability to turn them into poignant expressions of a mind in decline.[453]

The resulting folk-like melodies are in stark contrast to the art-song sophistication with which Strauss highlights Ophelia's madness. The first of Strauss's three songs features wandering, unsettling harmonies and a distracted, fragmented voice part that breaks off at 'vor Liebesschauern', leaving the piano to pace its way to the end through its syncopations accompanying the recurring quirky right-hand melody. The second is frantic with hysterical joy, followed by bitter regret; and the third wends its way to the grave, pausing only for two vigorous interjections of remembered better times.

Strauss's *Drei Lieder der Ophelia* and *Drei Lieder aus den 'Büchern des Unmuts*' (the latter on texts from Goethe's *West–östlicher Divan*) form his Op. 67 of 1918.[454] Unlike

[450] Lewinsky notes her voice type in a letter to Brahms dated 18 November 1873. See George S. Bozarth, 'Brahms's Posthumous Compositions and Arrangements', in *Brahms 2: Biographical, Documentary and Analytical Studies*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1987), 75, n. 19.
[451] Quoted in Eric Sams, *The Songs of Johannes Brahms* (New Haven, CT and London: Yale University Press, 2000), 193.
[452] In personal correspondence with the writer dated 12 March 2018, Johnson writes 'Brahms and Strauss both shamelessly edited Shakespeare in cobbling together, in different ways, a decent song text by leaving out interjections and editing parts of Ophelia's speeches they did not care to set'. Both composers aimed thus to achieve 'music-dramtaic [*sic*] effectiveness'.
[453] Lewinsky seems to suggest that Precheisen would know how best to extract dramatic effect from the songs and says in writing to her: 'you'll already know about this, and the required folk-song style' (Sams, *The Songs of Johannes Brahms*, 193).
[454] These were the result of twelve years of dispute with the publishing company Bote und Bock. Strauss had signed a contract which committed him to giving the publishing rights for his next set of *Lieder* to Bote und Bock. His reluctance to produce these caused much acrimony, and he added fuel to the fire by offering firstly to the publishers *Krämerspiegel*, a set of twelve songs poking fun at music publishers, which was roundly rejected for publication. His response was to produce the six *Lieder* of Op. 67, comprising three songs of madness and three from Goethe's 'Book of Discontent'. The publishers were

Brahms, Strauss did not write these songs to be used in performances of the play, but rather as recital songs.[455] His three Ophelia settings were performed on numerous occasions at the Wigmore Hall;[456] Brahms's settings were only performed once in the Wigmore's history up to 2001. This is quite possibly in part because the latter were only rediscovered in 1934 by the Austro-American musicologist, Karl Geiringer, who had them published by Schirmer the following year. Brahms had only left six bars of accompaniment for the fourth song of the set; Geiringer completed this for their publication.

In Johnson's concert, the translations into German used by Brahms and Strauss, being by different translators,[457] give little aural indication to a predominantly English-speaking audience of the connections between the songs (even the titles of the *Lieder* as given on the programme do not make this obvious). No doubt a spoken introduction would point to the links; but still the breaking up of Brahms's and Strauss's sets of songs, and the contrast between the resulting combinations, is, at first sight, puzzling in terms of programming.

It is hard to imagine that the interweaving of the two sets did anything other than spoil the dramatic flow of the Strauss[458] and point to the occasional nature of the Brahms set, which renders it of little interest in a recital setting.[459] So fleeting are Brahms's songs

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by now satisfied enough to overlook this rather obvious dig in order to secure at last what they knew would be a lucrative publication.

[455] Raymond Holden, the author of *Richard Strauss: A Musical Life* (New Haven, CT; London: Yale University Press, 2011), confirmed that he supports this view in personal correspondence with the writer dated 17 March 2018.

[456] Details of these performances appear in Ch. 5 of this thesis.

[457] Referred to by Graham Johnson as 'the great Schlegel Tieck translation of 1800 set by Brahms and the rather derivative one by Karl Simrock' which was Strauss's source (personal correspondence with the writer dated 12 March 2018). In the writer's visit to his home on 24 September 2018, Johnson expanded further upon this comment by showing the writer items from his poetry library of two thousand five hundred volumes containing the texts of practically the entire French and German song repertoire in the editions known by, and used by, a number of composers of the nineteenth and early twentieth century. He added that he could not understand why Strauss used Simrock's 1836 edition of *Hamlet*, unless it was because it happened to be in the library that he had inherited from his father. By the time of Strauss's composition of the songs in 1918 there were several more modern translations that he could have used, had he so wished. Sanders claims the Schegel Tieck translation of *Hamlet* to be 'crucial to [its] dissemination during the Romantic period in Europe' (Julie Sanders, *Shakespeare and Music: Afterlives and Borrowings* (Cambridge: Polity Press, 2007), 30).

[458] This comment is particularly relevant in respect of the contrast between the ending of his first song and the beginning of his second. In the former, the piano postlude winds down almost to nothing and is followed by the unexpected, explosive opening of the latter. Johnson himself, in personal correspondence with the writer dated 11 March 2018, owns that in not performing the Strauss set as the composer intended 'something was to be lost', but that the gain was that, in combining the Strauss with the Brahms, he had created a more substantial set for Armstrong to perform.

[459] Johnson comments that the Brahms Ophelia songs are 'extremely underwhelming when performed back to back' (personal correspondence 11 March 2018). He adds 'if there are other Ophelia settings in German that would have worked better with the Strauss they are not known to me'.

(the whole set lasts somewhere around four minutes) that Johnson was faced with a problem in presenting the first two. These cover the same text as Strauss's 'Erstes Lied der Ophelia', but are so insubstantial that Johnson places them around Strauss's first song. Of course, he could have programmed the first two Brahms songs followed by Strauss's first song, or *vice versa*, and arranged those following accordingly. But whatever the order in which they are sung when combined together, the effect would appear on paper to be unsatisfactory. Thereafter, Strauss's second *Lied* is followed by Brahms's, which sets only half the text,[460] and the interweaving of the songs from the two sets ceases with Strauss's 'Drittes Lied'. Thus, the remaining two songs by Brahms were not programmed in this concert, whereas in the first iteration of 'Let Us Garlands Bring or Just William', an event with very similar content given by Johnson's Songmakers' Almanac at the Queen Elizabeth Hall on 22 April 1979,[461] the interwoven Brahms and Strauss songs concluded with Brahms's fifth song, 'Und kommt er nicht mehr zurück?'.[462] Questioned about this matter in a private conversation with the writer on 24 September 2018, Johnson offered no explanation other than saying that programmes based on the same lines were often varied somewhat in succeeding performances.

The Times critic's review of the 1983 concert applauds Johnson's combining of the Brahms and Strauss Ophelia songs:

> Compliments were variously paid . . . The biggest compliment perhaps was Graham Johnson's compilation of the Strauss and Brahms Ophelia songs. Sheila Armstrong, starting with Brahms's unaccompanied "How should I your true love know", gave a finely judged portrayal of Ophelia's developing destruction, using tellingly even the weaker parts of her voice.[463]

In addition, in a private conversation on 10 March 2018 with the writer of this study, Armstrong said that she did not consider the combining of the Ophelia *Lieder* to be in any sense problematical; though she did own that portraying Ophelia was 'one of the hardest things that [she] ever did'. She said that being fully immersed in the music was the key to a faithful portrayal of the character's state of mind, a view with which Joan Patenaude-Yarnell, who performed Strauss's set at the Wigmore Hall in 1976,

[460] Ophelia's text starting with 'By Gis and by Saint Charity' is not set by Brahms.
[461] See Appendix K.xiv. on pp. 175–176 of this thesis for the programme of this recital.
[462] This performance of the Brahms/Strauss combination made a strong impression on the critic Alan Blyth, who wrote 'Felicity Lott had to impersonate Ophelia and turned the anonymous hall into theatre as she sang' ('Concerts: Queen Elizabeth Hall, Songmakers' Almanac', *The Daily Telegraph*, April 1979).
[463] Hilary Finch, 'Songmakers' Almanac: Wigmore Hall', *The Times*, 25 April 1983, 13.

readily concurred.[464] The latter went on to state that, in her opinion, 'the Strauss must be done without interruption—no applause—nothing'. However, the above quotation from Hilary Finch's review is consistent with Armstrong's assertion that the audience was transfixed by the performance of the combined songs. Armstrong further added that the atmosphere in the hall was 'absolutely electric' throughout, and Peter Savidge, who also sang in this concert, stated in personal correspondence with the writer dated 29 September 2018 that

> Sheila is absolutely right. I didn't know either the Brahms or the Strauss, which at first hearing seemed strange and disconnected to what little I knew of those composers' works at the time. But they were astonishingly powerful in performance.

In respect of Johnson's views on the success of this method of presentation, personal correspondence with the writer dated 11 March 2018 is enlightening. Stating firstly that it is 'not the object of a song recital to present an accurate representation of Shakespeare's Ophelia, but simply to work with the material available to make a viable and entertaining song recital', he went on to outline some of the practical considerations that also faced him—for example, the balancing out of material for each of his singers. In addition to the 'relative paucity of material from the great German lieder composers', Johnson also pointed out that 'Shakespearian art song for solo singers and piano is not the endless commodity that one might expect . . . It is amazing how much Shakespeare music is orchestral, operatic, choral, cinematic, theatrical . . . but art songs with piano by the real masters of song are thin on the ground'. In combining the Brahms and Strauss Ophelia songs, he said his 'aim was to support and counterpoint the relative weakness of the Brahms settings . . . with the intensity of the Strauss'. Such a 'fractured counterpoint of music' might not have come to mind, were it not that Ophelia's character is 'full of such unhinged fractures'. He went on to write that the 'impression of madness was thus served in general terms, if not in full Shakespearean subtlety'.

The critic of *The Times* remarked on how striking Johnson's combination of the Brahms and the Strauss was in performance; Armstrong's and Savidge's memories of the occasion recall the intense silence of an audience mesmerised by this section of the programme. If the combination of the two settings were to be performed in recital at all, it would seem that Johnson had hit after all on a perfectly viable way of presenting them.

[464] Personal correspondence from Patenaude-Yarnell with the writer dated 4 March 2018.

The 'Denmark' section of the programme also incorporates two songs that are Shakespeare-related, rather than using Shakespeare's text in English or in direct translation. These were 'La mort d'Ophélie' by Berlioz[465] and 'Hamlet's Dialogue with his own Conscience' by Shostakovich, the third of a set of six songs on poems by Marina Tsvetaeva. The latter was performed by Savidge, who described it as 'dark and brooding and a fascinating contrast to so many Shakespeare-inspired settings'.[466] Johnson made use of only two other Shakespeare-related works in this programme, both set by John Dankworth.[467] The first of these, 'The Compleat Works' appeared under the heading 'Prologue: The Achievement' and started the sung part of the recital, after a number of readings. The text for this song is made up of all the titles of Shakespeare's plays and poems, the kind of summary that perhaps might be expected to appear at the end of a programme, rather than at the beginning. The second of Dankworth's Shakespeare-related songs has both music and text by him, and appeared on the programme as 'A Macbeth Postscript' to 'Act Third: Scene—Scotland'. In a mixture of quotations from Shakespeare's *Macbeth* and updated language, 'Dunsinane Blues' tells the story of the third Apparition's prognostication (4.1) and Macbeth's eventual downfall. Preceding this was Joseph Horovitz's powerful and dramatic *scena* 'Lady Macbeth',[468] a work that would be difficult to follow with anything other than the lightening of mood provided by Dankworth's witty Blues number.

Johnson had already given his audience much food for thought in the first half of his programme, but yet more *recherché* material was to follow before the arrival of the familiar delights of Parry, Vaughan Williams, Quilter and Finzi. Weber's 'Sagt, woher stammt Liebeslust?' is 'Tell me where is fancy bred' from Shakespeare's *The Merchant of Venice* (3.2) and was written for a production of the play (in a translation by Schlegel) given in Dresden in 1821. Written originally for female soloists, chorus and guitar (an instrument which Weber played himself), Johnson arranged this for Sheila Armstrong to sing with piano accompaniment. The critic of *The Guardian* called

[465] The text for this is an adaptation by Ernest-Wilfrid Legouvé of Queen Gertrude's description of Ophelia's drowning. For information on Berlioz's relationship with Legouvé, see Hector Berlioz, *The Art of Music and Other Essays*, trans. Elizabeth Csicsery-Rónay (Bloomington and Indianapolis, IN: Indiana University Press, 1994), 232, n.1.

[466] Personal correspondence with the writer dated 29 September 2018.

[467] Sanders makes reference to the frequency with which Dankworth and Laine, one of the best known jazz teams of the twentieth century, return to Shakespeare for inspiration. She misquotes a line from 'The Compleat Works' as being '32 more to do', when in fact it reads 'Thirty more to do'. Sanders, *Shakespeare and Music*, 22–23.

[468] It was written some thirteen years before this recital, but nonetheless was described by *The Guardian* critic as 'the great discovery of the evening' (Michael John White, 'Wigmore Hall: Songmakers' Almanac', *The Guardian*, 25 April 1983, 11).

this a 'silly setting'.[469] Both he and Hilary Finch of *The Times*[470] reserved warm appreciation for the following settings of this text by Poulenc and Britten (entitled 'Fancy' and 'Fancie' respectively).[471] 'Tell me where is fancy bred?', referred to by White as the 'traditional one by Thomas Arne', came between the Britten and Poulenc, and makes up the fourth element of the group headed on the programme as 'Act Fourth: A Garland of Fancies'.

Shostakovich's setting of Shakespeare's Sonnet 66 (in a translation by Pasternak) is the lone representative in Johnson's 'Act Fifth: Scene—Russia'. This links to Shostakovich's contribution in the first half of the programme in that the sonnet expresses pessimism on a par with that of Hamlet. The line in the sonnet 'And art made tongue-tied by authority' surely had a particular resonance for Shostakovich.[472]

The following 'Act' and 'Scene' represents 'This England' and brings 'Sounds and sweet airs that give delight and hurt not'.[473] The familiar style of composers of the English Musical Renaissance must have felt like a homecoming for the Wigmore Hall audience after the international flavour of so many of the previous items. Parry, Stanford and Mackenzie were the founding fathers of this movement, which claimed to inculcate nationalism into British music from the late nineteenth century onwards, a claim vigorously supported by Fuller-Maitland.[474] Parry's composition pupil, Vaughan Williams, also became a leading light in the movement. It was fitting, therefore, that Johnson commenced this section of the programme with Parry's 'O mistress mine' and Vaughan Williams's 'Dirge for Fidele', the latter being a melancholy duet from *Cymbeline* (4.2) based on words spoken by Guiderius and Arviragus (disguised and going by the names of Polydore and Cadwal).[475] Quilter's setting of 'O mistress mine' followed this. The two settings of this lyric from *Twelfth Night* show different interpretations of the text: the accompaniment of Parry's suggests a lover who is

[469] White, 'Wigmore Hall: Songmakers' Almanac', *The Guardian*, 25 April 1983, 11.
[470] Finch, 'Songmakers' Almanac: Wigmore Hall', *The Times*, 25 April 1983, 13.
[471] Both these settings were written for *Classical Songs for Children*, an anthology edited by the Countess of Harewood and Ronald Duncan, (New York: Bramhall House, 1964). Kodály also contributed a setting of the same text to this collection.
[472] He was, of course, writing under the strictures of the Soviet regime (see Alexander Ivashkin and Andrew Kirkman, eds, *Contemplating Shostakovich : Life, Music and Film* (London,; New York: Routledge, 2016), *passim*.
[473] From *The Tempest* 3.2. The quotation is included in the heading for this section on the programme.
[474] See J.A. Fuller-Maitland, *English Music in the XIXth Century* (London: Grant Richard; New York: E.P. Dutton, 1902), *passim*.
[475] Keverne Smith puts forward a theory as to why Shakespeare has his characters speak these lines rather than sing them in 'To Sing or to Say: *Cymbeline*, and the Reformers', *Shakespeare Newsletter* 61/2 (2011): 63–66. The spoken nature of the lines has not deterred song-composers from setting the text.

bubbling with breathless excitement, very different from the confident, seductive tone with which Quilter's lover presses his suit.

In Rubbra, there is a move away from music firmly rooted in English soil: his distinctive compositional style is evident in 'Take, O, take those lips away', with harmonic elements suggestive of French Impressionism. Banfield, however, detects much owed to Vaughan Williams in Rubbra's writing.[476] In this programme, his song provides a still centre at the middle of Johnson's group of English songs. The pacing of the songs contrasts well throughout the group, with Finzi's lively setting of 'Who is Sylvia?' preceding the laidback, saucy tango of 'Under the greenwood tree' set by Horder, another nod to music from beyond Britain's shores. It has been observed that Johnson chose 'It was a lover and his lass' to end the recital in tribute to Geoffrey Bush;[477] here he uses the song to end this group.

'Epilogue: Scene—The Kingdoms of Prospero and Oberon' appears at first to be a puzzling title for the final two songs of the recital. 'Where the bee sucks' from Tippett's *Songs for Ariel* certainly fits the bill for the kingdom of Prospero; but the Wolf song that instantly springs to mind when presented with the title 'Elfenlied' is that of the *Mörike–Lieder*. It is only when it is understood that Johnson's choice is in fact a choral work arranged for voice and piano by the composer around 1890 that the connection can be seen. 'Bunte Schlangen, zweigezüngt' is 'You spotted snakes', the song of the fairies from *A Midsummer Night's Dream* (2.2).[478] The choral work, left over from an opera which never came to fruition, has a vivid orchestral accompaniment using the colours of the instruments to create a magical backdrop for the voices. It would take a pianist of Johnson's quality to have any degree of success in reproducing such tonal effects on the piano. Yet it is his programming skills to which reviewers make reference, seeming to take for granted his prowess in accompanying.

Concluding Remarks

Johnson stated that no programmer 'could do justice to the vast scope of Shakespeare's genius'.[479] His declared aim in producing the programme discussed above was to celebrate 'one facet of Shakespeare's all-embracing art: his prowess as a lyricist and

[476] Banfield, *Sensibility and English Song*, 331. It is possible also to detect the influence of Holst in Rubbra's output.
[477] See p. 98 of this thesis.
[478] There is here a link with the first half of the programme, which featured Wolf's 'Lied des transferierten Zettel' (Bottom's song from *A Midsummer Night's Dream* 3.1). See Sams, *The Songs of Hugo Wolf*, 374 for information on this rarely performed song.
[479] Programme note for concert on 23 April 1983, quoted in Johnson, *Songmakers' Almanac*, 153.

maker of songs'.[480] By this, Johnson did not mean to confine his choice to those play-texts that are clearly intended to be sung. Instead, he looked at the art-song repertoire and picked composers' responses to the lyricism of Shakespeare's language, which included lines spoken by Lady Macbeth, a sonnet, and even the word-music produced by stringing together the titles of all the plays and poems. In this respect, and also with regard to his inclusion of spoken items,[481] his programming was similar to others here discussed that set out with the aim of producing an all-Shakespeare event.

In respect of this, as far back as 1923 a 'Lecture on Shakespearean Music' by Ethel Higgins was liberally seasoned with vocal illustrations directly related to the plays; indeed, comment has already been made in this thesis that there was more music to be found in this lecture than in a number of those advertising themselves as concerts at the time.[482] Similarly, in 1970, 'The Apollo Society presents Shakespeare—the Age—the Man—the Players'[483] proved to be an entertainment with music, lavishly strewn with readings by famous actors.

However, if a recital were to be selected as being particularly apposite to compare with that of Johnson's Shakespeare programme above, this would undoubtedly be that given by Joan Patenaude-Yarnell on 14 September 1976 in the Wigmore Hall.[484] Unlike Johnson's, this recital did not feature readings from the plays or poems, and was devoted entirely to song. The similarities are striking between the first halves of the two programmes: Patenaude-Yarnell commenced with three Shakespeare settings by Schubert, each of which came very near the beginning of Johnson's programme; and both recitals included Strauss's Ophelia *Lieder* (though in Patenaude-Yarnell's recital without the insertion of Brahms's settings), followed by Berlioz's 'La Mort d'Ophélie'. Where the two programmes differ is in respect of the remaining content, which in Johnson's case is devoted exclusively to art song in various guises, whereas Patenaude-Yarnell's programme leans heavily on repertoire taken from opera and operetta. It is hardly surprising that she chose a distillation of a number of stage roles in order to present her 'Great Ladies of Shakespeare': she was awarded a Metropolitan Opera Scholarship in 1964 and, following this, had an international career on the opera

[480] *Ibid.*, 153.
[481] The spoken items are listed in Appendix K.v. on p. 165–167 of this thesis.
[482] See pp. 27–28.
[483] See p. 63.
[484] See pp. 78–80 for a discussion of this recital, and Appendix N on p. 178 of this thesis for the listing of Patenaude-Yarnell's programme.

stage.[485] The art songs on her programme were varied in style, ranging from German *Lieder* to a recent work by Harry Somers, and a number of these (such as Castelnuovo-Tedesco's 'The Willow Song') would offer free rein to her dramatic instincts. Johnson's programme owes nothing to opera or operetta, yet he tells us his aim was to 'try not to forget that Shakespeare was first and foremost a man of the theatre'.[486] The drama that Johnson's programme instils is dependent entirely on the quality of the performances given by his singers. In this respect, he was clearly not let down: the review of the concert on 23 April 1983 highlights Sarah Walker's interpretation of Horovitz's 'Lady Macbeth', saying that her 'normally warm-blooded mezzo turned to ice for the occasion . . . it made a thrilling climax to the whole programme'.[487]

Supported by his team of world-class performers, Johnson created over a period of twenty years and more a following that came not only to delight in fine songs performed by outstanding artists, but also to be guided on a journey of programming that took unexpected twists, shed new light on well-known songs, and brought to attention many new or long-forgotten treasures of the song repertoire.

He ended his programme note for the concert on 23 April 1983 with a few words from *The Winter's Tale* (4.3) describing Autolycus: 'He hath songs for man, or woman, of all sizes; no milliner can so fit his customers with gloves'. Johnson adds:

> This is true of Shakespeare himself. If only one day it could be said that planners of programmes have deserved such an epitaph![488]

[485] Patenaude-Yarnell is currently on the teaching staff of the Manhattan School of Music and the Curtis Institute of Music. In addition, she is the sole voice teacher on the annual summer programme 'La Scuola di Bel Canto' in Urbania, Italy and regularly gives masterclasses at the Guildhall School of Music and Drama in London.
[486] Johnson, *Songmakers' Almanac*, 154.
[487] White, 'Wigmore Hall: Songmakers' Almanac', *The Guardian* 25 April 1983, 11.
[488] Programme note for concert on 23 April 1983, quoted in Johnson, *Songmakers' Almanac*, 154.

CHAPTER 7

CONCLUSION

The attraction of Shakespeare's works in respect of art song is undeniable. Composers have paid homage in the many thousands of songs that make use of his words;[489] singers continue to delight in purveying his imagery, wit and drama; and, through song, a wide spectrum of audiences can feel themselves to be acquainted with the Bard without ever having the need to see one of his plays or to read his poetry.[490] His iconic standing worldwide is indisputable, and musicians have not been slow in responding to this.

This survey of Shakespeare art song at the Bechstein/Wigmore Hall has used the venue as a barometer for the gradual development through the twentieth century of the solo song recital, a concert genre which only really came into its own formally over the last one hundred and fifty years.[491]

The style of entertainment at the beginning of the twentieth century was a far cry from what some might consider to be the rarified atmosphere of today's song recitals: it owed much to the influence of drawing-room *soirées*—and, indeed, to singing round the piano in the parlours of working-class homes, particularly as the instrument became both smaller and more affordable, and as sheet music became more readily available.[492] The Bechstein/Wigmore Hall concerts from these early years that have been observed here reflect a society bent on variety, but also on improvement, be it of the world or of

[489] Gooch and Thatcher's catalogue of compositions based on the work of Shakespeare gives some idea of the extent of his influence (Gooch and Thatcher, *A Shakespeare Music Catalogue*, *passim*).

[490] This manner of appropriation of the Shakespeare 'brand' in respect of 'pop' and 'rock' borrowings is described by Sanders as 'a generalized sense and understanding of Shakespeare's cultural centrality' (Sanders, *Shakespeare and Music*, 183).

[491] Some sense the genre to have been in decline since the end of the twentieth century (see John Gilhooly, 'Don't let the song recital become an endangered species', *Classical Music*, August 2015, 24–25). There is a clear need for research to establish the veracity or otherwise of this belief, and, if proved to be true, for concert promoters to help revive the form with innovative and interesting song programming. Mackerness, however, places the problem further back in the first half of the twentieth century: he quotes from the initial article of a series entitled 'Music after the War' in *The Musical Times* of January 1941. This claims that the development of counter-attractions, such as the burgeoning of broadcasting and television, offered cheaper and more easily obtainable entertainment to the detriment of concert attendance in general. Mackerness is not fully in accord with this view. E.D. Mackerness, *A Social History of English Music* (London: Routledge and Kegan Paul, 1964), 280–281.

[492] Wagner expressed the view that 'music is kept alive on the cottage pianos of the amateurs, and not by commercial performances' (paraphrased by Shaw in *Shaw's Music*, vol. 3, 719).

the individual.[493] Philanthropy and education share the stage with a broad range of entertainments.

In respect of programming, those songs on texts by Shakespeare in the early years of the Bechstein Hall appear to have been thrown into the mix with little thought other than to add *kudos* to the event and lustre to the performers for the erudition of their selection. It should also be borne in mind that, with increasing industrialisation and the concomitant privations of living in large cities in Britain at the beginning of the twentieth century, the 'Merrie England' view of Shakespeare's world would have a strong draw for performers and audience alike. [494] The fact that such a view is of 'a world that has never actually existed, a visionary, mythical landscape, where it is difficult to take normal historical bearings'[495] would carry little weight in the escapist capsule of the concert hall.

Despite a lack of sensibility to programming that chimes with modern ideas, as early as 1910 those singers who were well-approved by public taste ventured to present programmes of a more organised and specialised nature. For his 'Song Recital of Old and New Settings of Elizabethan and 17th-Century Lyrics', the tenor John Coates was heartily praised for presenting new Shakespeare settings which 'bring out the qualities of the words far more clearly than the older ones'.[496] *The Times* critic further comments that 'the songs were popular' with the audience and 'since all were warmly received . . . many had to be repeated'.

The second quarter of the twentieth century still saw concerts at the Wigmore Hall that owed much to the spirit of amateurism; but, nonetheless, shifts in this respect are perceptible. An example of this is the gradual replacement of 'pupil' concerts with 'debutant' events, which suggests that the latter were now more likely to field inexperienced performers (often from the tertiary music colleges) aiming to make careers in singing, rather than the mixed bag of pupils who were given a platform perhaps due to the deep pockets of their private teachers. Professionalism in the concert

[493] Hughes writes: '. . . music was increasingly seen as having a social role, in helping to "improve" the masses and assist in stabilising a society in the throes of industrial change' (Meiron Hughes, ed., 'Introduction', in *The English Musical Renaissance and the Press 1850–1914: Watchmen of Music* (Burlington, VT: Ashgate, 2002), 3).
[494] Remarking on the unemployment and homelessness in the countryside that drove increasing numbers of the population into towns in late Tudor times, Kiernan avers that if 'there ever was a Merrie England, it was not in William Shakespeare's time'. Victor G. Kiernan, *Shakespeare: Poet and Citizen* (London: Verso, 1992), 3.
[495] Roy Judge, 'May Day and Merrie England', *Folklore* 102/2 (Abingdon: Taylor and Francis, 1991): 131.
[496] Anon. (D), 'Mr. Coates's Recital', *The Times*, 11 April 1910, 13.

world, as demonstrated at the Wigmore Hall (and, more especially, in those concerts there that were promoted by the Ibbs and Tillett agency), slowly began to emerge.

During the Second World War, classical music in London received a boost through the National Gallery concert series—a phenomenon of lasting importance in the life of the city. The programme planners at these events did not shy away from featuring works of Germanic origin, whereas at this time the Wigmore Hall tended to concentrate on those by British composers, certainly as far as songs were concerned. The lack of Shakespearean song performances at the Hall during a period when the patriotic spirit of the nation was being bolstered in popular entertainment media is puzzling. However, during the Festival of Britain in 1951, a celebration designed to cheer the nation following the trauma of war, Shakespeare's lyrics made a fitting contribution to the Festival song recitals at the Wigmore Hall.

Gerald Finzi's and Roger Quilter's contributions to the Shakespeare art-song canon have been noted as being influential. Both produced sets of Shakespeare songs ripe for forming the backbone to solo song recitals, giving the genre works that went some way towards matching in length the movements of instrumental sonatas.[497] The grouping of songs (and, in particular, performances of complete song-cycles) encouraged audiences to think of the song recital as a weightier art form than its constituent parts would suggest, bringing it more into line with solo instrumental recitals. Hence, events featuring one singer with an accompanist increased in number at the Wigmore Hall as the century progressed. Moving into the latter half of the twentieth century, the development of the classical music festival in Great Britain served to encourage native composers to claim their share of this platform, and this gave vital space for the further development of the song recital.

'Early' music flourished and, with it, Shakespeare settings from the playwright's time, as well as those dating from the Restoration period. The novelty of historic instruments and the popularisation of 'early' music performance by specialists such as David Munrow served to increase the public demand for visual stimulation as well as musical excellence. Shakespeare's lyrics, many of which come from his plays, invited elements of theatricality which could be woven into the programme of a formal song recital. Yet, in the Wigmore Hall, performers of Shakespeare song, possibly fearing loss of audience support, but also perhaps because of the limited amount of recital material

[497] The important function of sets of songs in respect of programming was also pointed out in this thesis on p. 27 and p. 87.

from contemporary composers, fought shy of the vocal theatrics of the *avant-garde*. It is notable that throughout the period covered by this study (1901–2001), a presentation of Shakespearean text in the modern Music Theatre style is nowhere to be found at the Wigmore Hall. Conventional song repertoire continued to dominate programmes.

From the mid-1970s onwards, however, accompanist Graham Johnson had a revitalising influence on song-recital programming in the UK. This stemmed from his vast knowledge of the song repertoire, which gave rise to his resurrecting many a song that had remained overlooked for decades. Shakespeare was a beneficiary in this respect. One of Johnson's recitals at the Wigmore Hall with the tenor Anthony Rolfe Johnson (on 2 February 1991) featured Shakespeare settings by little-known composers[498] as well as rarely-performed songs by established figures such as Parry, Stanford and Ireland. Despite its somewhat *recherché* nature, this programme was felt to have commercial prospects: songs featured in this recital (and others) were issued on CD shortly after the concert.[499]

In addition to his knowledge of the repertoire, Johnson's skill in programming music in a fashion to surprise and delight, as well as to educate, made his song recitals enormously enjoyable and popular.[500] He often provided recitals with titles and with headings for the groups of songs, thus giving the audience some insight into his programming scheme. He also provided erudite programme notes which illuminated aspects of his choice.

The Songmakers' Almanac gave Johnson a team of singers comprising a range of voice-types, thus giving wide scope for repertoire choice. In addition, Johnson's passion for literature informed his choice of lyrics and inspired him to include the spoken word in many instances. In both the above respects, his programming in fact harked back to practices earlier in the century.

What Johnson perceived about presenting Shakespeare in the context of a song recital is that, while poetry that is being heard in a play can gain 'in economy, in force and in intensity',[501] music heard in the concert hall 'is rarely representative of [how] it

[498] These included John Christopher Smith, John Addison, John Clifton and William Aikin.
[499] Rolfe Johnson, *Songs to Shakespeare*.
[500] The tenor Ian Bostridge is in agreement with this statement, describing Johnson's programming as consisting of 'that characteristic mixture of the literary and the musical, of the sublime, the educative and the more uncomplicatedly entertaining' ('The Power of the Human Voice', 18).
[501], T.S. Eliot, 'The Spoken Word' in *Official Souvenir Programme*, 8.

operated in a play performance'.[502] The lack of context in this case is irrelevant. Johnson's ordering of Shakespeare items bears little or no relation to the play or sonnet sequence from which the lyrics are taken. As songs in recital, the Shakespeare lyrics perform a quite different function, which is no less valuable.[503]

A quotation from the composer Poulenc appears apposite in respect of Johnson's approach to programming. He compares the placing of songs in a recital to the staging of an art exhibition and says that the French baritone, Pierre Bernac

> supervisant mes projets de recueil s'est efforcé (comme pour l'elaboration de nos *programmes de concert*) d'apposer chaque mélodie à la suivante, dans l'éclairage le plus favorable. C'est toute la question de «l'accrochage» aussi capitale en musique qu'en peinture.[504]

In a well thought-out song recital, finding the right place for each item on the programme involves more than its placing in relation to those immediately surrounding it; the planning of an imaginative path to be followed by the audience—sometimes overtly, sometimes subliminally—is also demanded.[505]

As has been noted, a lack of a systematic survey of concert programming in the UK is an issue yet to be addressed. In addition, little research has been done into the effect on audience members of song-recital programming—an area which may well appeal to music psychologists, scholars of literature, and phonologists alike.

The rapport between audience and performer is increased in the genre of song by the common bond between the participants—that is, the use of language.[506] Words provide

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[502] Sanders, *Shakespeare and Music*, 38. Pattison points to music's inability in isolation to mirror precisely the nuances of a text, stating the 'atmosphere, mood, or tone of a piece of music may correspond to those of a poem, whether because of the natural emotional effect of particular combinations of notes or through past associations', but whereas a 'single word has associations . . . a single note or chord [has] hardly any, apart from its context'. Bruce Pattison, *Music and Poetry of the English Renaissance*, 2nd ed. (London: Methuen, 1970), 142.

[503] In a lecture on 'Shakespeare and Song' at the National Early Music Centre in York on 18 February 2017, David Lindley expressed the view that songs in Shakespeare's plays 'are important in the effects they have on an audience; they are important to the nature of the plays in which they occur—but they are also curiously detachable and replaceable'.

[504] Bernac 'when supervising my plans for the grouping together of songs, made every endeavour (as also in the formulation of our *concert programmes*) to place each song with a following one in a manner calculated to show them both in the most favourable light. It is all a question of "the hanging", as essential in music as in painting'. Francis Poulenc, *Diary of my Songs* [*Journal de mes mélodies*], trans. Winifred Radford (London: Gollancz, 1985), 79.

[505] For the present writer's views on the considerations that go into the creation of a song-recital programme, see the conclusions drawn at pp. XXIV–XXVII of Section 3, 'Narrative supporting programming choices', in the Portfolio submission attached to this thesis.

[506] Finzi points to the close relationship between words and music, stating that spoken language 'and musical language are closely paralleled; both use symbols and both are subject to changing idioms, and

a music of their own and, in respect of those in the listener's native tongue, a semantic fillip much valued by performer and audience. And when the word-music is the creation of the towering figure of William Shakespeare,[507] the historical and cultural reference brings its weight to bear and is recognised, and valued, in concert halls both in Britain and beyond its shores.[508]

though music cannot express concrete images, it expresses generalized emotions' (*The Composer's Use of Words*, summarised by McVeagh).

[507] See Paul Edmondson, 'Shakespeare's Word Music', in *The Oxford Handbook of Shakespeare's Poetry*, ed. Jonathan Post (Oxford: Oxford University Press, 2013), 306–322.

[508] There is clearly scope for a study such as this to be applied to concert venues in the UK other than the Wigmore Hall. Additionally, the use of Shakespeare texts in song recitals in other countries would be a valuable area for research.

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URL http://genome.ch.bbc.co.uk/search/0/20?q=let+us+garlands+bring#search.

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Online database of concert programme collections in libraries, archives and museums in the UK; also indicating some European collections
URL http://www.concertprogrammes.org.uk/.

APPENDICES

Appendix A: Programme for concert on 15 May 1903

[The poet's name is noted in brackets and the volume number of Parry's *English Lyrics* series in which each songs appears is given in Roman numerals. The piano works are presented in brackets in this list.]

To Lucasta on going to the wars (Lovelace) III
If thou wouldst ease thine heart (Beddoes) III
Why so pale and wan? (Suckling) III
A stray nymph of Dian (Julian Sturgis) V
Proud Maisie (Scott) V
Crabbed age and youth (Shakespeare) V
A girl to her glass (Julian Sturgis) V
(Andante and Variations in F minor (Haydn) played by Herbert Fryer, piano)
When comes my Gwen (Mynyddog, trans. E.O. Jones) VI
And yet I love her till I die (anon.) VI
Love is a babel [*sic*] (anon.) VI
I'm weaving sweet violets (correct song title 'A lover's garland) (from the Greek, translated by Alfred Perceval Graves) VI
At the hour of long day ends [*sic*] (from the Greek, translated by Alfred Perceval Graves) VI
Under the greenwood tree (Shakespeare) VI
(Liebestraum No. 2 in E (Liszt) and Scherzo Op. 29 [*sic*—see reference in text on page 12] (Chopin) played by Herbert Fryer, piano)
O willow, willow! (Shakespeare) I
Thine eyes still shine for me (Emerson) IV
When we two parted (Byron) IV
When lovers meet again (L.E. Mitchell) IV
To Althea from prison (Lovelace) III
Through the ivory gate (Julian Sturgis) III
Of all the torments (attrib. William Walsh) III

Appendix B: Programme for concert on 4 December 1908

Robin m'aime (Adam de la Hâle [*sic*])
Zwei Wasser (Ach, Elslein) (*Locheimer* [*sic*] *Liederbuch*, ?)
O mistress mine (circa 1599)
Willow Song (circa 1599)
Have you seen but a white lily grow? (Anonymous)
Sabrina Fair (*Comus*, Henry Lawes)
Air du Sommeil (*Persée*, J.B. Lully)
Nymphs and Shepherds (*The Libertine*, Purcell)
Amarilli mia bella (Caccini)
Lasciatemi (*Ariadne*, Monteverde [*sic*])
Le Violette (Alessandro Scarlatti)
Bist du bei mir (J.S. Bach)
Die frühen Gräber (Gluck)
Die Sommernacht (Gluck)
My mother bids me bind my hair (Haydn)
Das Veilchen (Mozart)
Wonne der Wehmuth (Beethoven)
Der Erlkönig (Schubert)
Der Nussbaum (Schumann)
Die todte Nachtigall (Liszt)
Immer leiser (Brahms)
Er ist's (Hugo Wolf)
Villanelle (Berlioz)
Roses et Papillons (César Franck)
Myrto (Leo Delibes)
Phydilé (M.E.H. [*sic*] Duparc)
Mandoline (A.C. Debussy)

Appendix C: Programme for concert on 9 April 1910

BECHSTEIN HALL.

SECOND AND LAST

Song Recital

THIS SEASON.

MR.

JOHN COATES

Saturday, April 9th,

AT 3.15 P.M.

At the Piano :

MR.

Hamilton Harty

BECHSTEIN GRAND PIANOFORTE.

AN ENGLISH PROGRAMME.

Old and New Settings of Elizabethan and 17th Century Lyrics.

POPULAR PRICES - - 5/-, 3/6, 2/-, and 1/-

To be obtained at the Box Office, Bechstein Hall, and at all Libraries.

CONCERT DIRECTION SCHULZ-CURTIUS & POWELL,
44 Regent Street (in Piccadilly Circus), W.

For Programme P.T.O.

Programme.

PROLOGUE :

Thou soft-flowing Avon (*Garrick's "Ode to Shakespeare,"* 1769) *Arne*

O Mistress mine	(*Shakespeare*)	*Roger Quilter*
Blow, blow, thou winter wind	,,	,,
It was a lover and his lass	,,	*Frederic Austin*
Come away, Death	,,	*Richard H. Walthew*
Hey ho! the wind and the rain	,,	,,

Orpheus with his lute	(*Shakespeare*)	*Eric Coates*
Take, oh take those lips away	,,	*Parry*
When icicles hang by the wall	,,	*Arne*
Who is Sylvia?	,,	*Schubert*
Hark, hark, the lark	,,	,,

An Idyll	(*From "Three Elizabethan Pastorals," Anon*)	*A. Herbert Brewer*
Though my carriage be but careless	(*From "Elizabethan Lyrics," 1608*)	*Battison Haynes*
Phillida flouts me	(*Anon*)	*17th Century*
I loved a lass	(*Wither 1588-1667*)	*C. S. Terry*
Why so pale and wan	(*Sir John Suckling, 1609-1642*)	*Parry*

Since first I saw your face	(*Anon., published 1607*)	*Ford*
Now is the month of maying	(*Anon., 16th Century*)	*Hamilton Harty*
Have you seen but a whyte lillie grow	(*Ben Jonson*)	*Anon., 1614*
The Clowne's Song	(*From "Six Elizabethan Airs"*)	*Hubert S. Ryan*
Come, lasses and lads	(*Anon.*)	*Time of Charles II.*

Appendix D: Programme of musical items illustrating lecture by Ethel Higgins on 10 October 1923

[Performers' names are noted after each item.]

2 rounds: Hold thy Peace and Jack, boy (?) The Company
A poor soul sat sighing (P. Humfrey) Doris Clarke
Where the bee sucks (P. Humfrey) Doris Clarke
It was a lover and his lass (Quilter) Doris Clarke
Greensleeves (trad.) Mona Price
Peg a Ramsey (trad.) Mona Price
She never told her love (Haydn) Mona Price
When I was and a tiny little boy (trad.) Stanley Oliver
When icicles hang on the wall (trad.) Stanley Oliver
O Mistress mine (Morley) Arthur Catchpole
Tell me where is fancy bred (T.W. Holgate) Arthur Catchpole
The Merry Wanderer (M. Shaw) Arthur Catchpole
Take, O take those lips away (J. Wilson) Charles Ross
Full fathom five (R. Johnson) Charles Ross
Blow, blow, thou winter wind (Quilter) Charles Ross
Staines Morris Dance (trad.) Evelyn Moore, violin
Jog on (trad.) Evelyn Moore, violin
Good morrow, 'tis St. Valentine's Day (trad.) Evelyn Moore, violin
Go no more a-rushing (trad.) Evelyn Moore, violin
Bourrée and Gigue (German) Evelyn Moore, violin
Motet: Peace lives again (Sir F. Bridge) The Company

Appendix E: Programme for concert on 3 June 1929

WIGMORE HALL

Monday June 3rd at 8.30

JOHN GOSS

At the piano:
KATHLEEN MARKWELL

BÖSENDORFER GRAND PIANOFORTE

Under the direction of IBBS & TILLETT, 124 Wigmore Street, W.1

PROGRAMME

> . . . . the very keynote of æsthetic eclecticism, I mean the true harmony of all really beautiful things, irrespective of age or place, of school or manner. He saw that we should never aim at any archæological reconstruction of the past, nor burden ourselves with any fanciful necessity for historical accuracy. In this artistic perception he was quite right. All beautiful things belong to the same age. *(Intentions)*

I.

(*a*)	Come away, death	*Thomas Augustine Arne, arr. by Hubert J. Foss*
(*b*)	O wie lieblich is das Mädchen	*Schumann*
(*c*)	The Brooklet	*Edward J. Loder* (1850)
(*d*)	Mon cœur se recommande á vous	*Melody attributed to Orlando di Lasso arr. by Bernard van Dieren*
(*e*)	Englisches Matrosenlied	*Haydn*
(*f*)	Desperato's Banquet	*Henry Lawes*

COME AWAY, DEATH

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O! prepare it.
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O! where
True lover never find my grave
To weep there.

Shakespeare

O, HOW LOVELY IS MY LADY!

O, how lovely is my lady, how sweet and full of grace. Tell me, O sailor on your ship, if the ship and its sails, if the stars are half so sweet? And you, proud horsemen in silver harness, is your steed with its gear, is the battle yet as beautiful? and you, young shepherd boy who guard your flocks, are the lambs and their fleece, are the mountains nearly as lovely?

THE BROOKLET

I heard a brooklet gushing
From its rocky fountains near,
Down into the valley rushing
So fresh and wondrous clear.
I know not what came o'er me,
Nor who the counsel gave,
But I must hasten downward
All with my pilgrim stave.
Downward and ever further
And ever the brook beside,
And ever fresher murmured
And ever clearer the tide.

Is this the way I was going ?
Whither, O brooklet, say ?
Thou hast, with thy soft murmur,
Murmured my senses away.
What say I of a murmur
That can no murmur be ?
'Tis the water nymphs that are singing
Their roundelays under me.
Let them sing, my friend, let them murmur,
And wander merrily near ;
The wheels of a mill are turning
In every brooklet near.

from "Wohin ?" by Wilhelm Müller

MON CŒUR SE RECOMMANDE Á VOUS

Mon cœur se recommande á vous,
Tout plein d'ennuye et de martire ;
Au moins en despit des jaloux,
Faictes qu'adieux vous puisse dire.

Ma bouche qui savait sourire,
Et compter propos gratieux,
Ne faict maintenant que mauldire
Ceux qui m'ont banny de vos yeux.

ENGLISH SAILORS' SONG

High on the giddy bending mast
The seaman furls the rending sail,
And fearless of the rushing blast
He, careless, whistles to the gale.

Rattling ropes and blinding spray,
Hurly burly, hurly burly.
War nor death can him dismay.

The hostile foe his vessel seeks,
High bounding o'er the raging main ;
The roaring canon loudly speaks,
'Tis Britain's glory we maintain.

DESPERATO'S BANQUET

Come heavy souls, oppressed by the weight
Of crimes and pangs, or want of your delight ;
Come, drown in Lethe's sleepy lake
Whatever makes you ache !
Drink healths from poisoned bowls ;
Breathe out your cares together with your souls.
Cool death's a salve that all may have ;
There's no distinction in the grave.
Lay down your loads before death's iron door !
Sigh, and sigh out ; groan once, and groan no more !

Dryden

II.

(*a*)	The Princess	*Frederick Delius*
(*b*)	Spottlied aus " Wilhelm Meister "	*Hugo Wolf*
(*c*)	Tre giorni son che Nina	*Vincenzo Ciampi (?)*
(*d*)	L'ombre des arbres	*Debussy*
(*e*)	Der Asra	*Bernard van Dieren*
(*f*)	Der selt'ne Beter	*Carl Loewe*

THE PRINCESS

The princess looked forth from her turretted keep ;
The lure of a herd-boy rang up from the steep.
" O cease from thy playing, and haunt me no more,
Nor fetter my fancy, that freely would soar,
When the sun goes down ! "

The princess looked forth from her turretted keep—
But mute was the voice that had called from the steep.
" O why art thou silent ? Beguile me once more !
Give wings to my fancy that freely would soar,
When the sun goes down ! "

The princess looked forth from her turretted keep,
The voice of the lure spoke again from the steep.
She wept in the twilight and bitterly sighed,
" What is it I long for ? O help me," she cried.
And the sun went down.

From the Norwegian of Bj. Björnson.

SATIRICAL SONG FROM " WILHELM MEISTER "

I, poor devil, envy you your position, my Lord Baron, your success in Society, your great estates, your father's proud castle and all his hunting and fishing rights. But it appears, that on the other hand you envy me my mother wit and poetic fancy. I have a light purse, but also a light heart, and I was not born stupid. But all things considered I think we had better leave matters as they are. You remain your father's worthy son, and I continue to be Mother Nature's brat. Thus we can live at peace, without envy and hatred. You can resign your claims to Parnassus, and I give up all hopes of social prestige.

From Goethe

(This song is a satire on the stupid old Baron in " Wilhelm Meister " who is of opinion that he should be considered an artist, because he patronizes a troupe of wandering players.)

FAIR NINA

Three days and nights fair Nina
From slumber does not wake,
Let sleep not hold her captive,
Rouse her for pity's sake!
Let viols, spinets and tambourines
Awake my sweet Ninetta,
Who long enough has slept.

Meanwhile the good old doctor
Stands by and shakes his head.
Ninetta, love-lorn, dreaming
Lies motionless in bed.

Translation by M. D. Calvocoressi

(Note: This song is usually ascribed, without the slightest proof, to Pergolese. Further, it is invariably given a sad, not to say a tragic interpretation—the lover sings of his beloved who is dead. In this, the original version, composed in all probability by Ciampi, it will be seen that the lady has merely overslept.)

L'OMBRE DES ARBRES

L'ombre des arbres, dans la rivière embrumée,
Meurt comme de la fumée,
Tandis, qu'en l'air, parmi les ramures réelles,
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage blême
Te mira blême toi même!
Et que tristes pleuraient dans les hautes feuillées,
Tes espérances noyées.

Paul Verlaine

THE ASRA

In Springtide evenings, the lovely Sultan's daughter came to the fountain where the white waters played. Daily stood the young slave by the fountain. Daily he grew paler and paler. One evening she stepped up to him and with quick words asked, "What is your name, your country, your people?" And the slave replied, "My name is Mahomet, I come from Yemen, and my race is the Asra who die when they love."

From Heine

THE ONLY PRAYER

In the golden glow of evening the aged commander rides swiftly towards the Castle of Bärenburg. He leaps from his war-horse and enters the castle door. He is seen to tremble but none knows why. Within, his daughter, who is more to him than all the world, lies dying. Her pale lips can scarce murmur her father's name. Deeply moved he sits awhile clasping her white hand; then silently he moves to the garden to a place apart. There, on bended knee, he prays to his God, the God of battles. "Thou ancient Field Marshal who leadest the Heavenly Hosts, I, who also have led great armies, kneel to Thee. Many weaklings come to Thee with their petty complainings. I come to Thee without ritual and panoply. At the Storming of Torino, at the dreadful Siege of Kesselsdorf, I did not trouble Thee. But this, this is more than I can bear. Thou knowest, O God, a father's sorrow! Listen to one who will never ask aught of Thee again. Spare my darling child!" Strong in faith, he rises from his knees and returns to the Castle. His daughter is dead. The old man stands utterly bewildered. He is heard to mutter these words— "If God had come to me with such a prayer, I would not have treated Him so harshly."

III.

(*a*) O di che lode — *Benedetto Marcello, arr. by Hubert J. Foss*
(*b*) An das Mutterland — *Grieg*
(*c*) Wenn du nur zuweilen lächelst — *Brahms*
(*d*) I care not for these ladies — *Thomas Campion*
(*e*) Nessun maggior piacere — *Berlioz*
(*f*) There's not a swain — *Purcell, arr. by Alfred Moffat*

WHAT GLORY AND SPLENDOUR

What glory and splendour shine through Thy Temple, O Thou most high. O Lord our Governor, how glorious is Thy name throughout the world.

TO THE MOTHERLAND

O Motherland, I love thee! What more can I say? Thou hast sheltered and watched over me from my childhood days. O Motherland, I love thee! What more can I say?

WHEN WITH YOUR SMILE

When with your smile you gently fan the immeasurable glow of my love, then do I hold myself in patience while you drive from me all the pain that love can bring.

I CARE NOT FOR THESE LADIES

I care not for these ladies
That must be wooed and prayed,
Give me kind Amaryllis,
The wanton country maid.
Nature art disdaineth;
Her beauty is her own,

Who when we court and kiss,
She cries forsooth, let go!
But when we come where comfort is
She never will say, No!

If I love Amaryllis,
She gives me fruit and flowers,
But if we love these ladies,
We must give golden showers;
Give them gold that sell love.
Give me the nut-brown lass,
Who &c.

These ladies must have pillows,
And beds by strangers wrought;
Give me a bower of willows,
Of moss and leaves unbought,
And fresh Amaryllis
On milk and honey fed,
Who &c.

NAUGHT IS MORE PLEASING

Naught is more pleasing than to remember the days of adversity when one is happy.
From Dante

THERE'S NOT A SWAIN

There's not a swain on the plain
  Would be blest like me,
Oh ! could you but on me smile ;
But you appear so severe
  That trembling with fear,
My heart goes pit-a-pat all the while.
If I cry, must I die
  You make no reply,
But look shy, and with a scornful eye
  Kill me by your cruelty.
Oh ! can you be
So hard to me ?

Could I my love to you prove
  I should happy be ;
Oh ! if you could know my pain.
But 'tis your joy to destroy
  With a mean so coy ;
That lack-a-day is my sad refrain.
When I try, with a sigh,
  Your power to deny,
And to fly where I might hope to die,
  Tell me why I remain your slave ?
Oh ! can you be
So hard to me ?

IV.

(*a*)	Marie	*Robert Franz*
(*b*)	Peg-a-Ramsey	*Anon. 16th century, arr. by E. W. Naylor*
(*c*)	L'amour de moi	*13th century French, arr. by Tiersot*
(*d*)	Pastorale	*Stravinsky*
(*e*)	Mushrooms	*Moussorgsky*

MARIE

Marie, thou watchest from thy bower,
  Thou gentle, lovely maid.
How sweetly flower plays with flower
  By evening zephyrs swayed.
And if a stranger passes there,
  He softly bares his brow ;
Thou art in truth a tender prayer
  So fair and holy thou.

The flowers gaze with flower eyes
  Up to the light of thine.
The fairest blossom 'neath the skies
  Is thine own face divine.
The vesper-chimes are greeting thee
  In sweetest melody.
Oh, may no storm e'er break these flowers
  Nor yet thy heart, Marie.

PEG - A - RAMSEY

Peggy is a pretty lass and clever with her hands.
And well she earns a living off the things she understands,
For when the Ramsey shepherd lad has trouble with his lambs,
He often gets the best of help from bonny Peg-a-Ramsey.

Peggy is a jolly lass and nimble on her feet,
And when she skips an Irish jig her steps are bad to beat,
And when the clumsy shepherd lad has slithered on his hams
He often gets a helping hand of bonny Peg-a-Ramsey.

Peggy is a cheery lass and merry in her eye,
And certain sure the shepherd will be happy by and by,
For soon as he can finish with his rams and lambs and dams,
He wont be long to go to church with bonny Peg-a-Ramsey.

L'AMOUR DE MOI

L'amour de moi, s'y est enclose
Dedans un joli jardinet,
Ou croît la rose et le muguet,
Et aussi fait la passerose.
Ce jardin est belle et plaisant,
Il est garni de toutes fleurs.
On y prend son ébattement
Autant la nuit comme le jour.

Hélas! il n'est si douce chose
Que de ce doux rossignolet,
Qui chante au soir, au matinet;
Quand il est las, il se repose.
Je la vis l'autre jour cueillir
La violette en un vert pré;
La plus belle qu'oncque je vis,
Et la plus plaisant á mon gré.

Je l'ai regardé une pose.
Elle était blanche comme lait,
Et douce comme un agnelet,
Vermeille et fraîche comme rose.

PASTORALE

MUSHROOMS

In the dewy fields I gather
Mushrooms white and mushrooms yellow;
In my basket do I fling them,
I, the young, the laughing maiden;
Some are for my loving uncle,
Some are for my loving auntie,
So that when the fair comes
Some money I may squeeze from them.

As for thee, whom I detest,
Husband, old and mean and ugly,
On thy head thou dodderer
I empty from the window
A basketful of toadstools,
The rottenest I've gathered;
And with them go my curses!
And may they be thy poison!

But for thee my lover handsome,
Thou with golden locks so curly,
I will seek through all the meadow
For a spot all green and tender,
For a couch soft and shady,
Where night shall weave a curtain
Of leaves that whisper in the moonlight
And there will sleep the widow you know well!

Cassio. Why this is a more exquisite song than the other.

Iago Will you hear it again?

Cassio No, for I hold him to be unworthy of his place, that does those things.

Othello, Act II., Scene 3.

Appendix F: Dates of performances of songs from Finzi's *Let Us Garlands Bring* at the Wigmore Hall, 1945–2001

Let Us Garlands Bring	Come away, death	Who is Sylvia?	Fear no more the heat o' the sun	O mistress mine	It was a lover and his lass
17/06/1963	16/05/1953	30/05/1945	27/06/1946	16/05/1953	16/05/1953
03/07/1996	28/03/1972	16/05/1953	16/05/1953	12/11/1973	21/09/1957
16/01/1998	12/11/1973	15/02/1973	15/02/1973	10/01/1978	28/03/1972
18/12/1998	24/03/1975	26/10/1973	12/11/1973	12/01/1978	26/10/1973
18/10/1999	10/01/1978	12/11/1973	10/01/1978	26/04/1984	11/11/1973
09/04/2001	12/01/1978	10/01/1978	12/01/1978	17/11/1987	12/11/1973
16/07/2001	26/04/1984	12/01/1978	26/04/1984	18/06/1993	24/03/1975
29/10/2001	17/11/1987	17/11/1982	17/11/1987		02/07/1977
06/11/2001	29/10/1990	26/04/1984	18/06/1993		17/07/1977
	18/06/1993	17/11/1987	18/05/1994		10/01/1978
	22/09/1995	18/06/1993	22/09/1995		12/01/1978
		18/05/1994			17/11/1982
					26/04/1984
					17/11/1987
					18/06/1993
					07/11/1994

Appendix G: Festival of Britain 1951, London Season of the Arts, Special Series of Six Concerts of English Song, May–June 1951

ENGLISH SONG ..... MONDAYS
HENRY PURCELL'S MUSIC ..... TUESDAYS
OTHER ENGLISH COMPOSERS ..... WEDNESDAYS

ENGLISH SONG

Six concerts arranged by the British Broadcasting Corporation

8 p.m. Monday 7 May **Wigmore Hall**

PETER PEARS BENJAMIN BRITTEN

Songs by Lutenist Composers:
- When Laura Smiles ..... *Rosseter*
- In darkness let me dwell ..... *Dowland*
- Shall I come, sweet love ..... *Campion*
- Love's god is a boy ..... *Jones*
- The cypress curtain of the night ..... *Campion*

Two Divine Hymns:
- Thou mighty God ..... *Dowland*
- My beloved is mine and I am his ..... *Britten*

Song Cycle: The Heart's Assurance (Sidney Keyes and Alun Lewis) ..... *Tippett*

Songs:
- Go not, happy day (Tennyson) ..... *Bridge*
- Persephone (Humbert Wolfe) ..... *Holst*
- When icicles hang by the wall (Shakespeare) *Vaughan Williams*
- In youth is pleasure ..... *Moeran*
- Eia mater (from 'Stabat Mater') ..... *Berkeley*
- Fish in the unruffled lakes (W. H. Auden) ..... *Britten*
- Love went a-riding (Mary E. Coleridge) *Bridge*

8 p.m. Monday 14 May **Wigmore Hall**

JOAN CROSS PETER PEARS GEORGE JAMES

BENJAMIN BRITTEN JOHN IRELAND

Songs and duets ..... *Purcell arr. Britten*
- Celemene
- Man is for the woman made
- Lost is my quiet
- Mad Bess
- There's not a swain
- What can we poor females do?
- Sound the trumpet
- Saul and the witch of Endor

Songs Sacred and Profane ..... *Ireland*
- The Advent (Alice Meynell)
- Hymn for a child (Sylvia Townsend Warner)
- My fair (Alice Meynell)
- The Salley gardens (W. B. Yeats)
- The soldier's return (Sylvia Townsend Warner)
- The Scapegoat (Sylvia Townsend Warner)

Song-cycle: The Land of Lost Content ..... *Ireland*
(Poems by A. E. Housman)
- The lent lily
- Lad's love
- Goal and wicket
- The vain desire
- The encounter
- Epilogue

Folk songs ..... *arr. Britten*
- The Ashgrove (Welsh)
- The trees that grow so high (Somerset)
- O come you not from Newcastle (English)
- The Ploughboy (tune by W. Shield)
- The Miller of Dee (English)
- O Waly, waly (Somerset)
- O can ye sew cushions (Northumbrian)
- There's none to soothe (Scottish)
- Sweet Polly Oliver (English)

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8 p.m. Monday 21 May **Wigmore Hall**

MARGARET RITCHIE RENE SOAMES BRUCE BOYCE
FREDERICK STONE

Elizabethan and Jacobean Ayres:
- When May is in his prime — *Edwardes*
- Sweet Kate — *Jones*
- Willow, willow — *Anon*
- It was a lover and his lass — *Morley*
- Fain would I change that note — *Hume*
- Down in the valley — *Cavendish*
- There is a garden in her face — *Thomas Campion*
- Wither runneth my sweetheart — *John Bartlet*

All arranged by Peter Warlock

Songs:
- O ravishing delight — *Arne*
- The self-banished (Edmund Waller) — *Blow*
- Song of Momus to Mars (Dryden) — *Boyce*
- Hush to every breeze — *Hook*
- To Anthea (Herrick) — *Hatton*
- Bid me discourse (Shakespeare) — *Bishop*

Songs — *Vaughan Williams*
- The Water Mill (Fredegond Shove)
- The new ghost (Fredegond Shove)
- Let beauty awake (R. L. Stevenson)

Songs — *Warlock*
- Passing by (Anon)
- Sleep (John Fletcher)
- The baily beareth the bell away (Anon)
- Piggesnie (Anon—16th century)
- Mr. Belloc's fancy (J. C. Squire)
- And wilt thou leave me thus (Thomas Wyatt)
- Pretty ring time (Shakespeare)
- The fox (Bruce Blunt)
- The countryman (John Chalkhill)
- Captain Stratton's Fancy (John Masefield)
- The Passionate Shepherd (Marlowe)

8 p.m. Monday 28 May **Wigmore Hall**

HEDDLE NASH HENRY CUMMINGS ALFRED DELLER
ERNEST LUSH DESMOND DUPRÉ
THE NEW LONDON STRING QUARTET

Song-cycle, Love blows as the wind blows (W. E. Henley) — *Butterworth*
- In the year that's come again
- Life in her creaking shoes
- Fill a glass with golden wine
- On the way to Kew

Songs by lutenist composers:
- Fine knacks for ladies — *Dowland*
- Can she excuse my wrongs — *Dowland*
- In darkness let me dwell — *Dowland*
- What then is love but mourning — *Rosseter*
- Will ye buy a fine day — *Morley*

Amoretti (five sonnets by Edmund Spenser), for tenor and string quartet — *Rubbra*
- Lackyng my love
- Fresh spring
- Lyke as the Culver
- What guyle is this
- Mark when she smiles

Seven poems (James Joyce) — *Moeran*
- Strings in the earth and air
- The merry green wood
- Bright cap
- The pleasant valley
- Donnycarney
- Rain has fallen
- Now, o now, in this brown land

On Wenlock Edge, a song-cycle for tenor, piano and string quartet (A. E. Housman) — *Vaughan Williams*
- On Wenlock Edge
- From far, from eve and morning
- Oh, when I was in love with you
- Bredon Hill
- Clun

8 p.m. Monday 4 June **Wigmore Hall**

GORDON CLINTON ANN WOOD
ISOBEL BAILLIE RICHARD LEWIS FREDERICK STONE

Songs:
- Now Phoebus sinketh into the west (Milton) — *Arne*
- Thou soft-flowing Avon (David Garrick) — *Arne*
- Under the greenwood tree (Shakespeare) — *Arne*
- Where the bee sucks (Shakespeare) — *Arne*
- Night and day (Henry Carew) — *Lawes*
- The fair lover to his black mistress (Anon) — *Blow*
- The jolly jolly breeze — *Eccles*
- O bid your faithful Ariel fly (Shakespeare) — *Linley*
- Advice — *Loveridge*

Songs — *Parry*
- Love is a bable (Anon)
- If thou would'st ease thine heart (Beddoes)
- Crabbed age and youth (Shakespeare)
- To Althea from Prison (Lovelace)

Songs — *Gurney*
- Epitaph (de la Mare)
- Spring (Thomas Nashe)
- Sleep (John Fletcher)
- Hawk and Buckle (John Doyle)

Three Songs from 'A Shropshire Lad' (A. E. Housman) *Butterworth*
- Loveliest of trees
- When I was one and twenty
- Is my team ploughing

Three songs *Quilter*
- Blow, blow, thou winter wind (Shakespeare)
- Go lovely rose (Edmund Waller)
- Love's Philosophy (Shelley)

Songs:
- The white peace (Fiona Macleod) *Bax*
- I heard a piper piping (Joseph Campbell) *Bax*
- Herrin's in the bay *Harty*

Three poems (Humbert Wolfe) *Holst*
- Betelgeuse
- Rhyme
- A little music

Songs:
- Gavotte (Sir Henry Newbolt) *Howells*
- Sweet Suffolk owl (Thomas Vautor) *Elizabeth Poston*
- What then is love (Herrick) *Geoffrey Bush*
- Here, where the world is quiet (Swinburne) *Walsworth*
- A melancholy song (Anon) *Hopkins*
- Away Delights (John Fletcher) *Rawsthorne*
- God Lyceus (John Fletcher) *Rawsthorne*

8 p.m. Monday 11 June **Wigmore Hall**

ENA MITCHELL KATHLEEN FERRIER

WILLIAM HERBERT ROBERT IRWIN

ERNEST LUSH

Songs *Stanford*
- Heraclitus (W. J. Cory)
- The monkey's carol (W. M. Letts)
- The fairy lough (Moira O'Niell)
- Cuttin' Rushes (Moira O'Niell)
- La belle dame sans merci (John Keats)

Songs:
- Silver (Walter de la Mare) *Armstrong Gibbs*
- Five eyes (Walter de la Mare) *Armstrong Gibbs*
- Three songs from 'Earth and Air and Rain' (Thomas Hardy) *Finzi*
- Go and catch a falling star (John Donne) *Stevens*
- The Falcon (Anon, 15th century) *Phyllis Tate*
- The Cock (Anon, 14th century) *Phyllis Tate*
- How love came in (Herrick) *Berkeley*
- Silver (Walter de la Mare) *Berkeley*

Scena: The Enchantress (Theocritus, translated by Henry Reed) *First performance* *Bliss*

Folk songs:
- Six dukes went afishin' (Lincoln) *arr. Grainger*
- Nutting Time (Norfolk) *arr. Moeran*
- Lonely Waters (Norfolk) *arr. Moeran*
- O, no, John (Somerset) *arr. Cecil Sharp*
- I will give my love an apple (Dorset) *arr. Vaughan Williams*
- The oyster girl (Kent) *arr. Collinson*
- Seventeen come Sunday (Sussex) *arr. Butterworth*
- Bobby Shaftoe *arr. W. G. Whittaker*
- Blow the wind southerly *arr. W. G. Whittaker*
- The Keel Row *arr. W. G. Whittaker*

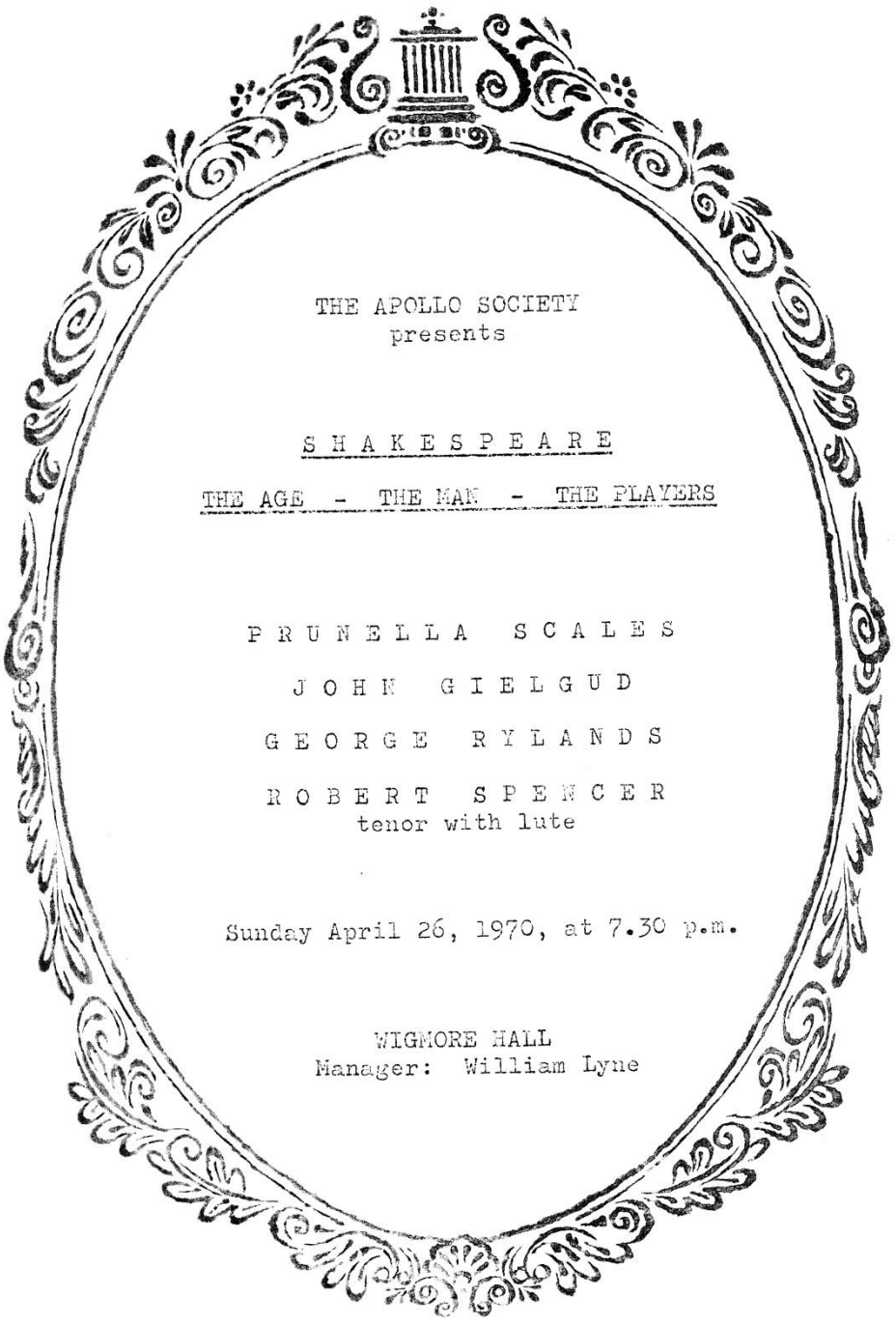
Appendix H: Programme for concert on 26 November 1972

Volta (J. Dowland)
Where Griping Grief (R. Edwardes)
O Mistress Mine (T. Morley)
Heartsease (c. 16 arr. Holborne)
Tomorrow is St. Valentine's Day (trad.)
How should I your true love know? (trad.)
Satyr's Dance (R. Johnson)
Farewell, Dear Heart (R. Jones)
Peg O'Ramsay (Anon.)
The Willow Song (Anon.)
Where the Bee Sucks (R. Johnson)
Bonny Sweet Robin (Anon.)
It was a lover and his lass (T. Morley)
Four Shakespearean Songs (T. Arne)

INTERVAL

First Dance from *Romeo and Juliet* (G. Woolfenden)
Dance for *Romeo and Juliet* (G. Woolfenden)
Sigh no more, Ladies (G. Woolfenden)
Mime Sequence, Christopher Sly's Music, Wedding March and
Dance from *Taming of the Shrew* (G. Woolfenden)
Incidental music to *Much Ado About Nothing* (D. Cain)

Appendix I: Programme for concert on 26 April 1970



THE APOLLO SOCIETY
presents

S H A K E S P E A R E

THE AGE - THE MAN - THE PLAYERS

P R U N E L L A S C A L E S

J O H N G I E L G U D

G E O R G E R Y L A N D S

R O B E R T S P E N C E R
tenor with lute

Sunday April 26, 1970, at 7.30 p.m.

WIGMORE HALL
Manager: William Lyne

SHAKESPEARE'S ENGLAND

Hark! hark! the lark - Robert Johnson

Seven of the Clock (from Nicholas Breton's Fantastickes, 1626)

London (from Thomas Dekker's Seven Deadly Sins of London, 1606)

The Thames (from Donald Lupton's London and the Countrey carbonadoed, 1632)

A Nobleman's Table (from William Harrison's Description of England, 1587)

Football (from Philip Stubbes's Anatomie of Abuses, 1583)

The Cry of Hounds (from Gervase Markham's Countrey Malcontents, 1611)

From the fair lavinian shore - John Wilson

Stage Plays (from a petition by the Lord Mayor and Alderman to the Privy Council, 1577)

The Plague (from Thomas Nashe's Summer's Last Will and Testament, 1593)

A Dandy (from Thomas Middleton's Father Hubbard's Tales, 1604)

The Queen's Almaine - Anon

Queen Elizabeth; Sunday at the Royal Palace of Greenwich (from Paul Hentzner's Travels in England, 1598)

Eliza is the fairest queen - Edward Johnson

FIVE ENGLISH KINGS

Richard II: God's Anointed

Henry IV: The Usurper

Henry V: The Happy Warrior

Our King went forth to Normandy - Anon

Henry VI: The Royal Saint

Richard III: The Bloody Tyrant

Epilogue: The Red Rose and the White united

The Battle Galliard - John Dowland

I N T E R V A L

SHAKESPEARE THE MAN (1) "Through others' Eyes"

Robert Greene, dramatist and University Wit, warns Marlowe, Peele and Nashe to beware of a new actor-playwright (1592)

Henry Chettle apologises for the attack and welcomes the newcomer (1592)

Francis Meres praises the Poems in 1598

From The Return from Parnassus, performed at St. John's College, Cambridge, 1599

From the Diary of John Manningham (1602)

Commendatory Verses of Leonard Digges (1640)

O Mistress mine - Thomas Morley

From Thomas Fuller's Worthies of England (1662)

From Heminge and Condell's Preface to the First Folio (1623)

From Ben Jonson's Timber or Discoveries (1641)

Orpheus with his lute - Matthew Locke

SHAKESPEARE THE MAN (2) Self-Confession "With this key Shakespeare unlocked his heart"

Sonnet cx

Sonnet cxxix

Take, O take those lips away - John Wilson

Sonnet xxix

SHAKESPEARE'S INTERPRETERS

Lute music for three comedians:
Wilson's Wild - Anon
Tarlton's Resurrection - John Dowland
Kemp's Jigge - Anon

Richard Burbage (1567-1619) The original Hamlet

Thomas Betterton (1635-1710) Played Hamlet when over 70

David Garrick (1717-1779) Mad Lear

Sarah Siddons (1755-1831) First Performance as Lady Magbeth

Edmund Kean (1787-1833) Last Performance as Othello

Fanny Kemble (1809-1893) Juliet in the Deep South

William Charles Macready (1793-1873) Hamlet in America
Henry Irving (1838-1905) First Night of King Lear
Sarah Bernhardt (1845-1923) - as Hamlet
F. R.Benson (1858-1939) - as Henry V

Lute Galliard - Anthony Holborne

SHAKESPEARE'S FAREWELL

From The Tempest

Full fathom five - Robert Johnson

HIS IMMORTALITY

From Ben Jonson: To the memory of my beloved, The Author
Mr. William Shakespeare: and what he hath left us:

From the Sonnets

* * * * * * * * * * * * * *

This performance is given in association with
the Arts Council of Great Britain

Lute by Tom Goff

In accordance with the requirements of the Greater London Council:-

1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open
2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

If you would like to be on the Apollo Society Mailing List, please send your name and address to:- Basil Douglas, 8 St. George's Terrace, London N.W.1. (There will be another series of recitals in the Purcell Room this winter, starting on October 4)

Appendix J: Composers of Shakespeare/Shakespeare-related settings in Wigmore Hall concerts, 1970–80

Anon. and Trad.	Robert Jones
William Aikin	Thomas Morley
Thomas Arne	Otto Nicolai
Samuel Barber	Cole Porter
Richard Rodney Bennett	Henry Purcell
Hector Berlioz	Roger Quilter
Sas Bunge	Mark Raphael
Mario Castelnuovo-Tedesco	Gioachino Rossini
Francis Chagrin	Franz Schubert
Harold Clayton	Dmitri Shostakovich
Eric Coates	John Smith
Donna Curry	Harry Somers
Richard Edwards	Richard Strauss
Gerald Finzi	Igor Stravinsky
Wolfgang Fortner	Arthur Sullivan
Vittorio Giannini	Virgil Thomson
Paavo Haininen	Michael Tippett
Franz Joseph Haydn	Ralph Vaughan Williams
Charles Horn	Peter Warlock
Herbert Howells	Guy Woolfenden
Robert Johnson	

Appendix K: Songmakers' Almanac programmes containing Shakespeare/ Shakespeare-related songs, 1979–1990

[Johnson's titles for groups of songs given in italics; groupings not specifically given titles indicated with three asterisks]

K.i. Programme for concert on 1 August 1979: Moore's Young Almanac: *A Song Biography for Gerald Moore, Patron of the Songmakers' Almanac, in Celebration of his 80th Birthday*

Felicity Lott, soprano; Anthony Rolfe Johnson, tenor; Richard Jackson, baritone; Graham Johnson, piano

Overture: Antecedents and "Relations" (The Moore the Merrier):
Geschichten aus dem Wienerwald (Johann Strauss)
Des kleinen Friedrichs Geburtstag (Mozart)

Watford and Toronto:
Thora (Stephen Adams)
Love them all (Melville Gideon)
Wohin? (Schubert)

Turning Points and Revolutions:
Sonnet XVIII (W.A. Aiken [sic])
It was a lover and his lass (Morley)
Der Tod, das ist die kühle Nacht (Brahms)
Dithyrambe (Schubert)
Die ihr schwebet (Wolf)

Patron's Choice I:
Oh would I were but that sweet linnet! (Beethoven)
Auf der Bruck (Schubert)
Mein schöner Stern (Schumann)

Food for Thought:
The Tale of the Oyster (Cole Porter)
Abschied (Wolf)
A Word on my Ear (Flanders and Swann)

INTERVAL

Patron's Choice II:
Clair de lune (Szulc)
La Fée aux chansons (Fauré)
Le Cygne (Ravel)

Vintage Years (working with a Premier Cru):
There are bad times just around the corner (Noel Coward)
Consider (Warlock)
Hablame de amores (Esteban Fusté)
Feldeinsamkeit (Brahms)
An mein Klavier (Schubert)
Tschaikovsky (and other Russians) (Weill)
Cantate zur 50 jährigen Jubelfeier Salieris (Schubert)

Meister des Liedes:
Sparkling (Joseph Moorat)
Was für ein Lied (Wolf)
Freundliche Vision (Strauss)

K.ii. Programme for concert on 30 September 1981: *A Song Palindrome III*

Ann Murray, mezzo soprano; Adrian Thompson, tenor; Richard Jackson, baritone; Graham Johnson, piano

Songs my mother taught me (Ives)

***

Gretchen am Spinnrade (Schubert)
Wohin? (Schubert)
Gesang an Silvia (Schubert)
Zwei Venetianische Lieder (Schumann): Leis' rudern hier, mein Gondolier; Wenn durch die Piazzetta
Du bist wie eine Blume (Schumann)

***

Edward (Loewe)
Minnelied (Mendelssohn)
Immer leiser wird mein Schlummer (Pfitzner)
Ständchen (Kahn)
Morgen! (Strauss)
Frühlingsnacht (Schumann)

INTERVAL

Frühlingsnacht (Jensen)
Morgen (Reger)
Ständchen (Strauss)
Die drei Zigeuner (Schoeck)
Immer leiser wird mein Schlummer (Brahms)
Minnelied (Brahms)
Edward (Brahms)

***

Du bist wie eine Blume (Berners)
Row gently here (Mark Raphael)
When through the Piazzetta (Mark Raphael)
Who is Silvia? (Roger Quilter)
I heard a brooklet gushing (Edward James Loder)
My peace is gone (Matyas Seiber)

***

Songs my mother taught me (Dvořák)

K.iii. Programme for concert on 31 March 1982: *Haydn 250th Anniversary Concert*

Eiddwen Harrhy, soprano; Linda Finnie, mezzo soprano; Robin Leggate, tenor; Richard Jackson, baritone; Graham Johnson, piano

The First London Visit:
The Mermaid's Song (Haydn)
Zufriedenheit (Haydn)
Arianna a Naxos (Haydn)
Fidelity (Haydn)
Sailor's Song (Haydn)
Transport of Pleasure (Haydn)
Piercing eyes (Haydn)
Sympathy (Haydn)
O can ye sew cushions? (Haydn)
God save the King (arr. Beethoven) string trio from Fitzwilliam String Quartet

INTERVAL

The Second London Visit:
Die Landlust (Haydn)
Turk (Haydn)
She Never Told Her Love (Haydn)
O Tuneful Voice (Haydn)

The Return to Vienna:
Der Greis (Haydn)
Gott, erhalte den Kaiser! (Haydn)
String Quartet in C major Op. 76 No. 3 'Emperor' (Haydn) Fitzwilliam String Quartet

K.iv. Programme for concert on 4 September 1982: *Special 'Opening of the Season' Edition of this Magazine of Heart & Home—The Ladies' Almanac*

Miss Gomez, soprano; Miss Lott, soprano; Miss Palmer, mezzo soprano; Miss Buchan, mezzo soprano; Mr Johnson, piano

Wedding Belles or Matrimonial Corner:
If I know where I'm goin' (Herbert Hughes)
If ever I marry at all (Thomas F. Dunhill)
The return from town (Arthur Bliss)
Mother, I will have a husband (Gordon Jacob)
Carry her over the water (Lennox Berkeley)
Little things you do together (Stephen Sondheim)

Good Wives or Self Improvement: Home Economics, Languages, Religion, Cooking:
Economics (Kurt Weill)
Parlez-vous français? (W. Meyer Lutz)
In Westminster Abbey (Mervyn Horder)
Rabbit at Top Speed (Leonard Bernstein)
Cuisine Provençale (first performance, Geoffrey Bush)
Little Women (Noel Coward)

Dreams of the Past or Historical Romances:
Pleasing tales in dear romances (Thomas Arne)
Gavotte (Herbert Howells)
The Dream (Michael Balfe)
Queen Mary's Song (Edward Elgar)
What's a lady like me (Murray Grand)

INTERVAL

Songs from our Readers or The Ladies' Muse:
In praise of women (Elizabeth Poston)
A bonny curl (Maude Valérie White)
Possession (Ethel Smyth)
Song of a Nightclub Proprietress (Madeleine Dring)
At Seventeen (Janis Ian)

Problems Page or the 'Dear Abbie' Habit:
['Q' and 'A' represent 'Question' and 'Answer' respectively]
The Lady's Looking Glass (Joseph Haydn)
Q. What can we poor females do? (Henry Purcell)
A. To the Virgins (William Lawes)
Q. How can a little girl be good? (Reginald Tarbush)
A. Always do as people say you should (Victor Herbert)
Q. Oh dear! What can the matter be? (Arnold Bax)
A. Unfortunate Coincidence (Mervyn Horder)

Up Girls and at 'Em or Unsparing Ribbing:
No constancy in Man (Henry Lawes)
A Blacksmith courted me (George Butterworth)
Three sisters (Theodore Chanler)
To the Ladies (Ned Rorem)
Wow-ooh-Wolf (Cole Porter)
Sigh no more ladies (Geoffrey Bush)

Epilogue or When All is Sung and Said …:
Love breaks all rules (Ralph Vaughan Williams)

K.v. Programme for concert on 23 April 1983: *'Let Us Garlands Bring': In Honour of William Shakespeare*

Sheila Armstrong, soprano; Sarah Walker, mezzo soprano; Peter Savidge, baritone; Graham Johnson, piano

[Spoken items]
From *A letter to J. Hogg* (Lord Byron)
An Un-named American (F. Trollope)
From *The Solid Gold Cadillac* (G.S. Kaufman)
Quotation from George III of England
From *On Shakespeare* (L. Tolstoy)
From *Dramatic Opinions and Essays* (G.B. Shaw)
Shakespeare's Fame, a story from Henry Iving's biography (P. Fitzgerald)

Prologue: The Achievement
The Compleat Works (John Dankworth) Sarah Walker
[Spoken items]
From *The English Humorists* (W.M. Thackeray)
Quotation from Frank Harris
From *Memoirs* (Berlioz tr. David Cairns)
Shakespeare's only fault (Heine)

Act First: Scene: Germany
Ständchen (Schubert) Sheila Armstrong
[Spoken items]
Unser' Shakespeare? What a cheek! From *Shakespeare, Patriot and Tory* (C. Whibley)
From *Much Ado About Nothing* Act III Scene 2 (Shakespeare)
[Song]
Trinklied (Schubert) Peter Savidge
[Spoken item]
From *The Merchant of Venice* Act I, Scene 2 (Shakespeare)
[Song]
Lied des transferierten Zettel (Wolf) Peter Savidge
[Spoken item]
On reading Shakespeare for the first time (Goethe)
[Song]
Gesang an Silvia (Schubert) Peter Savidge
[Spoken item]
Sonnet VIII (Shakespeare)

Act Second: Scene: Denmark
Wie erkenn' ich dein Treulieb (Brahms) Sheila Armstrong
Erstes Lied der Ophelia (Strauss) Sheila Armstrong
Sein Leichenhemd weiss wie Schnee (Brahms) Sheila Armstrong
Zweites Lied der Ophelia (Strauss) Sheila Armstrong
Auf Morgen ist Sankt Valentins Tag (Brahms) Sheila Armstrong
Drittes Lied der Ophelia (Strauss) Sheila Armstrong
La mort d'Ophélie (Berlioz) Sarah Walker
[Spoken item]
From *Wilhelm Meisters Lehrjahre* (Goethe tr. Thomas Carlyle)
[Song]
Hamlet's Dialogue with his own Conscience (Shostakovich) Peter Savidge
Act Third: Scene: Scotland
Lady Macbeth, a Scena (Joseph Horovitz) Sarah Walker
Dunsinane Blues (Dankworth) Peter Savidge

INTERVAL

Act Fourth: A Garland of Fancies
Sagt, woher stammt Liebeslust? (Weber) Sheila Armstrong
Fancy (Poulenc) Sarah Walker
Tell me where is fancy bred? (Arne) Sheila Armstrong
Fancie (Britten) Sarah Walker

Act Fifth: Scene: Russia
Sonnet 66 (Shostakovich) Peter Savidge
[Spoken item]

From *Representative Men: Shakespeare* (R.W. Emerson)

Act Sixth: Scene: This England
O mistress mine (Parry) Sheila Armstrong
Dirge for Fidele (Vaughan Williams) Peter Savidge
O mistress mine (Quilter) Peter Savidge
[Spoken item]
Sonnet CXXVIII (Shakespeare)
[Songs]
Take, O, take those lips away (Rubbra) Sarah Walker
Who is Sylvia? (Finzi) Peter Savidge
[Spoken item]
From *The Diary of John Manningham* (J. Manningham)
[Songs]
Under the greenwood tree (Mervyn Horder) Sheila Armstrong
It was a lover and his lass (Geoffrey Bush) Sheila Armstrong, Sarah Walker, Peter Savidge (one verse each)
[Spoken item]
From *To The Memory of my Beloved, the author Mr. William Shakespeare* (B. Jonson)

Epilogue: Scene: The Kingdoms of Prospero and Oberon
Where the bee sucks (Tippett) Sheila Armstrong
Elfenlied (Wolf) Sheila Armstrong (and a small female chorus)

K.vi. Programme for concert on 9 June 1984: *Ah, Moon of My Delight—A Salute to the Underestimated Women Song Composers of the English Salon*

Lillian Watson, soprano; Cynthia Buchan, mezzo soprano; Robert White, tenor; Stephen Roberts, baritone; Graham Johnson, piano

A French Prologue:
Coquette (Pauline Viardot)
Les griffes d'or (Augusta Holmès)
L'anneau d'argent (Cécile Chaminade)

Maude Valérie White 1855-1937: A European Heritage:
Ici-bas (Maude Valérie White)
Chantez, chantez, jeune inspirée (Maude Valérie White)
Im wunderschönen Monat Mai (Maude Valérie White)
Ein Jüngling liebt ein Mädchen (Maude Valérie White)
Hör ich das Liedchen klingen (Maude Valérie White)
Anfangs wollt' ich fast verzagen (Maude Valérie White)

Four Great English Poets:
The throstle (Maude Valérie White, poem Tennyson)
Ophelia's song (Maude Valérie White, poem Shakespeare)
My soul is an enchanted boat (Maude Valérie White, poem Shelley)
So, we'll go no more a roving (Maude Valérie White, poem Byron)

INTERVAL

The Lure of the East:
Kashmiri song (Amy Woodforde-Finden)

Her jewels (Amy Woodforde-Finden)

Liza Lehmann 1862-1918:
Ah, moon of my delight (*In a Persian Garden*) (Liza Lehmann)
The swing (*The Daisy-Chain*) (Liza Lehmann)
Sweet after showers (*In Memoriam*) (Liza Lehmann)
Magdalen at Michael's gate (Liza Lehmann)
Endymion (Liza Lehmann)

Parody Pie:
My true friend hath my hat (Liza Lehmann)
Geyserbianca (Liza Lehmann)
Goodbye (Tosti)
Goodbye (Liza Lehmann)
Epilogue: Auch Kleine Dinge
The lily of a day (Liza Lehmann)

K.vii. Programme for concert on 26 November 1984: *Such the Tenor Man Told II: Peter Pears—A Homage in Song*

Marilyn Dale, soprano; Sarah Walker, mezzo soprano; Anthony Rolfe Johnson, tenor; Richard Jackson, baritone; Graham Johnson, piano; Peter Pears, special guest

Overture:
Cantate Sänger, der von Herzen singet (Schubert)

Blow Bugle, Blow: A Patriotic Lineage:
Sound the Trumpet (Purcell realised Britten)
Sailor's Song (Haydn)
Tom Bowling (Dibdin realised Britten)
Soldier, soldier won't you marry me? (folk song arr. Pears)

Song Years from a Singer's Life:
1910:
Shallow Brown (Grainger)
1925:
In youth is pleasure (Moeran)

1929:
Betelgeuse (Holst)
1931:
Take, O, take those lips away (Pears)
1933:
Old Abram Brown (Britten)
1941:
The Ash Grove (folksong arr. Britten)
1952:
Canticle II: Abraham and Isaac (Britten)

Great Characters:
Isobel (Bridge)
My true love hath my heart (Ireland)

Now the Great Bear and Pleiades (Britten)
Three Lute Songs of the Earl of Essex (Britten)

Travel: Italy, France, America:
Sonetto XXXVIII (Britten)
La belle est au jardin d'amour (Britten)
Calypso (Britten)

The Tenor Man's Story:
The Choirmaster's Burial (Britten)
The Phaedrus monologue (Britten)

Epilogue:
Abschied von der Erde (Schubert)

K.viii. Programme for concert on 8 May 1986: *The Ladies' Looking Glass—A Sometimes Irreverent Reflection on the World of Women's Magazines*

Lorna Anderson, soprano; Wendy Burger, soprano; Jane Webster, soprano; Susan Bickley, mezzo soprano; Maggie Cole, piano; Rebecca Holt, piano, Graham Johnson, spoken introductions

Brides:
I know where I'm goin' (Herbert Hughes)
If ever I marry at all (Thomas Dunhill)
The return from town (Arthur Bliss)
Mother, I will have a husband (Gordon Jacob)
Carry her over the water (Lennox Berkeley)
Malicious Madrigal (Joseph Horovitz)

Woman's Realm:
Design for living (Flanders and Swann)
From: Catalogue de fleurs (Darius Milhaud)
Rabbit at top speed (Leonard Bernstein)
Cuisine Provençale (Geoffrey Bush)
Physical Culture (Mervyn Horder)
How to get on in Society (Mervyn Horder)

True Romance:
Solitary Hotel (Samuel Barber)
Pleasing tales in dear Romances (Thomas Arne)
Gavotte (Herbert Howells)
Queen Mary's song (Edward Elgar)
What's a lady like me (Murray Grand)

INTERVAL

Problem Pages: Growing Pains:
At seventeen (Janis Ian)
The lady's looking-glass (Joseph Haydn)

The Facts of Life:
What can we poor females do? (Henry Purcell)
To the Virgins (William Lawes)
Rosen steckt mir an die Mutter (Johannes Brahms)

Unrequited Love:
Bedeckt mich mit Blumen (Robert Schumann)
Nagen am Herzen fühl ich (Johannes Brahms)
Wohl schön bewandt war es (Johannes Brahms)

Taken for a Ride:
An jeder Hand die Finger (Johannes Brahms)
Alles, alles in den Wind (Johannes Brahms)
Oh dear! What can the matter be (Arnold Bax)
Unfortunate coincidence (Mervyn Horder)

Spare Rib:
No constancy in Man (Henry Lawes)
A blacksmith courted me (George Butterworth)
Wow-ooh-Wolf (Cole Porter)
Sigh no more ladies (Geoffrey Bush)

Epilogue or When All is Sung and Read:
Love breaks all rules (Ralph Vaughan Williams)

K.ix. Programme for concert on 31 December 1986: *Welcome to January—An Almanac for the First Month of the Year*

Patricia Rozario, soprano; Felicity Palmer, mezzo soprano; Nicholas Sears, baritone; Stephen Varcoe, baritone; Graham Johnson, piano

The Turn of the Year:
Ring out, wild bells (Gounod)
A new year carol (Britten)

Winter Journeys:
Come unto these yellow sands (Tippett)
Epiphanias (Wolf)

In the Lap of the Gods:
Invocation aux Parques (Poulenc)
Colloque sentimental (Debussy)
Grenzen der Menschheit (Wolf)
Ganymed (Wolf)

The Generation Gap:
Edward (Jensen)
Wilt thou be gone, love? (Foster)
You are old, Father William (Lehmann)
And her mother came too (Novello)

A Greek Garland:
Myrto (Delibes)
Lydia (Fauré)
L'isle heureuse (Chabrier)
Hébé (Chausson)
Phydilé (Duparc)
Maid of Athens (Gounod)

Intimations of Immortality:
Hardy's funeral (Argento)
Fantaisie (Auric)
Abendempfindung (Mozart)
To daffodils (Delius)
Zur guten Nacht (Schubert)

Epilogue:
Zum neuen Jahr

K.x. Programme for concert on 24 April 1987: *Songs from the New World—A History of Song in the United States*

Nancy Argenta, soprano; Susan Bickley, mezzo soprano; Martyn Hill, tenor, Henry Herford, baritone, Graham Johnson, piano

Prologue:
The real American folksong (Gershwin)

The European Inheritance: The Lieder Influence:
Die Spröde (Nevin)
Ich grolle nicht (Ives)

English Poets:
O mistress mine (Beach)
Early morning in London (Griffes)
With rue my heart is laden (Barber)
Loveliest of trees (Duke)
The Salley Gardens (Edmunds)
Winter (Argento)

Americans in Paris:
Letter to Freddy (Bowles)
Find me a primitive man (Porter)
Early in the morning (Rorem)

A German Refugee:
Beat! Beat! Drums (Weill)

Home Grown: An American Bestiary:
The cage (Ives)
Lenny the leopard (Fine)
Who am I? (Bernstein)

The level bee:
Aristocracy (Farwell)
Dust of snow (Carter)
The pasture (Cowell)
The unicorn (Corigliano)
I bought me a cat (Copland)

Valentines:
Long ago (MacDowell)
Jimmie's got a goil (Blitzstein)
Valentine to Sherwood Anderson (Flanagan)
One perfect rose (Barab)
Triolet (Musto)
Litany (Musto)
I rise when you enter (Chanler)
Over the piano (Bolcom)

K.xi. Programme for concert on 23 May 1989: *William Walton and his Contemporaries*

Helen Field, soprano, Martyn Hill, tenor, James Meek, baritone, Graham Johnson, piano

1918: Setting the Scene
Dream-Pedlary (Hubert Parry)
If There Were Dreams to Sell (John Ireland)
Full Moon (Herbert Howells)
The lads in Their Hundreds (E. J. Moeran)
The Bayly Beareth the Bell Away (Peter Warlock)
So White, So Soft, So Sweet is She (Frederick Delius)
Du bist wie eine Blume (Lord Berners)
The Winds (William Walton)

The Thirties: Working in Pictures
The Long-Departed Lover (Constant Lambert)
Underneath the Abject Willow (Benjamin Britten)
Under the Greenwood Tree (William Walton)

1960: The New Elizabethan
Anon. in Love (song cycle, William Walton):
Fain would I change that note
O stay, sweet love
Lady when I behold the roses
My love in her attire
I gave her cakes and I gave her ale
To couple is a custom

INTERVAL

1962: The Traditionalist
Songs for Ariel (Tippett):
Come unto these yellow sands
Full fathom five

Where the bee sucks
A Song for the Lord Mayor's Table (song cycle, William Walton):
The Lord Mayor's Table
Glide gently
Wapping Old Stairs
Holy Thursday
The Contrast
Rhyme

Envoi: Further Façades
Daphne (William Walton)
Popular Song (William Walton)
Through Gilded Trellises (William Walton)
Tango Pasodoble (William Walton)
Old Sir Faulk (William Walton)

K.xii. Programme for concert on 20 March 1990: *Musica Britannica: A Celebration of English Song 1850–1990 for the 70th Birthday of Geoffrey Bush*

Lillian Watson, soprano; Anthony Rolfe Johnson, tenor; Henry Herford, baritone; Graham Johnson, piano

Pleasing Tales in Dear Romances (Arne arr. Bush)
I Heard a Brooklet Gushing (Loder)
Parle-moi (White)
Papillons (Thomas)
Orpheus with his Lute (Sullivan)
I Will Make You Brooches (Lehmann)

***

Songs of the Zodiac (first performance, Bush):
Aries: the Ram
Taurus: the Bull
Gemini: the Twins
Cancer: the Crab
Leo: the Lion
Virgo: the Virgin
Libra: the Scales
Scorpio: the Scorpion
Sagittarius: the Archer
Capricorn: the Goat
Aquarius: the Water-carrier
Pisces: the Fish

INTERVAL

My Heart is Like a Singing Bird (Parry)
Bright Star (Parry)
From the Red Rose (Stanford)
Prospice (Stanford)
The Heart's Desire (Ireland)

Santa Chiara—Naples (Ireland)

***

Echo's Lament for Narcissus (Bush)
The Impatient Lover (Bush)
The Little Nut Tree (Bush)
Cuisine Provençale (Bush)
Sigh No More, Ladies (Bush)
Carol (Bush)
It Was a Lover and his Lass (Bush)

K.xiii. Comparison of programmes for concerts on 4 September 1982 and 8 May 1986

[Colours indicate the same songs used in both programmes]

4 September 1982	8 May 1986
Wedding Belles or Matrimonial Corner:	*Brides:*
If I know where I'm goin' (Herbert Hughes)	I know where I'm goin' (Herbert Hughes)
If ever I marry at all (Thomas F. Dunhill)	If ever I marry at all (Thomas Dunhill)
The return from town (Arthur Bliss)	The return from town (Arthur Bliss)
Mother, I will have a husband (Gordon Jacob)	Mother, I will have a husband (Gordon Jacob)
Carry her over the water (Lennox Berkeley)	Carry her over the water (Lennox Berkeley)
Little things you do together (Stephen Sondheim)	Malicious Madrigal (Joseph Horovitz)
Good Wives or Self Improvement: Home Economics, Languages, Religion, Cooking:	*Woman's Realm:*
Economics (Kurt Weill)	Design for living (Flanders and Swann)
Parlez-vous français? (W. Meyer Lutz)	From: Catalogue de fleurs (Darius Milhaud)
In Westminster Abbey (Mervyn Horder)	Rabbit at top speed (Leonard Bernstein)
Rabbit at Top Speed (Leonard Bernstein)	Cuisine Provençale (Geoffrey Bush)
Cuisine Provençale (first performance, Geoffrey Bush)	Physical Culture (Mervyn Horder)
Little Women (Noel Coward)	How to get on in Society (Mervyn Horder)
Dreams of the Past or Historical Romances:	*True Romance:*
Pleasing tales in dear romances (Thomas Arne)	Solitary Hotel (Samuel Barber)
Gavotte (Herbert Howells)	Pleasing tales in dear Romances (Thomas Arne)
The Dream (Michael Balfe)	Gavotte (Herbert Howells)
Queen Mary's Song (Edward Elgar)	Queen Mary's song (Edward Elgar)
What's a lady like me (Murray Grand)	What's a lady like me (Murray Grand)
INTERVAL	
Songs from our Readers or The Ladies' Muse:	INTERVAL
In praise of women (Elizabeth Poston)	
A bonny curl (Maude Valérie White)	
Possession (Ethel Smyth)	
Song of a Nightclub Proprietress (Madeleine Dring)	*Problem Pages: Growing Pains:*
At Seventeen (Janis Ian)	At seventeen (Janis Ian)
	The lady's looking-glass (Joseph Haydn)
Problems Page or the 'Dear Abbie' Habit:	
The Lady's Looking Glass (Joseph Haydn)	*The Facts of Life:*
Q. What can we poor females do? (Henry Purcell)	What can we poor females do? (Henry Purcell)
A. To the Virgins (William Lawes)	To the Virgins (William Lawes)
Q. How can a little girl be good? (R. Tarbush)	Rosen steckt mir an die Mutter (Johannes Brahms)

A. Always do as people say you should (Victor Herbert) Q. Oh dear! What can the matter be? (Arnold Bax) A. Unfortunate Coincidence (Mervyn Horder)	*Unrequited Love*: Bedeckt mich mit Blumen (Robert Schumann) Nagen am Herzen fühl ich (Johannes Brahms) Wohl schön bewandt war es (Johannes Brahms) *Taken for a Ride*: An jeder Hand die Finger (Johannes Brahms) Alles, alles in den Wind (Johannes Brahms) Oh dear! What can the matter be (Arnold Bax) Unfortunate coincidence (Mervyn Horder)
Up Girls and at 'Em or Unsparing Ribbing: No constancy in Man (Henry Lawes) A Blacksmith courted me (George Butterworth) Three sisters (Theodore Chanler) To the Ladies (Ned Rorem) Wow-ooh-Wolf (Cole Porter) Sigh no more ladies (Geoffrey Bush) *Epilogue or When All is Sung and Read:* Love breaks all rules (Ralph Vaughan Williams)	*Spare Rib:* No constancy in Man (Henry Lawes) A blacksmith courted me (George Butterworth) Wow-ooh-Wolf (Cole Porter) Sigh no more ladies (Geoffrey Bush) *Epilogue or When All is Sung and Read:* Love breaks all rules (Ralph Vaughan Williams)

K.xiv. Programme for concert held at Queen Elizabeth Hall on 22 April 1979: *Let Us Garlands Bring, or Just William*

Felicity Lott, soprano; Richard Jackson, baritone, Graham Johnson

[Spoken items not listed]

Prologue: The Achievement
The Compleat Works (John Dankworth)

Act First: Scene: Germany
Trinklied (Schubert)
Ständchen (Schubert)
Lied des transferierten Zettel (Wolf)
Chanson de Clown (Chausson)
Fancy (Poulenc)

Act Second: Scene: Denmark
Wie erkenn' ich dein Treulieb (Brahms)
Erstes Lied der Ophelia (Strauss)
Sein Leichenhemd weiss wie Schnee (Brahms)
Zweites Lied der Ophelia (Strauss)
Auf Morgen ist Sankt Valentins Tag (Brahms)
Drittes Lied der Ophelia (Strauss)
Und kommt er nicht mehr zurück? (Brahms)
La mort d'Ophélie (Berlioz)

Act Third: Scene: Scotland
Lady Macbeth, a Scena (Joseph Horovitz)
Dunsinane Blues (Dankworth)

INTERVAL

Act Fourth: Scene: Venice
Sagt, woher stammt Liebeslust? (Weber)
Tell me where is fancy bred? (Arne)
Fancie (Britten)

Act Fourth: Part Two: Envies
Tell me where is fancy bred? (Judith Bingham)
A Little Act Upon the Blood—Scena (Bingham)

Act Fifth: Scene: This England
O mistress mine (Parry)
It was a lover and his lass (Delius)
Take, O, take those lips away (Rubbra)
O mistress mine (Finzi)
It was a lover and his lass (Geoffrey Bush)

Epilogue: Scene: The Kingdoms of Prospero and Oberon
Where the bee sucks (Tippett)
Elfenlied (Wolf)

Appendix L: Copy of page of notes supplied to Henry Herford by Graham Johnson for concert by Songmakers' Almanac on 24 April 1987

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GRAHAM

NANCY

...ıı. All of Stratford, ~~in fact~~, suggests powdered history—add hot water and stir and you have a delicious, nourishing Shakespeare. The inhabitants of the town occupy themselves with painting SWEET ARE THE USES OF ADVERSITY around the rims of moustache cups for the tourist trade; the wide, cement-paved main street is fringed with literary hot dog stands; and in the narrow lanes adjoining, wrinkled little beldames of Tudor houses wearily serve out their time as tea-rooms.

It costs a shilling to cross any doorstep in Stratford, and once inside, the visitor finds himself on the very spot where Shakespeare signed his will or wrote *The Tempest* or did something or other which makes it necessary to charge an additional sixpence for the extra sanctity involved. Through all the shrines surge English and American tourists, either people who have read too much Shakespeare at the expense of good, healthy detective stories or people who have never read him at all and hope to get the same results by bumping their heads on low beams. Both categories try heroically to appear deeply moved, an effort which gives their faces a draped look. Were it not for the countryside round about, I would not stay an hour in Stratford —I keep expecting that somebody all dressed up as the immortal bard will come rushing out with a jingle of bells and a jovial shout, and I will have to confess apologetically that I am a big girl now and too old to believe in Shakespeare.

4 O MISTRESS MINE (Martyn)
5 IMPRESSION DU MATIN (Sue)
6 WITH RUE MY HEART IS LADEN (Nancy)
7 LOVELIEST OF TREES (Henry)
8 THE SALLEY GARDENS (Martyn)

Appendix M: Programme for concert on 7 February 1979

On this Island Op. 11 (Benjamin Britten)
Colla Voce for solo voice (British premiere, Barry Anderson)
Requiem Sequence (world premiere, John McCabe)
Sweet Content (Peter Warlock)
Autumn Twilight (Peter Warlock)
Late Summer (Peter Warlock)
The Contented Lover (Peter Warlock)
Consider (Peter Warlock)
The Distracted Maid (Lillygay, Peter Warlock)
The Passionate Shepherd (Peter Warlock)
To the Memory of a Great Singer (Peter Warlock)
My Own Country (Peter Warlock)
Mockery (Peter Warlock)
Sun, Moon and Stars (London premiere, Elizabeth Maconchy)
Ia Orana, Gauguin (London premiere, John Casken)
Daphne (William Walton)
Through Gilded Trellises (William Walton)
Old Sir Faulk (William Walton)

Appendix N: Programme for concert on 14 September 1976

An Sylvia (Schubert)
Standchen [*sic*] (Schubert)
Drinking Song (Schubert)
Five Shakespearean Songs (Virgil Thomson): Was This Fair Face the Cause?; Take, Oh Take Those Lips Away; Tell Me, Where is Fancy Bred; Pardon, Goddess of the Night; Sigh No More Ladies
Three songs of Ophelia (R. Strauss)
La Mort d'Ophelie [*sic*] (Berlioz)
Come to my Aid, Wit, Merry Jesting (Carl Nicolai)

INTERVAL

The Willow Song (Castelnuovo-Tedesco)
Salce, Salce (Rossini)
Did he Marry Me to Famish Me? (Vittorio Giannini)
I am Ashamed that Women are so Simple (Cole Porter)
Love-in-Idleness (written for Miss Patenaude-Yarnell; British premiere, Harry Somers)
Give Me My Robe, Put on My Crown (Samuel Barber)

Appendix O: Programme for *Eine Nacht in Venedig—A Night in Venice:* A Serenade to Serenissima, 11 October 2013, Leeds Lieder Festival

I am never merry (from *Serenade to Music*) (Vaughan Williams)
Ardo e scopir (Monteverdi)
I am never merry (reprise) (Vaughan Williams)
Deposuit potentes (from *Magnificat*) (Vivaldi)
Scene and barcarolle (from *Otello*) (Rossini)
Gondelfahrer (Schubert)
Scene and barcarolle (continuation) (Rossini)
Venezianische Lieder I (Schumann)
Alle maskiert (from *Eine Nacht in Venedig*) (Johann Strauss)
Venezianische Lieder II (Schumann)
Hoa ho! Nur stille und lauschet (from *Eine Nacht in Venedig*) (Johann Strauss)
Venetianisches Gondellied (Mendelssohn)
O wüsstest du (Wolf)
Benedeit die sel'ge Mutter (Wolf)
When a merry maiden marries (from *The Gondoliers*) (Sullivan)
Music hark! (from *Serenade to Music*) (Vaughan Williams)
Venezianisches Wiegenlied (Marx)
Row gently here, my gondolier (Jensen)
La regatta veneziana (Rossini)

INTERVAL

Couplets des Gondolières (from *Le Pont des Soupirs*) (Offenbach)
Venise (Gounod)
A Clymène (Fauré)
Souvenir de Venise (Massenet)
Toréador (Poulenc)
Fancy (Poulenc)
Fancie (Britten)
Scene of the Governess (from *The Turn of the Screw*) (Britten)
Scene of Aschenbach and the Gondolier (from *Death in Venice*) (Britten)
Scene and Aria of Baba the Turk (from *The Rake's Progress*) (Stravinsky)
Venice (Lark)
Rain Storm (Head)
Peace ho! (from *Serenade to Music*) (Vaughan Williams)

Appendix P: Programme for concert on 2 February 1991

Georgian and Regency:
On a day, alack the day (Thomas Arne)
No more dams I'll make for fish (John Christopher Smith)
She never told her love (Joseph Haydn)
O mistress mine (John Addison)
Lawn as white as driven snow (William Linley)
O happy fair! (Henry Bishop)
If music be the food of love (John Clifton)

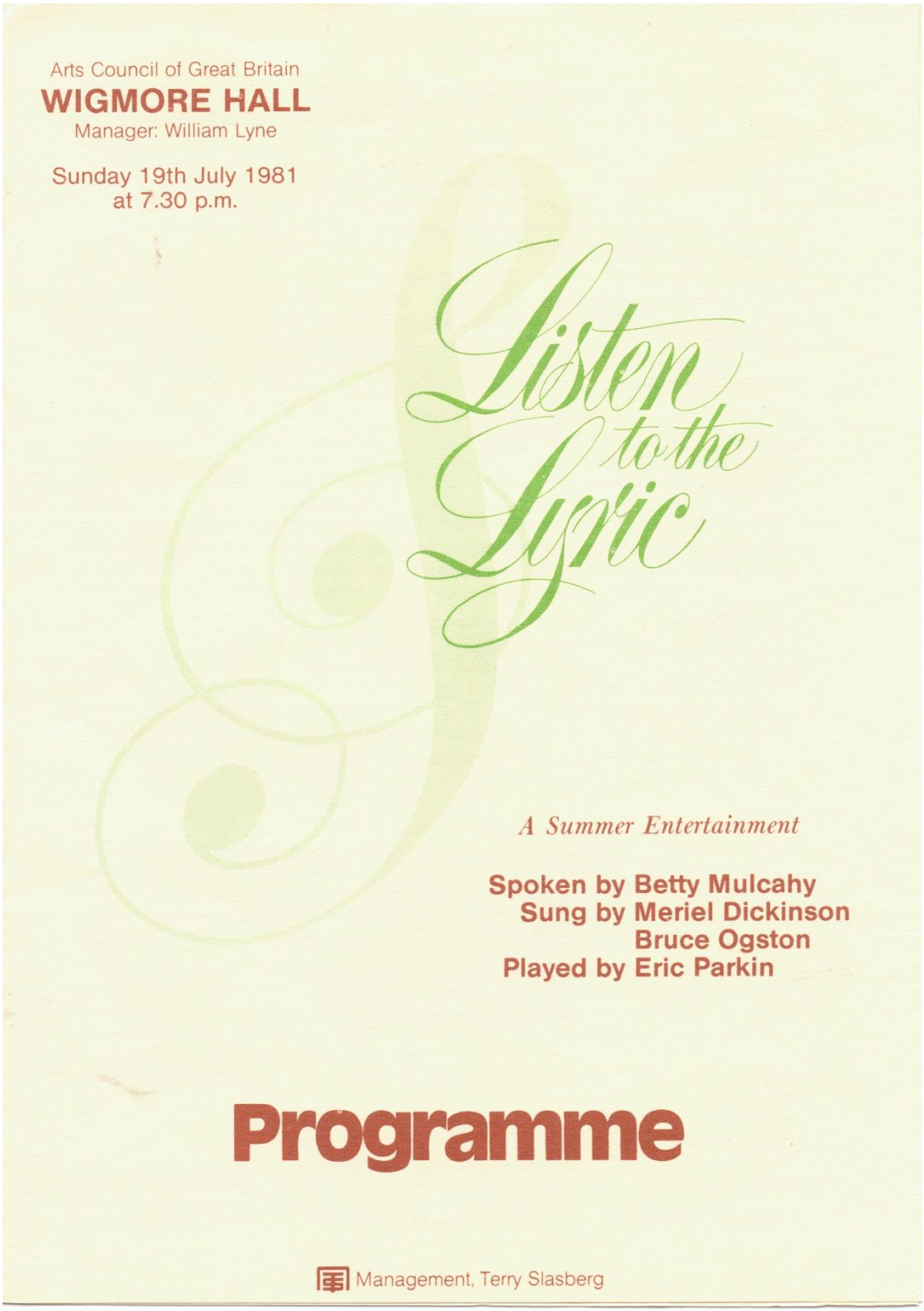
Victorians and Edwardians:
Farewell! Thou art too dear for my possessing (Hubert Parry)
When, in disgrace with fortune and men's eyes (Hubert Parry)
Shall I compare thee to a summer's day? (William Arthur Aikin)
The rain it raineth every day (Charles Villiers Stanford)

INTERVAL

The Later Georgians:
Orpheus with his lute (Ralph Vaughan Williams)
Come away, death (Roger Quilter)
Fear no more the heat o' the sun (Roger Quilter)
Take, O take those lips away (Roger Quilter)
Winter (H. Balfour Gardiner)
When daffodils begin to peer (John Ireland)
Under the greenwood tree (Herbert Howells)

The New Elizabethans:
Songs for Ariel (Michael Tippett): Come unto these yellow sands; Full fathom five; Where the bee sucks
Who is Silvia? (Mervyn Horder)
Fancie (Benjamin Britten)
Sigh no more, ladies (Geoffrey Bush)

Appendix Q: Programme for concert on 19 July 1981



PROGRAMME

Listen to the Lyric	Summers, Ogston Macpherson	Ian Macpherson
If I were a Painter— If I were a Musician	John Smith	
When daisies pied It was a lover and his lass	Shakespeare	E.J. Moeran
Apple-Blossom-Time	Piano Solo	Arnold Bax
Rain	Margaret R. Radford	Cyril Scott
Summer is acumen in	Traditional	
April Rise	Laurie Lee	
Lauds	W.H. Auden	Lennox Berkeley
What's in your mind? Carry her over the water		
I love my Love	Helen Adam	
While summer on is stealing The time of roses	Helen Waddell Thomas Hood	C.W. Orr
Hornpipe A Sea Change	C. Day Lewis Vernon Scannell	
Trade Winds Mother Carey	John Masefield	Frederick Keel

A Selection from the works of John Keats:-

from: A Song about Myself
Sleep and Poetry, published 1817
Ode to Melancholy
To Autumn
Sonnet: When I have fears...
La Belle Dame Sans Merci
A Song about Myself

King David	Walter de la Mare	Herbert Howells
Peacock Pie Tired Tim — Alas, Alack! — Mrs. Macqueen — The Dunce — Full Moon — Miss T.		
She's my lovely	Piano Solo	Vivian Ellis
A Coward Collection	Words and music by	Noel Coward

E.J. Moeran, Arnold Bax, C.W. Orr and Cyril Scott have this in common: an overriding preoccupation with *chords,* with harmony as a means of sensuous expression. Bearing this in mind we need not be surprised to learn that both Moeran and Orr were passionate admirers of Delius and both, like him, poets of nature and landscape. Interestingly, in the songs performed tonight, both hit independently on the same kind of musical image to suggest the world in springtime, newly crowned with flowers, Phoebus high in heaven, and fled the rime: cascading, iridescent piano figurations.

'When daisies pied' and the dainty 'Lover and his lass' come from Moeran's *Four Shakespeare Songs* published in 1940. Orr's 'While summer on is stealing' comes from his adored Helen Waddell's *Medieval Latin Lyrics* and is a translation of one of the famous 13th-century *Carmina Burana.* 'The time of roses' is found in Orr's last collection of songs, published in 1959.

Clearly related in idiom is Bax's *Apple-Blossom-Time,* one of the many nature-idylls for piano solo which proliferate in his output and that of John Ireland. And if little is heard of Bax today, even more neglected is Cyril Scott, once hailed as one of the most progressive of a new generation of British composers. His harmonic audaciousness—exemplified in the two songs performed tonight—once caused him to be dubbed "the English Debussy", but his setting of the mediaeval 'Summer is acumen in" has much more in common with his friend Percy Grainger's folksong arrangements.

The early poetry of W.H. Auden with its virtuoso and iconoclastic treatment of English made a strong appeal to younger composers like Benjamin Britten and Lennox Berkeley, reacting as they were against what they regarded as a narrow range of poetic moods and techniques of word-setting on the part of their predecessors. Britten was the first to set Auden to music, in the 1930's; Berkeley's *Five Poems* (to words by Auden) date from 1960 and are altogether typical of his style with its cool, spare lyricism and clarity of texture.

For Herbert Howells, as for C.W. Orr, the finest English literature of several centuries has been a lifelong favourite recreation. What Housman meant to Orr, Walter de la Mare has meant to Howells; he has set him more frequently than any other poet. De la Mare's 'King David', an acknowledged masterpiece, exemplifies that golden grace and empathy with which Howells endues everything he touches.

Peacock Pie is an early song-set (1919) devoted to de la Mare's verse for children. The nursery world summoned up by these songs may seem remote enough from us today, but we can still enjoy their piquancy and cleverness, just as we can admire the artistry of Victorian dolls without necessarily wanting to play with them!

Acknowledgements: to John Smith for permission to use 'If I were a painter, If I were a Musician' from *A Discreet Immorality;* to Vernon Scannell for 'A Sea Change'; to Jonathan Cape for 'Hornpipe' from *Word over All;* to Laurie Lee for 'April Rise' from *The Bloom of Candles.*

BETTY MULCAHY trained in Birmingham as a teacher of Speech. Drama and Mime, but after winning the final English Festival of Spoken Poetry was quickly absorbed into the unusual occupation of professional verse reader. She toured widely with the Michael Garrick Jazz Trio and with guitarists Tim Walker and Eric Hill before concentrating on her own programmes, and in 1969 her book *To Speak True* was published by Pergamon Press and is soon to be re-issued.

As a member of the Arts Council Writers in Schools scheme, Betty undertakes a great deal of educational work and is a Council member of the National Poetry Society and one of their Gold Medal judges. Her own recitals have taken her to the United States, to Canada, Newfoundland and South Africa. She was resident judge for two years on Anglia TV's 'Chatterbox' series, and still prepares and presents her own programmes in their 'Living World' series.

MERIEL DICKINSON was born in Lytham St. Annes and studied at the Royal Manchester College of Music and the Vienna Academy. Her television work has included BBC2 programmes on the life and works of Aaron Copland and Charles Ives, a documentary on the original manuscript of Handel's *Julius Caesar,* and a double bill of Brecht/Weill. Her Polydor recordings of *Happy End* and *Mahagonny Songspiel* with David Atherton and the London Sinfonietta won a Grand Prix du Disque in 1976. In 1980 Meriel made her American debut with these works.

She works frequently with her brother Peter, who is Professor of Music at Keele University in Staffordshire. They have made four recordings for Unicorn, and *Dreamscapes,* their most recent LP, is of works written specially for the duo by Jonathan Harvey, Andrzej Panufnik and Peter Dickinson himself. They are often heard on Radio 3 in music of all periods.

In 1978 Meriel, Christine Croshaw and Christopher Gradwell, formed a group specialising in music of the '20s and '30s called 'Music Deco' which appears regularly at the Wigmore Hall. In 1979 she was a member of the Old Vic Company, appearing in the David Garrick bi-centenary productions of *The Padlock* and *Miss in her Teens.* In January last year Meriel was again in Vienna, singing *Le Marteau sans Maître* with the *Ensemble die Reihe.*

BRUCE OGSTON began his musical education as a Chorister at Salisbury Cathedral and then as a Music Scholar at Uppingham School. Having obtained two Fellowship Diplomas at Trinity College of Music (solo singing and piano) he studied in Venice for a year and then at the Vienna Academy. He has sung with many opera companies, most recently with Park Lane Opera, the English National Opera, and in 1979 at Covent Garden in their production of *Thérèse.* He was also a member of the BBC Singers for two years, and gave a Wigmore Hall recital in 1976. Unicorn have just released an LP of songs by Howells and Orr, on which Philip Langridge and Bruce Ogston are accompanied by Eric Parkin.

Bruce has always enjoyed performing all types of music, and while still a student at Trinity, was engaged for a season in Noël Coward's *Bitter Sweet* at Canterbury.

He is featured on two LPs of film music with the Royal Philharmonic Orchestra conducted by Elmer Bernstein, and is becoming increasingly popular for his one-man entertainment 'an Evening of Nostalgia and Laughter!'

ERIC PARKIN is perhaps best known for his playing of English piano music of the early 20th Century. His many recordings (including the complete works of John Ireland) have been acclaimed both here and abroad. More recently he has featured in concert and on records the music of Miklós Rózsa. Last year he gave performances in France of Rózsa's Piano Concerto with the composer, and next season in London he will again play the Piano Sonata. Eric returns to the Wigmore Hall to give a piano recital in October.

PORTFOLIO

in respect of submission
for PhD in Music Performance Programme of Study

Introductory remarks

The submission below makes reference to the concerts containing Shakespeare and Shakespeare-related settings in which I performed during the period 17 May 2012 to 12 May 2015 inclusive. It includes solo recitals, and also other occasions relevant to my area of enquiry and in which I appeared as a soloist with other performers.

This portfolio focuses on the integration of Shakespeare song settings into programmes of various kinds. In solo recitals, when I was usually free to select my own programme items, it is obvious that Shakespeare settings could play as large or small a role as I wished. Where the brief for the concert was set by others, my interest turned on how I could integrate Shakespearean song into the programme in a manner which enhanced the overall event. The matter of providing entertainment for the audience was paramount on all these occasions, though occasionally a didactic element was also part of the brief.

The contents of this portfolio are as follows:

Section 1 gives details of the concerts, in chronological order. Information provided is the date, time and title of the concert, a note of the venue and the personnel involved, the total timings both of the Shakespeare/Shakespeare-related settings and also of the non-Shakespeare items that I sang, the approximate length of the entire concert, and the full programme. The heading for each event (A, B, C, etc.) points the reader to a recording of that name (those concerts without recordings are also noted). For examination purposes, the recordings are to be found in the writer's Box provision; any other interested parties should contact the writer by email (pammuse@outlook.com) to gain permission to view the performances.

Section 2 lists all the Shakespeare art-song settings and Shakespeare-related items performed by me in public events during the period 17 May 2012 to 12 May 2015. As well as noting the song title and composer, an indication is given as to the commencement time of each song within the recording (again, for examination

purposes, to be viewed via the writer's Box provision, or for others, by asking permission to view via the email address given above).

Section 3 provides a narrative account of the thinking that went into the selection and ordering of songs on the programmes. Some events are looked at in detail; others are covered in more general terms.

Section 4 consists of the note that I wrote for the programme booklet provided to audience members attending my PhD Final Recital on 12 May 2015.

SECTION 1

Details of concerts from 17 May 2012 to 12 May 2015 which included Shakespeare/Shakespeare-related settings

Concert Details **(recording letter for concert, date, time, title, venue, performers, durations)**	**Programme** **(title and composer)** **Items sung by PAWM printed in red**
Concert Ref. Letter: A 17 May 2012 19:30 **Lord Mayor of Kingston upon Hull's Charity Concert** The Guildhall, Hull Hull Male Voice Choir Conductor: Julian Savory Accompanist: Dorcas Leather Guest soloist: Pam Waddington Muse **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:10:24 **Duration of other items sung by PAWM:** 00:24:40 **Approx. duration of full concert:** 01:30:00	Harmony (Kaplan and Simon) Sailing (Sutherland) Bobby Shafto (trad. arr. Walters) Tell me where is fancy bred (Lehmann) Orpheus with his lute (Sullivan) When daisies pied (Arne) Dashenka (Ellis) March of the men of Harlech (Guard) The sun whose rays (Sullivan) Sorry her lot (Sullivan) None shall part us (Sullivan) Michelle (Lennon and McCartney) Memory (Lloyd Webber) Love changes everything (Lloyd Webber) Walk away (Jurgens) The impossible dream (Leigh) Mexican fiesta song (Hood) Items from repertoire of Julian Savory Paint your wagon (Lerner and Lowe) Music in May (Novello) I hate men (Porter) By Strauss (Gershwin) Those magnificent men (Goodwin) Some enchanted evening (Rodgers and Hammerstein) Thank you for the music (Andersson and Ulvaeus)
Concert Ref. Letter: B 14 June 2012 13:15 **Recital of 'Barock' Music for Voice, Recorders and Continuo** The Chapel University of Hull Vocal soloist: Pam Waddington Muse Recorders: Jon Bates and Katherine Heeley Baroque cello: Matt Moore Harpsichord: Christopher Wilson **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:05:34 **Approx. duration of full concert:** 00:42:00	Sinfonia à 3 'La Giustiniana' (Marini) Sonata in G (Croft) Blow, blow thou winter wind (Arne) When daisies pied (Arne)—both above with recorder and harpsichord Sonata No. 1 (D Purcell) Sonata No. 2 (Sammartini)

Concert Ref. Letter: C 21 June 2012 13:15 **Music for a Midsummer's Day** Beverley Minster Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:10:22 **Duration of other items sung by PAWM:** 00:32:15 **Approx. duration of full concert:** 00:42:37	Villanelle (Berlioz) June Twilight (Clarke) Summer Schemes (Finzi) Summer (Hedges) Hark how all things (Purcell) You spotted snakes (Gibbs) Robin Goodfellow (Warlock) You spotted snakes (Britten) Sonnet XVIII (Rautavaara) All in a garden green (Ireland) June (Quilter) Silent Noon (Vaughan Williams) Summertime (Gershwin)
Concert Ref. Letter: D 5 July 2012 19:30 Snaith Methodist Church **Summer Concert 2012** Snaith and District Choral Society Conductor: Nicholas Sykes Quartet: Jan Rogerson, Pam Waddington Muse, Michael White, John Hammond Guest soloist: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:04:13 **Duration of other items sung by PAWM:** 00:05:27 **Approx. duration of full concert:** 01:15:00	Zadok the Priest (Handel) The King Shall Rejoice (Handel) (Quartet) Blow, blow thou winter wind (Arne) Where the bee sucks (Arne) Lift Thine Eyes (Mendelssohn) I was Glad (Parry) O Peaceful England (German)—soloist with choir Chorus of the Peers (Sullivan) When Britain really ruled the waves (Sullivan) Finale to Act 2 of Iolanthe (Sullivan) Land of Hope and Glory (Elgar, arr. Fagge) Jerusalem (Parry)
Concert Ref. Letter: E 12 July 2012 14:00 **Orangery Concert Series: Songs of the Sea** The Orangery, Sewerby Hall, Bridlington Vocal soloist, lute and guitar: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:12:45 **Duration of other items sung by PAWM:** 00:45:15 **Approx. duration of full concert:** 00:50:00	The mermaid's song (Haydn) A bay in Anglesey (Dring) Santa Chiara (Ireland) The Ships of Arcady (Head) Beachcomber (Liddell) Song to the seals (Bantock) Full fathom five (Anon) Full fathom five (Johnson) O, bid your faithful Ariel fly (Linley) Come unto these yellow sands (Tippett) Out along the east coast (Rowe and Clark) In haven (Elgar) Where corals lie (Elgar) Song of summertime (Roe) Song of the shell (Roe) Song of the boats (Roe) Song of the crab (Roe) The mermaid (trad. arr. Vignoles)

Concert Ref. Letter: Fa and Gb 22 August 2012 20:00 **Twentieth International Thomas Hardy Conference and Festival** **Poetry as Lyric: Hardy and Shakespeare** Dorset County Museum, Dorchester Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:17:44 **Duration of other items sung by PAWM:** 00:32:23 **Approx. duration of full concert:** 01:00:00	Linden Lea (Vaughan Williams) Her song (Ireland) Weathers (Ireland) At middle-field gate in February (Finzi) Summer schemes (Finzi) In years defaced (Finzi) Under the greenwood tree (Walton) Blow, blow, thou winter wind (Quilter) Under the greenwood tree (Gurney) It was a lover and his lass (Finzi) You spotted snakes (Gibbs) Robin Goodfellow (Warlock) You spotted snakes (Britten) Midnight on the Great Western (Britten) At the railway station, Upway (Britten) The phantom (Finzi) Proud songsters (Finzi) Life laughs onward (Finzi) Sonnet XVIII (Rautavaara) (encore)
Concert Ref. Letter: H 14 September 2012 19:00 **Scunthorpe and North Lincolnshire Concert Society AGM Recital:** **The Song Settings of Shakespeare** Brumby Engineering College, Scunthorpe Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Approx. duration of Shakespeare/Shakespeare-related items sung by PAWM (only first 15 minutes of concert recorded due to camera malfunction):** 01:00:00 **Approx. duration of full concert:** 01:00:00	Who is Sylvia? (Schubert) When icicles hang by the wall (Vaughan Williams) I know a bank (Shaw) Fear no more the heat o' the sun (Finzi) A poor soul sat sighing (Humfrey) Come unto these yellow sands (Tippett) Full fathom five (Hubicki) Sigh no more, ladies (Plumstead) Ophelia's song (Maconchy) Wie erkenn ich mein Treulieb vor andern nun (Strauss) Guten Morgen, 's ist Sankt Valentinstag (Strauss) Sie trugen ihm auf der Bahre bloss (Strauss) Come away, death (Quilter) O mistress mine (Quilter) Blow, blow, thou winter wind (Quilter) Under the greenwood tree (Walton) Adieu, good man devil (Korngold) Orpheus with his lute (Sullivan) I hate men (Porter) Somewhere (Bernstein)
Concert Ref. Letter: I 29 January 2013 19:30 **Fundraising Concert for Amnesty International** Vocal soloist: Pam Waddington Muse Violin: Paul Udloff Accompanist: Peter Sproston Judi Dench Theatre, Hymers College, Hull **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:44:48 **Approx. duration of full concert:** 01:25:00	Come unto these yellow sands (Arne) Where the bee sucks (Arne)—both songs with violin & piano Come unto these yellow sands (Tippett) Full fathom five (Tippett) Where the bee sucks (Tippett) Tell me where is fancy bred (Quilter) O mistress mine (Finzi) It was a lover and his lass (Morley arr. Clarke)—for violin & voice Lullaby for violin and piano (Clarke) Allegretto in E for violin and piano (R Strauss) Wie erkenn ich mein Treulieb vor andern nun (Strauss) Guten Morgen, 's ist Sankt Valentinstag (Strauss) Sie trugen ihm auf der Bahre bloss (Strauss) La mort d'Ophélie (Berlioz) Sonata in A minor for violin and piano (Smyth) Blow, blow, thou winter wind (Sarjeant) Orpheus with his lute (Coates) It was a lover and his lass (Dring) Under the greenwood tree (Arne)—with violin & piano

Concert Ref. Letter: J 27 February 2013 13:00 **Lunch-Hour Concert** Doncaster Museum and Art Gallery Vocal soloist: Pam Waddington Muse Violin: Paul Udloff Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:32:55 **Approx. duration of full concert:** 00:55:00	Tell me where is fancy bred (Arne)—with violin & piano Orpheus with his lute (Coates) Under the greenwood tree (Coates) Who is Sylvia? (Coates) It was a lover and his lass (Coates) Idyll for violin and piano (Elgar) Phillis on the new made hay (trad. arr. Clarke) The tailor and his mouse (trad. arr. Clarke)—both songs for violin & voice Sonata in E minor for violin and piano, K 304 (Mozart) Desdemona's song (Korngold) Blow, blow, thou winter wind (Korngold) Under the greenwood tree (Korngold) Adieu, good man devil (Korngold) The owl (Arne) When daisies pied (Arne) (encore) —both songs with violin & piano
No reference letter – not recorded 13 April 2013 19:30 **Music Recital Club: Third Recital – Season 2012/2013** Cottingham Methodist Church Violin, cello, piano: The Tranby Trio Piano soloist: Grace Sansom Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Approx. duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:09:15 **Approx. duration of other items sung by PAWM:** 00:09:55 **Approx. duration of full concert:** 01:30:00	Piano Trio in E, K 542 (Mozart) Hungarian Dance No 6 (Brahms) Midnight on the Great Western (Britten) The Choirmaster's Burial (Britten) At the Railway Station, Upway (Britten) Des Abends (Schumann) Aufschwung (Schumann) Impromptu in B flat minor, Op. 12 No 2 (Scriabin) Miniatures for Piano Trio, Set II (Bridge) The cuckoo (Dring) Take, O take those lips away (Dring) Crabbed age and youth (Dring) It was a lover (Dring) Córdoba (Albéniz) Six Dances in Bulgarian Rhythm, Nos 2 and 5 (Bartók) Toccata (Khachaturian)
No reference letter – not recorded 3 July 2013 19:30 **Invitatione and Other Lives Productions: Shakespeare in Words and Music** The Old Chapel, North Dalton Chorus: Invitatione Conductor: Rachel Poyser Actors: Jessica Duffield, Hannah Levy, Richard Avery, Neil King String ensemble: Julie Jenkins, Stephanie Noble, Jacob Phillipson, Trish Ringrose Recorders: Lily Mathieson, Susan Tatman Vocal soloists: Claire Holdich, Rachel Poyser, Alexandra Worrell, Pam Waddington Muse, William Taylor, Edward Lock, Mervyn King, Susan Tatman	Titania's speech from *A Midsummer Night's Dream* 2.1 Rondeau (Purcell) Now join our warbling voices (Purcell) Trip it (Purcell) Oberon's speech from *A Midsummer Night's Dream* 2.1 See even Night (Purcell) I am come to lock all fast (Purcell) One charming night (Purcell) Hush, no more, be silent all (Purcell) Dance for the followers of night (Purcell) Helena and Hermia's dialogue from *A Midsummer Night's Dream* 3.2 It was a lover and his lass (Morley) Duke's speech from *As You Like It* 2.1 Blow, blow thou winter wind (Quilter) It was a lover and his lass (Walthew)—duet Ophelia and Polonius's dialogue from *Hamlet* 2.1 Ophelia's Song (Maconchy) Hamlet's speech from *Hamlet* 3.1

Approx. duration of Shakespeare/Shakespeare-related items sung by PAWM: 00:06:00 **Approx. duration of full concert:** 01:40:00	Take, O take those lips away (Dring) Angelo's speech from *Measure for Measure* 2.2 Fear no more the heat of the sun (Higginson) Imogen's speech from *Cymbeline* 3.2 If love's a sweet passion (Purcell) They shall be happy (Purcell) Epilogue to *As You Like It*
Concert Ref. Letter: K 4 July 2013 19:30 **An Evening of Music with an American Theme** Snaith Priory Snaith and District Choral Society Conductor: Nicholas Sykes Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:04:19 **Duration of other items sung by PAWM:** 00:04:43 **Approx. duration of full concert:** 00:55:00	Joshua fit the battle of Jericho (Rutter) Deep river (arr. Rutter)—soloist with choir When the saints go marching in (Rutter) Under the greenwood tree (Korngold) Lullaby for seafarers (Sykes) Long time ago (Copland) Battle hymn of the Republic (Steffe) O mistress mine (Korngold) A real nice clambake (Rodgers and Hammerstein) You'll never walk alone (Rodgers and Hammerstein) If I loved you (Rodgers and Hammerstein) June is bustin' out all over (Rodgers and Hammerstein)
Concert Ref. Letter: L 18 July 2013 13:15 **Shakespeare and Women—a Song Recital** Beverley Minster Vocal soloist: Pam Waddington Muse Accompanist: Evgenia Roussou **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:36:04 **Approx. duration of full concert:** 00:45:00	She never told her love (Haydn) An Silvia (Schubert) Auf morgen ist Sankt Valentins Tag (Brahms) Chanson d'Ophélie (Chausson) La mort d'Ophélie (Berlioz) The cuckoo (Dring) It was a lover (Dring) Take, O take those lips away (Dring) Under the greenwood tree (Dring) Come away, death (Dring) Blow, blow thou winter wind (Dring) Crabbed age and youth (Dring) Take, O take those lips away (Beach) Sigh no more, ladies (Plumstead)
Concert Ref. Letter: M 8 November 2013 13:15 **Student Showcase I** Middleton Hall, University of Hull Piano soloists: Graziana Presicce, Jin Zhao Guitar: David Lawrence Clarinet: Caroline Waddington Accompanist: Evgenia Roussou Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:08:30 **Approx. duration of full concert:** 00:45:00	Fantasien, Op. 116 (Brahms) Sposalizio, S 161 (Liszt) Prelude I (Villa-Lobos) Première Rhapsodie for clarinet and piano (Debussy) Banquo's Buried (Bauld)

Concert Ref. Letter: N 31 January 2014 19:30 **Music of the Night** The Drawing Room, Saltmarshe Hall Vocal soloist: Steven Goulden Vocal soloist: Pam Waddington Muse Accompanist and piano (solo): Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:08:08 **Duration of other items sung by PAWM:** 00:11:04 **Approx. duration of full concert:** 00:58:00	Music of the night (Lloyd Webber) All I ask of you (Lloyd Webber)—duet The ash grove (trad. arr. Quilter) Star of the County Down (arr. Hughes) My love is like a red, red rose (trad.) The foggy, foggy dew (arr. Britten) How like a winter (Wetherell) Shall I compare thee (Wetherell) It was a lover and his lass (Walthew)—duet O what a beautiful mornin' (Rodgers and Hammerstein) Maria (Bernstein) Somewhere (Bernstein) The way you look tonight (Kern) By Strauss (Gershwin) To a wild rose (MacDowell)—piano solo Love is my reason for living (Novello) I'll see you again (Coward) —duet
Concert Ref. Letter: O 15 March 2014 14:00 **Spring Concert: Withernsea Ladies' Musical Society** The Community Room, Withernsea Methodist Church Withernsea Ladies' Musical Society Conductor: Karen Constantine Accompanist: Andrew Pate Vocal soloist: Pam Waddington Muse Vocal soloist: Lee Tsang Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:21:16 **Approx. duration of full concert:** 01:20:00 **(N.B. camera malfunction: poor sound recording at beginning of concert and spoken introduction missing)**	The roast beef of Old England (Leveridge) Dreaming (Schumann) The tide rises (Wetherell) Hark! Hark! The lark (Loomis) Shall I compare thee (Treharne) Sigh no more (Aikin) The trees (Corp) Water (Corp) I have no money (Tippett) When they begin the Beguine (Porter arr. Simmons) Ain't misbehaving; (Waller and Brooks arr. Simmons) Moonlight serenade (Miller arr. Simmons) Chatanooga choo choo (Warren arr. Simmons) The volunteer organist (Lamb) Slumber song (Brahms) Break, break, break (Wetherell) Largo al factotum (Rossini) The boatmen's dance (Copland) The dodger (Copland) Zion's walls (Copland) I know a bank (Horn)—duet How sweet the moonlight sleeps upon this bank (Lehmann)—duet Who is Sylvia? (Marzials)—duet It was a lover and his lass (Horder)—duet Sing (Lloyd Webber) Across the skies (Simmons)
Concert Ref. Letter: P 23 April 2014 13:00 **Lunch-Hour Concert: A 450th Birthday Celebration for William Shakespeare** Doncaster Museum and Art Gallery Vocal soloist: Pam Waddington Muse Violin and viola: Paul Udloff Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:37:06	Under the greenwood tree (Arne) Dirge in Cymbeline (Arne) Come away, death (Arne)—all three with violin & piano Wie erkenn' ich dein Treulieb (Brahms) Sein Leichenhemd weiss wie Schnee (Brahms) Auf morgen ist Sankt Valentins Tag (Brahms) Sie trugen ihn auf der Bahre bloss (Brahms) Und kommt er nicht mehr zurück? (Brahms) Queen Gertrude's speech from *Hamlet* 4.7—spoken There is a willow grows aslant a brook (Bridge arr. Britten for viola and piano) O mistress mine (Dale) Come away, death (Dale)—with viola & piano Shall I compare thee? (Wetherell) Let me not (Wetherell)

Approx. duration of full concert: 01:00:00	How like a winter (Wetherell) Sonnet XVIII (Rautavaara) Gartenscene and Mummenschanz for violin and piano from the music for *Much Ado About Nothing* (Korngold) It was a lover and his lass (Walthew)—with violin & piano
Concert Ref. Letter: Q 18 June 2014 12:45 **Allegro Appassionato: Concert Marking Shakespeare's 450th Birthday Year** Conoco Room, Louth Library Vocal soloist: Pam Waddington Muse Accompanist: Peter Sproston **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:39:27 **Approx. duration of full concert:** 00:45:00	Where the bee sucks (Arne) Orpheus with his lute (Greene) Haste, Lorenzo (Baildon) The Willow Song (Sullivan) It was a lover and his lass (Lehmann) Sonnet XVIII (Aikin) Crabbed age and youth (Parry) I know a bank (Harrison) O mistress mine (Dale) Take, O take those lips away (Quilter) Who is Sylvia? (Coates) It was a lover and his lass (Moeran) Where the bee sucks (Moeran) When daisies pied (Moeran) When icicles hang by the wall (Moeran) Under the greenwood tree (Dring)
No reference letter – not recorded 21 June 2014 19:00 **Concert: Scunthorpe Male Voice Choir** St Andrew's Church, Wootton Scunthorpe Male Voice Choir Conductor: Jeff Blewett Accompanists: Margaret Walker and Ann Rook Vocal soloist: Carolyne Storey Vocal soloist: Pam Waddington Muse Accompanist: Nicholas Sykes **Approx. duration of Shakespeare/Shakespeare-related items sung by PAWM (concert not recorded):** 00:09:00 **Approx. duration of other items sung by PAWM: (concert not recorded):** 00:06:00 **Approx. duration of full concert:** 01:20:00	Deep harmony (Parker arr. Blewett) Sloop John B (trad. arr. Arch) Take me home (Edwards and Hand) When the saints go marching in (spiritual arr. Hood) Who is Sylvia? (Marzials)—duet It was a lover and his lass (Horder)—duet I hate men (Porter) Vive l'amour (Robetaille arr. Parker and Shaw) Anthem (Andersson and Ulvaeus) You raise me up (Rolf Løvland arr. Simmons) Morte Christe (Jones) Abide with me (Lyte arr. Arnold) I dreamed a dream (Schönberg) Bring him home (Schönberg) Ride the chariot (spiritual arr. Smith) So in love (Porter) Barcarolle, (Offenbach)—duet Flower Duet (extract) from Lakmé (Delibes)—duet Autumn leaves (Kosma arr. Simmons) Bridge over troubled water (Simon arr. Simmons) Gwahoddiad (trad. arr. Davies) Rhythm of life (Coleman arr. Barnes)
Concert Ref. Letter: R 27/June 2014 19:30 **Midsummer Music: An Evening of Songs and Vocal Duets** The Orangery, Saltmarshe Hall Vocal soloist: Carolyne Storey Vocal soloist: Pam Waddington Muse Accompanist: Nicholas Sykes **Duration of Shakespeare/Shakespeare-related items sung by PAWM:** 00:06:08	Brocade and lace (Boccherini arr. Geehl)—duet On wings of song (Mendelssohn arr. Diack)—duet I would that my love (Mendelssohn)—duet Cradle song (Brahms arr. Fletcher)—duet He wishes for the cloths of heaven (Jenkins) Pie Jesu (Lloyd Webber)—duet Who is Sylvia (Marzials)—duet Take, O take those lips away (Quilter) It was a lover and his lass (Horder)—duet Barcarolle (Offenbach)—duet O my beloved father (Puccini) Don't be cross (Zeller) Flower Duet (extract) from Lakmé (Delibes)—duet Where the gentle Avon flows (Binge)—duet June (Quilter) A green cornfield (Head)

Duration of other items sung by PAWM: 00:37:00 **Approx. duration of full concert:** 01:11:00	Linden Lea (Vaughan Williams arr. Rowley)—duet Summertime (Gershwin) Every time we say goodbye (Porter) O peaceful England (German)—duet Rule, Britannia (Arne)—duet Land of hope and glory (Elgar)—duet
No reference letter – not recorded 18 October 2014 19:00 **Concert by Scunthorpe Male Voice Choir** Sacred Heart Church, Howden Scunthorpe Male Voice Choir Conductor: Daniel Fields Accompanists: Margaret Walker and Ann Rook Vocal soloist: Carolyne Storey Vocal soloist: Pam Waddington Muse Accompanist: Nicholas Sykes **Approx. duration of Shakespeare/Shakespeare-related items sung by PAWM (concert not recorded):** 00:09:00 **Approx. duration of other items sung by PAWM (concert not recorded):** 00:06:00 **Approx. duration of full concert:** 01:20:00	When the saints go marching in (spiritual arr. Hood) Anthem (Andersson and Ulvaeus) Take me home (Edwards and Hand) Alexander's ragtime band (Berlin arr. Hood) O lovely peace (Handel)—duet Laudate Dominum (Mozart) Sound the trumpet (Purcell)—duet Sloop John B (trad. arr. Arch) Deep river (spiritual arr. Ringwald) Bring him home (Schönberg) Morte Christe (Jones) The Lord's Prayer (Malotte arr. Deis) You raise me up (Rolf Løvland arr. Simmons) Autumn leaves (Kosma arr. Simmons) Amen/This little light of mine (trad. arr. Simmons) You spotted snakes (Keel)—duet Mistress mine (Walthew) It was a lover and his lass (Rutter)—duet Ride the chariot (spiritual arr. Smith) Deep harmony (Parker arr. Blewett) Rhythm of life (Coleman arr. Barnes)
Concert Ref. Letter: S 12 May 2015 18:00 **'Let Music Sound': Shakespeare's Legacy in Song** Middleton Hall, University of Hull Vocal soloist and vihuela: Pam Waddington Muse Violin and viola: Paul Udloff Baroque cello: Sue Sidwell Piano and harpsichord: Peter Sproston **Duration of full concert (all Shakespeare/ Shakespeare-related items):** 01:34:00	A poor soul sat sighing (Humfrey)—self-accompanied on vihuela Take, O take those lips away (Pears) It was a lover and his lass (Morley arr. Clarke)—for violin & voice Dear pretty youth (Purcell)—with harpsichord & cello Full fathom five (Tippett)—with harpsichord Is there more toil? (Dove)—unaccompanied voice Take, O take those lips away (Pears) Fancie (Britten) King Stephen (Maconchy) It was a lover and his lass (Bush) Wenn ich so sinnend heimlich und allein (Parry) Kein Sonnenglanz (Korngold) Ode to Shakespeare's Skull (new commission: first performance) (Geyer) Wie erkenn ich mein Treulieb vor andern nun (Strauss) Guten Morgen, 's ist Sankt Valentinstag (Strauss) Sie trugen ihm auf der Bahre bloss (Strauss) The witches' song (Bauld)—unaccompanied voice Banquo's buried (Bauld) Come away, death (Dale)—with viola & piano Shall I compare thee? (Kelly) Crabbed age and youth (Tovey) Songs of Hiems and Ver (Finzi) Clown's song (Marchant) Merry heart (Castelnuovo-Tedesco) When Mr Shakespeare comes to town (Black) The Compleat Works (Dankworth) Hey, ho, the wind and the rain (Quilter) Sonnet XVIII (Rautavaara)—encore

SECTION 2

List of Shakespeare/Shakespeare-related settings performed in public during the period 17 May 2012 to 12 May 2015

Total number of songs 120

Total number of performances of above songs 185

Number of different composers 63

Eight of the songs were not recorded on video at any performance and are marked accordingly in the table below. With the exception of four duets and one solo song, all the items listed below were performed from memory.

Name of Song (with number of performances in brackets)	***Composer***	***Concert ref./timing for beginning of song (hrs., mins., secs.)***
Sigh no more (1)	Aikin	O/00:09:19
Sonnet XVIII (1)	Aikin	Q/00:15:15
Full fathom five (1)	Anon.	E/00:28:44
You spotted snakes (2)	Armstrong Gibbs	Gb/00:02:14
Blow, blow, thou winter wind (2)	Arne	B/00:00:15
Come away, death (1)	Arne	P/00:09:25
Come unto these yellow sands (1)	Arne	I/00:00:18
Dirge in Cymbeline (1)	Arne	P/00:05:45
Under the greenwood tree (2)	Arne	I/00:51:50
Tell me where is fancy bred (1)	Arne	J/00:00:42
The owl (1)	Arne	J/00:32:50
When daisies pied (2)	Arne	B/00:02:31
Where the bee sucks (2)	Arne	I/00:02:38
Haste, Lorenzo (1)	Baildon	Q/00:07:05
Banquo's buried (2)	Bauld	S/00:48:01
The witches' song (1)	Bauld	S/00:42:01
Take, O take those lips away (1)	Beach	L/00:43:20
La mort d'Ophélie (2)	Berlioz	I/00:34:06
Somewhere (2)	Bernstein	N/00:12:00
When Mr Shakespeare comes to town (2)	Black	S/01:20:30
Auf Morgen ist Sankt Valentins Tag (2)	Brahms	P/00:17:50
Sein Leichenhemd weiss wie Schnee (1)	Brahms	P/00:17:23
Sie trugen ihn auf der Bahre bloss (1)	Brahms	P/00:18:40
Und kommt er nicht mehr zurück? (1)	Brahms	P/00:19:33

Wie erkenn' ich dein Treulieb (1)	Brahms	P/00:16:38
Fancie (1)	Britten	S/00:15:40
You spotted snakes (2)	Britten	Gb/00:06:17
It was a lover and his lass (1)	Bush	S/00:17:42
Merry heart (1)	Castelnuovo-Tedesco	S/01:16:32
Chanson d'Ophélie (1)	Chausson	L/00:13:40
It was a lover and his lass (1)	Coates	J/00:14:25
Orpheus with his lute (3)	Coates	I/00:46:40
Under the greenwood tree (1)	Coates	J/00:09:45
Who is Sylvia? (2)	Coates	J/00:11:15
O mistress mine (2)	Dale	Q/00:24:30
Come away, death (2)	Dale	S/00:57:33
The Compleat Works (2)	Dankworth	S/01:24:18
Is there more toil? (1)	Dove	S/00:10:28
Blow, blow thou winter wind (1)	Dring	L/00:37:15
Come away, death (1)	Dring	L/00:33:58
Crabbed age and youth (2)	Dring	L/00:39:16
It was a lover and his lass (4)	Dring	L/00:26:04
Take, O take those lips away (2)	Dring	L/00:28:20
The cuckoo (2)	Dring	L/00:24:05
Under the greenwood tree (1)	Dring	L/00:32:00
Fear no more the heat o' the sun (1)	Finzi	H/00:08:36
It was a lover and his lass (1)	Finzi	Fa/00:33:24
O mistress mine (1)	Finzi	I/00:15:20
Songs of Hiems and Ver (Two songs linked by piano interlude)	Finzi	S/01:10:03
Ode to Shakespeare's skull (1)	Geyer	S/00:26:12
Orpheus with his lute (1)	Greene	Q/00:04:44
Under the greenwood tree (1)	Gurney	Fa/00:31:30
I know a bank (1)	Harrison	Q/00:22:06
She never told her love (1)	Haydn	L/00:40:00
It was a lover and his lass (3)	Horder	O/00:28:40
I know a bank (1)	Horn	O/00:13:11
Full fathom five (1)	Hubicki	Not recorded
A poor soul sat sighing (2)	Humfrey	S/00:00:30
Full fathom five (1)	Johnson	E/00:30:40
You spotted snakes (1)	Keel	Not recorded
Shall I compare thee (1)	Kelly	S/01:02:57
Adieu, good man Devil (2)	Korngold	J/00:31:26
Blow, blow thou winter wind (1)	Korngold	J/00:27:04
Desdemona's song (1)	Korngold	J/00:24:00
Kein Sonnenglanz (1)	Korngold	S/00:23:38

O mistress mine (1)	Korngold	K/00:04:56
Under the greenwood tree (2)	Korngold	K/00:07:23
How sweet the moonlight sleeps upon this bank (1)	Lehmann	O/00:18:15
It was a lover and his lass (1)	Lehmann	Q/00:13:12
Tell me where is fancy bred (1)	Lehmann	1/00:00:09
O bid your faithful Ariel fly (1)	Linley	E/00:32:20
Hark! Hark! The lark (1)	Loomis	O/00:00:18
King Stephen (1)	Maconchy	S/00:16:45
Ophelia's song (1)	Maconchy	Not recorded
Clown's song (1)	Marchant	S/01:15:11
Who is Sylvia? (3)	Marzials	O/00:24:50
The lover and his lass (1)	Moeran	Q/00:32:49
When daisies pied (1)	Moeran	Q/00:36:02
When icicles hang by the wall (1)	Moeran	Q/00:37:45
Where the bee sucks (1)	Moeran	Q/00:34:40
It was a lover and his lass (2)	Morley arr. Clarke	S/00:02:35
Crabbed age and youth (1)	Parry	Q/00:18:17
Wenn ich so sinnend heimlich und allein (1)	Parry	S/00:20:40
Take, O take those lips away (1)	Pears	S/00:14:28
Sigh no more, ladies (2)	Plumstead	L/00:45:38
I hate men (3)	Porter	A/00:26:48
Dear pretty youth (1)	Purcell	S/00:06:23
Hark how all things (1)	Purcell	C/00:16:56
One charming night (1)	Purcell	Not recorded
Blow, blow, thou winter wind (2)	Quilter	Fa/00:28:45
Come away, death (1)	Quilter	Not recorded
Hey, ho, the wind and the rain (1)	Quilter	S/01:26:02
O mistress mine (1)	Quilter	Not recorded
Take, O take those lips away (2)	Quilter	R/00:17:17
Tell me where is fancy bred (1)	Quilter	I/00:13:40
Sonnet XVIII (4)	Rautavaara	S/01:28:51
It was a lover and his lass (1)	Rutter	Not recorded
Blow, blow, thou winter wind (1)	Sarjeant	I/00:42:45
An Silvia (1)	Schubert	L/00:07:22
Who is Sylvia? (1)	Schubert	H/00:00:18
I know a bank (1)	Shaw	H/00:07:14
Guten Morgen, 's ist Sankt Valentinstag (3)	Strauss	S:00:34:53
Sie trugen ihn auf der Bahre bloss (3)	Strauss	S/00:36:12
Wie erkenn ich mein Treulieb vor andern nun (3)	Strauss	S/00:32:00
Orpheus with his lute (2)	Sullivan	A/00:03:00
The willow song (1)	Sullivan	Q/00:10:22
Come unto these yellow sands (3)	Tippett	I/00:06:28

Full fathom five (2)	Tippett	S/00:08:44
Where the bee sucks (1)	Tippett	I/00:09:57
Crabbed age and youth (1)	Tovey	S/01:06:11
Shall I compare thee (1)	Treharne	O/00:04:30
When icicles hang by the wall (1)	Vaughan Williams	H/00:05:42
It was a lover and his lass (3)	Walthew	N/00:10:02
Mistress mine (1)	Walthew	Not recorded
Under the greenwood tree (2)	Walton	Fa/00:26:50
Robin Goodfellow (2)	Warlock	Gb/00:04:39
How like a winter (2)	Wetherell	N/00:04:52
Let me not (1)	Wetherell	P/00:37:06
Shall I compare thee? (2)	Wetherell	N/00:07:00

SECTION 3

Narrative supporting programming choices for selected video recordings

Concert C, 21 June 2012, Beverley Minster (see page IV for programme)

This concert had for its theme Midsummer's Day (at the appropriate time of year). It began with Berlioz's 'Villanelle'—a song of spring, but from *Les nuits d'été*. This lively, strophic song makes a good opener for any vocal recital, being instantly accessible to an audience of disparate musical tastes. It was also a chance to perform a song in French in an otherwise exclusively English programme.

The following section included a song by the only female composer on the programme, Rebecca Clarke, and a song by local composer Anthony Hedges. The three songs contrasted in terms of their relative speeds, but the styles of composition were not far apart, each being tonal and, within this framework, being remarkably inventive in evoking the atmosphere of the poems set. Masefield's 'June Twilight', though not a truly great poem, is ideal material for a song—a simple picture of nature at twilight, that elicits some very telling word-painting from the composer. Hardy and Milton followed; a different level of poetry from the previous song, but once again using imagery steeped in the natural world—though Hardy's contribution has the usual sting-in-the-tail. However, Milton's lines from *Paradise Lost* hold no premonition of the coming Fall, and the magnificent setting of these in Hedges's 'Summer' ends in a peaceful evocation of the bliss of paradise.

This invited a change of mood for the next section, the four songs of which are either loosely or firmly related to Shakespeare's *A Midsummer Night's Dream*. Placing settings of 'You Spotted Snakes' by Armstrong Gibbs and Britten around Warlock's 'Robin Goodfellow' gave the audience a chance to hear two composers' reactions to the same text. The odd-man-out in this section was Rautavaara's contribution (a setting of Sonnet XVIII), included because of its text's obvious connection to the concert's theme. As an end piece in a song recital, or as an encore, this song is an excellent choice. Here it was used to give a hearty ending to the section of songs devoted to Shakespeare's works.

By now fully immersed in the heady sounds and sights of summer, we began the next section with Ireland's setting of another sixteenth-century poet, Thomas Howell. Ending

in praise of the red rose of June, this poem was an obvious bed-fellow for Quilter's setting of Nora Hopper's 'June'. This was also an opportunity to present the audience with a song well-known and much loved by many, as was that that followed it—Vaughan Williams's superb evocation of summer at its height in 'Silent Noon'.

Choosing a song to finish with for such a programme was hardly a difficult task. Having brought the audience back to familiar ground, we chose to conclude in a lighter vein by presenting Gershwin's 'Summertime'.

The grouping of the Shakespeare songs in the centre, flanked by the miscellaneous collections surrounding it, gave a pleasing overall shape to the programme.

Concert Fa/Gb, 22 August 2012, Dorset County Museum, Dorchester
(see page V for programme)

This concert was presented for the Twentieth International Thomas Hardy Conference and Festival, and had for its title 'Poetry as Lyric: Hardy and Shakespeare'. Hardy was an avid reader of Shakespeare, making reference to him in a number of his works and, indeed, naming one of his novels *Under the Greenwood Tree*. Our programme was therefore modelled around settings of Hardy's own poems, and lyrics either provided by, or related to, Shakespeare's works.

We commenced, however, with a song with strong connections to the county in which Hardy spent most of his life: Dorset. It had been my intention to sing Vaughan Williams's 'Linden Lea' (on a text by Hardy's friend, William Barnes) using Dorset dialect. However, this idea was dropped, as my attempts at this proved to be more comical than enhancing!

The first two groups of songs, taking in settings of Hardy by Ireland and Finzi, highlighted composers who seemed to us to be particularly sensitive both to his connection with the natural world and to his fatalistic view of life in general. It was important that the settings selected should not reflect the latter tendency only: therefore Ireland's 'Her Song' was counterbalanced by 'Weathers'; and the warmth of Finzi's 'Summer Schemes' was placed between the sodden landscape of 'At Middle-Field Gate in February' and the sad musings on lovers departed in 'In Years Defaced'.

No such consideration had to be taken into account for the following group of Shakespeare settings. Even the ironic and bitter sentiments of 'Blow, Blow, Thou Winter Wind' were presented by Quilter with enough *joie de vivre* to allow their

inclusion in a group of generally upbeat songs. Finzi's 'It was a lover and his lass' had the right sort of tone to send the audience out in a good frame of mind to enjoy their interval wine.

For an audience that was largely interested in literary matters, we chose once again to employ, in each half of the programme, different settings of the same Shakespeare text in pairs (separated by another song). This allowed the audience the opportunity to hear how words might be set to music from differing standpoints. Walton's 'Under the Greenwood Tree' leans heavily on its Elizabethan roots for inspiration; Gurney's does so less, with some interesting harmonic twists and variations in the voice part from verse to verse. In the second half of the programme, we again used the tried-and-tested formula of placing Warlock's 'Robin Goodfellow' between settings of 'You Spotted Snakes' by Armstrong Gibbs and Britten.

This led on very naturally to two Hardy settings by Britten, both from *Winter Words*, and both very much in story-telling mode.

The concert concluded with Finzi, as did the first half. The three songs were chosen for their poetic contrast: 'The Phantom' speaks with dramatic clarity of a 'ghost-girl-rider'; 'Proud Songsters', with great simplicity, depicts the cyclic connected-ness of nature; and 'Life Laughs Onward' is a story of lovers parted by death, but with (for Hardy) a surprising shrug of the shoulders at the inevitability of change. Thus, the concert ended on a thoughtful, but not depressing, note.

The shape of this programme resembles, to some extent, that given in Beverley in June 2012—that is, the Shakespeare settings formed the centrepiece, albeit now divided by the interval. However, on this occasion, the miscellaneous nature of the surrounding items in the Beverley concert (connected only by the general theme of midsummer) is here replaced by the figure of Thomas Hardy.

The audience was appreciative and, in conversations afterwards, complimentary, with a number of them remarking that they had found the choice of texts and the range of composers both enlightening and entertaining.

Concert I, 29 January 2013, Hymers College, Hull (see page V for programme)

This concert was shared with a violinist. In addition to his solo items, his involvement created opportunities for ensemble work and for the usual piano accompaniment to be

replaced by violin in respect of one song—that is, for Rebecca Clarke's arrangement of Thomas Morley's 'It was a lover and his lass'.

We felt it was important that the concert should both start and end with items using the services of all three performers: therefore, in this respect, we chose familiar and popular Shakespeare settings by Arne, with parts for violin. By way of contrast (and returning to voice and piano only), we followed the opening songs with Tippett's *Songs for Ariel*, which repeated two of the texts just heard and also featured 'Full fathom five'. Tippett's musical idiom may have represented unfamiliar ground for many in our audience; but his delightfully descriptive effects in both the voice and the piano, and his musical portrayal of the skittish sprite, seemed to please. Indeed, one member of the audience took the trouble to contact me afterwards to say how much he had enjoyed these particular songs.

Following this, we offered our audience some easier listening with Quilter, Finzi and the Morley arrangement mentioned above. The tune of the latter dates from the time of Shakespeare and would be known by some from school music lessons; but by presenting it with a twentieth-century twist in Clarke's arrangement, it took on a new lease of life.

The two violin solos selected to follow this were by Clarke and by Strauss, thus linking with the songs that preceded and followed them. Strauss's *Drei Lieder der Ophelia* required a concentrated effort from the performers in order to lead the audience into the confusing world of Ophelia's mind. To complete her story, the Strauss was followed (without a break) by Berlioz's song relating the circumstances of her death (an adaptation of Queen Gertrude's lines from Shakespeare's play). This served to dissipate the tension created by Strauss's music, giving a quiet ending to the first half of the programme.

The sonata for violin and piano by Ethel Smyth (chosen by the violinist) commenced the second half. Placing this item on the programme was problematical, as none of the songs could measure up to its length. Around ten minutes of song was programmed thereafter, to conclude the concert. The first song, by Sarjeant, was almost contemporaneous with Smyth's sonata of 1887 (its first performance in a Proms concert was in 1896). The following two songs represented the early and mid-twentieth century, and all three songs in this section were nicely contrasted in mood and style. As indicated above, the second half finished with Arne and involved all the performers.

Presenting a programme of different genres of music can sometimes create a jumble of items, if the artists do not take care to consult one another and think through their programming strategy. In the case referred to above, the Smyth sonata would only fit after the clean break facilitated by the interval. Although not ideal, this balanced the relative contributions made by the artists and gave the audience the chance to hear a little-performed work.

Concert J, 27 February 2013, Doncaster Museum and Art Gallery (see page VI for programme)

Again sharing the programme with our violinist friend, this concert followed in some respects the pattern of that above. It started and ended with all three performers (but used different Shakespeare songs by Arne) and it featured violin solos, and two Clarke arrangements where the violin accompanied the voice.

It differed from the concert on 29 January 2013 insofar as it was a lunchtime concert and therefore lasted only one hour. Those Shakespeare songs chosen (in addition to the Arne) were presented in two groups. The first of these was Coates's fine set of *Four Old English Songs*, performed complete, and the second featured four of the many Shakespeare settings by Korngold. Coates's style of song-writing inclines towards light music; Korngold's songs are quirkier, but equally accessible for a general audience. The latter were chosen with due regard for contrasts of speed and mood, with 'Adieu, good man devil', providing a very brief postlude, almost like a built-in encore piece to the group.

Concert L, 18 July 2013, Beverley Minster (see page VII for programme)

Entitled 'Shakespeare and Women—a Song Recital', the aim of this programme was to represent not only a number of Shakespeare's female characters, but also to feature the work of some women composers.

Starting with Haydn's setting of 'She never told her love', we gave a nod to a familiar Shakespearean trope which is featured in *Twelfth Night* and other plays—that is, a girl (here Viola) who is disguised as a boy. Substantial in sentiment, and considered to be one of Haydn's finest songs, this made an excellent opening number, particularly as it gave equal prominence to both the voice and the piano part. A pair of German *Lieder* was then featured. Like the Haydn, Schubert's 'An Silvia' is one of his best known songs; but the Brahms *Lied* that followed this is from the little-performed *Fünf Ophelia-*

Lieder. This linked into the next pairing of two Ophelia songs in French, by Chausson and Berlioz respectively.

We then turned our attention to Shakespeare settings by female composers and chose to perform, as the most substantial part of the programme, Dring's *Seven Shakespeare Songs* complete. It is uncertain whether Dring put all seven in any particular order, since only three of them were published during her lifetime. The editor of the set of seven, Roger Lord, was Dring's husband and may have known of her intentions, if any. Certainly, the songs appear to have been ordered with due regard to continuity and contrast in respect of music and text. The final song is full of wit, inviting the singer to portray the two contrasting 'characters' of age and youth.

We repeated one text only on this programme—that of 'Take, O take those lips away', which appears in Dring's contribution and in a setting by Amy Beach. Both of these are in a minor key and both move in triple time; but Beach's employs harmonies that are less highly 'spiced' than those of Dring. Beach's song inclines towards the drawing-room style of composition, though this is not to suggest a lack of artistry. A short passage of vocalise is a point of particular interest.

Like Beach, Plumstead is a composer whose songs are not often heard. 'Sigh no more, ladies' gave the programme a lively ending, though its low tessitura demanded a change of gear by the singer that was not ideal at this stage in the proceedings. However, this did not seem to cause the audience any disquietude and the applause at the end of the programme was sustained at length.

Concert P, 23 April 2014, Doncaster Museum and Art Gallery (see page VIII for programme)

Asked back to this venue to give another concert with violin and, this time, viola, we scheduled the event to coincide with what is thought to be Shakespeare's 450th birthday. Consequently, an all-Shakespeare programme was appropriate. As we had done in the previous Doncaster concert, we used songs by Arne with violin to open. To finish with, instead of Arne, this time we performed Walthew's 'It was a lover and his lass'. This was originally a vocal duet, but worked rather well with the violin taking the second voice part. (Unfortunately, this last song was not recorded.)

Having tried out one of Brahms's *Fünf Ophelia-Lieder* in Beverley Minster, I decided to programme all of them after the Arne—an experiment that I did not feel to be particularly successful. These songs were written for performance in the play and are

therefore snippets, with accompaniments intended for rehearsal purposes only. When performed one after the other, they are too insubstantial properly to engage either performers or audience. An error noted, and not to be replicated.

Bridge's 'There is a willow aslant a brook', arranged by Britten for viola and piano, was prefaced by my reading from *Hamlet* the appropriate speech by Queen Gertrude. A pair of songs by Dale followed, the second featuring a viola part. Three Shakespeare sonnet settings by Wetherell led this audience of mixed tastes from Jazz, through *Bossa Nova*, to Blues style, and Rautavaara's 'Sonnet XVIII' concluded the group – different from, but complementary to, the Wetherell. Returning to the violin, a solo followed, and the Walthew arrangement mentioned above rounded off the programme in light-hearted fashion.

Concert Q, 18 June 2014, Conoco Room, Louth Library (see page IX for programme)

This concert again marked the year of Shakespeare's 450th birthday. The groupings of songs followed a largely chronological approach. As on previous occasions, Arne was chosen for the opening song. This was felt to be appropriate as the audience for the 'Allegro Appassionato' series was mostly elderly and would quite possibly have come across this setting of 'Where the bee sucks' at school. We felt that the reassurance of the familiar would help settle our audience before moving onto unfamiliar ground.

Arne, Greene and Baildon represented Shakespeare in the eighteenth century. Greene's 'Orpheus with his lute' (which was recommended to me by April Cantelo) is from a play that was a collaboration between Shakespeare and Fletcher, and Baildon's 'Haste, Lorenzo' (subtitled 'Jessica's Song') is not directly connected to Shakespeare (the words are anonymous), but bears obvious relation to *The Merchant of Venice*—hence its inclusion in our programme.

The following group featured three composers (Sullivan, Lehmann and Parry) who would be known to our audience in other, more familiar, guises. Aikin, however, was very probably a new name to them. His style of composition fitted very well in this group of late nineteenth- and early twentieth-century songs, and the balance that was achieved in this group between songs of a serious nature and those in a more light-hearted vein was pleasing.

Moving further on into the twentieth century were songs by composers now little remembered, paired with those whose musical reputation has flourished down the years. All four of the songs here grouped have strong, memorable melodies coupled with accompaniments in a comfortingly tonal idiom which often double the vocal part. Many of Quilter's songs are well known, though 'Take, O take those lips away' is perhaps an exception. Coates's 'Who is Sylvia' stands somewhere between art song and the ballad style; we felt it to be a fine song nonetheless.

Moeran's Shakespeare songs are quite different from all the previous settings on this programme. Their melodies range from something akin to folk song to those that are very much of the twentieth century; their accompaniments are only very slightly easier than those of Moeran's friend, Peter Warlock. The four songs worked well in this position on the programme, having natural contrasts and changes of pace.

The Dring setting chosen to finish the recital has something of the brevity and punch that would make it an excellent choice as an encore song. It also bears some similarity in style to that of Moeran, and it dates from the same half of the twentieth century.

As a vehicle to introduce a non-specialist audience to a number of charming and tuneful settings of Shakespeare, the choices made were decidedly apt. The chronological progression of the material provided some helpful boundaries in selecting songs from the vast repertoire of Shakespeare songs. In creating this programme, I was pleased to discover a pair of songs from the eighteenth century that I had not come across before. I was also glad to bring to the audience's attention songs by composers now largely forgotten, such as Aikin, Harrison and Dale.

Concert S, 12 May 2015, Middleton Hall, University of Hull (see page X for programme)

Being the apotheosis of the practical side to my PhD studies, the programme for my Final Recital commanded much of my attention over a long period. As I planned to commission a new song (both words and music) for the event, this was one of the first matters demanding my notice, for obvious reasons. In addition, over fifty different Shakespeare settings were considered for inclusion, some of which were tried out in public beforehand. This process of development resulted in seven widely-varying programme iterations before I arrived at a satisfactory choice and order. For further elucidation, the notes from the Final Recital programme booklet are given below at Section 4.

Narrative on additional concerts

It will be noted that the eight programmes selected for comment above are but a small part of those making up this portfolio. Where further elucidation is felt to be desirable in describing the process of integrating Shakespeare settings into other programmes, a brief commentary on some of these is given below.

Those concerts to which I had been invited as a guest artist presented an interesting challenge. The host choir or society would obviously follow its own agenda, often leaning heavily on those pieces already in its repertoire, which were sometimes put into an order that had little respect for what would make a coherent programme. On these occasions, grouping Shakespeare settings and other items in solo spots could provide an island of connected thought in a sea of miscellanies. In Concert A (see programme on page III), Shakespeare settings by Lehmann, Sullivan and Arne were chosen as being sufficiently light to balance with the items sung by Hull Male Voice Choir. Sullivan was thus my choice for the second solo spot, this time taken not from his art-song output, but from his much-loved operettas written with librettist W.S. Gilbert. Much the same considerations applied to two concerts given with Scunthorpe Male Voice Choir (see programme for 21 June 2014 on page IX and that for 18 October 2014 on page X—neither concert was recorded), though for these I was able to combine with the other soloist and sing some little-known duet settings of Shakespeare by Marzials, Horder and Keel. Concert O (which again had solo spots added to the choral content—see programme on page VIII) had a slightly different agenda: both guest artists were asked to represent in song their current research interests and give background information on the songs to be performed. Thus, my solo spot consisted of Shakespeare settings by Loomis, Treharne and Aikin, and these were followed later on the programme by Shakespeare duets from Horn, Lehmann, Marzials and Horder.

On the occasions when a choral society had a theme for its concert, I found a rationale for programming Shakespeare content, as in Concert K (which fell on American Independence Day—see programme on page VII), when an American connection was provided by Korngold, the composer of a number of Hollywood film scores. Equally, when a solo recital seemed to invite a theme, Shakespeare settings were woven into the fabric of the programme. This was the case in respect Concert E (see programme on page IV), held at a venue overlooking the sea, when a small (and rather bemused) audience of holiday-makers was introduced to a wide range of sea songs, including some related to Shakespeare's *The Tempest*. Had the concert promoters explained in

advance that their audience did not consist of regular attenders who were classical music lovers, my choice of programme would probably have been more in the popular vein.

When invited by another performer to take part as a guest, the repertoire selected was not fully under my control (and not always to my taste). In these cases, once again, Shakespeare settings could provide a coherent group of songs in what otherwise seemed to me a random selection.

Concerts of an educational nature (providing a platform for students and for young performers, such as that on 13 April 2013 (not recorded—see programme on page VI) and Concert M—see programme on page VII) were often formed of repertoire to be tried out in preparation for examinations. The resulting mixture of instrumental and vocal items offered by the performers was grouped by the concerts' organisers in a fashion that best made sense of their miscellaneous nature.

Conclusions drawn from the above narrative

The experience of performing in several hundred concerts over my lifetime has brought home to me the simple fact that such events are, in essence, formal social occasions involving musical exposition on one side and interested receptiveness on the other. In a successful recital, this relationship gradually develops throughout the performance into a rapport between artist and audience. Song recitals are a prime example of this type of musical communication, their key element being natural to both parties—the use of the voice.

Programming has the important role of taking the singer and audience on an imaginative journey together. Thus, a well thought-out programme can hope to gratify, surprise, instruct and delight an audience in equal measure.

In describing the manner in which Shakespearean song may be incorporated into programmes with varying aims and objectives, a number of strategies were seen to emerge. This has led me to frame some general strategies for the programming of song recitals, which I outline thus:

a) Overall theming considerations/possibilities
    i) Repertoire focus (e.g. settings based on particular poets; sea songs etc.)
    ii) Historical focus (e.g. from a particular era/historical period)
    iii) Occasion theming (e.g. midsummer; Christmas)

iv) Venue theming (e.g. religious setting, seaside)
v) Composer theming (e.g. song-cycle flanked by songs by same composer; various composers writing in a similar style)
vi) Language/ethnic theming (e.g. a *Liederabend*)
vii) Character theming (e.g. Mignon songs)
viii) Comparative settings of the same poems by different composers
ix) Tangential theming of songs with links that are not instantly obvious (e.g. representing an abstract noun)
x) Genre focus (e.g. concerts in combination with various accompanying instruments)
xi) Event exigencies (e.g. concerts with other singers/choirs)
xii) Inclusion of items with topical or local interest
xiii) Mood focus (e.g. balance of 'serious' and 'light' songs—sometimes supplied by the composer in the programming of a lengthy song-cycle)

b) Performer considerations
i) Level of experience of performer and bearing of this on repertoire choice.
ii) Acoustic of the venue (if known in advance)
iii) State of the accompanying keyboard instrument (if known in advance)
iv) Choice of running order (in particular, 'warming-up' song to start; pre-/post-interval repertoire; closing song; choice of encore)
v) Grouping of songs (those intended to be performed without intervening applause)
vi) Pacing of repertoire (e.g. from the point of view of stamina/technical demands/emotional rise and fall)
vii) Balance of newly-learned repertoire with previously-performed repertoire
viii) Involvement of co-performers
ix) Specific requirements of concert promoters (e.g. length of performance)

c) Audience considerations
i) Type of audience expected to attend (if known in advance—e.g. song-recital *aficionados*/general members of the public/school-children)
ii) Special interests of the audience (e.g. for societies, such as the Larkin Society, Hardy Society, etc.; for themed festivals)
iii) Use of foreign-language songs (suitability for expected audience; provision of good translations)
iv) Pacing of repertoire (to achieve interest/variety with songs of similar/contrasting tempi)
v) Keys of songs (to avoid ear-jarring key mismatches, or with a suitable gap between them when not integrated in this fashion)
vi) Creation of various emotional states for audience (to achieve interest/variety with songs of similar/contrasting/complementary moods)
vii) Selection of attention-arresting opening song/applause-rousing closing song

viii) Likely accessibility of repertoire (only possible to assess if type of audience known in advance)
ix) Likely familiarity/unfamiliarity of repertoire (only possible to assess if type of audience known in advance)
x) Likely audience appeal (only possible to assess if type of audience known in advance)

Making a connection between the programming of my concerts with the findings of my thesis has thrown into relief the widely varying range of attitudes towards this aspect of performance. The evidence of these differing programming practices is discernible in the selection that I have made from those Bechstein/Wigmore Hall song recitals (covering a little over one hundred years of art-song history) which provides the basis for my thesis.

Writing in a non-specialist music magazine (*Classical Music*, August 2015, 24–25), the Director of the Wigmore Hall, John Gilhooly, made an impassioned plea for promoters, agents and audiences to rally and prevent the song recital from becoming an 'endangered species'. The Beverley-based New Paths Festival, inaugurated as recently as 2016, features classical song prominently, but mixes this with instrumental works, often in the same concert—a programming practice which the findings of my thesis indicate to be reminiscent of the past and which is proving to be popular with the Festival's burgeoning audience. The survival of the song recital proper is another question; but it will undoubtedly be aided by innovative and exciting programming of both new and standard repertoire.

I assert strongly the desirability for the programming of musical events to be regarded as an art-form in its own right. It is certainly a subject well worthy of further exploration and study.

SECTION 4

Programme and programme note for the examined recital given on 12 May 2015

A poor soul sat sighing (Humfrey)
It was a lover and his lass (Morley arr. Clarke)
Dear pretty youth (Purcell)
Full fathom five (Tippett)
Is there more toil? (Dove)
Take, O take those lips away (Pears)
Fancie (Britten)
King Stephen (Maconchy)
It was a lover and his lass (Bush)
Wenn ich so sinnend heimlich und allein (Parry)
Kein Sonnenglanz (Korngold)
Ode to Shakespeare's Skull (Geyer)
Drei Lieder der Ophelia (R Strauss)
INTERVAL
The witches' song (Bauld)
Banquo's buried (Bauld)
Come away, death (Dale)
Shall I compare thee? (Kelly)
Crabbed age and youth (Tovey)
Songs of Hiems and Ver (Finzi)
Clown's song (Marchant)
Merry heart (Castelnuovo-Tedesco)
When Mr Shakespeare comes to town (Black)
The Compleat Works (Dankworth)
Hey, ho, the wind and the rain (Quilter)

Encore: Sonnet XVIII (Rautavaara)

The background to this recital lies in my research, which considers the programming of Shakespearean songs in recital in the twentieth century, with particular reference to one hundred years of the Wigmore Hall's archive. However, only sixteen of the twenty-six songs that are being performed today have appeared on Wigmore Hall programmes during the period 1901 to 2001.

The following notes will touch upon various matters: the long history of Shakespeare song settings; how a song recital might be structured around Shakespeare's works; the composers' engagement with other Shakespearean texts; and some performance innovations which may serve to enhance the audience's perception of a song. It is my intention to give here some insight into the thinking that went into selecting and grouping the items for the programme. Various links will be pointed out that may escape the listener at first sight and it is hoped that this will add to the audience's enjoyment of a programme which draws on a wide range of influences.

The choice of songs

There are a number of factors involved in the programming of songs in a recital. Among these are: contrasting or maintaining mood, tempo and key between the songs; consideration for the narrative flow of the programme throughout (including the appropriate places in which to set off on a different tack); and, of course, taking the audience on a journey through familiar and unfamiliar texts that is comprehensible and enjoyable.

The planner of a Shakespeare programme is faced with an *embarras de richesses* in the vast number of settings written by an army of composers. This presents a further range of options in addition to the general considerations in the previous paragraph. Should the songs be taken from as many of the plays as can be accommodated in the time available, or should a limited range be attempted, perhaps covering some of the most musical of Shakespeare's plays (*The Tempest* or *Twelfth Night*, for example)? Could the field be widened to include sonnet settings or snippets from Shakespeare's other poetical works? What, if any, kind of historical survey could be attempted when the period in question covers over four hundred years of Shakespeare settings? Should the singer concentrate on the output of certain composers? Could the programme accommodate Shakespeare-related material as well as any combination of the above?

Taking into consideration the above challenges, this recital is designed to provide the audience with a ninety-minute introduction to some of the many and remarkably varied responses to Shakespeare's output. Ten of the tragedies and comedies of Shakespeare will be represented, along with three sonnets (numbers 18, 30 and 130, the latter two in German translation) and one poem from *The Passionate Pilgrim*. The texts of many of the songs are likely to be familiar; the chosen settings possibly less so. The programme will offer the opportunity to compare songs from as far back as Shakespeare's time with those written very recently. Stylistically, the songs will range from vaudeville to modern, from art song to dramatic *scena*. The countries represented by the composers will include America, Australia, Austria, England, Hungary and Italy. The programme will feature familiar and much-loved composers alongside some that may be new to us. It will include unaccompanied singing and works accompanied by piano and other instruments.

The content and structure of today's programme

The recital opens with two songs dating from the seventeenth century. 'A poor soul sat sighing' by **Humfrey** (in this and the variant form of 'A young man sat sighing') was performed in the Wigmore Hall on five occasions between the years 1918 and 1930 with no record of any further performances during the rest of the century. The tune which Humfrey employs in his song is his own, whereas modern audiences will be more familiar with an anonymous lute-song version setting the same words which dates from around 1615 and is still heard in recital today. 'It was a lover and his lass' first appeared in print in **Morley**'s *First Booke of Ayres* of 1600; the tune of this is the oldest item featured in today's programme—indeed, it is thought that this may be the tune that

Shakespeare used in *All's Well That Ends Well*, which is believed to have been written in 1599 or early 1600. The version of the song using Morley's accompaniment appears on Wigmore Hall programmes no less than twenty-two times between 1910 and 1986, occasionally with lute accompaniment, but more often with piano. Clarke's arrangement for voice and violin was performed on one occasion only in the Wigmore Hall, in October 1925, in a programme of her music. This performance of the song takes its cue from the violin part, the complexity of which suggests the pace of a leisurely stroll rather than the customary hearty romp for the lovers.

The next three songs, by Purcell, Tippett and Dove, are linked by being settings from *The Tempest*. **Purcell**'s 'Dear pretty youth' in fact comes from Shadwell's 1674 revision of Davenant and Dryden's 1667 adaptation of Shakespeare's play (which, incidentally, included music by Humfrey). The characters of Dorinda and Hippolito were added in the adaptation and it is Dorinda who sings this song to the wounded Hippolito, whom she supposedly believes to be in danger of dying. However, the suggestive nature of the words seems to indicate coy seduction rather than a real state of anxiety. 'Dear pretty youth' is thought to be the only genuine contribution made by Purcell to Shadwell's revision; the rest of the music is now generally attributed to his pupil, Weldon.

Following the Purcell, we leap forward to the twentieth century and **Tippett**'s 'Full fathom five'. Tippett was a great admirer of Purcell and edited several volumes of Purcell's songs (with Walter Bergmann). He wrote incidental music for a production of *The Tempest* at the Old Vic in 1962 and subsequently arranged three of Ariel's songs for voice and piano or harpsichord (in his original theatre orchestration, the harpsichord was part of a small band). The use of the harpsichord might be thought to evoke the music of Purcell's time. Ariel's part in the 1962 production was written for a singing actor rather than a professional singer and, accordingly, the vocal line to *Songs for Ariel* is fairly straightforward by Tippett's standards.

Dove's love of the theatre has resulted in his writing a number of works inspired by Shakespeare—notably his incidental music for the New York Shakespeare Festival and for the Royal Shakespeare Company. In addition, he set for twelve-part choir Shakespeare's Sonnet 33 ('Full many a glorious morning have I seen') and also described the relationship between Shakespeare's Titania and Oberon in *Moonlight Revels*, a double concerto for trumpet and saxophone. It is therefore fitting that, to close the section dedicated to *The Tempest*, this programme includes a song from Dove's

Ariel, a cycle of five unaccompanied songs. 'Is there more toil?' is the fifth and last of these. In it Dove re-arranges Ariel's text and song from Act I Scene ii, Act IV Scene i and Act V Scene i of the play into narrative form, using the unaccompanied voice to evoke the 'tricksy spirit' of Ariel in a decidedly dramatic way.

We continue with songs accompanied by piano. The first is by Peter **Pears**, who is well known as a singer rather than as a composer. Written when he was only twenty-one, the autograph manuscript of 'Take, O take those lips away' shows him to be inexperienced in notating his musical thoughts at that time. The song has some unexpected twists of harmony and interesting irregularities of phrase. The link between Pears and **Britten** on a musical and personal level justifies its inclusion at this point in the programme, leading on as we do to Britten's 'Fancie' (a setting of 'Tell me where is fancy bred' from *The Merchant of Venice*). This was written as a unison song, subsequently provided with an optional division into three parts towards the end. It is pleasantly easy in its demands on the listener, as is the song by Tippett in the preceding section; nevertheless, both songs are challenging for the performers.

Wide-ranging in his literary taste, Britten's only other Shakespeare settings are Sonnet 43 ('When most I wink') from *Nocturne* (for tenor, seven *obbligato* instruments and strings) and the opera *A Midsummer Night's Dream*.

Maconchy's best known Shakespeare setting is undoubtedly 'Ophelia's song', a favourite of the concert hall. Nothing could be more different from this than her other Shakespeare songs, published as a set of four, which include the little-performed 'King Stephen'. Despite having studied composition at the Royal College of Music with Wood and Vaughan Williams, Maconchy was never part of the English pastoral school and, as her career developed, her musical language leaned towards modernism. By her early twenties, she was already becoming established as one of Britain's leading composers, receiving glowing notices from all the major critics of the time. Boosey & Hawkes, however, were chary to publish her works, saying that they 'would not consider publishing orchestral music by a young lady'. Britten must have held a different opinion of the value of her compositions: as a young man, he sought to support her by copying music for her when she was ill with tuberculosis. In later years, Pears too clearly admired her work, inviting her to write for him.

Like Maconchy, Geoffrey **Bush** has a very individual voice as a songwriter. Indeed, his output is dominated by songs and includes twelve collections for voice and piano. Such

was his standing among singers that in 1990 The Songmakers' Almanac staged a concert at the Wigmore Hall with the title 'Musica Britannica: A celebration of English Song 1850–1990 for the 70th Birthday of Geoffrey Bush'. The evening concluded with a performance of Bush's 'It was a lover and his lass', the song which is featured on today's programme.

The programme up to this point has a symmetry that might not strike the listener immediately. The opening songs by Humfrey and Morley are from *Othello* and *As You Like It* respectively and are mirrored further down the programme by 'King Stephen' and the Bush setting of 'It was a lover and his lass' (from the same two plays respectively). The latter song has the only text which appears on the programme twice (Bush and Morley), a repetition which seems fully justified when one considers the huge number of composers who have set these words.

There follows after Bush a fresh line of discovery—that is, a brief encounter with Shakespeare's sonnets. Two very famous poems are featured here—'When to the sessions of sweet silent thought' and 'My mistress' eyes are nothing like the sun'—but both are set in German translation. Surprisingly for a composer whom we think of as being quintessentially English, **Parry** originally set the translation by Bodenstedt but was 'over-persuaded' to use English for later publication, presumably with the intention of making the song more accessible to an English-speaking audience. This unusual state of affairs involved him in considerable re-writing of the melody. In deference to Parry's original intention, this song will be performed in German today.

'Kein Sonnenglanz' ('My mistress' eyes are nothing like the sun') was set by **Korngold** to be sung in either language (but is here sung in German). Korngold's affection for Shakespeare's texts is evidenced by the number and variety of his settings. Indeed, he can be said to have cut his teeth as a founding father of film music when he went to Hollywood in 1934 to adapt Mendelssohn's incidental music for *A Midsummer Night's Dream* for Max Reinhardt's film version of the play.

Leo **Geyer** brings a twenty-first-century perspective to the Shakespearean theme with his 'Ode to Shakespeare's Skull'. This song is best described as being Shakespeare-related, since its text is a sonnet by Martin Kratz (entitled 'A phrenologist's ode to Shakespeare's skull'). Completed in 2014, the piece receives its first performance today. Both the music and the poem were commissioned for this recital by Pam Waddington Muse. Geyer is a young composer and conductor at the beginning of

his career who already has had several notable successes (see www.leogeyer.co.uk for further information).

Concerning the words for the song, an interesting note from Kratz reads:

> While my poems tend to a sense of concision, and I write a lot of thirteen liners, it is unusual for me to write quite so much to plan. However, the sonnet form of the poem seemed to be demanded by the theme, and skimping on a line was not an option. This is the reason I enjoy collaboration, which all libretti inevitably are, because your craft is tested. The idea of phrenology is much more familiar ground. I write with pronounced attention to the sense of touch. Trying to write about Shakespeare, I needed to limit myself, and writing with a narrow, haptic focus is one way of doing that. Add to that the strictures of form, and the poem almost begins to write itself, inviting resonances, such as the link between Shakespeare's skull and that of poor Yorick. The way these things come together is one of the real pleasures of writing.

'Poor Yorick' is a reference from *Hamlet,* thus providing a link with Strauss's three songs, settings of Ophelia's mad scene in Act IV, Scene v of that play. Using a translation into German by Karl Simrock, Strauss's musical representation of Ophelia seems to invite the singer to turn actress in her portrayal of the girl's deranged ramblings, which are intensified by his quirky, unsettling music.

It is therefore fitting that, after the interval, the two *scenas* from *Macbeth* should intensify the theatrical aspect of the songs, even though this is in a recital context. Unaccompanied singing requires a degree of confidence from the performer; but the effect, as is shown in **Bauld**'s 'The witches' song', can be enormously dramatic and powerful. Bauld chooses to link thematically 'The witches' song' and 'Banquo's buried' by means of Hecate, goddess of witchcraft, who foresees the torment of Lady Macbeth and mocks her by singing the words and music from the end of Lady Macbeth's song 'Banquo's buried'. In this performance, 'The witches' song' will be followed without a pause by the piano introduction to 'Banquo's buried'.

A return to the more traditional form of recital presentation is effected by way of **Dale**'s 'Come away, death', which is written for voice, viola and piano. At the outbreak of the First World War, Dale was visiting the Bayreuth Festival; being on German soil, he was consequently interned, at Ruhleben near Berlin. 'Come away, death' was written in the internment camp, where it may possibly have been performed. In an allusion to a possible dramatic interpretation, Dale adds the following comments to the score: 'Slow, with a certain noble pathos' (at the opening of the song), 'A noble gentleman

contemplates his grief' (where the voice enters), 'He takes his viol and plays' (where the viola enters) and 'He goes his way' (at the end of the song).

It is fitting that Dale's work should appear on this programme next to that of **Kelly**, who was killed in action during the First World War. We return here to Shakespeare's sonnets with 'Shall I compare thee to a summer's day?'—undoubtedly one of the most popular and well-known of his poems. This setting continues the contemplative mood of the previous song, but builds musically, climaxing at the words 'So long lives this, and this gives life to thee'. Kelly was born in Australia and was educated in England where he toured widely as a concert pianist. Songs and piano compositions by him were performed in his memorial concert, which was held in the Wigmore Hall in May 1919. This fine song was not performed on that occasion, but more recently it has been championed by the eminent baritone Stephen Varcoe, who recorded it in 1997.

The provenance of the poem 'Crabbed age and youth' is disputed and *The Oxford Companion to Shakespeare* avers that it is 'almost certainly not by Shakespeare'. The large number of songs which attribute this to Shakespeare justify its inclusion in this programme, be it genuine or not. This song by **Tovey** provides an excellent complement to Kelly's sonnet setting, looking back as they do in their different ways to nineteenth-century compositional techniques. However, Tovey's musical taste was clearly not entirely backward-looking, as he admired Maconchy's works and performed a number of them in Edinburgh, where he was Reid Professor of Music. Known mainly as an eminent musicologist and analyst, Tovey was also a conductor and pianist in addition to his work as a composer and writer on music.

The following group has two pairs of songs that are closely related in their respective plays. *Songs of Hiems and Ver* come from the incidental music written by **Finzi** for a radio broadcast in 1946 of *Love's Labour's Lost*. These songs conclude Shakespeare's play. The inclusion of spoken text in concert performance is suggested in Finzi's score; on this occasion, the lines from the play will be slightly extended to give the listener more sense of the context. The seasonal references in these two songs are obvious ('Hiems' and 'Ver' meaning 'winter' and 'spring' respectively).

The link between Finzi's 'Song of Ver' and **Marchant**'s song is sexual impropriety, the cuckoo being the 'word of fear' suggesting cuckolding, and the 'doxy' and 'aunts' being Elizabethan names for prostitutes. At the beginning of Act IV Scene ii of *The Winter's* Tale, the roguish Autolycus sings the words set by Marchant (the title of

whose song wrongly attributes the text to the Clown rather than to Autolycus). Marchant, like Tovey, was an academic, composer, pianist and conductor. He founded the Music Department at the University of Hull in 1946 and presided over its subsequent expansion and development until his retirement in 1979. He wrote over thirty songs on texts ranging from James Joyce to translations of Verlaine. With regard to Shakespeare, in addition to 'Clown's Song' and a 1938 setting of 'Ye spotted snakes', he also set a text from *Cymbeline*, 'Fear no more the heat o' the sun', no fewer than three times (in 1937, 1942 and 1958 respectively).

Like Korngold, the Italian composer **Castelnuovo-Tedesco** found a firm foothold in film music, composing scores for some two hundred Hollywood movies after his emigration to America in 1939. He was also vastly prolific in his output of Shakespeare settings. In addition to thirty-three songs from the plays and thirty-five sonnet settings, he also composed operas based on *The Merchant of Venice* and *All's Well That Ends Well*. In *The Winter's Tale*, 'Merry heart' comes almost immediately after 'When daffodils begin to peer' (which is the text set by Marchant), with its 'Jog on' conclusion occurring at the end of the same scene. It too is sung by Autolycus and describes his life as an itinerant tinker. The swinging compound rhythm and attractive, carefree melody suggest a musical shrug of the shoulders when Autolycus faces the inconvenience of being put in the stocks. His merry heart will undoubtedly carry him through all adversity.

The accessible style of composition that is heard in 'Merry heart' makes a convenient bridge to the popular songs that follow it in this recital. The modern custom in programmes consisting largely of 'art' songs has been to place a few items of a lighter nature towards the end. This recital follows that trend in its penultimate group, with two contrasting examples of light music. The first, 'When Mr Shakespeare comes to town' is a popular song about minstrel shows, a form of entertainment in nineteenth-century America which featured music, dance, comedy turns and variety acts. The composer of the song, Eugene **Black**, was born in Hungary and was known as Jean Schwartz before moving in 1891 to America, where he became a well-known Tin Pan Alley song-writer. The vaudeville style of the song provides the singer with the cue to entertain rather than edify—an appropriate moment of relaxation at the end of a recital which has taken the audience on a demanding journey.

The song which follows this, 'The Compleat Works', was written by a colossus of the Jazz world, John **Dankworth**. He and his wife, Cleo Laine, collaborated on an album

called ‘Shakespeare and All That Jazz’ in 1964. As the title suggests, ‘The Compleat Works’ neatly mops up all those plays and poems not covered elsewhere in this programme.

No programme of Shakespeare settings would be complete without a song from Roger **Quilter**, who is known to have set nineteen of his texts. Feste’s song, ‘Hey, ho, the wind and the rain’, concludes one of Shakespeare’s most musical plays, *Twelfth Night*. The final two lines of the song are particularly apt for the ending of the play and of this recital.

* * *

The critic Scott Goddard, in an article about Quilter written in 1925, said of the most familiar Shakespeare song texts ‘Anyone can set such a poem, any sort of a good tune will suit it, so long as the setting be jolly or sad in a general way’. This comment is relevant to several other British composers of that time as well as to Quilter; but the selection in this recital goes well beyond this type of setting in its aim to appeal to a contemporary audience. The creative reaction to Shakespeare as a lyricist by modern composers, and also by those from abroad, is much more varied, as the listener will perceive.

Furthermore, some of the songs are presented here in an unusual manner: for example, the keyboard accompaniment of Humfrey’s setting of Desdemona’s ‘Willow song’ from Act IV Scene iii of *Othello* is here replaced by simple chords played on the vihuela, a guitar-like early instrument popular in Spain, Portugal and Italy, which Desdemona’s Moorish husband could possibly have possessed.

A second example is Clarke’s arrangement (from her *Three Old English Songs*) of Morley’s ‘It was a lover and his lass’, which combines a melody from over four hundred years ago with a violin accompaniment using the musical language of the twentieth century. The other two songs from the set have equally inventive accompaniments, as do her *Three Irish Country Songs*, also written for voice and violin. The combination of fiddle and voice gives all these settings a folk-like flavour, which is further conveyed, in today’s performance of ‘It was a lover and his lass’, by the use of David Crystal’s Original Pronunciation (that is, the pronunciation of words as they were thought to have been spoken in Shakespeare’s day—see www.shakespeareswords.com for more information).

An innovative approach has been taken in respect of Black's 'When Mr Shakespeare comes to town', which was performed on a single occasion at the Wigmore Hall (then known as the Bechstein Hall) in April 1907. The cover illustration and other aspects of the song would nowadays be considered politically incorrect. Its roots in the vaudeville tradition suggest that license might be granted for the performer to entertain a modern audience with an up-dated version. It is hoped that the lyrics provided by today's singer will not cause offence to the audience—or to the writers of West End shows.

It is not possible to make an exhaustive survey of Shakespeare songs in one recital; taking into consideration the Wigmore Hall concerts alone, in one hundred years of the Hall's history there have been around six hundred and fifty concerts containing songs on Shakespearean texts. My exploration of Shakespeare settings for possible inclusion in this programme has ranged far and wide, preparation which has provided me with many hours of stimulation—and a large measure of pure enjoyment.

As we approach the year which marks the four hundredth anniversary of Shakespeare's death, we can expect to witness many more performances which delve into the rich treasury of Shakespeare song settings. I hope that these notes have given the reader some insight into one way in which a themed programme might be structured to create a satisfying whole. I also hope that the recital has whetted the appetite of the audience to hear more Shakespeare songs in 2016.