

ROGER QUILTER

1877-1953

HIS LIFE, TIMES AND MUSIC

by

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ABSTRACT

Roger Quilter is best known for his elegant and refined songs, which are rooted in late Victorian parlour-song, and are staples of the English artsong repertoire.

This thesis has two aims: to explore his output beyond the canon of about twenty-five songs which overshadows the rest of his work; and to counter an often disparaging view of his music, arising from his refusal to work in large-scale forms, the polished assurance of his work, and his education other than in an English musical establishment.

These aims are achieved by presenting biographical material, which places him in his social and musical context as a wealthy, upper-class, Edwardian gentleman composer, followed by an examination of his music. Various aspects of his solo and partsong oeuvre are considered; his incidental music for the play *Where the Rainbow Ends* and its contribution to the play's West End success are examined fully; a chapter on his light opera sheds light on his collaborative working practices, and traces the development of the several versions of the work; and his piano, instrumental and orchestral works are discussed within their function as light music.

The thesis concludes that, far from being merely a composer of drawing-room songs, Quilter shows a considerable quality across the breadth of his music.

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ABBREVIATIONS

AAA Archives of American Art, Smithsonian Institution, Washington DC

BL British Library, London

GM Grainger Museum Collection, University of Melbourne

NLS National Library of Scotland, Edinburgh

RCM Royal College of Music, London

WAC BBC Written Archives Centre, Caversham Park, Reading

Introduction

Roger Cuthbert Quilter (1877-1953) became known primarily for his elegant artsongs; they rise well above the frequent banality of the Edwardian drawing-room song, and show what can be achieved within the genre. He wrote about a hundred and twenty songs; many are still in the repertoire, and are studied in conservatories in the United States and the United Kingdom. He wrote on a small scale and has been belittled for not attempting larger forms (his opera is a sequence of shorter items); his light music is often damned with faint praise; but he knew where his strengths lay. He put equal effort into all his work: the light music is as perfect in its theatre and concert environment as his lyrical songs are perfect in the drawing-room. Some songs are showpieces, most are much more intimate, and pervading them all is a delicate and haunting wistfulness.

In view of Quilter's strong contribution to artsong, and aware that anniversaries were approaching (125th of birth in 2002 and 50th of death in 2003), I was interested in pursuing Quilter studies. When I began researching his life, music and times, the intention was to fill a gap: the only substantial works on his music were by Trevor Hold and Stephen Banfield, the former in *The Walled-In Garden*,¹ which focuses exclusively on his songs, and the latter in *Sensibility and English Song*,² which focuses on artsong of the early twentieth century, and far from exclusively on Quilter. Both contain some biographical information, but it is necessarily brief. Most biographical dictionary entries on him refer simply and briefly to his education at Eton and Frankfurt, and mention a handful of his songs, together with his *Children's Overture* and his music to *Where the Rainbow Ends*, while older entries may also mention the *Serenade* of 1907. The image that emerges is bland and colourless, with so little known of him that, for example, one writer described him as

¹ Trevor Hold, *The Walled-In Garden* (1st ed.: Rickmansworth: Triad Press, 1978; 2nd ed.: London: Thames Publishing, 1996).

² Stephen Banfield, *Sensibility and English Song* (Cambridge: Cambridge University Press, 1985).

being of an aristocratic family.³ There was no full-length study of his life and his other musical output, although between the wars his had been a household name.

The aim then was to produce a life and music biography that would appeal to a readership who knew his music, but who would not in all cases be interested in detailed technical analyses. It was therefore structured in two sections: a biographical section, which could be read directly; and a section on the music, which would be more likely to offer material for those seeking information about his music. All his musical works were covered, insofar as they were known at the time; further items have emerged since publication of the book in June 2002.⁴

The book was thus necessarily broad, for an essentially lay readership. It was also important to be realistic about Quilter's significance: although a very fine composer, he was nevertheless a minor one. What was not included in the book was unlikely to be of sufficient weight to justify further substantial publications, and so it was essential to include all material possible, commensurate with keeping the book approachable, and also marketable at a price that the lay reader could justify; inevitably some works were treated rather more briefly than they deserved.

The result was a book which presents a general picture of Quilter, putting him in social and musical context, and which provides detailed information about and comprehensive catalogues of all his music; its style is intended to engage the reader. However, while it was appropriate to treat Quilter in this way for the purposes of commercial publication, there remain areas of interest, which, though fecund, are more suitably treated in a thesis.

The content and structure of this thesis is thus not what might perhaps be considered conventional. It takes the form of a series of studies of varying lengths, exploring aspects of Quilter's style and output. The biographical aspect is also included because, although it could be

³ Stephen Lloyd, *H. Balfour Gardiner* (Cambridge: Cambridge University Press, 1984), p. 11. It was an understandable error: his gentlemanly manner was in keeping with such roots, but he was merely of gentleman farmer stock, with no entries in Debrett's *Peerage and Baronetage* until his father was created baronet in 1897.

argued that his music should be able to stand on its own merits, it has acquired such a patina of elegance, such overtones of assumption, that it becomes crucial to be aware of the circumstances in which he wrote; the biography sheds considerable light upon the life and manner of working of a gentleman composer, and the socio-musical world of the time. Given, too, that Quilter's style did not develop appreciably over his creative life once it emerged, mature, in about 1903, the biography contextualises the chronology of composition, and it also suggests further areas of exploration, such as the rôle of black musicians within the English musical world of the 1920s. It is substantially reduced from the text of the book in order to focus on the core elements and events.

Archival sources are diverse and widespread. There is no central archive, family-based or otherwise, but two of Quilter's close friends, Leslie Woodgate and Mark Raphael, both musicians, acquired and retained considerable quantities of his manuscripts and papers; a substantial archive of letters acquired by his executor is now in the British Library; and the Grainger Museum in Melbourne holds several hundred letters between Grainger and his mother Rose, and Quilter. These four provide the major archival sources. There is no Quilter Trust Fund; the royalties go to private individuals and are not ploughed back into promoting or supporting Quilter's music.

Original manuscripts were found in second-hand bookshops and country cottages in Somerset and Yorkshire. Library archival sources included the Archives of American Art (Smithsonian Institution), the Marian Anderson archive (University of Philadelphia), and the Allerton Conference Centre (part of the University of Illinois). Individuals with information were found in the United States, South America, South Africa and Australia, as well as the United Kingdom. The largest of these personal archives was an unsorted collection of one hundred and fifteen letters, many undated, from Quilter to his main librettist Rodney Bennett, concerning their collaboration on their light opera *The Blue Boar*, with the usual intractable problems of dating

⁴ Valerie Langfield, *Roger Quilter, His Life and Music* (Woodbridge: The Boydell Press, 2002).

letters of the type headed 'Monday' and expressing Quilter's pleasure at the thought of seeing Bennett on Wednesday.

Chapter 1 Biography¹

1.1 Family Background and Frankfurt, to 1901

The paternal side of the Quilter family was of Suffolk stock, going back possibly to Huguenot times. Roger Quilter's grandfather, William Quilter, an accountant, was born in 1808, the fourth and youngest son of Samuel Sacker Quilter, of Walton, Felixstowe. He had homes in Knight's Hill, Lower Norwood, near Sydenham, and in Norfolk Street, Park Lane, London.

Sydenham and Norwood, helped by the rebuilding of the Crystal Palace there in 1852-4, were attractive areas to people with money and a strong interest in the musical and literary arts: such people included Sir George Grove, the renowned engineer John Scott Russell and the von Glehn family amongst many others.² The Quilters were part of this circle. William Quilter had built up a substantial art collection over many years; he had a reputation as a pleasant and genial man.

At St Bartholomew's Church, Westwood Hill, Sydenham, on 7 May 1867, his eldest son, William Cuthbert, married Mary Ann,³ daughter of John Wheeley Bevington of Worcester. Bevington came of a wealthy Quaker family, tradesmen who had made their money with a successful leather business in Bermondsey.

In the 1870s, William Cuthbert Quilter took a house in the Regency terrace in Brunswick Square, Hove,⁴ and his youngest four children were born there, including Roger Cuthbert Quilter

¹ This chapter is condensed from Chapters 1 to 6 of *Roger Quilter, his life and music*. It focusses on those biographical elements which are directly relevant to Quilter's background and music.

² The von Glehn family lived at Peak Hill Lodge, half a mile away from Grove's home; Grove was devoted to one of the von Glehn daughters, Mary Emilie, called Mimi, and he used to call on the family regularly on his way home from the Crystal Palace.

³ On her wedding certificate, Roger's birth certificate and the 1881 census, her second name is spelt without an 'e', but her tombstone shows it with, as does her husband's will. Her birth year is shown on the tombstone as 1843, although she was born in 1842.

⁴ It was a full establishment, with a butler, footman, nurse, cook, lady's maid, under-nurse, housemaid, kitchen maid and under-housemaid (1881 census).

on 1 November 1877.⁵ The family moved to Suffolk in 1882; for a season, they leased Broke Hall, near the river Orwell, and then moved into Hintlesham Hall, an Elizabethan house, with a Georgian façade, which they leased from Colonel Anstruther for the next ten years. During this time, William Cuthbert built a holiday home on the headland at Bawdsey, on the opposite bank of the river Deben from Felixstowe Ferry, and over the next twenty years extended the building, known as Bawdsey Manor, until it became the sprawling mansion it is today.⁶

He was one of the founders of the National Telephone Company (in 1881) and in 1885, founded the stockbroking firm of Quilter, Balfour and Co. He became the Liberal MP for the Sudbury division of Suffolk in December 1885, but lost the seat in the general Unionist downfall of 1906. The Bawdsey stud of Suffolk heavy horses was renowned, as was the Bawdsey shoot; he was Vice-Commodore of the Harwich Yacht Club from 1875 to 1909 and owned a number of boats over the years.⁷ He installed a ferry⁸ and built ‘model cottages’ for his employees, and retirement homes. He became a magistrate, an Alderman, Deputy Lieutenant for the area, was associated with various local agricultural societies, and was held in considerable esteem amongst the locals, not least because he gave employment to so many people. He extolled the virtues of pure beer, and established a local brewery at Melton.

⁵ His mother did not register his birth until the following March.

⁶ William Cuthbert Quilter took advantage of the low land prices of the 1880s – a period of great agricultural depression – to buy the estate (of nearly 491 acres) at auction. *The Times* reports, on 18 July 1883, that he paid £22,600. The estate may have been previously owned by the late J. G. Sheppard, of Campsea Ashe. The purchase of the land brought with it a lay rectorship and lordship of the manor.

⁷ Amongst them were two steam yachts, the *Firefly* and the 43-ton *Peridot*. He bought the *Peridot* in 1894 and often moored it near the Houses of Parliament, for use as and when required. His first boat was a schooner, formerly owned by Edward Fitzgerald, translator of the *Rubaiyat of Omar Khayyam*, at that time it was named *Scandal*, though Fitzgerald nicknamed her *Gossip*. Quilter renamed her *Sapphire*, and sailed her over many years. Other boats followed, including the 165-ton schooner *Zoe* which he made his temporary home while racing the 40-ton cutter *Britannia* around the coast.

⁸ A report in an unidentified newspaper of 10 May 1793 refers to the ferry as an existing facility, and the *East Anglian Daily Times*, 28 December 1978, mentions its long existence. There had been a ferry across the river mouth since around the year 1200, only being closed in times of piracy, plague and war. His new ferry was powered by steam and ran on chains. Three boats were used, first an unnamed one, and later the *Lady Quilter*, for use in summer, and the *Lady Beatrice*, smaller, for the winter; he opened the ferry in August 1894, to coincide approximately with his eldest son’s coming of age. The steam chain ferry was in use until October 1975, run first by Charles Brinkley until his death in 1931, and then by his son, also Charles, born in one of William Cuthbert Quilter’s cottages. Charles Brinkley junior was ferryman and harbourmaster of Woodbridge Haven.

He was a noted traveller,⁹ but kept a London house too: 74 South Audley Street was a very substantial property in Mayfair dating from the 1720s¹⁰ and, mindful of the legacy of the past, he was careful to preserve its architectural atmosphere. He had a similar regard for the Guildhall at Lavenham, which he bought and restored in 1887.¹¹ He entertained lavishly and built up a major art collection; and in Queen Victoria's Diamond Jubilee celebrations in September 1897, he was made a baronet, known as Sir Cuthbert Quilter.¹²

His wife accompanied him on his travels, and supported him in the correct county duties (she sent all the children of the estate workers bottles of cod liver oil and malt, and at Christmas, puddings and a joint of beef¹³) but she preferred to be with her growing family, developing the gardens at Bawdsey.

Sir Cuthbert Quilter was successful, assured and dominant and when he died in 1911, he owned 8,000 acres of land in Suffolk; his estate was valued at just under a million and a quarter pounds – about seventy million pounds in today's prices. His autocratic outlook and philosophy dominated the family; it was from this background that Roger Quilter sprang, and against this background that his music is set.

Sir Cuthbert's younger brother, Edward Frederick, was quiet and unassuming; the youngest brother, Harry, born in 1851, was the opposite. From 1876 to 1887 Harry was an art critic and journalist and from 1880 to 1881, he succeeded Tom Taylor as art critic for *The Times*.

⁹ He travelled (on his own yacht) in South America, the southern United States, the West Indies (the intention of this trip was 'to promote the prosperity of the sugar planters, and to foster closer relations with Great Britain'), South Africa and the Middle East. He also toured parts of India, including Delhi, Peshawar and the Khyber Pass (*Suffolk County Handbook*, 1912, pp. 462-6, obituary of Sir William Cuthbert Quilter).

¹⁰ The various ornamentations in the interior decoration included two relief-heads, still there, of the king and queen of Portugal, dating from the reign of George II when the house was occupied by the Portuguese ambassador (*Suffolk County Handbook*, 1912, p. 465).

¹¹ His heir, William Eley Cuthbert, restored the Guildhall even more thoroughly in 1939. In 1946, he gave it to the Lavenham Preservation Society, with its adjoining cottages, 'to be held in trust for the people of Lavenham for ever'. In 1951 it was handed over to the National Trust (F. Lingard Ranson, *Lavenham, Suffolk*, 1988, p. 55).

¹² William Eley Cuthbert, though called Eley within the family, was known in his turn as Sir Cuthbert. Eley's elder son, George Eley Cuthbert, died in 1919 before he could inherit the title; he too would have been known as Sir Cuthbert. But George's brother Raymond refused to be called Sir Cuthbert, on the grounds that only eldest sons were so known, and since he was not an eldest son, he would be called by his own name.

¹³ Theodora Middleditch to Langfield, 23 February 2003. She was a god-daughter of Lady Quilter, and the sister of

When Whistler was forced to sell the White House in Tite Street in September 1879 after filing for bankruptcy following the famous libel case against Ruskin, Harry bought it; on Whistler's return, he refused to sell it him back, and he occupied it from 1879 to 1888.¹⁴ He travelled widely, especially in Italy, and contributed pieces for *Macmillan's Magazine*. He married Mary Constance Hall, and one of their daughters, Gwendolen, married Alan P. Herbert, the author, playwright and independent Member of Parliament.

The whole Quilter family was hale and hearty, except for Roger, who was quiet and rather delicate; consequently, his mother was always very protective of him. Roger Quilter's early years were spent in southern England, and he retained a lifelong affection for that part of the country.

In the mid-1880s, he was sent away to prep school. Pinewood School in Farnborough, Hampshire, was run by the Reverend Fabian Brackenbury. It was a new school and as was the usual practice, it prepared boys for the Public Schools; it may also have offered preparation for the Royal Naval College. The school building lay on high, well-drained ground – a good healthy climate. Forty or fifty years on Quilter spoke of it with great fondness – here his interest in music, drama and poetry was encouraged and nurtured.¹⁵ He had a good voice and sang in the school chapel choir, and was taught music by Fabian Brackenbury's wife, Edith.¹⁶ Although it is not clear whether he could already play the piano and violin before he went to Pinewood, he was certainly an accomplished player on both instruments by the time he left.

Charles Brinkley junior.

¹⁴ Harry Quilter also had addresses in Mitcham, Surrey (not far from his brother's early home in Beddington, Surrey) and London (variously in Bryanston Square, Tite Street and Queen's Gate Gardens).

¹⁵ Donald Brook, *Composers' Gallery* (London: Rockliff, 1946), p. 86.

¹⁶ Fabian Brackenbury was born in 1853; he had seven children, all of them younger than Roger. He was a better teacher than a businessman: in 1899 he was declared bankrupt and he moved away from Farnborough to Monkton Thanet, though the school continued; it moved to the West Country some time during the Second World War, and the Farnborough building was then used as a furniture repository until its demolition. Many of Brackenbury's descendants followed in the family footsteps and maintained his educational ethos, amongst them his youngest daughter, Bidy, who ran a girls' boarding and day school, Copplestone House, in Budleigh Salterton, Devon, and a generation later his grandson Tony Brackenbury, who became the first head of the Yehudi Menuhin School in Cobham, Surrey. Tony's brother John was Warden of Impington Village College, Cambridgeshire, and later Chair of the Cambridgeshire Education Committee. (Family history information given to the author via correspondence and interview with John Brackenbury.)

Roger's father and uncle Harry had both been taught by private tutors, but Roger's eldest brother, Eley, went to Harrow and then, as uncle Harry had done, went on to Trinity College, Cambridge. The rest of the boys – John Arnold (Arnie), Roger, Percy and Eustace – were sent to Eton. The eldest, Arnie, began in January 1889 and Roger joined him in January 1892.

Arnie flourished in Eton's hearty sporting atmosphere; he was athletic and popular and was frequently mentioned in the various sports reports in the Eton Chronicles. He went on to Trinity Hall, Cambridge, and then joined the Grenadier Guards.

At that time, Eton placed great emphasis on physical ability, and the highest acclaim went to those who would be capable of joining the army. This was disastrous for a delicate and sensitive boy such as Roger. He was shy, he stammered, he was never quite well, never really healthy. Because of his general physical weakness, he was excused sports – though he did occasionally play a little cricket, usually being put in to bat late – and instead was permitted to study music.¹⁷ This departure from the normal practice, while it may not have alienated him from his fellows, certainly reinforced the difference.

Solace came in the form of his walks up the hill to St George's Chapel, Windsor, to listen to the chapel choir, conducted by Sir Walter Parratt.¹⁸ Parratt performed an eclectic choice of works ranging from Tallis to S. S. Wesley; it was a broad education and Roger Quilter's anthems, notably 'Non Nobis, Domine', benefited from it.

The system at Eton allocated the boys to 'houses', the house acting as a surrogate family; Arnie and Roger were in the Reverend T. Dalton's house. Roger was accepted as a member of the house debating society in July 1893 at the end of Arnie's tenure as its president,¹⁹ and the journal of the society shows Roger's humanitarian outlook: in a debate about the national mining strike of 1893, where other society members considered the miners a spendthrift and ungrateful

¹⁷ Interview with Mrs Diana Tennant, daughter of Quilter's younger brother Percy, 7 January 1997.

¹⁸ Donald Brook, *Composers' Gallery* (London: Rockliff, 1946), p. 86.

¹⁹ Eton College Archives.

lot, Roger thought it ‘a wonderful and at the same time an awful thing that these coal miners can go on in the mad and useless way – while their wives and children suffer starvation and are obliged to seek refuge in the work-house . . . as long as they work at the risk of their lives – their pay should be considerably high’. A debate about prize-fighting elicited the comment that ‘prize-fighting . . . is not at all in my line’.²⁰

The Eton College Musical Society had been founded by some of the boys in 1862. It was in a perpetual state of struggle for existence, for Etonians were musically apathetic.²¹ Roger took no part in the administration of the Society, being neither president, treasurer, nor secretary, but he did play the violin in some of the Society’s concerts. He kept up his piano study too, although it seems that he did not play the piano in public.²² In a concert in December 1892, Quilter played Raff’s *Cavatina* ‘with considerable skill’.²³ The following March, he played a duet, Spohr’s *Larghetto in B flat*, with T. H. Kelly (the father of F. S. Kelly), and this performance ‘shewed that classical concerted music, when carefully rendered, is bound to be appreciated’.²⁴ In May 1893 he was deemed to ‘have a very fair mastery of the technique’ when he played Mozart’s *Adagio in D*,²⁵ but he was unable to play in the December concert because he went down before the end of term suffering from various minor ailments.

Roger’s next youngest brother, Percy, went up to Eton in January 1893, only a year after Roger; Arnie left in the July, and in September 1893 Roger’s youngest brother Eustace came up. At last, Roger was no longer in the shadow of his popular elder brother. Percy, it would seem, took no part in the concerts, but Eustace did, singing to some acclaim. Early in 1895, the *Eton Chronicles*, reporting a concert of December 1894, said of Eustace’s singing of Horn’s ‘Cherry Ripel’, ‘he has a rich voice and ought to do well’. The previous June, Roger and T. H. Kelly had

²⁰ Debating record book, Eton College, 1893–94.

²¹ *Eton Chronicles*, September 1892.

²² Archives held by Leslie East.

²³ *Eton Chronicles*, December 15, 1892.

²⁴ *Eton Chronicles*, March 29, 1893.

given an undistinguished performance of Kotek's *Duo d'Amour*, and Roger's final concert was in June 1895 when he and Wyndham performed a *Sonata for Two Violins* by Handel. Eustace, more robust physically as well as temperamentally, was better suited to the Eton milieu.

Just before Easter 1892, not long after he went up, Roger Quilter won a Task Prize, but there is no record of his ever having won anything again and his school career was not notable. Having been overshadowed by his elder brother Arnie, he was now eclipsed by his youngest brother. Years later he told Mark Raphael, his protégé, that he had hated his time there. He left Eton in July 1895 and went back home to Bawdsey.

He was undecided what to do with his life. His brothers would go into business or the army, but he was clearly unsuited to those careers. He was six foot three inches tall,²⁶ slim, hated being photographed (for formal photographs at least), had an eye for objets d'art, was 'always ill or about to be ill',²⁷ was diffident, and had a droll sense of humour, much commented upon, but rarely reported. He was also musical, and it was suggested that he should continue his musical studies, at the Conservatory at Frankfurt-am-Main.

Despite the foundation of the Royal Academy of Music in 1822 and the Royal College in 1883, musical education was perceived as being on the whole better if it was obtained on the Continent. In Germany alone, there were many eminent establishments, with honourable musical traditions: Munich's *Städtische Singschule* and the *Königliche Musikschule*, Dresden's choir school, and Cologne's Conservatory. Berlin boasted several, including the *Königliches Akademisches Institut für Kirchenmusik*, the *Hochschule für Musik*, and the *Berliner Musikschule*. Leipzig was famous for its *Conservatoire* and numbered Boulton, Delius, Carl Rosa, Smyth and Sullivan amongst its alumni.

²⁵ *Eton Chronicles*, May 31, 1893.

²⁶ All the Quilter sons were tall; Arnie was the tallest, at six feet seven inches.

²⁷ Ruth Conti to Langfield, 14 January 1998.

The Conservatory at Frankfurt dates from 1878, when it was endowed by J. Hoch, a businessman. Its director during Quilter's studies there was Bernhard Scholz, who presided from 1883 to 1908. Many years earlier, in 1860, Brahms, deeply distressed at the direction in which Liszt's musical developments seemed to be going, and concerned for the future of music, had attempted to organise a petition, a protest to Liszt and his 'Musicians of the Future' but it misfired, having been leaked to the press prematurely, and there were in the end only four signatories, one of whom was Scholz. Scholz's predecessor as Director of the Conservatory was the pro-Lisztian Joachim Raff, and with Scholz's investiture came a decisive change of musical direction for the Conservatory: all those staff who had served under Joachim Raff's directorship until his death in 1882 and who sat on the Liszt-Wagner side of the fence had left, to found the Raff Conservatoire, leaving the Brahms-Schumann coterie in place.

Scholz brought order out of chaos. He ruled with absolute authority, re-establishing credibility for the Conservatory and attracting new teachers to the institution. One teacher stayed when so many others were deserting: until her resignation in 1892 because of deafness and ill-health, Clara Schumann was head of the piano department and her pedagogical techniques held sway for many years after her departure, well into the next century. The teaching was traditional: classes in harmony and counterpoint, thorough-bass, form and history were a fundamental and mandatory part of the training.

Although it was young, the Conservatory had thus established itself firmly upon the European scene. Throughout the 1890s, there were on average about 240 students per year at the Conservatory, of whom generally about a fifth were from English-speaking countries – England, America and Australia – and of these, most were English.²⁸

Quilter spent four and a half years in Frankfurt but when exactly this period was is debatable. He is recorded as having spent four semesters at the Conservatory; there were two

semesters per year, starting in September and April, with July and August as holidays, and his first semester was during the academic year 1896–7, when he studied the piano with Ernst Engesser.²⁹ Quilter wrote later that he began composing only after a few months; at the end of March 1897 he wrote a short song, a setting of two verses of Tennyson’s poem ‘Now Sleeps the Crimson Petal’, which after some alterations was eventually published in 1904 and became one of his most famous songs; it seems likely therefore that he started in the September semester, 1896, and was absent during the second semester.

He was at the Conservatory for the entire year 1897–8; during this broad period he wrote several other songs: an unpublished setting of Christina Rossetti’s poem ‘Should One of Us Remember’ dated August 1897, the manuscript of ‘A Secret’, dated 6 May 1898, and ‘Come Spring! Sweet Spring!’ and ‘The Reign of the Stars’ which were published in 1897 under a pseudonym, Ronald Quinton; there were probably other songs. He was also at the Conservatory for one semester during the year 1898–9, probably the first, since otherwise there would have been two breaks in his studies, which may not have been acceptable to the Conservatory. On 27 October 1898 his *Three Dances for Violin and Piano* were performed, Schumannesque pieces, now lost. He was in England to accompany Denham Price singing his *Four Songs of the Sea* at the Crystal Palace on 11 March 1901, but he was probably back in Frankfurt on 4 June 1901, when his *Sonata for Oboe and Piano* (also lost) was performed.

The best fit for his four and a half year stay is thus September 1896 to June 1901, with the four Conservatory semesters spread out from September 1896 to March 1899. He had probably returned to England in March 1898, for the occasion of the marriage of his sister Norah to Willie Miller, and he was certainly in England in July 1899 to spend a few days with her, celebrating her birthday. In July 1900 he was at Bawdsey helping his mother visit the village school.

²⁸ Peter Cahn, *Das Hoch’sche Konservatorium 1878–1978* (Frankfurt: Waldemar Kramer, 1979).

Piano was his only formal study at the Conservatory: like a number of other English-speaking students, he studied composition privately with Ivan Knorr. Knorr's gift as a teacher of composition was to nurture his students' individuality, rather than impose a common stamp, but though he was undoubtedly a very fine and highly esteemed teacher, he also had a vicious sense of so-called humour. Knorr's and Grainger's dislike was mutual.

Knorr had trained at the Leipzig Conservatoire, and in 1883 Brahms recommended him to the Frankfurt Conservatory. At first Knorr taught piano, theory and music history; he began teaching composition there three years later, and eventually stopped teaching piano. He was himself a composer, German-born (in West Prussia in 1853) but with strong Russian sympathies, and a Russian wife; he was also a personal friend of Tchaikovsky. Cyril Scott, another of his composition pupils, described him as placid and never angry, though he attested to Knorr's sarcasm at the expense of some of his unfortunate pupils. Following Scholz's resignation in 1908, Knorr acceded to the Directorship the following year, and from then on refused to allow any of his compositions to be performed in the Conservatory concerts, since he felt that to do so would be an abuse of privilege. He was highly self-critical, and his surviving compositions, which showed Brahmsian as well as Ukrainian folk-song influences, were few. He died in 1916.

Four of Knorr's other composition pupils were to become significant in Quilter's life: Percy Grainger, Cyril Scott, Balfour Gardiner and Norman O'Neill. These five were much of an age, with O'Neill the oldest, born in 1875, then Quilter in 1877, then Gardiner, just six days younger, Scott, born in 1879, and Grainger the youngest, born in 1882. They were not all at Frankfurt at the same time: O'Neill was there from 1893 to the summer of 1897, and studied piano with Lazzaro Uzielli;³⁰ so did Gardiner, after a short period studying with Engesser. Gardiner was first at Frankfurt for four semesters from 1894 to 1896 (he studied organ and

²⁹ Engesser taught at the Conservatory from 1884 to 1923.

³⁰ Derek Hudson, *Norman O'Neill, A Life of Music*, (London: Quality Press, 1945).

clarinet as well as piano and composition), and then again from the autumn of 1900 to the end of the year, the intervening time being spent – unsatisfactorily – at New College, Oxford, although he did get his degree, just, in the summer of 1900.³¹

Scott began at Frankfurt as a boy, in the winter of 1891, to study piano with Uzielli for four semesters, an eighteen-month period; he returned to Frankfurt in 1896 (thus missing Balfour Gardiner) for a further six semesters, leaving in the summer of 1899. During this second period, he continued his piano studies with Uzielli, and studied composition with Knorr officially, rather than privately.

Grainger went to Frankfurt early in the summer of 1895 but did not start at the Conservatory until the autumn. He studied piano with James Kwast until summer 1901, though he was dissatisfied with his teaching. He was dissatisfied with Knorr's teaching too, and claimed he learned considerably more from his other composition teacher, Klimsch.

These were very different characters, highly individual, variously argumentative and opinionated, but united in a common dislike, hatred even, of Beethoven. Scott was arguably the most innovative, the most arrogant and also the most flamboyant in his dress and manner, as he himself admitted in later years. Gardiner, like Quilter, was extremely wealthy, and generously used his money to support and encourage other composers. He was also highly changeable in his opinions, as Grainger explained: at one stage he was very much in favour of Arnold Bax's music, but (much) later said he disliked it extremely; in around 1909 or 1910 he was singing the praises of Scott's music, yet by the time of his 1913 series of Balfour Gardiner concerts would not have anything of his on the programme. Despite his undoubted idiosyncrasies, however, his cherubic appearance and naïveté were endearing, and the others of the group were fond of him.

Grainger remained cool towards O'Neill, always alleging that musically speaking he had somehow let the side down; perhaps it made a difference that O'Neill was seven years older, and

³¹ Stephen Lloyd, *H. Balfour Gardiner* (Cambridge: Cambridge University Press, 1984).

Grainger was still a boy when they had first met. But O'Neill, who came from a family that had always mixed in artistic circles, established a highly successful career as a theatre composer. Scott also regarded him as not quite one of the group, but Quilter was fond enough of him, and kept in touch with him until his death. In July 1899, O'Neill married Adine Ruckert, a concert pianist whom he had met while she was in Frankfurt studying with Clara Schumann; Adine kept up a substantial correspondence with Clara's daughter Eugenie for years,³² and Quilter too stayed in touch with Adine and her family.

Of all the various personalities, Grainger's was possibly the most extraordinary. He had a remarkable energy and a complete belief in himself. He fought musical battles on behalf of his friends; he was loyal and devoted and stirred them – or tried to stir them – to greater things. He was an inveterate traveller, globe-trotting between Europe, the States and Australia; upheaval was part of his life. He was devoted to his mother even more than to his friends; she accompanied him everywhere, dictating his life to him, whom he should and should not cultivate, and choosing his friends. It is significant that he did not marry until after her death.

Quilter found Knorr a hard taskmaster; the strict requirements of fugues, formal structures and academic writing did not come easily to him and in the company of Grainger, Scott and Gardiner, he felt inferior;³³ he especially envied Scott who revelled in such musical puzzles. Knorr did not think that Quilter would be a great composer, but thought his music would be as charming as he was himself. Quilter was grateful for the discipline that Knorr instilled, but he regarded his own lack of ready facility as a lack of ability. It depressed him and he was never willing to risk composing large-scale works. The nearest he came was the *Serenade* of 1907, which he dedicated to Knorr 'in gratitude'.

³² Now held by the British Library.

³³ Extracts from the diary of Professor Sir Frank Callaway, Callaway to Langfield, 18 March 1997. The diary records Quilter's reminiscences when Callaway met him on several occasions in 1948–9.

In the spring of 1899, Scott took rooms in Cronberg, up in the mountains, travelling back to Frankfurt for lessons. Sometimes Grainger cycled out to see him there, and from time to time Quilter came too since he knew people who lived in some of the nearby villas. They visited some of these acquaintances, and Quilter was intensely embarrassed at the sycophantic change in his hostess after the arrival of further guests from the Empress Frederick's castle; such falseness disgusted him.³⁴

The five students – Balfour Gardiner, Percy Grainger, Norman O'Neill, Roger Quilter and Cyril Scott – became known as the Frankfurt Group or the Frankfurt Five or sometimes, with a rather boy-scout connotation, the Frankfurt Gang. Grainger, ever hopeful, thought that they would change the world, but that was not to be. They were linked by friendship as much as by any musical factor;³⁵ there was no real unifying aim between them, and they remained non-conforming individuals. What common factor there was, was harmonic: Grainger wrote of the importance to them of 'the chord' and their compositions tended to be 'vertical' rather than 'horizontal', and so the more telling on the rare occasions when contrapuntal techniques were used.

At Frankfurt's opera house, they heard – amongst others – Wagner operas, and Quilter presumably heard the *Ring* and *Tristan* there, to judge by his quotations from them in later works. But the Great War left their music untouched. It was not for them to set the war poets; their roots lay further back, into the heart of the nineteenth century.

1.2 From the Crystal Palace to *Where the Rainbow Ends* (1901–1911)

At this point, Quilter was quite unknown. He had no particular sense of direction; he simply wrote songs. This was not a daunting task, as writing a large-scale work would be, and this

³⁴ Cyril Scott, *My Years of Indiscretion* (London: Mills and Boon, 1924).

meant a great deal to one who was seldom if ever content with what he wrote, and who reworked his material again and again. The words were at least as important to him as the setting; on many occasions he claimed to love poetry at least as much as music, if not more.³⁵ The work of composition was set against a background of visiting friends and relatives around England, moving between London and country residences, and travelling abroad; normal behaviour for a wealthy upper-middle-class young man.

His musical career started at the Crystal Palace. There were many concert series there besides the Saturday Concerts, and a second season of Chamber Music Concerts took place in the winter of 1900–1. Within this series, the third concert, on 11 March, featured two violinists, two violists, two cellists, the baritone Denham Price and accompanists Samuel Liddle and Roger Quilter. Denham Price was a familiar name then, singing in Queen’s Hall Promenade Concerts, Vocal and Instrumental Concerts at the Crystal Palace, the Bechstein Hall and the St James’s Hall Ballad Concerts, amongst others, and he shared the platform with Frederic Austin, John Coates, Gervase Elwes and the like, the major names of the time. Price’s name is long forgotten, but in singing the *Four Songs of the Sea* that evening, he brought Quilter’s songs to their earliest public. They were published later that year and republished ten years later in 1911 as *Three Songs of the Sea*.

Quilter followed up the modest success of his Crystal Palace début with the *Four Songs of Mirza Schaffy*, Op. 2, to German texts but with a translation by his friend Walter Creighton; they were published late in 1903 and marked ‘In remembrance of Frankfurt days’ but he revised them in 1911, and rededicated them to his friends Walter and Marie English. ‘Come Back’ and ‘A Secret’ were settings of his own texts, also published in 1903, though ‘A Secret’ was written in 1898, and ‘Come Back’ probably was too; and in 1904, two Binyon settings, ‘At Close of Day’

³⁵ Stephen Lloyd, ‘Grainger and the “Frankfurt Group”’, *Studies in Western Music* (University of Western Australia), vol. 16 (1982), pp. 111–18.

³⁶ One occasion was recorded by Astra Desmond in a radio programme on the Frankfurt Group, BBC Radio 3, *Music Weekly*, 23 October 1977.

and ‘The Answer’, and two partsongs for four-part chorus, ‘To Daffodils’ and ‘To the Virgins’, were published. These were his first settings of Robert Herrick, whose poetry, in its feelings of the transience of humanity, struck so resonantly with Quilter’s own outlook.

In 1902, he made a short setting for men’s voices of verses from *Omar Khayām*, to a translation by E. A. Johnson, father of a girl friend. For unknown reasons, it was never published, despite Grainger’s constant urgings.

Quilter held a particularly high regard for the singer Gervase Elwes. Elwes came of a very long-established county family; he also knew the major musical figures of the day – performers, composers, academics and critics – and many of them visited him at his main estate, Billing Hall, near Northampton: Quilter of course, and musicians such as Cyril Scott, Irène Dean Paul (professionally known as Poldowski), John Fuller Maitland, the conductor and composer Anthony Bernard, the American publisher Winthrop Rogers, the tenor Hubert Eisdell, Maude Valérie White, Sir Henry Wood, Frank Bridge, Vaughan Williams, and Elgar. Quilter’s friends Wilfrid and Jane von Glehn were frequent visitors too. Elwes’s accompanist Frederick Kiddle came often, as did Elwes’s teacher Victor Beigel, and Grainger and his mother Rose.³⁷

Gervase Elwes was born in 1866; he attended the Oratory School at Edgbaston, Birmingham, where Cardinal John Henry Newman encouraged his musical studies. He tried to live the life he was born to, but eventually he capitulated to what he felt was his calling – he had a fine tenor voice and studied singing for many years – and became a professional singer. For a long time his father forbade Elwes to take up such a ridiculous occupation, but was in time won over by his son’s perseverance and dedication.

Elwes’s humanity and integrity endeared him to his friends and family; he was much loved, and as a singer much sought after. When and how he and Quilter met is difficult to determine, but it was probably before the ‘Jamborees’ held by Elwes’s brother-in-law, Everard

Feilding, the exuberant and informal evenings in the winter of 1904 where composers, performers and London society met together. Grainger, as the young golden-haired virtuoso pianist, had long since been introduced into the realms of the London salon, and others came too, including Scott, Gardiner, Hurlstone and Vaughan Williams.

Although Elwes's voice was not considered great, he brought an extraordinary artistry and personality to his singing. He championed English song composers by programming their work in his recitals and they responded by dedicating many of their songs to him – not merely, perhaps, in order to encourage a performance by him as was common practice, but because he regularly performed the songs while still unpublished, quite possibly enabling their publication as a result. He sang songs by famous and obscure alike, ranging from Vaughan Williams to St John Brougham.³⁸ He gave the first performances of many of Quilter's songs, and Quilter acknowledged his debt to him more than once: 'I am sure you know what I feel about your singing of my songs – it can't be put into words. It has been the greatest stimulus and happiness in my life's work'³⁹ and 'It is a sheer joy & inspiration hearing you sing and playing for you. I need not tell you what I feel about your singing of my music; you must know well by now what I feel.'⁴⁰ Quilter stated categorically that Elwes's 'perfect renderings did more than anything else to make the songs known and liked'.⁴¹

Quilter's life revolved around his friends, especially the von Glehns. Wilfrid von Glehn was the grandson of Robert von Glehn, an Estonian merchant who had settled in England in the

³⁷ The Visitors' Book is held at Elsham Hall, Brigg, North Lincolnshire. Further information about life at Billing comes from my interview with Captain Jeremy Elwes, May 1998.

³⁸ Programmes show that he sang songs by Frank Bridge, St John Brougham, Rebecca Clarke, Alison Crompton, Harold Darke, Malcolm Davidson, Walford Davies, Dunhill, Elgar, Gardiner, Gurney, Ireland, Henry J. Ley, Poldowski, Quilter, Scott, Martin Shaw, Grace Street, Colin Taylor, Felix White, Warlock, Percy Whitlock, and Vaughan Williams – and there were surely many others.

³⁹ Quilter to Gervase Elwes, 25 May 1917, Lincolnshire County Archives, 2 ELWES 1.13 L-Q.

⁴⁰ Quilter to Gervase Elwes, 3 April 1919, Lincolnshire County Archives, 2 ELWES 1.13 L-Q.

⁴¹ Autobiographical notes, Leslie East archive.

1830s, living at Peak Hill Lodge in Sydenham, then a small village just south-east of London.⁴² Another grandson was Walter Creighton, son of Louise, née von Glehn, and Mandell Creighton (who later became Bishop of London). Walter's youngest sister, Gemma, was for a time a pupil of Percy Grainger. The connection between the Quilters and the von Glehns was of long standing, going back to the mid-1800s when the two families lived near each other, even though later generations were not necessarily born in the area.

Quilter and Creighton had met in Frankfurt in 1899, or possibly earlier. Creighton had gone up to Emmanuel College, Cambridge, with a view to becoming a doctor, but left at the end of the Lent Term 1898 without taking his degree,⁴³ preferring to take his chances as a singer. He and his siblings were under considerable pressure to match the intellectual feats of their parents, an impossible demand, and he and Quilter shared a common sense of somehow having failed to meet parental expectations.

Wilfrid von Glehn was a fine artist who often accompanied John Singer Sargent on his Continental and American painting tours and in 1904, Wilfrid married an American from New York, Jane Emmet, distantly related to Henry James.

These years established the circles in which Quilter moved. Through Wilfrid, he mixed with artists. Through Jane and her relation Henry James, he knew writers. His parents entertained lavishly at their house in South Audley Street, Mayfair; he moved in moneyed, upper-class circles with ease, albeit unwillingly, for their philistine attitudes sickened him. He was happier by far

⁴² Much of the information on the von Glehn family, and the Creightons in particular, is to be found in James Thayne Covert, ed., *Memoir of a Victorian Woman, Reflections of Louise Creighton 1850–1936*, (Bloomington: Indiana University Press, 1994) and Covert, ed., *A Victorian Family, as Seen Through the Letters of Louise Creighton to Her Mother 1872–1880* (New York: Edwin Mellen Press, 1998). Some information is also taken from my interview with Mrs Hugh Creighton in February 1999. For further details on the whole family, and why the name was changed in 1917 from 'von' to 'de Glehn', see Valerie Langfield, 'The Family von Glehn', *Nineteenth Century British Music Studies*, vol. 3, ed. Bennett Zon and Peter Horton (Aldershot: Ashgate, 2003) which draws on these sources and many others.

⁴³ Information from Professor James T. Covert.

amongst artists; nevertheless, as a tall (he was sometimes ironically nicknamed ‘Quilterino’⁴⁴), graceful and wealthy young man, he was welcome wherever he cared to go.

Thoughts about people occupied his mind greatly, and in particular, thoughts about women: he did not dislike them, but it generally took time before he felt comfortable with them, and then only a certain kind of woman appealed – the kind with ‘the boy’ in her, as he wrote in letters to Rose Grainger on the subject.⁴⁵ Jane von Glehn was one such; she had an uncloying warmth about her, too, beneath a reserved exterior, to which Quilter responded positively, and they remained close friends until his death. He also felt there was much of ‘the boy’ in Rose Grainger. She had a possessive and demanding relationship with him, though less than with her son Percy.

Although his parents had a London base, Quilter wanted some measure of independence and privacy, and in November 1903, he took rooms at 27 Welbeck Street, in London’s West End, in premises occupied primarily by assorted medical practitioners. This was his London *pied à terre* until the autumn of 1907.

In 1906, Lady Quilter wrote of her sons (while visiting their second son, Arnie, in South Africa) that it would only be ‘by their taking wives that she would be able to push them away from her’.⁴⁶ But she was aware that her third son was not like her other children. She was passionately devoted to all of them, but to him especially, possessively so, and she was very protective of him. That her marriage was not an especially happy one was obvious to him, and he devoted himself to her almost by way of consolation. She, for her part, seems to have shown a degree of acceptance of his homosexuality that was surprising for the time.

When young, the Quilter children had made an alphabet book, which they called ‘The Hintlesham Alphabet’, named after the house that they lived in during the 1880s. The entry for

⁴⁴ In the middle of July 1906, Elwes’s singing teacher Victor Beigel wrote a wryly good-natured comment in Elwes’s *Visitors’ Book*: ‘owing to Quilterino’s absence I was rather well treated’.

⁴⁵ Quilter to Rose Grainger, 28 November 1907, GM.

'R' shows a child-drawn cartoon of a small boy sitting quietly on a cushion by the fire, a pack of cards on the floor by him. 'R is for Roger who loves a quiet game' runs the caption. Quilter's family knew that he was 'different'. To be 'musical' was a euphemism for being homosexual, and was thus doubly applicable in his case. The differences Quilter displayed as a child, when he was so often ill, and not bursting with the rude health and energy of all his brothers and sisters, the increasing sense of isolation as his artistic sensibilities developed, his strong emotional dependence on and bond with his possessive mother – all added bricks to the wall of depression that surrounded him throughout his life. His father all but disowned him for being artistic, on one occasion, when Quilter had had a good concert review, pointedly ignoring both it and him.⁴⁷ Quilter was forever ill and forever obsessed with health and ill-health, his own and that of his friends, and he was full of self-doubt.

But he continued to compose, painstakingly. On 2 June 1904, Ada Crossley (with whom Grainger toured in Australia) sang 'Now Sleeps the Crimson Petal' at a recital at St James's Hall, with Quilter accompanying. Back in April, Grainger had suggested that Quilter show Crossley some of his songs, that one in particular.⁴⁸ On the twenty-third of the same month, Gervase Elwes sang it, accompanied by Quilter, at a concert (shared with the pianist Ada Thomas) at the Bechstein Hall in London, and in a review of the concert in the *Globe*, Quilter was already being described as a 'well-known' composer. Elwes sang the song again at a concert at 8 Chesterfield Gardens on 30 June where he also sang songs by Maude Valérie White and Massenet, and shared the platform with Mrs Patrick Campbell, amongst others.

Elwes encouraged Quilter and persuaded Boosey, the publisher, to take the song, and so 'Now Sleeps the Crimson Petal' was published in that year, seven years after its beginnings at

⁴⁶ Lady Quilter to Roger Quilter, 23 February 1906, BL Add. MS 70595, ff. 13–14.

⁴⁷ Reported in an interview between Mark Raphael and Professor Stephen Banfield, 28 February 1974.

⁴⁸ Percy Grainger to Roger Quilter, 25 April 1904, published in *The Farthest North of Humanness*, ed. K. Dreyfus (Melbourne: Macmillan, 1985).

Frankfurt. Quilter dedicated it to Mrs E. P. Balmain, a relative or old family friend. After a concert on 13 September at which Elwes almost certainly sang it, he wrote to his wife, ‘Roger Quilter’s new song having a great success – he was there and delighted’.⁴⁹

On 15 December 1904, Quilter accompanied Mrs Duncan Gregory at a ‘Concert of English Music’ held at 37 Cheyne Walk, Chelsea;⁵⁰ the programme included ‘Now Sleeps the Crimson Petal’ and early performances of three other songs, ‘Amaryllis at the Fountain’, ‘Passing Dreams’ and ‘The Starlings’. The score of ‘Amaryllis’ is dated 1914, when it was published. ‘Passing Dreams’ was published in 1907; it became one of the four settings of Dowson poems, the *Songs of Sorrow*, Op. 10, and ‘The Starlings’ was not published until 1938, and then as a partsong.⁵¹ Following these try-outs, he withdrew them until he had worked on them further.

His songs were being sung more and more often. Alys Bateman sang his setting of Binyon’s ‘At Close of Day’ at the Bechstein Hall on 21 November 1904, along with another song of his, called ‘A London Spring Song’, to words by Julian Sturgis; it was published under the name Claude Romney, in 1928.

The set of *Three Songs*, Op. 3, came out the following year, the ever-popular ‘Love’s Philosophy’ placed first, dedicated to Elwes, and ‘Now Sleeps’ republished as the second song. ‘Fill a Glass with Golden Wine’ completed the set and was dedicated to Quilter’s friend, the singer William Higley. In 1905, ‘June’ was published, a setting of a poem by Nora Hopper; her

⁴⁹ Elwes to Lady Winefride Elwes, 14 September 1904, Lincolnshire County Archives, Elwes papers.

⁵⁰ The concert was held under the auspices of Madame Henriette Schmidt, and by ‘kind permission of Mrs Ashbee’. Many artistic luminaries – patrons or practitioners – lived in Cheyne Walk at various times. Jane and Wilfrid von Glehn moved to number 73 in August 1904; Vaughan Williams came to live at no. 13, George Eliot had lived at no. 4, Hilaire Belloc at no. 104 and J. M. W. Turner at no. 119; Rossetti, Swinburne and George Meredith had shared no. 16, the Queen’s House, and James Whistler had lived at no. 96 (though at the time it was known as 2 Lindsey Row) and at an earlier period, no. 101. Later Sir Edwin Lutyens moved to Cheyne Walk, as did Laurence Olivier and Vivien Leigh. See Ben Weinreb and Christopher Hibbert, *The London Encyclopedia* (London: Macmillan, 1983); Laura Wortley, *Wilfrid de Glehn RA* (Marlow: The Studio Fine Art Publications, n.d.); and James Laver, *Whistler*, 2nd edn. (London: White Lion Publishers, 1976).

⁵¹ Most of these programme details come from the programmes themselves, courtesy of the Royal College of Music; Bechstein Hall details are from programmes held at the Wigmore Hall archives.

work also appeared in *The Yellow Book*, the quarterly publication of the circle of aesthetes that included Oscar Wilde.

Some of the songs of this period show Quilter well aware of his market – the accompaniments are straightforward, and the vocal lines end with high notes: the success of ‘Now Sleeps’ was the more remarkable for the absence of a rousing climax. Many of these songs were in the tradition of the royalty ballad, and were often dedicated to the singers who were to be their prime income-generators. Even when the royalty practice died out, many composers continued to dedicate their work to the artists whom they hoped would perform them, though the plan did not always succeed. Quilter seems to have demonstrated both his understanding and his dislike of the system: he generally assigned opus numbers only to those songs that he took seriously.

In September 1905, Quilter visited his brother Percy, staying in a little cottage at Limpsfield in Surrey. Quilter had been working on a Trio – of which no trace now remains – and here he also wrote the cycle of six songs, with two piano interludes, called *To Julia*, Op. 8; he said of it that he was

going through a Herrick fever, and there was something about the very name of Julia that fascinated me. The lady of Herrick’s dreams became, in a way, the lady of mine. I chose six of the most beautiful and singable lyrics, which seemed sufficiently varied in mood and shape to make a little garland of songs . . . I think, perhaps, Devotion is the keyword to the cycle.⁵²

He performed it with Gervase Elwes on 31 October at the Aeolian Hall, London, one item in a recital by Elwes that included songs by Schubert, Schumann, Vaughan Williams, and Brahms; for these items Elwes was accompanied by his regular pianist, Frederick Kiddle. Quilter had been up to Billing the week before – along with Grainger and Kiddle⁵³ – to accompany Elwes when he sang a number of Quilter songs at his recital at Northampton Town Hall on 24

⁵² Leslie East archive.

⁵³ Entry in Visitors’ Book for Billing.

October. The première of *To Julia* was successful and the reviews were generally warm, and perceptive. *The Chronicle* called the song cycle ‘unconventional in character, bright and melodious’, the third and fourth songs, ‘To Daisies’ and ‘The Night Piece’, pleased *The Times* and the *Morning Post* (and the audience encored them), the *Morning Post* describing them as having ‘great originality and charm’. *The Standard* credited the whole cycle with ‘imagination, melody and strength’, though *The World* thought them a ‘little unequal’.⁵⁴

Quilter’s Op. 5 was a collection of settings of four of R. L. Stevenson’s poems, called *Four Child Songs*. The manuscript is dated 1914, like the date of publication, but it is clear from the opus number that the songs are from this time, preceding the Shakespeare songs, and the date reflects simply the date of tidying up and preparation for publication. They are pretty, if lightweight, and the last one is spectacularly politically incorrect, though for the time such chauvinism would not have seemed out of place.⁵⁵

For two years, Quilter had hawked the *Three Shakespeare Songs*, Op. 6, round publishers, but in vain: Shakespeare was deemed ‘no good’, and the dearth of English Lieder was a self-fulfilling prophecy – there were none, and so there was no market. The climate was changing, however, and once Boosey published them in 1905, they became three of his best-known songs.⁵⁶

It seems that Lady Quilter, despite her apparent acceptance of his sexual orientation, persuaded her son to become engaged, even though he told her that women usually bored him. It was an engagement – and the identity of the lady remains unknown – intended to maintain social appearances but the notion of marriage utterly repelled him, thanks at least in part to his parents’ example, and eventually the engagement was broken off. By the end of May 1906, Quilter was finally getting over a long bout of influenza, and his recovery was helped by the stimulus of

⁵⁴ *Morning Post*, November 1, 1905; *Chronicle*, November 1, 1905; *Standard*, November 1, 1905; *Times*, November 2, 1905; *The World*, November 7, 1905.

⁵⁵ The first verse reads (and the last verse repeats): ‘Little Indian, Sioux or Crow,/ Little frosty Eskimo,/ Little Turk or Japanee,/ O! don’t you wish that you were me?’

⁵⁶ George A. Greenwood, ‘A Composer of Quality’, *Great Thoughts* (December 1936), pp. 122–3.

offering Grainger financial help in getting his music better known, though it was many years before the offer was finally taken up.

The recovery was not complete; that spring had brought enormous physical and emotional strain, and over the next few months Quilter became more and more ill, with long periods at Bawdsey, trying to recuperate.

Quilter's condition worsened and by December 1906 he was in a nursing home at 22 George Street, Hanover Square. Jane von Glehn reported to her mother that he had 'ulceration of the bowel'⁵⁷ and Mark Raphael, Quilter's protégé, reported later that he had had a stomach ulcer,⁵⁸ but given Quilter's age, build and nature, it is much more likely to have been a duodenal ulcer. He had an operation, but years after, Quilter told Raphael that it was not a success; he had to eat carefully and sparingly for the rest of his life, and many of his subsequent health problems stemmed from that time.⁵⁹

This period of physical ill-health was unquestionably the worst he had had so far; Jane was extremely worried about her friend, and she and Wilfrid wanted him to consult Wilfrid's brother-in-law, Edward Rist, a Parisian doctor, but as Jane said to her mother, 'it is rather difficult to recommend one's brother-in-law, especially to rich people who are supposed to have the best London [doctors]'.⁶⁰ After one visit to Quilter, Jane reported disgustedly back to her mother that he was being fed meat and medicines and on that diet was apparently expected to heal.

In March 1907, Jane and Wilfrid dined with the Quilters at 74 South Audley Street; Roger, still ill, was carried down to the drawing room to see them, and Jane told her mother that

⁵⁷ Jane von Glehn to her mother, Mrs W. J. Emmet, undated and illegible postmark, but judging by the following letter, early 1907, AAA.

⁵⁸ Raphael also said that Quilter was in his thirties. He was however reporting this many years after the event (in conversation with Dr Trevor Hold on 25 May 1976), and not from direct knowledge, but from what Quilter had told him; it would be very understandable if details were not precisely accurate.

⁵⁹ This was possibly a vagotomy and pyloroplasty – division of the nerves to the stomach and refashioning of the opening of the stomach – and such an operation can cause many problems, including severe and ongoing diarrhoea.

⁶⁰ Jane von Glehn to her mother, Mrs W. J. Emmet, c.13 March 1907, AAA.

the Quilters had ‘beautiful pictures and no taste’.⁶¹ He spent much of the year recuperating, but was able to work hard during that time.

His four *Songs of Sorrow*, Op. 10, settings of poems by Dowson, and the only Dowson poems he ever set, were written as a consequence of his illness (except for his setting of ‘Passing Dreams’ which existed at least by December 1904), and he dedicated them to Wilfrid and Jane von Glehn who had been so supportive of him through a frightening and difficult time. Rose Grainger was not impressed by the dedication and wrote pointedly to him asking him to dedicate something to Percy. ‘The Von Glehns tell me you have dedicated y^r new songs to them – be a darling & dedicate something to Percy – he w^{ld} be so pleased – that is, of course if you feel like it.’⁶²

On 25 July, Grainger went to Norway to meet his idol Edvard Grieg again, at Grieg’s summer home ‘Trolldhaugen’, at Hop. At the end of the ten-day visit he also played and sang some of Quilter’s songs, ‘To Daisies’ from *To Julia*, ‘O Mistress Mine’, ‘Come Away, Death’ and the partsong ‘To the Virgins’. Grieg commented favourably on the ‘sympathetic personality in them’⁶³ and at Grainger’s suggestion, Quilter promised to send Grieg some of his music.

In the meantime, Quilter dedicated Op. 7, the set of *Five Lyrics of Robert Herrick*, partsongs, to Grainger. The offering appeased Rose, but she seemed unable to appreciate that Quilter’s reluctance to dedicate anything to Grainger stemmed simply from the feeling that he wanted to offer only his best work to his dear friend of whom he thought so very highly, and he did not yet feel that he had composed anything worthy.

He was still struggling with his Trio, rewriting the first and fourth movements and renovating its slow movement, and finishing off the scoring of the *Three English Dances*.⁶⁴ He had been in touch with Balfour Gardiner, discussing a Suite, and at the end of April 1907, Henry

⁶¹ Jane von Glehn to her mother, Mrs W. J. Emmet, c.13 March 1907, AAA.

⁶² Rose Grainger to Quilter, 17 July 1907, GM.

⁶³ Percy Grainger, *Doings and Sayings at the Griegs, Trolldhaugen, 25.7.07–4.8.07*.

Wood had written to ask for his latest scores.⁶⁵ Wood evidently thought a ‘suite’ meant a set of dances, but what he got was the *Serenade*, Op. 9, whose manuscript is marked ‘finished May 1907’.⁶⁶

Quilter’s health, physical and mental, was gradually improving, and he told Percy Grainger ‘I am bigger & fatter, and the life-force is beginning to make itself felt a little, so that a bit of neighbouring flesh & muscle in the bed betimes at night would be welcome – but, oh, but *marriage* is not for me – the greasy eye warns me off’.⁶⁷

On 27 August 1907, Quilter was at the Queen’s Hall for the Promenade Concert and the first performance of his *Serenade*, Op. 9, his first orchestral piece to be performed. At the rehearsal in the morning, Quilter stood by the conductor’s desk making continual suggestions. The supportive audience included friends and family, but although the reviews were enthusiastic, and overall Quilter was pleased, he also felt that ‘several bits [wanted] a lot of alteration’.⁶⁸

Immediately after the première of the *Serenade*, he and his mother travelled up to Buxton to take the waters; Sir Cuthbert joined them within a few days and they all stayed for most of September. The visit was intended to complete his cure, but as far as he was concerned, it was a ‘God-forsaken hole’ and he freely cursed the baths and the water.⁶⁹ The Empire Hotel where he stayed was comfortable and fairly new, being one of several hotels built to help accommodate the influx of visitors wishing to be seen at the spa resort. Although the people there were of his class, they were not of his artistic inclination and the waters tasted disgusting, but he had a piano in the sitting-room and perhaps the spa music pleased him.

⁶⁴ Quilter to Percy Grainger, 3 August 1907, GM.

⁶⁵ Balfour Gardiner to Quilter, 24 April 1907, BL Add. MS 70602, f. 59.

⁶⁶ Archives held by Leslie East.

⁶⁷ Quilter to Percy Grainger, 3 August 1907, GM.

⁶⁸ Quilter to Percy Grainger, 31 August 1907, GM.

⁶⁹ Quilter to Percy Grainger, 31 August 1907, GM.

Quilter gave up his rooms in Welbeck Street and put his furniture into store.⁷⁰ In October he was ill again, and endured medical treatment administered by his mother night and morning: he was probably extremely thankful to be able to get to the rehearsal of Frederic Austin's new work, a Rhapsody.⁷¹ He reported pessimistically that another performance of the *Serenade* was to be given, this time by the Amateur Orchestral Society, on 13 November,⁷² and on 16 November, Edith Miller, recommended to Quilter by Victor Beigel, Elwes's teacher, gave the première of the Dowson songs, but the lack of critical acclaim was a bitter disappointment to him, happy though he was with her performance.

He withdrew the *Serenade* and it was never published, and never performed again. The ostensible reason was that he wanted to reorchestrate and alter it, but the reception of the Dowson songs may have been a factor, and the underlying reason, above all, was that Quilter, self-doubting as ever, could not face the risk of this, his largest-scale work to date and so very different from anything he had so far composed, being weighed in the balance and found wanting. He never again put himself in such a position; although he wrote long works, they invariably consisted of many short items.

Some months earlier, feeling that his mother 'disapproves of everything I do and think', he had written to Rose Grainger of his belief that 'most women, particularly "good" women, are without *any* real sympathy with men's thoughts'.⁷³ Now he wrote excitedly to Percy and Rose Grainger about Otto Weininger's misogynistic treatise, *Sex and Character*, first published in Germany in 1903 and soon translated into English.⁷⁴ He wrote to Rose Grainger:

Sex questions chiefly fill my mind just now & also the shortness of our little time on this earth – I want to do so much & I seem to do nothing – So much there is to read, so many people to know & like & so much in them, & such a

⁷⁰ Walter Creighton to Quilter, 23 October 1907, BL Add. MS 70596, f. 170.

⁷¹ Quilter to Frederic Austin, 21 October [1907], private archive.

⁷² Quilter to Percy Grainger, 27 October 1907, GM. The possibility that he might have meant the Royal Amateur Orchestral Society cannot be substantiated; the RAOS archives make no mention of such a concert.

⁷³ Quilter to Rose Grainger [16 July 1907?], GM.

⁷⁴ Quilter to Rose Grainger, 6 Nov 1907, GM.

lot to feel & enjoy – and every minute I am away from actual work seems a waste. It is all very disturbing. But *sex* is wildly interesting, & things are beginning to get clearer for me.⁷⁵

An unexpected and very complimentary letter from Hamilton Harty at the end of November pleased him inordinately,⁷⁶ but at a time when his emotions were clearly unstable, he was disturbed again:

We went to hear Tetrizzini at Covent Garden on Tuesday night – & the whole programme & the rich audience & everything made me so sick I had to come out. O dear! What a life – So one goes on living a lie till death comes & covers everything with a cloth.⁷⁷

Early in the new year of 1908, he was finishing the *Seven Elizabethan Lyrics*. He was pleased with the first of the set, 'Weep You No More', but discarded two (their ultimate fate unknown) and replaced them with two others. The seven songs heralded a lean period of composition, however; he wrote nothing else for many months.

By the end of January, he was ill again, thus missing a musical evening at the Graingers', attended by the artist John Singer Sargent (also a fine interpreter of French and Spanish piano music), Victor Beigel, the actor Ernest Thesiger, the von Glehns and Sibyl Colefax (later Lady Colefax). Forever chasing health, he went to Bad Kissingen in July, to Dr Dapper's Sanatorium for treatment, which he told Rose Grainger made him feel 'like a stuffed swine'.⁷⁸

His short anthem for four-part chorus, tenor solo and organ, 'Lead Us, Heavenly Father', appears at this time, out of nowhere; the circumstances of its composition are not known, nor is there any evidence of its performance. It is dated 1908, although it was not published until 1924, and it was dedicated to Ida Legge (Robin Legge was music critic of the *Daily Telegraph*).

In November, Norman O'Neill had asked Quilter to join the London committee of the Musical League that was in the process of being founded, but Quilter was about to go on a long holiday with his parents and had to refuse. At the end of the month, they set off for Egypt, Lady

⁷⁵ Quilter to Rose Grainger, 25 Nov 1907, GM.

⁷⁶ Quilter to Rose Grainger, 28 November 1907, GM.

Quilter because Sir Cuthbert desired her company, and Quilter because his mother desired his. His parents were both strong-willed people (Jane von Glehn once described Lady Quilter as ‘awfully nice but a regular Spartan mother of men’⁷⁹) and now that his father was no longer a Member of Parliament, Lady Quilter had to endure Sir Cuthbert’s company more than before. By April, Quilter was in Taormina, Sicily, where he caught influenza but still managed to work on some of his piano music: the manuscript of the second study of the set of *Three Studies for Piano*, Op. 4, is marked ‘Taormina 1909’, and the whole set is marked 1909, although the first was written in 1901. The studies were dedicated to Madame Pura Heierhoff-de Castelar, a friend from Frankfurt times. Some time in 1909, he also began writing a lightweight but charming characteristic piece for piano ‘Dance in the Twilight’, which became the first in the set of *Three Pieces for Pianoforte*, Op. 16.

At this time too his interest in the theatre began to take a more practical form. Cyril Maude asked Quilter to provide some incidental music, in the form of songs, for a production of Fagan’s *A Merry Devil*. No details are known, though one – ‘I Love Thee’ – was unsatisfactory and Cyril Maude returned it ‘as I am afraid you are right in saying it is too modern’.⁸⁰ The play (described as a sixteenth-century Florentine farce, and written by the late nineteenth-century James Bernard Fagan⁸¹) opened at the Playhouse, London, on 3 June and ran till the end of July; the songs were for the character Cherubino, though with no apparent Mozartian connection.⁸²

In June, Quilter returned to Bad Kissingen with Lady Quilter for another course of health treatment with Dr Dapper. Percy Grainger visited him at Bawdsey at the end of July, enjoying the

⁷⁷ Quilter to Rose Grainger, [12 December 1907], GM.

⁷⁸ Quilter to Rose Grainger 17 June [1909], GM.

⁷⁹ Jane von Glehn to Mrs W. J. Emmet, [15 March 1907], AAA.

⁸⁰ Cyril Maude to Quilter, 2 April 1909, BL Add. MS 70602, f. 71.

⁸¹ James Bernard Fagan, actor and playwright, 1873–1933.

⁸² These details are from the programme.

pleasures of Sir Cuthbert's steam yacht *Peridot* and swimming in the sea in the company of Bertram Binyon, the tenor.⁸³

In 1910, Boosey published his set of *Four Songs*, Op. 14; the opening notes of the last song, 'Song of the Blackbird', were taken from those of a real blackbird that Quilter had heard. Just after finishing the manuscripts of it and 'Autumn Evening' (the first of the set), he left them in a taxi. They were never found, and he 'had to think and write them all over again'.⁸⁴

He was one of several (amongst them Bruch, Sullivan and Humperdinck) whose music was used for a production of *The Merchant of Venice* at His Majesty's Theatre at the end of April 1910, with a song to Portia, now lost. He never saw the production since by mid-April he was again in Taormina, after a 'very trying March'. He had been 'hors de combat for a long time' with what he described as rheumatics trouble,⁸⁵ but in July he played in a piano trio at Grainger's home at 31A King's Road, as part of a birthday present to Rose.

On 26 June 1910, Quilter paid a visit to Eton, for a concert in the School Hall at which he accompanied Christopher Stone in his first set of Shakespeare songs, Op. 6: 'Come Away, Death', 'O Mistress Mine', and 'Blow, Blow, Thou Winter Wind'. In the audience was a fifteen-year-old Etonian, Philip Heseltine, who was a devotee of Delius's music, and who was bowled over by Quilter's songs, especially 'O Mistress Mine'. Heseltine admired Quilter enormously and, as Peter Warlock, famously wrote on a copy of one of his songs that he sent to Quilter 'To R.Q. without whom there could have been no P.W.'

A few days later, on 30 June, Henry Wood gave the first performance of Quilter's *Three English Dances*, at a Promenade concert at the Queen's Hall; Quilter had been working on them since at least 1907 and had scored them 'very small' in October of that year, as a discipline and in

⁸³ Binyon was a third cousin of the poet Laurence Binyon.

⁸⁴ Autobiographical notes in the archives held by Leslie East.

⁸⁵ Quilter to Rose Grainger, 17 April 1910, GM.

the hope of having a performance in Bath.⁸⁶ It became better known in its small band arrangement, by Percy Fletcher, and was published in 1912.

In October he was able to get to Frankfurt, staying at the Imperial Hotel until early December. He admired the poetry and tenderness of Delius's music immensely and while at Frankfurt, heard a performance of *Brigg Fair*; shortly afterwards Delius himself arrived to hear *Sea Drift*. Quilter had known Delius since before November 1908 and Grainger had met him in April 1907 at John Singer Sargent's.⁸⁷

Christmas at Bawdsey in 1910 left him feeling negative in musical terms, but with a resigned determination to do something useful. He wrote to Rose 'I've given up hoping ever to be an artist myself – I have the English rich upper-middle class blood in my veins too much, I'm not strong enough to fight it',⁸⁸ but again repeated his offer – last voiced in the November a few weeks previously – to pay for publishing something of Grainger's: if he was a useless artist, at least let his money be of use. January was spent at 28 South Street, talking to Willi Strecker of Schott's, but Lady Quilter was anxious to get away again and, leaving negotiations to continue in his absence, Quilter left England with his mother on 9 February, for Marseilles en route to Egypt again, and they were back in London by the end of March.

A glimpse of his parents' married life is given in a rare outburst: '[My mother] has been quite happy, but begins to feel wretched already at the idea of meeting Father. Sweet, *beautiful*, married life! – made in Heaven & all the rest of it, sanctified by Holy Church. What B. rot it all is, the whole bally thing!⁸⁹ Quilter sided with his mother and he seldom mentioned his father.

Shortly before the holiday, Quilter had begun planning a Chinese opera. Amidst the general interest at the time in things oriental, he had been reading Cranmer-Byng's translation of Chinese poems, *A Lute of Jade*, first published in 1909 and reprinted many times over the next

⁸⁶ Quilter to Percy Grainger, 27 October 1907, GM.

⁸⁷ Frederick Delius to Jelka Delius, 21 April 1907, GM.

⁸⁸ Quilter to Rose Grainger, 6 January 1911, GM.

twenty years; his particular copy had been lent to him by Edith Sitwell as a result of conversations they had had in September 1910. Amongst the collection was a translation of ‘The Never-Ending Wrong’ by Po Chü-I, a poet of the T’ang dynasty. Its coupling of idealised love and honour with a strong, dramatic and tragic story appealed to Quilter and he set to work to write a libretto. He discussed it with Edith Sitwell; at twenty-three, she was ten years younger than he and wrote to him respectfully, although her comments were authoritative, with constructive suggestions on how to introduce the characters and give information to the audience.⁹⁰

He wrote excitedly to Rose about it; but there is a sense that he was playing rather than working at it. It was a very different project from anything he had attempted before; Edith Sitwell wrote encouragingly, well aware of the difficulties involved in balancing words against music: ‘I envy you, having it to write, for it is a subject of endless possibilities. If there is anything I can do, in the way of looking out things for you, please let me know, as I should be delighted.’⁹¹ But to produce such a work on his own, with no one else to sustain him, was a substantial undertaking, even though he proposed keeping it on a small scale, with only two singers and a great quantity of peach blossom.

In the meantime, another friend had come into Quilter’s life, a young American called Robert Allerton. He knew Jane von Glehn’s American family and also knew Victor Beigel, Gervase Elwes’s singing teacher⁹² and was the son and heir of the extraordinarily wealthy Chicago businessman Samuel Allerton, one of the founding directors of the Chicago First National Bank. Samuel owned thousands of acres of land, and made over to his son Robert a 6,000 acre part of it known as ‘The Farms’.

⁸⁹ Quilter to Percy Grainger, 5 March 1911, GM.

⁹⁰ The first of these (there are but two extant) is Edith Sitwell to Quilter, 16 September 1910, BL Add. MS 70602, f. 77.

⁹¹ Edith Sitwell to Quilter, 16 May 1911, BL Add. MS 70602, f. 91.

⁹² Samuel Allerton has entries in the *Dictionary of American Biography* and in *Who was Who in America*, vol. 1, 1897–1947, and Robert Allerton’s obituary appeared in the *New York Times* on December 23, 1964, p27c4. Other information is to be found through the Robert Allerton Park and Conference Center, University of Illinois at Urbana-Champaign.

Robert's cosmopolitan and eclectic outlook had developed through his European studies, and he was now studying various styles of architecture with a view to building something of suitable stature back home. A highly personable and spirited young man, four years older than Quilter, and devoted to him, he urged him to come out to the United States and looked forward with great excitement to all the music that he would compose while there. Quilter himself was taken with the idea and wrote to Grainger, 'I want to go very much & yet I hate the idea of the journey – & I don't want to be away from you for very long but also, I fear, I *do* want to be away from family etc (nice as they are)'.⁹³

He claimed he had all but decided to go, but set himself up with a reason not to, by determining to hear Grainger's orchestral rehearsal; its scheduling, if too late, would have prevented him from travelling to the United States with Allerton. But in any case, he was ill again in April, and now his father was not well either; in a letter that is undated but clearly from this period, he said he had 'practically given up composing, it is impossible to live two lives', and that he was 'not physically strong enough to withstand claims of family etc'.⁹⁴ During winter 1913–14 Allerton was travelling around the world again, but with the unexpected death of his father, he returned to Chicago as quickly as he could.⁹⁵ His consequent new responsibilities curtailed his European travels; around March 1921 he was in charge 'of American drawings and water-colours at the Chicago Art Institute'⁹⁶ and he devoted the rest of his life to philanthropic activities. His name appears briefly as dedicatee of Quilter's song 'I Arise from Dreams of Thee';⁹⁷ although short-lived, the relationship was very important and the only homosexual one that Quilter admitted to.

⁹³ Quilter to Percy Grainger, 25 February 1911, GM.

⁹⁴ Quilter to Percy Grainger, Friday [c. February 1911], GM. Its subject matter dates it to this time.

⁹⁵ Samuel Allerton died on 22 February 1914.

⁹⁶ Florence Koehler to Quilter, 27 March 1921, BL Add. MS 70599, f. 103.

⁹⁷ There is an oil portrait of Allerton by Glyn Warren Philpot (1884–1937) at the Tate Gallery, London. It is called 'The Man in Black' and dates from 1913; it is reproduced in *Roger Quilter, his life and music*.

None of the plans to visit the United States ever came to fruition. There was always an apparently valid reason why he should not go, but the reality was that crossing the ocean meant leaving behind all that was familiar. To travel to and from Europe took only a few days and could be undertaken with little fuss, but the journey to the United States was far more complicated and unpredictable.

In May, Quilter visited one of his brothers at Kimbers House, Maidenhead, but pressure was on him to be at Bawdsey: his father, who had never given him any encouragement, was now demanding his presence, and was ‘*very feeble and nervous*’.⁹⁸ Quilter hated the heavy atmosphere there and by July was saying to Grainger, ‘It is perfectly *bloody* here & I’d [sic] give my soul (if I’ve got one) to go away & never come back’.⁹⁹ He escaped for occasional days out – to his sister Norah’s house at Foxboro’, a few miles beyond Woodbridge, and there was a memorable day at the Mill House, Wormingford near Colchester, which Jane and Wilfrid von Glehn had taken for the summer; the day is captured in a painting by Wilfrid called *The Picnic* which shows Quilter – grey suit, bow tie, white shoes – lying languorously by a white table cloth spread out on the ground, untouched fruit in a bowl by him, a few books strewn around.¹⁰⁰

By 1911, he had a well-established reputation as a song-composer; he had drifted from one doctor to another in search of health, and survived a serious illness, he had fought off an engagement and had moved into and out of the first of his London bases. He had already met many of the people who would be important to him throughout his life. Yet despite the success of his songs, he had no confidence in himself as an artist. He felt handicapped by his social background and thought his only path was to help others. His musical style was set, and so was his way of working – he composed very slowly and was easily distracted if conditions were not exactly right.

⁹⁸ Quilter to Rose Grainger, 8 June [1911], GM.

⁹⁹ Quilter to Percy Grainger, 4 July [1911], GM.

¹⁰⁰ The picture is shown on the cover of Laura Wortley’s book *Wilfrid de Glehn RA* (Marlow: Studio Fine Art

His world was dramatically altered by two events. The first was that he was approached to provide the incidental music for a children's fairy play, *Where the Rainbow Ends*.¹⁰¹ It was to be produced for Christmas 1911 by the great actor-manager Charles Hawtrey, with Italia Conti in charge of the children. The second event was that his father, unwell since April, died on 18 November. Quilter was left £25,000, with a further £10,000 to come in ten years' time, and another £25,000 on the death of Lady Quilter, although these later amounts were dependent upon intervening circumstances. The title naturally went to his eldest brother Eley, and his mother was given a life interest in Bawdsey Manor, if she wanted it, with money for its upkeep. She was also offered the use of one of Sir Cuthbert's many properties, Wood Hall, a few miles from Bawdsey Manor, and she took up that option a few years later.¹⁰² In the meantime, Bawdsey Manor continued to be his Suffolk base, and he brought all his friends there to meet her.

1.3 Inheritance, Montagu Street and the First World War (1911–1919)

When Quilter decided to use his inheritance to give him more independence, by moving into 'his own house, [with] his own servants',¹⁰³ Lady Quilter felt betrayed; she had hoped he would live with her. But the new accommodation, 7 Montagu Street, was only half a mile away from the London house in South Street; it had 'a lovely quiet room over looking trees and grass'.¹⁰⁴

Over the previous months and years, Quilter had offered financial help to get Grainger's music published. The details are confused: he had offered some degree of help in April 1906,¹⁰⁵

Publications, n.d.).

¹⁰¹ George A. Greenwood (December 1936), p. 122.

¹⁰² It is an attractive Elizabethan country house; parts of it date from 1566 and it was restored by Sir Cuthbert in 1906.

¹⁰³ Grainger's 'Anecdotes', an assortment of memories written down in the 1950s, GM, 423–86.

¹⁰⁴ Quilter to Rose Grainger, 23 Feb 1912, GM.

¹⁰⁵ Quilter to Percy Grainger, 13 April 1906, GM.

and again in January 1911,¹⁰⁶ and he and Rose Grainger discussed possibilities with Willi Strecker of Schott's. According to Grainger,¹⁰⁷ after Sir Cuthbert's death, Quilter kept making so many excuses to Rose as to why he could not help yet, and so exasperated her, that she burst out with 'It's all right. Nobody wants you to publish Percy's music. But don't make a song about it',¹⁰⁸ at which he took offence. He wrote an indignant letter to her in marked contrast to his usual civilised manner.¹⁰⁹

The backdrop to all Quilter's theatrical excursions – and indeed to his life from this time on – was the children's fairy play *Where the Rainbow Ends* which ran annually at Christmas for nearly five decades, from 1911 until 1959, with only two seasons missed. It vied in popularity with *Peter Pan*, and hundreds of children – all trained by Italia Conti – passed through its stage doors; such names as Noël Coward, Clive Dunn, Hermione Gingold, George Hammond, Jack Hawkins, Millicent Martin, Graham Payn, Leslie Phillips, Dinah Sheridan, Richard Todd, Jack Watling and Esmé Wynne were all Conti children. *Rainbow* linked performers and audience across three generations.

The Prelude to *Rainbow* started out as a short patchwork of children's nursery rhymes, inspired by Walter Crane's book of old rhymes, *The Baby's Opera*, which was first published in 1877. This attractive book contains numerous colour illustrations of well-known nursery rhymes, with simple but not simplistic piano arrangements of the tunes. Crane's illustrative style was in the same vein as Caldicott, Folkard, Frank Adams, and Kate Greenaway: strong black outlines, the physical exaggerations associated with cartoons, bold colours, images of rosy-faced, well plumped-out children with smooth skins and golden curls, and considerable detail, especially in the showing of folds of clothes.

¹⁰⁶ Quilter to Percy Grainger, 2 January 1911; Rose Grainger, 6 January 1911; Percy Grainger, 16 January 1911, GM.

¹⁰⁷ Grainger's 'Anecdotes', GM, 423–86.

¹⁰⁸ Grainger's 'Anecdotes', GM, 423–86.

¹⁰⁹ Quilter to Rose Grainger, [3 February 1912], GM.

Having intended to use Crane's work as the basis for the Prelude, Quilter was then 'tempted to use more of these charming and "workable" tunes, [and] decided to make the overture into a concert piece by itself'.¹¹⁰ This project languished until later in the decade, but the result then was his Op. 17, *A Children's Overture*, which was therefore not used for *Rainbow*, and he wrote instead a completely new prelude.

However, Quilter was not convinced he should be writing the music. This was summer 1911: he was needed at Bawdsey, where his father was still alive though very weak and near to death.¹¹¹ Quilter was depressed and thought perhaps he ought 'to chuck this play-music & go to Switzerland for a cure'.¹¹² Fortunately he did not do so, and he completed the score remarkably quickly, working at high pressure for about two months.¹¹³ It was originally intended that the play should be put on at the Prince of Wales Theatre,¹¹⁴ but this fell through and the first performance of *Where the Rainbow Ends* took place on 21 December 1911 at the Savoy Theatre, London. The two principal rôles were taken by Philip Tonge (Crispian) and Esmé Wynne (Rosamund) with the minor rôle of William being taken by Noël Coward; Coward nicknamed Wynne 'Stoj' and they were close friends for many years.

The reviews were enthusiastic, praising variously the story, staging, music, acting, dancing, children, the entire *mise en scène*, and Esmé Wynne in particular. It was extraordinarily successful: a little while before it even opened, Quilter agreed a contract with Elkin for the music and soon began arranging an orchestral suite from it. Henry Wood wanted to perform it at a Promenade concert though he was anxious that it should not be too long.¹¹⁵

¹¹⁰ Archives held by Leslie East; undated autobiographical notes.

¹¹¹ Quilter to Rose Grainger, June 8 [1911], GM.

¹¹² Quilter to Rose Grainger, no date, but since it was written from the Mill House, Wormingford, it must date from the summer of 1911, when the von Glehns stayed there; letter held at the GM.

¹¹³ George A. Greenwood, 'A Composer of Quality, A Talk with Roger Quilter', *Great Thoughts* (December 1936), pp. 122–3.

¹¹⁴ According to the Register of Lord Chamberlain's Plays, vol. IX (1910–14), the licence was dated 26 June 1911, and showed that the play was scheduled for the Prince of Wales's Theatre. BL Add. MS 61953.

¹¹⁵ Henry Wood to Quilter, 21 February 1912 to Quilter, BL Add. MS 70602, f. 98.

Rainbow closed on 27 January 1912 having had sixty-nine performances. Quilter's name was already familiar; this set the seal on the popularity of his music.

Quilter's friend Balfour Gardiner was in full swing of organisation of his substantial and remarkable series of concerts. There were eight, four each in 1912 and 1913; they were held at the Queen's Hall and were known as the Balfour Gardiner Concerts. The first series ran between 13 March and 1 May 1912, and the second between 11 February and 18 March 1913. Small scale concerts, such as those held at the Bechstein Hall, were reasonably straightforward to arrange and finance, and were fairly numerous, but larger orchestral concerts, especially those with a strong British content, needed strong backing. When Vaughan Williams said, 'The English composer is not and for many generations will not be anything like so good as the great Masters',¹¹⁶ he was simply being realistic. He understood that having lost the tradition, the contemporary British composers needed to learn to draw upon their national resources and not falsely imitate composers whose roots lay elsewhere. Nearly every concert included at least one item by Grainger, and indeed almost all the items were by contemporary composers: Austin, Bantock, Bax, Delius, Elgar, Holst, Parry, Poldowski, Stanford, and Vaughan Williams were represented and so were all the members of the Frankfurt Group, though Quilter only made one appearance, in the second season, 25 February 1913, with two songs from *To Julia*: 'To Daisies' and 'The Night Piece'.

These were extraordinary concerts. Edward Dent, later professor of music at the University of Cambridge, was present at some of them. His comments in his diary are idiosyncratic but generally very perceptive: he liked Grainger's 'Green Bushes' from the concert on 11 February 1913 and of Vaughan Williams's *Tallis Variations* wrote that they were 'rather long & hard to follow, as he never states his Theme: but with great beauty & poetry'. He found Grainger's *Hill Song* (25 February 1913) for wind

interesting, & the ‘Colonial Song’ though very sentimental & colonial quite took one by storm with its sincerity & directness: it is set for soprano & tenor, singing no words, but just a tune to ah – w^h is overwhelmingly beautiful. If there had been words it w^d have been a failure – either they w^d have been bad & disgusted one, or good & then the music w^d have spoiled them.

And of the final concert on 18 March 1913, he wrote:

Bantock’s ‘Fifine at the Fair’ was vulgar and stupid, with extremely well-managed orchestration. Bax’s Faery Hills had some poetry, but was wandering and over-scored: Austin’s new symphony was good virile stuff, but rather dry, though not at all a conventional symphony: all very ‘strenuous’ i.e. noisy. Delius’ concerto – indifferently played by Evelyn Suart was vague & wandering, but with a good sense of beauty & a curious loveableness. . . . The concert ended with Gardiner’s popular ‘Shepherd Fennel’s Dance’ w^h I find . . . vulgar.¹¹⁷

At Grainger’s major concert of compositions and folksong settings at the Aeolian Hall on 21 May, Quilter played the guitar and the xylophone.¹¹⁸ A few days later, he began his Visitors’ Book for his new home at 7 Montagu Street where, over the next twenty-five years, he entertained countless artists, musicians and writers; one of his first guests was Henry James, who dined with him on 5 June 1912.

Lady Quilter was happy to stay in England and Quilter was left free to travel abroad at will. In September 1912 he went to Paris to stay with the American playwright Edward Knoblauch. He was better known as Edward Knoblock and in 1911 had written a highly successful play called *Kismet*,¹¹⁹ immortalised when it was later turned into a musical of the same name, using the music of Borodin. From Paris, Quilter went on to Frankfurt, stayed there for a fortnight and returned to London in mid-October.

He became incorporated into another circle of friends, of whom the core was the expatriate American jeweller and painter Florence Koehler who lived in London. As did so many of Quilter’s acquaintance, she played the piano more than usually competently; she and Quilter

¹¹⁶ Ralph Vaughan Williams, ‘Who wants the English Composer?’, *R.C.M. Magazine*, vol. IX, no. 1 (Christmas Term 1912), reprinted in Hubert Foss, *Ralph Vaughan Williams* (London: Harrap, 1950).

¹¹⁷ All quotes are from the Dent Diaries, 11 and 25 February, 4 and 18 March 1913, King’s College Archives, Cambridge.

¹¹⁸ Concert programme (held by the RCM).

¹¹⁹ It ran at the Garrick from 19 April 1911 until 27 January 1912, and the incidental music was by Norman O’Neill.

often played duets and attended concerts together. Paul Rodocanachi and Bertie Landsberg, a homosexual couple, were also part of the circle. Rodocanachi, a ‘critic who wrote for numerous journals’,¹²⁰ lectured on the music of Leo Ornstein at the Sorbonne, and Albert Clinton Landsberg – Bertie – was a dilettante, and a poet. He was also extremely knowledgeable about art. Others in the coterie were Oxford undergraduates, all old Etonians. Norman Romanes, at Christ Church, was the son of the biologist, Professor Romanes, and was fifteen years Quilter’s junior. Robin Hollway was a high-flying classicist from Balliol. He was born in 1894, also served in the war, and went into the diplomatic service. Willie King – W. A. H. King – was a Balliol man too. He collaborated with Colin Taylor, Philip Heseltine’s mentor at Eton College, on some sentimental ballads; Taylor wrote under the name Cecil Trent, while King took the name Elizabeth Stokes.¹²¹ In after years King became a ceramics expert – he was the Assistant Keeper in the Department of Ceramics and Ethnography at the British Museum – but he always retained his intense interest in music. His book, *English Porcelain Figures of the Eighteenth Century*, published in 1925, is dedicated ‘in affectionate homage to Poldowski’, which was the pseudonym of the composer Irène Dean Paul.¹²²

Perhaps the liveliest character was the extrovert and amusing Luigi Franchetti, known as Luigino. Born around 1891, he was the son of the Baron and Baroness Franchetti, went up to New College, Oxford, in October 1910 and took a first in modern languages in 1913. He was a pianist, and nephew to the Italian composer Alberto Franchetti.

Many of these friends were undoubtedly homosexual, and although they were all reasonably regular visitors to Rodocanachi and Landsberg’s house in Neuilly, it does not appear to have been an exclusively gay circle; though Norman Romanes caused a stir when he

¹²⁰ Severo Ornstein (Leo’s son) to Langfield, 21 October 1999.

¹²¹ Colin Taylor’s Diaries, vol. IIA, 12 October 1915, University of Cape Town Library, MS and Archives, BC 76 by courtesy of Professor Barry Smith.

¹²² W. A. H. King, *English Porcelain Figures of the Eighteenth Century* (London: Medici Society, 1925).

unexpectedly married. They did however share a common sensibility and Quilter adored the youthful enthusiasm and vitality of the young men.

Leo Ornstein was the twenty-one-year-old Russian¹²³ who was making a formidable reputation for himself as a virtuoso pianist and a composer, though his work was in many quarters held to be rather impenetrable. Ornstein was keen, anxious even, to make his name, and while living in Paris had met Paul Rodocanachi, who was very enthusiastic about his music. He in turn introduced Ornstein to Mrs Landsberg, Bertie's mother. She 'liked to sing and had [Ornstein] accompany her and also had him give small recitals in their home';¹²⁴ he recalled playing Bach at these events. Landsberg responded as enthusiastically as his mother to this fascinating emigré and was eager to introduce him to Quilter as a fellow composer, though their musical inclinations were very different. Thus when Willie King invited Ornstein to Oxford¹²⁵ to give a concert, Quilter came. So did King's friend Philip Heseltine – they had met the previous November, almost certainly in Oxford, and Quilter had played some songs to the young man¹²⁶ – and Heseltine reported delightedly: 'These developments of "music" (?) are truly fearful and wonderful: we are all old academics now!!'¹²⁷

While in Oxford, Ornstein met Robert Bridges, Balfour Gardiner and Ernest Walker, and renewed acquaintance with some of the people whom he had already met in Paris. Following their meeting, Quilter insisted on his coming to London¹²⁸ and staying with him.¹²⁹ Quilter gave a dinner for him, and also introduced him to his mother, to Cyril Scott, to Robin Legge, and to the American publisher Winthrop Rogers. A recital was arranged to which Quilter again came. Ornstein was delighted, and so apparently was Quilter, though given Ornstein's reputation as a

¹²³ Twenty-one years old or thereabouts. The matter of his exact date of birth is open to question: sources claim dates between 1892 and 1895.

¹²⁴ Severo Ornstein to Langfield, 21 October 1999.

¹²⁵ Philip Heseltine to Colin Taylor, 1 February 1914.

¹²⁶ Heseltine to Olivia Smith, 20 November 1913, BL Add. MS 58127, f. 48.

¹²⁷ Heseltine to Colin Taylor, 4 February 1914, by courtesy of Professor Barry Smith.

¹²⁸ Frederick H. Martens, *Leo Ornstein, The Man – His Ideas – His Work* (New York: Breitkopf and Härtel, 1918).

¹²⁹ Leo Ornstein to Langfield, written interview. Ornstein's nurse noted down his answers to written questions,

composer for outdoing Schönberg in complexity, there may have been an element of puzzlement as well as delight.¹³⁰

At the time, Ornstein's pleasure was genuine – he returned to Paris 'bubbling over with praise and gratitude',¹³¹ took surprisingly meekly some programming advice that Quilter proffered,¹³² wrote to him 'you are the kindest soul'¹³³ and of his songs wrote that 'Some of them are splendid indeed'¹³⁴ – but changed his mind over the years and some eighty years later said, 'I didn't think too much of Roger Quilter's music'.¹³⁵

Quilter's visit to Venice in September 1913 was probably his first. He stayed at the Casa Biondetta, San Via, on the Grand Canal, where Wilfrid and Jane von Glehn had stayed for part of their painting tour in Italy in 1909.¹³⁶ Venice was wonderful. He enjoyed 'all the marvellous art works there, as well as . . . the sun & the places'¹³⁷ and from there he moved on to the Villa Bellosguardo, near Florence, to stay with Luigi and his mother the Baroness Franchetti.¹³⁸ The Italian tour revitalised him, yet family pressures retained their tight grip: Quilter felt he had to attend the wedding of Willie Miller's brother at the end of October 1913. Willie Miller was Norah Quilter's first husband; he had died in 1906 and she had married again, this time to Guy Noel Vivian. But the Millers were family now and so Quilter told Grainger 'I have to go down to the country for the wedding of my sister's brother-in-law, Miller – I simply must go'.¹³⁹

The poet Alfred Williams (1877–1930) was known as the 'Hammerman Poet': he was a railway worker, a man of toil, and his humane love for his fellow-worker imbued his poetry with

January 1998.

¹³⁰ This recital cannot now be specifically identified – Ornstein gave two in London at that time, one on 27 March, and one on 7 April 1914.

¹³¹ Landsberg to Quilter, 5 February 1913, BL Add. MS 70599, f. 151.

¹³² Leo Ornstein to Quilter, 14 February 1914, BL Add. MS 70602, f. 143.

¹³³ Leo Ornstein to Quilter, 14 February 1914, BL Add. MS 70602, f. 143.

¹³⁴ Leo Ornstein to Quilter, 18 May [1914], BL Add. MS 70602, f. 156.

¹³⁵ Leo Ornstein to Langfield, January 1998.

¹³⁶ Indicated by a letter sent from Lydia Emmet to her sister Jane, 28–30 August [1909], AAA.

¹³⁷ Quilter to Rose Grainger, 29 October 1913, GM.

¹³⁸ Florence Koehler to Quilter, 24 September 1913, BL Add. MS 70599, f. 6.

¹³⁹ Quilter to Percy Grainger, 22 October [1913], GM.

an appealing simplicity and directness, somewhat Whitmanesque in outlook. Grainger had introduced Quilter to Walt Whitman's work many years before, but though Quilter loved his poetry, he never set any. Williams was an English equivalent – something of a working man's poet with a rough-hewn quality – that he felt he could work with, and in July 1913, he finished his 'Cuckoo Song', from Williams's 1909 collection *Songs in Wiltshire*.¹⁴⁰ In 1921 Quilter set another poem from it, 'The Brook', renaming it the 'Song of the Stream'.

In November 1913, 'Cuckoo Song', dedicated to Dame Nellie Melba, and 'Amaryllis at the Fountain', which had first seen the light of day back in 1904, were about to be published and Quilter offered to dedicate 'Amaryllis' to Rose; he described it to her as his 'most sincere of any' and there is a sense that this was a peace offering.¹⁴¹ She was very pleased with it but the rift, caused by her sharp words to him over his delays in fulfilling his promise of financial help to Grainger, was never fully healed, and there is a marked reduction in the frequency of their correspondence from this time on. The two songs were published in November, together with a third song, 'Blossom-Time' (the words by Nora Hopper again), to make a set of *Three Songs*, Op. 15.

This year, Quilter finished three of the Op. 18 set of songs, 'To Wine and Beauty', 'Where Be You Going?', and the first of his Blake settings, 'The Jocund Dance',¹⁴² with three more being added over the next three years, to bring the set to six songs. The first of these was 'Spring is at the Door', to words by Nora Hopper, and published in 1914.¹⁴³ The remaining songs (*Two September Songs*) came later, in January 1916.

For Quilter, the years between Sir Cuthbert's death and the start of the First World War were lively and, for him, happy. He no longer had his father's overbearing presence hanging over

¹⁴⁰ In the biography of Williams by Henry Byett (Swindon: Swindon Press, 1933), it was reported as being mentioned in the *Daily Telegraph* of 1 November 1912, but no such entry has been found.

¹⁴¹ Quilter to Rose Grainger, [late November 1913], GM.

¹⁴² The contractual details for these three songs are dated 1913.

¹⁴³ The contract is dated April 1914.

him disapprovingly and he felt an unfamiliar sense of release and well-being. Nevertheless, he still felt a need to justify his existence and when, at the end of 1913, he was invited to be a signatory and backer to the National Appeal for funds for Rutland Boughton's English Arthurian Music Drama at Glastonbury, he accepted. It was a way of using his money to help others, and was one of several such appeals to which he contributed. It was only a pity that Boughton's dream, to establish English music drama, ultimately came to nothing.

During 1914, the *Four Child Songs*, Op. 5, written in about 1905, were published. Quilter began working on a piano piece that he called 'Barcarole' [sic], but when he returned to Venice in May 1914, this time to stay with Theodore Byard at the Ponte Gazzola, he renamed it 'In a Gondola' and it became one of the *Two Impressions*,¹⁴⁴ one of the Oxford contingent, the brilliant and mercurial Robin Hollway, pictured him 'floating in a gondola in [his] white clothes'.¹⁴⁵

Quilter and Ornstein were on friendly terms and Ornstein was interested in seeing the piano pieces in the hope of including some of them in his tour to Norway, which was scheduled for Autumn 1914; they almost certainly discussed 'In a Gondola'. Quilter may also have begun 'At a Country Fair' at this time since he dedicated it to Ornstein. It became the third of the *Three Pieces for Pianoforte*, Op. 16,¹⁴⁶ but Ornstein never played it.¹⁴⁷

The declaration of war tore all plans to shreds. Percy Grainger decided that his first duty was to his music and he decamped to the States with Rose on 1 September, though Quilter managed to play 'In a Gondola' to him before he left. Ornstein also returned to the States, and established himself there, though opinions of him were rather mixed: the travel writer Lucian

¹⁴⁴ The MSS of 'In a Gondola' and 'Lanterns' are held by Leslie East; that of 'In a Gondola' shows 'Barcarole' rubbed out and renamed.

¹⁴⁵ Robin Hollway to Quilter, 25 May 1914, BL Add. MS 70598, f. 53.

¹⁴⁶ The MSS of the *Three Pieces* are held by Leslie East.

¹⁴⁷ Leo Ornstein to Langfield, January 1998.

Kirtland Swift observed that ‘Ornstein is apparently a fad. Articles appear in the ultra fashionable magazines . . . about him’.¹⁴⁸

The following year Quilter completed a piano piece, ‘Dance in the Twilight’, begun some six years before, in 1909; it became the first of the set of *Three Pieces*, and achieved a fame in its day that doubtless pleased its dedicatee, Luigino Franchetti.

The pencil sketch of ‘Summer Evening’ is dated 5 May 1915. This became the second of the set and is dedicated to the memory of Charlotte Emelia Bellot; she was an old friend and teacher who had died in 1903. It is an evocative piece, with a serenity that Quilter was perhaps in need of at the time he finished it: at least three of his brothers were serving in the army and inevitably giving cause for concern.

Of all his brothers, Quilter was perhaps closest to Arnold. He was a career army man through and through; his height alone – six feet seven – gave him a natural authority, but he was clearly much respected, and popular. Now he was a Lieutenant-Colonel in the Hood Battalion of the Royal Naval Division. On 22 April 1915, he threw an olive wreath into Rupert Brooke’s grave as he helped to bury him on the island of Skyros, and a fortnight later, on May 6, he too was dead, killed at Gallipoli with thousands of others.

Their sister Norah gave birth to a son fifteen days after, and she named him Arnold Guy: Guy after her husband, and Arnold surely after her brother.

Bertie Landsberg was now busily writing poems with a view to publishing a selection of them, and he sought Quilter’s help to choose the best and put them in a suitable order.¹⁴⁹ This was not an easy task: Quilter was pleased to be of use, but must surely have had difficulty with the poems. Some of these border on the trite and banal, but he did consider setting one of them.¹⁵⁰ The book – *Tumult and Order*, with a frontispiece portrait of Landsberg by Picasso – was

¹⁴⁸ Lucian Kirtland to Quilter, 24 April 1917, BL Add. MS 70598, f. 128.

¹⁴⁹ Bertie Landsberg to Quilter, 2 August 1915, BL Add. MS 70599, f. 168.

¹⁵⁰ Bertie Landsberg to Quilter, 23 July 1915, BL Add. MS 70599, f. 161.

published in 1923, thanks to Quilter, whose reward was to be one of the dedicatees, the others being Landsberg's mother, and Paul Rodocanachi.

Sorting out Landsberg's poems helped to distract Quilter from the immediate horrors. He was unable to concentrate on any music and undertook some routine writing work for the War Office,¹⁵¹ but it made him feel ill and by November he had given it up.¹⁵² He now felt able to compose again, though he still found it all but impossible to focus his mind on the task. It was probably around this time that he wrote the gentle and rather poignant *Two September Songs* to words by Mary Coleridge, 'Through the Sunny Garden' and 'The Valley and the Hill'.¹⁵³

In October he withdrew two of his earliest songs, 'Come Back!' and 'A Secret', paying Elkin (who had published them in 1903) ten pounds for the plates to be destroyed.¹⁵⁴ They had never been graced with an opus number, and he probably felt that though they had fulfilled a need at the time of publication, they were simply not up to standard.¹⁵⁵

In April 1916 he was called up for service but '[I]luckily for me, the military doctor would not pass me, so I need not be a soldier – much to my relief, as you can imagine', he wrote to Rose Grainger.¹⁵⁶ A year later the authorities, being desperate for men, had another attempt and called him for re-examination, but the result was the same.

His efforts at composition (he was working on a piano piece called 'Carnival', which became 'Lanterns', the second of the *Two Impressions*)¹⁵⁷ were more than matched by his involvement in organising concerts, his contribution to the war effort. At about this time, he came to know the remarkable Harrison family, presided over by Mrs Harrison. She was a strong-

¹⁵¹ Quilter to Rose Grainger, 4 August 1915, GM.

¹⁵² Bertie Landsberg to Quilter, 1 October 1915, BL Add. MS 70599, f. 173.

¹⁵³ The contract for these is dated 28 January 1916.

¹⁵⁴ Quilter to Elkin, 28 October 1915, Novello archives.

¹⁵⁵ Falling sales may also have been a contributory factor: sale of the songs had initially generated a royalty of 2d to Quilter, and under the royalty ballad arrangement with the designated singer Suzanne Adams, 2d to her too. This arrangement was to have stood for five years, but after only two years, the royalty to Quilter was reduced to 1d. (Contract between Quilter and Elkin, dated 24 September 1903; contract between Suzanne Adams and Elkin, dated 9 November 1903; letter, Quilter to Elkin, 7 November 1905; all in Novello archives.)

¹⁵⁶ Quilter to Rose Grainger, 2 May 1916, GM.

minded woman with a Celtic streak of unconventionality, whose husband had given up a successful career in India in the Royal Engineers to return to England, because his wife hated India so much. He re-established himself in the Royal Engineers in Kent, but eventually gave even that up, in order to concentrate entirely on his daughters' musical careers.¹⁵⁸ May was the eldest, then Beatrice, Monica, and last, Margaret;¹⁵⁹ Beatrice was famous for her broadcasts of alfresco cello playing while accompanied by nightingales. At a soldiers' concert in September 1916, she, May (on violin) and Quilter played an arrangement of Grainger's 'Handel in the Strand'¹⁶⁰ and since playing in a variety of venues meant playing on a variety of pianos, playing the vigorous 'Handel in the Strand' on a cottage piano was a memorable experience for all. Quilter – in spite of his nervousness when performing¹⁶¹ – gave several concerts in military hospitals, making use of his numerous musical friends including the Harrison sisters and the cellist Herbert Withers, and these proved so popular that a 'chamber-music club was founded . . . that functioned for a few years after that war in the Lindsey Hall, Notting Hill Gate';¹⁶² the concerts continued at least until late 1924.

Like many others at such a time, Quilter was unable to allow himself displays of emotion, an unhealthy repression, and he was ill for the whole of the winter, from early December until the late spring. His illnesses varied in how much they prevented him from working; during this latest one he was unable to write anything, though by May 1917 he was looking forward to the publication of the Blake songs, Op. 20. The first, 'Dream Valley', dated from September 1916 and the other two, 'The Wild Flower's Song' and 'Daybreak', from 1917.

A few months before, he had decided to take up the violin again, and even to start learning the cello. This was no doubt inspired by the Harrisons, although it was Beatrice Langley

¹⁵⁷ Quilter to Percy Grainger, 13 September 1916, GM.

¹⁵⁸ See Beatrice Harrison, ed. Patricia Cleveland-Peck, *The Cello and the Nightingales* (London: John Murray, 1985).

¹⁵⁹ May was born in 1890, Beatrice in 1892, Monica in 1897 and Margaret in 1899.

¹⁶⁰ Quilter to Percy Grainger, 13 September [1916], GM.

¹⁶¹ Leo Ornstein to Quilter, 14 February 1914, BL Add. MS 70602, f. 143.

who gave him violin lessons, and he did not acquire a cello until around May 1918. Beatrice Langley had cause to be grateful to Quilter: on learning of her financial difficulties which had arisen because of a long illness, Quilter enlisted the help of Gervase Elwes and Kirkby Lunn, with May Harrison playing the violin, for a benefit concert in late May 1917. On hearing about it, Percy and Rose Grainger contributed five pounds too. Beatrice Langley was touched at the very real help she received, and the event gave Quilter an opportunity to express his appreciation to Elwes: 'I am sure you know what I feel about your singing of my songs – it can't be put into words.'¹⁶³ A few days later, on 5 June, Quilter was at the Wigmore Hall, helping to raise money for the '“Khaki” Prisoners of War Fund'. He accompanied May Harrison in Rachmaninov's 'Romance' and in 'Dream Valley' and 'Cherry Ripe', arrangements he made especially for her. These were well in advance of publication of the Blake Songs which included 'Dream Valley'; the manuscript for 'Cherry Ripe' is dated 1918 by which time Quilter had renamed it 'Love Song to Julia' and it was published in 1919. Quilter also played for Hilda Wynne in 'A Last Year's Rose'. He amused himself with a 'frivolous fiddle piece', an arrangement of 'Three Poor Mariners',¹⁶⁴ which Winthrop Rogers published that year as one of *Two Old English Tunes*; the other tune was 'Drink to Me Only', and he arranged the pair both for violin and piano, and for violin, cello and piano.

'At a Country Fair', the last of the *Three Pieces for Pianoforte*, was published late in 1916, and he began on some incidental music – unidentified except that it seems to have been intended for a production at the Ambassador's theatre. Nothing came of it: he may have abandoned it because of illness, but he may have recycled it later for Lilian Baylis's production of *As You Like It* at the Old Vic.

¹⁶² Leslie Woodgate, 'Roger Quilter', *The Musical Times*, vol. 94 (November 1953), pp. 503–5.

¹⁶³ Quilter to Gervase Elwes, 25 May 1917, Lincoln County Archives, 2 ELWES 1.13 L-Q.

¹⁶⁴ Quilter to Percy Grainger, 4 May 1917, GM.

The Blake songs were finally published in late November or early December, which cheered him, and they were performed at the Wigmore Hall by Muriel Foster on 14 December, with Quilter accompanying.

He made an arrangement of Rosamund's theme from *Where the Rainbow Ends* for violin and piano (the publishing contract was dated 17 June 1918) and he still talked to the Graingers about going to America: 'I wish I could come to America! perhaps *if* the war is ever over, I may be able to.'¹⁶⁵ There were always plausible reasons for being unable to go, consciously or unconsciously disguising his fear of such a major undertaking.

Although Quilter was devoted to Wilfrid de Glehn (the name was changed from von Glehn in 1917), and especially to Wilfrid's wife Jane, he was also fond of Louis de Glehn, Wilfrid's elder brother, who lived at Grantchester, near Cambridge, in a house called Byron's Lodge. As a linguist, Glehn sometimes took in paying guests for intensive language coaching, and in the summer of 1918 one such was Marc Allégret, an eighteen-year-old protégé of the French writer André Gide.¹⁶⁶ Giving a rare glimpse of Quilter's behaviour with young men, Allégret wrote in his diary that Quilter was 'un peu peloteur', rather free with his hands.¹⁶⁷

In the autumn, he unknowingly came into contact again with Philip Heseltine. Heseltine, through Colin Taylor, had sent the publisher Winthrop Rogers some songs by his friend Bernard van Dieren, with a view to having him publish them. Rogers showed them to various colleagues – John Ireland, Frank Bridge, Anthony Bernard and Quilter – and the consensus, reached independently, was that the songs were very poor. Heseltine was bitterly disappointed that Quilter, whom he admired so much, should have been amongst the number, but took revenge on

¹⁶⁵ Quilter to Rose Grainger, 20 May 1918, GM.

¹⁶⁶ Allégret later became a noted film director. Gide also spent that summer at Grantchester, as a paying guest a little way away. In later years, Jean Cocteau also came to visit, bringing a young male companion with him; Louis's Scottish wife Dinah, reportedly shocked at their behaviour, insisted they sleep in the garden. But Dinah thought well of Quilter; he was probably more discreet. See p. 21, n42, for references to information about the Glehn family.

¹⁶⁷ Marc Allégret, 'Notes prises en courant sur le voyage en Angleterre' ed. Daniel Durosay, *Bulletin des amis d'André Gide*, no. 125, vol. 28 (Janvier 2000), pp. 87–131.

Rogers by playing a joke on him: he sent him some of his own songs but under an assumed name, Peter Warlock, and, when Rogers showed great interest (and Quilter ‘expressed great admiration and a desire to meet the interesting new composer!!!’¹⁶⁸) he visited him, so disguised that Rogers did not recognise him, they talked for an hour and a half, and Rogers offered to publish the songs. Heseltine forgave Quilter, for in 1926 Heseltine gave him a copy of his scholarly work *The English Ayre*, and inscribed it ‘To Roger Quilter, who has maintained so well the true tradition of the English Ayre. With all good wishes from Peter Warlock. Eynsford. September 1926’.¹⁶⁹ In a collection of ribald rhymes in which no one was safe from Warlock’s acid tongue, Quilter is conspicuously absent, as if Warlock – having scarcely any respect for anyone – could not quite bear to lampoon the composer who had sparked his own vitality.¹⁷⁰

As far as Quilter was concerned, the war drifted to an end. He never appeared to become deeply involved in anything – he had escaped raids whenever he could, and he had continued to visit friends and family – but this, a measure of self-protection, was needed precisely because he was so appalled by the events of the war, and felt the horrors so keenly, even if at a distance, though the death of his brother and of a young cousin, as well as others whom he knew, made the war all too real to him.¹⁷¹ Although his medical record exempted him from war service, he did what he could, particularly in arranging and giving concerts, but it was a mixed period with compositions started, set aside, other music resumed, and arrangements of music made; sustained creative effort, difficult enough at the best of times, was all but impossible now.

¹⁶⁸ Philip Heseltine to Colin Taylor, 29 October 1918; reproduced in Barry Smith, *Peter Warlock, The Life of Philip Heseltine* (Oxford: Oxford University Press, 1994).

¹⁶⁹ Ernest Kaye, ‘Hermann Baron, An Appreciation’, *Peter Warlock Society Newsletter*, no. 44 (April 1990), p. 8.

¹⁷⁰ Peter Warlock, *Cursory Rhymes, Limericks and Other Poems in the Best Interests of Morality* (London: The Peter Warlock Society, 2000).

¹⁷¹ The young cousin was Ralph Upton, his mother’s sister’s grandson. He was killed in May 1917, aged 19. A few years previously, he had visited Quilter at 7 Montagu Street and had signed in the Visitors’ Book.

1.4 Friends and Relations (1919–1929)

The war had officially endorsed his state of ill-health, and in financial terms, had left him considerably less well-off, his income being less than half its pre-war level,¹⁷² and he had ‘many extra expenses, having several stranded people entirely on [his] hands’ though they are not identified. But he was able to put himself back on an even financial keel, and apart from the usual rounds of visiting friends, he was firmly London-based for the next few years, years which would be marred by the deaths of several friends and relatives.

In November 1918, he fell foul of the influenza epidemic, but on recovery, he determined to ‘do all [he could] to make some money, by urging on the publishers, and also . . . by the theatre’.¹⁷³ He buried himself in work but also continued his regular attendance at concerts, especially at the Wigmore Hall, where he heard Beatrice Harrison play Delius’s cello sonata on 31 October 1918 and May Harrison, Delius’s violin sonata on 11 November; in the same concert May played ‘Dream Valley’ again, in the arrangement he had made for her the previous year. Margaret Harrison gave the first performance of Quilter’s violin and piano arrangement of ‘Rosamund’, from *Where the Rainbow Ends*, at the Wigmore Hall on 4 December 1918.¹⁷⁴ Quilter himself played there on 1 April 1919, when he accompanied Beatrice Langley on the violin, and Cedric Sharpe (of the Philharmonic String Quartet) on the cello, in his arrangement for piano trio of *Two Old English Tunes*, ‘Drink to Me Only’ and ‘Three Poor Mariners’.

When Frederick Delius came over to England from his retreat at Grez-sur-Loing, near Paris, in early December, they renewed acquaintance and Quilter also met Delius’s wife Jelka who was ‘*amfully* nice’.¹⁷⁵ Quilter loved the ‘rich, lovely, melting flow of gliding harmonies’¹⁷⁶ of

¹⁷² Quilter to Percy Grainger, 9 February 1919, GM.

¹⁷³ Quilter to Percy Grainger, 9 February 1919, GM.

¹⁷⁴ She also gave the first performance of Stanford’s *Irish Concertino in D minor*, Op. 161.

¹⁷⁵ Quilter to Percy Grainger, 12 December [1918], GM.

¹⁷⁶ Quilter to Rose Grainger, 3 March 1920, GM.

Delius's music and after the rehearsal of the violin concerto, at the Queen's Hall in January 1919, remarked that he thought it 'very beautiful & tender'.¹⁷⁷

He began to write some incidental music for *As You Like It*. Lilian Baylis had put on an Old Vic production of *As You Like It* at the Royal Victoria Hall every season from 1914; Sybil Thorndike played Rosalind until 1917. In these productions, unidentified music had been used, but Quilter provided the music for the production of the 1921–2 season. It was claimed a few years later that he offered to write it,¹⁷⁸ though some of his comments in letters to Grainger suggest that it may have been a combination of speculative writing and commission.

Quilter first mentioned providing music in a letter to Grainger dated 12 December 1918,¹⁷⁹ when he wrote that he was 'just going to do incidental music to "As you like it" – after Christmas, I suppose, for end of Feb or some such time. Blow, blow will come in'. He mentioned it again the following February;¹⁸⁰ and a production was indeed mounted during that winter's season, lasting through until May 1919, and also in the following season, from October 1919 until May 1920.

Although Quilter's music was all ready a good time in advance – the songs were available in 1919, and the autograph orchestral score for the suite (arranged from the incidental music) is dated 1920 (and performed in September 1920, apparently with five movements, not the final four) – it was not premièred in the theatre until 17 October 1921.¹⁸¹ The music was scored for thirteen-piece chamber ensemble,¹⁸² he 'brought a Male Quartette from St Paul's Cathedral to

¹⁷⁷ Quilter to Percy Grainger, 9 February [1919], GM.

¹⁷⁸ Royal Victoria Hall – Old Vic: Annual Report 1921–22 season, p. 11.

¹⁷⁹ Quilter to Percy Grainger, 12 December [1919], GM. Amongst other points in this letter, he mentions hoping to hear Delius's violin concerto soon after the New Year; Albert Sammons gave it its first performance on 30 January 1919 at the Queen's Hall, with Boult conducting.

¹⁸⁰ Quilter to Percy Grainger, 9 February [1919], GM.

¹⁸¹ The reason can only be a matter for conjecture now; in Harcourt Williams's history of the Old Vic, he makes no mention of music at all, nor sufficient hint of differences between productions to give any clue (Williams, *Old Vic Saga* (London: Winchester Publications, 1949)).

¹⁸² Quilter to Percy Grainger, 9 February [1919], GM.

sing the ballads and Concerted Music¹⁸³ – the 1921 programme lists six singers, including Arthur Frith, Quilter’s protégé, and Leslie Woodgate, who was Quilter’s personal secretary at that time and later became Chorusmaster for the BBC – and he conducted on each occasion. There were three songs: ‘Under the Greenwood Tree’; ‘Blow, Blow, Thou Winter Wind’; and the duet version of ‘It was a Lover and His Lass’. ‘Under the Greenwood Tree’ and the solo version of ‘It was a Lover and His Lass’ were included in the Op. 23 set of *Five Shakespeare Songs* of 1921; ‘Blow, Blow’ had first been published back in 1905. In addition to the songs, his partsong ‘What Shall He Have that Killed the Deer?’ for men’s voices (tenor, baritone and two basses) was written for this occasion, though it was not published until 1924. A few years later when Italia Conti mounted a production of it at an unidentified venue, he provided some further music.¹⁸⁴

The original incidental music was not used again until the 1928 season, despite further performances of the play (under Lilian Baylis’s management) in 1923, 1924 and 1926, and it is now lost. However, Quilter fashioned a suite from it, which he dedicated to Balfour Gardiner. On 26 December 1921, Gardiner wrote appreciatively to him: ‘It was a charming thought of yours to dedicate “As you like it” to me. I *do* like it, as I like all your simple and honest music, and I hope it will not be long before I hear it performed.’¹⁸⁵

In late November 1918, he assembled an album of dances from *Where the Rainbow Ends*, for piano, which Elkin agreed to publish, and he also promised to arrange the Fairy Frolic for trio; the album was published a year later, but the piano trio was not published until 1929. The orchestral suite – first performed at a Promenade concert in 1912 – he arranged so as to be ‘practicable for most smallish orchestras’;¹⁸⁶ it was finished by July 1919 and Elkin published it in 1920. The Chinese opera had faded out of sight, but he began talking about a ‘little ballet’ and he

¹⁸³ Royal Victoria Hall – Old Vic: Annual Report 1921–22 season, p. 11.

¹⁸⁴ George A. Greenwood, ‘A Composer of Quality’, *Great Thoughts* (December 1936), pp. 122–3.

¹⁸⁵ H. B. Gardiner to Quilter, 16 December 1921, BL Add. MS 70603, f. 130.

¹⁸⁶ Quilter to Percy Grainger, 15 July 1919, GM.

planned to begin work on a light opera in the summer of 1919; it was to be a fairy opera, and a friend of Louis de Glehn, called *Richmond*, was helping him with the libretto.¹⁸⁷

Music from *Where the Rainbow Ends* continued to be popular. Grainger played his own version of the music for the lake scene, 'Moonlight on the Lake', and it was also used as background music to a love scene in a film.¹⁸⁸

He returned to the overture he had originally intended for *Rainbow* and by February 1919, he had reworked it and renamed it *A Children's Overture*, Op. 17; its opus number clearly dates it from much earlier in the decade. He dedicated it to his brother Percy, and Sir Henry Wood conducted it at a Promenade concert on 18 September 1919. Quilter was typically nervous about it, but justifiably: it was under-rehearsed, and Wood seemed to be out of sympathy with it. Overall, though, Quilter was moderately pleased. It said what he wanted to say, it had 'a *genuinely* warm reception'¹⁸⁹ and reviews were encouraging.

It has retained its freshness and appeal over many years; it has been arranged for many combinations – from ten-piece spa band to full symphony orchestra – and it has been recorded frequently. Alick Maclean's recording for Columbia was the first, recorded on three sides of a two-record set; Quilter 'had to cut out the introduction and a lot of the middle' to enable it to fit.¹⁹⁰ Maclean was conductor of the New Queens' Hall Light Orchestra from its inception in 1916 and he conducted some of the Chappell Ballad concerts, but he was best known as musical director of the Spa Orchestra in Scarborough, a post he held from 1912 until his death in 1936. He performed the Overture on a number of occasions.

By the following June the Overture was already well-known, and Winthrop Rogers published it as a piano solo. It was too expensive to publish as an orchestral score in the original version: Rogers complained to Quilter that the 'high cost of production, coupled with persistent

¹⁸⁷ Quilter to Percy Grainger, 15 July 1919, GM.

¹⁸⁸ Quilter to Percy Grainger, 12 July 1920, GM.

¹⁸⁹ Quilter to Percy Grainger, 1 November 1919, GM.

slump everywhere [make it] impossible for us to proceed with the idea'¹⁹¹ and when it was sent to the States, it was a manuscript score and parts that were sent. The orchestral score was finally published in 1921 by Chappell in association with Winthrop Rogers, in a 'Popular Orchestral Arrangement by the Composer'. It is indicative of its popularity that it was included in the first orchestral concert broadcast by the BBC, on Saturday 23 December 1922.

Quilter performed regularly on radio, particularly during the 1920s, and his music was often broadcast – even in 1949, there were over 170 performances of his songs in that one year, and nearly double that in 1948.¹⁹²

Early in 1920, Quilter sent copies to Grainger of the newly published piano pieces *Two Impressions*, containing 'In a Gondola' and 'Lanterns'. Grainger was delighted with them, 'particularly the gondola one'.¹⁹³ He encouraged Quilter to make arrangements of his pieces, especially those already published (particularly 'Lanterns', 'Rosamund', 'St George', 'Fairy Frolic', 'Moonlight on the Lake' and the third of the *Three English Dances*), for use by Carolyn Beebe's chamber group (flute, oboe, clarinet, bassoon, horn, strings and piano): during her tours of the States the pieces would get a wide coverage. Grainger made specific recommendations on how to orchestrate them for her combination, though he probably wanted a denser orchestration than Quilter would care for. He urged him to develop his short pieces, wanting 'freer delivery and less concentrated, less formal, expression' with a 'longer warmer treatment' and complaining that Quilter '[stopped] as soon as the bare idea is spat out'.¹⁹⁴ He reminded Quilter of the richness of such choral pieces as his 'Omar Khayām' partsong, he criticised the polite formal divisions of Quilter's lighter music, and encouraged him to write something more passionate, more in keeping

¹⁹⁰ Quilter to Percy Grainger, 1 November 1919, GM.

¹⁹¹ Winthrop Rogers to Quilter, 3 May 1921, BL Add. MS 70603, f. 110.

¹⁹² BBC WAC, transmission listings.

¹⁹³ Grainger to Quilter, 6 June 1920, GM.

¹⁹⁴ Grainger to Quilter, 6 June 1920, GM.

with what he felt in Quilter's songs. Quilter liked the idea of arranging for the 'Beebe forces',¹⁹⁵ but never actually did so, being too busy with other matters, and a 'free, thick, self-unburdening orchestral . . . work' such as would please Grainger would have required a lack of restraint that was foreign to his nature.¹⁹⁶

The Gramophone Company, later HMV, published a monthly magazine *The Voice* and on 30 July 1920, the editor, Arthur Russell, wrote to Quilter to ask for his views on 'the future of the Gramophone', the contribution to be published in a symposium in the next edition of the magazine. Quilter's reply was thoughtful, and unusual in that he rarely set down his thoughts in such detail:

I think there is a very great future for the gramophone. In the first place it will be invaluable to young students of singing – listening to the rendering of songs and arias by first rate artists, is the best lesson for a young singer, and with the gramophone they can hear the same song again and again till they have every shade and nuance by heart.

I think there is a greater future for records of orchestral pieces and compositions for strings – quartets etc. The string quartet records are, at present, more satisfactory than orchestral records, the string instruments having the same quality of sound and so combining better. But I think, with continual experimenting with the orchestra, there might be very great improvements, and by careful rearrangement of the instruments very good records could be made of the best known orchestral works. I also think there might be more records of part songs and unaccompanied chorus singing, which can be very effective. Composers of today might with advantage learn more about the making of records so as to know how best to arrange the instruments of the orchestra, how to make any particular passages 'tell', and so forth: in fact, I do not see why they should not orchestrate especially for the gramophone, when records are to be made; it would be far more satisfactory.

When all these improvements have been made, the gramophone will become more and more valuable for teaching purposes, for illustrating lectures, etc, as well as for the enjoyment and education of people who do not live in large towns and are unable to hear good orchestras or chamber music. Eventually most interesting and instructive concerts might be arranged in every school and even villages and small towns.¹⁹⁷

The educative value of records clearly appealed to Quilter, and his view of exact imitation as a means of learning was a commonly held one (and is still endorsed).

¹⁹⁵ Quilter to Grainger, 12 July 1920, GM.

¹⁹⁶ Grainger to Quilter, 6 June 1920, GM.

Towards the end of the year, Wilfrid de Glehn began painting a portrait of Quilter in oils. It was finished the following year, and Wilfrid included it in his show when he and Jane went to America: it was ‘*vastly* admired’.¹⁹⁸ It brings out an aloofness and an aristocratic air that was not Quilter’s by blood, though friends often spoke of the sense that he was out of his period, as if he was a gentleman of an earlier time. Many years later, Wilfrid offered it to the National Portrait Gallery, London, but because of the Gallery’s policy of not accepting portraits of living subjects, it was refused. So in the December after Quilter’s death, Jane approached the Gallery again. This time, and with the support of Sir Arthur Bliss, Sir Malcolm Sargent and Ralph Vaughan Williams, who co-signed a letter of emphatic recommendation on the grounds of Quilter’s distinguished place in English music and the permanent contribution of his songs to the national heritage, it was accepted.¹⁹⁹

In late 1920, Gervase Elwes sailed to America for his third tour there; but on 12 January 1921, in an accident at the railway station at Boston, Massachusetts, he was killed.²⁰⁰ The suddenness of the tragedy was shattering to everyone who knew him, and Lady Winefride received hundreds of letters of condolence. Newspaper obituaries from all over the world were unanimous in acknowledging his fine musicianship and interpretative skills: it was fully realised that the musical world had lost a great English singer of notable artistry. Quilter’s letter to Lady Winefride reveals his appreciation of the man and the singer:

What can I say? but tell you how my heart simply aches for you and how I long & pray that you may find comfort. . . . The dear man will be missed so tremendously by *countless* people . . . the world of art has suffered a loss that is irreparable. No one can ever take his place. I think you know what *I* thought of him. I feel as if a part of me had been taken away – He was the *greatest inspiration* to me always, as well as being a splendid friend whom I could always look up to

¹⁹⁷ Leslie East archive.

¹⁹⁸ Jane de Glehn to Quilter, 18 November [1921], BL Add. MS 70597, f. 116.

¹⁹⁹ The portrait was accepted on 9 April 1954; the decision had had to be postponed from the initial February meeting while the Board considered the matter – that is, while they made enquiries about the suitability of the subject. Jane, in a letter of thanks to the Gallery (held in the Gallery’s archives), made it very clear that she had had nothing to do with the letter from the ‘eminent musicians’.

²⁰⁰ Lady Winefride and Richard Elwes, *Gervase Elwes* (London: Grayson and Grayson, 1935), p. 264.

and love and reverence. . . . Dear friend – I know you will understand a good deal of what I feel, and will read into these stupid words something of what I long to express. God protect you and comfort you. . . . I feel now that whatever I write in music will be somehow influenced by him . . . I feel I owe him so much; I can never repay him but I shall try to honour his beloved memory in the way I can.²⁰¹

There were others who recognised the significance of Elwes to Quilter and his work, and Vaughan Williams wrote to Quilter to say that he ‘always loved to hear [Elwes] sing such songs as Julia especially and also Blow Blow’.²⁰² Edward Knoblock, the playwright, added his sympathy: ‘I knew what a friend of yours he was – & what a noble one. It seems a brutal death for one so much loved and needed in this raw world of [ours].’²⁰³ Both Rose and Percy Grainger wrote to Quilter too, appreciating the loss to him of a singer who understood his songs so well.

Elwes’s teacher, Victor Beigel, set up a Memorial Fund in his memory which later became the Musicians’ Benevolent Fund. The Executive Committee first met on 9 February 1921 and Quilter was a founder member, staying on its council and attending meetings faithfully, until his death; some of the early meetings were held at his home in Montagu Street.²⁰⁴ This was a substantial testament to Elwes, since Quilter was not a committee person as a rule: to put himself in the position of having to attend meetings regularly was too much of a commitment and he always refused invitations to join committees.²⁰⁵

That did not prevent him joining clubs and societies, however: he was a member of the Society of Authors, and in September 1923, he became a full member of the Royal Philharmonic Society.²⁰⁶ For a few years he was also a member of the Savile Club, noted for its largely ‘artistic’

²⁰¹ 16 January 1921, Lincoln County Archives, 2 Elwes 1.13 L-Q.

²⁰² Vaughan Williams to Quilter, 13 February 1921, BL Add. MS 70603, f. 103.

²⁰³ Knoblock to Quilter, 19 February 1921, BL Add. MS 70598, f. 161.

²⁰⁴ Mark Raphael, from the text prepared for the centenary broadcast, BBC Third Network 1 Nov 1977.

²⁰⁵ G. Herbert Thring, of the Society of Authors, invited him to allow his name to be nominated to fill a vacancy on the Society’s Composers’ Committee, but he refused, although later in the decade he contributed to their ‘fighting fund’, set up to help the members. (Thring to Quilter, 26 October 1921, BL Add. MS 63318, f. 84; Quilter to Thring, 28 October 1921, BL Add. MS 63318, f. 85; Secretary to Quilter, 10 May 1929, BL Add. MS 63318, f. 86 and Quilter to Secretary, 24 May 1930, BL Add. MS 63318, f. 87).

²⁰⁶ He had been elected an Associate in October 1918, proposed by the composer Thomas Dunhill and seconded by Norman O’Neill, then treasurer of the Society, and by Waddington Cooke. The RPS archives are on loan to the British Library, Loan 48.2/13 and 48.22/2.

membership; he joined it in 1906, though he ceased membership in the year of Elwes's death. Perhaps visiting the Club reminded him too much of Elwes, who had proposed him in the first place.²⁰⁷

Another sudden death rocked his equilibrium. Robin Hollway, one of the Oxford circle, committed suicide on 7 March 1921, though the reasons were never clear. Quilter dedicated his Shakespeare setting 'Fear No More the Heat of the Sun' to his memory.

Rose, deeply distressed over accusations of incest between her and Grainger, committed suicide on 30 April 1922 by jumping from a window in the Aeolian Building in New York (where Antonia Sawyer, Grainger's agent, had her offices). Her death, and its manner, shocked Quilter, though according to Grainger, he did not mourn adequately for her: Grainger wrote, 'If I was not to find comfort, after mother's self-kill-ment, from dearest friends such as Roger Quilter, Cyril Scott, where was I to look for comfort?'²⁰⁸ The relationship between Quilter and Rose Grainger had been a strange one; nevertheless, he had written a cordial letter to her only a few weeks before her death,²⁰⁹ and had had a letter from her (in connection with his portrait by Wilfrid de Glehn which she had just seen) in which she said, prophetically, 'in case I should not recover – I want you to know this, dear friend . . . I hope to see you again some day – but we never can tell, can we?'²¹⁰

Grainger took on a massive work load to compensate for the loss, involving a long European tour. In December 1922 he made a flying visit to London to hear Delius's *Song of the High Hills*, with Quilter, in a Royal Philharmonic Society performance, though he was tired and poor company.²¹¹ While in Germany, he had long talks with Willi Strecker, who had enabled the publication of his music back in the first decade of the century. Strecker, now head of Schott's,

²⁰⁷ The other proposers and supporters included Robin Legge, C. V. Stanford, Harry Plunket Greene, C. H. Lloyd and Bertram Binyon (Savile Club archives).

²⁰⁸ Grainger's 'Anecdotes', 423–87, GM.

²⁰⁹ Quilter to Rose Grainger, 22 March 1922, GM.

²¹⁰ Rose Grainger to Quilter, 11 April 1922, GM.

was pessimistic about the German market for songs but considered Quilter to be the ‘finest song composer in English’ and ‘if *any foreign* songs are worth tackling . . . [his] should be the first, or amongst the very first’.²¹² It was deemed essential to publish them in German translation, and during the summer of 1924, this was largely undertaken by an old friend of Quilter’s, Ida Goldschmidt-Livingston, who lived in Frankfurt.²¹³ Several were considered but the final selection was: ‘Now Sleeps the Crimson Petal’, ‘Love’s Philosophy’, ‘To Daisies’ (from *To Julia*), ‘Weep You No More’ and ‘It was a Lover and His Lass’, the last three of which were Grainger’s suggestions, and Schott published them in 1924. Schott also published the first set of Shakespeare songs.

A young man called Leslie Woodgate, born in 1902, was one of the children in *Rainbow* one year and thereby met Quilter.²¹⁴ Woodgate went to work for Winthrop Rogers in 1918, became Quilter’s musical secretary in 1919 (his task primarily to write out fair copies of songs from Quilter’s sketches, which did not occupy his whole time) and remained in that rôle until his appointment as Assistant Chorusmaster to the BBC in 1928; he became Chorusmaster in 1934. Woodgate was a fine musician, though not universally liked, and in 1931 became the first conductor of the BBC Theatre Orchestra, which he had also founded.²¹⁵

During the first few years that he worked for Quilter, he was also a student at the Royal College of Music. He became engaged to another College student, Lena Mason, and Quilter was a witness at their wedding in 1926.

Woodgate’s help was invaluable, and this was a productive time. Five of the folk-song arrangements that would later find their way into *The Arnold Book of Old Songs* were published in 1921: ‘Drink to Me Only’, ‘Over the Mountains’, ‘The Jolly Miller’, ‘Barbara Allen’ and ‘Three

²¹¹ Percy Grainger to Quilter, 10 December 1922, GM.

²¹² Percy Grainger to Quilter, 5 June 1923, GM.

²¹³ Ida Goldschmidt-Livingston to Quilter, 1910–1925, BL Add. MS 70598.

²¹⁴ Leslie Woodgate, ‘Roger Quilter’, *The Musical Times*, vol. 94 (1953), pp. 503–5.

²¹⁵ From the career details contained in the application by Leslie Woodgate for the post of Principal, Guildhall

Poor Mariners'. The second set of Shakespeare songs was published in 1921. Three of the *Five English Love Lyrics*, Op. 24, date from the same year: 'There be None of Beauty's Daughters', 'Morning Song' and 'Go, Lovely Rose'. 'There be None' was given its first performance at a Promenade concert on 22 August 1922, sung by Tudor Davies (though dedicated to the black tenor Roland Hayes) with Frederick Kiddle playing, and 'Morning Song' was premièred at another Promenade concert on 4 October 1922, sung by Hilda Blake (though dedicated to John Coates), and accompanied by Kiddle. 'Go, Lovely Rose' was not heard until 17 August 1923, at another Promenade concert, with Hubert Eisdell singing, and Kiddle, as resident accompanist, playing again.

Three songs from the Op. 25 set of *Six Songs* date from the early part of the decade: the 'Song of the Stream' is dated 6 November 1921, 'The Fuchsia Tree' is dated 18 February 1923 and 'An Old Carol' dates from 1923.

Two Songs, Op. 26, settings of words by R. L. Stevenson and containing 'In the Highlands' and 'Over the Land is April', date from June 1922; these were dedicated to Louis and Dinah de Glehn. His four *Country Pieces*, Op. 27, for piano were published in the first part of 1923 and dedicated to his old teacher at Pinewood, his preparatory school in Farnborough. Edith Brackenbury wrote back a charming letter:

For myself I shall always keep a most happy remembrance of our music lessons together. It was very little I did, after all only getting the soil ready for the sowing. Your letter has given me the greatest pleasure all the same, as well as the dedicated music, and I thank you very much for both which I shall treasure.²¹⁶

In the early 1920s, Quilter made the acquaintance of a young composer called Muriel Herbert. She was twenty when she went to study composition at the Royal College of Music in 1917, with Sir Charles Stanford. She may have met Quilter through Leslie Woodgate, a fellow student there, or possibly through the Duchess of Wellington, a musical patroness who had asked

School of Music, dated 11 March 1938.

²¹⁶ Edith Fabian Brackenbury to Quilter, 19 July 1923, BL Add. MS 70603, f. 160.

the College to suggest and supply a young musician as a sort of musical companion, to help her with her music.

Quilter was kind to the budding composer, as was his wont with young musicians; throughout his life, he was discreetly generous to ‘poor and struggling’ artists.²¹⁷ Quilter helped her to find a publisher – Augener – for her songs in 1923, and he witnessed the contract. The first song to be published was a powerful setting of a poem by Alice Meynell, ‘Renouncement’, which she dedicated to Quilter in gratitude.²¹⁸ Unfortunately for them both, she, with the naïveté of a young woman in a post-war world with too few young men, fell in love with him. Quilter never realised, but when the Duchess told him, he backed away and the relationship ended, to Muriel Herbert’s great distress.²¹⁹

A mention of another fiancée occurred in December 1922 (the last mention being in 1906) when Bertie Landsberg described how ‘your fiancée . . . goes on beautifully being her beautiful self’;²²⁰ he may have been referring – rather sarcastically – to one of his own sisters.

Since he loathed having his photograph taken, formal portrait pictures of Quilter are rare (though there are plenty of informal photographs), but in June 1923, F. and B. Goodwin published a book by the photographer Herbert Lambert, a collection of portraits of seventeen contemporary composers, from Elgar to Eugene Goossens, and including one of Quilter²²¹ which has become his most familiar image. Goossens wrote a short prefatory note for the book, in which he acknowledged his own debt to his ‘elder contemporaries’ and provided thumbnail sketches of the subjects from a musical angle. He touched on various aspects of English music and took the view that ‘the moment arrives when the composer with something to say becomes impervious to outside influences, and there emerges an idiom which in itself constitutes a basis

²¹⁷ Sir Quintin Hill, ‘Roger Quilter: 1877–1953’, *Music and Letters*, vol. 35 (1954), pp. 15–16.

²¹⁸ Muriel Herbert to Quilter, 24 March 1923, BL Add. MS 70603, f. 158.

²¹⁹ Conversations with Muriel Herbert’s daughter Claire Tomalin, April 1999–June 2000.

²²⁰ Landsberg to Quilter, 1 Dec 1922, BL Add. MS 70599, f. 211. He was probably writing from Neuilly.

²²¹ The others were Smyth, Bantock, Vaughan Williams, Holst, Boughton, Holbrooke, Bridge, Scott, Ireland, Lord

for the foundation of an entirely new speech'. He commented favourably on Quilter's ability to '[convey] the national spirit in his music', and on 'the delicacy and refinement of his settings'.²²²

1923 was a relatively quiet year, but a concert on 30 June 1923 initiated a musical partnership that lasted for the rest of Quilter's life. He attended a Wigmore Hall recital given by a young Jewish baritone from London's East End, Mark Raphael. Raphael was accompanied by Lawrence Brown, a black pianist whom Quilter knew very well, in a programme ranging from Bassani and Handel to Schubert, Debussy and Negro spirituals.²²³

After the recital [at which Raphael had sung two of Quilter's *Blake Songs*, 'Dream Valley' and 'Daybreak'], [Quilter] came around to the artists' room, and was most appreciative of my singing of his songs. A few days later, he asked me to call and see him at his home in Montagu Street, and there on the piano was a new song he'd written specially for me, 'The Jealous Lover', one of a set dedicated to me, called Jacobean Lyrics. From this time on, a friendship and professional partnership grew.²²⁴

Quilter and Raphael had met some months earlier at Wilfrid de Glehn's studio in Cheyne Walk; the manuscript of 'The Fuchsia Tree' is dated 18 February 1923 and Raphael gave the first performance of it there. On 8 December 1923 Raphael gave 'The Jealous Lover' one of its earliest performances – again at the Wigmore Hall, which was perfect for such programmes – and Quilter accompanied. The recital saw too the first performance of Quilter's artless and extremely effective song 'An Old Carol'.

Quilter maintained a steady stream of appearances at concerts, giving or attending them. In January 1920, he had been involved in a series of three concerts at Leighton House given primarily by the cellist Herbert Withers, whom he had known for several years. Their professional relationship was maintained well into the decade with the continuation of the concerts begun during the war at the Lindsey Hall, Notting Hill Gate. At one of these, on 16 December 1924, Quilter accompanied Mark Raphael in a group of five of his own songs, flanked

Berners, Bax, Gibbs, Bliss, Howells and Quilter. Delius would have been included but was too ill.

²²² Herbert Lambert, *Modern British Composers, Seventeen Portraits* (London: F. and B. Goodwin, 1923).

²²³ There were also songs by Hubert, Santoliquido, Wolf-Ferrari and Leo Holt.

by works by Chausson and Brahms (the *Horn Trio*, with Aubrey Brain playing horn). This was an especially felicitous combination, given the Brahmsian touch as well as the French lyricism in Quilter's style.

Quilter remained very unsure of his abilities as an orchestrator, despite the clarity of *A Children's Overture*. He used this as his excuse for not writing longer orchestral pieces, something that Grainger was forever nagging him to do – he felt that he still needed to gain experience and that he was still, in his forties, developing his technique. But sustained musical thought, of the German organic kind, was not his *métier* (nor was it Grainger's); his strengths lay in writing finely detailed miniatures. He wrote too of the 'sheer labour and agony to get anything done at all',²²⁵ partly because of continuous ill-health, and partly because of lack of confidence, which resulted in his continually working and reworking the music. Mark Raphael described arriving at Montagu Street for a rehearsal too soon one day, and hearing him 'working at a phrase over and over again'.²²⁶ Quilter also claimed that writing short pieces was a reaction against the, to him, stultifying effect of 'the long English Straussian compositions [he had] listened to in the last ten or fifteen years'.²²⁷ He complained that 'length and mass and elaborated orchestration, when there is no real live stuff to lengthen, enlarge or elaborate, does rather sicken one', and explained that the 'effect that hearing such works have upon me, is to make me either give up trying to write music, or at least to try & make something short, pleasing, light and clear'.²²⁸

Quilter had been intrigued by Negroes and 'nigger music' for many years – in 1907 he wrote to Grainger about a tune that his singer friend, Higley, had given him:

I don't know what it's called, no more does he – what heart-rendingly lovely things they are!; do niggers write them, and is all that tenderness out of their

²²⁴ Mark Raphael, *Roger Quilter*, broadcast on BBC Radio 3, 1 November 1977.

²²⁵ Quilter to Percy Grainger, 12 July 1920, GM.

²²⁶ Quoted in Stephen Banfield, 'Roger Quilter, A Centenary Note', *The Musical Times*, vol. 118 (1977), pp. 903–6; it refers to the text of the Radio 3 broadcast by Raphael on 1 November 1977; this particular quote was not in fact broadcast, but is in Raphael's notes for it.

²²⁷ Quilter to Percy Grainger, 12 July 1920, GM.

²²⁸ Quilter to Percy Grainger, 12 July 1920, GM.

funny black bodies? I think we must go among the niggers sometime & get to know something of them.²²⁹

A few months after Grainger went to the United States at the start of the First World War, Quilter wrote to Rose Grainger:

I do hope Percy will be able to see a lot of the negroes and that he will write to me some time about them. They thrill me. I went to a night-club one day a few months ago to hear 4 niggers play & sing, it was the most inspiring and exhilarating thing I've heard for a long time.²³⁰

Samuel Coleridge-Taylor, born two years before Quilter, had blazed a trail that many sought to follow, and Edmund Jenkins, the jazz clarinettist and saxophonist, came to England in 1914 and trained at the Royal Academy of Music, later teaching the clarinet there.²³¹

The black singer Roland Hayes came to England from the States in April 1920 to study and to make a name for himself.²³² He gave several recitals over a few months, including a well-reported one in November 1920,²³³ but it was the recital on 21 April 1921 at the Wigmore Hall that attracted significant notices, even though Hayes was extremely ill with pneumonia; Quilter was to have accompanied a group of his own songs, but was ill as well.²³⁴ Hayes was overshadowed later in the decade by his younger compatriot, Paul Robeson, and is now largely forgotten. He was, however, one of the earlier black singers to establish a career, his fine tenor voice characterised by a careful, trained way of singing that contrasted strongly with Robeson's simpler, more direct manner, and Quilter was a significant factor in his success.

Hayes regularly included groups of Spirituals in his recitals, but sang songs from the standard repertoire as well. His career made headway gradually, and throughout these years,

²²⁹ Quilter to Percy Grainger, 14 June 1907, GM.

²³⁰ Quilter to Rose Grainger, 4 August 1915, GM.

²³¹ Howard Rye and Jeffrey Green, 'Black Musical Internationalism in England in the 1920s', *Black Music Research Journal*, vol. 15, no. 1 (Spring 1995), pp. 93–108.

²³² Quilter to Rose Grainger, 21 or 24 April 1921, GM. Further information on Hayes is to be found in: Jeffrey P. Green, 'Roland Hayes in London, 1921', *The Black Perspective in Music*, vol. 10, no. 1 (Spring 1982), pp. 29–42.

²³³ Jeffrey P. Green, 'The Negro Renaissance and England', Chapter 10 in *Black Music in the Harlem Renaissance*, ed. Samuel A. Floyd Jr. (Knoxville: University of Tennessee Press, 1993).

²³⁴ *Daily Telegraph*, 23 April 1921, 5c.

Quilter gave him food, money and encouragement.²³⁵ Lady Quilter invited Hayes and Brown to Wood Hall and made them welcome, a contrast with the treatment they sometimes received in other quarters: Hayes's landlady in Maida Vale, London, was boycotted by her neighbours because she took him as a lodger.²³⁶

On the recommendation of King George V and Queen Mary – Hayes had been invited to sing to them, following his Wigmore Hall recital – Quilter took him to meet Dame Nellie Melba, and Hayes recalled how ‘she and Quilter shouted ribald stories at each other, down the length of the luncheon table’²³⁷ – plainly Quilter in an unusually relaxed mood. Later that year, Hayes sang at Norman O'Neill's house and was astonished that the audience was so silent when he had finished singing; Quilter whispered to him, ‘They are in the dark corners, hiding behind their handkerchieves. The English are ashamed to show their emotions, you know’.²³⁸

Throughout 1922, with Quilter's support, Hayes sang in the Paris salons (and met Delius and Fauré) and in further recitals at the Wigmore Hall; Quilter often accompanied, though Hayes's usual accompanist was Lawrence Brown, an extremely skilful arranger of spirituals, and later in the decade, Paul Robeson's accompanist. He already knew Robeson well, and was keen that when he came to England, to play the lead in *The Emperor Jones* at the Ambassador's Theatre, he and Quilter should meet. After the play closed on 17 October 1925, Robeson and his wife Essie stayed on for a further two weeks. During that time, they dined with Quilter, but it was probably a rather one-sided relationship: Quilter was very interested in Robeson's career, he was keen to help, and wrote to him several times, but there was little help needed.

Quilter offered generous help to the American black contralto Marian Anderson, although their relationship got off to a shaky start. She came over to England in late 1927 to

²³⁵ Roland Hayes to Quilter, 23 July [1922], BL Add. MS 70603, f. 141. Also MacKinley Helm, *Angel Mo' and Her Son, Roland Hayes* (Boston: Little, Brown & Co, 1943), p. 130.

²³⁶ Roland Hayes to Quilter, 25 November 1921, BL Add. MS 70603, f. 122.

²³⁷ MacKinley Helm (1943), p. 141.

²³⁸ As quoted in MacKinley Helm (1943), p. 150.

train, to broaden her experience vocally and musically, and to further her career. She had first written to Quilter in 1922 to express her admiration for his songs (addressing him as ‘Sir Roger Quilter’), and others now wrote to him to ask for his help on her behalf: Anderson’s teacher in the States, Giuseppe Boghetti, asked him to coach her on her singing of his songs, and to look after her artistically.²³⁹ Her accompanist Billy King, who had toured the States with Roland Hayes, probably wrote too. Anderson was instructed to telephone Quilter when she landed, but when she did so, she found herself talking to Quilter’s manservant: Quilter was ill in a nursing home and had left no instructions for her. Fortunately she had another friend in London, the black singer Johnny Payne, and she stayed with him at his home at 17 Regents Park Road.²⁴⁰

Mark Raphael’s teacher, the renowned Raimund von zur Mühlen, agreed to take Anderson as a pupil, but she only had a few lessons before he had to stop all teaching through ill-health.²⁴¹ She studied vocal technique with Amanda Ira Aldridge, who also taught Roland Hayes, and took lessons with Mark Raphael who had been a pupil of Mühlen, but though happy with his teaching, she felt disappointed since she had come primarily to study with the teacher, rather than the former pupil. Eva Raphael, Mark’s wife, took her under her wing and used to go shopping with her. Eva’s presence was essential at times: on the first occasion that Anderson went to Harrod’s of Knightsbridge, she was refused entrance because of her colour, but was allowed in on a second visit when Eva accompanied her to vouch for her good character.

Anderson was a regular visitor to Quilter’s home at 7 Montagu Street, and ‘sang for the gatherings in his spacious music room’ frequently.²⁴² On 16 June 1928, she gave a recital at the

²³⁹ Giuseppe Boghetti to Quilter, 20 October 1927, BL Add. MS 70604, f. 108.

²⁴⁰ Payne was an extremely interesting character in his own right: on 13 October 1923, he had given a ‘Programme of Negro Music’ at the Wigmore Hall, with Lawrence Brown accompanying (the programme contained Negro folk-songs and spirituals) and in some circles at least, he was considered the unofficial black US ambassador. (Jeffrey Green to Langfield, 10 June 2000, referring to statements about Payne by the Jamaican Leslie Thompson, who settled in London in 1929.)

²⁴¹ Marian Anderson, *My Lord, What a Morning* (New York: Viking, 1956), p. 107.

²⁴² Marian Anderson (New York: Viking, 1956), p. 108.

Wigmore Hall.²⁴³ For most of the songs, she was accompanied by Joan Singleton, but Quilter accompanied her in a group of his own songs. He made a new arrangement especially for her of the Negro spiritual ‘Heav’n, Heav’n’, first arranged by Harry Burleigh, retitling it ‘I Got a Robe’. She included it in a group of five spirituals, and remained ever grateful for his kindness.²⁴⁴

There is scant evidence of Quilter’s income from royalties, but in a letter to Elkin, who published the *Rainbow* music and *Three Pastoral Songs* amongst others, he thanks him for his royalty cheque of £23–0–8d for the year 1923.²⁴⁵ This was a substantial sum and certainly gives credence to Quilter’s comment that there was a time when he could have lived off composing – ‘paying grocers’ bills by music’.²⁴⁶

Quilter regularly accompanied Mark Raphael in recitals. When Raphael went to Vienna in the Autumn of 1924 on what was basically a self-promotional tour, Quilter came for part of the trip, and they performed ten of his songs to an excellent reception, with a still warmer reception after a concert in Frankfurt. Over the next few years, Raphael, seen primarily as a Lieder singer, did much to promote the European view of Quilter as an English Lied-composer.

Early in 1925, the impresario Charles B. Cochran was recovering financially from the failure of his Wembley rodeo spectacle in 1924; his association with Noël Coward was more fortunate, if not always smooth. Soon after the play *The Vortex*, which Coward wrote and starred in, opened in December 1924, he began work on a revue for Cochran; both Coward and Philip Braham contributed music. On 17 March 1925, St Patrick’s Day, after a formidable twenty-seven-hour-long dress rehearsal, *On with the Dance* opened at the Palace Theatre, Manchester, and

²⁴³ The programme demonstrates a broad repertoire: she sang songs by Caldara and Martini, Purcell (*Dido’s Lament*), and Debussy (*Air de Lia*, from *L’Enfant Prodigue*). The *Times* review mentions Schubert’s *Wiegenlied*, which is not shown on the programme, and was perhaps an encore.

²⁴⁴ Allan Keiler, *Marian Anderson, A Singer’s Journey* (New York: Simon and Schuster, 2000), p. 79.

²⁴⁵ Quilter to Elkin, 24 January 1924, Elkin archives.

²⁴⁶ This comment is quoted in some of Quilter’s obituaries (*Evening Standard*, 21 September 1953; *Daily Mail* and *Daily Mirror*, both 22 September 1953), but the original source has remained elusive.

transferred to the London Pavilion on 30 April, where it ran for 229 performances until the following November.

In his autobiography *Present Indicative*, Coward made no mention of the other providers of the music for the evening's programme, though he referred to the two ballets choreographed and danced by Massine. One of these was called *Crescendo* and the other was called *The Rake*, subtitled *A Hogarth Impression*, for which Quilter wrote the music. A brief description given in the programme ran: 'Massine has taken a number of Hogarth's characters – symbolic and realistic. William Nicholson [the scenery and costume designer] has given them a characteristic environment for a Hogarthian Orgy. 'The Rake' lolls drunkenly in a chair while his wanton companions disport around him. The Negro Cupid is busy with bow and arrows, plumping the hearts of his victims; and the worship of women and wine whips itself up into a passionate whirl. And while the revellers seek their pleasure, the sages are wrapt in contemplation of their globe, and a window frames the faces of a curious crowd, who see, and are silent.'²⁴⁷

The programme shows a Trio, a Solo and a Duo followed by the 'entrance of grotesques' but there is no real clue as to how these might have matched the five movements: Dance at the Feast, The Light-hearted Lady, The Frolicsome Friend, Allurement, and Midnight Revels, though the Light-hearted Lady might have been the Solo dance, and Allurement, the Duo. It was a reasonably substantial sketch, with twenty-two dancers taking part. Massine danced the rôle of the Beau, there was a group of 'musicians' – a Dog, a Bull, a Cat and a Cock – and the bizarre collection of grotesques also included a Posture Woman, a Corset Woman, a Woman with the Bound Hair, a Boot Man, a Giant, a Globe Man, and a Man with Compass, and Cupid.

According to the unnamed *Times* reviewer, the evening's entertainment was a 'varied series of dances' with 'a brilliant succession of dancers', and the same reviewer thought that 'as a

²⁴⁷ This description differs very slightly from that given in the published score.

whole, with the dancing always preponderating, the revue [was] excellent'.²⁴⁸ Other reviewers thought the whole show rather full of tricks, considerable acclaim apparently having been given by the audience to one dancer who walked across the stage on her hands. But it was generally well received, even if the *Sunday Times* reviewer sardonically wrote of the show that there was 'not a good tune in the whole piece' (including, by implication, Quilter's contribution), and that it 'braved the world without a comedian', with 'a curious mixture of perfect beauty and perfect drivel'.²⁴⁹ The revue amused, was generally frivolous, was not too silly, and it revived Cochran's fortunes.

Quilter thought his orchestration too thin.²⁵⁰ Although there is nothing specific to indicate whether or not Quilter adjusted it, a comment on the extant score, in his writing, explains that it was rearranged from the original by Sydney Baynes; the score itself is not in Quilter's hand.²⁵¹ Nothing else is now known of the original version and the music as published is described as a 'Ballet Suite'.

At the Manchester rehearsals, Coward and Quilter renewed the acquaintance that had begun in 1911 with *Where the Rainbow Ends*, and the link between them continued sporadically for some years after: in June 1929 Coward sent Quilter a note expressing the hope that he would come to see *Bittersweet* and that he would 'tell me honestly what you think about the music as I've been working very hard at it'.²⁵² After the first night, Quilter wrote to congratulate him and Coward replied, addressing him as 'Roger': 'I was awfully pleased to get your really delightful letter about "Bittersweet"'.²⁵³ Whether Quilter actually commented upon the music is not known, but he never regarded himself as a teacher, he never took a teaching post, he worked with singers

²⁴⁸ *The Times*, 1 May 1925.

²⁴⁹ *The Sunday Times*, 3 May 1925.

²⁵⁰ Percy Grainger to Quilter, 3 October 1925, GM.

²⁵¹ This manuscript is held by Leslie East.

²⁵² Coward to Quilter, 4 June 1929, BL Add. MS 70604, f. 140.

²⁵³ Coward to Quilter, 27 August 1929, BL Add. MS 70604, f. 151.

(they were not pupils as such) normally only on his own songs, and it seems very unlikely that Quilter would have offered any especially critical comment.

Quilter had always admired Fauré's music. In 1908, Grainger had made Quilter envious by describing meeting Fauré, and recalled

I can well remember your enthusiasm for the Fauré 4ets some years ago. . . . Last Saturday I played my English Dance, Wamphray Ballad, Died for Love, Irish F-S, Tiger Tiger, Morning Song, for Fauré and he was so kind and interested. It was at Sargent's, and only him, F, Rathbone and I were present. Fauré said, 'Il a beaucoup de flamme' and 'C'est un energie supreme' [sic], or something like that.²⁵⁴

Of Fauré's two piano quartets, Quilter wrote, 'I thought them both entrancing and have not had an opportunity of hearing either since [in the past two years] – Fauré you see is french, and therefore the sensual & passionate is handled very knowingly & lovingly'.²⁵⁵

Fauré died on 4 November 1924, and a Memorial Concert was held on 9 June 1925, at the Wigmore Hall. Quilter and Mark Raphael performed *En Sourdine*, *Le Voyageur* and *Nell* and the distinguished line-up of artists also included Albert Sammons, Lionel Tertis, Cedric Sharpe, William Murdoch, Olga Lynn, Eugene Goossens, Henry Wood, Alfred Cortot, Anne Thursfield, Daisy Bucktrout, Kirkby Lunn, and Landon Ronald.

Raphael returned to Vienna for another tour and it was at this time that he met his future wife, Eva Taglicht, a Jewess whose family was originally from Poland.²⁵⁶ Quilter was horrified at Raphael's excitement. At the very least, Quilter wanted to be the important person in Raphael's life; he persistently sought a close relationship with him, which Raphael could accept while it remained broadly a father–son relationship, but not if it was to be anything more intimate; Quilter found this hard to believe and he saw Eva as the reason for Raphael's refusal. Quilter tried to use Raphael's ambitions to be a composer as a lever, telling him that he could not hope

²⁵⁴ Percy Grainger to Quilter, 25 March 1908, as published in *The Farthest North of Humanness*, ed. Kay Dreyfus (Melbourne: Macmillan, 1985).

²⁵⁵ Quilter to Rose Grainger, 27 March 1908, GM.

²⁵⁶ Mark Raphael to Quilter, 15 February 1925, BL Add. MS 70600, f. 41.

to be a composer unless he had some appreciation of the sensibilities that a homosexual relationship would bring, but Raphael remained unmoved.²⁵⁷

Quilter also saw Eva as an unwelcome distraction from Raphael's main task, to establish himself as a singer.²⁵⁸ Quilter never had any long-term relationships but there was certainly a succession of young men – secretaries – over a long period and normally there was no difficulty in establishing at least short-term liaisons. Raphael was patient and probably obdurate; eventually Quilter was won round to Eva, and he moved on to other young men. Quilter shared Eva's anguish and distress at events in Poland, and he became increasingly concerned about the anti-Jewish riots in Vienna. He was, in the meantime, funding Raphael and they had planned that Quilter should come out to Berlin for some concerts, but the music and rehearsals for *The Rake* took up too much time and energy,²⁵⁹ and he was too unwell. The rest of 1925 was spent working on songs, almost certainly the rest of what was to become the set of *Five Jacobean Lyrics*, Op. 28.

Quilter became increasingly concerned about his mother, and although the concern did not prevent him travelling abroad again (this time to Venice and Florence during September 1926), it was his last visit to the Continent for a year or more since most of 1927 was overshadowed by his mother's deterioration, as his life up to that point had been overshadowed by her.

Grainger had recently met Ella Ström, his future wife. Thanks to Ella, Grainger was coming out of his long dark time of the past five years since his mother's death, while Quilter was going into deeper shade than usual, and Grainger's happy letters strike discordantly with Quilter's. At the turn of the year, however, Quilter sent Grainger a generous £50 for the Rose Grainger Fund that Grainger was setting up; Grainger thought this was too great a lump sum and suggested he pay in instalments instead.

²⁵⁷ Interview with Mark and Eva Raphael's son, Roger, 29 June 1997.

²⁵⁸ Interview with Roger Raphael, 29 June 1997.

²⁵⁹ Mark Raphael to Quilter, various dates between 19 February and 14 March 1925, BL Add. MS 70600, ff. 47–72.

During the summer of 1927, Quilter spent long periods with his mother at Wood Hall; she was very feeble and clearly had only a few months to live. She died peacefully on the morning of Monday 12 September 1927. She was two months short of her eighty-fifth birthday, and had dominated her son up to the very end of her life, even though it was, on the whole, a willingly accepted domination.

He did not age in the way that Grainger had after Rose died, but after fitting in a concert in Cambridge in early October, he fell ill again.²⁶⁰ He went into a nursing home – the one that left him unavailable when Marian Anderson came to England – and recuperated during November with his elder sister Maude at her home, Horwood House, near Winslow, Buckinghamshire, where he had a surprisingly merry time, considering he was none too fond of her hearty ways. He was back at 7 Montagu Street in early December, still a little shaky, and went in search of Italian warmth and sunshine in late January 1928.²⁶¹ In April he was in Paris, outside the opera house, in the company of Roland Hayes, Lawrence Brown and Mark and Eva Raphael.

He learned of a large house, Buckhurst Cottage, in Withyham, Sussex, on the de la Warr estate, that was available for rent, and he spent the summers of 1928, 1929 and 1930 there. Many of his friends came to stay, just as they used to come to Wood Hall. It was an excellent replacement for the Hall, where he had gladly spent so many previous summers.

September 1928 saw him in Paris and Versailles, and from there he went on to Venice, and to Malcontenta, Palladio's great villa, at that time still looking rather dilapidated and unhappy, though in the process of being restored by Bertie Landsberg. The Baroness d'Erlanger was there, and the Baron, her composer husband, may have been there too.²⁶²

²⁶⁰ Jane de Glehn to Quilter, 18 October 1927, BL Add. MS 70597, f. 142.

²⁶¹ Quilter to Percy Grainger, 12 Dec 1927, GM.

²⁶² He was an obscure composer, whom Joseph Holbrooke described as 'a fine artist', with work 'full of good tunes and fluid inner counterpoint, and ... devoid of pretension', high praise from Holbrooke. (Joseph Holbrooke, *Contemporary British Composers* (London: Cecil Palmer, 1925), pp. 254–5.)

At some point, Quilter proposed marriage to Nora Forman, a very long-standing friend and extremely knowledgeable music-lover, daughter of a Scottish railway engineer.²⁶³ Nora Forman was very wealthy, and was a discreet patroness of the arts, very much in sympathy with Quilter's own ethos. He may well have proposed to her as a means of social self-protection, but it is scarcely possible that she did not know of his disposition, and the marriage would have been a very positive one, with only artistic claims on either side. They were both well-off, they had similar sensibilities and a mutual understanding, and when he broke the engagement off, she was broken-hearted. Mark and Eva Raphael, who knew them both very well indeed, were disgusted with Quilter's cruel behaviour and told him so. Nevertheless, she remained friends with Quilter. She was great-hearted, with a very generous personality.

After so much travelling, he decided that it was time to set to work on his long-awaited venture into light opera, and he sought a collaboration with a suitable librettist and lyricist. In October 1928 Quilter had heard the BBC broadcast of a ballad opera, *Charming Chloë*, with words by Rodney Bennett, with music arranged and composed by Gerrard Williams, and he liked what he heard. For his part, Bennett, a popular writer of light poetry and children's stories,²⁶⁴ had been searching for a suitable composer to work with, and had earlier tried to interest Quilter, but unsuccessfully.

The time had not been right then, but now it was: by the end of December 1928 Quilter had written to Bennett to ask if he was interested.²⁶⁵ Soon after, Quilter sent him a synopsis and a copy of the rough sketch of Act 1: the work was inspired by an unnamed French story, and by a portrait by Boucher, *Madame de Pompadour*, and was set in the mid-eighteenth century.²⁶⁶ It was to

²⁶³ Interview with Roger Raphael, 29 June 1997.

²⁶⁴ They were pleasing little stories. *Widgery Winks in the Wide World* (Bickley: University of London Press, 1943) came later but was in the same mould as those which Quilter liked.

²⁶⁵ Quilter to Bennett, 31 December 1928, Bennett archive.

²⁶⁶ The primary source for information on the collaboration is a series of 115 letters from Quilter to Bennett, held in a private archive, covering the period 31 December 1928 to 11 August 1943. They are often not fully dated; in many cases dates can be deduced, but some remain intractable. Detailed citations are only made if pertinent.

be called *The Blue Boar*, soon nicknamed *The Blue Pig*, and the venture filled his life for the next eight years.

1.5 *Julia, Acacia Road and the approach of war (1929-1939)*

Quilter spent the first part of 1929 in Mentone, working with Rodney Bennett (whose wife Joan came too) on *The Blue Boar*, thus combining business with a holiday.²⁶⁷ After a month, the Bennetts returned to England while Quilter stayed on and reported progress: a Gavotte from Act III and an item that he called ‘tic-a-tec’.²⁶⁸ He remained there a few more days, moved on to San Remo, and then to Avignon.

He returned to England at the beginning of May 1929. Grainger, together with Basil Cameron, conductor of the Harrogate Orchestra during its summer seasons, was planning a short festival of British music to be held at Harrogate. There were to be three concerts, on 24, 25 and 26 July, with works by the Frankfurt five, Austin, Bax, Bedford, Delius, German, Heward, Holbrooke, Milner and Warlock; and Arne and Purcell. Scheduled pieces by Byrd and Gibbons were not, in the event, played. Quilter conducted *A Children’s Overture* and *Three English Dances* on the middle day, and on the first day, four of his songs were performed (‘The Jealous Lover’, ‘It was a Lover and His Lass’, ‘Weep You No More’ and ‘To Althea from Prison’) with Mark Raphael as soloist. This first concert was devoted to music by the Frankfurt Group, with a contribution from Delius.

The Festival received a mixed reception, with the *Daily Telegraph* pleased that it was put on, but the *Times* disappointed with its content, protesting at ‘the disservice . . . done to our native music by the performance of works which in the aggregate must give the uninitiated a very

²⁶⁷ Rodney Bennett, ‘How the Blue Boar Came to be Written’, *Radio Times*, 20 October 1933.

²⁶⁸ Quilter to Bennett, 9 April 1929, Bennett archive.

poor opinion of the abilities of contemporary composers in England',²⁶⁹ with the programmes generally containing nothing that would 'advance the cause of British music'. The items by Delius were very well appreciated, but the *Nocturne* by Leslie Heward was not: with Beatrice Harrison present, Ferruccio Bonavia of the *Daily Telegraph* regretted that the temptation to substitute Elgar's cello concerto for the *Nocturne* had not been irresistible.²⁷⁰

Another of Quilter's songs was given its first performance at the Festival, a setting of Shelley's 'Indian Serenade' known by its first line 'I Arise from Dreams of Thee' and subtitled 'Serenade for Voice and Orchestra'. Quilter's correspondence makes no mention of this song before July 1929, though two of the voice and piano manuscripts are dated 1928.²⁷¹ Grainger mentions the song after the first performance, congratulating Quilter on its beauty. It was dedicated to Robert Allerton, his close friend from before the Great War, though it is not known whether he knew that the song had been dedicated to him.

Grainger was especially grateful to Quilter for his contribution to the Festival, for 'yr lovely works, yr fine conducting, yr joy-giving nearness, yr give-willing lavish help in many ways.' He continued his eulogy:

I was very much impressed by yr conducting – steady, safe, nice to look at & getting ideal results. I am glad that you are one of the *practical* musicians, playing & singing & conducting in fine & helpful fitness as well as giving birth to new sound-beauties. "I arise" is *perfect* in every way, & *Children's Overture* is richer & more stalwart & better knit, under yr stick, than I have ever heard it. I worthprized [admired] all you did & was very thankful for your taking part & yr help.²⁷²

At the beginning of August, Quilter had a minor operation on his nose and he recuperated at Buckhurst Cottage, Withyham, but more frequent bouts of arthritis began to bother him too.

²⁶⁹ *The Times*, 29 July 1929, p. 10, c. 2.

²⁷⁰ *Daily Telegraph*, 27 July 1929, p. 9, c. 2.

²⁷¹ Two versions of the voice and piano reduction are held by Boosey and Hawkes; they are in a copyist's hand, in low and high keys. The low key copy is dated 1928. Another MS, probably in Leslie Woodgate's hand, is also dated 1928.

Nevertheless, work on the light opera continued apace throughout the summer. After January 1930, Quilter and Bennett began trying to place the operetta, but this proved extremely difficult, though they tried for three years. In vain, they approached C. B. Cochran, who had produced the revue *On with the Dance* in 1925, and Nigel Playfair, the director and theatre-manager;²⁷³ Spencer Curtis Brown, and Barry Jackson, who was about to produce Somerset Maugham's *For Services Rendered*;²⁷⁴ they talked to the London Play Company, to Gervase Hughes,²⁷⁵ Hubert Foss, music editor at Oxford University Press,²⁷⁶ and Cecil Paget – but the same comments recurred: it did not have 'enough *meat*'. Quilter, for his part however, 'long[ed] for gaiety, & to get away from sentimentalism'.²⁷⁷ They sought advice from Anthony Bernard (he had arranged *A Children's Overture* for piano duet, and his daughter Nicolette was one of Quilter's many godchildren), Edward Knoblock, Alfred Reynolds (composer and orchestrator, and musical director of the Lyric Theatre),²⁷⁸ and Walter Creighton (who had developed into a brilliant organiser; in 1924 he organised the Pageant of Empire, part of the Empire Exhibition, and had written to Edward Elgar to commission a work from him for it).²⁷⁹

In the midst of all this, Bennett's heart problems gave Quilter some cause for concern, and in February 1931 Quilter was ill with sinus trouble. Within a few weeks his arthritis was so much worse that for a time his letters were written by an amanuensis.²⁸⁰

²⁷² Grainger to Quilter, 13 August 1929, GM.

²⁷³ Quilter to Bennett, 17 August [1930], Bennett archive.

²⁷⁴ Quilter to Bennett, 28 October 1930, Bennett archive.

²⁷⁵ Quilter to Bennett, 12 March 1931, Bennett archive.

²⁷⁶ Quilter to Bennett, 17 June 1931, Bennett archive.

²⁷⁷ Quilter to Bennett, 19 December 1932, Bennett archive.

²⁷⁸ Dr Barbara Reynolds to Langfield, 27 July 1997. Quilter to Bennett, probably 9 February 1931, Bennett archive; also 17 June 1931.

²⁷⁹ Jerrold Northrop Moore, ed., *Letters of a Lifetime* (Oxford: Clarendon Press, 1990), p. 378. The work he commissioned in 1924 became the *Empire March*. In his letter he reminded Elgar that when they both lived in Worcester – they overlapped from 1885 to 1889 – Elgar had taught him the violin. At that time, Creighton would have been aged between 7 and 11; his whereabouts are detailed in James Thayne Covert, *A Victorian Marriage, Mandell and Louise Creighton* (London: Hambledon, 2000).

²⁸⁰ Quilter to Bennett, 12 March 1931, Bennett archive.

In February 1933, they tried a different tack. Quilter prepared two dances which he named *Pastoral Dance* and *Gavotte*,²⁸¹ for a BBC programme on Quilter to be broadcast on Saturday 4 March, without, however, identifying them as being from *The Blue Boar*.²⁸²

For Quilter and Bennett, their patience – and persistence – were at last paying off, though only just. The BBC were interested in broadcasting the work, in a music-only, hour-long concert version with linking narrative and on the last Friday in July, just before he went to his sister Maude for the weekend, Quilter sent the manuscript of *The Blue Boar* by hand to the conductor Stanford Robinson, at Robinson's request. The BBC were well aware of the difficulties that Quilter and Bennett had had in placing it, and they offered only £50 for the rights for two transmissions. Quilter felt this was too low, but Gordon McConnel, the producer, saw no reason to pay more, given that Quilter and Bennett were getting a chance for potential theatrical producers to hear a performance produced under excellent conditions.²⁸³ Leslie Woodgate advised them to accept, and advised them also to let it be done as a concert performance, rather than by the production department, so as to preserve their rights. By this means, too, it would be performed in the Concert Hall of the BBC, with its pleasant ambience, rather than in the confines of a studio. But with some of the key BBC staff away on holiday, Quilter and Bennett decided to wait for their return before making a final decision. While waiting, they approached Sir Thomas Beecham, though this led nowhere.

On 31 August, the overture, billed simply as an 'Overture to a new Comic Opera', was broadcast in a concert of music played by the BBC Orchestra, and conducted by Alfred Reynolds. Quilter made it very clear that this was *light* opera – stressing the 'light' – and that he had no interest in musical comedy.²⁸⁴

²⁸¹ *Pastoral* was billed as a first performance, though it is not clear why the *Gavotte* was not similarly billed; no other performance of it before 4 March is known.

²⁸² Quilter to Bennett, 10 February 1933, Bennett archive.

²⁸³ BBC WAC, Contributor file, 31 August 1933.

²⁸⁴ Ralph Hill, 'Exquisite Miniaturist', *Radio Times*, 25 August 1933.

Quilter and Bennett decided to accept the BBC's offer. *The Blue Boar* was finally broadcast, live as was usual, on two consecutive nights, Monday and Tuesday, 23 and 24 October. The synopsis published in the *Radio Times* for 20 October 1933 explained that this was a three-act light opera, being broadcast in a one-act form; it was produced by Gordon McConnel, with Stanford Robinson conducting, Raymond Newell singing the lead tenor rôle as the Marquis, and Ina Souez the lead soprano as Anne, Countess of Clovelly. Mark Raphael sang the rôle of Robert, the Marquis's manservant. The second performance was marred by technical difficulties in transmission, which caused some rumpus and much blaming of other people, and opinion was divided overall as to the quality of the music.

Quilter and Bennett gave much thought about what to do next. They sought to make the piece more appealing and saleable, but in a sense, it was out of date before it ever reached the audience.

In November 1932, the Annual Dinner of the Musicians' Benevolent Fund was held at the Savoy Hotel; fanfares by Bantock, Bax, Bliss, Walford Davies, Goossens, Smyth and Quilter were played²⁸⁵ by trumpeters from the Royal Military School of Music at Kneller Hall. Quilter's was called 'Fanfare for Children', based on 'A Frog He Would A-Wooing Go', from *A Children's Overture*; it was recorded but not published.

Quilter went out to Suffolk regularly, sometimes to visit his sister Norah, but sometimes to fulfil his obligations with amateur music groups and associations there. His ties with local music-making were strong: he was Patron of the Woodbridge Music Festival from the 1920s until around 1938, and regularly presented the certificates; occasionally he conducted the Woodbridge Choral Society and he became President of the Woodbridge Orchestral Society in 1932; he remained its president until his death, when his sister-in-law Lady Gwynedd, Eley's widow, took over; she was succeeded by Imogen Holst. He was greatly honoured and respected by the local

amateur groups and the affection embraced his sister Norah Vivian, who was an enthusiastic violinist and also highly supportive of local amateur music.²⁸⁶

Quilter's wish to help others was one facet of a humanitarian ethos, which derived partly at least from his mother's example. Putting it into practice usually involved financial outlay, and he frequently complained that he was short of money '& so many friends have to be kept from starvation',²⁸⁷ though this is tempered by the knowledge that his lifestyle was not an economical one. But he was undoubtedly generous to people whom he thought deserving and in need of help. Similarly he responded to Grainger's request for financial help for the Dolmetsch Fund and always showed an interest in what it was trying to achieve, even though he felt little affinity for the kind of music that it promoted.

In February 1933, Beatrice Harrison asked him to orchestrate 'L'Amour de Moy' for HMV, on top of all his other commitments; it was a pity she took a month before sending him the copy she worked from.²⁸⁸

1934 began badly with the sudden death on 21 January of Quilter's youngest brother Eustace, after a day's shooting; he was fifty-two. On 12 February, Norman O'Neill, the oldest of the Frankfurt Group, was struck by a car and fell, hitting his head; blood poisoning set in and he died on 3 March. With his tremendous experience of writing music for the theatre, he had helped Quilter with orchestration and especially with his writing for theatre orchestra.

Walter Creighton came back into Quilter's life when he approached him to write a piece for the Pageant of Parliament, to be mounted at the Royal Albert Hall in the summer of 1934. Creighton wrote, devised and produced the celebration, and Quilter's contributions – those that can be positively identified – were a light song for chorus, 'You've Money to Spend', and an anthem, 'Non Nobis, Domine'. The words of the latter were by Rudyard Kipling, and they

²⁸⁵ Eugene Goossens, *Overture and Beginners* (London: Methuen, 1951), p. 282.

²⁸⁶ Bernard Barrell to Langfield, 9 and 15 February 1997.

²⁸⁷ Quilter to Grainger, 16 January 1933, GM.

inspired a stirring, solidly patriotic piece. Malcolm Sargent thought it splendid: ‘for years at almost all country festivals it has been the custom to end with Parry’s Jerusalem & in many cases people are asking for a change but I have found no suitable tune. *I found it last night!*’²⁸⁹ Kipling ‘heard enthusiastic reports’ of it, though he was unable to come.²⁹⁰ The Pageant contained a mixture of choral items – hymns, songs, chorales – and illustrated a series of tableaux, including one of Queen Elizabeth as an old lady speaking to the House of Commons; the anthem’s music was heard several times with different sets of words, not appearing in its official, complete, form until near the end.

The Pageant ran nightly from 29 June to 21 July, with matinées on Saturdays, and taking part were Yvonne Arnaud, Laura Cowie, Shayle Gardner and Donald Wolfitt, together with two thousand other performers. It exhausted Creighton: ‘I am coming to from the nightmare of these past days, when inside I was longing to escape and wake up from the terror of it and could only pray for courage’, he wrote afterwards. ‘But it is lovely Roger that our long friendship should have led to work together which has really perfected itself into something worthwhile.’²⁹¹ He loved the music that Quilter had written, and so did others – ‘Non Nobis, Domine’ was used the following year in the Empire Day celebrations; as the Olympic Hymn in the XIV Olympiad of 1948, in London; and again for the Winter Olympic Games of 1952, in Oslo.²⁹²

In the autumn of 1934, Quilter and Mark Raphael began planning a set of recordings of seventeen Quilter songs, to be issued privately for the Roger Quilter Society (about which no further information can be found). The result was a group of definitive performances, produced as a presentation set of six records, with a small paper autograph insert; the recordings were made

²⁸⁸ Quilter to Beatrice Harrison, 7 February and 3 March 1933, RCM.

²⁸⁹ Malcolm Sargent to Quilter, 10 July 1934, BL Add. MS 70605, f. 9.

²⁹⁰ Rudyard Kipling to Quilter, 21 September 1934, BL Add. MS 70605, f. 2.

²⁹¹ Walter Creighton to Quilter, summer 1934, BL Add. 70596, f. 200.

²⁹² Coming so soon after the end of the war, there was neither time nor money to commission, prepare parts for and rehearse a new work, but ‘Non Nobis’ was felt to be ‘eminently suitable’ (Official Report, 1948).

in November and December 1934 and the set appeared at the beginning of 1935.²⁹³ The records were then taken by Columbia and issued individually at bi-monthly intervals, starting in autumn 1935, and going through to summer 1936. Three of the songs were accompanied by piano quartet, with Frederick Grinke on violin, Max Gilbert on viola, Herbert Withers on cello, and Quilter: 'Come Away, Death', 'I Dare Not Ask a Kiss' and 'Take, O Take Those Lips Away'; and 'Cherry Valley' was accompanied by piano trio. The rest were for voice and piano alone.

In 1935, Curwen published 'Music and Moonlight' and Goodwin and Tabb published a curious and uncharacteristic piece by Quilter called 'Gipsy Life', one in the English String Series, which was a 'Collection of music for string orchestra' selected by Alec Rowley. It was dedicated to Leslie Bridgewater of the BBC; he was also leader of the quintet bearing his name.

The following summer, Grainger succeeded in persuading Quilter to attend the Dolmetsch Festival. It ran from 20 July to 1 August and Grainger was there for the whole period though Quilter was there only for a few days. Grainger's interest in early music and the early music movement went back many years, and he had attended the 1931 Festival; following that, he had met Dom Anselm Hughes and they embarked on an ambitious and long-running project. Quilter's interest was but slight; he preferred the literature of the time to its music.

Grainger and Quilter were very excited at working together on a radio broadcast in August 1936 of some of their works, and Quilter was equally excited over a Promenade concert that Grainger was to conduct.²⁹⁴ In November, Grainger's 'The Bride's Tragedy' was broadcast, conducted by Leslie Woodgate. Grainger was at the rehearsal and despite being extraordinarily busy on what was to become *Julia*, Quilter came too, much to Grainger's joy; the music seemed to him to sound better, and more expressive, because of Quilter's presence.²⁹⁵ This was a very

²⁹³ Recording details from the National Sound Archive. Quilter refers to sending out the records: Quilter to Alec Plumpton, 8 January 1935, BL Add. MS 70605, f. 21.

²⁹⁴ Quilter to Percy Grainger, 7 August 1936, GM.

²⁹⁵ Percy Grainger to Quilter, 12 November 1936, GM.

striking thing for him to say, and even allowing for Grainger's usual exuberance, shows how much he valued and appreciated Quilter, whose impact on his friends was always a positive one.

In December 1936 *Julia* emerged from the ashes of *The Blue Boar*. There is no precise running order of the songs of *The Blue Boar* but there is enough indication in the letters that Quilter wrote to Rodney Bennett to show that the songs in *Julia* were broadly the same songs, reused, reordered, and of a similar atmosphere to the original version.

It was performed at the Royal Opera House, Covent Garden, London, by the British Music Drama Opera Company, the creation of the Russian tenor Vladimir Rosing. Rosing was the producer-in-chief, and the brilliant conductor-composer Albert Coates was the chief conductor. Rosing had a long-established career in England and firm ideas on the dramatic nature of operatic productions; he felt that opera had a tendency for artificiality and convention, and tried to stress the importance of the dramatic aspects of opera. But the company name was ungainly and unmemorable, even if it was precise: amidst the 'moribund and nascent institution, British opera', it employed 'British artists and [set] out to produce operas as music dramas'.²⁹⁶ Though the company ran regular short, annual, seasons at Covent Garden, newspaper reviews were generally dismissive and it sank with very little trace.

The three-week season of 1936 ran from 18 November to 8 December, and six operas were staged, all of them conducted by Coates: Moussorgsky, *Boris Godounov* and *The Fair of Sorochinsk*; Puccini *Madame Butterfly*; Leoncavallo *Pagliacci*; the first performance of Albert Coates's *Picknick*; and *Julia*. *Picknick* made history when it became the first opera to be broadcast, in the form of excerpts, on the new television service in November 1936.

Julia, initially billed as *The Wild Boar*, seemed to be rather the poor relation, with ticket prices cheaper than those of the other performances, though this may simply have reflected a lesser cost of production. Rosing was one of the librettists, Caswell Garth the other, and the

producer was Henry Cass. The première was to have been on Wednesday 2 December, but was altered²⁹⁷ and so the first night was on Thursday 3 December 1936, at 8pm, with six more scheduled performances. The BBC broadcast Act 1 on the evening of 7 December.

Right up until the first night, Quilter was working phenomenally hard, composing, arranging and copying out parts. There had been many uncertainties. In the previous July, Quilter had written to Grainger that the opera was to be performed in the autumn.²⁹⁸ In August, he had his ‘ear to the telephone and a nose to the M.S. papers’.²⁹⁹ Grainger, who had intended to leave England for New York just before the opening night, generously delayed his departure in order to hear it.

At the end of the first night, Quilter bravely went up on stage, and made a short speech. His family had shown emphatically no interest whatsoever during the writing of *The Blue Boar*, not even his sister Norah, but they came en masse to the first night, and afterwards his nephew Raymond, son of his eldest brother Eley, gave a huge dinner party for the family at one of the major London hotels,³⁰⁰ at which Quilter also spoke. His customary stammer was less noticeable in the marginally less tense surroundings.³⁰¹

Many friends came to the first night too, and not just Ella and Percy Grainger: Cyril Scott called it a ‘winner’,³⁰² and reaction from friends and musicians was generally warm and friendly, kind, and sometimes very enthusiastic. Quilter found this very heartening, after the troubled period he had struggled through to get his ‘frivolous, essentially theatrical venture’³⁰³ off the ground.

²⁹⁶ ‘British Music Drama Opera Company’, *Musical Times*, December 1936, p. 1132.

²⁹⁷ Quilter to Percy Grainger, telegram, 20 October 1936, GM.

²⁹⁸ Quilter to Percy Grainger, 9 July 1936, GM.

²⁹⁹ Quilter to Percy Grainger, 24 August 1936, GM.

³⁰⁰ Possibly the Dorchester.

³⁰¹ Interview with Mrs Diana Tennant, daughter of Quilter’s younger brother Percy, 7 January 1997.

³⁰² Cyril Scott to Quilter, 4 [December 1936], GM.

³⁰³ Quilter to Percy Grainger, 15 December 1936, GM.

Reviews were not unkind, but neither were they wild with enthusiasm. They generally commented, quite rightly, on the waltz-tune: ‘a most captivating waltz’,³⁰⁴ ‘an infectious waltz-tune’,³⁰⁵ and they were moderately restrained about the lead soprano; one reviewer made his opinion of her clear: ‘Miss Margaret Bannerman is an attractive countess so long as her part is spoken, which is most of the time.’³⁰⁶ It was considered to be a pretty comedy, with a happy manner, ‘sprightly’, ‘charming’, well-bred and lilting.³⁰⁷ At least two of the reviewers for *Julia* wrote very favourably of the sets (by Hamish Wilson), especially the scene in which the hero’s opera is being performed, as an opera within an opera: ‘a clever presentation of the stage seen by the real audience as from behind a transparent backcloth’.³⁰⁸

Perhaps the reviewer in the *Illustrated London News*, W. J. Turner, pinpointed the difficulty: ‘In a smaller theatre as a popular musical play, “Julia” might have a good success.’ Many years later, Stanford Robinson recalled Wilson’s ‘delightful setting’, and expressed his regret that it had not been produced in a more suitable theatre, where it ‘would have had success’.³⁰⁹ Covent Garden was too large, grand and formal for what was essentially a chamber opera to succeed; and its poor showing made it an unattractive proposition elsewhere. Its subsequent modifications are the more understandable. Cyril Scott’s comment, written the following day, is perspicacious: he wanted ‘to see it having a long run in the West End, away from the stodgy atmosphere of Covent Garden’. He was positively mesmerised by the waltz-tune, and unable to get it out of his head.³¹⁰

Percy Grainger was ecstatic. He had attended some of the rehearsals and had been deeply impressed at Quilter’s unwonted temper: he had evidently been rather ‘peevish’ with the orchestra, and Grainger interpreted this as showing Quilter’s ‘kingly’ aspects, that he was ‘bigger,

³⁰⁴ Review in *The Illustrated London News*, 12 December 1936.

³⁰⁵ Review in *The Sunday Times*, 6 December 1936.

³⁰⁶ Review in *The Times*, 4 December 1936.

³⁰⁷ These comments are from the various reviews.

³⁰⁸ *The Times*, 4 December 1936.

³⁰⁹ Stanford Robinson to Quilter, 9 January 1952, BBC WAC.

³¹⁰ Cyril Scott to Quilter, 4 December 1936, GM.

nobler, more insight-having & more critical than millions of Englishmen'.³¹¹ He told Quilter to write more operas; he wrote to Margaret Bannerman to praise her in the rôle; he wrote that 'the whole mood of the opera, the whole texture of the music, has a soft intimate magic like Nipples'.³¹² Even Ella Grainger wrote, to say that she had felt she was 'in the presence of civilisation'. Three days later, Grainger wrote from the ship taking him to New York, describing *Julia* as 'delicately lovely', and believing it to be a possible goldmine. It appealed to his ideals; he found it ravishing and he found it true to Quilter's personal soul and artistic being.³¹³ He was fascinated that Quilter – unlike him – was able to produce 'a whole evening's entertainment that is aristocratic, sex magical, dream-drenched, love-warm as all yr art always has been'.³¹⁴ It was everything he 'never [sic] dreamed it could be'. He urged him to get *Julia* performed wherever and whenever possible, in whatever forms made it more saleable; the paramount need, he stressed, was to get the music heard, in any shape or form. But although some of the music was salvaged (as will be seen), *The Blue Boar* and *Julia* remained unpublished, and the full scores are now lost.

There was talk of a revival the following Autumn.³¹⁵ But this was the year that Edward VIII abdicated, there would be a coronation the following year, and the theatrical world was nervous of uncertain ventures. Quilter was pessimistic about the prospects, yet keen to set *Julia* 'on her legs and walking';³¹⁶ he had put much of his own money into it, got into debt, and needed to get a concert version out in order to try to recoup his losses. A complete concert version never materialised, but he began to rework the piece, first as *Rosmé*, and then as *Love at the Inn*. He did some work on it as *Love and the Countess*, which perhaps fitted in between. *Love at the Inn* contained largely the same material as *Julia*. From the mêlée of this continuously evolving opera, various single songs were extracted and published.

³¹¹ Percy Grainger to Quilter, 8 October 1947, GM.

³¹² Percy Grainger to Quilter, 5 December 1936, GM.

³¹³ Percy Grainger to Quilter, 8 December 1936, GM.

³¹⁴ Percy Grainger to Quilter, 8 December 1936, GM.

³¹⁵ Quilter to Percy Grainger, 28 March 1937, GM.

Quilter had lived at 7 Montagu Street for twenty-five years and had probably had it on a twenty-five-year lease which was now about to expire. He decided to move to 1 Marlborough Hill, St John's Wood, a district of London, north of Montagu Street, and although he dreaded the upheaval, he looked forward to being 'away from the "madding crowd"'.³¹⁷ He moved there in August 1937 but it transpired that the house was very close to the Underground train lines and nearby was a vent from which the smoke erupted visibly. He found the infernal belching and subterranean noises deeply disturbing and though he and his friends nicknamed the house 'The Rumbles' to put humour into the situation, he had to find somewhere else.³¹⁸ This was 23 Acacia Road, an elegant house also in St John's Wood and very near to Mark Raphael's home in Woronzow Road; but it was not ready, and at the end of February 1938 Quilter moved temporarily to a flat at 1 Melina Court, St John's Wood, while work and repairs were carried out.

He finally moved to Acacia Road in early August 1938. It was an expensive time for him. Although he made more money in 1938 than in the previous year, he was, albeit temporarily, running two homes and he was also helping various Jewish friends. His close association with Mark and Eva Raphael gave him particular insights into the Nazi events and Jewish sufferings and he was increasingly aware of the difficulties facing European Jews. A few whom he knew well, in Vienna and elsewhere, and Eva's concern for her family, who were largely still in Poland, kept the matter high in his consciousness.

Amongst his Jewish friends in England, Germany and Austria was Heinrich Simon, the editor of the *Frankfurter Zeitung* for about thirty years, and whom he had known since at least the early 1920s; in December 1934 Jane and Wilfrid de Glehn had dined with the 'brilliant ugly' Simon at 7 Montagu Street and Jane described him as:

a man of rare intelligence, a Doctor of Philosophy[,] a splendid musician. . . . A

³¹⁶ Quilter to Percy Grainger, 31 December 1936, GM.

³¹⁷ Quilter to Percy Grainger, 24 May [1937], GM.

³¹⁸ Interview between Henry Heaton and Dr William Mitchell, late 1980s.

few weeks ago the Nazis came & turned him out & seized his paper. Think what it must be for an elderly man who has had a great position & career to be just adrift. He *loves* Germany too & his family have been there for generations. . . . Think of the withering scorn an enlightened man like that must feel for these brutal clowns who are ruling Germany.³¹⁹

Within a month of moving into Acacia Road, Quilter was sheltering Dr Rudolph Stern, a Jewish scientist from Vienna, and his wife, while Dr Stern sought work. Quilter treated them with a light touch and showed them extraordinary generosity as well as sensitivity. They continued to live in London until well after the war, and Quilter supported them for many years.

When Mark Raphael had given concert tours in Germany, even in the late 1920s, he and Quilter were well aware of anti-Semitic feeling, and he chose the venues for his recitals carefully. Some Jews were able to leave Germany and Austria, and other countries where they were not welcome, but it was rarely a straightforward process. The usual methods of gaining entry to the UK were to have a ready means of employment, or to have guarantors of financial security, so that the immigrants would not be a drain on the state, and it was in this way – by providing the financial guarantees – that Quilter was able to help his Jewish friends.

Grainger could never understand Quilter's desire to help; he felt it was simply interfering with nature. He had nothing against individuals, and indeed nothing against any particular race, and he never quite claimed views of racial supremacy, though his ideas now are usually viewed with considerable suspicion. But he saw the Nordic races as having a thoughtfulness and kindness lacking in others, and he resented the intrusion and interference of those other races.³²⁰ For Quilter's more direct outlook, however, world events sickened him to his very soul. In a deeply felt and unusually explicit outburst, prompted by Grainger's direct criticism of his actions in sheltering refugees, he wrote to him:

when I see a fly caught in a spider's web, struggling in despair to get free, & knowing that the spider is coming to eat him alive my heart is wrung with pity & horror and I feel terribly for the fly & rescue him if I can . . . I loathe every form

³¹⁹ Jane de Glehn to her sister Posie, 10 December 1934, AAA.

³²⁰ Percy Grainger to Quilter, 25 February 1939, GM.

of bullying – most of all that which is done as if it were a *holy duty*, and something that was purging & purifying the one who bullies – that is why I *loathe* [sic] the German form of bullying and despise it with every fibre of my being. The Jew is a perfect scapegoat – the world *must* approve of this splendidly organised marvellously carried out persecution. Every great nation has to have its great purges: I've had all this dinned into my ears till I am sick to death. But my spirit revolts & always will revolt.³²¹

This humanitarian and compassionate ethos governed his life; he would have been ashamed of himself if he did not use the resources he possessed – spiritual as well as worldly – to help others.

1938 was a 'ghastly, horrible year'.³²² War was clearly impending, and Quilter was in a poor frame of mind and thoroughly devitalised.

I never knew I could suffer so much. I have been through a good deal, at odd times, physically and mentally, but somehow this time my *soul* has come in for it, and has suffered real hurt. It is not a nice experience. . . . I cling to my little bit of human kindness, and try not to get 'downed' by what goes on. . . . I have felt so horribly shocked & miserable.³²³

His dearest nephew, Arnold Vivian, whom he treated as a son, had joined the Army, the Grenadier Guards; Arnold had inherited a love of gardens from his grandmother, had trained as a nurseryman in Edinburgh and at Waterer's Nurseries in Knapp Hill, Surrey, and until Roger Fielding Notcutt's sudden death in 1938, was in the midst of plans to help him in his nursery business at Woodbridge. He was a sensitive young man, with a sunny personality. He had a light tenor voice and used to sing his uncle's songs; they shared a common sensibility and love of music, poetry and art, and he was infinitely closer to Quilter than any other member of the family. He was Quilter's godson, and also his heir.

1.6 The Last Years (1939-1953)

Quilter felt the tension of the imminent war very strongly. By 1 September, he was

³²¹ Quilter to Percy Grainger, 14 January 1939, GM.

³²² Quilter to Lydia Emmet, 5 December 1938, AAA.

helping to police air-raid shelters, but shortly after war was declared two days later, he went down to his sister Norah at Foxboro', to help with fifteen children, evacuees from London.³²⁴ He made himself work on his music in the mornings³²⁵ and the good weather helped him though he was 'sick at heart'.³²⁶

In the panic of the opening weeks of the war, all entertainments were closed down. Quilter clung to his simple faith in children, music and nature, resolving not to be shaken by 'the cruelty in the world, and all the misery brought by it'.³²⁷ Grainger begged him to leave London, at least for a few months,³²⁸ and Jane de Glehn was very concerned too. But staying there was one thing for him that was constant – surrounded by so much disruption and destruction, he needed what little stability he could get. He told Jane, 'I *won't* be downed by those bl__dy Germans'.³²⁹ With the tax increases, and the support he was giving to Dr Stern and his family, he was struggling financially – by 1943, he was more than four thousand pounds overdrawn – but he refused to worry about it.

In January 1941, following an initiative by the Ministry of Information, Dr Adrian Boulton, Director of Music at the BBC, commissioned patriotic songs from Dyson, Ireland, Quilter and Vaughan Williams, with Walford Davies in reserve. The brief was for a 'song or lay hymn, with orchestral accompaniment, the *theme* patriotic but not necessarily war-like . . . "England" to be avoided as a synonym for Britain'.³³⁰ The lyrics were to be between six and eighteen lines long, or two to three stanzas, and some poets were suggested, though it was not obligatory to choose one of them: the list included Masfield, Herbert Read, Edmund Blunden, Laurence Binyon, A. P.

³²³ Quilter to Lydia Emmet, 5 December 1938, AAA.

³²⁴ Quilter to Mark Raphael, 8 September 1939, BL Add. MS 70607, f. 76.

³²⁵ Quilter to Eva Raphael, 29 September, BL Add. MS 70607, f. 82.

³²⁶ Quilter to Percy Grainger, 24 September 1939, GM.

³²⁷ Quilter to Eva Raphael, 1 November 1939, BL Add. MS 70607, f. 84.

³²⁸ Grainger to Quilter, 26 September and 19 October 1939, GM.

³²⁹ Jane de Glehn to her sister Lydia Emmet, March [1940], AAA.

³³⁰ BBC WAC, R27/58.

Herbert and Lord Dunsany, with Robert Nichols, Siegfried Sassoon, Hilaire Belloc, T. S. Eliot or J. C. Squire as reserves.

Vaughan Williams was approached and commissioned first, but he set Henley's 'England, My England' which promptly caused a furore and nearly put a stop to the entire process. Quilter had no wish to compose anything 'too warlike and flagwagging'³³¹ and asked if he might interpret the commission in terms of 'liberty'.³³² He initially considered his cousin-in-law A. P. Herbert as librettist, but in the end he set words by Rodney Bennett. It was not an easy commission for him to fulfil. The patriotic music of St George, from *Rainbow*, had come readily, but this was patriotism on demand, hard for one who went 'by nature to flowery meadows, purling streams'.³³³

By 10 April, Quilter had produced a piano sketch, which he sent for initial approval before he continued with the orchestration, and he conducted the first performance on 10 July 1941. On 19 September 1944, all four settings – Vaughan Williams's 'England, My England', Dyson's 'Motherland' (renamed from the original 'England and Her Dominions', of William Watson), Ireland's 'O Happy Land' (a setting of words by W. J. Linton); and Quilter's 'A Song of Freedom' – were broadcast. None was felt to be especially successful: 'the unison song, particularly when coupled with patriotism, seems to be a first-class stifler of inspiration.'³³⁴ Boulton thought Quilter's setting a 'mixture of roast beef and saccharine'³³⁵ and he regretted the absence of Quilter's more distinctive style. Ireland's and Vaughan Williams's settings were generally thought the best of a disappointing collection, with Quilter's 'A Song of Freedom' inferior to his 'Non Nobis, Domine' of 1934.

³³¹ Quilter to Jane de Glehn, [early 1941], AAA.

³³² Quilter to Adrian Boulton, 16 January 1941, Contributor file (1940–62), BBC WAC.

³³³ Quilter to Adrian Boulton, 16 January 1941, Contributor file (1940–62), BBC WAC. Quilter was thinking of Joseph Addison: 'My humble verse demands a softer theme, A painted meadow, or a purling stream;' from his *Letter from Italy to the Right Honourable Charles Lord Halifax* of 1701.

³³⁴ MP Organiser (Ronald Biggs) to DM (Adrian Boulton), 29 September 1944, BBC WAC.

³³⁵ Director of Music to Deputy Director of Music, 27 September 1944, BBC WAC.

When a bombing raid in April 1941 destroyed Jane and Wilfrid de Glehn's house and studio in Cheyne Walk, both they and Quilter felt that an era had ended. Many first performances had taken place there, and many artists, writers and musicians had gathered there. Quilter's house managed to survive all the bombings, though it was damaged by shrapnel: it seemed to provide sanctuary and the garden especially was an oasis of calm. However, over these months Quilter – a fairly thin man at the best of times – lost weight, his hair became much greyer, and he began to have severe headaches.

Nevertheless, he managed to arrange some of his various Shakespeare settings for piano quartet and piano quintet, as well as for small orchestra. His setting of 'Trollie Lollie Laughter', a setting of a poem by Victor B. Neuberger, had been published in 1939, as had been the partsong for men's voices, 'Madrigal in Satin'. During 1940, he had reworked *Julia* and called it *Rosmé*, little remaining of it now except a chorus, 'Youth and Beauty', published in 1941, and a concert waltz arrangement for orchestra of 'Love Calls through the Summer Night'. His arrangement of 'The Rose of Tralee' was also published in 1941.

In the middle of June, Quilter's manservant Frank Twiner and his wife, the cook, left unexpectedly. Quilter advertised in *The Times* for a couple to look after him and the household, and the couple he found began working for him on 4 July 1942.³³⁶ Harry and Ada Heaton were originally from Settle in Yorkshire. Ada, a good cook, was the stronger personality, Harry was scatty and they made an odd couple. People who knew them are almost unanimous in their dislike and mistrust of them, claiming that the Heatons took advantage of Quilter in many ways, mostly financially, and that Quilter was, at one and the same time, fond of the Heatons, ensnared by them and terrified of them.

³³⁶ The advertisement reads: 'Gentleman (single) requires superior Married Couple undertake entire work small house, St John's Wood; good wages and outings; own sitting room and bath room; good references essential', *Times*, 16 June 1942, p. 8e.

In April 1943, Quilter was reworking *Julia*, simplifying the story and incorporating new music, and he mentioned to Grainger that ‘someone good’ had faith in it, though he did not elaborate.³³⁷ In January 1945, a simplified version was indeed tried out at Leicester; it had four performances, and was scored for string band, piano, single woodwind and percussion.³³⁸ Nothing else is known about it, though it may have been the version of *Julia* called *Love and the Countess*. As with *Rosmé*, this was not published complete, but one of the songs, ‘Island of Dreams’, was published separately in 1946, with words as well as music by Quilter. Another song was published in 1946, ‘Here’s a Chapter Almost Ended’, but this was shown as being from *Love at the Inn*.

Quilter called his light-hearted choral work *The Sailor and His Lass* a ‘folk-ballad’. It was written in 1943 and was performed in manuscript near Leicester in 1945 or early 1946. It was published in 1948 and Quilter attended its first performance after that, in Woodbridge on 14 April 1950. In 1944 he offered it to the BBC; they rejected it gently and kindly, saying they had no suitable space for it at that time;³³⁹ in fact, the readers’ reports are very disparaging: from Gordon Jacob, ‘It is surprising to find this composer turning out what can only be described as utter tripe. But such, alas, is the case’ and from John Ireland, ‘This will not add to the composer’s reputation – and is better left in obscurity so far as the B.B.C. is concerned’.³⁴⁰

Early in 1942, to Quilter’s distress, his nephew Arnold was sent out to the Middle East. Arnold was deeply unhappy: he found his fellow soldiers uncultured and uncongenial, with no one to share his interests. By March 1943, he had had four jobs in as many months, but moved to be with the Anti-Tank guns unit which he found more to his liking.

On 17 March, however, he was wounded and captured in the Battle of the Horseshoe, Medenine, Tunisia, was taken to a prisoner-of-war camp in northern Italy, but then disappeared

³³⁷ Quilter to Percy Grainger, 14 April 1943, GM.

³³⁸ Quilter to Percy Grainger, 12 January 1945, GM.

³³⁹ Deputy Director of Music (Kenneth Wright) to Quilter, 24 June 1944.

and there was no news. Arnold's mother Norah and Quilter were beside themselves with worry. In April 1944, she received a letter from an officer, expressing condolences on Arnold's death. The regiment was unable to confirm it, however, and she and Quilter continued to hope, though the strain on them intensified. One of Quilter's finest songs, 'Drooping Wings', a devastatingly bleak setting of a poem by the Australian poet Edith Sterling-Levis, dates from this period. Quilter convinced himself that one day Arnold would return and, in hope, he continued to work on a collection of songs that he had begun some months earlier to cheer Arnold up while he was abroad, for him to sing on his return. The songs – arrangements of English, Scottish, Irish and French melodies – included five that had been published over twenty years earlier: 'Three Poor Mariners', 'Drink to Me Only', 'Over the Mountains', 'The Jolly Miller' and 'Barbara Allen', and there were eleven more, including 'Ye Banks and Braes', one of Arnold's favourites, and 'L'Amour de Moy' that Quilter had arranged for the Harrison sisters but had never published.

He was pleasantly distracted by – and pleased to accept – Thomas Dunhill's invitation to join the Council of the Composers' Guild, in the summer of 1944, but he was annoyed with his publishers, Boosey and Hawkes, who were refusing to reprint his songs in piano and voice form, though demand for orchestrated versions was such that they had to publish some of them. Rather disgruntled, he told Percy Grainger 'they bring out quite a number of more modern things, especially those of Benjamin Britten' whom he admitted 'is certainly a very gifted & accomplished young fellow'.³⁴¹ Grainger called Britten a nuisance.³⁴²

A few more songs emerged at around this time: 'The Cradle in Bethlehem', in both song and partsong versions, and the partsong 'The Pretty Birds Do Sing' were composed in 1945.

³⁴⁰ Music General – Music Reports 1928–54, R27/614, both reports dated 13 January 1944, BBC WAC.

³⁴¹ Quilter to Percy Grainger, 19 May 1944, GM.

³⁴² Percy Grainger to Quilter, 25 July 1948, GM.

The war ended and it emerged that Arnold and his friend Norton Brabourne were dead: they had been re-captured after an attempted escape and shot.³⁴³ Quilter never got over Arnold's death. He was numbed by it, completely devastated and heartbroken. The repercussions lasted for the rest of his life and his book of songs for Arnold to sing on his return became an epitaph to him instead, *The Arnold Book of Old Songs*.

The rest of the year was spent quietly, trying to pick up the pieces of his life, and to some extent continued normally: on 14 August 1945 he recorded six songs with the baritone Frederick Harvey for the BBC Transcription Service; the records would be sent to broadcasting organisations around the world, but were never released as commercial recordings.

In December 1945, however, Quilter had some sort of prostate operation, possibly for cancer,³⁴⁴ and was in hospital for several weeks. For a chronic depressive, this was the final straw; he had a mental breakdown during the first half of 1946; he said that he was 'very ill & miserable & did not read or write for 3 months'.³⁴⁵ Jane de Glehn told her sister Lydia that it 'was the result of the long strain of the bombing, the agonising surprise & grief over Arnold & then the big operation on top of [it] all. He was so extraordinarily controlled and heroic all through these things that there has been a reaction'.³⁴⁶ In July, Mark Raphael had him admitted to the noted mental hospital, St Andrew's Hospital, Northampton. Quilter stayed in what was probably an annexe of St Andrew's called Eagle House and was there for six months. The records have been lost or destroyed, but he almost certainly underwent the favoured treatment of the time, electro-convulsive therapy, with dosages considerably higher than they are now, and with partial, but permanent, loss of memory a common side-effect of such levels.

³⁴³ Sources: Grenadier Guards Archives, the present Lord Brabourne, and interviews and reported interviews with contemporaries.

³⁴⁴ So Quilter's godson Roger Frith was led to believe, but it has not been possible to confirm it.

³⁴⁵ Quilter to Percy Grainger, 1 April 1946, GM. In the same letter, he told Grainger he had two light operas coming on, with one of them due to be performed at the end of May, though there is no evidence to confirm this.

³⁴⁶ Jane de Glehn to Lydia Emmet, [9 January 1947], AAA.

Quilter wrote music throughout his stay at St Andrew's, but discovered afterwards that it was complete nonsense and he destroyed most of it; those manuscripts that survive are clearly disorganised.³⁴⁷

Once he was allowed home, in January 1947, he discovered – to his amazement, since he had no recollection of it at all – that he had written music before the breakdown, and that it was now being published: 'Hark, Hark, the Lark!' had appeared in 1946, and also the partsong for men's voices 'Farewell to Shan-Avon, Song of the Forlorn Warriors'. Although 'One Word is Too Often Profaned' is dated 1946 (and published a year later), it was probably originally composed earlier.

The breakdown and its treatment, together with the operation, had caused a personality change such that he wrote very little new music, if any, reluctant to start something he might not be able to finish. He was conscious of time running out for him and instead, he revised previous work and prepared it for publication: 'Tulips' in its partsong form is dated 1946; he arranged it as a solo song the following year, and 'Music' dates from 1947 too. Quilter considered reworking the partsong 'Omar Khayām', but this came to nothing and it remained in manuscript.

By October 1947, Boosey had finally published separately all the songs of *The Arnold Book of Old Songs* though they were not published in one volume until 1950 (with Quilter sharing the costs on the initial edition of 250, and receiving a double royalty).³⁴⁸ Quilter battled with Boosey and with Forsyth for not keeping his music in print, but they, for their part, were battling with paper shortages.

Balfour Gardiner died at the end of June 1950, 'terrible sad & sudden news';³⁴⁹ Gardiner's memorial concert took place the following April, and Quilter's note in the programme

³⁴⁷ For example, full scores might have different numbers of bars in different parts (there is one example in the archives held by Leslie East).

³⁴⁸ Correspondence between Quilter and Boosey's, January 1950, author's collection.

³⁴⁹ Quilter to Percy Grainger, 21 May 1950, GM.

highlighted his old friend's passionate nature.³⁵⁰ He described the concert to Grainger, recalling Gardiner's 'unspeakable charm and glinting but kind and humorous glance'.³⁵¹

He continued his rounds of visiting friends, sometimes timing them around the Heaton's holidays, though when they returned to Settle, Yorkshire, in 1950 to celebrate their silver wedding anniversary, he went with them; it was not by any means the first time they had taken him there.³⁵² When Quilter used to come up, he would stay at Hazel Dene, the house of one of the local families, or in one of the local inns, while the Heaton's stayed with relations. In these post-war Yorkshire years, Quilter met a number of local musicians and corresponded with them, gave them copies of his songs, and sometimes gave them manuscripts.³⁵³

In May 1950, Hubert Foss was re-editing Philip Heseltine's book about Delius and decided to supplement it with contributions from some of those who had known Delius, Quilter and Grainger amongst them. Quilter wrote sensitively, describing what Delius and his music meant to him (about a performance of *Brigg Fair* at Frankfurt): 'I was . . . overcome by the beauty both of the composition and of the performance . . . I became completely charmed and fascinated by him.'³⁵⁴

In August 1950, aged seventy-two and frail, Quilter fell in his bedroom and broke two ribs.³⁵⁵ He told Grainger that he was writing memoirs. Some autobiographical notes survive, though they are incomplete and may date from various periods in Quilter's life.

At some point, he may have attempted suicide and in November 1951, following a 'nervous brainstorm' as he described it to Grainger, Quilter was readmitted to St Andrew's

³⁵⁰ Reproduced in Stephen Lloyd, *H. Balfour Gardiner* (Cambridge: Cambridge University Press, 1984), p. 218.

³⁵¹ Quilter to Percy Grainger, 24 April 1951, GM.

³⁵² It was a musical area: in earlier years, Elgar had stayed at the house of his friend Dr Buck in the adjacent village of Giggleswick.

³⁵³ These were people such as Frederick Lord, a composer and pianist who had studied in Switzerland and was organist at the English speaking church of Vevey, near Montreux; he had met Quilter while back in Yorkshire visiting his sister.

³⁵⁴ Peter Warlock, *Frederick Delius*, 2nd edn. (London: The Bodley Head, 1952), p.156.

³⁵⁵ Quilter to Percy Grainger, 31 August 1950, GM.

Hospital.³⁵⁶ The stay was only five weeks this time and he came home early in January 1952, but it was still expensive. When he gave five pounds to Benjamin Britten that April – the reason is unclear, but possibly his niece Norah Nichols, who was a supporter of the Aldeburgh Festival, asked him to help – he apologised for not giving more and explained that he was heavily in debt, though he promised to come to the Festival that summer.³⁵⁷

In May 1952, he sent some clothes for Grainger's museum. As part of Grainger's wish to show, down to the last detail, what makes a creative personality (he also wanted to demonstrate the 'musical links between Britain & Australia'³⁵⁸), he wanted his composer friends to send him their old clothes which he would then display.

During September 1952, Frank Holliday, a friend of Kaikhosru Shapurji Sorabji, wrote to Quilter to invite him to be a signatory to a letter to Sorabji. The purpose of the letter (eventually sent on 15 May 1953) was to persuade Sorabji to allow his music to be recorded; Holliday also collected donations for a fund that would pay for a recording to be made, so as to make the music more widely available to the public. Quilter wanted 'very much to be associated with the letter' and donated £5, all he could afford,³⁵⁹ and finally signed the letter in April 1953, but despite Holliday's heroic efforts, Sorabji refused permission.³⁶⁰

Leslie Woodgate persuaded the BBC to mark Quilter's seventy-fifth birthday with a special broadcast tribute on 1 November 1952. The programme was a representative one: *Three English Dances*, *A Children's Overture*, the *Rainbow* suite, excerpts from *Love at the Inn*, 'Non Nobis, Domine', songs and partsongs, and the 26 October edition of the radio programme *Music Magazine* included an item about Quilter's songs.³⁶¹

³⁵⁶ Quilter to Percy Grainger, 30 September 1951, GM.

³⁵⁷ The letter is held at the Britten-Pears Library, Aldeburgh, Suffolk.

³⁵⁸ Percy Grainger to Norah Nichols, 23 October 1953, GM.

³⁵⁹ Quilter to Frank Holliday, 22 September 1952, Mills Memorial Library, McMaster University, Canada.

³⁶⁰ Alastair Hinton, 'Kaikhosru Shapurji Sorabji: An Introduction', *Sorabji: A Critical Celebration*, ed. Paul Rapoport (Aldershot: Scolar Press, 1992).

³⁶¹ *Music Magazine*, broadcast on the BBC Home Service, Sunday 26 October 1952, 11.30pm.

In February 1953, Quilter was complaining of a ‘tiresome nerve complaint which causes horrible irritation’ and remarking that he was fat.³⁶² By mid-June, he was very weak and from then on never left his bedroom. He died on the morning of Monday 21 September. Mark Raphael and Leslie Woodgate, deeply mistrustful of the Heaton and concerned over what would happen to the manuscripts, immediately grabbed – literally – armfuls of music and papers, anything they could get hold of, and removed them from the house, though not all was rescued and Quilter manuscripts have occasionally turned up in secondhand bookshops. Those that Raphael and Woodgate took are still accessible.

Quilter was buried at St Mary’s Church, Bawdsey. On 14 October 1953, a memorial service was held at the musicians’ church, St Sepulchre’s in Holborn Viaduct. Leslie Woodgate tried hard to get the BBC Concert Orchestra together, but it proved impossible to gather sufficient resources, and so only the BBC Singers and Chorus performed; they sang Quilter’s settings of ‘Lead Us, Heavenly Father, Lead Us’ and ‘Non Nobis, Domine’. The church was packed.

³⁶² Quilter to Percy Grainger, 3 February 1953, GM.

Chapter 2 Songs

2.1 Introduction

As explained in the Introduction, the heart of Quilter's work is his song oeuvre. Conventionally, analysis of a composer's style is treated chronologically, and in treating their discussions of his song output in this way, Hold and Banfield both demonstrate that Quilter's style did not develop greatly over his lifetime. This, however, enables other approaches to be taken. In my book, I too discussed the songs chronologically, but restricted the chronological discussion to the early works and the development of his style. Thereafter I adopted an approach guided by the poets that he used. His songs fall broadly into one of two categories: settings of late sixteenth and seventeenth century poets; and of nineteenth and early twentieth century poets, with almost no settings of eighteenth century poets. He had clear favourites, and so I discussed his Shakespeare, the Herrick and the Shelley settings first, followed by the remaining songs, in chronological order of poet, in order to show how his settings of the earlier poets differed from those by contemporary poets. Furthermore, I made no distinction between solo and partsong settings, discussing them in the same chapter; this enabled a comparison of two entirely different kinds of settings of the same text, and also a comparison between his approach to the same poet when writing for solo voice or chorus. However, discussion of the partsongs in their own right is an alternative approach, revealing different lights, and so they are here treated in a separate chapter.

The structure here is different from that of my book, and of Hold's and Banfield's work: I discuss the placing of his songs in the context of other composers' work, with particular reference to his Shakespeare settings; I discuss comparative settings of the same text; I examine the means by which his treatment of text and metre reveals further layers within the poems, as

exemplified by two songs from his *Seven Elizabethan Lyrics*; I further examine how his work changed according to the poet; his use of instrumental accompaniments; I discuss the recorded legacy and the changes in vocal performance practice; and conclude with a discussion of the critical reception of his work, both contemporary and more recent.

2.2 Context

Quilter's choice of texts was, on the whole, mainstream; he set Shakespeare more often than any other poet. In an undated autobiographical note, he claimed that the difficulty that publishers had in accepting his first set of Shakespeare songs for publication was that Shakespeare was deemed 'no good' and that there was no demand. However, an analysis of certain texts (shown in Fig. 2.1 on page 106, the source data drawn from Gooch and Thatcher's *Shakespeare Music Catalogue*,¹ and explained on pages 105-6) suggests otherwise; and the Catalogue's 'Index to Shakespeare's Titles and Lines' provides a very broad indicator of the popularity of certain texts, with the commonest as follows:

* It was a Lover and His Lass	357 settings
* O Mistress Mine	313
* Come Away, Come Away, Death	249
* Blow, Blow, Thou Winter Wind	243
* Under the Greenwood Tree	223
* Take O Take Those Lips Away	212
* Sigh no more Ladies, Sigh no more	200
* Full Fathom Five Thy Father Lies	194
* Hark, Hark the Lark	181
* Tell me Where is Fancy Bred	174
* Orpheus with his Lute	166
* Who is Silvia?	165

¹ Bryan Gooch and David Thatcher, eds., *A Shakespeare Music Catalogue*, 5 vols. (Oxford: Oxford University Press,

* When Icicles Hang by the Wall	153
Shall I Compare Thee to a Summer's Day	146
The Poor Soul Sat Sighing	126
*When That I was and a Little Tiny Child	121
When Daisies Pied, and Violets Blue	110
* Fear No More the Heat o' th' Sun	108
* Where the Bee Sucks, There Suck I	98
* Come unto These Yellow Sands	84

Those marked with an asterisk were texts that Quilter set to music; the remaining texts that he set are:

* How Should I Your True Love Know?	41
* When Daffodils Begin to Peer	39
* What Shall He Have that Killed the Deer	34
* Good Morrow, 'tis St Valentine's Day	14

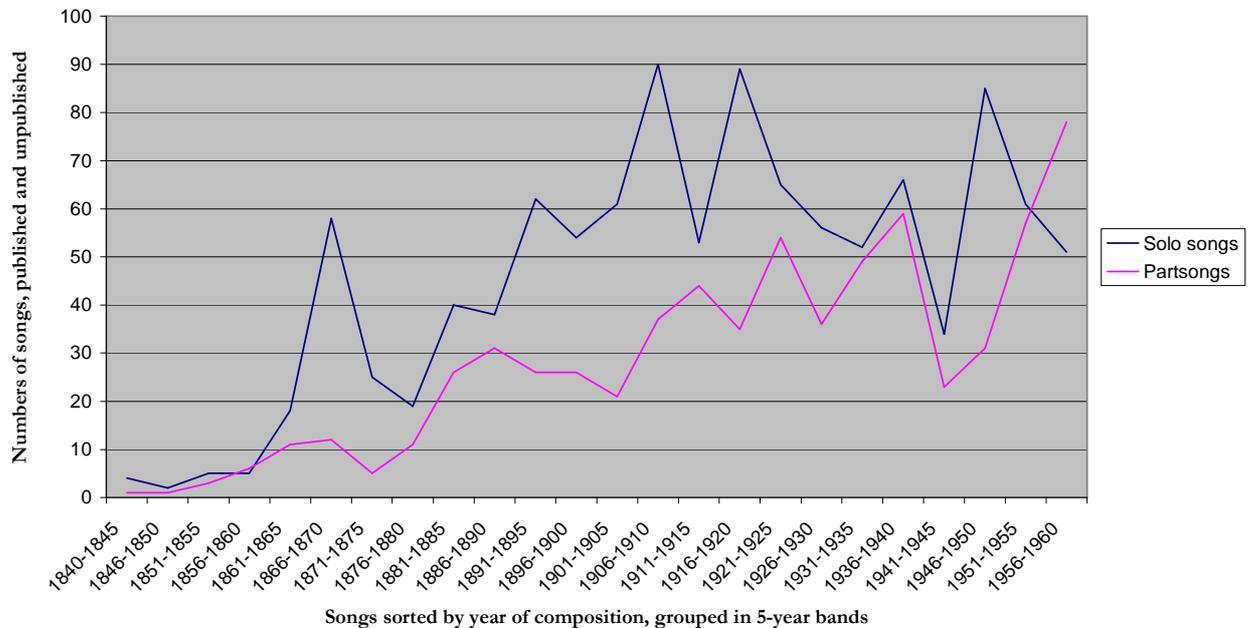
These figures are the totals within the entire catalogue, that is, both before and after Quilter's time. There were several texts that fill the gap between 'Come unto These Yellow Sands' and 'How Should I Your True Love Know?' but nevertheless it seems that Quilter was content with the main canon of Shakespeare texts (deemed to include texts associated with Shakespeare) used as song lyrics. It should be noted however that some of the quantities are swelled by arrangements of settings (for example, of Morley's setting of 'It was a Lover and his Lass' and Schubert's of 'To Silvia'); but this does not reduce the value of Shakespeare as a song-lyricist.

In the chart in Fig. 2.1, the intention was to consider songs for use in a domestic setting, and also simple-scale partsong settings: to compare the numbers of solo songs (or a limited number of voices) and partsongs, and to see how the rate of composition varied over the period.² The period was chosen to allow ample margin either side of the period in which Quilter was actively composing, particularly earlier, so as to allow time for songs to disseminate to their

1991), pp. 2187-96.

audience. Hence the chart shows numbers of Shakespeare settings composed between 1840 and 1960; songs for one, two or three voices, with piano accompaniment are included in the solo songs group; and partsongs are those either accompanied by piano (sometimes an *ad libitum* accompaniment) or *a cappella*. Arrangements and orchestral settings are excluded. All texts from *As You Like It* are included, but only those texts which Quilter set to music are otherwise included in the analysis (whether his settings are extant or not). In total, 1,093 solo song settings and 683 partsong settings were included in the analysis.

Fig. 2.1 Totals of Shakespeare settings for voices with piano accompaniment, or unaccompanied, 1840-1960



The body of Gooch and Thatcher's *Catalogue* reveals a preponderance of long-forgotten names. To take one example of a popular text: of the 132 non-orchestral settings of 'Blow, Blow, Thou Winter Wind' dating from 1840-1960, seventy-six are for one, two or three voices, with piano; the rest are partsongs. Of those 76, about 31 are by British composers, of whom scarcely a quarter are still well-known today. The remaining settings are largely by American composers,

² This chart was prepared using Microsoft Excel 97; a standard line-type chart was used.

with sundry Canadian, German, Danish, French and Swedish composers swelling the ranks. Only one composer set the text more than once, the Shakespearean scholar Richard Simpson (1820-76), who rates no mention in either the *New Grove Dictionary of Music and Musicians* or the revised *New Grove*. Quilter's setting is left as merely one of a great number.

But Quilter's setting is still in print, and it has been recorded at least 22 times, something which cannot be matched by any other composer's setting. Similar comments can be made about most of his settings of Shakespeare, and how they stand in relation to other settings of the same texts. Clearly Quilter's style was a highly acceptable one, and there were particular factors that made it so.

The biographical study examines his social background, and reveals the pressures he felt himself to be under throughout his life: the discrepancies between the culture expected of his class, and his own innate artistic sense, developed as a result of his early schooling; his hatred of Eton, his constant illness and the support of his mother; and the extreme pressures requiring him to be discreet about his homosexuality. He was considered by friends to have the air of one who was 'out of his time', this sense of lost innocence resonating with the general atmosphere of the time. Victoria's long reign had given a sense of durability to the British Empire; the South African wars showed it to be under considerable stress (although in 1888 the Englishman regarded himself as being worth several foreigners³), and its strength was only partially renewed by the 1897 Diamond Jubilee celebrations. M. D. Blanch⁴ shows that during the period 1880-99 – leading up to the time of the second Boer War, 1899-1902 – the rise in general education had resulted in increased levels of literacy; the disciplinary methods used (often repressive) reinforced the acceptance of authority which ran alongside the many militarist organisations: in 1899 over a fifth of men of fighting age (17-40 years old) had military experience of some sort. Although

³ South Staffordshire Regiment, *Handsworth News*, 10 March 1888, as quoted in M. D. Blanch, 'British Society and the War', *The South African War, The Anglo-Boer War 1899-1902*, ed. Peter Warwick (Harlow: Longman, 1980).

⁴ M. D. Blanch, 'British Society and the War', op. cit..

many people were opposed to the war, the rapid defeats leading up to 'Black Week', 10-16 December 1899, shook the nation's view of itself and nationalistic fervour came to the fore; but the sense of loss was considerable. Because the common soldier was now literate, he was able to express himself, and both absorb and metamorphose the literature he was taught.⁵ Malvern van Wyk Smith has described a mood of savagery to be found in published verse, citing as one example 'When Tommy joins the 'unt', which has a melancholy underlying its belligerence.⁶ Housman's *Shropshire Lad* poems of 1896 promoted an image still bitter, though with wistful and slightly sentimental overtones, and the 1899 war, reported extremely graphically, required something to counteract the reality. Quilter's sense of longing for, not just a lost, but an impossible, world pervaded his life and his music, and found sympathy in his audience. A similar sense of wanting everything to be put right is also to be found in *Where the Rainbow Ends* (discussed in Chapter 4), and in other fairy plays of the time, and well into the twentieth century.

As a pupil at Pinewood School, Quilter heard songs of the period as explored by Stephen Banfield in *Sensibility and English Song*.⁷ Most are long forgotten: as far as musical content was concerned, the songs of the composers associated with the ballad and drawing room genre were simply vehicles for amateur singers and pianists. By 1910, it is estimated that perhaps one in ten homes had a piano,⁸ but that does not mean that every player was competent. The importance of an easy accompaniment was emphasised in a comment made to Maude Valérie White by Alberto Randegger, eminent singing professor at the Royal Academy of Music. He predicted the failure of

⁵ This is one of the main tenets of Paul Fussell's *The Great War and Modern Memory* (Oxford: Oxford University Press, 1975).

⁶ When Tommy joins the 'unt,
With the stabbin' of the baynit,
The baynit, the bloody baynit,
Gawd 'elp the man in front!

...

And 'e'll get 'ome with the baynit,
The flashing, gashing baynit,
The ruddy, bloody baynit,
Or 'e'll know the reason why!

Literary World, 6 July 1900, quoted in M. van Wyk Smith, *Drummer Hodge* (Oxford: Clarendon Press, 1978), p. 25.

her first published song, 'Absent Yet Present', of 1879, saying, 'That accompaniment is enough to ruin its chances. You oughtn't to make your accompaniments so difficult'.⁹ Although the song did in fact become immensely popular, the essence of his comment is still valid: accompaniments of such songs were usually straightforward, required to be manageable by keen but not necessarily able pianists. Flourishes at the end for both singer and pianist, out of proportion with the rest of the song, provided a sense of achievement. The repeated chords – frequently triplets – were the stock-in-trade of the drawing-room ballad (typified in Stephen Adams's famous song 'The Holy City'), along with chords on the flattened sixth, and dominant ninths, especially in minor keys; word painting, often involving trills in the piano part; sighing motifs; and the piano part regularly doubling the vocal line. The distinction between stanzas was usually very clear-cut, with the second reinforcing the opening mood strongly, so that for the third verse there could be a contrast and a climax.

The situation was not unique to England; the world of the French salon, for example, was just as demanding of quantity above quality. The requirement in both countries was for novelty and the songs were a vehicle to show off the grace and ability of the singer. In France, this gave rise to a somewhat formulaic manner of composition, limiting the originality and making the songs more difficult to bring off because the actual singing was so much more exposed. However, this gave greater glory to the singer and indirectly, to the hostess of the salon.¹⁰ In England, the royalty ballad practice sustained the demand which thousands of songs fed; the nineteenth-century English ballad was a sentimental piece, essentially simple, and in its way, also demanding of the singer; the popularity of the ballad was to some extent linked with that of the piano, whose popularity was in turn linked with the social changes of the time and the rise of the

⁷ Stephen Banfield, *Sensibility and English Song* (Cambridge: Cambridge University Press, 1985).

⁸ Cyril Ehrlich, *The Piano* (Oxford: Clarendon Press, 1990), p. 91.

⁹ Maude Valérie White, *Friends and Memories* (London: Arnold, 1914), p. 185.

¹⁰ David Tunley, *Salons, Singers and Songs, A Background to Romantic French Song*, (Aldershot: Ashgate, 2001), chiefly Chapter 2.

middle classes: when many homes had a piano and when ballad concerts were readily accessible, the songs were soon publicised.

Blockley's 'Evangeline' and Balfe's ballad 'The Power of Love' both suffer from their texts but otherwise have a simplicity of manner comparable, if not quite on a par, with some of the *Composizioni da Camera* of Bellini and Donizetti. Donizetti's 'La conocchia', a Neapolitan song, for example, and Bellini's 'Bella Nice, che d'amore' and 'Vaga luna, che inargenti' highlight the art and beauty of the singing, as do the Balfe and Blockley songs; these would probably have gained a better reputation had they been sung in Italian translation. The *bel canto* lyricism of Balfe's 'I dreamt that I dwelt in marble halls' was clearly operatic,¹¹ and contributed substantially to its success.

Themes of patriotism, nature, the seasons, love, homely sentiments, were typical of the ballad of the early part of the nineteenth century. They remained central for many decades and were more significant than the actual words, which were generally banal.

Some noted exemplars emerged from this tradition, however, preceding Quilter by about twenty years. Three of the finest (and interestingly, all women), Maude Valérie White (1855-1937), Amy Woodforde-Finden (1860-1919) and Liza Lehmann (1862-1918) show a thorough competence in their craft, especially in the later songs that were exactly contemporary with Quilter's earlier work. Liza Lehmann's *Bird Songs* (1907) mix some commonplace writing with a variety of texture: 'The Yellowhammer' incorporates the yellowhammer's song 'A little bit of bread and no cheese' in the key of B major, having adroitly modulated from the home key of B♭ major via the flattened submediant and an enharmonic change. The song ends in the new key, which repeated as single octave B emerges as the dominant of E minor, the key of the next song, 'The Wren'. The piano introduction here is an effective imitation of the wren's song, and is taken

¹¹ From *The Bohemian Girl*, 1843.

up by the voice as the interlude between verses two and three (see Ex. 2.1); both singer and pianist need to be reasonably technically competent.

The image shows a musical score for voice and piano. The top system is for the voice, starting at bar 33. It is in 6/8 time and G major. The voice line begins with a trill on a dotted quarter note, followed by a series of eighth notes. A crescendo hairpin is placed over the final two notes of this phrase. The piano accompaniment starts at bar 39. It features a series of chords in the right hand and a melodic line in the left hand. The score ends with the word "etc." in the piano part.

Ex. 2.1, Lehmann, 'The Wren', voice interlude, bars 33-40

Lehmann was more experienced in this set of songs than she had been when she wrote the somewhat rambling song cycle *In a Persian Garden* (1896), a setting for four solo voices of some of the verses from Fitzgerald's translation of the *Rubaiyat of Omar Khayyam*. In 1902 Quilter also set a portion of the *Rubaiyat* as a partsong for men's voices, but from a different translation; both were overshadowed by Granville Bantock's massive 1906 setting in three parts of the whole piece, for three solo voices, chorus and orchestra.

Woodforde-Finden's best-known work is the cycle of *Four Indian Love Lyrics* (1902), of which the *Kashmiri Song* is the song most closely identified with her. Its lush harmonies cry out to be overdone in performance; but it is brief, to the point and surprisingly effective. Otherwise, her work generally says the same harmonic things in a multitude of ways, and romanticises Asia and

the Middle East, with album titles such as *A Lover in Damascus*, *Six Songs from 'On Jbelum River'*, and *A Dream of Egypt*; the vogue for exotic escapism was long-lived and saw further development in the films of Rudolf Valentino and Douglas Fairbanks.

What is striking about both these composers is the difficulty of the piano parts; the songs were extremely popular, and the implication is that it was reasonable to expect a moderately high level of technical ability. Quilter was able to capitalise upon the general improvement in technical standards, and his piano parts too are often very demanding.

2.3 Comparative settings: 'Go, Lovely Rose' (Edmund Waller)

It is convenient that Quilter's choice of lyrics was not an exceptional one: comparison of settings of the same text reveals many insights into Quilter's effectiveness as a song-writer. The comparisons in this study are

'Go, Lovely Rose' (White)

'Now Sleeps the Crimson Petal' (Thiman)

'O Mistress Mine' (Parry, Stanford, Sullivan, Warlock)

'Sigh no more, ladies' (Barker, Aikin, Plumstead)

'Orpheus with his Lute' (Sullivan)

'It was a Lover and his Lass' (Sullivan)

In most cases, the Quilter setting is the later one; but Thiman's setting of 'Now Sleeps' and Warlock's of 'Sweet and Twenty' are later than Quilter's, and show his influence on each.

Maude Valérie White's songs are often simple, but from her considerable oeuvre, a few songs stand out, in particular a wistful setting of Byron's 'So We'll Go No More A Roving' that dates from 1888 and, in its harmonic richness, is reminiscent of Wagner's *Wesendonck Lieder*. Her

music was ‘almost [Quilter’s] first real love’¹² but a brief comparison of her 1885 ‘Go Lovely Rose’ with Quilter’s of 1922 encapsulates the difference between their approach to text-setting.

The poem has four stanzas of five lines each. White combines them in pairs, to make two longer stanzas, and sets these to a lyrical melody with an arpeggiated accompaniment; the melody for each stanza is identical, with a brief climax at the end of each. Although marked ‘Arioso’, this is insufficient excuse for a melody that is ill-fitted to its text; there is no connection between the two; any text would have done. Her later, 1898, setting of Browning’s ‘King Charles’¹³ shows a similar disregard for the words; her priority is the melody, its intrinsic rhythm, and the harmonic rhythm and shape, leaving it to the singer (‘King Charles’ was dedicated to Plunket Greene) to bring out the text. At the same time, her work should not be underrated: her songs are well-shaped, the lines extremely vocal, and they are very well suited to their purpose. The melody of ‘Go, Lovely Rose’ is particularly satisfying (see Ex. 2.2).

¹² Quilter to Percy Grainger, 6 November 1937, GM.

¹³ Browning’s title is ‘Give a Rouse’.

6 [Andantino Arioso]
p

Go love - ly Rose! Tell her that wastes her time and me, That
now she knows When I re - sem - ble her to
thee, How sweet and fair she seems to be
Tell her that's young, And shuns to have her beau - ty
spied, That hadst thou sprung In de - serts where no
men a - bide, Thou must have un - com - men - ded died.

Ex. 2.2, Maude Valérie White, 'Go, Lovely Rose', melody, first verse

The rhythm of Quilter's setting, on the other hand, is barely distinguishable from the speech rhythm (see Ex. 2.3).

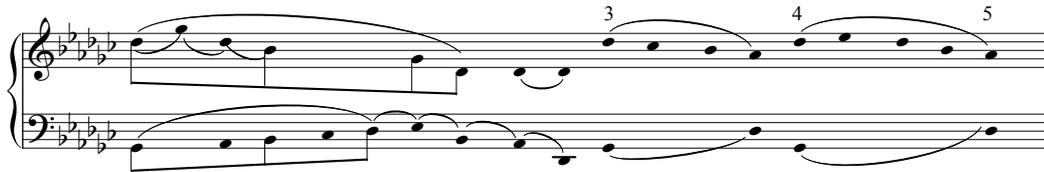
3 [Moderato, un poco con moto]
mp espressivo

Go, love - ly rose Tell her that wastes her time and me, That now she knows,
When I re - sem - ble her to thee, How sweet and fair she seems to be.

Ex. 2.3, 'Go, Lovely Rose', melody, first verse

Its conversational nature is direct and immediately engages the listener, and there is a remarkable degree of unifying motivic writing.¹⁴ In the first two bars, a rising bass line (unusually positive for Quilter) is placed against the notes of the tonic chord; the voice enters with a four-note descending scale counterpointing the rising bass line of the start; here it accompanies reference to the rose, but when later inverted, is associated with the loved one.

Each verse has five lines, the first and third with two stresses, the others with four, so that the sense is to repeat, and prolong, something which Quilter reflects in the opening of the vocal line: its first bar contains two significant notes, D \flat and A \flat , insistent by being prolonged across the next two bars (see Ex. 2.4).



Ex. 2.4, 'Go, Lovely Rose', graphical chart, first 5 bars

The bass line arches up to B \flat and then falls to the starting G \flat for the second verse, the piano left hand now an octave higher than at first, and the bass line falls again, separating from the voice line, as if in sympathy with the lonely desert 'where no men abide' (see Ex. 2.5).

¹⁴ This is also highlighted by Trevor Hold, *The Walled-in Garden*, 2nd edn. (London: Thames Publishing, 1996), p. 37.

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the vocal line: "hadst thou sprung In de - serts where no men a - bide,". The piano part has dynamic markings "poco cresc." and "etc.". The score shows a rising four-note motif in the vocal line and a corresponding piano accompaniment.

Ex. 2.5, 'Go, Lovely Rose', bars 14–15

It falls further, to the lowest note so far, the submediant $E\flat$ major (a key Quilter regarded as warm and resonant), as the poet speaks of his loved one, on a rising four-note motif. Three sustained bars over the $E\flat$ give way to a sonorous and emotive tonic $G\flat$ chord under the word 'die', which is what the rose must now do, to show 'how small a part of time they share'; 'how small' are the only words of the poem that are repeated. The coda makes reference to the rose's motif, with echoes of the opening of the piano part. Throughout the song, the loudest dynamic marking is *mf*; it is notable for its controlled, emotional intensity.

2.4 Comparative settings: 'Now Sleeps the Crimson Petal' (Alfred, Lord Tennyson)

A full analysis of this song allows a considerable understanding of Quilter's musical expression of the text, with light thrown on his use of voice-leading. It is the more interesting because it was one of his earliest songs, composed while he was at Frankfurt; the autograph manuscript is dated 31 March 1897. The manuscript does not show the final version of the song by any means, but it is substantially the same song and is here designated version 1.¹⁵

¹⁵ The original 1897 manuscript is undoubtedly in Quilter's hand. It uses three sides; the music written on the fourth is in a distinctly different hand, as yet unidentified, and shows fairly exactly the differences between version 1, the original MS, and version 2: that is, the introduction, the interlude between the verses, and the postlude. The published version does not repeat the left hand chord in bar 1, and opens out to the tenth in bar 2, rather than the octave. The interlude in the published version fills out bar 13 with an extra 4th, doubling the C, and introduces the

The first published version, designated version 2, was published in 1904. It was revised in 1946, and the revision is designated version 3; but Mark Raphael claimed to have persuaded Quilter to change the group of four semiquavers at the end of the second verse ('slip into my') to a triplet ('into my'), thus retaining the original words ('slip' is otherwise repeated) and making it easier to sing: the double consonant 'sl' is not easy to sing softly on a high note. However, not all singers care for the resultant rhythm, and the table below (Fig. 2.2) shows a selective list of recordings, indicating which version is used, and whether the triplet or the original figuration is sung, regardless of whether version 2 or 3 is otherwise followed. The list is not exhaustive but does serve to show that both versions have been used, even in modern recordings, and that performers select what they perceive to be the 'better' parts of either version.

acciaccatura in the third beat of the same bar. There is what must surely be an error of notation in the bar that accompanies the words 'lost in' at the end of the second verse, with the omission of a C♯ in the second crotchet beat.

These are minor differences, however. Of much more interest are the remaining differences which appear to represent a half-way house between the 1897 MS and the first published version: the MS as shown in Appendix 5 is shorter by one bar and its bass line jumps up to the higher e♭ in the middle of the bar, and down again in the following bar, where in version 2, the E♭ stays in the lower octave for the entire bar, and jumps to the higher octave for the whole of the next bar; the underlying harmony remains the same. The melodic line starts similarly in both versions, but where in version 2, the melodic shape is transposed up a fourth, and the c♭¹ resolves on to the b♭, in the 1897 page 4 MS the line is repeated in the next bar in the same place. But the last two quavers in this MS reverse the direction of version 2 – instead of being b♭¹ c², it shows c² b♭¹, and in the following bar this is now transposed down a fifth, f¹ e♭¹, and the final resolution on to the tonic chord lasts just one bar. The omission of a d♭¹ in the left hand in the third bar from the end in this 'page 4 MS' is presumably an error. The overall shape of the published version climbs higher than this MS and falls further down, on to the last chords, a final turn before yielding completely, but the MS provides an extremely satisfactory conclusion, the completion of the E♭ F G F E♭ motif (1̂ 2̂ 3̂ 2̂ 1̂) in the

Performer	Recording details	Version	Triplet/ semiquavers	Comments
Gervase Elwes/ [Frederick Kiddle]	Columbia L 1055 (78)	2	Semiquavers	1916. Chord in bar 5 is spread lightly; acciaccatura chord in bar 13 is spread; many chords are spread.
John McCormack/ Edwin Schneider	HMV DA1111 (78)	2	Semiquavers	1927
Derek Oldham/ Miss Swale	HMV B2870 (78)	2	Semiquavers	1928
William Brownlow	Columbia DB 179 (78)	2	Semiquavers	1930
Paul Robeson/ Lawrence Brown	HMV B9281 (78)	2	Semiquavers	1939
Maggie Teyte/ Gerald Moore	HMV DA 1807 (78)	2	Semiquavers	1942
Kathleen Ferrier/ Phyllis Spurr	Decca M 680 (78)	2	Semiquavers	1951
David Johnston/ Daphne Ibbott	Pearl SHE 531 (LP)	2	Semiquavers	1976
David Wilson-Johnson / David Owen Norris	Hyperion A 66208 (LP)	2	Semiquavers	1986
Benjamin Luxon/ David Willison	Chandos 8782 (CD)	3	Triplets	1989 (May)
Thomas Allen/ Geoffrey Parsons	EMI	3	Semiquavers	1989 (July)
Jeffrey Benton/ Rona Lowe	Symposium 1159 (CD)	3	Triplets	1993
Robert White/ Stephen Hough	Hyperion CDA 66818 (CD)	2	Semiquavers	1995 (June)
Peter Jeffes/ David Woodcock	Symposium 1183 (CD)	2	Triplets	1995
John Mark Ainsley/ Malcolm Martineau	Hyperion CDA 66878 (CD)	3	Semiquavers	1996
Lisa Milne/ Graham Johnson	Collins Classics 15122 (CD)	2	Semiquavers	1998
Ian Bostridge/ Julius Drake	EMI 7243 5 56830 2 1(CD)	3	Triplets	1999 (February/March)
Sarah Leonard/ Malcolm Martineau	Somm SOMMCD 224 (CD)	3	Semiquavers	1999 (November)
Penelope Martin- Smith/ Martin Souter	Classical Communic- ations CGL CDG1011	3	Triplets	1999

Fig. 2.2 Table: Selective list of performers, and the versions used

There are several other differences between versions 2 and 3; these are shown in Ex. 2.6.

penultimate bar being particularly elegant.

The image displays a musical score comparing two versions of a piece: the 1904 version and the 1946 version. The score is arranged in two columns, with the 1904 version on the left and the 1946 version on the right. Each version is shown in two systems of staves (treble and bass clef). The lyrics are written below the vocal line.

1904 version, bars 5-6 and 16-17: The lyrics are "white; up,". The 1904 version features a simple accompaniment in the bass clef.

1946 version, bars 5-6 and 16-17: The lyrics are "white; up,". The 1946 version features a more complex accompaniment in the bass clef, including a triplet of eighth notes in bar 17.

1904 version, bar 13: The lyrics are "lake...". The 1904 version features a simple accompaniment in the bass clef.

1946 version, bar 13: The lyrics are "lake...". The 1946 version features a more complex accompaniment in the bass clef.

1904 version, bar 18: The lyrics are "lake... so fold thy - self, my dear - est, thou, and etc.". The 1904 version features a simple accompaniment in the bass clef.

1946 version, bar 18: The lyrics are "lake... So fold thy - self, my dear - est, thou, and etc.". The 1946 version features a more complex accompaniment in the bass clef.

1904 version, bar 21: The lyrics are "Slip in - to my bo - som and be etc.". The 1904 version features a simple accompaniment in the bass clef.

1946 version, bar 21: The lyrics are "In - to my bo - som and be etc.". The 1946 version features a more complex accompaniment in the bass clef, including a triplet of eighth notes in bar 21.

Ex. 2.6, Differences between 1904 and 1946 versions

The poem was by Alfred, Lord Tennyson (1809-92), from 'The Princess; A Medley'. This was Tennyson's first large-scale work, written in 1847 when he was 38 (and parodied by W. S. Gilbert in *Princess Ida*), but 'Now Sleeps' was not in the original version; he added it and the other lyrical poems (placing them usually between the cantos, though 'Now Sleeps' is placed within

canto 7) for the second edition of 1850. The poem consists of 14 lines, grouped 4-2-2-2-4, each group of lines beginning with the word 'Now' and ending with the word 'me':

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens: waken thou with me.

Now droops the milk-white peacock like a ghost,
And like a ghost she glimmers on to me.

Now lies the Earth all Danaë to the stars,
And all thy heart lies open unto me.

Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

The sentiment of the poem takes place at dusk – in the first stanza, the flowers are closing, the breeze has dropped, and the fish are sleeping. The last four lines continue the sense of introversion: the lily shuts, slipping into the water of the lake. The author calls the loved one to waken with the firefly, but finally, to retreat inward. The imagery in the first and last stanzas is firmly earthbound: the reader as well as the lovers are turned away from the heavens. The central couplets face outwards however; the image of the peacock keeps the reader outside, and the sense of distance evoked in the ghostly image opens the vista. The middle couplet takes this further, and, as Danaë was left to die of exposure,¹⁶ so the loved one's heart is open, implying a death by similar means. Evocations of stars and meteors maintain an upward and outward movement. Thus there are two directions – one that aims skyward, and one that continually furrows inward.

¹⁶ Her father put her into a chest, floating on the sea, with her baby son Perseus, who had been fathered by Zeus.

Quilter focussed on the downward movement, and omitted the central six lines, leaving two balanced stanzas; the second lines of each are linked by a half-rhyme (walk/lake).

A graphical analysis of the later-published version highlights continued interplay between voice and piano, and reveals a continually overlapping series of largely descending lines, building layers of linear movement that subtly reflect both the sense of quiet motion suggested by the imagery of the lake and its depth, and also the layers of petals, closing gradually as night falls (see Ex. 2.7).

The image displays a musical score for the piece 'Now Sleeps', presented in two systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system covers measures 1 through 12, with measure numbers 5, 10, and 12 explicitly labeled. The second system covers measures 12 through 20, with measure numbers 12, 16, and 20 explicitly labeled. The piano accompaniment features a complex texture with overlapping lines and chords. Analytical graph overlays are present: a large, thin-lined graph in the first system connects notes across the vocal and piano parts, and a thick-lined graph in the second system highlights specific melodic and harmonic paths. Fingering numbers (1-5) are indicated for several notes in the piano part, and measure numbers are placed above the vocal staff.

Ex. 2.7, Analytical graph of 'Now Sleeps', one verse per system.

Two long downward lines in the bass, starting and ending on the tonic $E\flat$, underpin and structure the song, one scale for each verse; the lines are almost complete scales, omitting only $\hat{4}$, $A\flat$. In bar 5, a five-note scale in the treble, from $b\flat^1$ down to $e\flat^1$, commences and draws itself out to the beginning of bar 12. Another five-note scale is apparent, superimposed almost exactly upon it; it too starts in bar 5 but ends at the beginning of bar 11 and mirrors the other's motion, rising from $\hat{1}$ to $\hat{5}$, and it meets a truncated downward scale that starts on the upper $e\flat^2$ in bar 10 and descends rapidly to converge on the same dominant $b\flat^1$. Although the vocal line descends to the tonic at the end of the verse, it does so by a jump, and the sense of the suspended dominant, made graphically clear, remains.

Having sunk an octave, the piano introduction to the second verse stays an octave lower than in its opening appearance, clinging to its depth as if reluctant to wake and continue; indeed the original manuscript retains a low $E\flat^1$ at the beginning of the voice entry. It stirs itself sufficiently to re-embark upon its journey, but the five-note downward scale in the equivalent place in the second verse (now bar 16) is incomplete. In its place is a descending octave scale, starting on the middle $e\flat^1$, and with a flattened 7th in bar 17. It moves – being higher and nearer to the aqueous surface – quicker than its deeper counterpart, and the two reach their lower tonics at substantially the same point. The five-note rising scale remains in place, as does the truncated downward scale, now starting in bar 21; they meet as before, on $\hat{5}$, the $b\flat^1$ in bar 22, but in the brief coda, now continue downward to complete the movement that in the first verse was left unfinished; this motion is not present in the original manuscript. The 5-note upward scale serves to point to the suspension of movement on the dominant at the end of the first verse, and to enable the completion of the downward movement at the end of the second. The second verse contains three complete downward scales in rising registers, the deepest starting first, but all three ending together.

With the over-riding sense of downward movement, signifying perhaps overlapping petals and rippling water-surface, it is small wonder that Quilter did not set the middle couplets; though they are at the core of the poem, the constant contraction and the collapsing inward of the musical lines must hide them, like the centre of a flower covered over by its incurving petals; to have set these couplets would have opened the flower and changed the direction of the lines, destroying the heady intensity and concentration of the song.

The reduction of the song to, in essence, two downward scales of E♭ major, establishes clearly the tonal stability of the song, undisturbed by fleeting modulations to the dominant.

Each vocal phrase begins with a quaver rest; the last note in each poem's line falls on a main beat, except for the last lines in each verse, 'The firefly wakens: waken thou with me' and 'Into my bosom and be lost in me' where 'thou' and 'me', and 'lost' and 'me' all fall on main beats.

This prolongation of the sung line (which uses bar-lengths of 5/4 and 3/4 alternately) contrasts strongly with another setting of the song, one by Eric Thiman dating from 1938, which has a three-syllable upbeat, the main beat falling on the word 'crimson' as well as on 'white'. The setting clearly owes much to Quilter's, but lacks its fluidity. Thiman sets more of the poem than does Quilter, but still does not set all, omitting the middle of the three couplets. There are many echoes – unconscious or otherwise – of Quilter's song: they are both in E♭ and largely in 3/4; the broadly falling bass line in the introduction is common to both; both set a falling octave to the words 'wakens' and 'bosom' (on C in Quilter's song and on E♭ in Thiman's); in the postlude, both have a passing modulation to the subdominant, with a flattened submediant resolving on to the dominant (see Exx. 2.8a and 2.8b).¹⁷

¹⁷ Gooch and Thatcher's *Music Settings of Early and Mid-Victorian Literature* (New York: Garland Publishing, 1979) lists 22 songs to this text – solo and partsongs – with only four pre-dating Quilter's: William Amps, vocal quartet (1849); Francis Hueffer, solo song (1880); Frank Mori, solo song (c. 1875); and Herbert Oakley, solo song (1893). Only Quilter's song is ever found in secondhand shops.

Ex. 2.8a, Quilter, 'Now Sleeps the Crimson Petal', final four bars

Ex. 2.8b, Thiman, 'Now Sleeps the Crimson Petal', final three bars

Quilter's delay in placing any syllable on a main beat lengthens the line; it is significant that where in his original manuscript, the piano introduction comes to a full stop before the first voice entry, by the time of the first published version, he has found a way to develop the line more fluidly. Thiman's doubling of stressed words in one vocal phrase shortens the pacing and rhythm of the lines and the result is choppy. He stays largely in 3/4 with some alternating use of 4/4 in the third stanza – reflecting Quilter's use of alternating time signatures – but 3/4 and 4/4 are much simpler signatures: Quilter's use of 5/4 breaks their accentual rhythm and allows many sub-combinations (see Fig. 2.3) and the recitative-like freedom allows for precise word inflection by the singer, without being bound by the rigours of the barline. It is plain that William Brownlow, for one, understood this and his performance is an extraordinarily intimate one.

Version 1 (original MS)			Version 2 (first published version)		
	Notes grouped	Harmonic rhythm		Notes grouped	Harmonic rhythm
Bar 5	4+1	4+1	Bar 4	2+1+1+1	4+1
Bar 9	2+3	2+3	Bar 8	2+3	2+2+1
Bar 11	1+2+1+1	1+4	Bar 10	1+2+1+1	1+4
Bar 19	3+2	2+1+2	Bar 19	3+2	2+1+2

Fig. 2.3 Division of 5/4 bars: examples of arrangements

Quilter repeats text in two places; he only does so in one place in the original manuscript, and it might be inferred that this therefore has particular significance; the second repetition also has significance, but not so great, and it is dependent upon the first since it serves largely to balance it. The first repetition is of the word ‘slip’, at the end of the penultimate line. The repetition emphasises the word, mildly onomatopoeic, and marks the start of the last downward scale, that which was formerly truncated, but which will be completed at the end of the song, reason enough to mark its commencement. The second repetition is in the next bar, on the words ‘be lost’. This repetition, so soon upon the heels of the previous one, balances it: ‘slip...slip’, ‘be lost...be lost’. The vowels counterbalance, and the consonants ‘s’ and ‘l’ are reflected: opportunities not to be missed by a sensitive singer. Thiman also feels the need to repeat words, but iterates the more obvious ‘into my bosom’ rather than ‘slip’, though he too repeats ‘be lost’. Quilter’s duplication of ‘slip’, apart from its contextual musical implications, by creating a caesura also throws an emphasis onto what might otherwise be missed as but a small word, and lights it for the listener; it is perhaps the most important word in the whole song, the culmination of all the involutions, the final activity after which – as indicated by the completion of the downward scale – all will be still.

In purely musical terms, there is no difficulty: the vocal line is satisfactory, with a steady harmonic rhythm. But the textual setting is perhaps unfortunate with the cessation of all verbal movement on ‘slip’. In the original poem – ‘so fold thyself, my dearest, thou, and slip Into my

bosom' – the word 'slip' is short, leading readily and fluently on to the next word. It takes an assured singer to capitalise upon so many commas (which slow the movement), and to give continuity nevertheless to the word 'slip', and a sense of direction sufficient to carry the audience through to the next bar. It would have been easier to do so had Quilter shortened the bar, perhaps combining the two bars into one 6/4 bar, telescoping the 3/4 and taking just the first and last quavers. But the overall effect would of course have been different and the balance with the equivalent bar in the first verse destroyed. What finally makes the long 'slip' work is its repetition in the next bar.

The manuscript and version 2, in repeating 'slip', set semiquavers at bar 21 and so retain the duple metre of the text. Setting 'into my' as a triplet changes the stress radically. This is not of itself wrong; the shock could be extremely effective in another context; but here, the change of rhythm serves to highlight what can only be seen as a minor word 'into', and eliminates what was otherwise a strong point well made. The long 'slip' in the previous bar in being prolonged leads the audience to expect something weightier than the word 'into'; and furthermore, it is clear from Quilter's first thoughts and from his first published thoughts, too, that he intended 'slip' to be significant.

This is a rare error of judgment on Quilter's part; it would have been preferable had he retained the original figuration, and the sense of balance that he so surely had even as a 19-year-old. The other revisions are worthwhile, however: the change in the bass line in bars 5 and 16 is an improvement; the counterpoint is smoother by virtue of the contrary motion that is introduced (G – A♭ – F in the bass, against b♭ – a♭ – e♭¹ in the piano treble; formerly G – F – f in the bass, against b♭ – a♭ – e♭¹ in the treble). Quilter's voice-leading is generally very strong, though there is a scarcely noticeable parallel fifth in the outer lines of the piano part across the barline from bar 2 to bar 3. Quilter was not averse to consecutive fifths when the part-writing led naturally to it, and examples are regularly to be found in his part songs.

Quilter worked closely on the subtle interplay between voice and piano. Much is present or at least indicated in version 1, the original manuscript, but he had developed it further by the time version 2 was published. The vocal line grows out of the piano introduction, and the opening framework arpeggio $e^{\flat 1} - g^1 - b^{\flat 1}$ in bar 1 is mirrored by the voice at the end of the phrase (bars 4 to 5). As the opening line rose in 3rds, it now falls in 3rds, and falls one step further, to $a^{\flat 1}$. The piano happily plays in unison with the voice (bar 6, beats 1 and 2) or lets the voice move away (beats 3 and 4) while it repeats the recurrent 3-note motif; a commonplace it might be (Stephen Banfield calls it ‘platitudinous’¹⁸) but its very simplicity acts as a springboard. This motif centres upon $\hat{1}$ and rises by step, away from $\hat{1}$, $\hat{1}-\hat{2}-\hat{3}$ (bar 1), returning by step $\hat{3}-\hat{2}-\hat{1}$ (last note bar 1, first two bar 2); and also descends from $\hat{1}$, $\hat{8}-\hat{7}-\hat{6}$ (bar 6; this is in association with the relative minor) but its return by step is delayed by a $\hat{3}-\hat{2}-\hat{1}$ in the next bar, and does not return until bar 8, $\hat{6}-\hat{7}-\hat{8}$. The motif is not restricted to sorties around $\hat{1}$; it appears delicately in bar 10 with $\hat{8}-\hat{7}-\hat{6}$ on voice, overlapped by $\hat{4}-\hat{3}-\hat{2}$ on piano, extending to $\hat{1}$, imitated immediately at the lower octave, and the voice now joins in. This entwining is part of the fabric (at surface level) of both piano and voice, and binds the two irrevocably. The stepwise movement is inevitably a function within the overall linear motion.

As ever, he reacts to the words at a very keen level as well as at a structural level and his sense of stillness and of the gradual descent are well illustrated by his simple use of two downward lines; he stays in the home key of $E\flat$, a key of some depth: not for nothing did Wagner begin *Das Rheingold* on a long bass $E\flat$. Tennyson’s repetition of ‘Now’ and ‘me’ at the beginnings and ends of verses has a resonance supported by the unchanging key. Quilter responds to the half-rhymes ‘walk’ and ‘lake’: the vocal line on the word ‘lake’ plunges down, to the lowest note

¹⁸ Stephen Banfield, *Sensibility and English Song* (Cambridge: Cambridge University Press, 1985), pp. 113-14.

of the song (though not its first appearance), and the piano plunges an octave relative to its appearance in bar 7, reinforcing the image of descent.

Trevor Hold finds the chromaticism of bar 22 ‘meretricious’,¹⁹ but it merely reflects the rising chromaticism found in bar 20, and is itself reflected in the following bar; it also harks back to the mild chromaticism of bar 17 and finally serves as a backdrop to the completion of the descending scale. Melodically, the coda (which Hold describes as ‘feeble’) is linked closely with the opening motif and retains that simplicity.

The song is unusual for the period both in being subdued and in lacking a high-note climax. Elwes sang it extensively from early on in his career and his gracious artistry was an effective advertisement. Though it draws criticism now for its alleged ‘cloying sentimentality’,²⁰ this was clearly not felt at the time, or if it was, it was not considered a drawback. Its very unity, simplicity and consistency contrived to speak directly to performers and audience, and although ‘Quilter thought it was no good at the time ... it [became] one of his most popular works.’²¹ As such, it was published in many keys; at one stage, it was available in four: D, E♭, F and G♭. Clearly it was known to Eric Thiman, and it is recorded that both Britten’s and Tippett’s mothers sang the song to their offspring. Britten’s setting is of the whole poem and was intended for inclusion in his *Serenade for Tenor, Horn and Strings*, though it was discarded. It is hard to escape comparison with Quilter’s setting; its hypnotic effect, deriving partly from the compound time signature, refers directly to Tennyson’s repeating use of ‘Now’ and ‘me’, and arguably, if tangentially, to Quilter’s insistently downward lines.

¹⁹ Trevor Hold, *The Walled-in Garden*, 2nd edn. (London: Thames Publishing, 1996), p. 26.

²⁰ Stephen Banfield, *Sensibility and English Song*, however, in his sleeve notes for David Wilson-Johnson’s recording of Quilter songs (1986), Banfield relaxes his strictures somewhat.

²¹ Donald Brook, *Composers’ Gallery* (London: Rockcliff, 1946).

2.5 Comparative settings: ‘O Mistress Mine’ (Shakespeare)

Quilter responded strongly to Shakespeare’s freedom of rhythm and metre, and because he set texts from within the central song-canon, he had further freedom to make assumptions about how the texts were perceived.

Of ‘O Mistress Mine’, Gooch and Thatcher list 178 solo, duet, or partsong settings with piano accompaniment or *a cappella*, between 1840 and 1960. 16 of these appeared in the 53 years between 1842 and 1894; and more than that number, 21, in the eleven years between 1894 and 1905 (Quilter’s setting was published in 1905 but had been written earlier); a similar number, 18, in the next ten years, 1906 to 1915, and a further 18 from 1916 to 1925; 15 from 1926 to 1935; 9 until 1945; 12 until 1955. This spread mirrors the pattern of Shakespeare settings overall, as shown in Fig. 2.1.

Quilter himself said that he tried for two years to get his first set of Shakespeare songs published, but it was thanks to Elwes’s support that Boosey finally accepted them. At first sight, this seems surprising; as discussed above, Shakespeare settings were plentiful. However, Quilter’s settings were markedly different from the others.

It is the second of his first set of Shakespeare songs, Op. 6; the set is linked – unusually – by key, the outer songs, ‘Come Away, Death’ and ‘Blow, Blow, Thou Winter Wind’, in C minor and the central song in the relative major. ‘O Mistress mine’ opens with a series of descending second inversion chords: the falling scale, that Quilter so often associates with melancholy, initially seems happy here and the major key gives a warmth. But the poet is pleading with the loved one not to delay, not to wait for an uncertain future but to make the most of the present, and therein lies the sadness. The word-setting matches the speech rhythm, but with a very elastic and fluid pacing; he sets the text in a triple metre to allow flexibility, often ♩ ♩ ♩ but sometimes ♩ ♩ ♩ or ♩ ♩ ♩.

Parry's 'O Mistress Mine' (from his *Second Set of English Lyrics*, published in 1886) is a fluid setting, changing tempo from 2/4 for the first verse to 3/4 for the second (based on the 2/4 material), and returning to 2/4 for a coda. The turbulent semiquavers reflect the turbulence of the lover's emotions, and the introduction of crotchets in the 3/4 verse evokes an appropriate hesitation, with a pleading effect. It is, on the whole, a delightful version that is well aware of the text it supports, in contrast with Stanford's lyrical but rather bland setting of 1896. This is in 3/4 throughout, and like Parry's (but unlike Quilter's) repeats rhythmic motifs; Quilter's is more varied.

Quilter was out of the country for much of the period 1896 to 1901, studying at Frankfurt, and he was not greatly enamoured with the South Kensington School, so that Parry and Stanford's songs, even if he knew them, may not have influenced his. It is however very tempting to hope that he did know and appreciate the subtleties of Parry's song. Stanford's pause just after 'What is love?' at the beginning of the second verse, would seem to anticipate Quilter's *tenuto* at the same point, a *tenuto* that is unspecified in the score but usually performed to some degree or other; Gervase Elwes's 1916 recording, with its prolonged pause at that point, was a strong influence.

Sullivan's considerably earlier 1865 setting, in 2/4 throughout, repeats much of the text (Stanford repeats no text, and Quilter repeats only a little) and it has a rigid accompaniment that prevents the fluidity of interpretation of Quilter's setting; it has no connection with the text. Extracts from the four settings, from the piano interlude at the beginning of the second verse, at the words 'What is Love?', illustrate the point (see Exx. 2.9a-d).

Ex. 2.9, piano interlude and beginning of second verse, 'O Mistress Mine'

Allegretto

[p] What is love? 'Tis not here -
af - ter; Pre - sent mirth hath pre - sent laugh - ter, etc.

Ex. 2.9a, Sullivan, 1865

Allegretto

What is
love? 'tis not here - af - ter; Pre - sent mirth hath pre - sent laugh - ter;

Ex. 2.9b, Parry, 1886

Allegretto con moto *mp*

What is
love? 'Tis not here - af - ter; Pre - sent mirth_ hath pre - sent laugh - ter;
etc.

Ex. 2.9c, Stanford, 1896

p

What is
love? 'tis not here - af - ter; Pre - sent mirth hath pre - sent laugh - ter;

Ex. 2.9d, Quilter, 1905

What is obvious is how much more complex Quilter's setting is; all have a strong harmonic outline, but Quilter's has a positive bass line and clear part-writing; there are far more

performance directions, and notably directed to the pianist and concerned with articulation; performance directions in the others are much broader.

Vaughan Williams's SATB setting is also in 3/4, with similar rhythms to the earlier settings, arising naturally from the word stresses; like Quilter's setting, it is in E♭ major. There is some question over the date of its composition: it is from a set of *Three Elizabethan Songs*, one at least of which, 'The Willow Song', may date from between 1890 and 1892. The set was probably given its first performance in 1913, by which time Vaughan Williams would certainly have had a chance to know Quilter's setting, but whether the similarities arise because Vaughan Williams' setting post-dates Quilter's, or because of a common use of 3/4, remains uncertain.

Quilter and Philip Heseltine were both pupils at Eton, Quilter from 1892 to 1895, Heseltine from 1908 to 1911. On 26 June 1910, Quilter returned to Eton, for a concert in the School Hall at which he accompanied Christopher Stone in the three *Shakespeare* songs. Heseltine was bowled over by them, especially 'O Mistress Mine'; which he himself subsequently set to music, calling it 'Sweet and Twenty'. It was written in 1924 and dedicated to the baritone John Goss.²² It is in 3/8, and runs in steady and continuous quavers. It owes much to Quilter's, so much so that it is possible, with no bending of Warlock's bass line, no bending of Quilter's melody line, and only a little adjustment of Quilter's rhythm, to combine the two (see Ex. 2.10) quite successfully.

²² The MS is in the possession of Robert Beckhard; the date is scratched out but can be discerned as 31 March 1924 (telephone conversation with Beckhard, 30 Aug 2002).

Allegro moderato ♩ = 80

Quilter:
'O Mistress Mine',
vocal line, with slight
rhythmic adjustments

Allegretto con moto

Warlock:
'Sweet and Twenty',
accompaniment,
unaltered

8

12

Ex. 2.10, 'O Mistress Mine', Quilter and Warlock

The party-trick nature of such an example hides the strong probability that, despite the change of metre and the occasional sonic mismatch, Warlock was deeply imbued with the sound of Quilter's setting.

2.6 Comparative settings: 'Sigh No More, Ladies' (Shakespeare)

Two settings of this text from 1884 and 1911 – either side of Quilter's first set of Shakespeare songs – demonstrate the conventional, straightforward type of Shakespeare song of the time. The earlier song, by George Barker, consists of a simple 3/4 melody, strophic, with an

arpeggiated quaver accompaniment alternating with repeated chords, the quaver movement dividing into semiquaver arpeggios as the song progresses. The harmonies are basic and predictable; the music has no connection with the text; and though lyrical, it lacks the richer and more inventive lyricism of Maude Valérie White's work. Aikin's 1911 setting, also strophic, has learned nothing from the variety of Quilter's work. It makes much use of sequence and a rhythmic figure ♩ ♩ ♩ ♩ which through overuse quickly becomes irritating. However, as Dr Aikin was, according to Scholes' *The Mirror of Music*,²³ a 'distinguished medical-vocal authority' who also wrote the article on 'Singing' in Fuller-Maitland's edition of Grove's *Dictionary of Music and Musicians*, his intention may well, and justifiably, have been a remedial or instructive one.²⁴

Barker's and Aikin's settings show how unsatisfactory a musical treatment can be; Sullivan's setting of 1863 or 1864 is unsatisfactory in a different way: its strong, sprightly, rising bass line resembles Quilter's setting, going one step further to the 7th degree of the scale, but it is otherwise very different; its insensitive heartiness seems more likely to exhort the ladies to sigh with exasperation. There is no *tempo* indication, but it is marked *risoluto* and has clear connections with the Yeomen's March of 1888 (see Exx. 2.11a and 2.11b), to which it is more suited.



Ex. 2.11a, Sullivan, March, *Yeomen of the Guard*

²³ Scholes, *The Mirror of Music 1844-1944* (London: Novello and Oxford University Press, 1947), vol. 1, pp. 286-7.

²⁴ Aikin, W. A., 'Singing', *Dictionary of Music and Musicians*, 2nd edn., ed. J. A. Fuller Maitland (London: Macmillan, 1922), vol. 4, pp. 459-68.



Ex. 2.11b, Sullivan, 'Sigh No More, Ladies', piano introduction

Quilter's version (of 1933) is from his third set of Shakespeare songs; pleasing, playful and light, in the way of Quilter's theatre songs, it matches the mood of the words far more appropriately than Barker's, Aikin's or Sullivan's, all of which have melodies that could fit different words without loss of effect. One other setting that approaches his for its lightness of touch and awareness of text, however, is that written by Mary Plumstead; it was published in 1955 and it has a similar modulatory outline to Quilter's. Plumstead – an example of another fine female song-writer – composed a number of songs, setting various poets from Waller and Jonson to Gerard Manley Hopkins and Yeats. Only two were Shakespeare texts, the other being 'Take, O Take', a powerful and highly chromatic setting in which she picks up the anguished aspect of the text, rather than the comfortable one that Quilter finds.

2.7 Comparative settings: 'Orpheus with his Lute' (Shakespeare)

Quilter's setting is not, in general, a particularly inspiring one, but a comparison with Sullivan's does again bring out Quilter's sensitivity to his text. His setting starts inauspiciously, with hackneyed secondary sevenths just before the voice entry, and the 6/8 time signature, with arpeggiated chords and grace notes, is clearly intended to suggest a lute. Clinton-Baddeley, writing on the union of words and music, describes how composers can so change the emphasis of the words as to make nonsense of them, and he explains how Sullivan does so in his setting of this

text, which is a hundred and twenty-two bars long, compared with Quilter's economical thirty-eight.²⁵ The length of Sullivan's setting is largely accounted for by the repetition of the text: for example, the first three lines are repeated, and the third line is repeated yet again (1231233). The real distortion of meaning occurs in the last verse, when the text runs:

In sweet music is such art,
Killing care and grief of heart,
In sweet music is such art
Killing care and grief of heart.
Fall asleep, or hearing die,
Fall asleep, or hearing, or hearing die.²⁶

This runs counter to the intended meaning of the words by dividing the sentence wrongly. It is the care and grief that fall asleep: 'killing' is an adjective. Quilter does not repeat the text in the same way; instead, his text runs:

In sweet music is such art,
Killing care and grief of heart
Fall asleep, fall asleep, or hearing, die.

This is as it should be and achieves the proper effect, and his setting of that particular section is languid and beautiful, even if the rest of the song does not match it.²⁷

2.8 Comparative settings: 'It was a Lover and his Lass' (Shakespeare)

This is from Act 5 Scene 3 of *As You Like It*, and in its original form Quilter set it as a duet for two of the banished Duke's pages, which they sing to Touchstone. It is scored for soprano and alto, in G major. The solo version of the song (in E major) simply omits the lower part and only in one place is there any attempt to incorporate that into the piano part; all the parallel thirds and sixths that characterise the part-writing and which illustrate the pages'

²⁵ V. C. Clinton-Baddeley, *Words for Music* (Cambridge: Cambridge University Press, 1941), p. 12.

²⁶ The punctuation is taken from the published edition (Stainer & Bell).

²⁷ A misprint in the original key edition of C major is corrected in the high key, E \flat major version: the final piano

comment that they are ‘both in a tune like two gipsies on a horse’ – and at the beginning, the piano has four bars of two-part counterpoint by way of further illustration – are thus lost. That notwithstanding, the writing is fresh, light and detailed, with delicate semiquavers at the end of the first chorus and a chiming bell and tonic pedal in the piano part at the first occurrence of the words ‘When birds do sing’ that draws rhythmically upon Point’s song from Gilbert and Sullivan’s *Yeomen of the Guard*, ‘I Have a Song to Sing-O’ (see Exx. 2.12a and 2.12b). The first five notes of the melody itself match Morley’s setting from his *First Booke of Ayres*, published in 1600; as do the first four notes of Warlock’s setting, published in 1926; that setting further shows its awareness of Morley (rather than Quilter) in its use of the flattened 7th.

The image shows a musical score for the end of the first verse of 'It was a Lover and His Lass' by Quilter. The score is in G major and 3/4 time. It consists of three systems of staves. The first system has a vocal line with lyrics: 'When birds do sing, hey ding a ding, ding, ding a ding, ding,'. The piano accompaniment has two staves. The second system continues the vocal line with lyrics: 'ding a ding, ding; Sweet lov - ers love the spring.' and the piano accompaniment. The final bar of the piano part has a fermata and the word 'etc.'.

Ex. 2.12a, Quilter, ‘It was a Lover and His Lass’, end of first verse

semiquaver in the ninth bar from the end should be a G[♯], and not a G[♭].

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee!

pp etc.

Ex. 2.12b, Sullivan, 'I Have a Song to Sing-O' (Point), part of chorus

2.9 Approach to Metre and Text

In 'Now Sleeps the Crimson Petal', Quilter demonstrates his use of underlying line to support the text; in 'Brown is my Love', from the *Seven Elizabethan Lyrics*, Op. 12, he demonstrates his use of melodic motif for the same purpose, and in 'By A Fountainside', from the same set, he demonstrates his use of tonal centre likewise.

'Brown is my Love'

The shortest poem, 'Brown is my Love' (an anonymous text), gives rise to one of the shortest settings, 23 bars of apparently artless song-writing that conceals extremely tight composition. The text contrasts the brown-ness of the beloved with whiteness and consists of two sets of three lines; lines 1, 2, 4 and 5 each contain three actual stresses, and an implied, silent stress at the end of the line, and lines 3 and 6 are pentameter. The sets of lines are linked by the rhyming pattern a b b a c c.

Brown is my Love, but graceful,
 And each renownèd whiteness,
 Match'd with her lovely brown, loseth its brightness;
 Fair is my Love, but scornful,
 Yet have I seen despisèd
 Dainty white lilies, and sad flow'rs well prizèd.

The poet shows ambivalence towards his loved one's virtues in a balanced pair of statements: in line 1, first an implied criticism, 'my Love is brown' offset by a compliment 'but graceful'; and in line 4, first a compliment, 'my Love is fair' offset by a criticism 'but scornful'.

A number of questions immediately arise, concerning Quilter's method of treating the text and the poet's ambivalence towards his subject; how he has dealt with the implicit stresses and the pentameter lines, and whether these are adjusted to fit a four-bar phrase or treated in some other way; how he has dealt with word stress at a detailed level, and whether he has revealed another layer of meaning not immediately apparent in the words alone; and whether the overall structure of the song contributes to a greater understanding of the poet's thought.

The piano part opens with a simple tonic chord, B \flat major, but the security is shaken immediately: the bass line moves down by step to the submediant, and the voice enters in the relative minor. The octave leap downwards, from g''- g', jolts after such a smooth opening, and such a jump is not heard again until almost the end, for reasons which will become clear. The lower g' heralds a four-note motif that appears eleven times, in nearly as many bars; its broad shape is three notes rising by step, and a jump of a third to the fourth note (see Ex. 2.13).



Ex. 2.13, 'Brown is my Love, 4-note motif

Seven of the eleven occurrences are in the first ten bars (one uses only the first three notes, but following closely on the heels of another occurrence, is a clear echo of it) and five of these start on g'. Six occurrences continue with a stepwise fall (where the motif starts on g', its fifth note is therefore c''). This insistence on G, the 6th degree of the scale is, as it were, disturbing and unsettling since it constantly calls into question the tonality of the song: is it in B \flat major or the relative G minor.

In each line of the text, some syllables are more strongly stressed than others. In lines 1, 2, 4 and 5, the stress pattern is as follows (shown below the actual rhythm):

line 1. ♪ ♪♩ ♪♩ | ♪ ♪ ♪ ♪
 ♪ ♪ | ♪ ♪ ♪
 Brown is my *Love*, but *graceful*,

line 2. ♪ | ♪. ♪ ♪♩ | ♪ ♪
 ♪ ♪ | ♪ ♪ ♪
 And each *renownèd* *whiteness*,

line 4. ♪ ♪♩ ♪♩♩ | ♪ ♪
 ♪ ♪ | ♪ ♪ ♪
 Fair is my *Love*, but *scornful*,

line 5. ♪ ♪♩ ♪♩♩ | ♪ ♪
 ♪ ♪ | ♪ ♪ ♪
 Yet have I *seen* *despisèd*

The song is in 3/4; the strong stresses coincide with first beats of the bar, and the lesser ones with the third beat. Each line takes two bars, and the silent stress at the end of each line (a missing lesser stress) is absorbed in the second bar of each pair of bars, three times out of the four by placing the final unstressed syllable on the third beat, and in the one instance where there is an upbeat to the line (line 2), the final unstressed syllable of the previous line – ‘[grace]-ful’ – is brought forward to the second beat, there is no syllable on the third beat itself, and the first unstressed syllable of the next line – ‘and’ – is placed on the final quaver. In all cases, the second main stress of the line is extended by musical means, to disguise the absence of a fourth stress to the line, avoiding a hiatus, and establishing a smooth flowing line.

The word stress in the two pentameter lines differs, and the relative strengths of the stresses are less readily discerned, but would appear to be as follows:

line 3. ♪ ♪♩ ♪♩♩ | ♪ ♪♩♩♩ | ♪ ♪. ♪
 ♪ ♪ | ♪ ♪ ♪ ♪ ♪
 Match'd with her *lovely brown*, *loseth its brightness*

line 6. ♪♩♩ ♪ ♪ | ♪♩♩ ♪. ♪ | ♪. | ♪
 ♪ ♪ | ♪ ♪ | ♪ ♪ ♪
 Dainty white likes, *and sad flow'rs well prizèd*

from which it is clear that each of these lines starts with a triplet figure, and that the stress in 'loseth' is reversed, creating a caesura between 'brown' and 'loseth'. It is arguable whether 'and' or 'sad' could – or should – be stressed; stressing 'and' retains the broadly duple metre of the words and this is what Quilter does. However, the triple rhythm that starts the lines is not equal: 'Match'd' with its heavy concluding double consonant, cannot be enunciated quickly, as 'Dainty white' can (although the singer is allowed to take time over it, with three *tenuto* lines over the syllables, and the piano required to play *colla voce*), and so although these stronger stresses correspond with the first beats of the bar, the unstressed syllables that follow are treated differently, 'Match'd with her' taking two beats and 'Dainty white' taking only one. In consequence, 'lovely' in verse 1 takes only one beat, the third, but 'lilies' in verse 2 takes both the second and third. It need not have been mapped that way; a composer less aware of word stress could have treated the word units identically.

It would be an extremely inept composer who would treat 'brown, loseth its' and 'and sad flow'rs well' identically, however. The unstressed syllables of 'loseth its' can go nowhere but within the third beat, since to place them earlier in the bar would inevitably place them on a beat. To treat 'and sad flow'rs' in the same way however would mean placing 'and' on a minim, and although it can indeed be treated as a stressed syllable, it is not so significant as to justify two whole beats. Quilter could have treated it as unstressed, and shifted the accent on to 'sad'; but this would have entailed placing 'and' in the previous bar, and destroying the break given by the comma after 'lilies', punctuation which is important in separating the sentiments of despised white lilies, and prized sad flowers. Quilter is well aware of the different functions of commas: the comma in the opening line separates a criticism from a compliment, but the line is to be said in one breath or the contrast is lost. But for the sake of the meaning of the words, a breath should be taken before 'and sad flow'rs'. Quilter thus preserves the use of punctuation to add meaning to the text.

Pentameter lines give rise to numerous ways of distributing the stresses. In 2/4 or 4/4 time signatures, it is common to spread the line over two bars, putting the first and second stresses in the first bar, the third and fourth stresses in the first half of the second bar, and the fifth in the second half, producing an overall AABA format; Schubert was noted for treating pentameter lines in this way.²⁸ Quilter's choice of a triple time signature makes this kind of treatment awkward however. One possibility would be to have one stress per bar, compressing the third and fourth stresses into one bar. This would give rise to a four-bar phrase, twice as long as the previous phrases and would be four-square and unsatisfactory. Quilter's solution is simpler: the first two stresses are given one bar and the second two another; then in the first pentameter line, the final stress is given a bar to itself, and in the second, the final stress is given two bars by creating an additional, light, stress on an otherwise unstressed syllable, [pri]-zèd, which draws out the line in a reflection but not an exact copy of the first pentameter line.

From half way through the first line, 'but graceful' to the first half of the fourth line, 'Fair is my Love', the poet extols his lady's virtues. The music confirms it. It is even and simple, yet there is an underlying question: the core notes are alternately G, the key of the relative minor, and F, the unresolved dominant, and after its initial appearance, the tonic chord is not heard again (except as a passing chord on the third beat, under the word 'renowned') until five bars from the end. There appears to be doubt in the poet's mind, and by the time he reaches 'but scornful' he sounds anxious, as if trying to justify his lady's manner. Indeed, in saying that some people despise lilies, which would normally be regarded as lovely, and that they similarly prize 'sad flow'rs' he is clearly making excuses for the behaviour of his lady. His anxiety is reflected in the music of the second half. A graphical analysis at the middleground level would show some contrary motion between voice and piano, but otherwise the lines are chromatic and intertwined,

²⁸ Ann Clark Fehn and Rufus Hallmark, 'Text and Music in Schubert's Pentameter *Lieder*: A Consideration of Declamation', *Studies in the History of Music, Volume 1: Music and Language* (New York: Broude Brothers, 1983), pp. 204-46.

and more significantly, even the relative stability of the play between the F and G has vanished. At the point at which the poet seems to have made his argument, with the arrival of the tonic chord on the final syllable of 'prizèd', there is a continued ambivalence: the preceding dominant chord contains the raised fifth, $d\flat''$, rather than the c'' , so despite his apparent assurance, there remains a doubt.

The poem ends here, but Quilter takes the story a little further. In returning to the music of the beginning, and repeating the opening line (with an added chromaticism in the piano part) he is attempting to support and console the poor poet, by reminding the listener that the loved one is graceful, after all. But the singer has two adjacent octave falls to contend with now, one on 'prizèd' and one on 'Brown is'. They are falls, first from f'' - f' and then from g'' - g' , the very notes that gave rise to ambivalence in the beginning. And Quilter repeats 'but graceful' as if the poet continues to feel a need to justify his lady's behaviour. However, at the last moment, Quilter makes the poet's mind up for him: the $d\flat''$ makes a determined effort to rise up to $d\sharp''$, from whence it can resolve properly to the fifth of the dominant c'' and then on to the tonic. This three note stepwise fall is a retrograde of part of the recurrent four-note motif, a reflection of its first appearance in the singer's opening bar, and a resolution of it at the same time: the final $b\flat'$ is a continuation of the motif when it appears in a five-note form. At last the stable tonic, so long denied and delayed, can be affirmed and the poet need no longer find fault with his loved one (see Ex. 2.14).

Quilter's setting follows the words extremely closely, reflecting the word stresses, the punctuation, the heaviness of some of the text, as well as at a higher, structural level. In a scant one and a quarter minutes he has given eloquent expression to the poet's thought.

poco rit. *con espressione* *p*

pri - zéd. Brown is my Love, but grace - ful, but grace - ful.

poco rit. *dolce cantabile* *p* *L.H.*

Ex. 2.14, 'Brown is my Love', last 6 bars

'By a Fountainside'

- line 1. Slow, slow, fresh fount, keep time with my salt tears;
- line 2. Yet slower, yet: O faintly, gentle springs:
- line 3. List to the heavy part the music bears,
- line 4. Woe weeps out her division when she sings.
- line 5. Droop herbs and flowers,
- line 6. Fall grief in showers,
- line 7. Our beauties are not ours;
- line 8. O I could still,
- line 9. Like melting snow upon some craggy hill,
- line 10. Drop, drop, drop, drop,
- line 11. Since nature's pride is now a withered daffodil.

The pentameter meter that predominates in this heavy poem (by Ben Jonson) is unusual in Quilter's work; he generally prefers tetrameter, whose regular hold he often loosens by distributing it across a triple meter. Here he distributes the five stresses over four bars, for each of the first four lines:

○		○		♪	♪		○	
○		○		♪	♪		○	
○		♪	♪		-	♪		○
○		○		♪	♪		○	

This division has a pattern within a pattern; the internal rhythm of same-same-different-same within the line is found across the lines themselves: same-same-different-same, a subtle symmetry. He then repeats the last three words of line four, ‘when she sings’, over an extra two bars.

The rhyming scheme is abab eee ff g f, which crosses against the scansion at lines 7 and 8. Line 8 is short, as are the previous three lines, but it rhymes with lines 9 and 11, and so connects with the past and the future. Quilter’s distribution of stresses across bars is varied: the twin-stressed lines 5 and 6 are given two bars each, one stress per bar; line 7 is given three bars, spread 210; line 8 has two bars, as with lines 5 and 6. Line 9 is pentameter again, but this time is spread 1112. Line 10 is treated sequentially, as two pairs of syllables, across two bars, and the final alexandrine ‘Since nature’s pride is now a wither’d daffodil’ is extended quite as much as the line itself extends the stress pattern of the previous lines; its six stresses are spread over five bars 11211, part of it is repeated to form another pentameter line: ‘is now, is now a wither’d daffodil’ distributed over 5 bars, 12101, and the final three words ‘A wither’d daffodil’ are repeated further, over three bars, one stress per bar. The final line, thus extended, occupies over a quarter of the song.

The atmospheric, almost claustrophobic nature of the song derives partly from the extended pedal C#/D♭, which permeates the whole song; it dominates, for example, seven out of the first eight bars. The heaviness of the words is supported by the highly repetitive motif, two notes falling by step, which in the upper voices provides a sighing effect, and elsewhere is the stuff of suspensions; particularly poignant are those in bars 9 and 10, under the words ‘slower, yet’, made so because of the semitonal dissonance in bar 10, D# against E, and by the slower movement of the word-setting, imitating the word itself (see Ex. 2.15).

Ex. 2.15, 'By A Fountainside', bars 9-10

The C# returns in bar 20, is enharmonically translated to D \flat in bar 23 when the key changes to the tonic major, and remains there for the next seven bars; the bass line rises chromatically to f, then falls to B \flat , mirroring the 'drop, drop' of bars 36 to 39. It attempts to rise chromatically, but falls again, to A \flat , rising to B \flat , and sinks finally to a low E \flat . It gathers itself up to G \flat , changing enharmonically to F# from which it moves up to G#, treated as the dominant, and so back to C# upon which it stays (except for bar 52, which moves gently to a low-sounding subdominant chord) until the end of the song, with a tierce de picardie, seven bars later.

So a significant proportion of the song is based firmly upon C#/D \flat ; and while this gives the song a comforting security, it also imprisons it; all attempts to escape are suppressed. The voice's opening motif is a concentration of the two-note motif as it appears elsewhere; it consists of two statements of the two-note motif – itself a doubling of the effect – and it forms a loop, since it returns to where it began; from the outset, escape is denied (see Ex. 2.16):

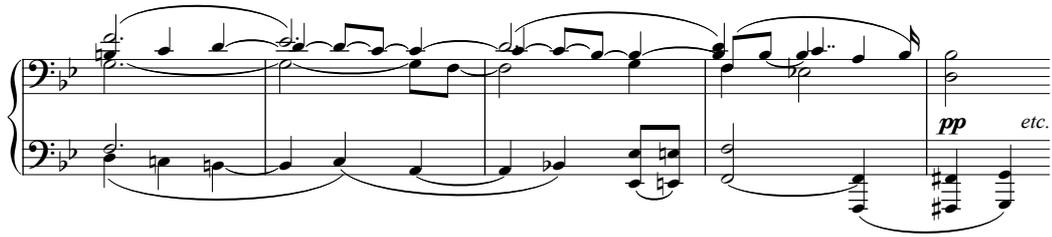
Ex. 2.16, 'By a Fountainside', the opening vocal line, showing the two-note motif

An analysis at the middleground level would reveal Quilter's favourite direction, downward, in the form of a scale that descends gradually from the C# in bar 8 to the C# at the

change to the tonic major at bar 23. The flattening of the second, D^{\flat} , adds to the depression. All roads lead to either C^{\sharp} or D^{\flat} ; the D^{\flat} major cast at bar 23 which seems initially sunny, covers a hollow smile, and while the climb of the line on ‘beauties are not ours’ is echoed higher immediately after in the piano part, and seems to initiate some hope, and indeed looks ever more hopeful as the bass line also climbs, *poco più mosso*, yet hopes are dashed at the line ‘drop, drop’ with the falling sequence. That they are dashed so finally is also indicated by the falling chromaticism (not always complete however): in the piano part of bar 37, the f' and d^{\sharp}' in broken thirds are followed by e^{\flat}' and c' , similarly broken, the line continues with d^{\sharp}' and c' in bar 38, and the chromatic movement continues inexorably through bars 40 and 41, on $b^{\flat} - a^{\sharp} - a^{\flat} - g^{\flat}$. In bar 39, where the opening motif returns on $g^{\sharp} - f^{\sharp} - a' - g^{\sharp}$, an inner line runs $f^{\sharp} - e^{\sharp} - d^{\sharp} - d^{\sharp} - c^{\sharp} - b^{\sharp} - b^{\sharp} - a - g^{\sharp}$. The entire shape of the bass line, supported by melodic details and inner voices, describes the poem.

There is scarcely any word-painting as such, beyond the emphasis on the words ‘slow’, and perhaps a heaviness in the piano part of bar 13 that anticipates the words ‘heavy part’ of the next bar; the texture in bar 13, alternating left hand/right hand as if imitating heavy footsteps, is unique within the song. A constant upward arpeggiation in the piano part seems to signify the fountain.

The similarity of bars 36-40 with the last of Schumann’s song-cycle *Frauenliebe und –leben* is unmistakable: the gentle part-writing, the suspensions in sequence, the resolutions of ninths on to the octaves, and the use of sixths, immediately relate the one to the other (see Ex. 2.17). The link is of course entirely appropriate, given the similarity of subject matter – cataclysmic death of the loved one – and Quilter surely knew the cycle, given that he had trained at Frankfurt where Clara Schumann had held sway for so long. The bitterness of the lover is perfectly clear in Quilter’s interpretation, with his strong focus on the last line, and the image of the withered daffodil.



Ex. 2.17, Schumann, 'Nun hast du mir den ersten Schmerz getan' (*Frauenliebe und -leben*, Op. 42, no. 8),
postlude bars 12-16

Bars 27 to 29, with the crescendo supporting the rising line, are some of the most haunting and heartrending bars that Quilter ever wrote, and their intensity is maintained to the final tierce de picardie.

2.10 Quilter's poetic focus: Herrick, Shelley and Blake

Quilter's songs divide into two broad areas: settings of texts from the sixteenth and early seventeenth centuries (particularly Shakespeare, 1564-1616, and Herrick, 1591-1674); and texts from the nineteenth and early twentieth centuries (particularly Shelley, 1792-1822). As shown in the discussion of 'Brown is my Love' and 'By a Fountainside', he especially relished the complexities and conceits that typify the poetry of the seventeenth century; the exquisite elegance of the wordplay mirrored his own fastidiousness. His various settings of sixteenth and seventeenth century texts tend to date from his earlier years and although there is an early Shelley setting ('Love's Philosophy'), most of his Shelley settings date from the 1920s, when he was in his 40s. He set almost no-one from the eighteenth century, though there are four, significant, settings of Blake (1757-1827) and five others (which are all arrangements): Percy (1729-1811), 'Over the Mountains'; Burns (1759-96), 'Ye Banks and Braes' and 'Ca' the Yowes to the Knowes'; and Moore (1779-1852), 'Oh, 'Tis Sweet to Think' and 'Believe Me, If All Those Endearing Young

Charms'. His settings of later poets respond more to the pictorial images and moods, rather than operating at the detailed level of his settings of the earlier poets; many of these settings are direct and straightforward, and many (but not all) can be readily classified as ballads or drawing-room songs, and written for that market.

Examples drawn from his settings of Herrick, Shelley and Blake are now discussed, to illustrate these points.

Herrick

Herrick's 'concern with rural culture'²⁹ matched Quilter's own aesthetic; both gained much from rural tranquillity. Herrick poems have a charm; not an unsophisticated charm, since they are finely crafted, but nevertheless direct. Quilter's songs may be described in the same terms. Quilter's first Herrick settings were partsongs; his first solo voice settings were the six songs comprising his song cycle – his only cycle – *To Julia*, Op. 8. He arranged it for piano quintet some years later; in 1954, Leslie Boosey gave Leslie Woodgate permission for Sargent to orchestrate it for a Prom.³⁰ Quilter chose texts from *Hesperides*, Herrick's vast collection of poems published in 1648; they all refer to Julia, extolling her various aspects. The cycle is unique in his work for its thematic unity, provided by Julia's melodic motif. It is heard at once and soon appears in an approximate inversion (see Exx. 2.18a and 2.18b).



Ex. 2.18a, Julia's theme

²⁹ R. G. Cox, 'A Survey of Literature from Donne to Marvell', *A Guide to English Literature volume 3: From Donne to Marvell*, ed. Boris Ford, rev., 2nd edn. (London: Cassell, 1965), p. 54.

³⁰ Leslie Boosey to Leslie Woodgate, 27 July 1954, WAC 2nd contributor file 1940–62, BBC WAC.



Ex. 2.18b, Inversion of Julia's theme

The cycle begins with a prelude for piano solo which presents these two themes; it starts in D major but passes through increasingly flat keys, never settling, until eventually G minor emerges as a subdominant, cadencing on to D minor – the tonic minor – with a statement of the inverted form of the theme. This is imitated at the start of the first song, ‘The Bracelet’ (which describes how Julia has captured her lover), and Hold interprets this version of the theme as perhaps representing Herrick,³¹ as if introducing the listener to Julia via the poet, though Julia’s theme, with its distinctive pairs of falling thirds, dominates the rest of the cycle.

The turbulent writing of the extremely pianistic accompaniment is supported by the irregular but fluid phrase lengths. In a way that he has not done before in the cycle, Quilter breaks away completely from the rigidity of four stresses to a line. The introduction is six bars long, extended from a conventional four by judicious use of sequence and a rise and fall in tessitura; from the repetitions of the rhythmic motif $\text{♩} \text{♩} \text{♩}$ the voice emerges, its line punctuated with comments from the piano. The vocal line of the first half of the poem (which is treated as if it were divided into two verses) takes fifteen bars in all, nine plus six. The word stresses in the first half are spread across bars as follows (following the same method as for ‘Brown is my Love’:

line 1.			♩	♩	♩		♩
line 2.			♩		♩		♩
line 3.	♩			♩	♩		♩
line 4.		♩		♩		♩	
line 5.		♩		♩	♩		♩
line 6.		♩		♩		♩	

³¹ Trevor Hold, *The Walled-in Garden*, 2nd edn. (London: Thames Publishing, 1996), p. 29.

line 1.	♩	♪		♩	♪
line 2.	♪			♩	♪
line 3.		♩		♩	♪
line 4.	♩	♪		♩	
line 5.		♩		♩	
line 6.	♪			♩	♪
line 7.		♪		♩	♪
line 8.		♩		♪	♩
line 9.	♪			♩	

With no two lines the same, this is an extraordinarily inventive and fluid word-setting even by Quilter's standards; it is offset against the simple harmonic outline, and leaves the listener with the sense of the song being sung in one remarkable breath. This matches the sense of the words, a single statement describing Julia's appearance when she blushes.

The introversion of 'The Maiden Blush' leads on to the sunnier mood – though no less gentle – of 'To Daisies', which asks the simple flower, since there is still daylight, to stay open until Julia has fallen asleep. The line only loosely derives from Julia's theme, taking notes four to seven, the repeating adjacent notes, and giving them to the accompaniment. It retains the serenity of the second song by remaining on its tonic chord, D \flat major, for five bars, and makes a brief foray into the world of E \flat major before sliding back to home territory. The shift of a major third, from the F major of 'The Maiden Blush' to the D \flat of 'To Daisies', was one of Quilter's favourite key relationships; nor was such a relationship especially unusual: it is commonly found in Schubert's music and allows a different kind of key relationship since it is based not on harmonic connections, but on pivot notes – the note F is common to both keys.

Quilter sets the song strophically: the first two lines of each verse are the same (with minor variations to fit the words) and the vocal lines for third and fourth lines for verses one and two are similar, higher in verse two, over the same harmony. In verse three, the line moves higher

still and is prolonged; the bass line is substantially the same. This is a very simple treatment; its lack of sophistication is appealing, and is a foil for the richness of the previous song, and for the excitement of the next.

The fourth song, 'The Night Piece', combines both forms of the theme, the inverted in the piano part, and the main in the vocal line; Quilter enjoys the consequent contrary motion, though for the most part, it is the accompaniment that initially gives the shape as it rises and falls in the first two verses, mirroring the dancing sparks of fire of the fifth line; chromaticism and staccato articulation add to the picture. The first two verses start similarly but go off at different tangents, each ending with short melismas, that for 'sparks' a sequence of dotted rhythms, and that for 'ghost' more wailing (see Exx. 2.19a and 2.19b). The third verse starts a minor third higher and moves up sequentially by the same interval, through E minor and G minor to B \flat minor; thence through a bass line rising chromatically from D \flat to a sudden F major, which, with its block-chord change of texture and equally sudden cessation of movement, cuts through as clearly as the words 'tapers clear' that it carries. In such turbulent writing, the lover wants to protect Julia – there is almost a sense of casting spells and certainly a sense of magic – and now, with a change of voice, asks Julia to come to him. The change is indicated by a change to the tonic major – C \sharp minor to D \flat major – and by an expansive version of Julia's theme on piano, accompanied by chords and rising arpeggios, which melt back into the texture of the opening, remaining in the major; evidently Julia has acceded to the request. It is a tight, well-controlled, sparkling song, nothing overplayed – Hold calls it a 'deft scherzo'³² – and it is easy to see why it was encoored at its first performance.

³² Trevor Hold, *The Walled-in Garden*, 2nd edn. (London: Thames Publishing, 1996), p. 29.

Ex. 2.19a, 'The Night Piece', end of verse one

Ex. 2.19b, 'The Night Piece', end of verse two

The twenty bars of the fifth song, 'Julia's Hair', make it easily the shortest song in the cycle. The inverted theme on a single line, musing on the beauty of Julia's hair, starts on an F, apparently the third of the tonic chord from 'The Night Piece'. This is then treated as the tonic of F minor (a major third away from the previous tonic) but it finally settles into A \flat major. Four simple statements follow, the first, second and fourth based on Julia's theme, interspersed by further versions of her theme in the accompaniment, and supported by parallel chords; the third statement is underpinned by a sinewy line that falls almost completely chromatically from c' to c (see Ex. 2.20); Julia's hair must surely be loose and unbraided. It provides eloquent contrast to 'The Night Piece' and is an exquisite gem.

The musical score consists of three systems. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs).
 System 1: Vocal line starts with a 7-measure rest, then 'Or glit - tered to my sight, As when the beams'. Dynamics: *mf* then *poco dim.*
 System 2: Vocal line continues with 'Have their re - flect - ed light — Danced by the streams —'. Dynamics: *mp* then *pp*.
 System 3: Continuation of the vocal line and piano accompaniment.

Ex. 2.20, 'Julia's Hair', bars 10–16

After such a contemplative song, the brief piano interlude that follows (again based on Julia's theme) provides a breathing space; modulating through sundry keys, it seems to settle on A major but finally resolves onto a cheerful F major for the exuberant 'Cherry Ripe'. This is something of a disappointment, however: insensitive, succumbing to the call for a rousing finale, and determined to be happy. Its main shortcoming is its length, forced by the extension and repetition of the eight lines to create a ternary form song, and additionally, lines 5 and 6 are duplicated to create the contrasting central section: 1234567812–56–1234567812. These are Quilter's repetitions, not Herrick's, but he was by no means the only composer to do so: Charles Horn's well-known setting also repeats lines freely. The other songs do not suffer such treatment, often through-composed, or if strophic, treated very lightly. There is much to commend it nevertheless: the accompaniment is splendid – it has the same kind of exuberance as 'Love's Philosophy' – and the rising bass lines contribute to the rising excitement; but the marketplace 'Cherry Ripe!' exclamations chafe against the broader and more intimate mood of the rest of the cycle.

The piano solos within the cycle have been likened in principle to the piano interludes in Lehmann's cycle *In a Persian Garden*³³ but the similarity between the cycles ends there; her setting, which was hugely successful, is a strange mixture of recitative and four-bar phrases using perceived exotic idioms. The fluidity of *Julia's* interludes, however, shows a greater variety of key relationships, and the cycle as a whole shows a fine balance between voice and piano.

Shelley

After Shakespeare and Herrick, Quilter set more Shelley than any other poet; noted for his lyricism and apparent spontaneity, Shelley's intuitive and imaginative style balanced Quilter's ability to make a song sound, if not spontaneous, then at least at ease with itself. Quilter's first Shelley setting became one of his most famous songs. 'Love's Philosophy' was published in 1905 and was grouped with two others – one, 'Now Sleeps the Crimson Petal', already published – to make the set of *Three Songs*, Op. 3; Quilter wrote in Elwes's *Visitors' Book* a brief quotation from it during a visit probably in late 1904, suggesting a composition date of around that time; the quote is marked 'Quick and passionate', a more vivid instruction than the published 'Molto allegro con moto'.

The accompaniment, though difficult, is extremely pianistic, but the phrases are four-square and symmetrical, and dull compared with the balanced asymmetry so often found in his better songs. The two verses are broadly the same, the second altered to make a high-note climax, and the harmonies are straightforward. However, the evocation of distant images typical of Shelley seems to have inspired a particular kind of sound in Quilter, a mercurial quality common to all his Shelley settings. Despite the words not matching the music – the plaintive lover wants a kiss from the beloved, a mood at odds with the cheerfully bubbling texture – the sheer exuberance of the music makes the song a showpiece and the lover presumably wins his or her

³³ Stephen Banfield, *Sensibility and English Song* (Cambridge: Cambridge University Press, 1985), p. 116.

kiss during the piano's postlude; Delius takes the end of his earlier setting in a more subdued direction, the mood matching the text rather more effectively.

It was over twenty years before Quilter set Shelley again, the years between being largely taken up with the seventeenth-century poets, although his Shelley style did not emerge fully until his setting of the Indian Serenade, 'I Arise from Dreams of Thee'. 'Music, When Soft Voices Die', a mellifluous song concerning love and memory, was composed in 1926, the fifth of *Six Songs*, Op. 25; the songs were published separately and then brought together as a set, resulting in more than one year of publication. This song interprets the poem in broad terms: the use of sequential phrases, each higher than the previous, links each of the statements to each other; within the warm tonic of A \flat major, all the phrases are made harmonious by parallel thirds or sixths between voice and piano, and the highest note for the singer is at the start of the fourth statement, on the word 'Love'; it is the climax, but very subdued – the loudest dynamic marking is *mp*.

Exotic images – the Arabic, the Indian – were readily found in texts and songs throughout much of the nineteenth century;³⁴ Shelley's poem 'From the Arabic, An Imitation' was one example. Quilter's setting (he renamed it 'Arab Love Song') is highly dramatic, its duple quavers in the voice against piano triplets imitating hoofbeats, the cross-rhythms turbulent and urgent. The words are written from the woman's view, she feeling faint and aware that her lover is so far away, comparing her thirst for him with that of a hind thirsty for water at noon. Against a tonic of C minor, the harmonies shift constantly, with frequent, implied, changes of key, never actually resolving, continually avoiding a decision. Against F minor, the dominant C major chord with added seventh and ninth is juxtaposed with a subdominant chord: the raised D \sharp and E \sharp lift the colour, and the second inversion chords create a sense of anticipation and onward movement

³⁴ See Jonathan Bellman, *The Exotic in Western Music* (Boston: North-Eastern University Press, 1998) for a collection of excellent essays on the broad topic.

– their strange sound coming from the strong diminished fifths – backed by downward scales in the bass, often chromatic (see Ex. 2.21).

Ex. 2.21, Quilter, 'Arab Love Song', bars 10–11

'Arab Love Song' was the fourth in the Op. 25 set and was published in 1927.

'I Arise from Dreams of Thee', a highly perfumed nocturne, became known primarily as a song for tenor and orchestra, though the baritone Mark Raphael gave the first performance: Quilter had wanted another singer, but Raphael pleaded with him to let him sing it, despite its being a little too high for him. The opus number – Op. 29 – indicates that it was begun in the mid-1920s (after the *Five Jacobean Lyrics*, Op. 28, of 1923-25, and before *Four Shakespeare Songs*, Op. 30, of 1926-1933). There are several manuscripts, in differing keys, and with differing dates (or none at all).

A. MS dated 1928	Voice, piano	C# minor	Almost certainly in Leslie Woodgate's writing; certainly not in Quilter's hand, though it has annotations that are; Woodgate was working as Quilter's personal secretary until 1929. One bar shorter than the other versions.
B. MS, undated	Voice, piano	C# minor	In Quilter's hand; it has numerous small differences from the previous manuscript. ³⁵
C. MS, 1928, publisher's copy ³⁶	Voice, piano	C minor	Some differences from other versions

D. MS, undated, publisher's copy	Voice, piano	E♭ minor ³⁷	
E. Published score, dated 1929	Voice, piano	C/E♭ minor	Published 1931
F. MS, undated	Voice, orchestra	E♭ minor	Clearly used in performance

The 1928 manuscript version in Woodgate's writing is slightly thicker-textured than the later voice and piano versions, and the final chord is sustained for one bar less than all other extant versions. The published score is accessible and may be regarded as the definitive text, and is the one I consider here.

The unpublished orchestral score, in E♭ minor, is in Quilter's hand; it is well thumbbed and clearly used in performance, and is marked 'for Tenor Voice and Orchestra': Quilter wrote to Grainger that 'I arranged it also for rather high *baritone* but *tenor* is the original key'.³⁸ Six years later Grainger, still discussing the scoring with Quilter, wrote that 'the voice did not come thru, but then, it was a baritone & not a tenor'.³⁹ In 1932 Quilter and Grainger had much discussion about the orchestration and as a result Quilter re-orchestrated it for lesser resources. In that form Grainger performed it, or had it performed, a number of times in the United States and Canada, in the tenor or baritone version according to the singer available.⁴⁰

It is not clear at what stage it became a song for voice and orchestra, and whether Quilter envisaged it that way from the outset: he regularly orchestrated songs, but this score is extremely detailed, far more complex than usual. Since he was so very much involved with writing the light

³⁵ The two copies in C♯ minor are in the possession of Irene Raphael.

³⁶ Two versions of the voice and piano reduction are held by Boosey and Hawkes; they are in a copyist's hand, in low and high keys. The low key copy is dated 1928.

³⁷ E♭ major was one of Quilter's favourite keys; his songs in that key tend to be warm, gentle settings. He wrote only two other songs in E♭ minor, and three others in C♯ minor. E♭ minor: 'Passing Dreams' (words by Dowson); 'Daybreak' (Blake). C♯ minor: 'The Night-Piece' (Herrick); 'By A Fountainside' (Jonson); 'Why so Pale and Wan?' (Suckling).

³⁸ Quilter to Grainger, 9 July 1932, GM.

³⁹ Grainger to Quilter, 17 April 1935, GM.

⁴⁰ Quilter to Grainger, 15 and 16 June 1932 and 28 September 1932, GM.

opera (which ultimately became *Julia*) during the first half of 1929, it seems possible that once asked to provide something for the Festival, he only had time to take an existing but unpublished song and orchestrate it. After that, it took on a life of its own. It was only published in its voice and piano form, but in its orchestral form it was performed around the world, the only one of his songs to be so widely performed in a specific orchestral arrangement: other songs were arranged with orchestral accompaniment, but only after they had an established life in voice and piano versions, and then they were arranged for the available resources, or according to the requirement.

'I Arise' describes the vivid dream of the poet, in which he is led or drawn to his lover's window; the breezes and perfumes of the night are intoxicating. It is the work of an impulsive poet, the spontaneity of feeling wayward and lyrical, evocative and passionate.

As a song, it is undoubtedly the most colourful of all Quilter's Shelley settings: it has a disturbed quality, as if the poet is struggling to find his way out of a nightmare. Quilter could not treat these words as he did Herrick and other seventeenth century poets. In those settings, he responded to the refined precision of the texts, but in Shelley's poetry Quilter found an emotional madness to which he responded in a different way. All his Shelley settings – whether they are fast or slow-moving, finished or not – react to the broader text.

The shimmering textures of 'I Arise' are achieved with augmented harmonies, multiple cross-rhythms, and layers of sound. Delius's 1891 routine setting, in contrast, misses the magic; it is perhaps unfortunate that he required the words 'I fail' to be sung on a top A, loudly; and while the chromatically descending chords (repeated four times) of the last line anticipate Rachmaninov's 1896 song, 'Spring Waters', Delius's setting lacks the later song's exuberance.⁴¹ Quilter's setting – in both piano and orchestral versions – is sensuous and indulgent; his piano

⁴¹ Delius's setting is called 'Indian Love Song', German words by Jelka Rosen.

piece 'Summer Evening' has similar touches of impressionism, and images of dusk, night and dawn triggered a particular reaction from him.

Quilter sets the tetrameter lines into a triple metre, usually two stresses to a bar, sometimes on the first two beats of the bar, sometimes on the first and third. The straightforward treatment gives rise generally to eight-bar phrases; the end of the first verse is extended by a bar. The second verse is also extended on its last line, but this is achieved by repeating and therefore emphasising the word 'belovèd'. The last verse is set in four-bar phrases until the last two lines, when a part of the text is repeated. This direct response to a direct and uncomplicated metre provides a solid basis against which the harmonies, rather than the word-rhythms, will be free to roam, in contrast with the settings of earlier texts which tend to be fluid and varied in their treatments of the textual stresses; it supports the trance-like nature of the text, and in its containment, confirms the sense of the poet's entrapment.

The song is marked *Andante con moto*. It opens with an atmospheric use of major thirds, descending chromatically, over a dominant pedal; when the voice enters, it is on a short rising scale, $\hat{5}$, $\hat{6}$ and $\hat{7}$ of the melodic minor scale; when the line drops to $\hat{3}$, via $\hat{5}$, the resulting augmented triad reinforces the sense of being in a dream (see Ex. 2.22).



Ex. 2.22, 'I Arise from Dreams of thee', opening melodic outline

The harmonic changes are swift and ephemeral, with hints of keys to come, avoided at the last moment: E \flat minor, A \flat major, G \flat major, D \flat major, G \flat major again, all glimpsed over falling chromatic lines.

None of the keys is definite, but suddenly from the *mêlée* emerges a shift to D major and a modicum of stability, although, involving a shift from flat to sharp keys, the change of colour is

almost violent. (In the C \sharp minor version this brief section – the bar and a half from bar 19 to partway through bar 20 – is on white notes only, while in the orchestral score, this section, bars 19–24, is specifically notated in D major; in all the voice and piano scores, the opening key signature is retained, with accidentals as required.) At this point, the poet – dreaming of his loved one – finds himself led to her window. A suggestion of a cadence in A \flat major metamorphoses into one in G major, and the cluttered texture of the opening dissolves into more sparse triplets of ‘the wand’ring airs’. A pentatonic melody appears three times, starting on different notes of the G major chord; the last appearance is on voice, in bar 29; and birdsong imitation accompanies mention of the nightingale, which remains audible to the end. The harmonic changes arise through use of pivot notes and diminished chords, over another, falling, almost-complete chromatic line (bars 33-39) from A down to B, as the ‘champak odours fail’. It settles into B major for the nightingale, but slips at once into B minor when she starts to complain and then moves to the relative D major at bar 41.

Now the line rises chromatically, the tension increasing, and eventually, with an enharmonic shift F \sharp /G \flat sliding back to the recapitulating E \flat minor, the poet announces, with great urgency and intensity, his imminent demise, with staccato chords as the poet’s heart promises to break. At the end, an inversion of the opening falling thirds, against the tonic major (at bars 81-83), proclaims clearly and with relief that dawn has come. In the postlude, the piano part gradually extracts order from the chaos: the vocal line ends on a D \flat within a diminished seventh chord over an E \flat , and it is the piano part that, via a series of rising fourths, from the E \flat , through to G \flat sounding harmonically with C \flat , as a German sixth, finally confirms the resolution onto E \flat . Overall, there is therefore no stable tonality in the way that there is in Quilter’s songs to seventeenth century texts; he uses harmonies to paint a picture that supports the wider image of

the poem, the mood and atmosphere of a swirling dream, rather than following the fine detail closely.

The orchestration sparkles delicately; it opens with horns, haunting and distant (and marked *misterioso*), and tremolo strings which soon emphasise the words ‘night’ and ‘winds’; Quilter uses the clarinet in his customary melancholy way and a solo violin accompanies the poet to his lover’s chamber window; it is then silent, not returning until the very end. The lower brass is used sparingly and is silent once the solo violin returns, and at that point the harp adds gentle splashes of colour. The scoring provides a very sympathetic support for the text although Quilter and Grainger discussed alternative orchestrations, including the use of a muted trombone with pizzicato strings, to accommodate singers with smaller voices. The original orchestration consisted of two flutes, one oboe, two clarinets, one bassoon, two horns, two trumpets, three trombones, timpani, harp and strings, and when it was broadcast in a Promenade Concert on Sunday 7 May 1933, its instrumentation was the same, but with double woodwind; Hedde Nash was the tenor soloist. In 1932 Grainger told Quilter, ‘You wrote of not being satisfied with the orchestration – but it seems to me the orchestration at Harrogate was lovely & effective’.⁴² As well as performing it in north America, Grainger also arranged the first Australian performances of ‘I Arise’; it was performed in Adelaide, broadcast on Australian radio, performed in Sydney in September 1935, and in Dunedin, New Zealand, in November the same year. It is many years since it was last heard in its orchestral version.

In its detail and atmosphere (especially orchestral atmosphere), it is not only pure Quilter; but also a rhapsodic and unpredictable Quilter.

Blake

Quilter's Blake songs incorporate elements of his detailed compositional style, while showing an awareness of Blake's style of language, and its power. The third of the Op. 18 set was Quilter's first Blake setting, 'The Jocund Dance'. This and 'Dream Valley' were both originally called 'Song' and published in 1783, although written when Blake was still a youth. The text of 'The Wild Flower's Song' was first published in 1905, and that of 'Daybreak' (originally entitled 'Morning') was published in 1874; these two poems came from Blake's sketchbooks and commonplace books. Quilter presumably had the collected edition.

Blake (1757–1827) uses words very directly; there is not the Cavalier elegance as found in Quilter's earlier poets and his austere style can be difficult to work with. Rugged and innocently childish, his style can have a simple eloquence nonetheless and Quilter's 'The Jocund Dance' has a comparable simplicity, of a kind that recurs in his 'Under the Greenwood Tree' of 1919. The rustic mood of this gentle love song is set with the tonic-dominant pedal under the first five bars of the voice entry; Blake uses simple, short words, and Quilter uses simple rhythms in short, 2/4, bars.

'Dream Valley' was the first in the set of *Three Songs of William Blake*, Op. 20; the poem muses upon the melancholy of memory. The opening piano introduction falls by steps and thirds, with the occasional twist upwards; Vaughan Williams, in his settings of *Ten Blake Songs for Voice and Oboe*, written in 1957, responded in a similar way to Blake's style, and employed a similar melodic shape in the opening song, 'Infant Joy' (see Exx. 2.23a and 2.23b).

⁴² Grainger to Quilter, 9 August 1932, GM.



Ex. 2.23a, Quilter, 'Dream Valley', opening



Ex. 2.23b, Vaughan Williams, 'Infant Joy', opening

The setting is strophic, but there are changes to the vocal line in the second verse; the various musical lines are sometimes repeated, prolonged slightly, the prolongation sometimes aided by a 3/2 bar, and the phrases characterised by a gentle rise and fall. The song is very delicate, atmospheric and understated, and Mark Raphael said of it that it 'flows gently on, as if in a trance'.⁴³

Quilter arranged it for violin and piano: the score is marked 'for May Harrison', and she performed it with Quilter on 5 June 1917 at the Wigmore Hall. The vocal line is assigned to the violin which takes over part of the piano postlude; there are some tessitura alterations. He also added a cello obbligato part to the song (this score was marked 'Monica Harrison' and was evidently intended for her to sing, with her sister Beatrice playing the cello part); the cello doubles the vocal line throughout, in unison, and doubles a fragment of the piano part in the postlude.

'The Wild Flower's Song' has a spareness similar to that of 'The Jocund Dance', with a hazy quality created by pedal notes, and parallel sixths which descend regardless of the resultant harmonic clashes. The pedal notes frequently are clusters of fifths sounding together: $\hat{1}$, $\hat{5}$, $\hat{2}$, $\hat{6}$.

⁴³ Mark Raphael, 'Roger Quilter: 1877-1953, the man and his songs', *Tempo*, vol. 30 (1953-4), p. 20.

The central line ‘But I met with scorn’, as the wild flower tells how it seeks the delight of the morning and describes the adverse reaction it receives, is treated unusually, with a static accompaniment, and it has an unadorned – though very brief – directness and a harshness of harmony, before returning to the simplicity of the beginning (see Ex. 2.24).

Ex. 2.24, ‘The Wild Flower’s Song’, bars 18–20

The first verse is repeated (Quilter’s repetition, not Blake’s) to make a *da capo*, like an echo, and with a child-like air.

‘Daybreak’ starts uncompromisingly: the words inspired Quilter to an extraordinarily colourful and chromatic setting, akin to his Shelley settings. All the effort is in the piano part, supporting a slow-moving vocal line; Blake’s images of a journey, a new beginning and mental strife are complex, and Quilter colours the sound at once with a major $\hat{6}$ in the minor key ($E\flat$ minor); the slip to the tonic major ($E\flat$ major) as the sun comes up towards the end of the song is that much easier as a result. The broadly falling piano line contrasts with the vocal line that soars upwards at its entry, its three-note motivic unit $\hat{5}-\hat{6}\sharp-\hat{8}$ seized upon by the piano part, to emerge ever more frequently until the sun finally begins to climb. Birdsong permeates the sound, while the singer-poet stands stock still, revelling in the joyous activity that surrounds him, that increases throughout the song.

These four Blake settings are each very different, and capture different facets of Blake's wonder and joy in life, his distinctive use of metre reflected to some extent in Quilter's manner of setting.

2.11 Songs with instrumental accompaniment

Three Pastoral Songs

Quilter arranged many of his songs for a wide range of combinations: string orchestra, piano quartet, full orchestra, and so on. There is no obvious musical reason for doing so, and they were almost certainly arranged according to demand. One set only was written for instrumental combination from the outset, the *Three Pastoral Songs*, to poems by Seosamh Mac Cathmhaoil, known as Joseph Campbell, who over some years from at least March 1907 maintained a sporadic correspondence with Quilter. Quilter negotiated with Campbell for 'I Will Go with My Father A-Ploughing' (better known in Gurney's setting), 'Cherry Valley' and 'I Wish and I Wish'; the set was to be called *Cherry Valley: Three Songs* before being given their final name. Quilter also negotiated for 'The Seeding-Song' and 'Harvest Home', with a view to setting them for chorus and orchestra as two of *Three Country Songs for Chorus*, but that was as far as it went.

Quilter's own recorded performances are occasionally invaluable in establishing his real intentions. The manuscripts of the *Three Pastoral Songs*, for voice and piano trio, are dated 1920, and they were published as a set, Op. 22, in 1921. The violin and cello parts are doubled, either in unison or at the octave (or double octave), by the piano. By this means, it was possible to publish an edition for piano and voice alone, with no changes needed to the piano part, and indeed one was published at the same time as the piano trio.

However, in the recording by Mark Raphael and Quilter of 'Cherry Valley' (the best of the set), Quilter largely eliminated the doubling, allowing the violin and cello to show the melodic

progressions more clearly, and sharing the melodic motifs more evenly.⁴⁴ In other words, the piano part in the voice and piano arrangement is a piano reduction. In Ex. 2.25, the cue-sized notes are those which Quilter suppressed from the original scoring. The editorially-marked arpeggiated chord indicates a further change from the score, of a kind that Quilter frequently made in performance.

[Moderato un poco Andante (♩ = 60)]

pp *pochiss. riten.* *p* *dolce* *rit.*

pp *pochiss. riten.* *rit.*

p *pochiss. riten.* *rit.*

The feet of fai - ries pass and pass.

p *pochiss. riten.* *mp* *p* *rit.*

Ex. 2.25, 'Cherry Valley', bars 25-28

To Julia

One other vocal-instrumental work is considered here, the song-cycle *To Julia*, in its arrangement for voice and piano quintet, because although, unlike the *Three Pastoral Songs*, it was not published, the score is extant and Quilter recorded it.⁴⁵ It is thus possible to compare the original voice and piano version with Quilter's written intentions for and performance practice of the chamber arrangement. It is extremely difficult in a recording of that time (issued in 1923) to discern all the instrumental detail, even with the score available. The piano was probably the furthest from the microphone, since it is almost inaudible; it only achieves some measure of

⁴⁴ Mark Raphael (baritone), Roger Quilter (piano), CD insert to Langfield, *Roger Quilter*, track 8.

⁴⁵ I obtained a copy of a copy of the score from a recording company – not the parts, which the company did not have. The original manuscript parts and score, in Quilter's hand, are no longer available, since they were destroyed in a flood while on loan from Boosey & Hawkes. There is thus no extant copy of the original parts.

clarity where the dynamics increase; some judgments can be made, however. (Three other songs that he recorded in vocal-instrumental arrangement (piano quartet), but whose scores are not extant, are not considered: ‘Come Away, Death’, ‘Take, O Take Those Lips Away’ and ‘I Dare Not Ask a Kiss’.⁴⁶)

According to the record label, Quilter directed the performance and it seems reasonable to assume that Quilter directed it from the piano and that he was therefore also the pianist; the singer is identified (Hubert Eisdell) but not the string players.⁴⁷

In the score, the string parts frequently double what is in the piano, but not always. There is rarely a break for the piano, the openings of the Prelude, ‘The Maiden Blush’ (which echoes the opening of the Prelude) and ‘Julia’s Hair’ being exceptions; in these instances, there is straightforward four-part writing, translating easily into quartet texture. Quilter takes the opportunity to thicken the rising piano arpeggios in the ‘Prelude’ (see Ex. 2.26) and throughout the cycle, assigns the melodic motifs to the strings rather than the piano, as with the recorded version of ‘Cherry Valley’. At the voice entry in ‘The Bracelet’, the piano remains unaltered from the original, but Quilter introduces a *pizzicato* texture for the strings, with the first violin briefly in canon with the voice. At various points elsewhere, the piano is transposed up an octave from the original and its pitch range extended. ‘To Daisies’ is densely scored, strings doubling the piano original and the arranged piano part barely thinner than before.

⁴⁶ Mark Raphael (baritone), Roger Quilter (piano), CD insert to Langfield, *Roger Quilter*, tracks 2, 11 and 17 respectively.

⁴⁷ The arrangement is included on the CD insert: Prelude, track 18; ‘The Bracelet’, track 19; ‘The Maiden Blush’, track 20; ‘To Daisies’, track 21; ‘The Night Piece’ track 22; ‘Julia’s Hair’, track 23; Interlude, track 24; ‘Cherry Ripe’, track 25.

The image displays a musical score for the first four staves, comparing a piano quintet arrangement with the original piano scoring. The top two staves represent the string quartet (Violin I, Violin II, Viola, and Violoncello), and the bottom two staves represent the piano. The score is in G major and 3/4 time. The quintet part features a melodic line in the upper strings with dynamics *poco cresc.*, *cresc.*, and *f*, and a bass line with *pizz.* and *arco* markings. The piano part features a similar melodic line in the right hand and a bass line with *L.H.* markings and *poco cresc.* dynamics. The quintet part includes triplets and a *cresc.* dynamic. The piano part includes a *f* dynamic. The score is arranged in a system with four staves.

Ex. 2.26, Prelude, from *To Julia*, bars 4-7, piano quintet and original scoring

In ‘The Night Piece’, the piano part remains substantially unaltered, but the *pizzicato* sections for the strings contrast strongly with the *arco* sections.

There are a few minor differences of figuration between the score and the recorded version: for example, at the end of ‘To Daisies’, the final piano chord is arpeggiated, ending on f¹, a tenth above the d^b in the score; and at the end of ‘Julia’s Hair’, the final piano phrase, a fully notated, single-line arpeggio identical with the original, is rearranged to end an octave higher, with sixths and fifths underneath.

It is a pity that Quilter did not more often contrast string-only texture with piano alone, or use the resources of a piano quintet as an instrument in its own right, as Vaughan Williams had done so many years earlier in his 1909 cycle *On Wenlock Edge*. Overall, the arrangement was

exactly that, a version that had parts for string quartet, and Quilter saw no need to rework the cycle in any way, or to develop the concept of a work for voice and piano quintet. The arrangement is still attractive, but the missed opportunity is annoying.

2.12 Comparative performances

Robert Philip's important work on performance practice in the first half of the twentieth century, as demonstrated by recordings,⁴⁸ focuses exclusively on instrumental performance, but many of the points he makes are equally valid applied to vocal performance. His comment that 'many of the changes in performance practice over the century can be seen in the context of the increasing demand for precision and clarity'⁴⁹ is observable in vocal performance as well, with less emphasis on the text than on the notes and the barlines. Composers from the beginning of the twentieth century wrote with the text in mind, Quilter especially so, and performances of the period show the central rôle that the text played. A direct consequence of the declamatory style was a fluidity and flexibility of phrasing that gave weight and meaning to the words, while still giving shape to the musical line. Over the decades, performances of songs, especially the more lyrical and slower-moving ones, have tended to speed up (though not always; the exceptions are intriguing), and are frequently less flexible; older recordings often have a freedom of interpretation that would not always be thought appropriate now.

The following discussion is drawn from recordings of Quilter songs where I had access to multiple recordings of a song; six songs and thirty-five singers are represented (though reference is not necessarily made to all the singers), sufficient to indicate a consistent picture overall, while in some cases also giving a picture of an individual singer's qualities. Full discographical details of

⁴⁸ Robert Philip, *Early Recordings and Musical Style, Changing Tastes in Instrumental Performance, 1900-1950* (Cambridge: Cambridge University Press, 1992).

⁴⁹ Philip, p. 233.

the recordings discussed are given in Appendix E to *Roger Quilter, his Life and Music*; summary details are given here, where reference is made to specific timings within a track.

The practical need to fit a recording within the side of a 78 recording can affect the speed of a performance quite as much as artistic integrity. However, Philip found that even when it was possible to perform a piece more slowly (once longer-playing records became available), the opportunity was not always taken: he claims ‘overwhelming evidence for the general use of very fast maximum tempos in pre-war [Second World War] performances.’⁵⁰ Gervase Elwes’s free, almost wayward performance of ‘Song of the Blackbird’ (from *Four Songs*, Op. 14/4, and recorded in 1911) is a case in point. At 58", it is extremely fast, and although it may have been an instance where Elwes indeed had to sing it so to make it fit (and his accompanist, Frederick Kiddle, also had to be very competent) – it was the second song on the side (the first being ‘To Daisies’, sung lyrically and unhurriedly) – it sounds intentionally fast: exuberant rather than rushed. This contrasts with later performances: Benjamin Luxon’s performance of 1989 is a very clean, attractive performance, but somewhat steady; it lasts 1'09". Challenging Philip’s claim, however, is Quilter’s own 1934 performance with Mark Raphael, which, at 1'11",⁵¹ is longer even than Luxon’s. It too lacks the verve of Elwes’s performance.

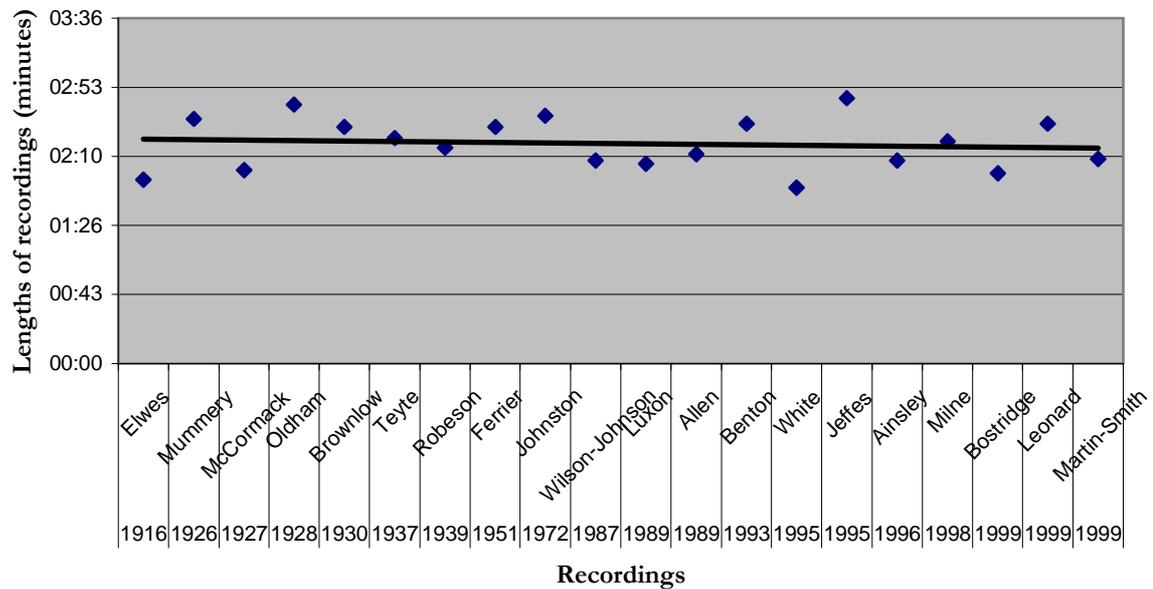
Most songs considered here have shown increasing speeds throughout the century, regardless of whether the song is quick or more lyrical; this song has too few samples to make a satisfactory judgement. The 20 available recordings of ‘Now Sleeps the Crimson Petal’ do show a tendency to speed up (see Fig. 2.4); in addition, they show a remarkably wide range of performance times, from Elwes (1916, 1'55") to Peter Jeffes (1995, 2'46").⁵²

⁵⁰ Philip, pp. 35-6.

⁵¹ Mark Raphael (baritone), Roger Quilter (piano), CD insert to Langfield, *Roger Quilter*, track 6.

⁵² These charts were prepared using Microsoft Excel 97; line-type charts were used, with lines suppressed (Format Data Series/Patterns/None), and trendline added (Chart/Add Trendline).

Fig. 2.4 Now Sleeps the Crimson Petal



One consequence of faster-performed songs is that the words are more difficult to enunciate; conversely, a consequence of slower-performed songs can be a greater rubato, though this does not follow. The ‘declamatory aspect of rubato’⁵³ is particularly noticeable in William Brownlow’s 1930 recording of ‘Now Sleeps the Crimson Petal’ (lasting 2’28”), which follows speech rhythm very closely, especially on the phrase ‘So fold thyself, my dearest, thou, and slip’. Elwes’s fast performance of 1916 (this may again be an instance where he was obliged to speed the song to allow another to fit on the side, in this case, ‘Love’s Philosophy’, in a recording lasting 1’25”) is comparable with John McCormack’s, of 1927 (2’01”), but in both, there is a flexibility and freedom, despite the speed, often lacking in the later performances. These earlier performances emphasise the punctuation in such phrases as ‘and be lost, be lost’, with more recent performances observing a much stricter tempo. David Johnston’s 1972 performance is very slow (2’36”), with somewhat relentless quavers throughout, and Ian Bostridge’s performance is similarly unyielding, though considerably quicker (2’00”).

In some cases, comparison of some performances shows not so much their differences, but rather, their similarities. When Elizabeth Harwood recorded ‘The Fuchsia Tree’, not one of Quilter’s better known songs, there was only one other recording, that of Carmen Hill. These two performances are sixty-one years apart, yet have so much in common in their reactions to the music and phrase shaping, that it seems hardly likely that Harwood, in 1984, did not know Hill’s recording of 1923. The timings are almost identical, but it is in the melisma at the end of the song where the difference does occur: Hill’s indulgent portamento contrasts with Harwood’s more straightforward rendering (see Ex. 2.27).

The image shows a musical score for the ending of 'The Fuchsia Tree'. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a piano (*pp*) and *rall.* marking. It features a melisma 'Ah!' with a long, sweeping portamento line. The piano accompaniment also includes a *rall.* marking and a section labeled 'L.H. #2'. A note at the bottom of the piano part reads '* With nearly closed lips'.

Ex. 2.27, ‘The Fuchsia Tree’, ending, showing Carmen Hill’s use of portamento

Gervase Elwes’s recording of ‘O Mistress Mine’ was not the earliest (that of Gwynne Davies was issued in 1915 on Pathé, and Elwes’s Columbia recording was recorded in 1916 and presumably issued soon after) but was likely to have been the better known and appears to have had some influence on later singers. The music at the point ‘What is love?’ is marked *a tempo*, following a *poco riten.* at the end of the piano interlude of the previous three bars. Elwes’s ‘What is love?’ (at 45") is very prolonged, he brings in a strong sense of urgency on ‘Youth’s a stuff’ (at 1'08") and the echo of the opening words ‘O Mistress mine’ (at 1'21") is also extended.⁵⁴ His slow

⁵³ Philip, p. 42.

⁵⁴ Gervase Elwes (tenor), Frederick Kiddle (piano), Opal/Pavilion 9844, track 5.

performance, 1'40", makes it a very thoughtful one, not always a mood that other singers match. George Baker's recording of 1926 is only 1'16", but it was fitted with 'Blow, Blow, Thou Winter Wind' on the same side; there is little time for the performance to breathe as Elwes's does. Frank Mulling's recording, also of 1926, is nearer to Elwes's in length, 1'31", and has some flexibility despite being somewhat dry. He imitates Elwes's way of phrasing 'Youth's a stuff' although 'What is love?' and the final repeat are scarcely prolonged. Henry Wendon's 1931 'O Mistress Mine' was, like George Baker's, coupled with 'Blow, Blow' and is quick (perhaps as a result), Derek Oldham's of 1932 likewise; they are both about 1'23" long. Both leave little room for the song to breathe, though in Oldham's case, the unyielding accompaniment by piano trio may have had an adverse effect. Mark Raphael in 1934 is very similar to Elwes, in timing and overall pacing; accompanied by Quilter himself, perhaps he was encouraged to be influenced by the older singer's performance,⁵⁵ although the same cannot be said of Frederick Harvey, also accompanied by Quilter, but in 1945;⁵⁶ 'Youth's a stuff' (at 1'09") is sung as Elwes sang it and the last phrase is again slower (at 1'23"), but 'What is love?' (at 45") is not prolonged.

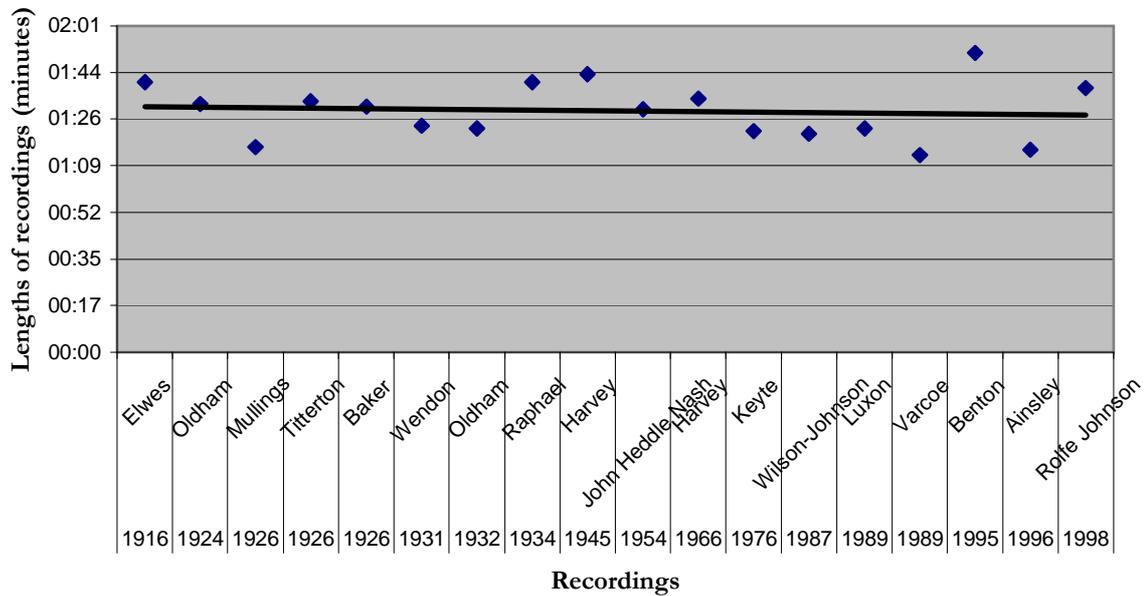
From now on, and with the exception of Walter Midgley in 1952, who almost outdoes Elwes in prolonging phrases,⁵⁷ performances of 'O Mistress Mine' tend to be faster (see Fig. 2.5), from John Heddle Nash in 1954 (1'30") to John Mark Ainsley in 1996 (1'19"), so much so that in this case Malcolm Martineau is unable to play cleanly in the piano interludes, and there is, as a result, much less rubato at the points listed. Only with Anthony Rolfe Johnson's 1998 recording is there a return to the thoughtful interpretation of Elwes, although it lacks the flexibility of the older performance and consequently feels slower even though it is in fact slightly quicker, at 1'38".

⁵⁵ Mark Raphael (baritone), Roger Quilter (piano), CD insert to Langfield, *Roger Quilter*, track 3.

⁵⁶ Frederick Harvey (baritone), Roger Quilter (piano), CD insert to Langfield, *Roger Quilter*, track 28.

⁵⁷ A timing for Midgley was not possible, since the complete performance was not available; hence he is not included in the chart.

Fig. 2.5 O Mistress Mine

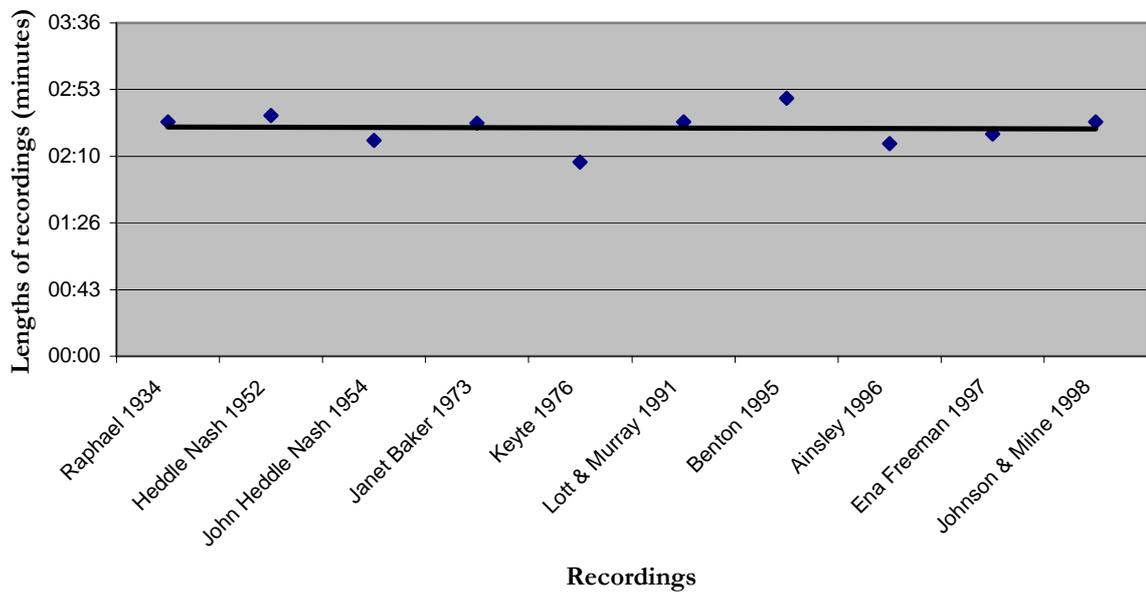


The variant endings of ‘It was a Lover and his Lass’ show a similar freedom of interpretation. At first sight a straightforward score, comparisons of speeds show that two performances can be of the same length, and yet feel quite different. Raphael (1934), for example, takes 2'32" for the whole song, but the last high note, which is sung falsetto (2'18"), is held on for 3 seconds, while the rest of the song is sung extremely flexibly.⁵⁸ Anthony Rolfe Johnson and Lisa Milne (1998), singing it in its duet version, take it strictly and spend no more than one second on the fermata (starting at 2'28"); that overall they take the same length of time as Raphael indicates how slowly they sing it.⁵⁹ Heddle Nash (1952) and John Heddle Nash (1954) both hold the note for about two seconds, with Heddle Nash adding a mordent on ‘love’ immediately following the held note; other more recent singers (Keyte, 1976, and Ainsley, starting at 2'12", 1996) remain with the metrical one second. (See Fig. 2.6 for an indication in overall change of speed.)

⁵⁸ Mark Raphael (baritone), Roger Quilter (piano), CD insert to Langfield, *Roger Quilter*, track 10.

⁵⁹ Lisa Milne (soprano), Anthony Rolfe Johnson (tenor), Graham Johnson (piano), Collins Classics 15122 (re-issued on Naxos 8.557116), track 1.

Fig. 2.6 It was a Lover and his Lass

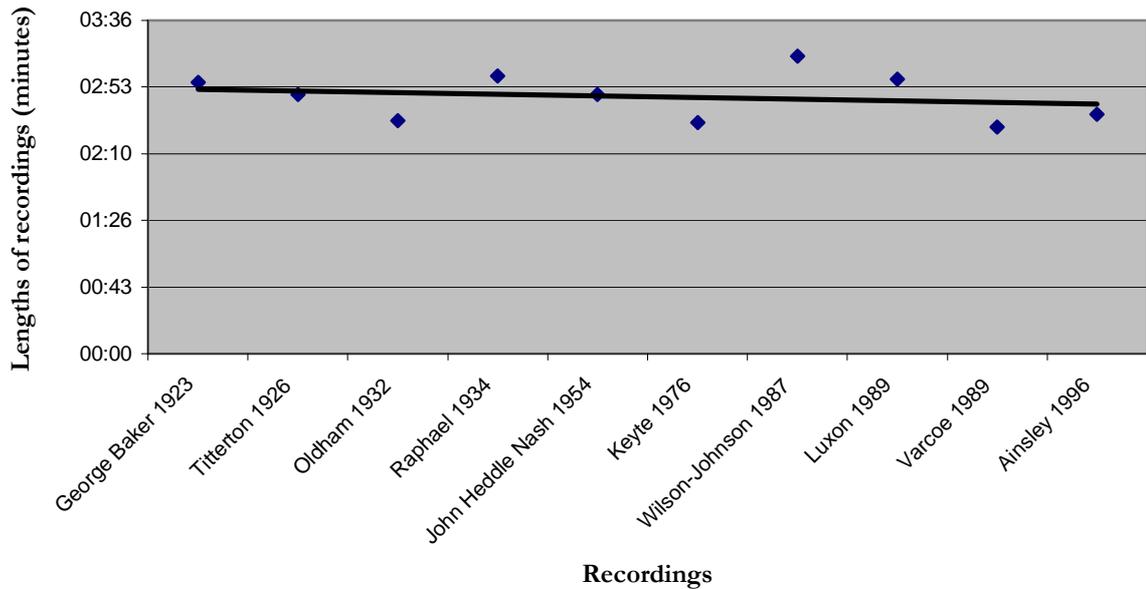


Such unscripted ornaments, if not common, were not unknown. In his 1926 performance of 'Blow, Blow', George Baker inserts a turn on the minim B, in the middle of the word 'jolly' at the end of the first chorus. The flourish is executed in so natural and theatrical a manner that it was clearly a normal part of his performance.

Particular dramatic affect has – as with the generally increasing inflexibility of performances of 'Now Sleeps the Crimson Petal' – tended to reduce during the twentieth century: the melisma at the end of 'Come Away, Death' (from the start of the long semibreve on 'weep', until the start of the word 'there', the final note) can vary in recorded performance from about eleven to about seventeen seconds. As with 'O Mistress Mine', the quicker performances are not necessarily the least fluid: John Heddle Nash (1954) takes about 14 seconds over the melisma, Ian Bostridge (1999) likewise, but Nash's portamento contrasts strongly with Bostridge's extremely accurate but somewhat clinical delivery. Singers on early recordings, before the mid-1950s, tend to perform the melisma freely and openly, with George Baker, in 1923, following the same richness of portamento as Hill in 'The Fuchsia Tree'. By 1976, with

Christopher Keyte (2'30"), the freedom is largely lost and John Mark Ainsley has not quite rediscovered it twenty years later in 1996.⁶⁰ (See Fig. 2.7 for an indication in overall change of speed.)

Fig. 2.7 Come Away Death



2.13 The Critical Reception: A Survey

If the final arbiter of whether or not Quilter was a successful song-writer is whether or not his songs are still in print and performed, then it is clear that he was. He claimed that at one stage he could have lived off his royalties, and between the wars his songs were broadcast on radio very frequently indeed, as evidenced by the transmission archives.⁶¹ However, throughout his career there were many dissenters, and those that found fault with him were often more

⁶⁰ In more detail: Oldham (1932; 2'31" overall) takes just 12 seconds on the melisma, but he is out of step with the trio, and he would clearly have preferred to pull the phrase back. Raphael (1934), accompanied by Quilter and a rather more sympathetic trio, takes about 15 seconds (starting at 2'20"; 3'02" overall) [CD insert to Langfield, *Roger Quilter*, track 2], and George Baker takes a leisurely 17 seconds. John Heddle Nash takes about 14 seconds (2'48" overall), yet it does not feel rushed. Ainsley (starting at 2'06"; 2'43" overall) and Bostridge (starting at 2'11") take 13 and 14 seconds respectively [John Mark Ainsley (tenor), Malcolm Martineau (piano), Hyperion CDA66878, track 2; Ian Bostridge (tenor), Julius Drake (piano), EMI 5 56830 2, track 20], but Bostridge's timing belies the absolute precision with which he delineates the notes: no trace of portamento. Keyte and Stephen Varcoe (in an orchestrated version lasting 2'27") take only 11 seconds [Stephen Varcoe (bass-baritone), City of London Sinfonia, conducted by Richard Hickox, Chandos 8743, track 1].

precise and detailed in their criticisms than those who found fine music. These writers seldom provided more than a survey of Quilter's work, and were always at pains to emphasise Quilter's 'non-standard' fare, promoting especially any recently published songs. Several had been given complimentary copies of the music by the various publishers, which affected their credibility. Some, fortunately, fell outside this category, writing with authority and knowledge.

At the end of his obituary tribute to Quilter, Mark Raphael points out 'Auch kleine Dinge können uns entzücken' (Little things may please us too).⁶² However, Roger Holdin, in *The Musical Mirror and Fanfare* in 1931, was disappointed that Quilter '[had] not yet essayed a higher flight'⁶³ and surmised that this stemmed from his public school upbringing – rather as Balfour Gardiner felt stultified by his Oxford education. Basil Hogarth sensed something similar when he wrote, in the same year, that Quilter was the best since Sullivan to 'paint the more reflective sides of English Nature'.⁶⁴ Holdin also referred to a 'gentle melancholy' that he claimed was the greatest emotion that Quilter could express, but seems not to have realised that this wistfulness is to be found throughout English music of the period, be it chamber or orchestral. Scott Goddard in his often-cited article of 1925 was distinctly sarcastic, referring negatively to Quilter's comfortable sadness and 'decorously maudlin susceptibility not far from tears'.⁶⁵

Vaughan Williams recognised Quilter's art. He asserted his view that Quilter had 'the whole craftsmanship of [his] exquisite art at [his] fingers ends' in a letter to Quilter of 1942.⁶⁶ He affirmed it a year later when he wrote 'Who would not rather have drawn eight bars straight from the fountainhead than have compiled whole symphonies strained very thin through the medium

⁶¹ BBC Written Archives, Caversham.

⁶² Mark Raphael, 'Roger Quilter: 1877-1953, the man and his songs', *Tempo*, vol. 30 (1953-4), p. 20.

⁶³ Roger Holdin, 'Roger Quilter', *The Musical Mirror and Fanfare*, (May 1931), pp. 158-9.

⁶⁴ Basil Hogarth, 'Our Modern Music Makers', *The Musical Progress and Mail*, (December 1931), pp. 94-5.

⁶⁵ Scott Goddard, 'The Art of Roger Quilter', *The Chesterian*, vol. 6, no 47 (June 1925), pp. 213-17.

⁶⁶ Ralph Vaughan Williams to Quilter, 24 October [1942] (private archive).

of the best foreign models?', upholding those who may write very little but whose 'little' achieves greatness.⁶⁷

Goddard's and Holdin's oblique references to a private world were mirrored by other writers, who saw, not insincerity, as Goddard did, but, according to 'Ampersand' in *Musical Opinion & Trade Review* in 1924 with particular reference to the *Seven Elizabethan Lyrics*, something that nourished 'our better nature'.⁶⁸ Edward Betts, in a 1936 *Era* review of Quilter's opera *Julia*, equated the grace of Quilter's writing with the 'rich tradition' of Byrd and Wilbye, though he undermined his argument by including Fellowes to make a trilogy, as if Fellowes were of the same period as the others.

Shortly after the first World War, Edward Dent wrote an article for the *Cambridge Review*, reprinted in *The British Music Society Bulletin*, drawing attention to the need to raise standards of performance and of composition, and not to be complacent; writing in his usual acerbic style, he warned of using 'the methods of patent medicine vendors' to advance the cause of art.⁶⁹ Many, seeing the inevitable decline of standards during the first World War, thought that British music was best served by making it more Continental. So Goddard complained of Quilter's 'drawing-room atmosphere' and his 'complacent melodies, quite charming, quite colourless, [giving] but an evanescent pleasure and no worthy commentary on the perfect poem.' But given such comments as Ampersand's, setting Quilter 'apart from the rank and file of vocal composers'; and George Lowe's, of 1919, where he uses such descriptors as 'charm', 'exquisite', 'appealing',⁷⁰ Goddard's view becomes apparent as a reaction to the saccharine eulogies, as much as a reaction against

⁶⁷ Ralph Vaughan Williams, 'Shrubsole', *Some thoughts on Beethoven's Choral Symphony, with writing on other musical subjects* (London: Oxford University Press, 1953), pp. 168-72.

⁶⁸ Ampersand, 'Song Composers of the Day', *Musical Opinion & Trade Review*, (February 1924), pp. 535-7.

⁶⁹ Edward Dent, 'The Future of British Music', *The British Music Society Bulletin*, vol. 1 (January 1919), pp. 6-9. The BMSB claims this was first printed in *Cambridge Review*, 30 November 1918 but this is an error. Dent's bibliography (Lawrence Haward, *Edward J. Dent, A Bibliography* (Cambridge: Cambridge University Press, 1956)) correctly claims it for *The Cambridge Magazine*, in the 16 November 1918 issue.

⁷⁰ George Lowe, 'The Music of Roger Quilter', *Musical Opinion and Music Trade Review*, vol. 496 (January 1919), pp. 210-211.

British music; he compares Quilter unfavourably with, conspicuously, non-British composers: Ravel, Fauré and Pizzetti.

The notes of dissonance sound against the paeans of praise throughout: the reviewer for the *Liverpool Echo*, after a concert in March 1923, wrote that Quilter ‘finds it just a little too easy to write a song. Melody ... is inherent in him, and he has only to turn on the tap ... for it to flow out. But the flow is not of even strength’⁷¹ (and nor, apparently, was Quilter’s sense of rhythm; the reviewer was unimpressed with Quilter’s accompanying), and Herman Ould in the *English Review* wished for ‘a little more acidity, a little less sweetness’.⁷² Certainly some of Quilter’s songs are inferior, but they need not discredit the superior work.

Goddard was however right to comment on Quilter’s manner of writing for the voice, and here there was universal acclaim: he admitted that ‘singers have cause to be very grateful to him’, and Holdin too agreed that he knew the human voice. Rodney Bennett wrote a sustained article recommending particular songs as teaching material: ‘Drink to me only’ for its legato, and ‘Dream Valley’ as a study in tranquillity. The blend between piano and voice was also apparent; ‘how the voice and the piano parts dovetail and sympathise without ever for an instant losing their independence’ commented Ampersand. Rodney Bennett, who did not at this point, 1926, know Quilter, but whose wife was a pianist, pointed out the pianistic nature of the accompaniments, which, while being ‘rich, frequently complex, and occasionally difficult’, did not overload or confuse the vocal issue.⁷³ Lowe commented that even Quilter’s early *Songs of the Sea* had accompaniments rather than piano parts, and Holdin, too, saw that the piano parts were of equal importance with the voice.

⁷¹ *Liverpool Echo*, [annotated by hand 2 February 1923, but more likely to have been 2 March, about the 1 March recital at the Rushworth Hall]. Dorothy Ledsome was accompanied by Quilter.

⁷² Hermon Ould, ‘Two English Song-Writers: Roger Quilter and Cyril Scott’, *English Review*, vol. 48 (April 1929), pp. 478-82.

⁷³ Rodney Bennett, ‘Song-writers of the Day: II: Roger Quilter’, *Music Teacher*, vol. 5 (1926), pp. 409-411.

The consistent view was that Quilter matched words to music very carefully, and was responsive to every nuance of the text (Ampersand); Lowe wrote of ‘a careful regard for agreement between verbal and musical accents’, while Holdin noted that he was fastidious in his choice of words. The reviewer in the *Musical Times* in 1923 thought the ‘words and music on equal terms of happy comradeship.’⁷⁴ Bennett sensed that the words used him as a ‘medium for expressing themselves in music.’⁷⁵ In the *Birmingham Post*, the reviewer of a music competition perceived both the essence of Quilter’s ‘perfect adaptation of his melodies to the verbal values of the poems he set’ and also how to determine the right speed for a Quilter song: ‘just the pace at which we would speak the words.’⁷⁶ Equally, it was recognised that Gervase Elwes had done much to establish Quilter ‘in the affections of the British public’ (Holdin) and that Elwes had enabled the songs to be given performances of integrity. With his death, there was no longer anyone with quite the same ability to blend ‘sentimentality and robustness’, as Goddard put it; the ‘interpretation of one gentleman by another’.

However grudgingly, it was recognised that Quilter was at the very least one step up from the usual drawing-room fare. With the judgement of distance, Thomas Armstrong, in his substantial, and sympathetic, article of 1958 on the Frankfurt Group, distinguished Quilter from his forebears (Parry and Stanford) by his poetic feeling, while at the same time seeing that they provided the necessary springboard. Sir Quintin Hill in his obituary article was equally sympathetic, emphasising Quilter’s wider qualities at least as much as his music. He surely agreed with Raphael when he wrote that Quilter had ‘a talent exquisite but limited’, comparable with the limitations of a Shakespeare lyric, and referred to his ‘perfect English settings of perfect English words’.⁷⁷ Leslie Woodgate, as Quilter’s former personal secretary, clearly felt himself too close and stood aside from assessing Quilter’s music; he wrote instead a biographical obituary,

⁷⁴ Review of concert, *Musical Times*, April 1923, page unidentified.

⁷⁵ Rodney Bennett, ‘Roger Quilter’s Songs’, *Radio Times*, 29 June 1934, p. 973.

⁷⁶ Review of competition, *Birmingham Post*, 22 June 1923, page unidentified.

although he drew attention to the ‘care and thought that [went] into this beautifully constructed music’.⁷⁸

Little was written about Quilter between his death in 1953 and the centenary of his birth in 1977, but nevertheless, there was a steady trickle of recordings. Fine performances on LP or CD consisting entirely, or almost entirely, of Quilter songs were recorded by Alexander Young and Gordon Watson in 1955; Robert Ivan Foster and Mary Earl in 1966; David Johnston and Daphne Ibbott in 1972; Christopher Keyte and Rae de Lisle in 1976; David Wilson-Johnson and David Owen Norris in 1986; Benjamin Luxon and David Willison in 1989; Lisa Milne, Anthony Rolfe Johnson and Graham Johnson in 1998; and John Mark Ainsley and Malcolm Martineau in 1999. The complete discography is of considerable length.

There remained a sense that Quilter should have kept to songs. Lowe covered some of the other music briefly, but saw Quilter’s primary involvement with song. Rodney Milnes’s review of a performance of *Love at the Inn* by the John Lewis Partnership Music Society in 1977 is unsparing.⁷⁹ Although he recognised the quality of Quilter’s Shakespeare songs and orchestral work, he deemed the music a ‘meretricious confection’; but the poor performance (with slow stage action and slowly-performed music) militated against any positive comment. In an article in *The Musical Times* in the same year, Stephen Banfield was, like Goddard, disappointed at what he perceived as missed opportunities; he too regretted the fame of certain songs above others and found much that was superficial, albeit explicable on the basis of his background and lifestyle.⁸⁰ Leslie East’s article, also marking the centenary of Quilter’s birth, was less critical, but remarkably balanced, considering his inevitable bias as Woodgate’s nephew, and holder of the major Quilter

⁷⁷ Sir Quintin Hill, ‘Roger Quilter: 1877-1953’, *Music & Letters*, vol. 35 (1954), pp. 15-16.

⁷⁸ Leslie Woodgate, ‘Roger Quilter, 1 November 1877-21 September 1953’, *Musical Times*, vol. 94 (November 1953), pp. 503-5.

⁷⁹ Rodney Milnes, ‘*Love at the Inn*’, *Opera*, vol. 28 (June 1977), p. 608.

⁸⁰ Stephen Banfield, ‘Roger Quilter: a Centenary Note’, *Musical Times*, vol. 118 (1977), pp. 903-906.

archive in private hands.⁸¹ He avoided assessment, beyond recognising a small talent, and kept to a descriptive article.

Articles of any length did not start to appear until after the first World War: by this time, more of Quilter's work was available, *Where the Rainbow Ends* had had time to become secure in the audience's mind, and his *Children's Overture* was also becoming known. In the *Daily Telegraph*, Quilter's incidental music to the Old Vic production of *As You Like It* delighted the reviewer: amidst the maturing of Quilter songs into 'modern classics', it seemed appropriate that such successful incidental music should be for a Shakespeare play. It is clear from *A Children's Overture* that Quilter had a light touch with an orchestra, and his ability to produce satisfying music from the slender theatrical resources was greatly welcomed.⁸² But while that reviewer found the songs (which included the already well-known 'Blow, Blow, thou Winter Wind') entirely to the point, the *Observer* reviewer found them too intellectually sensitive and distracting, in the live theatre and whole-play context.⁸³ By this time, the early 1920s, reviewers had largely ceased to comment on Quilter's *Rainbow* music, though the orchestral playing at the Apollo Theatre for the 1921-2 season elicited an understated comment from the *Daily Telegraph* that the elves' gossamer dance might have benefited from being played rather more crisply.⁸⁴

Amidst the consensus that Quilter's music was graceful, attractive, kind to the singer, showing a novel integration between accompaniment and vocal line, and between words and music; amidst the agreement that the songs were distinctly 'better' than their precursors of fifty years earlier, there nevertheless remained the clear view that they were superficial, and that songs by European counterparts – Ravel, Fauré, as already mentioned, but also Schubert and Wolf – were better. It was acknowledged that some songs (such as 'June') never attempted to achieve greatness; but it was also realised that some did indeed establish the 'personal world' that Banfield

⁸¹ Leslie East, 'Roger Quilter: (1877-1953)', *Music & Musicians*, vol. 26 (November 1977), pp. 28-30.

⁸² Review, 'As you Like It, Roger Quilter's Music', *Daily Telegraph*, 22 October 1921.

⁸³ Review, *Observer*, 23 October 1921.

described, the Dowson songs especially. Goddard was right when he said that Quilter was above Teresa del Riego, Wilfred Sanderson and Graham Peel; but he is at the very least on a par with Pizzetti, and his best work is certainly comparable with that of Fauré. Above all, it is the singers themselves who may be considered to have the casting vote. The songs are still strongly in the repertoire, and singers are now – the passage of time smoothing out preconceptions – seeking out the lesser-known work.

⁸⁴ Review, *Daily Telegraph*, 23 December 1921.

Chapter 3 Partsongs and choral music

3.1 Introduction

Quilter's partsongs, anthems and choral pieces were a significant portion of his oeuvre. He wrote twenty-five original partsongs; six more were arranged from solo songs or duets or well-known tunes; five further songs were extracted from larger items and published separately; and one song, also part of a larger work, remained unpublished, making thirty-seven in total.¹ They were more than a pleasant diversion for Quilter. From his Herrick settings, through the changes in the accompaniment that he made to a partsong and solo setting of the same text, to his awareness for support and depth of texture, as seen in his use of accompanied or unaccompanied partsongs, it is clear that he enjoyed the practicalities and challenge of writing for groups of voices.

The chart of Shakespeare settings in Figure 2.1 on page 106 shows a higher proportion of partsong to solo song settings overall than Quilter achieved, but nevertheless his partsong output was steady throughout his composing career (albeit with a hiatus around the time of the First World War) and it was clearly important to him. The sound of his solo songs is quite different from his partsongs, which tend to explore choral texture rather than delve deep into the textual meaning, although they certainly demonstrate an awareness of the text. This chapter explores briefly the types of partsong that he set, and examines selected songs. They are treated in separate

¹ They are listed in Appendix A, Catalogue of Works, but are summarised here, for clarity's sake:

Original songs: 'Omar Khayām', 'To Daffodils', 'To the Virgins', *Five Lyrics of Robert Herrick*, 'Lead Us, Heavenly Father', 'An Old Carol', 'What Shall He Have that Killed the Deer?', 'To a Harebell', 'Come Lady-Day', 'The Starlings', 'Summer Sunset', 'Madrigal in Satin', 'Fairy Lullaby', 'Freedom', 'Hymn for Victory', 'The Pretty Birds Do Sing', 'Farewell to Shan-Avon', 'Tulips', 'Windy Nights', 'Daisies after Rain', 'Dancing on the Green' (25)

Arrangements: 'It was a Lover and his Lass', 'Weep You No More', 'The Rose of Tralee', 'My Lady Greensleeves', 'Where Go the Boats', 'Drink to Me Only' (6)

From larger works: (published) 'Non Nobis, Domine', 'Youth and Beauty', 'Here's a Chapter Almost Ended', 'Love Calls', 'Here's to the Ladies' (5); (unpublished) 'You've Money to Spend' (1)

sections: the glees and madrigals; the Herrick settings; the unaccompanied partsongs; and the accompanied partsongs.

The term partsong is now applied generally to include glees and madrigals as well as partsongs *per se* and this was largely so in Quilter's time too. However, it is worth drawing attention to the differences between the three genres, since Quilter's partsongs can broadly be so categorised.² In the first edition of Grove's *Dictionary of Music and Musicians*, Frost requires a partsong to have at least three parts, as well as 'well-defined rhythm, and . . . unyielding homophony', preferably supported by a choir of 150 to 300 voices.³ This was small by the Crystal Palace standards of the time; Musgrave documents the sizes of choruses there: 2,765 voices for the Handel Triennial Festival of 1859 and 4,000 for *Israel in Egypt* in 1883.⁴ Frost further defines a partsong as 'essentially a melody with choral harmony' with the upper part the most important. In 1902, Fuller Maitland points out that the partsong is strophic, but pays more attention to the glee,⁵ allowing some latitude to the definition by claiming that it is 'strictly speaking' for solo voices, not a chorus. He also refers to the use of 'short solo passages for a single voice', and the division into short movements, contrasting strongly with one another.⁶ John Hullah defines a glee as 'a piece of unaccompanied vocal music in at least three parts, and for solo voices, usually those of men' and goes on to require many subjects, not developed, in contrast with the madrigal, which has few subjects, but all treated contrapuntally.⁷ By Hullah's definition, a glee is full of short phrases and perfect cadences, resulting in a 'disconnected character'. According to

² Michael Hurd, 'Glees, Madrigals and Partsongs', *The Athlone History of Music in Britain: The Romantic Age 1800-1914*, ed. Nicholas Temperley (London: Athlone Press, 1981), pp. 242-65. His article surveys the partsong scene over several centuries and defines the genres in more detail than here, which covers the area only as it applies to Quilter's usage.

³ Henry Frederick Frost, 'Part-Song', *Dictionary of Music and Musicians*, 1st edn., ed. Sir George Grove (London: Macmillan, 1880), vol. 2, pp. 657-9. The article was revised for the 2nd edition, ed. J. A. Fuller Maitland (London: Macmillan, 1922), vol. 3, pp. 632-4, but still published under Frost's name, although he had by then died. The quotations are all taken from the 1st edition.

⁴ Michael Musgrave, *The Musical Life of the Crystal Palace* (Cambridge: Cambridge University Press, 1995), pp. 39 and 40, and p. 50.

⁵ J. A. Fuller Maitland, *Music in the XIXth Century* (London: Grant Richards, 1902), p. 81.

⁶ *Op. cit.*, p. 80.

Rockstro, however, a madrigal is not so clearly distinct from the glee, and, merged together into one kind of song, is superior in aesthetic value to the German-derived partsong.⁸ The glee as a more or less recognisable form fell out of use in the mid-nineteenth century.

Quilter wrote one actual choral work, *The Sailor and His Lass*, to a text by Rodney Bennett. It is a curiosity. Unique in Quilter's output, it sits uneasily in a discussion of either partsongs or light music, but seems marginally more suitable here. It is a short, light-hearted work for soprano and baritone soloists, with chorus and orchestra, and tells a story of a lass whose sailor-love goes away, deserting her. Another sailor comes to woo her, but she remains true to her lover's memory, despite the offer of gold, silver and a wedding ring. The sailor then says that he is in fact her love and that he was merely testing her constancy. It was written in 1943 though the score is marked 1945, and was published in 1948, the year of Bennett's death. The music is continuous, with choruses, one duet, no solos as such, but simply solo comment accompanied by the chorus. It was given a very poor report when Quilter offered it to the BBC (the readers were Gordon Jacob and John Ireland). They may have been expecting the Quilter of the elegant artsong, and *The Sailor and His Lass* is not cast in that mould. However, it lacks variety of texture, and in austere post-war years found no willing home. Because there is no spoken dialogue, the action is carried solely by the music, but it is tired, and its paucity of harmonic and melodic invention is disappointing. It was performed several times, and cannot be ignored within his oeuvre, but it does him little credit.

Although his attempt at continuous music on a larger scale was unsuccessful, when a larger scale work was constructed as a series of short items, the result showed some measure of success at a certain level, as will be seen in Chapter 5.

⁷ John Hullah, 'Glee', *Dictionary of Music and Musicians*, 1st edn., ed. Sir George Grove (London: Macmillan, 1879), vol. 1, pp. 598-9.

⁸ W. S. Rockstro, 'Madrigal', *Dictionary of Music and Musicians*, 1st edn., ed. Sir George Grove (London: Macmillan,

3.2 Glee songs and madrigals

By Fuller Maitland's definition, Quilter's 'What Shall He Have that Killed the Deer?', in the score called a partsong, could justifiably be called a glee. It is from Act 4 Scene 2 of *As You Like It* and was used in Lilian Baylis's 1921 production; it is for men's voices, tenor, baritone, two basses and was originally sung by six voices, possibly doubling tenor and first bass. It is set strophically, with the words 'then sing him home' treated as a brief chorus and inserted accordingly; the four resultant verses are sung by the baritone and the line 'the rest shall bear this burden' is omitted in accordance with some theories that it is a stage direction. The rhythm, with its frequent changes of time signature, is free and the dominant note A echoes throughout, rather like an Immovable So, rather than Grainger's 'Immovable Do': the first, second and fourth verses sound the rhyming words on this note: deer, wear, scorn, horn, born; the third verse moves up one note. The brief choruses resonate around the tonic chord, except in the third chorus, whose cadence is interrupted; the final cadence is approached by way of the flat mediant (see Ex. 3.1). A strangely haunting song, its simple structure offers scope for variety of harmonisation in the chorus, and flexibility of line.

The musical score for the ending of 'What shall he have that killed the deer?' is presented in two systems. The first system shows the vocal lines for Tenor (T), Baritone (B), and Bass (B). The Tenor part begins with a treble clef and a key signature of one sharp (F#), with a time signature of 4/4. The Baritone and Bass parts are in bass clef with the same key signature. The time signature changes to 3/4 for the second measure and back to 4/4 for the third. The lyrics are: 'The horn, the horn, the lus-ty horn— Is not a thing to laugh to scorn. Then'. The second system continues the vocal lines with the lyrics: 'sing him home, then sing him home, then sing him home.' The music is marked with dynamics such as *f marcato*, *f*, *dim.*, and *p*.

Ex. 3.1, 'What shall he have that killed the deer?', ending

Michael Hurd describes a madrigal as ‘any partsong that deliberately harks back to Elizabethan textures of imitative points unfolding in a seamless contrapuntal texture.’⁹ By this definition, Sullivan’s ‘Brightly Dawns our Wedding Day’ is scarcely a madrigal, but rather a chordal partsong with considerable variety of texture; the only imitative texture occurs with the ‘fa-la’ chorus. It is often these syllables that are most closely associated with a madrigal, and consequently Quilter’s ‘Here’s a Chapter Nearly Ended’ may be considered one. It is discussed a little further in Chapter 5, p. 262, in its context within Quilter’s light opera, and needs little more comment here except to indicate that it does indeed have the very occasional point of imitation. It also has a bell-like refrain, linking it with the Sullivan song. The repeat is not exact, and there is variety for each part.

The nine- or eleven-bar ‘fa-la’ refrain provides the madrigal element in ‘Madrigal in Satin’, However, in spite of its title, it could be loosely classified as a glee, since there are short sections of solo line, to be sung by the second tenors or as a baritone solo, accompanied by humming (lending itself to smooth part-writing), though it is for multiple, not solo voices. It was written and published in 1939, for unaccompanied men’s chorus, TTBB. The second basses provide sonorous B \flat tonic pedals and the first basses are assigned chromatic lines, raising $\hat{5}$ through F \sharp to G.

Lady the light is gone
 When you’re away
 Though bright the day;
 The birds forsake their lay:
 Until your light renew the Spring,
 They fold their wing,
 Forgetting how to sing.

The varied stresses allowed Quilter a variety of phrase lengths, and the song, unprepossessing at first sight, is wistful and plaintive.

⁹ Michael Hurd, ‘Glees, Madrigals and Partsongs’ (1981), p. 244.

3.3 Herrick settings

Eight of Quilter's twenty-five original partsongs were to texts by Robert Herrick (1591–1674), just outnumbering his solo Herrick songs of which there were seven; all eight were unaccompanied, for four-part chorus. They show the same flexibility of phrasing that Quilter exhibits in his solo song writing, and there is vocal interest for all the parts.

The earliest two, 'To Daffodils' and 'To the Virgins', were both published in 1904, without opus number. Quilter freely repeats words, though not whole lines, so that in 'To Daffodils' (likening the brevity of the life of a daffodil, which is associated with the spirits of the dead, to the brevity of human life), the opening words 'Fair daffodils' are repeated, and so are the words 'As yet' in line 3. The speed of word-setting varies: 'Stay, stay' is set to two semibreves, where the movement is normally crotchets and quavers; parts are paired, sopranos with basses, then altos with tenors. Quilter does not stray far from the tonic D major, except via a pivot note to B \flat major. Parts exchange, so that the melody first on sopranos is then heard on tenors, and both verses end with spiced chords that Quilter had probably found at the piano (see Ex. 3.2).

Ex. 3.2, 'To Daffodils', last 5 bars

'To the Virgins' is the well-known text 'Gather ye rosebuds while ye may' and as with 'To Daffodils' is driven by choral texture and the shape of the vocal line; the unexpected turns of harmony are a delight to sing, and derive from the use of pivot notes; individual parts are each interesting to sing in their own right. Only marginally less inventive than 'To Daffodils', 'To The Virgins' has a lovely touch at the very end, when sopranos, tenors and altos chase the rhythm

‘gather ye’ round each other, as a coda (see Ex. 3.3). Neither setting is simple or straightforward, yet the appeal is direct.

The musical score for 'To the Virgins' shows four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a minor key with a 2/4 time signature. The lyrics are: 'Gath - er ye rose - buds, rose - buds, Gath - er rose - buds gath - er ye, gath - er ye rose - buds while ye may. Gath - er, gath - er ye rose - buds Gath - er rose - buds'. The Soprano and Alto parts have a melodic line with some grace notes, while the Tenor and Bass parts provide a harmonic accompaniment.

Ex. 3.3, ‘To the Virgins’, last 4 bars

The date of composition of the unaccompanied partsongs, *Five Lyrics of Robert Herrick*, Op. 7, is unclear. They were probably begun in 1905, immediately after, or at the same time as the previous settings, and were certainly finished by June 1907;¹⁰ Quilter seems to have first offered them to Boosey (who had published the first two Herrick settings), though they were eventually published by Forsyth, in October 1907.¹¹

‘Cupid’ is a light-hearted fast-moving melody with chordal accompaniment, strophic, with numerous consecutive fifths that presumably taxed Quilter to the point where he yielded to the inevitable and left them in; the result however is a sequence of very evenly spread and well-balanced chords (see Ex. 3.4).

The musical score for 'Cupid' shows four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a minor key with a 2/4 time signature. The lyrics are: 'I gave him bread, And meat too, for his need.'. The Soprano and Alto parts have a melodic line with some grace notes, while the Tenor and Bass parts provide a harmonic accompaniment. The score is marked with a '13' above the first measure.

Ex. 3.4, ‘Cupid’, bars 13–16

¹⁰ Quilter to Percy Grainger, 14 June 1907, GM: ‘[Boosey’s have] done two, & there are five more.’

¹¹ Quilter to Rose Grainger, 17 October 1907, GM: ‘My Herrick choruses will be out soon. I’ve just corrected the proofs.’ A copy in the Grainger Museum is inscribed from Quilter to Grainger and dated 1 November 1907.

‘A Dirge’ is in the relative minor to ‘Cupid’ and contrasts with it. Imitative writing is assigned to different voices in the two verses (the original text is eight lines long; Quilter has divided it into two) and it is extended in a coda. Parallel chords are arranged with interleaved parts, and the chromatic writing is treated very lightly (see Ex. 3.5).

The image shows a musical score for two voices, Soprano (S) and Alto (A). The score is for bars 21 and 22 of 'A Dirge'. The lyrics are 'Light - ly, light - ly o'er the dead, etc.'. The music is in a minor key and features parallel chords and chromatic writing. The Soprano part has a melodic line with a trill in bar 22. The Alto part has a more rhythmic accompaniment with parallel chords.

Ex. 3.5, ‘A Dirge’, bars 21–22

‘Morning Song’ (not to be confused with the setting of Heywood’s poem, Opus 24, no. 2) is a playful song in 6/8, which takes its cue from the words; in the original these are already repeated (‘old, old age’ and ‘evil, evil days’), so that brief phrases are repeated more than usual. Marked *Molto allegro marcato*, it has the lightness and energy of ‘The Night Piece’; it is in ternary form (as a Da Capo), with the outer sections in C minor; the central section is in C major, 2/4, without the racing rhythms of the 6/8, but with a not entirely predictable passing modulation to the submediant major.

‘To Electra’ is the only poem that Quilter set twice; there were several that he set for solo voice and then arranged for chorus, or vice versa, but this poem had two completely different settings, with the solo song eventually given the title of its first line, ‘I Dare Not Ask a Kiss’ though one manuscript gives its title ‘To Electra’; it was written in 1925 and published by Boosey in 1926, the third of *Five Jacobean Lyrics*. The choral setting is strophic, in 4/4 with simple rhythms, and a coda that sets an extra line derived from the first two: ‘I dare not ask a kiss, a smile’; the solo song is through-composed, in 2/2 with triplet crotchets, resultant cross-rhythms, and quavers only at the very end. The thoughtful mood is similar, however, with the solo song

marked *Andantino quasi allegretto* and the partsong, *Poco allegro semplice*. Both have a directness, the solo song because the words are not repeated (it is twenty-three bars long, including five bars of piano introduction and postlude), the partsong – twenty-eight bars long – because of its simple harmonies; sequential repetition (down by step) harmonises and mirrors the word repetition gracefully. Yet despite the simplicity of the partsong, it has a range of pacing, with the lines set thus:



The second line is to some extent a reflection of the first, and the last takes elements of the others. The second phrase of the solo version repeats the first, a third higher sequentially, with a bass line rising by step. The text does not sit so happily on the partsong as it does in the solo song, but Quilter's aims were different; the partsong aimed to satisfy a choir (with low F for the basses, and variety of phrase shape for all), while the solo version aimed to satisfy a single vocalist. At bars 11–12 (see Ex. 3.6a): at the same point – the beginning of the second half – is a brief melodic shape and harmonic outline similar to that used in 'Take, O Take' of 1921 (see Ex. 3.6b); both are in D \flat major, and both express similar sentiments of forsworn love:

Ex. 3.6a, 'I Dare Not Ask a Kiss', bars 11–12

p espress.

But my kiss - es bring a - gain

p etc.

Ex. 3.6b, 'Take, O Take', bars 11–12

The final song, 'To Violets', is again strophic, praising violets, symbols of modesty, but pointing out that being modest, they are likely to be neglected. So it is a modest setting, and has indeed been neglected. Its beauties of fluid phrase length – five bars (one for each petal?), then another five bars, extended by word repetition to eight – go unnoticed, despite their delicate proportions.

Although the group is not thematically linked, Quilter's response to the texts is consistent, and he provides a variety of texture and mood with interest for all. Grainger thought very highly of all seven Herrick partsongs, and over many years had Quilter send multiple copies to numerous choirs around the world.

Quilter's last Herrick setting was 'Tulips'; it was originally written as an unaccompanied partsong and published in 1946, and was then published a little before Christmas 1947 as a solo song. The solo song takes the soprano line of the partsong, and Quilter added a piano accompaniment (see Ex. 3.7b), consisting essentially of the entire four parts (see Ex. 3.7a), with repeated crotchet chords turned into minims, and the occasional arpeggio to open out the texture.

Moderato *tender and expressive* *mp*

S
A
T
B

That ye, that ye must quick - ly with - er.

Ex. 3.7a, 'Tulips', partsong, bars 7–9

Moderato quasi Allegretto *tender and expressive*

That ye, that ye must quick - ly with - er.

Ex. 3.7b, 'Tulips', solo song, bars 9–11

The solo song lacks the fluidity of text setting normally found in Quilter's solo songs, and its phrase extension is not quite enough to redeem it; it is far more successful in its partsong version, though some of the chromaticism is unimaginative.

As with his solo songs, Quilter reacts positively to Herrick's natural manner. He plays rhythmic freedom against Herrick's regular metre, and matches Herrick's directness with his own correspondingly direct style, using voice leading to develop a vocal colour; the sound is quite different from his other partsongs.

3.4 Unaccompanied partsongs

Quilter's remaining unaccompanied partsongs are varied in type, texture and quality. Two, for men's voices, are discussed elsewhere in this chapter ('What Shall He Have that Killed the Deer?' and 'Madrigal in Satin'); a third, for mixed voices, is also discussed here, briefly, but more extensively in the chapter on the opera ('Here's a Chapter Almost Ended').

A fourth unaccompanied partsong, also for men's voices, was 'Farewell to Shan-Avon'. It was a curious choice of text, not Quilter's usual kind though he clearly saw some choral possibilities in it. It was set for two tenor lines, baritone and bass, and published in 1946. The score explains that the poem is from 'The Fight of the Forlorn' and that it is a 'romantic ballad founded on the History of Ireland'. It opens with a vigorous battle cry which punctuates the close harmony sections throughout the song. Dissonances on the word 'Long' emphasise the word within its line: 'Long, Oh! long in vain'.

'The Pretty Birds Do Sing', to a text by Thomas Nashe and published in 1946, generally uses block harmony but its phrases are six or four bars long, reflecting the structure of the text.

Quilter spread his partsongs across settings for SATB, women's voices and men's voices; his first was for men's voices. Edward Fitzgerald (1809–83) is particularly identified with the translation of *The Rubaiyat of Omar Khayyām*, but Quilter set some verses from a translation by E. A. Johnson, the father of a female friend; he was reasonably consistent about spelling it 'Omar Khayām'. The unaccompanied five-part setting is for alto, tenor, second tenor (or baritone), first and second basses, the score is dated 31 May 1902, and the text reads:

Bring wine, for wine alone may quench the fire
Of fleeting hope and unfulfilled desire,
Wake! for in waking sleep shall find its crown,
Youth's ardour faileth fast, the strong shall tire
Bring wine, for wine alone may quench the fire
Of fleeting hope and unfulfilled desire.¹²

Perchance the cup to which my lips are pressed
Has lived and loved ere yet it sank to rest,
The very handle that my fingers clasp
Has lain in rapture on a woman's breast.

¹² Since the text was not shown separately in the original manuscript, it is not possible to determine whether the repetition of the first two lines of this verse was Quilter's choice or Johnson's. It does however seem probable that it was Quilter's. Fitzgerald's two editions were such free translations that it is equally impossible to relate them to Johnson's quatrains.

Drink! in forgetfulness thy wounded soul
 May find a moment's peace though round thee roll
 The wildest floods of grief, thou need'st not fear.
 Thine ark of safety is the brimming bowl.

This is Quilter's first extant partsong, and in it he established his style of choral writing – broadly chordal, with some imitative writing, some repetition of words, the melody moving around the voices, with twists of harmony as the parts move slightly. Grainger was typically enthusiastic when he wrote to Quilter about it:

And this is what I worship in you more than all yr other lovely gifts – the way you modulate away into a new key-lane, the way a moving part lands you in a new harmony. That is why I like the Omar Khayam chorus especially (its text leads to a bolder spread of FORM that [sic] Elisabethan verse) – that it throws itself around & UP-HEAVES more unexpectedly.¹³

The outer sections are in C major, the central one, treated far more chromatically (and 'up-heavily'), in $A\flat$ major; at first hearing, the words seem independent of the setting, but there is some musical cohesion within its through-composition (which is presumably what Grainger meant when he wrote of the 'bolder spread of form'), though more variety of texture would have relieved the dense writing. The use of second inversions at the start of phrases is reminiscent of the style of a reverential church anthem (see Ex. 3.8); Quilter had worked such mannerisms out of his system by the time of his first published partsongs, the two Herrick settings of 1904. But the wistful nature of the text, in spite of its drinking-song context, was bound to appeal to him, and his response, though restrained, is a genuine one.

Agitato

Alto,
Tenor I

f *p* *cresc.* woun-ded soul

Drink! in for-get-ful-ness thy wound-ed soul may find a mo-ment's peace, etc.

Tenor II
or Baritone,
Bass I
Bass II

f *p* *cresc.*

Drink! in for-get-ful-ness thy wound-ed soul may find a

Ex. 3.8, 'Omar Khayām', bars 40–44

3.5 Accompanied partsongs

Quilter's partsongs for men's voices were invariably unaccompanied; all his two-part settings were for accompanied women's voices, as was his single unison song, 'An Old Carol' ('The Cradle in Bethlehem' was arranged from the solo song). Three are of particular interest, 'Windy Nights', 'Daisies after Rain' and 'The Passing Bell'.

Stevenson's vigorous style is well supported in 'Windy Nights' (1949). The song is in common time, strophic and treated largely as 12/8. The piano part is integral, its triplet figures characterising the motion of the horse and rider, and Quilter brings urgency to the setting with the canonic treatment of 'Late in the night/ When the fires are out' (see Ex. 3.9). It is over almost before it is begun, giving but a fleeting glimpse of the horseman galloping by.

The musical score for 'Windy Nights' (bars 13-16) is presented in a three-staff format. The top staff is the vocal line, the middle staff is the vocal line for the second voice, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The piano part features prominent triplet figures in both the right and left hands. The lyrics are: 'Late in the night When the fires are out, Ah! Late in the night When the Why does he gal - lop and gal - lop a - bout? etc. fires are out, Why does he gal - lop etc.' The score includes dynamic markings such as *mp*, *p*, and *cresc.*, and articulation marks like *etc.*

Ex. 3.9, 'Windy Nights', bars 13–16

¹³ Grainger to Quilter, 21 July 1947, GM.

It was a familiar poem, and according to Gooch and Thatcher, it was set twenty-four times between 1892 (Stanford), and 1975 (John Foulds); Quilter's was a twenty-fifth, but is not listed.¹⁴ The type of setting, solo or partsong, changes over the decades, with most before 1940 being for solo voice, and most of those after being partsong (or unison) settings, following the same pattern as indicated for Shakespeare settings in Fig. 2.1 (see p. 106). None of the settings is especially well-known now, with the possible exception of Stanford's; his hoofbeats are created using simple time and repeated notes.¹⁵

Many of Quilter's two-part songs were arrangements of solo songs. The solo song version of 'Daisies after Rain' (to words by Judith Bickle) was one such, published first in 1951, and then as a partsong for two soprano lines in 1952; it is indicative of the nature of the song that it should be susceptible to choral or solo setting and it is no surprise to find that it is about the short life of some flowers, and the happiness of daisies. It would not merit inclusion here, except that there are considerable differences of figuration in the piano parts, with the choral accompaniment much fuller, and the solo song accompaniment very spare. It is as if Quilter found the rich harmonies of the solo song too strange; in the partsong he steps back, smoothing them (see Exx. 3.10a, b).

For two bars, the solo version is the equivalent of a tone higher than in the partsong: the solo version moves up from C to D \flat major, where in the partsong, the shift is down, from E to E \flat major. The different harmonies and different figurations (the solo piano part extremely spare, the partsong introducing triplets) respond in their different ways to the imminent demise of the roses and poppies. The partsong setting is considerably more inventive.

¹⁴ Bryan S. Gooch, David S. Thatcher, *Musical Settings of Late Victorian and Modern British Literature: A Catalogue* (New York: Garland Publishing, 1976), pp. 733-4.

¹⁵ It was re-published by Curwen in 1914, and this edition is to be found in second-hand shops occasionally.

Sha - king fair heads a - gain. Rose pet - als fall, the

pop - pies bend, Know - ing their hour is done;

etc.

Ex. 3.10a, 'Daisies After Rain', solo version, bars 11–16

Sha - king fair heads a - gain. Rose pet - als fall, the

Sha - king fair heads, ah! — Sha - king fair heads a - gain. While the

pop - pies bend, Know - ing their hour is done;

pop - pies bend, Know - ing their hour is done;

etc.

Ex. 3.10b, 'Daisies After Rain', partsong version, bars 11–16

‘The Passing Bell’ is a setting of words by Winnifred Tasker. The words are not in her only book of poems, *Songs of Wales and Devon*, published in 1918, and were probably a single poem published in a newspaper or journal, that caught Quilter’s attention. He offered the song to Boosey early in 1934, but though the firm made persistent efforts, it was unable to trace Tasker, and because copyright permission could not therefore be obtained, the song was not published.¹⁶ The score is dated 1934, though Quilter was likely to have been working on it in late 1933. The opening words are not prepossessing:

’Tis the Passing Bell of Spring,
Hear it safely slowly swinging!
Sudden echoes downward flinging
etc

However, it is curious to find that Tasker’s 1918 book of poems was reviewed in *The Occult Review*; the reviewer wished her ‘God-speed in her future making of verse’ and more especially comments on her intimations of ‘the vision within’.¹⁷ With this as a possible indicator, the mood moves from a banal one to something slightly sinister, when the words of ‘The Passing Bell’ move on to

Sudden echoes downward flinging,
Like a strange, enchanted song
’Twas but yesterday she fled
From the rosebuds green and red,
Left her curling bracken bed
Fled away in very fear,
For the Stranger-guest was near.
Yesterday she was a-maying;
Now the bell is swinging swaying
Now a fairy dirge is playing
Down soft valleys like a song.

Quilter seems to be aware of this: the middle verse, ‘’Twas but yesterday she fled’, becomes progressively more chromatic, and the dismissive return of the opening mood is subtly chilling (see Ex. 3.11).

¹⁶ It is now included in a celebratory volume of Quilter songs, published by Boosey & Hawkes (2003).

[Soprano] *p a tempo*
 'Twas but yes - ter - day she fled From the rose - buds green and red,

a tempo
p

[Soprano]
 Left her cur - ling brack - - en bed

[Alto] *p*
 Left her brack - - en bed Fled a -

mf poco rit.
 The Strang - er - guest was

mf poco rit.
 way in ver - y fear, For the Strang - er - guest, the Strang - er - guest was

mp
mf poco rit.

a tempo *poco rit.* *p a tempo*
 near. Yes - ter - day she was a - may - ing;

a tempo *poco rit.* *p a tempo*
 near. Yes - ter - day she was a - may - ing;

a tempo *poco rit.* *a tempo*
mp *p*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Ex. 3.11, Quilter, 'The Passing Bell', bars 17-32

¹⁷ Waite, A. E., Review: 'Songs of Wales and Devon', *Occult Review*, vol. 29, (February 1919) pp. 121-2.

3.6 Anthems

Quilter was not a church composer, but occasionally produced anthem-like compositions, four in all.

The first, ‘Lead Us, Heavenly Father, Lead Us’ (words by James Edmeston, 1791–1867), is better known in the chorale version, as altered by Filitz, but Quilter’s setting – very definitely an anthem – is a solid, business-like one, SATB in the first verse, tenor solo in the second, and tenor solo providing a descant in the third, a routine treatment but not unattractive. The published score is dated 1908, the manuscript is dated 22 July 1909, but it was not published until 1924, dedicated to Ida Legge.

The last was a setting of A. P. Herbert’s ‘Hymn for Victory’. The manuscript was published in the *Sunday Graphic* on 27 May 1945; the poem had been published in the same journal on May 6, following which there was ‘an immediate response from thousands of “Sunday Graphic” readers, who urged us to have it set to music.’¹⁸ Quilter was asked to do so and composed a straightforward hymn with some pleasing harmonic variety, that was published for SATB, unaccompanied, and for solo voice with the four-part harmony as piano or organ accompaniment.

‘Non Nobis, Domine’

Quilter set words by Kipling (1865–1936) only once, but it was a memorable setting. Quilter’s piece, his second anthem, was commissioned by his friend Walter Creighton (Kipling’s words were already in existence) and it was soon published by Boosey and Hawkes in a number of forms – SATB, three part women’s chorus, two-part men’s chorus, unison; and in various of those forms, with strings, piano, organ or full orchestral accompaniment.

¹⁸ *Sunday Graphic*, 27 May 1945.

Although Quilter's 'patriotic' melodies were indubitably English, the best were those that he wrote primarily in response to some need where the patriotism was secondary: St George's theme from *Where the Rainbow Ends* portrayed a character within a wider context (see Chapter 4.5), and here, it was in response to a semi-theatrical pageant, and one instigated by his friend. When, during the Second World War, he was commissioned to write something overtly and directly patriotic (and not within a theatrical environment), it was not so successful.

When the melody first appeared, in the Pageant of Parliament, it was heard several times throughout the performance; it would seem that it was used to punctuate and unify the tableaux. The words at these points were not Kipling's, and may have been Creighton's:

Who prays the king for right
 To none will he say nay
 He justice will not sell
 Nor suffer its delay
 Unswerving Rule and Law
 Shall make a people free:
 Since out of justice man is made
 To live in liberty.

The statesmen who for love
 Her high behests obeyed:
 Her people strong, whose rights
 On loyal love are stayed;
 These served the Queen with joy,
 Accounting this for gain;
 The brightest glory of her crown
 Was by their love to reign.

The crown we freely give
 To Kings who keep the lay
 The rights our fathers won
 Are as the breath we draw
 Let Parliament and King
 Henceforth no more be twain
 While freedom he upholds,
 We will the King maintain.

Each of the four verses was performed at a different point in the Pageant, and each had a slightly different introduction. The first and third verses were in D major, the second and 'Non Nobis' itself in E \flat major; it was the last musical item in the Pageant. Its bold rising fourth at the

start, from $\hat{5}$ to $\hat{8}$, and back again, is immensely positive, expressing ‘an incoming emotion of joy, an acceptance or welcoming of comfort, consolation, or fulfilment’ (see Ex. 4.4b on page 226).¹⁹ The modulations are exactly as they should be (to dominant, and in passing, to relative minor and subdominant) and even at first hearing – coloured by memories of ‘Now Thank We All Our God’, ‘Let All the World in Every Corner Sing’ and other stalwarts – it sounds faintly familiar, so firmly rooted is it in the sound of English hymnody. Mildly chromatic harmonies in the third phrase and plentiful suspensions reinforce the sense of nostalgia; it is a fine, sturdy piece.

‘Freedom’

As explained above, this was commissioned by the BBC during the Second World War. The most remarkable aspect of the melody is its close similarity with Eric Coates’s ‘Dam Busters’ theme: Coates was asked to provide music for the film *The Dam Busters* in 1954, and eventually, and reluctantly, provided a concert march; it is said that he picked up an unpublished piece of his that he chanced to have lying on top of the piano.²⁰ Coates and Quilter had known each other since at least 1923, and Rodney Bennett, under the pen-name Royden Barrie, wrote lyrics for Coates. It seems highly unlikely that the plagiarism was intentional, since Coates was perfectly capable of writing melodies without help from others: rather more that it was an indication of a common language, or perhaps an affectionate tribute (see Ex. 3.12).

¹⁹ Deryck Cooke, *The Language of Music* (Oxford: Oxford University Press, 1959), pp. 159 and 167.

²⁰ Interview with the composer Ernest Tomlinson in May 1998. Ernest Tomlinson knew Coates, and was also a Director of the Performing Rights Society, with particular knowledge and experience of investigating instances of plagiarism.

especially were surely what were needed, though Quilter works them rather too much. It was, however, functional and workman-like music, written for a particular purpose, but it did not have the opportunity to become well-known in the way that 'Non Nobis' did: not only was 'Non Nobis' repeated several times within each performance of the Pageant of Parliament, but the whole was performed nightly for a month. Nor did 'Freedom' have the opportunities afforded by use in a film, though it is clear that Coates's standard verse and refrain structure is effective, and the march, with the melodic and harmonic change in its final appearance, very emotive.

Chapter 4 *Where the Rainbow Ends*

4.1 Introduction

Where the Rainbow Ends fell on fertile ground: its popularity stemmed from a strong story, essentially simple, fast-moving, with a happy ending; from an excellent production: no concessions were made to the child-actors and professional standards were required and achieved; from music perfectly suited to its mood; and also from the need for escapism. The whole package was well constructed – play, production and music. The Cottingley fairies hoax of 1917 was a later indicator of the same need;¹ in the theatre, the strong flavours of escapist melodrama remained highly popular and mad scenes jostled happily with evil aristocrats and innocent children, the unreal alongside the good and the bad.

This chapter is closely based on the equivalent chapter in *Roger Quilter, His Life and Music*; but is partially re-ordered and more focussed on a closer reading of the function of the music in relation to the action.

The initial inspiration was provided in 1902 by a small girl called Evelyn Clifford, from Chatham, Kent; she wrote a poem because ‘while St Andrew and St Patrick were duly celebrated, St George was left out in the cold’:

¹ The 1919 hoax, in which Frances Griffiths and her cousin Elsie Wright ‘photographed’ fairies at the bottom of their garden; the photographs were published around the world. The apparent proof of the existence of fairies was accepted unequivocally and with little or no question by many, including (after initial scepticism) Sir Arthur Conan Doyle, the creator of the ultra-rational Sherlock Holmes. Controversy still reigns, despite the confession by the perpetrators in the early 1980s that they had taken trick photographs, using cut-outs and hatpins.

Alas for St George of England,
 The valiant knight of old,
 Who slew the fiery dragon,
 And of whom many tales are told.
 For though he is our patron saint
 We think nought of his day,
 And there is silence everywhere,
 Where there ought to be grand display.²

Her mother, Emlie Clifford, wrote short stories, but she was unable to get them published until she took a man's name; her husband was called Harold Mills Clifford, so she called herself Clifford Mills. She wrote a story to alleviate her daughter's distress and called it *Where the Rainbow Ends*. At one level, its patriotism is from a lost world, too fervent for modern times, though entirely reasonable for the Edwardian period. At another level, it is simply an exciting adventure story, with a hero and a dragon, children and half-mythical creatures, and hope and magic; a story that remains hugely enjoyable by children to this day.

Clifford Mills – from this point on, Emlie Clifford wrote under this name – had a talent for telling stories with good twists in the plot. Of the plays she wrote, the best known was *The Basker*, 1916; another was a spy story, *The Luck of the Navy*. After *Where the Rainbow Ends* was first staged, she quickly turned it into a novel, which saw a number of editions.

She and her husband lived in India, and when in England, they used to stay in Richmond, Surrey; here that they met Reginald Owen and his wife Lydia Bilbrooke. Owen, the English actor and dramatist,³ made no contribution to the content of *Rainbow*, but Clifford Mills sought his help with the technical aspects of writing a play, and so the agreement was made by which Owen appeared as co-author, though under the name John Ramsey (or Ramsay). Charles Hawtrey had performed with Lydia Bilbrooke⁴ in Gladys Unger's *Inconstant George* at the Prince of Wales's

² Reprinted in 'Women Who Have Made Good, VI: A Woman Playwright: Mrs Clifford Mills', *Lady's Pictorial* (13 March 1920), p. 338.

³ Reginald Owen was probably best known for his part in the film *Mary Poppins* in which he played Admiral Boom.

⁴ She was the first of Reginald Owen's three wives; their marriage was dissolved in 1923.

theatre in October 1910, and consequently was very interested in Owen's proposal for a children's play.

A number of children were needed, and having been impressed by Italia Conti's handling of children in the fairy scenes in a play called *The Two Hunchbacks*, Hawtrey approached her to acquire and produce them, while Owen approached Quilter to write some music. Hawtrey left Conti to her own devices, but he did not realise how much music Quilter was writing, until the first rehearsal that he attended, when he expressed fears that it seemed to be an opera rather than a play.⁵ It is a substantial play in four acts (for a time rearranged into three without losing any of the material).

Italia Conti was a tremendous driving force. She was steeped in a musical and theatrical background: her father Luigi was a singer, the nephew (or a great-nephew) of Angelica Catalani.⁶ After the success of *Rainbow*, the children themselves wanted her to continue to work with them, and so the Italia Conti School was born; with only the very occasional exception, she gave up her acting career for it.

4.2 The story

Full details of the story are necessary to understand the rôle of the music fully; these are given in Appendix B. The main elements are: four children and a pet; real-world adults; and a fantasy-world with adults and magical creatures. The children travel to the fantasy world to find their parents; the story is well paced, vivid, and written in a direct style. Despite the stereotyped characters – the archetypal goodie of St George and baddie of the Dragon King; the beautiful mother Mrs Carey and masculine father Captain Carey, the silly girl Betty, and the stout-hearted

⁵ Ruth Conti to Langfield, 30 January 1998.

⁶ Angelica Catalani was the first to sing Mozart's *Susanna* in English in London: one of Luigi Conti's given names was Catalani, although he never used it. He had a singing studio in Brighton, and he was accustomed to give recitals with his pupils at the Royal Pavilion (family details: Ruth Conti to Langfield, 14 April 1998).

Crispian and Blunders – it remains an exciting story with plenty of action, helped by the variety of characters (gender issues and patriotism notwithstanding) and considerable detail in the telling.

4.3 The production and the contractual arrangements

For the first performance in 1911, the production rights were granted to Peter Laye, by the owners of the rights, Clifford Mills and John Ramsay, and the contractual arrangement was that any decision to revive the production had to be made before 31 August 1912, or the rights would revert to the original owners. The revival had to take place before the 31 December 1912, and in these circumstances, the agreement was then extended until 31 August 1913.⁷

So an annual pattern was established. However, the whereabouts of the 1917 production are unknown, though it seems to have happened since advertisements for later productions that showed the number of seasons so far suggest that there had been no break. The story in the years 1920-25 is unclear: Peter Laye certainly went bankrupt, probably in 1920;⁸ it seems that the rights may then have been assigned to a Mr R. Oswald, for a specified period, probably a year, and were then leased by the Kirby family (famous for their theatrical flying effects) in 1921;⁹ they arranged to make a film.¹⁰ A year later in 1922, Italia Conti bought the rights and billed *Rainbow* as an Italia Conti production for its first season at the Holborn Empire, and her ownership dates from this time. In about 1930, she founded the Rainbow League, a non-sectarian, non-political League of Hope charity, with Noël Coward as its President at one stage (certainly in 1936), to help establish ‘Rainbow Beds in British Hospitals, or to help any movement for the good of Children, for the

⁷ Some of the details are from the British Library and elsewhere, but an enormous amount of information – contractual, production, story, personalities – came from Italia Conti’s niece Ruth Conti; she ran the school from just after the second world war until she sold it in the late 1960s.

⁸ Samuel French archives record that this was in 1923, and that the rights were then assigned to Italia Conti; but she appears to have bought them in 1922.

⁹ Ruth Conti to Langfield, 2 January 1999.

¹⁰ This is stated in an article by Brian Doyle, ‘Remembering the Rainbow’, *Story Paper Collectors’ Digest*, (December 1993), pp 30-33, (January 1994), pp. 16-20; it is confirmed by the British Film Institute archives. However, no sources are cited, and not all of the information in the articles is accurate, though much can be confirmed.

Vocational training, and for their better education in their duties as future Citizens of our Empire'.¹¹ Its aims were 'to foster friendship and understanding, first among all young people of the British Empire, secondly among the Youth of the World ... to carry on the fight against evil, to break down class prejudice, and by a right understanding of National Pride and the love of Country and Race, to extend to all other Nations a like understanding of their love of Country and Race'.¹² Its objects were 'to produce or arrange for the production of dramatic, musical and other kinds of plays, vaudeville, ballets, revues, pantomime, concerts, cinematograph exhibitions, musical comedies, operas, operettas and the like'.¹³

The requirement to stage a revival within the year was flexible: it was merely the intention to revive that needed to be notified and the owners needed merely to be reasonably satisfied that the lessee would be in a position to fulfil the obligation.¹⁴ Certainly it was usually revived at Christmas, but there were two seasons when it was not, and it frequently went on to tour after finishing the four-week season at the Holborn Empire.¹⁵ During its nearly fifty-year history, it was staged at various London theatres, and during the war toured the provinces, this being within the scope of the rights agreement; it reached Morecambe and Bournemouth. The ban on theatre productions, imposed as a panic measure on September 4 1939, the day after war was declared, had been lifted by the middle of October 1939, just in time for *Rainbow* to be produced that Christmas season. In the Blitz of 1940, Italia Conti's school in central London was bombed and so was the Holborn Empire, which had been home to the production for eighteen years. The production transferred to the New Theatre for that season; the original full score survived (and a copy was made at about that time), and later wartime productions were generally on tour. Those hard days of touring took their toll on Italia Conti's health, and she died in 1946. Her sister, Mrs

¹¹ Advertisement reproduced in *Story Paper Collectors' Digest*, (April 1995), p. 4.

¹² From a programme for *Where the Rainbow Ends*, 1936 season.

¹³ It was a registered company (BL Add MS 70606B).

¹⁴ This is according to Peter Laye's original producer's agreement.

¹⁵ Ruth Conti to Langfield (1 February 2001).

Bianca Murray, took over the school, the *Rainbow* production, and the rights. In this she was helped enormously by her niece, Ruth Conti, daughter of her brother Arthur who had emigrated to Australia some years before. Ruth Conti had come to England in 1932, and was heavily involved both in the running of the school, and in the production: she sang the ‘Slumber Song’ (which occurs at the beginning of the play), and played various rôles.¹⁶

During the difficult wartime touring conditions, the scenery had become very dilapidated – some was the original¹⁷ – and it became hard to find a theatre and adequate stagehands; after the war, which he had spent in the States, the charming and charismatic Anton Dolin became involved, bringing much-needed capital with him. Born in 1904 as Patrick Healey-Kay, he had danced with Diaghilev’s ballet company, was associated with Alicia Markova, and was a favourite of Bianca Murray, Italia Conti’s sister. For the season at the Royal Festival Hall in 1954 and for some of the productions later still, he brought Markova in to play the cameo rôle of the Spirit of the Lake, which from 1911 until the mid-thirties had been played, in a manner suited to her first name, by Grace Seppings. As an inducement to Markova, music by Tchaikovsky was added and the dance with Will-o’-the-Wisp was therefore curtailed.

As time went on, it became apparent that the text of the play was outdated and its jingoism too strong. Mills had died long since, and Owen had decamped to the States, having given Mills’s daughter Evelyn a free hand to decide on any appropriate changes on behalf of both of them. For a very long time, she resisted any change whatsoever, but in 1979, a revised version of the libretto was published, with the patriotism toned down. The Colonial Mixture – originally consisting of ‘equal parts of Canadian, Australian and New Zealand Iron mixed with Indian and

¹⁶ When she sold the school and returned to Australia, she presented various items to the British Library, including the full score of *Where the Rainbow Ends*.

¹⁷ A photograph of the Dragon King’s Castle shown in *Play Pictorial* is strikingly similar to a watercolour painting of the Castle in Evelyn Shillington’s autograph book. (The autograph book is in the possession of Mrs Jacy Wall.) Evelyn was in her late teens when *Rainbow* was first produced, and the painting is likely to date from then or soon after, which would suggest that the set probably changed little in the intervening years. This is confirmed by Ruth Conti.

South African Steel' – now was simply Lion-cub Mixture, ingredients unspecified. Crispian and Jim were at school, not Naval College.

However, despite the financial success of the show, and the capacity houses, it became ever more difficult to find a theatre in which to stage the production. The last professional production was at the Granada Theatre, Sutton, in Surrey, in the 1959-60 season, with Anton Dolin still taking the part of St. George. It was billed as the 47th season; in calendar terms, it should have been the 49th. Despite the two missing years, it was unquestionably successful and for years part of the regular Christmas scene, along with *Peter Pan* (which had been premièred 7 years earlier in 1904). Since its last professional season, it has been performed regularly by amateur groups all over the country.

For one of the most exciting effects of the production, Charles Hawtrey used a stage trick devised by Maskelyne and Devant, the famous illusionists of the turn of the century. Hawtrey describes it in *A Message from Mars*, a production he first put on at the Avenue Theatre in 1899 with occasional revivals, and which he took on tour to the United States during the winter season 1902-3:

This coat was always somewhat of an anxiety to me, as so much in the play depended on it. It was put together so that it might, at the proper moment, fall from my shoulders and down through a trap door in the floor of the stage. The coat was made in several pieces which were laced together, and it was necessary that this should be very carefully done to prevent anything going wrong. I stood in front of the trap door ... There was a ring attached to the laces at the back of the coat, in the lining at the bottom. When this ring was jerked the laces were released, and in a flash the coat fell away and down the trapdoor.¹⁸

In *Rainbow*, it involved the cloak worn by the hermit-like figure who appears in answer to Rosamund's summons for St. George. It was very heavy, and was threaded with gut so as to enable it to be held in place; it took half an hour to thread, and had to be re-worked for every performance. The actor playing St. George had to stand on his mark just in front of the

trapdoor,¹⁹ and during the course of the scene, the thread was pulled out by stagehands standing below the trap. At the cue, they tugged the cloak extremely hard, it disappeared into the trap, there was a flash from a magnesium flare, and St. George was revealed, resplendent in armour. It was always a most exciting trick, though nerve-wracking.²⁰ Eventually the trick was replaced: in later productions when Anton Dolin took over the rôle of St. George, the cloak was whisked off into the wings with strings – not as spectacular, but more reliable.

Florence Woodgate played in *Rainbow* in the 1920s, first probably as an elf, and later as Will-o'-the-Wisp and then Rosamund; her uncle was Leslie Woodgate who during this period was Quilter's secretary. Another uncle, Walter Woodgate, was in the first performance of *Rainbow* in 1911 and her father Albert (he had been in *The Two Hunchbacks*, under Italia Conti's instruction) kept a record book showing each day that his daughter worked. According to this record book, a film was made in 1928, but no further details can be found. A 5,000-foot film – about two hours' worth – was certainly made in 1921, directed by H. Lisle Lucoque, and produced by the British Photoplay Film Company, but there appears to be no extant copy.

4.4 Reception

The *Times* was happy to report that there was no singing, apparently ignoring the Lullaby (later known as the 'Slumber Song') and thus presumably referring only to children's singing.²¹ These early reviews were full of praise – 'masterly', 'marvellously trained crowds of little folk-

¹⁸ Charles Hawtrey, *The Truth At Last* (London: Thornton Butterworth, 1924) p. 262.

¹⁹ Ruth Conti recalls (Ruth Conti to Langfield, 6 April 1998) that on another night, a stand-in lost his balance and fell down backwards into the trap; he was badly shaken but not badly injured.

²⁰ Jack Watling, who played St George in 1939, recalls that one night he missed the mark. The stage-hand popped his head up through the trapdoor and called out 'Over 'ere, mate!' For perhaps thirty years, St George wore metal armour which was substantial and effective, but which could give rise to problems. Jack Watling also recalls how one night during the fight to the death, the knee joint jammed while he was on the floor, effectively pinning him there: he was obliged to hold his sword up and whisper to the Dragon King to impale himself upon it (Jack Watling to Langfield, 7 June 1998.)

²¹ The *Times*, 22 December 1911, p. 9.

dancers', 'the score has tune and dramatic meaning, and answers its purpose very well',²² with some deliberately ignoring any allegorical aspects, and others pointing them out. The *Daily Telegraph* said of the opening night that 'the reception could not have been more enthusiastic'.²³ though as decades passed and *Rainbow* became more of an institution, there was less to be said. Reviews dating from the 1930s tended to comment on the longevity of the production; those from later still were however less kind: G.F. in the *Spectator* in January 1953 wondered if the play could keep up with modern tastes, while acknowledging the value of the illusory quality of the theatre. Four years earlier, in December 1948, the *Spectator's* reviewer (the same?) had attended with a world-weary child who had responded adversely to St. George's rhetoric, clasping her head in her hands after thirty seconds of it, as the reviewer had responded adversely to the stereotyped characterisations. Finding the concepts too unsophisticated, the reviewer damned its innocence with faint praise: 'As spectacle it is undoubtedly gorgeous; and if the gorgeousness is of the sort generally found on the lids of jigsaw-puzzle boxes, no child is going to complain of that'.²⁴

In 1935 Royal endorsement came when the Princesses Elizabeth and Margaret were in the audience with their mother for the Silver Jubilee performance, celebrating the twenty-five years since the accession of George V.

Before that, however, an issue in 1932 of *Play Pictorial* was devoted to *Where the Rainbow Ends*, celebrating its 21st year of production; the photos include outdoor shots, taken from the film of 1921, as well as contemporary shots from the staged version. These photographs show an exaggerated, somewhat stylised manner of staging. The most effective set is that for Act 1, the library, because of its realistic heavy wooden panelling. The dark timelessness of this, in the opening scene, contributed enormously to the sense of timelessness of the fundamental elements of the story. The heavy, claustrophobic pressure, reinforcing Rosamund's smallness and

²² The *Illustrated Sporting and Dramatic News*, 27 January 1912, p. 952.

²³ The *Daily Telegraph*, 22 December 1911.

²⁴ The *Spectator*, 31 December 1948, p. 869.

insignificance against the inevitability of the events to come, contrasts strongly with the openness and lightness of the second Act – indeed, with the rest of the play, since only Act 1 is set indoors – in which she is able to transcend the limits of being a child, showing that only a child’s faith could reach beyond the library’s limits.

4.5 The music

Ruth Conti commented that her aunt Italia drew more and more music from Quilter, so that the play became bound up with the music, and the music with the play. The music supported the character and mood of the story, and illustrated the individual characters. The Edwardian middle-class milieu was a comfortable one: the early action takes place in the library, which defines a minimum size for the house, and its nature; there is a bell-boy, an unseen cook, and an implication of other servants. Crispian is set for a career in the Navy, as is his friend Jim. Jim’s sister, Betty, is a silly feminine character, who in later years will presumably marry well, and stay empty-headed, and Quilter’s delicate music supports this unspoken framework.

There are two versions of the full score. The original, and very well-used, autograph copy is scored for flute, oboe, clarinet, trumpet, timpani, side drum, full string complement, and piano;²⁵ few of the numbers are given identities. The other copy is also well-used and is for a slightly larger orchestra: flute, oboe, clarinet, bassoon, two horns, cornet, trombone, percussion (triangle, tambourine, side drum, cymbal), timpani, strings and a harp part added later, and is in a copyist’s hand; the cue numbers are identical.²⁶ Despite the greater resources, much of the orchestration is on a smaller scale, and it is perhaps this that gives rise to the comment on the first page ‘reduced score’. The recording of a selection from *Rainbow* that Quilter himself

²⁵ BL, Add MS 54208.

²⁶ BL, Add MS 72086-7.

conducted uses this orchestration. A third copy is a clean score – probably a security copy – identical with the ‘reduced score’, though some markings have been omitted in error.²⁷

The ‘small orchestra’ parts available for hire generally follow the scoring given in the older score, although the orchestration is uncertain: there is no full score for this version, but the piano conductor cues some instruments for which the parts are missing. It is scored for at least flute, oboe, clarinet, trumpet, percussion (triangle, tambourine, side drum, cymbals, glockenspiel), timpani and strings. There is also a piano reduction in a copyist’s manuscript; the various numbers in both the piano reduction and in the parts follow those in the second full score.

The orchestration is extremely competent, though Quilter was not as a rule happy about orchestrating his work, and occasionally was advised by his fellow-student from Frankfurt, Norman O’Neill, who achieved a huge success in the realm of theatre music. There is no evidence, however, that Quilter availed himself of his friend’s advice on this occasion.

In the older score, the Prelude incorporates the themes representing St George, the Land Where the Rainbow Ends, and St George again; in the ‘reduced score’, it includes the Dragon King’s music, the Land Where the Rainbow Ends, Slumber Song, then the dance of the Moon Fairies and the Fairy Frolic, St George and Rosamund; and the piano reduction follows the autograph score.

This is light music. The requirement for brevity suited Quilter, and the musical construction is straightforward – generally simple time signatures rather than compound (in common with the rest of Quilter’s output), simple rhythms and simple textures.

Of many outstanding items, perhaps the loveliest is that for Rosamund; certainly Grainger thought so, referring to it regularly throughout his long correspondence with Quilter, and calling it ‘soul-feeding’,²⁸ ‘kingly ... and weal-bestowing’.²⁹ He had heard *Rainbow* early on in

²⁷ BL, Add MS 72088.

²⁸ Grainger to Quilter, 26 March 1917, GM.

²⁹ Grainger to Quilter, 8 October 1947, GM.

its career and towards the end of its second season asked if he might go to hear it again.³⁰ As late as 1947, he was still urging Quilter to enlarge it, and to develop it into something of symphonic proportions, to ‘weave a truly symphonic adumbration’ of the *Rainbow* material, Rosamund in particular.³¹ However, this was alien to Quilter’s nature and abilities, and, given the increased intensity of Quilter’s chronic depression (and at the time Grainger wrote this, it was scarcely six months since Quilter had been discharged from a mental hospital), impossibly demanding.

Rosamund is the lynchpin. Her importance is stated at the outset: the audience sees her first, seated alone and quietly in the darkened library, and holding the stage. She is a dreamer: if only she and Crispian could find their parents again, all would be well; but she is practical as well: she finds a way to make the dream a reality. She is quick-witted: in choosing her two wishes, she asks for her aunt and uncle’s dinner to start again, thus buying her more time. She thinks laterally: she asks for help from an archetypal St George, where Crispian, with less vision, merely asks for his friend and, as companion for Rosamund, his friend’s sister. Rosamund spurs on the others, encouraging them, exhorting them to persevere, to exceed that which they thought their limit. She leads from the front, but observes the conventional gender rôles when she expects Crispian and Jim to climb the flagpole: this is men’s work, and her strengths are intellectual ones, not physical. She is intelligent, unlike Betty who, against all instructions (stock character as she is), allows herself to be tempted away from the safety of the light green mound. Rosamund confronts her own fear, acknowledges her right to be afraid, but never wallows in defeat. She is open-minded: as she accepts the resources of the Book, of the Genie, of St George, she accepts also the resources of Cubby. She is renewed by his ideas, stimulates the others to find the materials to make a flag, and thus enables them all to summon help again. Rosamund is a rounded character of great strength and serenity, set into relief by the other generally more superficial characters.

³⁰ Grainger to Quilter, 17 January 1913, GM.

³¹ Grainger to Quilter, 21 July 1947, GM.

The music to accompany and illustrate ‘Rosamund’ is therefore vital. It consists of a simple balanced melody supported by some detailed part-writing, and the opening statement, scarcely altered in its later appearances except to be extended, is 10 bars long: two pairs of two-bar phrases, the fifth, a coda-like phrase (see Ex. 4.1).

Ex. 4.1, *Rainbow*, Rosamund, Act 1

It is firmly in E major, often associated with brightness, joy and laughter, and sometimes felt to be a proud, golden key.³² Though a chord of E major in a tonic context appears in nearly every bar, the tonic note is seldom heard in the melody, the theme simply twining itself about the note E, and never settling: even at the very end of this first statement, the final melody note is the dominant. The ever-present delay and evasion induce a feeling of wistfulness and a longing to settle down. In some later statements of Rosamund’s theme, this need is met when the tonic is

finally reached; but not at this early stage. The opening four notes rise and immediately lift the music and its expression positively: in Deryck Cooke's terms, affirming joy calmly and emphatically,³³ and the following fall is soothing and comforting.³⁴ This melody, like Rosamund, is central to the play and pervades its furthest corners.

Quilter's music variously accompanies stage action, accompanies ballets, underscores dialogue, announces a character, creates or sustains atmosphere. The item that follows Rosamund's theme, the Lullaby 'Rock-a-bye slumber', performs the last function: it serves to reinforce the wistful mood. When this song was published separately (as the 'Slumber Song'), it was given another verse, but in the play, it contains only one. (The song was also arranged as a piano solo and for piano with violin or cello.) The rock-a-bye motion is established with a 6/8 rhythm and it is set in another warm key, A \flat major (which Berlioz described as 'soft; veiled; very noble'³⁵). The tonic chord permeates the song, usually with added sixths for further warmth, although a few coloured chords hint at passing modulations. The tonic note occurs mostly only on weak quavers and semiquavers, but lands firmly in the closing two bars, a final bolt of security (see Ex. 4.2).

³² Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd edn. (Woodbridge: Boydell Press, 2002), pp. 251-6. In this Appendix is shown 'a compilation of literary descriptions of key characteristics' for this period.

³³ Deryck Cooke, *The Language of Music* (Oxford: Oxford University Press, 1959), p. 105.

³⁴ Deryck Cooke (1959), p. 106.

³⁵ Quoted in Steblin (2002), p. 280.

Andante moderato

Far - fly - ing bird - ies sail home on tired wing, When all the world's mo - thers their cra - dle song sing

Rock - a - by rock - a - by shoo

[Mmm]

cresc.

p

poco rit. dim.

pp

ten.

Ex. 4.2, *Rainbow*, 'Slumber Song', Act 1

The wistful mood having been clearly set, dramatic action continues, introducing Joseph, Matilda, Cubs, and Herr Schlapps (Crispian and William having appeared before the Lullaby); the next music accompanies stage business just before the reading of the instructions to summon the Carpet Genie, whose exotic status is indicated by open fifths – of necessity undefined tonality – and flattened sevenths over a pedal E (see Ex. 4.3).

Allegro moderato e misterioso

p

Ex. 4.3, *Rainbow*, Genie Music

A trumpet fanfare announces the translation of St George from monk to shining knight, followed shortly after by a full statement of his stirring melody. St George's theme (see Ex. 4.4a)

is the first appearance of any of Quilter's patriotic tunes; the style is seen in the later partsongs, 'Non Nobis, Domine' (see Ex. 4.4b) and 'Freedom' (see Ex. 4.4c), which are all linked by the immensely confident leap from dominant to upper tonic: St George's patriotic message is clearly stated in the music, played underneath an equally stirring verbal description of the Battle of Agincourt by St George (with a passing nod to *Henry V*).



Ex. 4.4a, *Rainbow*, St George's theme



Ex. 4.4b, 'Non Nobis, Domine'



Ex. 4.4c, 'Freedom'

The personification of evil, in the form of the Dragon King, is marked by augmented chords (see Ex. 4.5).



Ex. 4.5, *Rainbow*, Dragon King's motif, Act 1

Ballets punctuate the stage action, pacing it, allowing both a breathing space after fast-moving events, and a sense of calm before action to come, setting it into greater relief. They are not used in a real-world setting, nor when there are adults present, with one exception: when

Joseph and Matilda dance grotesquely to the music of the ‘Fairy Frolic’. This dichotomy between two worlds, children/adults, fairy/real, and how they are perceived is seen also in *Peter Pan*, where only the children are able to fly (it is explored further in Steven Spielberg’s film *Hook* of 1991, where a grown-up Peter Pan is unable to fly until he returns to a sense of the child), and in the film *The Wizard of Oz* where the ‘real’ world is shown in black and white, and only the magical world is in colour. Joseph and Matilda have crossed the boundary into the fairy world by believing in and summoning the Dragon King: hence their participation in the dance. But because they are evil, they cannot reap its benefit: hence also therefore their violent demise. The Fairy Frolic is not heard again until Joseph and Matilda have been eaten by the Hyenas.

Thus there are no dances in Acts 1 or 4, and the first ballet, the ‘Fairy Ballet’, occurs as the sun begins to set, towards the end of Act 2. The sequential repetition of melodic shape in the second phrase, over a tonic pedal, together with the accompaniment figure of crotchet plus minim (or two crotchets plus rest) which throws the stress on the second beat, shows distinct hints of Gounod’s *Faust* ballets and betrays its origins in French ballet music (see Exx. 4.6a and 6b).



Ex. 4.6a, *Rainbow*, Fairy Ballet, Act 2

Ex. 4.6b, Gounod, *Faust*, ballet music: waltz

The expansive melody of the central section (resembling Tchaikovsky's 'Waltz of the Flowers') is punctuated by a shift of metre, a hemiola device that Quilter used elsewhere in triple-metred pieces (see Ex. 4.7a), and one much used in a waltz context by Tchaikovsky (see Ex. 4.7b). 'Fairy Ballet' indeed owes much to the French dance tradition and to Tchaikovsky, but it has a lightness that is Quilter's own.



Ex. 4.7a, *Rainbow*, Fairy Ballet

Ex. 4.7b, Tchaikovsky, *Serenade for Strings*, Op. 48, Waltz

The tension created during this long scene, culminating in Betty's disappearance into the Wood, is maintained by continued stage activity and is then released at the beginning of the next Act, with the calming influence of Rosamund's music, illustrating not Rosamund herself this time, but the appearance of her parents; it is also used to remind the audience of her words of faith in the future, that she spoke in Act 1. The long dance for – effectively – the corps de ballet is now balanced by a substantial solo dance, in which Will-o'-the-Wisp dances to his shadow.

Will-o'-the-Wisp's light, triple-time dance is one of the finest examples of Quilter's delicate touch. Lilted triplets and mordent-like grace notes establish a hesitancy and a darting quality that describes Will's ephemeral character eloquently. The dance is a constant play of mild

harmonic tension between dominant chords with added 7ths and 9ths over a tonic and dominant pedal, and the resolution on to the tonic with added 6ths, under an arch-shaped melody (see Ex. 4.8).

Ex. 4.8, *Rainbow*, Will-o'-the-Wisp, Act 3

A secondary motif is more lyrical; at the end of the rising bass line it tumbles back into the decorations of the opening motif, and thence to a restatement of the main theme. The central section changes metre (from triple to duple) and texture (from light and staccato to sustained), as if Will is taking a rest or as if something has caught his attention. It is based on a tonic pedal in C major with occasional forays into the relative minor, and plays between C major and E major, using the mediant, Fauré-like, as a pivot-note. A warm chromaticism with liberally scattered secondary sevenths enhances the lyricism and a trill imitates a bird call, or perhaps Will's piping. Towards the end of the section, the music sinks down onto a rich Delian chord, C major with added minor 7th, 9th and 13th, before Will seems to wake up again and reiterate his main sprightly theme. His music, as wayward as he is, flits melodically and texturally.

Will blows a kiss to the Lake-King's daughter before they dance together in 'Dance of the Spirit of the Lake'; the scene is romantic, even sensual, yet sexless. He cares about no-one, indifferent to the children's fate, malicious in the way he leads Joseph and Matilda into the bog, but he is not malevolent and he responds to Mrs Carey and wants to please her. He is responding

to the depth of character in her – insofar as we are allowed to see it in the short characterisation that she is given – but it is nevertheless a depth that is found also in Rosamund, a serenity that counterpoints his own capriciousness.

The start of Will's conversation with Mrs Carey is underscored by the first section of his music, repeated so that it fills the space needed; it is thus integral and not merely a vehicle for a single dance, and indeed whenever his music appears, so does he. This does not happen in reverse, however: on the one occasion when he appears and his music does not, it is when – and because – he is mimicking Matilda. His conversation with Mrs Carey revolves around past events: how Will has found other people on the island. At the point where Mrs Carey realises that Will has seen her children however, the underscoring uses the central, lyrical section, with its yearning theme (initiated by a powerful rising sixth, dominant to mediant), to accompany the conversation about future intentions: how Mrs Carey wants Will to show her the way to where the rainbow ends. The 'Delian' chord is intended to be reached at the point where Captain Carey, offstage, sees the ship that Will had mentioned and hails it.

Will-o'-the-Wisp dominates the scene, and his music underpins a subtle change in its viewpoint, from looking back to looking forward.

The next dance follows immediately, the first part of the second scene. Like the 'Fairy Ballet' in Act 2, it allows plenty of activity: it opens with a sequential fourths figure after a stock introduction, all in 2/4, and the rustic sound derives from the flattened sevenths. It leads into the 'Dance of the Mischievous Elves', a medley of the fourths figure, a light polka and the Elves' jeering laughter as they tease Betty (see Ex. 4.9). A three-note whole-tone rising motif marks the entrance of the Black Leopard/Bear and frogs enter to imitative low orchestral croaks. There is almost no spoken dialogue; the Elves sing a few words in chorus, and Betty, bewailing her lot, has but little to say. The action is carried wholly by the bustling music, the short and choppy movement well suited to the brevity of the individual items, and giving a sense of urgency.



Ex. 4.9, *Rainbow*, Dance of the Mischievous Elves, Act 3

It is a relief then, after this activity, after the excitement of meeting the Slitherslime and the Slacker, and after the gruesome deaths of Joseph and Matilda, to be soothed by the serenity of the interlude between the second and third scenes, ‘Moonlight on the Lake’. This was a favourite of Percy Grainger, who played it regularly in his concerts. It is not a ballet as such but acts as a preliminary for the ‘Dance of the Spirit of the Lake’ – actually a duet for the Spirit and Will, which, like much of the other ballet music, is in ternary form. The introduction to the dance again shows clear influences from Tchaikovsky (see Exx. 4.10a and 10b); the graceful quaver melismas feel as if they are introductory passages, though they reveal themselves to be part of the thematic material. Although this Dance is, like Will’s solo dance and the Fairy Ballet, in triple time, it is not until the central section that a waltz appears, tantalisingly short and owing much to the waltz songs of German and Sullivan in its chromatic rising bass lines. It eases back adroitly to the quaver melismas of the main dance and towards the end there is a hint of the Dragon King’s music – denoted by augmented chords on double-dotted crotchets – which alerts the audience to the entrance of two green dragons: the Spirit lives on the Lake by the Dragon King’s castle, and is ever in his shadow.



Ex. 4.10a, *Rainbow*, Dance of the Spirit of the Lake



Ex. 4.10b, Tchaikovsky, Piano Concerto no. 1, slow movement

The pace of the action, presently calm and serene despite the dragon undercurrents, is slowed further with a short ‘Dance of the Moon Fairies’, introduced with the same motif as introduced the Spirit of the Lake and followed by a short, light dance in 3/2, an unusual time signature for Quilter (see Ex. 4.11). After the two-bar introduction, the succession of three-bar phrases give a length of line that has a folk music lilt – something Quilter tried again in the piano piece ‘Pipe and Tabor’ (from *Country Pieces*, 1923) and in the theatre piece ‘Shepherd’s Holiday’, from the suite for *As You Like It* (1920). The effect is enhanced by a tonic pedal under the first two phrases; the third and fourth phrases have a chromaticism that acknowledges Sullivan (and particularly ‘Three Little Maids’ from *The Mikado*).

Allegro

mp

leggiero

p etc.

Ex. 4.11, *Rainbow*, Dance of the Moon Fairies

Quilter reminds us of the presence of the Spirit of the Lake with a melodic hint of her introductory music before launching into the ‘Fairy Frolic’, now in its proper context and no longer sounding grotesque. It is in the familiar musical language of Sidney Jones or Edward German, but even in Quilter’s lighter moments, he never forgets his natural grace and elegance, and there are glimpses of a lyrical chromaticism (see Ex. 4.12).



Ex. 4.12, *Rainbow*, Fairy Frolic

Quilter’s views on Wagner are infrequently documented, but in 1948, Quilter wrote to Grainger: ‘I ... went to ‘Tristan’ and ‘Walküre’, and thoroughly enjoyed myself – I had rather sickened of Wagner, after wallowing in him too much when I was young – but this time, I was able to judge better, and so appreciated the good things very keenly’.³⁶ The following year he wrote to confirm his impressions: ‘I ... had a Wagner ‘come-back’: not quite the drunken emotion of my first wallowings, but a warm appreciation of his lovely impulses and his masterliness’.³⁷ He almost certainly saw his first Wagner operas while studying in Frankfurt, and musical references are to be found on rare occasions: after the Dragon’s King motif is heard in Act 4, the Dragons enter to a steady march in C minor (see Ex. 4.13a) which ends with the giants’ motif from *Das Rheingold* (see Ex. 4.13b). A connection can be made between the Giants as puppets of fate, and the dragons as puppets of the Dragon King; in both cases, an apparent inevitability in the course of events is altered at the last moment.

³⁶ Quilter to Grainger, 8 April 1948, GM.

³⁷ Quilter to Grainger, 9 March [1949], GM.

Andante

f molto pesante

Ex. 4.13a, *Rainbow*, Entry of the Dragons

Molto pesante e moderato il tempo

ff

etc.

Ex. 4.13b, Wagner, *Das Rheingold*, Giants' motif

The chase connotations of fugue (as used in, for example, Tchaikovsky's fugal treatment illustrating the fight in his Fantasy Overture *Romeo and Juliet*) are brought into play in the extremely effective, if brief, fugue that accompanies St George's fight with the Dragon King. Fugue is rare in Quilter's output; one other fugal treatment occurs in 'A Children's Overture', with the tune for 'A Frog he would a-wooing go', a different kind of chase. The fight fugue is conventional and in three parts; the voices do not necessarily stay with their first instrument, and the trumpet generally picks out the main melody notes, rather than the entire fugue subject (see Ex. 4.14).

Allegro vigoroso e ben marcato

D Vln 2, vla, clt

E Vln 1, 2, flt, ob

F Flt, Ob, Vln 1, 2, Tpt, Clt

The musical score is presented in five systems, each with a key signature of one flat and a 2/4 time signature. The first system (D) shows Vln 2, Vla, and Clt. The second system (E) shows Vln 1, 2, Flt, and Ob. The third system shows Flt, Ob, Vln 1, 2, Tpt, and Clt. The fourth system (F) shows Flt, Ob, Vln 1, 2, Tpt, and Clt. The fifth system shows Vln 1, 2, Vla, and Clt. The score includes various musical notations such as dynamics (f), articulation (trills), and instrument labels.

Ex. 4.14, *Rainbow*, Fight between St George and the Dragon King, Act 4

Music accompanies the drama from this point until the epilogue – underscoring, building dramatic tension, reflecting the action, and after some glancing modulations (while the curtain is down for a rapid scene change) that hint first at C \sharp major and then slide through high F \sharp major chords that sound like shafts of sunlight, the key slips at last, via the submediant and an

enharmonic change, into $A\flat$ major for the main statement of the theme for the 'Land where the Rainbow Ends'. The sense of anticipation, achieved over a dominant pedal, resolves just before the curtain rises and the Rainbow children enter. Then follows a résumé of the main themes – the Slumber Song juxtaposed with the music for the Land where the Rainbow Ends, followed by a 'Song for the Rainbow Children'. Will's appearance links the children – both 'real world' and Rainbow – with Captain and Mrs Carey whose entrance after Will's is accompanied by the Slumber Song; its positioning at the end of the story, a mirror-image of its appearance at the beginning, frames the drama, binding all its elements and thus symbolising the family and unity, and security and faith in the future.

4.6 The function of the music

Where the Rainbow Ends was as much part of the theatrical Christmas fare as was *Peter Pan* (which was premièred in 1904) and there are clear similarities between them – children, magic and a happy ending. In both cases, parental absence is a significant factor, as it is also in Enid Blyton's *Famous Five* books, where it is parental absence that enables the children (two girls, two boys and Timmy the dog) to have their adventures. The *Swallows and Amazons* adventures of Arthur Ransome are also safe, set against a secure and unchanging background.

Most of these stories start from a stable scenario (as indeed any disaster story does, whatever the level of disaster). In *Rainbow*, however, the opening situation is already unstable. The children are not safe: they are at risk, because of their uncle Joseph and Aunt Matilda. Along their journey, they learn many things; patriotism is only one of them: tenaciousness is another, and personal integrity.

Other characters are either helpers, 'goodies', or hinderers, 'baddies': the Genie helps and so does Cousin Matthew, though he was also largely responsible for their predicament. St George

is the figure for archetypal good, and the Dragon King, that for archetypal evil. Joseph and Matilda hinder, as do the Forest animals. Various characters exert control over others, and it is essentially the change of state, from the children having no control over their circumstances, to having control, that makes the story.

The change of state from being controlled to controlling entails a journey or quest, a theme that runs through many stories and myths: Dorothy's quest in the *Wizard of Oz* is to find the way home; the final quest in *Lord of the Rings* is to take the ring to Mordor to destroy it; it is to be found in the Arthurian Quest of the Holy Grail and Sir Galahad's ultimate achievement of it; and in the Ring cycle where there are innumerable quests. There are journey elements too in J. M. Barrie's *Mary Rose* of 1920, where Mary Rose seeks her lost son (to notable music by Norman O'Neill), and in Walter de la Mare's play *Crossings* of 1919 with music by Armstrong Gibbs, where the children have to discover if they can be happier when left quite alone to fend for themselves in a strange place, than when looked after by an extremely strict spinster aunt. *The Starlight Express*, based on the story *A Prisoner in Fairyland* by Algernon Blackwood, with music by Elgar, was seen by its producer in 1915 as having a 'mystic quality' which would 'help people to bear the sorrows of the war';³⁸ the journey there is for Minks, the chief protagonist, and indeed all the other adults, to regain their childhood innocence and peace. These last three all show a 'yearning nostalgia for lost childhood'.³⁹ In *Rainbow*, the children must reach the Land Where the Rainbow Ends, where all lost loved ones are found, so that they can be re-united with their parents. Their own real world has left them helpless; it is only to unreal sources of help that they can respond, and only unreal sources – the magic carpet and the book – can help them.

The children's journey to regain control begins once they have the book (which gives them hope and knowledge) and the carpet (which gives them power so that they can summon the

³⁸ Lena Ashwell (the producer) to Elgar, late 1915, quoted in Robert Anderson, *Elgar* (London: J. M. Dent, 1993), pp. 122-3.

Genie of the Carpet), and in beginning to take control of their situation, they are given wishes, one of which they use, most importantly and significantly, to summon St. George, as archetypal good. Once the initial quota of two children has increased to include Jim and Betty, the resulting unit then resembles that of the later *Famous Five*. Cubby the lion-cub is essentially a dog, raised for Colonial and jingoistic reasons to the status of a lion. The Famous Five's Anne is equivalent to Betty; Julian, Anne's brother, links to Crispian as the dominant male figure, with Dick, Julian's younger brother, as the secondary male player, equivalent to Betty's brother Jim. George (really Georgina) cannot be written off as merely a tomboy. She too defies convention assertively and relates to Rosamund.

The move of the various adults – Joseph and Matilda, Vera and Jim Carey – into the unreal world, is paralleled by loss of control over their real world lives; conversely the children's arrival in the unreal world signals the start of their journey to regain control, the start of their change of state. The magical creatures, being a permanent part of the unreal world, do not change.

The music provides a vivid and descriptive backcloth, with a fresh, immediate appeal, but it also provides a subtle support for the story, since those with control have their own music, a musical motif of some kind, and those with no control have none. Thus there is no music to represent Cousin Matthew, Schlapps the book dealer, the parents, the children – except for Rosamund – or Cubby the lioncub (he is in any case part of the unit of children). Joseph and Matilda only have music while they are in control; once they lose that, they lose the music too, and the music that they do have is any case a caricature, restricted to the music used later as a Fairy Frolic.

³⁹ Geoffrey Self, *Light Music in Britain since 1870: A Survey* (Aldershot: Ashgate, 2001), p. 56. Self writes this comment with particular reference to Elgar, but it applies equally to the others.

Fig. 4.1 shows the directions of control; the characters shown in blue are those with no control. So for example, St George controls the Dragon King, but is himself controlled by the Genie and Rosamund.

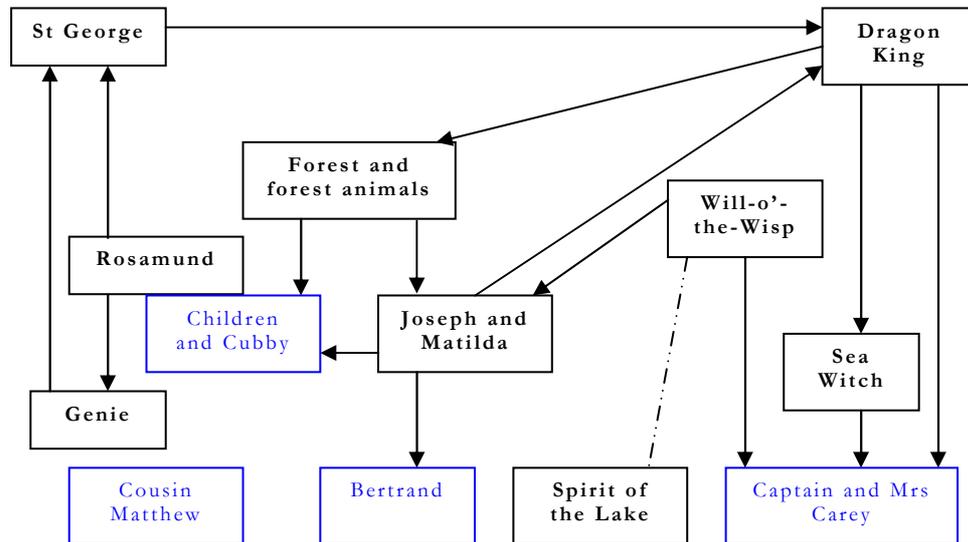


Fig. 4.1, *Where the Rainbow Ends*: how the characters relate to and control each other

Seeds for the children's ultimate success are sown early, with the strong statements made about Rosamund. The children, as a unit, have no control; it is Rosamund who takes control for all of them, hence her box in Fig. 4.1 being in contact with that for the children. It is her vision and faith, her strength, her refusal to yield to circumstances that enable her to take up the offer presented to her in the form of the book, the carpet and the Genie. So she has her own music, and it permeates the entire play.

The music that accompanies the first appearance of Rosamund's parents has an entirely different effect from that when Joseph and Matilda have music. Joseph and Matilda's music had not been heard before and so gives the initial impression of being their own music, but Captain and Mrs Carey's music has been heard already and it has already acquired meaning: it is Rosamund's theme; it is not their own. It signifies her calmness and serenity, and her faith in the future and her ability to transcend all difficulties. So Captain and Mrs Carey look backwards to

music heard earlier, to provide them with a future, where Joseph and Matilda, unwittingly, are looking ahead, with music that will be heard later.

The Genie facilitates the transfer of the children between real and unreal worlds, and permits them to use the powers they have been given. They control him, since they summon him, but he – albeit at their command – summons St George; and so there is music for the Genie.

The various Forest creatures exist only because of the Dragon King but nevertheless exert considerable control over others: over Joseph and Matilda of course, whom they devour – and for a time, over the children, since they entice the youngest, Betty, off the safety of a magic mound, and the other children and Cubby are obliged to risk the power of the evil Forest in order to find her. So there is music for the forest creatures, for the fairies, the Mischievous Elves, and a Black Leopard or Bear.

The Spirit of the Lake neither controls nor is controlled and she has no independent music, but she dances with Will-o'-the-Wisp. Will is an intriguing creature. Almost outside the whole scenario, he is referred to as a male figure, was played by a girl, and yet is neither male nor female; his nature goes back much further, is much more fundamental, despite his fey character. Will's music illustrates his wayward nature extraordinarily effectively, and alone of all the characters, he is controlled by no-one.

By the end of the story, the children and Cubby have journeyed right through the Wood, and in the process the forest creatures have been unable to retain control over them. Joseph and Matilda's journey has ended with their deaths. Although the children are captured by a swarm of dragons and are on alien ground, they devise a means by which they can call St George to their aid – they can control him.

St George's music and that of the Land Where The Rainbow Ends frame the entire play; St George's underlying support runs throughout. The serenity of the music for the Land Where The Rainbow Ends indicates a successful outcome to the children's journey; its appearance at the

start of the play, in the Prelude, shows that in the present is perhaps also the future – and that there will at any rate be a happy ending.

4.7 Postscript

By the 1920s, Quilter was usually conducting just the opening performance, leaving Leslie Woodgate to conduct the subsequent performances; he rarely conducted in the later seasons. The percussionist James Blades, who called himself the ‘drummer’ in the show, described Quilter as ‘a musician’s conductor – so gentle and appreciative’.⁴⁰ In the early years, at the end of each season, Quilter held a party for the whole cast at a hotel, usually the Savoy, but later it was limited to the five child principals, the elves, and the mothers of the younger children and held at Quilter’s home. They would play games – musical chairs (with Quilter, or in the 1920s, Leslie Woodgate, playing the piano), hunt the slipper, hunt the sixpence, matchboxes passed from one nose to another, blind man’s buff, charades, pin the tail on the donkey, and so on. There were prizes, displayed on the Bechstein so as to show the choice better, but in any event, no-one left the party without a present.⁴¹ Children were warned however to behave and be quiet, as Miss Italia Conti informed them that Mr Quilter disliked over-excitement, and the room was crammed with nicknacks with a consequent risk of breakages. At the last performance of the season, Quilter had boxes of chocolates presented to the principals on stage, but before that, all the understudies had had their chance to play their rôles, in a special understudies’ performance.

Perhaps the last words are justly given by Ruth Conti, who was closely involved with the production for many years, and ran the stage school, and Christine Bernard, sister of one of Quilter’s godchildren. Christine Bernard described going to see *Where the Rainbow Ends*, and of going backstage afterwards: ‘I remember his anxieties ... the way he was treated there, all the

⁴⁰ James Blades to Langfield, 14 March 1997.

things that tell you, however young you are, that your Uncle Roger is a part of this particular show'.⁴² Ruth Conti wrote of singing the mother's Slumber Song under the stage,⁴³ then 'turning . . . and watching the men preparing to reveal St George in his armour from the monkish figure. The tension and quietness of it all. The music – the darkness – the words – the stillness set the play firmly on its magic journey.' In its time, the play met a need, and it is remembered with great affection.

⁴¹ Florence Woodgate Konczewska to Langfield, 28 January 1998; and George Hammond to Langfield, 23 February 1998.

⁴² Christine Bernard to Langfield, 5 September 1998.

⁴³ Ruth Conti to Langfield, 27 July 1998.

Chapter 5 Theatre and the opera

5.1 Introduction

Quilter's love of the theatre was lifelong. The escapism of *Where the Rainbow Ends* was one aspect of the fascination, but he was also a deep admirer of the melodies and the charm of Sullivan; he had most (or perhaps all) of the vocal scores of his and Gilbert's operettas. In realising that the miniature was his *métier*, he realised too that if he was to write an extended work, it would have to be in a form that allowed him to use, in effect, a series of shorter items.

His earliest involvement with the theatre was in 1909, for Cyril Maude's production of Fagan's *A Merry Devil*, but his first real, though abortive, attempt at something more substantial than the songs he had provided for that production, was in a different vein.

5.2 The Chinese Opera

In all probability, this never got further than the planning and sketch stages of early 1911; nothing remains of it. The story behind *The Never-Ending Wrong* of Po Chü-I was one of political intrigue, rebellion and tragedy: the Emperor Ming Huang loves T'ai Chên; she lives within the confines of the palace and has a brother, Yang Kuo-chung, who is the Minister of State. The translator Cranmer-Byng set the scenario neatly: "The Emperor is fleeing with a small, ill-disciplined force before the rebellious general An Lu-shan into the province of Ssuch'uan."¹ The Emperor's soldiers are tired, ill-fed and on the point of revolt, and believing Yang to be a traitor, cut off his head and demand the death of Yang's sister too, on the grounds that she must surely be implicated in his supposed treachery. To appease his soldiers and prevent a full-scale revolt, he hands over T'ai Chên and she is strangled.

¹ L. Cranmer-Byng, *A Lute of Jade*, (London: John Murray, 1909).

Po Chü-I's poem is 208 lines long in Cranmer-Byng's translation, and deals less with the appalling events than with the epic qualities exhibited by the characters, in particular, with Ming Huang's ultimately successful search for T'ai Chên's spirit, and her forgiveness of him. In Quilter's letters that refer to the proposed opera, images of 'white hibiscus bowers' abound; phrases such as 'Music on the languid breeze/ Draws the dreaming world to love' had an obvious appeal to Quilter's sensibilities. Edith Sitwell made wise suggestions concerning the opening, and how to provide a context; Quilter evidently had an idea to have a 'crane flying homeward across the sunset' and to have a 'song [sung] in semi-darkness, before the curtain is raised' both of which notions pleased her.² How much of the original story Quilter planned to set is unknown; it is hard to imagine him responding to the bloodthirsty aspects of the story, though the redemptive qualities of Po Chü-I's interpretation were clearly a different matter.

Although it ultimately came to nothing, it was nevertheless valuable experience for Quilter.

5.3 The Blue Boar, Julia, Rosmé, Love and the Countess, Love at the Inn, The Beggar Prince

5.3.1 Overview

This was basically one light opera, in several different versions, the stories containing common elements, but varying in the detail. *The Blue Boar* came first, broadcast as a one-act version of the written three-act opera on 23 October 1933, and given a second performance the following evening. *Julia* came next, on 3 December 1936. In some of Quilter's own autobiographical notes, probably dating from the 1940s, he refers to 'a light opera called *Julia* (since renamed *Rosmé*) ... given at Drury Lane a few years ago',³ and further notes sometimes

² Edith Sitwell to Quilter (16 May 1911), BL Add. MS 70602, f. 91.

³ Archives held by Leslie East. This was a slip on Quilter's part; he can only have meant Covent Garden.

cross out *Rosmé*, and replace it with *Love at the Inn*. There are three copyright dates for *Love at the Inn*, 1940, 1948 and 1949, and it is likely that this arose because certain numbers were published at different times; the copyright date in the libretto is 1949. The discussions between Jeffrey Lambourne, who wrote the book for it, and Quilter also suggest that the intention was that it should be completed and issued much sooner than happened and Lambourne was extremely annoyed at the publisher's procrastination. *Love and the Countess* probably preceded *Love at the Inn*; one song attributed to it, 'Island of Dreams (Venetian Serenade)', was published in 1946. A further version was evidently in the offing, for in an envelope amongst Quilter papers labelled *The Beggar Prince* are incomplete lyrics for another light opera, which bear some similarities to the others. These papers are undated, and there is no mention of anything identifiable as *The Beggar Prince* in any extant correspondence; a letter however from Rodney Bennett relating to some sort of operatic venture, and held with the lyrics in the same envelope, is dated 13 January 1938.⁴ Quilter and Jeffrey Lambourne began a collaboration on a light opera to be called *The Golden Mantle*, but Lambourne started work on the libretto in 1952, and the work never came to fruition.⁵

The Blue Boar was never heard in its entirety and so *Julia* was a major attempt to make it better known; the variants came about because although no version was especially successful, the music was good and Quilter was anxious to give it a broader appeal and make it more marketable. This may not have been such an issue between *The Blue Boar* and *Julia* but accounts for the differences between *Julia* and *Love at the Inn*; the remaining versions were probably little more than work in progress.

Complete libretti exist for *Julia* and for *Love at the Inn*. Rodney Bennett wrote the book for *The Blue Boar* and the lyrics for that and for *Julia* and *Love at the Inn*. The book for *Julia* was by Vladimir Rosing and Caswell Garth, and that for *Love at the Inn* was by Jeffrey Lambourne. There

⁴ Archives held by Leslie East.

are many letters from Quilter to Bennett covering the period during which they wrote *The Blue Boar*, but, beyond Quilter writing perhaps that he was working on or had just finished a particular song, it is clear that they rarely discussed operatic matters by letter, reserving that task for their frequent face-to-face meetings: Bennett would often come to stay at Montagu Street, and they would sometimes go on to the theatre in the evening. When the time came to place the work, they had both moved on to other things, and so discussed those difficulties in correspondence.

5.3.2 Plot details

These exist for *The Blue Boar* (from the *Radio Times*), *Julia* (from the programme and libretto) and *Love at the Inn* (from the libretto) and some character details are known at least in part for the other three variants, though the degree of knowledge of the musical content varies. *Love at the Inn*, having been published, has a clearly defined musical content, but determining what was in the others is dependent upon various sources – reviews, previews and the existence of various manuscripts of the music and the lyrics.

Where they can be determined, the plots are light and unpretentious. Where they cannot, it is reasonable to assume that they are similarly light. The details are given in Appendix C.

Since Quilter himself wrote that *Julia* was renamed *Rosmé* it is reasonable to suppose that the plots are at the very least similar. One can likewise deduce common ground with *Love and the Countess*, by virtue of the character named in the title. Common strands run through the variants: where a setting is known, it is consistently an inn called *The Blue Boar*, and apart from the obvious lead soprano and tenor and the secondary leads, there is an innkeeper, with or without a wife, a comedic baritone rôle (played in *The Blue Boar* by Mark Raphael) and various diversionary characters.

⁵ Letters from Lambourne to Quilter, dated June-September 1952, author's collection.

All versions use a period setting, varying between late eighteenth and early nineteenth centuries, and throughout there runs an element of disguise involving one or more characters; invariably the disguise is to hide high birth. In *The Blue Boar*, the leading couple are of equal birth, but in the case of *Julia* and *Love at the Inn*, the leading man is lower down the social scale, despises the upper classes because of their lack of judgement and artistic sensibilities, and falls for a woman who represents all he hates. This was a subject dear to Quilter's heart, embodying the attitudes that sickened him, the falseness and lack of understanding of the moneyed upper classes jarring against those with the artistic sense to be indifferent to social position, but without the means to be able to afford to be so.

Love at the Inn has never been performed by a professional company. It was intended for the domain of the amateur operatic society world, and has remained within it, being regularly so performed in the very early 1950s. The publishers, Ascherberg, Hopwood and Crew, had been persuaded to take it in the first place, and in 1962 tried to interest the BBC in it; but acerbic comments in an internal memo point out that in the 'age of Pinter and Osborne, it would be a brave man who would attempt to revive [an] operetta' that belongs 'somewhere between German's *Merrie England* and Novello's *Perchance to Dream*'.⁶

5.3.3 Music

Love at the Inn was published as a complete vocal score, and its orchestral parts are extant, many in Quilter's autograph. A number of the songs had been used in *Julia*, which, from those and from manuscript sources, can therefore be almost completely reconstructed, though orchestrations are not always available; only the instrumental numbers such as the Overture and the Entr'actes and a few songs are elusive.

⁶ Julian Budden (Music Assistant, Music Programmes Dept. (Sound)) to Douglas Cleverdon (Producer, Features

Fig. 5.1, Comparison, *Julia* and *Love at the Inn*, showing the relationship between musical numbers (Items in bold appear in both versions; music for the items in italics is missing; an asterisk beside an item indicates that it was known to have been used in *The Blue Boar*. Unpublished but extant numbers are held in a private archive.)

<i>Julia</i>	Key	<i>Love at the Inn</i>	Key
ACT 1 SCENE 1 (JULIA'S HOUSE)		ACT 1 SCENE 1 (THE BLUE BOAR INN)	
<i>Overture</i>		Overture	D
Hail, Happy Birthday (chorus)	A	John, Fill Up Our Glasses (chorus)	E
* What's a Kiss (duet)	A	Mademoiselles and English Maids (trio)	F
If Love Should Pass Me By (solo)	F	* Here's to the Ladies (solo + chorus)	D
* Hurry, Scurry (quartet) ⁷	E	When Love is Ended (duet)	Em
<i>Entr'acte</i>		Interlude (*Love Calls)	E
ACT 1 SCENE 2 (THE BLUE BOAR INN)		ACT 1 SCENE 2 (THE BLUE BOAR INN)	
* Here's to the Ladies (solo + chor)	D	The Same in the End (duet)	D
Clinkety Clink (quartet)	B♭	If Love Should Pass Me By (solo)	F
*On a Morning in June (solo + chor) ⁸	F	Love Calls through the Summer Night	E
Polka with chorus ⁹	D	(duet)	
*Refrain of 'Waltz Love Song' (duet)		Clink, Clink! (quartet)	B♭
* Little Moth (solo)	F	Country Dance: Oh Come and Dance	G
<i>Finale</i>		Your Cares Away (chorus)	
<i>Entr'acte</i>		Exit of chorus to Country Dance	G
		* Love Calls	E♭
		When, When Shall I See You Again?	Em
		(finale)	

Dept.), 3 September 1962, BBC WAC.

⁷ Quilter wrote to Bennett about introducing '4 ladies', which almost certainly refers to this song (Quilter to Bennett, September [1929]).

⁸ The MS has two title pages: the first says 'in June', the second, 'of June'; neither appears to be autograph. The manuscript is marked 'Orchestration by Howard Carr'. All the unpublished *Julia/Blue Boar* etc. MSS are held by Leslie East.

⁹ Score marked 'Orch[estrated] Ernest Irving'.

ACT 2 SCENE 1 (BARN – THEATRE)		ACT 2 SCENE 1 (LONGTON HALL)	
*A Ribbon Here (duet ¹⁰)	D	All is Bustle, all is Haste (chorus)	Em
<i>Flowers Here</i> (chorus)		Hail, Happy Birthday (chorus)	A
*Patch (quartet + male chorus)	Gm	Exit	A
<i>Short part of Finale to Act 2</i>		* Little Moth ¹¹ (solo)	F
<i>Exit of Chorus to 'Flowers Here'</i>		* The Patch (quintet)	Gm
* Love Calls through the Summer Night		* Hurry, Scurry (quartet)	E
(duet)		Dance, Dance, Gypsies (solo + chorus)	Em
<i>Entr'acte</i>		Ballet	Gm
		*Interlude/Gavotte ¹²	D
		* Love Calls	E
ACT 2 SCENE 2 (JULIA'S PRIVATE THEATRE)		ACT 2 SCENE 2 (LONGTON HALL)	
<i>On the Mall</i> (chorus)		You Cat! ¹³ (duet)	Gm
*The Serenade: Under Thy Window (duet)	E♭/E♭m	What Can Compare [Minuet] (chorus)	F
Minuet (on inner stage)	F	*Gavotte ¹⁴	D
Finale: <i>Song of Denunciation</i> (probably similar to the Act 2 Finale, <i>Love at the Inn</i>)		Here's a Fuss! (finale)	B
<i>Entr'acte</i>			
ACT 3 (THE BLUE BOAR INN)		ACT 3 (THE BLUE BOAR INN)	
Country Dance (chorus)	G	Bread, Cheese and Beer (chorus)	D
* Blue Boar (solo) (probably 'The Jolly Blue Boar' (solo + chorus)	Cm	Emma, Oh Emma (solo)	E♭
When Youth and Beauty Meet (sextet)	G	* The Jolly Blue Boar (solo + chorus)	Cm
Laugh at Love (solo)	Dm	Sailor Man, Soldier Man (chorus)	Em
* What's a Kiss? (duet)	A	Laugh at Love (solo)	Dm
<i>Finale</i>		Exit of chorus	Em
		* What's a Kiss? ¹⁵ (duet)	A
		Farewell (solo)	B♭
		Are Men so Simple? (trio)	Gm
		Finale (* Love Calls)	E

¹⁰ Score shows 'Quartet' crossed out and replaced by 'Duet'; it is in piano score only. There is a 'Dance' at the end.

¹¹ In an MS copy dated Autumn 1951, mostly not in Quilter's hand, the word 'Countess' in Quilter's hand is crossed out and replaced by 'Anne'. If the Countess is Julia, then this makes sense. This copy is headed 'Lovers Meeting' in Quilter's hand. In both the MS and the published vocal score, it is shown as no. 15.

¹² In the MS, this is shown as number 20, from *Love at the Inn*, Act 2 Scene 2, then as the Interlude before Scene 2, and as 'ballet – scene 2', number 25; then the title '*Rosmél*' is crossed out, and the comment 'better without voice' has been added in pencil; all amendments in Quilter's hand. The MS includes a voice part, marked 'Kate', and was presumably originally used, or intended, for *Julia*. In the published vocal score for *Love at the Inn*, the music provides the Interlude, no. 19 and the Gavotte, no. 23. It was published in 1941, as 'In Georgian Days, Gavotte for piano and strings, from the light opera *Rosmél*'.

¹³ The *Times* review of 4 December 1936 refers to a 'catty' duet, which was probably this one; in other words, this song seems to have been used in *Julia*, though it is not shown in the libretto, and its exact placing is therefore unknown. It was probably a duet for Jane and Kate.

¹⁴ It is mentioned in a letter from Quilter to Bennett, 9 April [1929], and was used in Act 3 of *The Blue Boar*.

¹⁵ A 'kissing duet' is mentioned in the *Times* review of *Julia*, 4 December 1936; it is mentioned by name in the Quilter-Bennett correspondence, and included in the published vocal score of *Love at the Inn*.

From this it appears that there is more music in *Love at the Inn* than there is in *Julia*; the dramatic pacing of *Julia* is tighter, it makes its points more quickly and the songs punctuate the text, while *Love at the Inn* provides more for the chorus to do. *Julia* requires more sets: *Love at the Inn* evidently assumes the average amateur operatic society has fewer resources available and the work feels forced into something suitable for amateur performance, where *Julia* has a greater integrity. *Julia*'s sub-plots involving Kate, Jane, Lord Baldoyle and Sir John Pepperley are entirely missing from *Love at the Inn*, though they provide contrast from the main story in *Julia*.

The Blue Boar/Julia/Love at the Inn were in a respectable tradition of light costume opera: Alfred Cellier's *Dorothy* of 1886, to a book by B. C. Stephenson, and the ballad opera *Love in a Village* (originally produced in 1762) with music arranged by Alfred Reynolds in 1923, had been very popular; both were set in the eighteenth century and were but two out of many. Thirty years previously *Julia*'s central issue of love overcoming class barriers would have been a standard and acceptable one, with the protagonists usually turning out to be of the same class (as happens in *The Blue Boar*), or at least a high-born male lead rescuing the lower-born female lead from a lesser existence: some form of the Cinderella story. *Julia*'s appearance was perhaps unfortunate in the wake of Edward VIII's abdication, which had brought issues of marital and class distinction into relief. *Julia* also came at the end of the heyday of such period pieces and was quite simply past its time.

Whether its drawbacks could have been successfully negotiated had it been produced a generation earlier is debatable. There were certainly light operas, with eighteenth-century settings or dealing with class issues, which did manage to have a measure of success – Thomas Dunhill's *Tantivy Towers*, to a libretto by A. P. Herbert, was one such, produced at the Lyric Theatre, Hammersmith, in January 1931 by Nigel Playfair, who a few months earlier had rejected *The Blue Boar*. The story is unusual because the artist, refusing to go hunting and instead shooting the fox to put it out of its misery, in the end fails to get the lady. In February 1929, *Mr Cinders*, with

music by Vivian Ellis, told the Cinderella story with reversed gender (hence the title), and managed to incorporate a scene (a coming-of-age party) requiring an eighteenth-century set. As late as 1949, Ivor Novello's *King's Rhapsody* was a success for a number of reasons – Novello himself, the music and an exotic Ruritanian location with opportunity for spectacular costumes. Success can be fickle: an operetta might be successful with only a few memorable numbers, and the rest could be quite routine. Quilter's music is at the least adequate; it also has some good songs, one especially good song, and a splendid waltz.

The waltz, 'Love Calls through the Summer Night', appears frequently, following the lovers around and clearly in both *Julia* and *Love at the Inn* making ingenious excuses for its reappearances. Over a simple harmonic line, the melodic shape of the waltz is graceful and well-rounded. It opens hesitantly, and immediately launches into a sequence of hemiolas, the rhythmic device common in Baroque music but more importantly in Viennese waltzes: hence the particular lilt of Quilter's waltz (see Ex. 5.1a). Edward German used the same device in his waltz song from *Tom Jones* (see Ex. 5.1b). As so often in Quilter's melodic lines, he avoids the tonic note in a tonic context, until the last note. The Viennese link is made stronger because of the melody's close similarity with Robert Stolz's well-known song 'Im Prater blühn wieder die Bäume', to words by Kurt Robitschek (see Ex. 5.1a). It is quite feasible that Quilter knew the song; his visits to Germany would have enabled it, at some point in the 13 years between the song's composition in 1916 and his work on *The Blue Boar*. Whether it was an intentional plagiarism is quite another matter; it seems wholly unnecessary on Quilter's part. The only known comment remarking on the similarity was by Rodney Milnes in 1977.¹⁶

¹⁶ Rodney Milnes, 'Love at the Inn', *Opera*, vol. 28 (June 1977), p. 608.

Quilter: Love Calls

Love calls through the summer night, Love sings

Stolz: Im Prater

7

— with a strange de-light, Calls our young hearts to find his way, Let him

15

lead us wher-e'er he may. Dear heart, shall he call in vain, When ne'er

23

— he may ask a-gain? Ah! Love, wher-ev-er you

29

lead us, we fol-low the road-way of dreams to-night.

IV

The image shows a musical score for two pieces: 'Love Calls through the Summer Night' by Quilter and 'Im Prater blühen wieder die Bäume' by Stolz. The score is written in 3/4 time and features two staves: a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score is divided into five systems, with measure numbers 7, 15, 23, and 29 marked at the beginning of each system. The key signature is one flat (B-flat major or D minor). The piano accompaniment includes various chords and melodic lines, with a Roman numeral 'IV' indicated at the bottom of the final system.

Ex. 5.1a, 'Love Calls through the Summer Night' compared with
Stolz, 'Im Prater blühen wieder die Bäume'

Ex. 5.2, *Julia/Love at the Inn*, 'If Love Should Pass Me By', opening

At bar 15, a three-note motif appears, reminiscent of Rosamund's theme in *Where the Rainbow Ends* (see Ex. 5.3b); it appears in a wistful context, and even though F major has apparently been established as the key, the verse ends with a melancholy modal cadence in D minor. The introduction to the second verse is a little fuller (harp and strings again silent), emphasising a motif of repeated falling, sighing, thirds, and the singer's third-last bar places the voice higher than in the first verse, but the final cadence this time ends with a piquant Picardie third (see Ex. 5.3a). The haunting, artless innocence distinguishes it from the other songs in the opera.

Ex. 5.3a, *Julia/Love at the Inn*, 'If Love Should Pass Me By', last 11 bars

Ex. 5.3b, *Rainbow*, Rosamund, Act 1

The ‘Hurry, Scurry’ quartet for four female singers (Julia, Lucy and the two actresses Kate and Jane) shows Quilter at his lightest, never dwelling on or belabouring the point. Strong bass lines, with a clear sense of direction, underpin and shape the song; familiar but uncloying harmonic changes are to be found also in his light orchestral music, while at other points the song is affectionately reminiscent of the waltz song from German’s *Tom Jones* and so has links to ‘Love Calls’. It comes at the point where Julia has decided to run away to the Blue Boar Inn, with Lucy and the actresses. (In *Love at the Inn* it is sung by Anne, Lucy, Sophie and Jenny and shifted to Act 2, where the ladies are preparing for the later visit and portrait painting by George Morland.)

‘Little Moth’ is the third song in the first act for Julia; Walter Legge, reviewing in *The Manchester Guardian*, thought this was too much, and was probably right in terms of the amount that Julia has to sing. However, it is a delightful waltz about the dangers, as of a moth too near a flame, of seeking love. It has a key signature of one flat, but it is four bars before it settles down to a perfect cadence in F major. The melody is harmonised with a standard harmonic sequence, ii^7-V^7-I , so that for the melody as well as the introduction, the establishment of the key is delayed, and a three note chromatic motif, $\text{♩} \text{♩} \text{♩}$, repeated across a hemiola, moves with balletic lightness to the central section. The melodic line is reminiscent of the last line of ‘A Last Year’s Rose’: not perhaps a direct link, but certainly contributing to the character of the song. Quilter’s setting matches the simple, direct words (see Exx. 5.4a and 4b).

Musical score for 'A Last Year's Rose'. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a *mf* dynamic and includes the lyrics: "Knows of last year's Night - in - gale, Dead with last year's Rose." The piano accompaniment also starts with *mf* and includes a triplet in the first measure and *espressivo etc.* markings. Chord diagrams are provided below the piano part: II⁷ (7/5/4/3), V⁷ (7/6/5/3), and I (9/8/5/3).

Ex. 5.4a, 'A Last Year's Rose'

Musical score for 'Little Moth'. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a *mf* dynamic and includes the lyrics: "When a maid - en goes a - woo - ing, And her feet in - cline to roam, etc." The piano accompaniment also starts with *mf* and includes chord diagrams below the bass line: II⁷ (7/5/4/3), V⁷ (7/6/5/3), and I (9/8/5/3).

Ex. 5.4b, *Julia/Love at the Inn*, 'Little Moth'

The felicitous word-setting of the song with dance 'A Ribbon Here, A Ribbon There' is in direct line of descent from Sullivan. It opens Act 2 and shows Lucy decorating Julia's eighteenth-century costume, ready for the evening performance. The music, marked *Allegretto giocoso*, is in duple time with a polka motif that pervades the whole: ♩ | ♩. ♩. ♩. | ♩. ♩. It was scored for a vocal quartet, renamed a duet for Julia and Lucy, and presumably therefore in *The Blue Boar*; the four parts remain intact and only a piano reduction is extant. Piquant harmonic clashes decorate the otherwise normal chord sequences; the modulations from the tonic D major to F# major (see Ex. 5.5a) and a lyrical F major are treated lightly and delicately, while the well-balanced extension of the phrase in the chorus comes as a finely judged surprise; the delay of the tonic chord until the second bar, coupled with an anacrusis of three quavers, keeps the listener in suspense (see Ex. 5.5b). It remains unpublished and Quilter must surely have been disappointed

not to have been able to include it in *Love at the Inn*; it is one of the most infectiously rhythmic, simple and unpretentious pieces he ever wrote.

[Allegretto giocoso]

1. There's no - thing to the fe - male mind More sweet - ly re - as - sur - ing Than
2. Now men are made of cur - ious stuff What - ev - er be their sta - tion; A

know - ing that in ev - 'ry part Her cos - tume is al - lur - ing
love - ly form is not e - nough To win their ad - mir - a - tion *etc.*

Ex. 5.5a, *Julia*, 'A Ribbon Here, A Ribbon There', beginning of verse

poco rit. *a tempo*

A rib - bon here, a rib - bon there Here a nose - gay, there a
 A rib - bon here, a rib - bon there Here a nose - gay, there a

poco rit. *a tempo*

bow Per - haps a trace of peep - ing lace and then a
 bow Per - haps a trace of peep - ing lace and then a

poco rit. *a tempo*

jew - el
 jew - el A jew - el like a star
 jew - el A jew - el like a star etc.

Ex. 5.5b, *Julia*, 'A Ribbon Here, A Ribbon There', beginning of chorus

Julia contains an opera-within-an-opera, and Wycombe now rehearses part of it. Julia, Nancy, Dick, Kate and a solo voice taken from the male chorus sing 'The Patch', an eighteenth-century pastiche quintet – Grainger particularly liked it and wrote to Quilter to ask for a copy. It

has a light touch with some deft part-writing; each verse starts with a short solo (the second phrase extended by a bar) in G minor, followed by a brief comment by the quintet over a dominant pedal. This is an understated piece, making its points unobtrusively and concisely. There are some niceties in the words, which describe how much loveliness owes to small details, undetected by the casual eye: a comment equally applicable to Quilter's music. 'How much the rose, though passing fair of hue, her beauty owes to you small pearl of dew!' The song opens with a whisper of a quote from – appropriately – 'Go, Lovely Rose' (see Ex. 5.6a) but the instrumental interlude between the two verses is slightly more overt in its brief glance at the 1922 song (see Ex. 5.6b).



Ex. 5.6a, 'Go Lovely Rose', opening

[Allegretto moderato]
Ob. solo

Ex. 5.6b, *Julia/Love at the Inn*, 'The Patch', introduction to second verse

It is not certain that the music for the Minuet in *Julia* was the chorus 'What Can Compare?', but it is such a stately, graceful minuet and so well-written that it seems highly probable. It is marked *marcato, pomposo*, its repeated triplets on brass martial, and in *Julia* it is played on the inner stage, that is, as part of the opera-within-an-opera, its gracious manner thus suited to the celebratory occasion. Following his early experience in writing partsongs, Quilter

continues to disregard parallel fifths, albeit rarely. Pedal notes, climbing bass lines, rhythmic variety for the singers, five-bar phrases: this is so attractive, inventive and carefully worked that if it did not appear in *Julia*, then it surely came originally from *The Blue Boar*, which, when its content can be determined, seems to have had the finest work, the most elegant and finished (see Ex. 5.7). The lyrics do not lend themselves to an obvious rhythmic treatment, yet it seems impossible to imagine anything other than that which Quilter does.

Stately
mp

What can com - pare for dig - ni - ty With a fam - i - ly, Led by Bar - on - et or Knight, etc.

mp

graceful and light

Ex. 5.7, *Love at the Inn*, 'What can compare?', chorus entry

Given his family background, Quilter was no doubt fully cognisant of, and amused by, the irony of the words:

What can compare for dignity
 With a family
 Led by Baronet or Knight?
 Failing a Marquis or a Lord,
 Nature can afford
 No more elevating sight.

The choral numbers are generally bright and breezy: the Country Dance chorus 'Oh Come and Dance Your Cares Away' for example, which opens Act 3, though disappointing on the whole, has a vigour (but mild) that is indicative of the energy that so appealed to Grainger. Overall, the variety of pace is thus usually provided by the principals' solos: 'Little Moth' and 'If

Love Should Pass Me By’, for example, are slower paced. The host’s ‘The Jolly Blue Boar’, extolling the virtues of his inn, is similarly undistinguished, though competent.

The Act 2 Interlude to *Love at the Inn* takes the form of an elegant ‘Gavotte’; it appears twice in *Love at the Inn*, harks back to ‘It was a Lover and His Lass’ and the use of phrase extension and drone bass owes something to the central Musette section of the ‘Gavotte’ from Grieg’s *Holberg Suite*. The evocation of an earlier time is common to both, even though Holberg’s time was a century and a half before the setting for *Julia*, and a century before that for *Love at the Inn*.

The Finales for all three acts follow the usual pattern of reiteration of material already heard, leading to rousing climaxes; a hint of Wagner’s *Tristan* in the short Finale of Act 2 of *Love at the Inn*, where Morland is angry at Anne’s deception, neatly suggests the pain as well as the joy of love (see Exx. 5.8a and 8b).



Ex. 5.8a, *Love at the Inn*, Act 2 Finale

Ex. 5.8b, Wagner, *Tristan*, from the Prelude

Other songs remain outside the main canon, intended for inclusion somewhere, though where is not always known: ‘Here’s a Chapter Almost Ended’ is a six-part (ternary form, for SSATBB) unaccompanied madrigal, as indicated by the recurrent ‘fa-la’s’. Reminiscent of the

madrigal 'Brightly Dawns our Wedding Day' from Gilbert and Sullivan's *Mikado*, this is typically unpretentious, singing of the joys of leaving yesterday behind, and also how fleeting the minutes are; it itself is short and sweet. Published separately, it claims to be from *Love at the Inn* but does not appear in the vocal score; it could have been fitted in almost anywhere, but stands alone well enough. Quilter writes of a madrigal in *The Blue Boar* which may have been this one.¹⁷

Many of these completely unknown songs are excellently written, fully scored and ready for performance; Quilter was very sure of himself in them. They stand well even out of context.

The content of *Julia's* Overture is not known, but some indication of the Overture to *The Blue Boar* is given in Ralph Hill's article in the *Radio Times*, which prefaced the broadcast of the Overture on 31 August 1933, performed by the BBC Orchestra and conducted by Alfred Reynolds.¹⁸ It opens 'in a brisk tempo', leading into the Gavotte (which reappears in Act 3) and is followed by the music of a chorus used in an inn scene – perhaps 'Here's to the Ladies' – and the music for a duet between hero and heroine: surely the waltz. The Coda uses material from the Finale to Act 2, at which point the hero and heroine have been paired although much confusion amongst the other couples reigns.

Quilter invested enormous effort in the various versions, constantly trying to make them more attractive and commercially viable; but *Love at the Inn* is much less consistent than *Julia* and was probably too long: in an amateur production of *Love at the Inn*, performed by the John Lewis Partnership Music Society in April 1977, the whole of the Gipsy Dance and Gavotte Interlude was omitted and replaced with an instrumental version of 'If Love Should Pass Me By'; the shortening serves to keep the dramatic action moving, and indeed there were numerous small cuts throughout.

¹⁷ Quilter to Bennett, 31 January 1930.

¹⁸ Ralph Hill, 'Exquisite Miniaturist', *Radio Times*, 25 August 1933.

5.3.4 *Julia*: the critical reception

When Mark Raphael used to speak about *Julia* in after years, he would express bitter disappointment with what Quilter had written, even though he himself had sung in *The Blue Boar*. He thought Quilter had let himself down,¹⁹ but this was Quilter's other side: he loved simple melody and the *joie de vivre* of the genre.

While *Julia* was not a success, neither was it a failure. Reviews did not bubble over with enthusiasm, but on the whole they appreciated its virtues, and that perception remained.²⁰ However, the reviewer in *The Musical Times*, commenting upon the company in its opening performances of the season, felt 'the actors did not enter into it with any natural aptitude or creative spirit of their own'²¹ – this was a description applied to the performances of *Boris Godounov* and *Madame Butterfly*, but if applied to *Julia* explains some of the lethargy that afflicted it subsequently; it may not have helped that Henry Wendon had a double set of rehearsals and performances, since he sang not only the lead tenor rôle in *Julia*, but also sang Pinkerton in the company's production of *Madame Butterfly*. The theatre was too big and grand for what was essentially a chamber opera, and some of the voices were too small to fill it readily.

Had Nigel Playfair taken it on, he might have made a success of it, with his ability to blend 'eighteenth-century comedy and twentieth-century satire' in a way that was 'perfectly adapted to the taste of the time',²² but it followed too closely upon the heels of *Tantivy Towers*. The final nail in its coffin was that this was abdication year (the official announcement of which was eventually made just eight days after *Julia*'s première), and theatres were extremely reluctant to take any risks at all. On the whole, it seems that the best work was in *The Blue Boar*, but with each succeeding variant, the strengths of that and *Julia* were watered down, and the songs

¹⁹ As reported by his son Roger, in interview with the author, 29 June 1997.

²⁰ H. C. Colles, 'Roger Quilter', *Grove's Dictionary of Music and Musicians*, 5th edn., ed. Eric Blom (London: Macmillan, 1954), vol. 6, pp. 1034-5.

²¹ 'British Music Drama Opera Company', *Musical Times* (December 1936), p. 1132.

²² Geoffrey Whitworth, 'Sir Nigel Playfair', *Dictionary of National Biography* (Oxford: Oxford University Press, 1949).

squeezed into their new surroundings like feet into ill-fitting shoes. With the few songs that perhaps were best left to sink quietly, were left others that were worthy of retention, published but forgotten, in particular 'If Love Should Pass Me By' and 'Little Moth'. 'Love Calls through the Summer Night' has retained some small popularity, though unjustifiably little.

On 6 December 1936, the reviewer in *The Sunday Times* (probably Hubert Foss) commented on the kinship of the operetta with those at the Gaiety Theatre thirty-five or forty years previously, and claimed that:

Roger Quilter's 'Julia' is, in essence, musical comedy; and very charming musical comedy. The type does not lend itself to musical characterisation; instead of attempting anything of the kind the composer had produced number after number fresh, melodious, and 'popular' in the best sense, daintily scored and eminently singable – alas that so few of them were 'sung'!

Foss's regrets over the quality of the singing were echoed, in varying terms, by some of the other reviewers, though not by any means all: in the *Daily Telegraph*, Ferruccio Bonavia approved of Margaret Bannerman's gentle voice, as did Stephen Williams in the *Evening Standard*.²³ But substantially common views were held on the music: it was light, pretty, lyrical, attractive and altogether charming. W. J. Turner, in a generally supercilious review, described it as *opéra comique* and felt 'the chief defect of the operetta [to be] its lack of musical variety; there is very little that can be called comic'.²⁴

Turner gave an indication of the nature of the libretto in describing the operetta as 'spoken dialogue, interspersed with music numbers and ensembles' supporting Bonavia's contention that the dialogue was in need of pruning. Francis Toye, in the *Morning Post*, also commented adversely on the length and slowness of the libretto, but realised too what a handicap it was to stage the work at Covent Garden.

²³ Reviews, *Daily Telegraph* and *Evening Standard*, both 4 December 1936.

²⁴ Review, *Illustrated London News*, 12 December 1936.

Bonavia was very taken with the quartet ‘Hurry, Scurry’ and the tenor’s song in Act 1, ‘On a Morning of June’; both he and Williams acknowledged – with pleasure, unlike some of the others – the affinities with Edward German, and Williams also heard connections with Messager. Walter Legge, in the *Manchester Guardian*, thought that *Julia*’s production at Covent Garden meant it should be judged as an opera, and in doing so, found it wanting; he too complained of the quantity of spoken word, accusing it of being a musical play and not light opera, and, most heinous of all, describing the singing as ‘West End show class’ rather than operatic.²⁵ Quilter’s normal melodic gifts had apparently deserted him, and the numbers lacked freshness. But Legge’s agenda was an operatic one; he came looking for a grand opera version of Quilter songs and was bound to be disappointed.

The reviewers were at least of one accord in admiring Hamish Wilson’s sets, Albert Coates’s conducting of the London Symphony Orchestra and in approving the waltz-tune: it had after all appeared frequently throughout the evening (sending ‘everyone humming contentedly to bed’²⁶) and thus had more opportunity to ingratiate itself than the other songs.

More performances would of course have given more chance for the other songs and choruses to work their way into the audience’s mind. Neither Offenbach’s *Orphée aux Enfers* (1858) nor Cellier’s *Dorothy* (1886) for example were immediate successes; *Orphée* benefited from a complaint by the critic Jules Janin, which gave some usefully lurid publicity, and it has remained in the repertory ever since. *Dorothy* was taken off and the production sold in its entirety after only a few weeks; following changes (of leading lady, and the insertion of a new song) it made enough money to build the Lyric Theatre in London’s theatreland.²⁷ (Like *Julia* and the other variants, it too was set in the eighteenth century.) Operettas such as these normally had enough performances to give a chance for the production to be adjusted and fine-tuned, for songs to be

²⁵ W[alter] L[egge], Review, *Manchester Guardian*, 5 December 1936.

²⁶ Stephen Williams, *Evening Standard*.

²⁷ Richard Traubner, *Operetta, A Theatrical History* (Oxford: Oxford University Press, 1983).

removed or inserted, and the libretto to be sharpened. *Julia* was part of a short season and never had that chance.

It may well have been written too late in the theatrical day to succeed, but it was in any case stifled at birth. At several decades' distance, however, some of the problems of being too much out of its time fade; the music remains wonderfully fresh.

Chapter 6 Instrumental Music

6.1 Introduction

Light music, as a genre, has no entry in the revised *New Grove Dictionary of Music and Musicians*; only composers, arrangers and band-leaders are listed.¹ The entry for Eric Coates, commonly acknowledged as one of the finest composers of light music, makes no mention of the term.² The listings in the *Radio Times* for a weekly programme on BBC Radio 3, called simply 'Brian Kay's Light Programme', similarly make no attempt to define light music, but occasionally use the phrase 'light classics'; a large part of its content is what by common consent would be called 'light music'.

Given that German, Coates, Farnon, Curzon and Tomlinson are generally regarded as composers of light music, some kind of consensus of what constitutes light music can be observed, though a definitive description is elusive. Tunefulness, brevity and harmoniousness are common factors; and clear, direct structures, an avoidance of organic forms, and apparent ease of composition contribute to the accessibility. The music must 'cater to a real need',³ and is often associated with 'spas and watering-places';⁴ orchestrations for concert, not symphony, orchestras keep textures light, and smaller ensembles are common. Light music is regarded as inferior to serious music, the functional and consequently commercial nature engendering a pejorative reaction. Quilter's instrumental music, and some of his songs, can be satisfactorily described in these terms.

Particular works from this instrumental output are discussed here to illustrate certain features of his light style.

¹ Stanley Sadie and John Tyrrell, eds., *The New Grove Dictionary of Music and Musicians*, 2nd edn. (London: Macmillan, 2001), vol. 29, p. 342.

² Geoffrey Self, 'Eric Coates', *The New Grove Dictionary of Music and Musicians*, 2nd edn., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 6, p. 68.

6.2 Aspects of phrase structure and influences on piano style

An early work based on an eight-bar structure, but exploiting the routine with the use of sequence (see Ex. 6.1a), was his first Study. Quilter's original piano music (as distinct from the various arrangements) uses simple ternary and binary forms throughout, though sometimes fairly loosely applied (particularly in the case of 'Summer Evening'). The *Three Studies* (Op. 4, composed between 1901 and 1909) are Brahmsian in style and the extant early version of the first Study provides a rare opportunity to see the nature of Quilter's revisions (see Exx. 6.1a and b): in this example, he reduces the density of notes, making it less clumsy to play, and also clarifying the texture.

The musical score is presented in three systems. The first system shows the beginning of the section with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system includes an *agitato* tempo marking and separates the right hand (*R.H.*) and left hand (*L.H.*) parts. The third system features a *molto cresc.* marking and a *sf* (sforzando) dynamic. The score is in G major and 2/4 time.

Ex. 6.1a, *Study*, Op. 4, no. 1, 1901 MS, end of central section

³ Geoffrey Self, *Light Music in Britain since 1870: A Survey* (Aldershot: Ashgate, 2001), p. 1.

⁴ Kenneth Young, *Music's Great Days in the Spas and Watering-Places* (London: Macmillan, 1968).

Ex. 6.1b, *Study*, Op. 4, no. 1, 1909 MS, end of central section

The flowing wistfulness of the second study, with the melody arising from the broken chords, shows the influence of Brahms particularly clearly (see Exx. 6.2a and b). Its continuity of line is comparable with his more lyrical songs.

Ex. 6.2a, *Study*, Op. 4, no. 2, bars 2-4



Ex. 6.2b, Brahms, *Intermezzo*, Op. 117, no. 2, bars 2-5

‘Summer Evening’, the second of the *Three Pieces for Piano*, Op. 16, on the other hand, has equally clear French influences. It is atmospheric and impressionistic, serene and evocative, and employs major seconds over a falling line reminiscent of Debussy (see Exx. 6.3a and b):

Ex. 6.3a, ‘Summer Evening’, Op. 16 no. 2 (1915), bars 44-45

Ex. 6.3b, Debussy, ‘La Chevelure’, from *Chansons de Bilitis* (1897), opening

It opens calmly, marked *Andantino moderato*, *Tempo rubato*, *cantabile espressivo e molto rubato*, in a steady 3/4, the first sixteen bars of the right hand following a broad arch shape. The second section, *Poco con moto*, *sempre tempo rubato*, is very free rhythmically, with many changes of time signature, and its substantial (and highly pianistic) use of fourths create an open texture. There

are colours and hints of Vaughan Williams throughout this middle section, as well as of Delius. The piece is also notable for its ornaments, commonly found in Quilter's piano writing but especially prevalent here: crushed notes, double grace notes and arpeggiated chords; occasionally the notes are written out in full, indicating the requirement for exactitude. Such ornaments are often used in his songs to indicate birdsong.

As with 'Dance in the Twilight' (the first of the set), the manuscript shows fewer performance directions than in the final published score; one particular change of configuration of time signature is worth noting. At this point, a 9/8 bar replaces the original 5/8 plus 2/4 bars, giving a very different emphasis to the bar; the accents placed on the 2nd, 4th and 7th quavers in the 9/8 bar are better supported by the original time signatures (see Ex. 6.3a).

These piano pieces are relatively sober works; it is their direct appeal and construction that renders them light music. The last of the *Three Pieces*, 'At a Country Fair' is not sober, but is on the contrary unusually vigorous and robust, with a strong folksong flavour, and employing rustic parallel fourths and fluid three-bar and irregular-length phrases (see Ex. 6.4).

The image shows a musical score for the opening of 'At a Country Fair'. It is written for piano in F# minor and 2/4 time. The tempo is 'Allegro con spirito giocoso e ben marcato'. The score consists of two systems of music. The first system begins with a forte (f) dynamic and features a series of chords and eighth notes. The second system starts with a mezzo-forte (mf) dynamic and includes a 'f brillante' section with sixteenth-note runs. The piece ends with a 'mf cresc. etc.' marking.

Ex. 6.4, 'At a Country Fair', opening

The substantial central section (in the flat submediant) meanders chromatically and is in subdued contrast with the brittleness of the F# minor opening. The last section is introduced by

three bars over a dominant pedal, before launching back into a repeat of part of the first section. An extended coda develops the melodic intervals throughout a nine-bar phrase, repeated a diminished fifth downwards. A recurring rhythmic motif  is extended by a quaver and is incorporated into a 5/8 bar; the 5/8 pulse takes over, augmented to alternating bars of 3/4 and 2/4, and the last page is variously 3/4, 2/4, and 5/8, with a change in nearly every bar. Differences between the pencil manuscript and the published version show that the performance directions were originally rather milder.⁵

This is probably Quilter's most animated piece, in contrast with the serenity of, for example, 'Now Sleeps the Crimson Petal'. He paints a vivid picture of a frenetic country fair, culminating in an extraordinary outburst of activity; its energy in the outer sections is relentless.

The influence of Debussy on Quilter's piano writing is also discerned in 'In a Gondola', the first of the *Two Impressions*, Op. 19, written at much the same time as 'Summer Evening', and arguably emanating from the same emotional well, a source of calmness and serenity in the midst of war. Though not constructed in a precise Debussian manner, the piece nevertheless uses precision to achieve its improvisatory sound. The texture, as with 'Summer Evening' and 'At a Country Fair', is intricate; bass lines are clearly organised and variously fall chromatically, or sequentially in thirds; notes are carefully placed for the sound of the chord, and for their position in the overall context.

In the central section, which moves a little faster than the outer sections, the half bar is sometimes treated as a light waltz; this is especially obvious in the brief *cantabile* section, which is expansive, and suggestive of Quilter's later waltzes (see Ex. 6.5).

⁵ The manuscript also clarifies a misprint in the published score: in bar 25, left hand, second beat, the $c^{\sharp 1}$ should be $c^{\sharp 1}$; and in the forty-sixth bar from the end (p. 18 in the published score, last system, bar 2), the manuscript shows an extra semiquaver: the first E^{\flat} quaver in the right hand should be two semiquavers, E^{\flat} and the B^{\flat} a fourth below.

Ex. 6.5, 'In a Gondola', Op. 19 no. 1, bars 36-40

However, Quilter only provides hints of a waltz, after the style (but extremely subdued) of Ravel's *La Valse* or Sibelius's *Valse Triste*. The indefinite mood is supported with sequences of whole tones in major thirds (see Ex. 6.6).

Ex. 6.6, Quilter, 'In a Gondola', p. 6, system 2, bars 1-2 (twenty-fifth bar from the end)

Unusually, in the pencil manuscript, a very occasional fingering is given, but this is not shown in the published copy.

In the piano music (almost completely ignored in critical reception), with technical difficulty not a factor for consideration, Quilter enjoys a freedom not available to him when writing song accompaniments; the 'light music' descriptor is applicable more for a lack of a more effective one. Overall, Quilter uses simple, and basic, devices, particularly sequence, to build harmonic and dramatic tension, with arch structures often supplying the framework that the text

of a song would otherwise supply. The difficulty with which Quilter's piano music can be memorised reveals his compositional technique: where, for example, Debussy's quantities of notes conceal patterns which can be memorised, Quilter's – because he normally composed at the piano – are generally driven by the shape of the chord and its placing under the hand, with a resultant vertical feel to the music. Musical progress within any of the pieces is thus at two levels: the overall harmonic structure and direction, with relatively conventional modulations; and the placing of individual chords, the one leading on from the previous, and liable to alteration in any later repetition.

Quilter's distinctively pianistic style shows influences from other piano composers, and (with only a few exceptions) a flexibility and freedom from rigid phrase lengths. The orchestral music follows in a different, light orchestral tradition, with clear indications of Quilter's familiarity with composers of light dances such as Waldteufel, Sullivan, Grieg, Moszkowski and German. The dance music of *Rainbow*, as described in Chapter 4, *Where the Rainbow Ends*, follows a Gounod-esque style, and is sometimes strongly reminiscent of Tchaikovsky. The connection with ballet music is plain, and establishes the rhythmic vitality, strength and momentum in Quilter's light music. It is particularly clear in his incidental music to *As You Like It*, and in his overtly dance music, the Ballet Suite *The Rake*.

His music to *As You Like It* is readily assimilated, yet retains the technical hallmarks of his songs – flattened sevenths, intricate inner melodies, flowing lines, felicitous phrase-balance and piquant chromaticism. It was originally scored for single woodwind (flute, oboe, clarinet, bassoon), horn, two first violins, two seconds, viola, cello, bass, and harp, thirteen instruments in all.⁶ The incidental music no longer survives, but Quilter made a Suite from it; it is very short, lasting barely nine minutes, and he re-scored it for small orchestra: flute, oboe, two clarinets, bassoon, two horns, two trumpets, trombone, timpani and percussion, harp and strings.

The first of the four items in the Suite, ‘Shepherd’s Holiday’, opens with a bell-chime, as if to call the people away from their work; its 6/8 lilt is reinforced by the slight syncopation. The main statement is twelve bars long, in three four-bar phrases; Quilter also uses triple phrasing in ‘Pipe and Tabor’, the last of the *Country Pieces*, and the lack of symmetry (though well-balanced) evokes an image of inept country dancers. The last of the three phrases bears more than a passing resemblance to the chorus of ‘Blow, Blow, Thou Winter Wind’, from the same play, at the words ‘Most friendship is feigning, most loving mere folly’ (see Exx. 6.7a and b).



Ex. 6.7a, Suite: *As You Like It*, ‘Shepherd’s Holiday’, bars 31–34

Ex. 6.7b, ‘Blow, Blow, Thou Winter Wind’, refrain

Any bitterness implied in the words is whirled away in the energy of the restatement of the theme. The piece is in ternary form, the central section, in the relative F# minor, continuing the pastoral sound with flattened sevenths and a drone bass, and a neat continuity with the outer section is provided by use first of a similar rhythm, and then of a similar melodic outline, before the return of the main theme.

⁶ Quilter to Percy Grainger, 9 February [1919], GM.

‘Evening in the Forest’ has a similar tranquillity to Rosamund’s music from *Where the Rainbow Ends*; the plaintive oboe presents an attractive melody very simply, and horns are treated melodically, as in the *Serenade*. Again, it uses eight-bar phrases, extended only at the end, as a coda. ‘Merry Pranks’ opens with a vigour worthy of Grainger, though its steady, lively 3/4 melody is soon disturbed with extended phrases. Hemiolas and light triplet figures on the second and then the first beat of the bar, and then a silent first beat complete a gentle disintegration of the pulse and the regular phrase length, contrasting with the routine phrases of the first two pieces. The brass call order, and a harp glissando dissolves the mild chaos, introducing a central section that has the grace of a minuet.

‘Country Dance’ too has a strong sense of rhythm in a folksong idiom, with the recurrent figure ♩ ♪♪ reversed as ♪♪ ♩ so that, as well as simple repetition, there are sometimes two adjacent crotchets and sometimes a sequence of four quavers. The cadence points are rendered very solid when the second figure is augmented to two crotchets and a minim, and the opening of the third eight-bar phrase of the main statement turns the cadence rhythm about, to a minim and two crotchets; the result is lively and varied. An adroit use of pivot notes brings some harmonic interest (see Ex. 6.8). Phrase lengths are again regular, although sometimes extended by two bars, which maintains a steady structure, while throwing off the exact discipline of four- and eight-bar phrases.

The musical score for 'Country Dance' ending is presented in two staves: a piano accompaniment (left) and a violin part (right). The tempo is marked 'A tempo con moto'. The piano part begins with a dynamic of *mp cresc.* and features a steady accompaniment of chords and moving lines. The violin part starts with a dynamic of *f* and includes a sequence of four quavers. The score concludes with a dynamic of *ff* and the word 'etc.' indicating the end of the phrase.

Ex. 6.8, Quilter, Suite, *As You Like It*, ‘Country Dance’, ending

6.3 Characterisation, atmosphere and aspects of dance

Quilter's waltz 'Love Calls', from *The Blue Boar/Julia*, has close melodic links with Stolz's 'Im Prater blühen wieder die Bäume' (see Chapter 5, 'Theatre and the Opera', p. 251-2); but it follows in the lilting tradition of Waldteufel as well (in, for example, 'Skater's Waltz', which also starts with the mediant note rising to the dominant). However, Quilter's music for *The Rake* is perhaps more closely aligned with that of Humperdinck and the characterisations within *Hansel and Gretel*. Published as the 'Ballet Suite *The Rake*', this was orchestrated by Sydney Baynes for small orchestra, from Quilter's original version, which was almost certainly (as with *As You Like It*) for a theatre band. Baynes's score also included a piano part, and this was published separately without alteration as the music from *The Rake* for piano solo; it was thus complete within itself. It is not however a piano conductor score – the first violin contains the instrumental cues, not the piano part. The Suite consists of five scenes: 'Dance at the Feast', 'The Light-Hearted Lady', 'The Frolicsome Friend', 'Allurement' and 'Midnight Revels'. Details of Massine's choreography are no longer extant and it is therefore impossible to know what Massine intended for each scene, although it is clear from the programme note (detailed in Chapter 1, p. 72) that the ballet was intended to depict the environment of Hogarth's *Rake's Progress*.

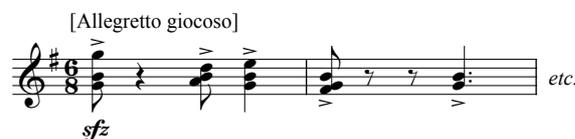
The work was plainly conceived as an entity. The time signatures are symmetrical across the suite: 6/8, 2/4, 3/4, 2/4 and 6/8; all but the last item are in ternary form and all have different characters. The sound is lucid, and although Quilter's original orchestration and thus Baynes's exact contribution is no longer known, the orchestration shows off Quilter's work effectively; the composition is tight and compact.

The first and last movements are both in G major and are linked by their openings, identical three-note fanfares, all three notes on strong beats; they are identical not only to each other, but also to the opening of 'Shepherd's Holiday' from *As You Like It* (see Ex. 6.9).



Ex. 6.9, Openings of *The Rake*: ‘Dance at the Feast’ and ‘Midnight Revels’; and *As You Like It*: ‘Shepherd’s Holiday’ (piano score)

The main statement of the first movement is derived from the fanfare (see. Ex. 6.10), and the syncopation that follows is bright and sharp, giving Massine an opportunity to show the wit and vigour for which his choreography was noted.



Ex. 6.10, *The Rake*, ‘Dance at the Feast’, main statement

These outer movements frame the inner three, allowing different moods. The second movement – ‘The Light-Hearted Lady’ – has melodic and rhythmic similarities with ‘Pipe and Tabor’, from the *Country Pieces* for piano of two years earlier, and its use of parallel fourths mirrors a similar usage in ‘Goblins’ from the same set of pieces. An intriguing brief sequence of octave jumps on pizzicato strings in its introduction suggests a ticking clock and the passing of time, though the central section has a light pastoral flavour, with pedal notes in fifths; the whole has a slight and offbeat touch.

The third movement, ‘The Frolicsome Friend’, is a slow waltz, as if the dancer is gracious but rather clumsy. The main rhythmic motif runs ♩ ♩ ♩ | ♩ and hemiolas disturb the easy flow; inner parts moving chromatically in contrary motion maintain Quilter’s usual level of intricacy. The melody sweeps easily across two octaves in broad gestures, and its long line staggers upwards to the return of the main motif, which with the quaver rest, and well-marked third beats slurring heavily on to the first beat, sounds as if the frolicsome friend is a drunken one (see Ex. 6.11).

[Allegretto ben ritmico e con moto]

Ex. 6.11, *The Rake*, 'The Frolicsome Friend', opening (piano score)

The fourth movement, 'Allurement', is in C minor and is initiated by a three-note motif (a) (see Ex. 6.12a) repeated sequentially in bars 3 and 4 to give an exotically sinuous six-note chromatic scale that pervades the whole piece; the result has a remarkable intensity of feeling and a strong mood of yearning.

Andantino con moto

Ex. 6.12a, *The Rake*, 'Allurement', opening (piano score)

Ex. 6.12b, *The Rake*, 'Allurement', bars 41-42 (piano score)

A lighter section, in descending staccato triplet chords, seems to dismiss the mood of the opening, but a brief inner melody, moving stepwise upwards then back, soon gives opportunity for the sinewy motion to return, agitatedly, building up to a climactic chord based on the opening

motif (see Ex. 6.12b). With further recollections of the opening motif and a sense of resignation, the piece ends on a Picardie third. This is a remarkable piece – fifty-three bars and a mere ten systems of piano score – yet there is packed into it a complexity and unity of construction that is unusual for Quilter’s light music.

The intense emotion is swept away in an instant with the opening of the fifth movement, ‘Midnight Revels’. The eight- and sixteen-bar format of the first part is conventional, but its sharp, brittle quality lifts it out of its predictability. The second part modulates abruptly from G to E major, changes tempo to 2/4 and inverts and reverses the three-note fanfare; it is accompanied by off-beat quavers, and behaves as an extended coda. The Suite as a whole is well-structured, well-written and under-rated.

6.4 The innocence of childhood: *A Children’s Overture*

What *The Rake* is to specific physical images, *A Children’s Overture*, Op. 17, is to images of childhood; the innocence of and within Quilter’s light music is never more obvious than here. The skilful weaving and continuous linking of nursery rhymes combined with a light-handed and deft orchestration give rise to a clear sound that equates in musical terms to the clarity of the illustrations in the book that inspired it, Walter Crane’s *The Baby’s Opera*.⁷ The Overture owes its existence to *Where the Rainbow Ends* and it retains the same nostalgic sense of a lost world, with an appeal at many levels: for a child, simply the novelty of seeing what melody comes next; for an adult, the pleasure of hearing familiar rhymes – ‘old rhymes with new dresses’, as Crane wrote. Grainger wrote of its ‘fine sparkling effects’, its ‘beautiful use of detached woodwind with pizzicati’ and ‘the soothing groundswells of legato emotions, vibrating strings, breathing brass’.⁸

⁷ Walter Crane, *The Baby’s Opera* (London: Routledge, 1877).

⁸ Percy Grainger to Quilter, 30 September 1924, GM.

Quilter contrasts sections of the orchestra, or individual instruments, or allows one instrument to complement another conversationally; he emphasises the haunting qualities of the horns and clarinets and never allows orchestral textures to become cluttered; most songs start with a few instruments and develop the texture.⁹ Quilter's fantasias are highly inventive, with detailed and varied countermelodies (see Ex. 6.13). The work is not constructed in the way that Wood's *Fantasia on British Sea Songs* (for example) is, in which each melody is treated as a separate movement: many of the rhymes do not finish in the familiar way, 'Over the Hills and Far Away' meandering away along with its title. A fugato section, lasting only a few bars, heralds 'The Frog and the Crow', but 'A Frog He Would A-Wooing Go' is given full fugal treatment, initially in C minor, but opening out into a triumphant C major.

Ex. 6.13, *A Children's Overture*, 'Girls and Boys Come Out to Play', melody (answering the first statement) and countermelody

⁹ The numerous recordings on 78 – which include those by Maclean, Sargent, Barbirolli and Weldon – all differ slightly in their content depending on the number of record sides and the exact length required; even those that are nominally complete may be adjusted slightly at the ends of record sides, in order to make a clean finish. Despite Winthrop Rogers's difficulty over the cost of publishing score and parts (see Chapter 1, p. 57-8 for details), many recordings use the original scoring: Maclean's of 1922, Sargent's of 1928, and George Weldon's of 1952; Barbirolli's of 1933 uses the Popular Edition published by Chappell. Maclean's score, though clearly the original full version, nevertheless has a few altered details of orchestration that enrich the sound. The original, unpublished, scoring was for full orchestra and the Popular Edition was for small orchestra, the reduction being chiefly in the brass, reduced from four horns, three trumpets, three trombones and tuba, to two horns and two cornets. Only the original version appears in full score; the Popular Edition has a piano conductor score, labelled 'piano accompaniment' and a first violin conductor score; the piano solo and duet versions stand alone, independent of any orchestral version.

The keys are frequently the same as shown in Crane's book, and Quilter arranges the tunes so that, very broadly, those in sharp keys frame those in flat keys, using pivot notes to link the material and inevitably giving rise to modulations to the mediant and flat submediant, as with 'I Saw Three Ships' in F# major,¹⁰ followed by 'Sing a Song of Sixpence' in Bb major. Several tunes are linked in triadic groups of three; and at least in the case of 'There was a Lady loved a Swine', Quilter highlights the melodic link between its opening four notes and those of the following rhyme, 'Over the Hills and Far Away', on $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{2}$. The tunes alternate between quick and lyrical, with the lyrical more than once assigned to violas (or a solo viola) or a cor anglais, drawing out the plaintive qualities of the work. Quilter uses horns freely, but the remainder of the brass are used for specific effect (and affect), to support a climax and to add musical punctuation at certain melodic points.

¹⁰ Quilter's piano solo score notates it in Gb major; the piano duet score, arranged by Anthony Bernard, retains F# major.

Nursery Rhymes			
Crane's order	Crane's key	Quilter's key	Item number within the Overture
Girls and Boys	A	A	2, 14
The Mulberry Bush	E	E	12
Oranges and Lemons	A	A	13, 15
St. Paul's Steeple	D	D	3
My Lady's Garden	F		
Natural History	G		
Lavender's Blue	G		
I Saw Three Ships	F	F#	5
Ding Dong Bell	G		
Puss at Court	G		
Three Blind Mice	D		
Dickory Dock	D		
The Frog's Wooing	C	Cm/C	10
The Frog and the Crow	C	E♭	9
Mrs Bond	F		
Xmas Day in the Morning	Gm	F#m	4
Little Jack Horner	E		
King Arthur	E♭		
Ye Jolly Miller	Am		
Ye Song of Sixpence	C	B♭	6
Bo-Peep	F		
Baa! Baa! Black Sheep	E	E	1, 11
Tom, the Piper's Son	G		
There was a Lady	E♭	E♭	7
Over the Hills and Far Away	G	G	8
Cock Robin & Jenny Wren	G		
I had a little Nut Tree	E		
Dr Faustus	G		
Three Children	G		
My Pretty Maid	G		
The Ploughboy in Luck	E		
Warm Hands	C		
Jack & Jill	C		
Dance a Baby	F		
Hush-By Baby	G		
King Cole	A-		

Fig. 6.1a Table of Crane's nursery rhymes, with keys, related to Quilter's usage

Quilter's order	Quilter's key	Time signature	Main instrument
Baa! Baa! Black Sheep	(hints only)	c	Brass mostly tacet
Girls and Boys	A	6/8	Bassoons, ww
St. Paul's Steeple	D	c	Hns, tpts (ww tacet at first)
Xmas Day in the Morning (Dame get up and bake your pies)	F#m	6/8	Flts, clt, horn, vlns; then oboe + trgl
I Saw Three Ships	F#	6/8	Strings, solo vla; then cor anglais
Ye Song of Sixpence	Bb	2/4	High ww & stgs; brass tacet at first
There was a Lady loved a Swine	Eb	c	Bsn, hns; brass, ww, tacet at first; then full
Over the Hills and Far Away	G	c	Flts, high stgs; then clts, bsns, trgl, low stgs
The Frog and the Crow	Eb	³ / ₄	Ob, + bsns, pizz. stgs
The Frog's Wooing	Cm/C	6/8	Violas then vlns2 then vc+db. Ww then brass
Baa! Baa! Black Sheep	E	2/4	Cor anglais +stgs, hns, ww
The Mulberry Bush	E	6/8	Flts, picc. then stgs, ww, light brass
Oranges and Lemons	A	³ / ₄	Tpts, then flts, obs, stgs

Fig. 6.1b Table of Quilter's selection of nursery rhymes, with keys and triadic links, and brief details of orchestration

6.5 Beyond ternary form

The Serenade, Op. 9

The *Serenade* was scored for small orchestra (double woodwind but with single oboe; four horns and two cornets, timpani, percussion and strings). It is at odds with Quilter's other work, unlike anything else he wrote in scale, construction and thought. It is an engaging piece; the *Times* reviewer said after its first performance:

[it] is really a diminutive symphony in three movements, of which the last is a Rondo. The whole work shows the lightness of touch and freshness of idea that have characterised [Quilter's] earlier writings; and if the third movement does not add very much to what has already been said in the first two, the andante is so engaging, with its simple, straightforward scoring and unaffected melodies, that one is ready to forgive the echoes in the Finale. The opening allegro, which strikes

the buoyant note that marks the whole serenade, contains a good deal of bustling counterpoint, which is none the less clever for being unobtrusive and melodious; and the scoring here and in the other movements shows a nice appreciation of the “partialities” of the various instruments – an appreciation which is too often neglected by some of the more advanced of the modern instrumentalists.¹¹

This is a fair assessment, even if the last movement is not a rondo, but, like the first, cast in sonata form. Other reviewers found the piece commendably brief,¹² breezy and buoyant, straightforward and melodious,¹³ ‘a graceful little work, and well scored.’¹⁴ The orchestration was ‘full of piquant touches’.¹⁵ Even in such an uncontroversial work, there were opposing opinions, however, with the *Daily Graphic* finding the second movement the most attractive and elegant of the three,¹⁶ though the *Star* and *Morning Leader* found it ill-proportioned.¹⁷ Overall, the work was felt to be not especially original, but full of charm nonetheless and well worthy of further performances.

The first movement opens in C minor, with a second key group in E♭ major. The opening motif is imperious but agitated, on clarinets, bassoons, violas and cellos, and extends effortlessly over six bars (see Ex. 6.14).

¹¹ *The Times*, 28 August 1908, p6c4. Quilter’s cuttings book (from which these extracts are taken) contains twenty-six reviews; they are dated but the newspaper page references are not given.

¹² *Morning Post*, 28 August 1907.

¹³ *Daily Telegraph*, 28 August 1907.

¹⁴ *Star*, 28 August 1907.

¹⁵ *Tribune*, 28 August 1907.

¹⁶ *Daily Graphic*, 28 August 1907.

¹⁷ *Star* and *Morning Leader*, both 28 August 1907.

Molto Allegro con moto ♩ = 132

Ex. 6.14, *Serenade*, 1st movement, opening theme

The thematic material is promising, and Quilter focuses especially on the rhythmic motif $\text{♩} \text{♩}$ and the syncopated repeating chords, and one of the melodic shapes, which is at once taken up by the violins in bar 6 and promptly imitated on woodwind (see Ex. 6.15); in its various appearances, it usually consists of a rising second followed by a pair of rising thirds (to create a broken triad) and is derived from the third bar of the main theme, shown by (a). The subsidiary motif, heard on oboes, is derived from the same source:

Ex. 6.15, subsidiary motif

This metamorphoses into the calm secondary theme, on woodwind accompanied by open-textured sustained chords on strings, without brass or percussion (see Ex. 6.16).

Ex. 6.16, secondary theme, bar 26

In the development (35 bars, compared with the 51 bars of the exposition), Quilter explores the opening theme still further, through fragmentation and sequence, dividing its rhythmic and melodic elements across the woodwind, and using the brass to punctuate the texture; modulations pass through flat and sharp keys freely. The timpani are silent throughout until the moment of recapitulation, which is introduced by a German sixth cadencing on to the second inversion tonic, maintaining the tension until it resolves on to the root position tonic seven bars later; busy violin triplets accompany the cornets, and the secondary theme appears in the tonic major. Thereafter, all proceeds normally until an interrupted cadence initiates the 14-bar coda, which brings the movement to a bustling conclusion. The writing is tight and economical in length (the recapitulation, at 37 bars in length, is considerably shorter than the exposition), though many reviews commented on its repetitious nature: ‘some over-worked harmonic progressions’¹⁸ and ‘almost monotonous restatement of the tributary figure which follows the first theme.’¹⁹ The *Standard* complained of its lack of beauty.

The pastoral second movement is in ternary form; its simple opening melody (oboe over muted strings) over a tonic pedal is full of sighing, falling motifs, and consists of a series of well shaped phrases of varying lengths, falling naturally and conversationally (see Ex. 6.17).

¹⁸ *Morning Post*, 28 August 1907.

¹⁹ *Standard*, 28 August 1907.

Molto Allegro Vivace ♩ = 184

Flt I, II
p

Hn I
pp

Clt I
p

Vln II, vla
Timp (8vb)
pp

Flt I, vln I
p

+Flt II

Vln I
p

Ob
p

Clt I
p

(Vln I, ob)
p

+Flt I
mf

+Clt II
p

Vln II, vla, vc
p

mf

mf

p

Ex. 6.18, *Serenade*, 3rd movement, main subject

A subsidiary theme on woodwind and pizzicato violins emerges in E \flat major (bar 16) and leads into the secondary theme in the dominant G major. The exposition ends with a sequence of descending chords that modulate sharply into E major for the start of the development section. This – at 59 bars, of similar length to the 67-bar exposition – explores the ideas heard so far, treating them largely sequentially; the subsidiary theme from the exposition reappears, now transformed into the minor and linked with a melodic motif from the second subject; it builds up sequentially to a climax. As with the first movement, the conventional recapitulation (60 bars) is introduced with a German sixth, and sweeps into a coda based on the opening theme, with a concluding flourish.

Although the work is of small proportions, it put Quilter in a vulnerable situation. He lacked confidence; there were no words to provide an anchor and its organic construction reached beyond the familiar. He wrote in the score that he intended to lengthen the last movement and re-work some of the orchestration, but the withdrawal of the work provided a means for escaping further judgment. It is hard to see how lengthening the last movement would have brought any advantage; in its unaltered state, it makes its points succinctly. The orchestration is not as confident as in the *Children's Overture*; Quilter is less willing, for example, to highlight the plaintive qualities of the clarinet as he does so memorably in Rosamund's theme in *Rainbow* (only four years after the *Serenade*). Horns, too, are generally used in a supporting rôle, rather than adding character, as he does in the *Overture*. But it is crisp, light and agreeably competent.

The broadly encouraging reception of its première is justified: the work is unpretentious and attractive, and deserves further performances.

'Three Poor Mariners'

Quilter arranged *Two Old English Tunes*, 'Drink to me Only' and 'Three Poor Mariners', for violin and piano, and also for piano trio; the piano and violin parts are identical in both versions and both were published in 1917. Both tunes were published in 1921 as song arrangements. The vocal and instrumental arrangements of 'Drink to me Only' are very similar, but the instrumental arrangement of 'Three Poor Mariners' is very different from the song version.

The song (arranged in 1920) is a straightforward setting in two verses, the accompaniment much the same in both, but with extra octaves in the second verse, bringing out the hearty qualities of the text. The earlier instrumental version however is a free arrangement with three verses, greatly developed over the simple song version, with extended interludes almost as long as the verses themselves; the melody transfers from the violin to the piano left

hand in octaves, plus cello, in the second verse, with the right hand taking over at the halfway point of the melody, and for the third verse, the violin plays the tune an octave higher than at the opening, with the cello doubling two octaves below. It is a merry version, engaging all three instruments despite the obbligato nature of the cello. The interludes, in the relative minor, have an energy that owes much to Grainger (particularly in his piano arrangement of 'Turkey in the Straw') and are the glory of the arrangement (see Ex. 6.19a), with the passing sequential modulations to C major, D minor and on back to E minor in the instrumental version making the equivalent interlude in the song arrangement seem staid by contrast (see Ex. 6.19b). The whole song character is different: it is set at the duple $\downarrow = 80$, rather than the trio's quadruple $\downarrow = 184$ (though both are set in 4/4), suggesting that Quilter's intention for the trio was crisper, as well as brisker, than for the song. The trio is robust and happy, with an all too rarely expressed sense of fun.

[Molto allegro con spirito (♩ = 184)]

Violin

Violoncello

Piano

f *mf* *f* *mf*

mf *f* *mf* *brillante*

poco ten. *dolce* *mp* *cresc. en -*

poco ten. *p dolce* *cresc.*

poco ten. *mp dolce* *cresc. cen -*

do *mf* *molto cresc.* *f*

cen - do *mf* *molto cresc.*

do *mf* *molto cresc.*

al larg - an - do *ff* *maestoso e più moderato*

cresc - en - do molto *al larg - an - do* *ff* *maestoso e più moderato*

al larg - an - do *ff* *maestoso e più moderato*

mf *cresc - en - do molto* *ff*

Ex. 6.19a, 'Three Poor Mariners', piano trio: second interlude

[Allegro con spirito e ben marcato ($\text{♩} = 80$)]

Maestoso
e poco più
moderato

f

ten.

p a tempo

cresc.

poco rit.

f

We care

Ped. *

Ex. 6.19b, 'Three Poor Mariners', song: interlude

For Quilter, the appeal of light music was its refreshing nature, lack of pretentiousness and its directness; its ability to 'entertain rather than disquiet'.²⁰ It is reasonably consistent in quality: even those items lacking the essential fluidity of phrase so central to his songs usually have a melodic charm, often with a musical twist to delight an audience. Clearly, in his instrumental work he was not bound by a text; denying himself the structure that the text provides, he generally stayed within a safe ternary or binary form, but without jeopardising the immediate attractiveness of the music he also allowed himself to tread other paths, making the most of the possibilities afforded by characterisation and in certain works (such as the *Serenade*, *Three Poor Mariners*, and *A Children's Overture*, each of which has a different structure) showing an unaccustomed freedom of expression, and demonstrating that his ability was not limited to song-writing.

²⁰ Geoffrey Self, *Light Music in Britain since 1870: A Survey* (Aldershot: Ashgate, 2001), p. 1.

Chapter 7 Conclusion

Quilter's songs remain extremely popular, a mainstay of the English artsong repertoire. Yet there remains an underlying element of disdain; he is outside the establishment fold, with its comfortable sense of belonging. Part of his skill lay in writing songs suitable for both the amateur and professional platform; but this very accessibility renders his work often too populist to be taken seriously. Songs that make few technical demands upon singer, pianist or audience dominate the ongoing reception of his work; the closeness of Quilter's strong sense of vocal declamation, evidenced by his manner of word setting, with the vocal declamation that was practised as a social accomplishment, has helped to make a song immediately approachable and easily assimilated. 'Now Sleeps the Crimson Petal' has acquired such a smooth patina of familiarity that claims of depth in his writing adhere only with great difficulty; the perception of Quilter is of a composer of 'charming' songs, reinforced by his orchestral and instrumental music, which shows a love for music that entertains readily; and he is damned with faint praise.

He cared little for this, however. His father may have been unsympathetic to his aesthetic, but he had – especially in the early years of the century – a circle of friends, homosexual, or artistic, or both, with whom he was comfortable, who shared his social and country-house background, and who, like him, understood the beauty of the miniature. Quilter's musical world was not that of large-scale musical architecture; it was bounded and introverted, and exquisite. His entire musical output is wholly consistent with this view: all the instrumental work is concise and detailed, and his theatre work is of a light nature; his light opera was intended from the start to be, if not frivolous, then certainly not music-drama. It is highly significant that he withdrew his only venture into organic form, the *Serenade*.

If, then, his music was so essentially private, why has it remained so firmly in the repertoire? Mere ease of assimilation is not enough to ensure longevity. The songs of Reynaldo

Hahn, for example, are attractive and melodious; but their ephemeral quality militates against their retention except as objects of curiosity; even ‘*Si mes vers avaient des ailes*’, and ‘*L’Heure Exquise*’ are not exempt (and there are some similarities between Hahn and Quilter, not least the opening bars of the latter song, dating from the late 1880s, which bears a marked resemblance to Quilter’s ‘*Music when Soft Voices Die*’ of 1926). But for the most part, his songs, though they sometimes have an almost claustrophobic intensity, lack the *fin-de-siècle* languor of the older composer, and his deep devotion to the text provides a lasting integrity.

Of Quilter’s song-writing contemporaries, many trained at one of the London colleges: Vaughan Williams, Somervell, Ireland, Butterworth and Gurney, for example, at the Royal College of Music, and Bantock and Bax (with Corder) at the Royal Academy of Music; Warlock was one who, like Quilter, did not receive a South Kensington training. The enduring reputations lie with those composers (Vaughan Williams, Bax and to a lesser extent, Ireland) who were both English establishment trained, and who also wrote large-scale works. Quilter failed both tests. His music emerges from the nineteenth-century song, but stands apart from this main stream; it was not rooted in the world of the English music college and the British Musical Renaissance – his congenial Frankfurt experience, with its residual undertones of the Grand Tour, had more in common with his English social life than a London training could, and served to distance him from his fellow composers. Nor was he part of the English pastoral tradition, those of his works with rustic overtones showing a Grainger influence rather than a Sharp or Vaughan Williams one.

However, Quilter’s failure to meet expectations and the very fact of his refusal to write on a large scale, in confirming his place as an outsider, also confirms his independence. In the 1930s, his opera could only with very great difficulty have succeeded, but despite his inability to persuade producers to take the work, he continued to believe in it; relinquishing that independence, his attempts to make the opera more marketable diminished it.

His homosexuality was obviously crucial to him, as both man and composer, but he was

not a misogynist, and his personal relationships and wide circle of friends were significant, ensuring an outward view of his otherwise enclosed artistic world. But it was still a limited world; his father controlled his own sphere, owning his acres in Suffolk and his tenants, and since Quilter was himself controlled by his own circumstances, his upbringing and background ensuring his dependence upon others, his chosen realm of the miniature was one area upon which he could, finally, exert control; small wonder then that his music for *Where the Rainbow Ends* shows such empathy with the plight of the children, and that his *Children's Overture* is ultimately so haunting.

Quilter's inability – refusal – to express himself musically on a large canvas has unquestionably militated against him, though the beauty of the miniature has long been recognised: Henry Frederick Frost, for example, wrote in 1880 that 'art may be displayed alike in the cabinet picture and in the more extended canvas';¹ in 1963, Britten wrote, that 'finally one treasures the private rather than the public work of art',² and Mark Raphael drew attention to the words of the first song in Wolf's *Italienisches Liederbuch*: 'Auch kleine Dinge können uns entzücken' ('Even little things can please us').³ The restraint in the man is found also in the music, and gives rise to an intense and powerful sensibility, running throughout his oeuvre, but most especially through his songs, which remain an essential part of the English artsong repertoire.

¹ Henry Frederick Frost, 'Part-Song', *Dictionary of Music and Musicians*, 1st edn., ed. Sir George Grove (London: Macmillan, 1880), vol. 2, pp. 657-9; and 2nd edn., ed. J. A. Fuller Maitland (London: Macmillan, 1922), vol. 3, pp. 632-4. This quotation appears in both 1st and 2nd editions. See also Chapter 3, Partsongs, p. 189, n3.

² Paul Kildea, *Britten on Music* (Oxford: Oxford University Press, 2003), p. 234.

³ Mark Raphael, 'Roger Quilter: 1877-1953, the man and his songs', *Tempo*, vol. 30 (1953-4), p. 20.

Appendix A Catalogue of Works

Manuscript source abbreviations:

- BH Boosey & Hawkes Archive, London
 BL British Library, London
 GM Grainger Museum Collection, University of Melbourne
 LE Archives held by Leslie East
 RCM Royal College of Music, London
 RR Collection of Roger Raphael
 VL Collection of Valerie Langfield

Manuscripts are in Quilter's autograph unless otherwise stated.

Keys given are the original keys, as best they can be determined; details of alternative keys, and the sources of the poems, are not usually given here; they are to be found (for those songs with opus numbers) in Michael Pilkington's *English Solo Song Guides to the Repertoire: Gurney, Ireland, Quilter and Warlock* (London: Duckworth, 1989).

Music is listed in order of composition, as far as it can be established.

Songs with piano (solo voice unless otherwise stated)

Two Songs

1. 'Come Spring! Sweet Spring!' *Key G major*

2. 'The Reign of the Stars' *Key A minor*

Text Quilter *Published* Weeks & Co. 1897 under the pseudonym Ronald Quinton.

Dedicated To my mother

Quilter's copy marked: 'on no account to be reprinted in any form or under my name:

Roger Quilter: 1916'

Should One of Us Remember

Text Christina Rossetti *Composed* August 1897 *Unpublished, manuscript* sold at Sotheby's May 1968

Mond, du bist glücklicher also ich

Text Anon. *Key* Ab major *Unpublished, dedicated* To Cyril Meir Scott from the composer *Manuscript* GM

Two Songs

1. 'Come Back' *Key* C minor

2. 'A Secret' *Key* Eb major *Completed* 6 May 1898

Text Quilter *Published* Elkin 1903 *Manuscript* BL Add. MS 72089; another manuscript of 'Secret' sold at Sotheby's May 1968

Four Songs of the Sea, Op. 1

1. 'I Have a Friend' *Key C major*
2. 'The Sea-Bird' *Key E minor*
3. 'Moonlight' *Key D major*
4. 'By the Sea' *Key D minor*

Text Quilter *Composed c.1900* *Published* Forsyth Bros. 1901; revised as *Three Songs of the Sea*, 1911, omitting first song ('The Sea-Bird' dated 9 May 1911, and 'By the Sea' dated 10 May 1911), and later still reissued in the original four-song set *Dedicated To my mother*
Manuscript of 1911 versions of 'The Sea-Bird' and 'By the Sea': LE

Four Songs of Mirza Schaffy, Op. 2

1. 'Neig' schöne Knospe dich zu mir' *Key G major*
2. 'Und was die Sonne glüht' *Key G minor*
3. 'Ich fühle deinen Odem' *Key D \flat major* *Published* 1906
4. 'Die helle Sonne leuchtet' *Key F major*

Text Friedrich Bodenstedt *Published* Elkin 1903 (translation by W. Creighton); *revised and published* 1911 (translation by R. H. Elkin) *Dedicated* 1903, In remembrance of Frankfurt days; 1911, To J. Walter and Marie English *First performance* Walter Creighton, 9 June 1903, Bechstein Hall, with cello obbligato (Herbert Withers) *Manuscript* BL Add. MS 72089

No 3 published separately in 1911 as 'The Magic of thy Presence', R. H. Elkin translation

At Close of Day

Text Laurence Binyon *Key C minor* *Published* Boosey 1904 *Manuscript* BH

The Answer

Text Laurence Binyon *Key E \flat major* *Published* Boosey 1904 *Manuscript* BH *Dedicated* Another manuscript in a private archive is marked 'For Bertram Binyon, Feb 29 1904, from Roger Quilter'

Vous et Moi

Text La Comtesse de Castellane *Key G major* *Unpublished, manuscript* Private archive

A London Spring

Text Julian Sturgis *Keys D, F major* (original key is unidentified) *Published* Boosey 1928 under the pseudonym Claude Romney *First performance* Alys Bateman, accompanied by Quilter, Bechstein Hall, 21 Nov 1904, as 'A London Spring Song'

Three Songs, Op. 3

1. 'Love's Philosophy' *Text* Shelley *Key F major* *Published* Boosey 1905
Dedicated To Gervase Elwes *Manuscript* BH
2. 'Now Sleeps the Crimson Petal' *Text* Tennyson *Key E \flat major* *Completed* 31 March
1897 *Published* Boosey 1904, revised 1946 *Dedicated To* Mrs E. P. Balmain *Manuscript*
1897, BL Add. MS 54227; 1946 Boosey and Hawkes
3. 'Fill a Glass with Golden Wine' *Text* W. E. Henley *Key C major* *Published*
Boosey 1905 *Dedicated To* William Higley *Manuscript* BH

June

Text Nora Hopper Crossley *Key* D major *Published* Boosey 1905 *Dedicated* To Miss Ada
Manuscript BH

Four Child Songs, Op. 5

1. 'A Good Child' *Key* F major
2. 'The Lamplighter' *Key* E \flat major
3. 'Where Go the Boats?' *Key* A major
4. 'Foreign Children' *Key* E minor

Text R. L. Stevenson *Published* Chappell 1914 *Dedicated* To my sister Norah
 Nos. 1 and 3 revised and republished Chappell 1945

Three Shakespeare Songs, Op. 6 (First set)

1. 'Come Away, Death' *Key* C minor *Manuscript* BH
2. 'O Mistress Mine' *Key* E \flat major *Published* 1906 *Manuscript* BH, Eton

College

3. 'Blow, Blow, Thou Winter Wind' *Key* C minor *Manuscript* BH

No. 3 also published in the 1919 set 'Songs from *As You Like It*

Text Shakespeare *Composed* 1905 *The set published* Boosey 1905 *Dedicated* To Walter
 Creighton *Manuscript* BH

To Julia, Op. 8

Prelude

1. 'The Bracelet' *Key* D minor
2. 'The Maiden Blush' *Key* F major
3. 'To Daisies' *Key* D \flat major
4. 'The Night Piece' *Key* C \sharp minor/D \flat major
5. 'Julia's Hair' *Key* A \flat major

Interlude

6. 'Cherry Ripe' *Key* F major

Text Herrick *Composed* 1905 *Published* Boosey 1906 *Dedicated* To Gervase Elwes *First*
performance Gervase Elwes and Quilter, Aeolian Hall, 31 October 1905 *Manuscript* BH

Nos. 2, 3 and 4 published separately

Songs of Sorrow, Op. 10

1. 'A Coronal' *Key* B \flat major *Composed* June 1907
2. 'Passing Dreams' *Key* E \flat minor *Composed* c.1904; later MS marked: 'altered and
 finished June 1907' *First performance* Mrs Duncan Gregory (Gwendolen Maud) and Quilter, 15
 December 1904 at 37 Cheyne Walk

3. 'A Land of Silence' *Key* D \flat major *Composed* June 1907

4. 'In Spring' *Key* E major *Composed* June 1907

Text Ernest Dowson *Published* Boosey 1908 *Dedicated* To my friends Wilfrid, and Jane
 von Glehn

First performance as a set Edith Miller and Quilter, Bechstein Hall, 16 November 1907

Manuscript LE, BH

No. 3 published separately

Seven Elizabethan Lyrics, Op. 12

1. 'Weep You No More' *Text* Anon. *Key* F minor *Composed* July 1907

- Manuscript* LE (C minor), RR (E♭ minor)
2. 'My Life's Delight' *Text* Campian *Key* G major *Composed* December 1907
Manuscript LE
3. 'Damask Roses' *Text* Anon. *Key* D major *Composed* July 1907
Manuscript LE
4. 'The Faithless Shepherdess' *Text* Anon. *Key* B♭ minor
5. 'Brown is My Love' *Text* Anon. *Key* B♭ major *Composed* December 1907
Manuscript LE
6. 'By a Fountainside' *Text* Ben Jonson *Key* C♯ minor *Composed* November 1907
Manuscript LE
7. 'Fair House of Joy' *Text* Anon. attrib. Tobias Hume *Key* D♭ major *Composed*
November 1907 *Manuscript* LE, BH (2 copies, in D♭ major and in A♭ major)
The set published Boosey 1908 *Dedicated* To the memory of my friend Mrs Cary Elwes
First performance probably by Gervase Elwes and Quilter, 17 November 1908, Bechstein
Hall *Complete set in manuscript* BH
- No. 1, 'Weep You No More', published separately in 1914, and arranged as a duet in
1938; no. 2, 'My Life's Delight', published separately; no. 6, 'By a Fountainside', published
separately in 1923; no. 7, 'Fair House of Joy', published separately in 1916

Four Songs, Op. 14

1. 'Autumn Evening' *Text* Arthur Maquarie *Key* G minor *Manuscript* LE
2. 'April' *Text* William Watson *Key* A♭ major *Manuscript* LE, BH
3. 'A Last Year's Rose' *Text* W. E. Henley *Key* D♭ major *Published* 1911 *Manuscript*
BH
4. 'Song of the Blackbird' *Text* W. E. Henley *Key* B♭ major *Published* 1911 *Manuscript*
BH (non-autograph, but shows that the song was originally entitled 'The Blackbird')
Composed 1909–10 *Published* Boosey 1910 *Dedicated* To Robin and Aimée Legge

Slumber Song

Text Clifford Mills *Key* A♭ major *Composed* 1911 *Published* Elkin 1911 *Manuscript*
BL Add. MS 72089

Three Songs, Op. 15

1. 'Cuckoo Song' *Text* Alfred Williams *Key* D major *Completed* 26 July
1913 *Published* Boosey 1913 *Dedicated* 'dedicated to and sung by Madame Melba' *Manuscript*
LE, BH
2. 'Amaryllis at the Fountain' *Text* Anon. 16th Century *Key* G major *Composed*
1914 *Published* Boosey 1914 *Dedicated* To Rose Grainger *First performance* Mrs Duncan
Gregory (Gwendolen Maud) and Quilter, 15 December 1904 at 37 Cheyne Walk, London
Manuscript LE, BH
3. 'Blossom-Time' *Text* Nora Hopper *Key* G major *Composed* 1914
Published Boosey 1914 *Dedicated* To F. B. Kiddle *Manuscript* BH

Six Songs, Op. 18

1. 'To Wine and Beauty' *Text* Earl of Rochester *Key* E \flat major *Composed* 1913
Published Elkin 1914 *Dedicated* To Theodore Byard *Manuscript* BL Add. MS 72089; LE
(an alternative title 'Bacchus' Song' crossed out)
 2. 'Where be You Going?' *Text* Keats *Key* D major *Composed* 1913 *Published*
Elkin 1914 *Dedicated* To H. Plunket Greene *Manuscript* BL Add. MS 72089
 3. 'The Jocund Dance' *Text* Blake *Key* G major *Composed* 1913 *Published*
Elkin 1914 *Dedicated* To Frederic Austin *Manuscript* BL Add. MS 72089
 4. 'Spring is at the Door' *Text* Nora Hopper *Key* D major *Composed* April 1914
Published Elkin 1914 *Dedicated* To Madame Kirkby Lunn *Manuscript* LE
- Two September Songs:
5. 'Through the Sunny Garden' *Key* E major *Manuscript* LE
 6. 'The Valley and the Hill' *Key* D minor
Text Mary Coleridge *Composed* January 1916 *Published* Elkin 1916 *Dedicated* To Miss
Muriel Foster *Manuscript* BL Add. MS 72089
- Nos. 1-4 were published separately; nos. 1-3 were republished in 1920 as *Three Songs for Baritone or Tenor*; nos. 5 and 6 were published as a pair

Three Songs of William Blake, Op. 20

1. 'Dream Valley' *Key* D major *Completed* 18 September 1916 *Manuscript*
RR (E major) with German translation by Ida Goldschmidt-Livingston, the song not finally
included in Schott's publication
2. 'The Wild Flower's Song' *Key* G major *Completed* (marked 'finished') 3 March 1917
3. 'Daybreak' *Key* E \flat minor *Completed* 4 March 1917
Text William Blake *Published* Winthrop Rogers 1917 *First performance* Muriel
Foster, 14 December 1917, Wigmore Hall *Manuscript* LE

Three Pastoral Songs, Op. 22

1. 'I Will Go with My Father A-Ploughing' *Key* A \flat major *Manuscript* LE
2. 'Cherry Valley' *Key* E major *Manuscript* LE
3. 'I Wish and I Wish' *Key* C minor
Text Joseph Campbell *Composed* 1920 *Published* Elkin 1921 *Dedicated* To Monica
Harrison

Originally scored for piano trio accompaniment; published with and without string parts.
No. 1 published separately

Five Shakespeare Songs, Op. 23 (Second set)

1. 'Fear No More the Heat of the Sun' *Key* F minor *Composed* 1921 *Dedicated* To the
memory of Robin Hollway *Manuscript* LE, BH in copyist's hand with some markings added by
Quilter
2. 'Under the Greenwood Tree' *Key* D major *Composed* 1919 *Published* Boosey
1919 *Dedicated* To Walter Creighton *Manuscript* BH (E \flat major; a second manuscript in D major
in copyist's hand with some markings added by Quilter)
First published in the set 'Songs from *As You Like It*'
3. 'It was a Lover and His Lass' *Key* duet G major, solo E major *Composed*
duet 1919, solo 1921 *Published* Boosey duet 1919, solo 1921 *Dedicated* (both duet and solo) To
Walter Creighton *Manuscript* BH (duet and solo copies)
First published in the set 'Songs from *As You Like It*' (duet form)
4. 'Take, O Take Those Lips Away' *Key* D \flat major *Composed* 1921 *Dedicated* To A. C.
Landsberg

Manuscript BH in copyist's hand with some markings added by Quilter
 5. 'Hey, Ho, the Wind and the Rain' Key C major Composed 1919 Published Boosey
 1919 Dedicated To Walter Creighton
 Text Shakespeare The set published Boosey 1921
 Published separately: 'It was a Lover and His Lass' 1922 (duet and solo)

Old English Popular Songs

'Three Poor Mariners' Text Words and Air From Freeman's Songs in *Deuteromelia* 1609
 Dedicated For Guy Vivian
 'Drink to Me Only' Text Ben Jonson Key Eb major Melody Air by Colonel
 Mellish Dedicated For Arthur Frith Manuscript LE
 'Over the Mountains' Text Words from Percy's *Reliques* Melody Air from *Musick's*
Recreation on the Lyra Viol 1652 Dedicated For Theodore Byard
 'The Jolly Miller' Text Words from *Love in a Village* 1762 Composed 1921 Dedicated
 For Joseph Farrington Manuscript RR in Leslie Woodgate's writing, showing composition date
 'Barbara Allen' Text Words and air traditional Dedicated For Frederick Ralow
 The songs published separately Winthrop Rogers 1921
 'Drink to Me Only' also published in D minor in 1921, with a French translation by Lilian
 Fearn

Fairy Lullaby

Text Quilter Keys F, Ab, Bb major (original key is unidentified) Composed 1921
 Published Chappell 1921 Dedicated To Miss Hilda Blake

Five English Love Lyrics, Op. 24

1. 'There be None of Beauty's Daughters' Text Byron Key Eb major Composed
 1922 Published Chappell 1922 Dedicated To Roland Hayes First performance 22 August
 1922, Queen's Hall
 2. 'Morning Song' Text Thomas Heywood Key E major Composed May 1922
 Published Chappell 1922 Dedicated John Coates First performance 4 October 1922
 Queen's Hall Manuscript LE
 3. 'Go, Lovely Rose' Text Edmund Waller Key Gb major Composed 1922
 Published Chappell 1923 Dedicated To Hubert Eisdell First performance Hubert
 Eisdell, 17 August 1923, Promenade Concert, Queen's Hall
 4. 'O, the Month of May' Text Thomas Dekker Key D major Composed 1926
 Published Chappell 1927 Dedicated To Maude Valérie White
 5. 'The Time of Roses' Text Thomas Hood Key D minor Composed 1928
 Published Chappell 1928 Dedicated To my sister Maude

Six Songs, Op. 25

1. 'Song of the Stream' Text Alfred Williams Key E major Completed 6
 November 1921 Published Winthrop Rogers 1922 Dedicated To Pauline Hill
 Manuscript LE (in key F major)
 2. 'The Fuchsia Tree' Text Manx ballad, attrib. Charles Dalmon Key B minor
 Completed 18 February 1923 Published Winthrop Rogers 1923 Dedicated To Leslie
 Woodgate Manuscript LE
 3. 'An Old Carol' Text Anon. 15th Century Key D major Composed
 1923 Published Winthrop Rogers 1924 Dedicated To Constance Wathen First
 performance Mark Raphael and Quilter, 8 December 1923, Wigmore Hall Manuscript LE, RR

(E major)

4. 'Arab Love Song' *Text* Shelley *Key* C minor *Published* Winthrop Rogers
1927 *Dedicated* To Mary Kinsley Rogers *Manuscript* RR, LE
5. 'Music, When Soft Voices Die' *Text* Shelley *Key* A \flat major *Composed* Christmas
1926 *Published* Winthrop Rogers 1927 *Dedicated* To Norah Nichols *Manuscript* LE (in
G \flat major); RR (in A \flat major); BH in copyist's hand with some markings added by Quilter
6. 'In the Bud of the Morning-O' *Text* James Stephens *Key* D major *Composed*
1926 *Published* Winthrop Rogers 1927 *Dedicated* To Evelyn Marthèze Conti *Manuscript*
BH in copyist's hand with some markings added by Quilter and originally entitled 'A Field of
Daisies'

Two Songs, Op. 26

1. 'In the Highlands' *Key* E \flat major *Composed* June 1922 *Dedicated* To Louis
and Dinah de Glehn *Manuscript* LE
2. 'Over the Land is April' *Key* C major *Composed* June 1922 *Dedicated* To Louis
and Dinah de Glehn
Text R. L. Stevenson *Published separately* Elkin 1922 *Manuscript* LE (in B \flat major)

Five Jacobean Lyrics, Op. 28

1. 'The Jealous Lover' *Text* Earl of Rochester *Key* D major *Composed* 1923
Published Boosey 1923 *Manuscript* RR in Leslie Woodgate's hand with some markings
added by Quilter
2. 'Why So Pale and Wan?' *Text* Suckling *Key* C \sharp minor *Composed* 1925 *Manuscript*
RR in Leslie Woodgate's hand with some markings added by Quilter
3. 'I Dare Not Ask a Kiss' *Text* Herrick *Key* D \flat major *Composed* December 1925
Manuscript RR (this copy entitled "To Electra")
4. 'To Althea, from Prison' *Text* Lovelace *Key* E \flat major *Composed* 1925 *Manuscript*
RR in Leslie Woodgate's hand with some markings added by Quilter
5. 'The Constant Lover' *Text* Suckling *Key* D major *Composed* 1925 *Manuscript*
RR in Leslie Woodgate's hand with some markings added by Quilter
The set dedicated To Mark Raphael *Published* Boosey 1926

Drei Shakespeare-Lieder

1. 'Come Away, Death/ Komm herbei, Tod!' (German translation by Schlegel)
2. 'O Mistress Mine/ O Liebste mein' (German translation by Ida Goldschmidt-Livingston)
3. 'Blow, Blow, Thou Winter Wind/ Stürm, stürm, du Winterwind' (German translation by Schlegel)
Published Schott

Englische Lyrik, Fünf Lieder mit Klavierbegleitung

1. 'Now Sleeps the Crimson Petal/ Nacht-Gesang' *Key* E \flat major
2. 'Love's Philosophy/ Liebes-Philosophie' *Key* D major
3. 'To Daisies/ An die Massliebchen' *Key* B \flat major
4. 'Weep You No More/ Wein' nicht mehr' *Key* D minor
5. 'It was a Lover and His Lass/ Es war ein Knabe und sein Liebe' *Key* E \flat major
German translations by Ida Goldschmidt-Livingston

Published Schott 1924

Text Quilter *Key* Eb major *Published* Ascherberg, Hopwood and Crew 1946
Dedicated To Jeffrey Lambourne

Love Calls through the Summer Night, from Rosmé

Solo, duet
Text Rodney Bennett *Published* Ascherberg, Hopwood and Crew 1940

Come Lady-Day

Text May Pemberton *Key* G major *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1938

Summer Sunset

Duet for soprano and alto
Text Romney Marsh *Key* F major *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1938

Wild Cherry

Text Olive Mary Denson *Key* Eb major *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1938 *Manuscript* LE

Windy Nights

Duet for soprano and alto
Text R. L. Stevenson *Key* E minor *Published* Ascherberg, Hopwood and Crew 1938

Two Shakespeare Songs, Op. 32

1. 'Orpheus with his Lute' *Key* C major
 2. 'When Icicles Hang by the Wall' *Key* C major/minor *Manuscript* LE, BH
- Text* Shakespeare *Composed* 1938 *Published* Boosey 1939

Weep You No More, Op. 12, no. 1

Duet for soprano and alto, arranged from the solo song
Text Anon. *Key* F minor *Composed* 1938 *Published* Boosey 1939 *Manuscript* BH

Trollie Lollie Laughter

Text Victor B. Neuberg *Key* C minor *Composed* 1939 *Published* Ascherberg, Hopwood and Crew 1939 *Manuscript* LE

Freedom

Text Rodney Bennett *Key* Eb major *Composed* 1941 *Published* 1941 *Manuscript* BH
 Originally called 'A Song of Freedom'

The Rose of Tralee

Text E. Mordaunt Spencer *Key* Bb major *Composed* May 1941 *Published*
 Ascherberg, Hopwood and Crew *Manuscript* LE, RR
 Arranged from melody of Charles Glover

Drooping Wings

Text Edith Sterling-Levis Key G, B minor (original key is unidentified) *Composed*
1944 *Published* Chappell 1945

Hymn for Victory

Text A. P. Herbert Key D major *Published* Curwen 1945

Four Child Songs, Op. 5

1. 'A Good Child' Key F major
3. 'Where Go the Boats?' Key A major

Text R. L. Stevenson *Revised and republished* Chappell 1945; first published in 1914

The Cradle in Bethlehem

Text Rodney Bennett Key F major *Composed* 1945 *Published* Curwen 1949
First published in *Voices on the Green* (Michael Joseph 1945)

Hark, Hark, the Lark!

Text Shakespeare Key D major *Published* Boosey and Hawkes 1946 *Manuscript*
RR

The Arnold Book of Old Songs

1. 'Drink to Me Only with Thine Eyes' Text Ben Jonson Key E \flat major
Melody English Melody 18th Century
2. 'Over the Mountains' Text from Percy's 'Reliques' Key G major *Melody* Old
English Melody
3. 'My Lady Greensleeves' Text John Irvine Key F minor *Melody* Old English
Melody *Composed* June 1942 *Manuscript* LE; a second manuscript in the archive sets the original
words by Ben Jonson; a third manuscript in the archive is in E minor, marked 'For Arnold',
showing both Jonson's and Irvine's texts
4. 'Believe Me, if All Those' Text Thomas Moore Key E \flat major *Melody* Old Irish
Melody *Manuscript* LE (G major and E \flat major)
5. 'Oh! 'tis Sweet to Think' Text Thomas Moore Key G major *Melody* Old Irish
Melody *Manuscript* LE
6. 'Ye Banks and Braes' Text Robert Burns Key G \flat major *Melody* Old Scottish
Melody *Manuscript* LE
7. 'Charlie is My Darling' Text Anon. Key C minor *Melody* Scottish
Jacobite marching tune (1775) *Manuscript* LE
8. 'Ca' the Yowes to the Knowes' Text Robert Burns Key A minor *Melody* Old
Scottish *Melody* *Manuscript* LE (G \sharp minor)
9. 'The Man behind the Plough (Le Pauvre Laboureur)' Text Rodney Bennett Key
G major *Composed* by 1934 *Melody* Old French *Melody* *Manuscript* LE; RR, in Leslie
Woodgate's writing, gives the finished composition date. It was performed on 15 May 1934 at the
Dorchester Hotel by Mark Raphael, Quilter accompanying.
10. 'My Lady's Garden (L'Amour de Moy)' Text Rodney Bennett Key D \flat major
Melody Old French *Melody* *Manuscript* LE (in D \flat major and C major); John Turner
collection (this undated version, also in D \flat major, differs from the published one)
11. 'Pretty Month of May (Joli Moi de Mai)' Text Anon. Key E \flat major *Melody* Old
French *Melody* *Manuscript* LE
12. 'The Jolly Miller' Text Anon. Key G minor *Melody* Old English *Melody*

13. 'Barbara Allen' *Text* Trad. *Key* D major *Melody* Old English Melody
 14. 'Three Poor Mariners' *Text* Anon. *Key* E♭ major *Melody* Old English Melody
 15. 'Since First I Saw Your Face' *Text* Anon. *Key* E major *Melody* by Ford 17th century
16. 'The Ash Grove' *Text* Rodney Bennett *Key* A♭ major *Melody* Old Welsh
Melody *Manuscript* LE
Published singly Boosey and Hawkes 1947 *and as a set* Boosey and Hawkes 1951
Each one dedicated To the memory of Arnold Guy Vivian

One Word is Too Often Profaned

Text Shelley *Key* G♭ major *Composed* 1946 *Published* Curwen 1947

Tulips

Text Herrick *Key* E♭ major *Composed* 1947 *Published* Ascherberg, Hopwood and Crew 1947
 Arranged from the partsong of 1946

Music

Text Shelley *Key* D major *Composed* 1947 *Published* Curwen 1948 *Manuscript* Private archive

Come unto These Yellow Sands

Text Shakespeare *Key* E♭ major *Composed* 1946 *Published* Boosey and Hawkes 1951
Manuscript BH

Tell Me where is Fancy Bred

Text Shakespeare *Key* D major *Composed* 1946 *Published* Boosey and Hawkes 1951
Manuscript BH

Daisies after Rain

Text Judith Bickle *Key* G major *Composed* 1951 *Published* Ascherberg, Hopwood and Crew 1951

The Walled-in Garden

Text Arthur Heald *Key* D major *Composed* June 1952 *Published* Chappell 1952
Manuscript LE

April Love

Text Quilter *Key* A minor *Published* Ascherberg, Hopwood and Crew 1952
Dedicated For my friend Newton Goodson

A Song at Parting

Text Christina Rossetti *Key* B♭, D major (original key is unidentified) *Published* Elkin 1952
 Probably the same song as 'When I am Dead, My Dearest', unpublished with that title, *manuscript* sold at Sotheby's May 1968 and untraced thereafter.

My Heart Adorned with Thee

Solo version:

Text trans. from German of [Mirza Schaffy] by Quilter *Key* E♭ major *Completed*

Autumn 1951 *Published* Elkin 1953 *Manuscript* Private archive

Duet version (mezzo and baritone):

Text trans. from German of [Mirza Schaffy] by Quilter *Key* E♭ major *Published*
Elkin 1953

I Got a Robe

Text Anon. *Key* A major *Composed* 1928 *Published* Boosey and Hawkes 2003 *First performance* Marian Anderson, 15 June 1928, Wigmore Hall *Manuscript* RR

Arrangement of Negro Spiritual, originally called 'Heav'n, Heav'n' and arranged by Harry Burleigh

What Will You Do, Love?

Text Samuel Lover *Key* E♭ major *Composed* June 1942 *Unpublished, dedicated* For Arnold *Manuscript* LE

Full Fathom Five

Text Shakespeare *Unpublished, manuscript* lost

If Thou Would'st Ease Thine Heart

Text Beddoes *Unpublished, manuscript* lost

Love is a Bable

Text Anon. *Unpublished, manuscript* lost

Where the Bee Sucks

Text Shakespeare *Unpublished, manuscript* lost

Songs with instrumental groups

O Mistress Mine, Op. 6, no. 2, arranged from the solo song

Scoring piano quartet *Key* E♭ major *Text* Shakespeare *Unpublished, manuscript* BH

To Julia, Op. 8, arranged from the solo song cycle

Scoring piano quintet *Text* Herrick *Composed* probably 1923 *Unpublished, manuscript* BH

Dream Valley, Op. 20, no. 1

Scoring cello, piano *Text* Blake *Key* D♭ major *Composed* September 1917
Unpublished, dedicated Monica Harrison *manuscript* RCM

Good Morrow, 'tis St Valentine's Day

Scoring Piano conductor score for string quartet and harp; reduction for piano or harp *Text* Shakespeare *Key* A major *Melody* from D'Urfey's *Wit and Mirth* 1707 *Composed* 1917, revised 1919 *Published* Boosey and Hawkes 2003 (for piano and voice) *Manuscript* (both versions) BL Add. MS 65526 Score marked

Three Pastoral Songs, Op. 22

1. 'I Will Go with My Father A-Ploughing' Key A \flat major
2. 'Cherry Valley' Key E major
3. 'I Wish and I Wish' Key C minor

Scoring violin, cello, piano Text Joseph Campbell Composed 1920 Published Elkin 1921
Dedicated To Monica Harrison Manuscript LE

Hey, Ho, the Wind and the Rain, Op. 23, no. 5.

Scoring Low voice, two violins, cello, piano Text Shakespeare Key C major
Unpublished, manuscript BH
Arranged from the solo song by Quilter and Leslie Woodgate

An Old Carol, Op. 25, no. 3

Scoring String quartet (part marked for piano, although piano part has not been added)
Text Anon. 15th Century Key E major Unpublished, manuscript BH
Arranged from the solo song

Songs with orchestra**Now Sleeps the Crimson Petal, Op. 3, no. 2, arranged from the solo song**

Scoring voice and string orchestra, harp or piano ad lib Text Tennyson Key E \flat major
Composed post-1946 Unpublished, manuscript BH
Scoring small orchestra [1111 ----] with harp [strgs] Text Tennyson Key G \flat major
Composed post-1946 Unpublished, manuscript BH

Fill a Glass, Op. 3, no. 3, arranged from the solo song

Scoring orchestra [2121 223- timp perc] with harp [strgs] and piano ad lib Text W. E.
Henley Key F major Unpublished, manuscript BH

Come Away, Death, Op. 6, no. 2, arranged from the solo song

Scoring small orchestra [2122 22(cornets)--] Text Shakespeare Key C minor
Unpublished, manuscript BH
Scoring Small orchestra [2121 22—timp] with harp/piano Text Shakespeare Key
E \flat minor Unpublished, manuscript BH

O Mistress Mine, Op. 6, no. 2, arranged from the solo song

Scoring string orchestra, piano ad lib Text Shakespeare Key E \flat major Published
Boosey 1944
Scoring string orchestra Text Shakespeare Key E \flat major Unpublished, manuscript BH
Scoring string orchestra Text Shakespeare Key G \flat major Unpublished, manuscript BH
These two the same, but transposed
Scoring small orchestra [2122 2--- strgs] Text Shakespeare Key E \flat major
Unpublished, manuscript BH

Blow, Blow, Op. 6, no. 3, arranged from the solo song

Scoring string orchestra, piano ad lib *Text* Shakespeare *Key* C minor *Published*
Boosey and Hawkes 1945 *Manuscript* BH

Scoring small orchestra [2122 22(cornets)-- timp, trgl, strgs] *Text* Shakespeare *Key*
C minor *Unpublished, manuscript* BH

Weep You No More, Op. 12, no. 1, arranged from the solo song

Scoring soprano and alto duet, small orchestra [2121 22—timp] with harp [strgs] *Text*
Anon. *Key* F minor *Unpublished, manuscript* BH

Scoring string orchestra, piano ad lib *Text* Anon. *Key* D minor *Unpublished,*
manuscript BH

The Faithless Shepherdess, Op. 12, no. 4, arranged from the solo song

Scoring Full (large) orchestra *Text* Anon. *Key* B \flat minor *Manuscript* LE
Arranged for the BBC

Fair House of Joy, Op. 12, no. 7

Scoring small orchestra [2121 222- timp] with harp [strgs] *Text* Anon. attrib. Hume
Key D \flat major *Unpublished, manuscript* BH

Under the Greenwood Tree, Op. 23, no. 2

Scoring small orchestra [1121 1--- strgs piano (if no orchestra)] *Text* Shakespeare *Key*
F major *Unpublished, manuscript* BH

Arranged from the solo song by Quilter and Leslie Woodgate

It was a Lover and His Lass, Op. 23, no. 3, arranged from the solo song

Scoring string orchestra, piano ad lib. *Text* Shakespeare *Key* E major *Unpublished,*
manuscript BH

Scoring small orchestra [111- 1--- timp trgl] with harp *Text* Shakespeare *Key* E major
Unpublished, manuscript BH

Take, O Take Those Lips Away, Op. 23, no. 4, arranged from the solo song

Scoring string orchestra and harp ad lib. (harp part incomplete) *Text* Shakespeare *Key*
D major *Unpublished, manuscript* BH

Hey, Ho, the Wind and the Rain, Op. 23, no. 5, arranged from the solo song

Scoring small orchestra [1121 22—timp] with harp [strgs] *Text* Shakespeare *Key*
E major *Unpublished, manuscript* BH

I Arise from Dreams of Thee, Serenade for voice and orchestra, Op. 29

Scoring Full orchestra *Text* Shelley *Key* E \flat minor *Unpublished, dedicated* To Robert
Allerton *First performance* 24 July 1929, Harrogate Festival *Manuscript* BH

When Love is Ended, from Love at the Inn

Scoring duet, small orchestra *Text* Rodney Bennett *Key* G major *Published*
Ascherberg, Hopwood and Crew, date unknown, c.1948

Choral music (piano accompaniment unless otherwise stated)***Verses from ‘The Rubāiyāt of Omar Khayyām’, Sketch for Chorus***

Partsong for alto, tenor 1, tenor 2 (or baritone), bass 1, bass 2, unaccompanied
Text translated by E. A. Johnson *Key* C major *Composed* 1902 *Unpublished, manuscript* GM

Two Partsongs, for SATB

1. ‘To Daffodils’ *Key* D major *Manuscript* BH, LE
‘Boosey’s Choral Miscellany No. 262’
2. ‘To the Virgins’ *Key* E \flat major *Manuscript* BH
‘The Choralist No. 350’
Unaccompanied
Text Herrick *Published* Boosey 1904

Five Lyrics of Robert Herrick, for SATB, Op. 7

1. ‘Cupid’ *Key* B \flat major
 2. ‘A Dirge’ *Key* G minor
 3. ‘Morning Song’ *Key* C minor
 4. ‘To Electra’ *Key* F major *Manuscript* LE
 5. ‘To Violets’ *Key* D major
- Unaccompanied
Text Herrick *Composed* c.1905 *Published* Forsyth 1907 *Dedicated* ‘To my dear friend Percy Grainger

It was a Lover and His Lass, Op. 23, no. 3

Partsong for two voices, accompanied
Text Shakespeare *Published* Boosey 1935

Lead Us, Heavenly Father for tenor, chorus [SATB] and orchestra

Text James Edmeston *Key* D \flat major *Completed* 22 July 1909 *Published* Stainer and Bell 1924 *Dedicated* For Ida Legge *Manuscript* LE

An Old Carol

Unison song, accompanied
Text Anon. 15th Century *Key* D major *Composed* 1923 *Published* Winthrop Rogers 1924 (‘Festival Series of Choral Music’)

Also ‘This song is published in the December number of ‘Our Own Gazette’, the YWCA Magazine, 22 George Street, Hanover Square, W’.

What Shall He Have that Killed the Deer?

Partsong for men’s voices, unaccompanied
Text Shakespeare *Key* D major *Published* Boosey 1924
‘Boosey’s Modern Festival Series No. 320’

Non Nobis, Domine

Partsong, SATB, accompanied
Text Rudyard Kipling *Key* E \flat major *Composed* 1934 *Dedicated* Walter Creighton *First performance* Pageant of Parliament, July 1934, Royal Albert Hall, London *Manuscript* LE (full

score)

The part-song was published for various choral voices with piano accompaniment. It was also scored for strings or full orchestra, parts being available for hire. All versions were published by Boosey

SATB Key D major *Composed* 1934 *Published* 1934 'Boosey's Modern Festival Series, No. 461' *Manuscript* BH

Two-part for men's voices plus optional 2nd bass Key D major *Composed* 1934 *Published* 1934 'Boosey's Modern Festival Series, No. 348' *Manuscript* BH

Unison Key C major *Published* 1938 'Boosey's Modern Festival Series, No. 69'

SSC Key E \flat major *Published* 1951 'Boosey's Modern Festival Series, No. 224'

String orchestra Key D major *Published* 1937 *Manuscript* VL (score)

You've Money to Spend

Part-song, SATBarB, accompanied

Text Anon. Key D major *Composed* 1934 *Unpublished, printed copy* BL (vocal score)

First performance Pageant of Parliament, July 1934, Royal Albert Hall, London

An orchestral arrangement was made by Cyril James Clarke *Manuscript* BBC Library

To A Harebell by a Graveside

Part-song for soprano and alto voices, accompanied

Text George Darley Key E major *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1938

Come Lady-Day

Part-song for women's voices, soprano and alto, accompanied

Text May Pemberton Key F major *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1938

'Mortimer Series of Modern Part Songs, no. 43'

The Starlings

Part-song for women's voices, SA

Text Charles Kingsley Key E minor *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1938

Performed 15 December 1904 by Mrs Duncan Gregory (Gwendolen Maud) at 37 Cheyne Walk, accompanied by Quilter

'Mortimer Series of Modern Part Songs, no. 44'

Weep You No More, Op. 12, no. 1

Part-song for women's voices, arranged from the solo song, accompanied

Text Anon. Key F minor *Composed* 1938 *Published* Boosey and Hawkes 1939 *Manuscript* BH

'Boosey's Modern Festival Series, no. 146'

Summer Sunset

Part-song for soprano and alto voices, accompanied

Text Romney Marsh Key F major *Composed* 1938 *Published* Ascherberg, Hopwood and Crew 1949

'Mortimer Series of Modern Part Songs, no. 228'

Madrigal in Satin

Partsong for men's voices TTBB, unaccompanied

Text Rodney Bennett *Key* B♭ major *Composed* 1939 *Published* Ascherberg, Hopwood and Crew 1939

'Mortimer Series of Modern Part Songs no. 71'

Fairy Lullaby

Partsong for women's voices in three parts, accompanied

Text Quilter *Key* F, A♭ or B♭ major (original not clear) *Published* Chappell 1939

Freedom

Text Rodney Bennett *Key* E♭ major *Composed* 1941 *Unpublished, first performance* 10 July 1941 *Manuscript* BBC Library (full score)

Originally called 'A Song of Freedom', and commissioned by the BBC

The partsong was published for various choral voices with piano accompaniment. It was also scored for strings and for full orchestra. All versions were published by Boosey

Unison voices, with accompanying chorus ad lib, and piano accompaniment *Key* E♭ major *Published* 1941 'Choral Miscellany No. 203' *Manuscript* LE

Partsong for SSC *Published* 1942

Piano-conductor and string parts *Published* 1942

Youth and Beauty, from Rosmé

Partsong for SSATTB, accompanied

Text Rodney Bennett *Key* G major *Published* Ascherberg, Hopwood and Crew 1941

'Mortimer Series of Modern Part Songs, no. 116'

Here's a Chapter Almost Ended [from The Blue Boar]

Partsong for six voices

Text Rodney Bennett *Key* F major *Published* Ascherberg, Hopwood and Crew 1946

The score claims it is from *Love at the Inn* though it is not in the vocal score and may have been used in *The Blue Boar*

Love Calls through the Summer Night, from Julia, Love at the Inn, Rosmé etc

Partsong SATB, accompanied

Text Rodney Bennett *Key* E minor/E major *Published* Ascherberg, Hopwood and Crew 1954

Arranged by Leslie Woodgate

'Mortimer Series of Modern Part Songs, no. 382'

Here's to the Ladies, from Julia, Love at the Inn etc.

Scoring chorus, small orchestra *Text* Rodney Bennett *Key* C major *Published* Ascherberg, Hopwood and Crew, date unknown, c.1948

The Rose of Tralee

SATB, accompanied

Text E. Mordaunt Spencer *Key* D♭ major *Composed* 1941 *Published* Ascherberg, Hopwood and Crew 1951

Arranged from melody of Charles Glover

'Mortimer Series of Modern Part Songs, no. 3113'

My Lady Greensleeves

Partsong for soprano and alto voices, accompanied

Text John Irvine *Key* G minor *Composed* 1942 *Published* Boosey and Hawkes 1942

Manuscript BH

The Sailor and His Lass

Soprano, baritone solo, SCTB, orchestra

Text Rodney Bennett *Composed* 1943 *Published* (Vocal Score) Curwen 1948 *First performance* near Leicester in 1945/early 1946

Read and rejected by the BBC in January 1944

Where Go the Boats?

Partsong for women's voices, SA, accompanied

Text R. L. Stevenson *Key* G major *Published* Chappell 1945

Arranged from the solo song, no. 3 of *Four Child Songs*, Op. 5

Hymn for Victory

Partsong for unison or for four voices, unaccompanied

Text A. P. Herbert *Key* E \flat major *Published* in the *Sunday Graphic*, 27 May 1945; and again *Key* C major *Published* Curwen 1945

The Pretty Birds Do Sing

SATB, unaccompanied

Text Thomas Nashe *Key* G major *Composed* 1945 *Published* Ascherberg, Hopwood and Crew 1946

'Mortimer Series of Modern Part Songs, no. 180'

The Cradle in Bethlehem

Partsong for two (unspecified) voices, accompanied

Text Rodney Bennett *Key* F major *Composed* 1945 *Published* Curwen 1950

Also in unison version, *key* E major

Arranged from the solo song

Farewell to Shan-Avon, Song of the Forlorn Warriors, for men's voices

T^{*}TBB, unaccompanied

Text George Darley *Key* F minor *Published* Ascherberg, Hopwood and Crew 1946

Manuscript LE

'Mortimer Series of Modern Part Songs, no. 166'

Tulips

SATB, unaccompanied

Text Herrick *Key* G \flat major *Composed* 1946 *Published* Ascherberg, Hopwood and Crew 1946

'Mortimer Series of Modern Part Songs, no. 167'

Windy Nights

Partsong for women's voices, SA, accompanied

Text R. L. Stevenson *Key* E minor *Published* Ascherberg, Hopwood and Crew 1949
‘Mortimer Series of Modern Part Songs, no. 229’

Daisies after Rain

Partsong for two soprano voices, accompanied
Text Judith Bickle *Key* G major *Composed* 1952 *Published* Ascherberg, Hopwood
and Crew 1952
‘Mortimer Series of Modern Part Songs, no. 338’

Dancing on the Green

SCTB, unaccompanied
Text Quilter *Key* C major *Published* Ascherberg, Hopwood and Crew 1954
Edited by Leslie Woodgate
‘Mortimer Series of Modern Part Songs, no. 389’

Drink to Me Only with Thine Eyes

TTBB, unaccompanied
Arranged 1939 *Text* Ben Jonson *Key* G major *Published* Boosey 1955

Piano music (piano solo, unless otherwise stated)

Theme

Composed 1899 *Unpublished, manuscript* John Turner collection. The score is marked ‘For
Pianoforte or Organ’

Three Studies for Piano, Op. 4

1. *Composed* 1901 *First performance* earlier than 8 June 1903, when Evelyn Suart played
it in a recital at the Wigmore Hall *Manuscript* National Library of Scotland; LE
2. *Composed* April 1909 *Manuscript* LE
3. *Composed* 1909 *Manuscript* LE
The set published Winthrop Rogers 1910, reissued Cary and Co., c.1915, and again in 1921,
Winthrop Rogers; no. 1 also published separately *Dedicated* To Madame Pura Heierhoff-de
Castelaro

Three English Dances, Op. 11

Piano solo, piano duet
Both: published Boosey 1910 *Dedicated* To my friend Percy Grainger *Manuscript* BH
Both forms arranged from the orchestral original

Slumber Song, from Where the Rainbow Ends

Published Elkin 1912
Arranged from the solo song

Suite from Where the Rainbow Ends

1. ‘Rosamund and Will-o’-the-Wisp’
2. ‘Goblin Forest’
3. ‘Moonlight on the Lake’
4. ‘Fairy Revels’

Published Elkin 1912

Music from *Where the Rainbow Ends*

Published Elkin 1919

Two Dances from *Where the Rainbow Ends*

1. 'Fairy Ballet'
2. 'Fairy Frolic'

Published Elkin 1919

Four Dances from *Where the Rainbow Ends*

1. 'Fairy Ballet'
2. 'Will-o'-the-Wisp'
3. 'Dance of the Spirit of the Lake'
4. 'Fairy Frolic'

Published Elkin 1919

Three Pieces for Piano, Op. 16

1. 'Dance in the Twilight' *Composed* sketched 1909, completed 1915 *Dedicated* To
Luigino Franchetti

Manuscript LE (MS has alternative Opus nos: Op. 14 no 2 and Op. 15 no. 1 crossed out;
this was evidently begun before the Opus 14 Songs)

2. 'Summer Evening' *Composed* pencil sketch, May 5 1915 *Dedicated* To the memory of
Charlotte Emelia Bellot *Manuscript* LE

3. 'At a Country Fair' *Composed* May 1916 *Dedicated* To Leo Ornstein *Manuscript*
LE

Published as a set and each piece separately Winthrop Rogers 1916

Two Impressions for Piano, Op. 19

1. 'In a Gondola' *Composed* 5 May 1914. Originally called 'Barcarole' [sic]

2. 'Lanterns' *Composed* 1919. Originally called 'Carnival'

Published separately Winthrop Rogers 1920 *Dedicated* To my friend Percy Grainger

Manuscript LE

A Children's Overture, Op. 17

Piano solo

Arranged from the orchestral original by Quilter

Piano duet

Arranged from the orchestral original by Anthony Bernard

Both published Winthrop Rogers 1920 *Dedicated* To my brother Percy

Suite from *As You Like It*, Op. 21

Arranged for piano solo

1. 'Shepherd's Holiday'

2. 'Evening in the Forest'

3. 'Merry Pranks'

4. 'Country Dance'

Completed 1920 *Published* Boosey 1920 *Dedicated* To H. Balfour Gardiner *Manuscript*

BH

Country Pieces for Piano, Op. 27

1. 'Shepherd Song'
2. 'Goblins'
3. 'Forest Lullaby'
4. 'Pipe and Tabor'

Composed 1923 *Published* Winthrop Rogers 1923 *Dedicated* To Mrs Fabian Brackenbury

The Rake, a ballet

1. 'Dance at the Feast'
2. 'The Light-hearted Lady'
3. 'The Frolicsome Friend'
4. 'Allurement'
5. 'Midnight Revels'

Composed 1925 *Published* Ascherberg, Hopwood and Crew 1925

Drink to Me Only

Composed 1927 *Published* Winthrop Rogers 1927

Chamber and instrumental music**To Daisies, Op. 8, no. 2**

Scoring cello, piano *Completed* 1918 *Unpublished, manuscript* BH

Julia's Hair, Op. 8, no. 5

Scoring violin, piano *Published* Boosey 1919

Scoring cello, piano *Published* Boosey 1919

Love Song to Julia (Cherry Ripe), Op. 8, no. 6

Scoring violin, piano *Completed* 1918 *Published* Boosey 1919 *First performed* (under the title 'Cherry Ripe') May Harrison and Quilter, 5 June 1917, Wigmore Hall *Manuscript* BH

Rosamund: Interlude from the Fairy Play [from *Where the Rainbow Ends*]

Scoring violin, piano *Published* Elkin 1918 *First performance* Margaret Harrison and Hamilton Harty, 4 December 1918, Wigmore Hall *Manuscript* LE

Slumber Song [from *Where the Rainbow Ends*]

Scoring violin, piano *Published* Elkin 1912

Scoring cello, piano *Published* Elkin 1912

Intermezzo: Moonlight on the Lake [from *Where the Rainbow Ends*]

Scoring 2 violins, cello, bass ad lib, piano *Published* Elkin 1922

Two Pieces for Piano and Strings

Scoring two violins, viola, cello, bass ad lib, piano, with optional part for a third violin in place of the viola

1. 'Moonlight on the Lake'

2. 'Water Nymph'
Published Elkin 1937

***Fairy Frolic* for piano trio [from *Where the Rainbow Ends*]**

Scoring violin, cello, piano Published Elkin 1929

Two Old English Tunes

1. 'Drink to Me Only'
2. 'Three Poor Mariners'
Scoring violin, cello, piano Published Winthrop Rogers 1917
Scoring violin, piano Published Winthrop Rogers 1917

Dream Valley

Scoring violin, piano Published Winthrop Rogers 1917 Dedicated for May Harrison
First performance May Harrison and Quilter, 5 June 1917, Wigmore Hall Manuscript
RCM

L'Amour de Moi

Scoring violin, piano Unpublished, manuscript Private archive
Marked 'French Chanson of the XV Century' and annotated 'Mrs Marsh / from Roger
Quilter / 1917'; Mrs Marsh was Wilfrid de Glehn's sister
Scoring cello, piano Unpublished, manuscript RCM
Undated, but possibly from the same time as the voice, cello and piano arrangement of
'Dream Valley', 1917
Scoring cello, piano Unpublished, manuscript RCM
Undated, but a reduction of an orchestral version probably dating from 1933.

***Gypsy Life*, fantasy quintet**

Scoring two violins, viola, cello, bass, piano, with optional part for a third violin in place of
the viola Published Goodwin and Tabb 1935 Dedicated To Leslie Bridgewater

Orchestral works

***Serenade for Orchestra*, Op. 9**

Scoring small orchestra Composed May 1907 Unpublished, dedicated To Professor Ivan
Knorr in gratitude and admiration First performance Promenade Concert, Queen's Hall,
London 27 August 1907 Manuscript LE

Marked 'I intend rewriting and rescoring this composition (as Opus 9): R. Q. 1919
otherwise it must *on no account* be published' and 'to be reorchestrated & 3rd movt. lengthened:
October 1952 Roger Quilter'

***Three English Dances*, for small orchestra, Op. 11**

Scoring full orchestra Published Boosey 1910 First performance Promenade concert,
Queen's Hall 30 June 1910 Manuscript LE (full score)
Scoring (by Percy Fletcher) small band Published Boosey 1912

Suite from the Fairy Play, Where the Rainbow Ends

- Scoring full orchestra
1. 'Rainbow Land', 'Will-o'-the-Wisp'
2. 'Rosamund'

3. 'Fairy Frolic'
4. 'Goblin Forest'

Two Pieces [from Where the Rainbow Ends]

Scoring small orchestra

1. 'Moonlight on the Lake' BL Add. MS 72089 (copyright dated 1936 and 1952)
 2. 'Water Nymph[s]' *Manuscript* BL Add. MS 72089 (copyright dated 1951)
- Published* Elkin 1937

Fairy Ballet [from Where the Rainbow Ends]

Scoring full orchestra *Unpublished, manuscript* BBC Library

Score marked 'from Beginning to letter T Rescored by Roger Quilter letter T to end rescored by Leslie Woodgate'; the writing style in fact changes just after cue letter J

A Children's Overture for Orchestra, Op. 17

Scoring full orchestra *Composed* 'sketched 1911: finished 1919' *Unpublished, dedicated*
To my brother Percy *First performance* Promenade concert, Queen's Hall, 18 September 1919
Manuscript LE

Arranged for small orchestra by Quilter *Published* Chappell's, by arrangement with
Winthrop Rogers 1921 'Chappell & Co.'s Popular Orchestral Edition' *Manuscript* LE
Originally intended as the overture to *Where the Rainbow Ends*

Suite from As You Like It for small orchestra, Op. 21

1. 'Shepherd's Holiday'
2. 'Evening in the Forest'
3. 'Merry Pranks'
4. 'Country Dance'

Composed 1920 *Published* Boosey 1921 *Dedicated* To H. Balfour Gardiner *Manuscript*
LE *First performed* September 1920 (London Ballad Concert at the Royal Albert Hall; London
Symphony Orchestra). Arranged from the incidental music to the Old Vic production of *As You*
Like It

Fanfare for Children

Scoring 4 trumpets, 4 trombones, timpani, cymbals *Composed* c.1930, 1931 *Unpublished,*
first performance Annual Dinner of Musicians' Benevolent Fund (written for the occasion)

Manuscript possibly in Quilter's hand, Royal Military School of Music, Kneller Hall.
Derived from *A Children's Overture*. In a recording made by the RMSM, the item is announced as
'Fanfare for Fun' and is slightly extended from the extant score

L'Amour de Moy

Scoring Small orchestra *Unpublished, manuscript* RCM

Undated, but probably dating from 1933. Some in Quilter's hand, though most is in a
copyist's hand

Titania, a little dream ballet for orchestra, Op. 31

Unpublished, manuscript lost

Concert Waltz, from Rosmé

Scoring small orchestra, full orchestra *Published* Ascherberg, Hopwood and Crew 1941. A
concert version of the waltz theme from *Julia*

In Georgian Days, from Rosmé

Scoring strings, piano Published Ascherberg, Hopwood and Crew 1941. The Gavotte from *Love at the Inn*

Ding Dong Bell, Suite for strings from Nursery Rhyme Tunes

Scoring string orchestra Composed 1951 Unpublished, manuscript LE

Valse

Scoring orchestra Manuscript LE (parts only)

Theatre music***Where the Rainbow Ends, fairy play for children***

Text Clifford Mills & John Ramsay Composed 1911 Unpublished in its entirety First performance Savoy Theatre, London, 21 December 1911 Manuscript various versions BL Add. MSS 54208, 72086, 72087, 72088

As You Like It, incidental music

Incidental music to the production of *As You Like It*. First performance Old Vic 17 October 1921 Manuscript lost, but arranged as a Suite (see 'Orchestral Works')

The Rake, a ballet

1. 'Dance at the Feast'
2. 'The Light-hearted Lady'
3. 'The Frolicsome Friend'
4. 'Allurement'
5. 'Midnight Revels'

Scoring Small orchestra Composed 1925 Published Ascherberg, Hopwood and Crew 1925 Manuscript LE

Manuscript score marked 'arranged from the original score by Sydney Baynes'

First performance in the original ballet 17 March 1925, Palace Theatre, Manchester, an item in C. B. Cochran's revue *On with the Dance*

The Blue Boar/Julia/Rosmé/Love and the Countess/Love at the Inn, a light opera

The only complete version is *Love at the Inn*, published in vocal score with separate libretto, by Ascherberg, Hopwood and Crew 1940, 1948, 1949

Several songs were published separately, from one or other version of the opera:

'Youth and Beauty', 1941 (partsong)

'In Georgian Days', Gavotte, from *Rosmé*, 1941 (instrumental)

'Island of Dreams', Venetian Serenade, 1946 (solo song)

'Here's a Chapter Almost Ended', 1946 (partsong)

'If Love Should Pass Me By', 1948 (solo song)

'Love Calls through the Summer Night', 1954 (partsong)

'Here's to the Ladies', from *Julia, Love at the Inn* etc, (partsong) date unknown, c.1948

'When Love is Ended', from *Love at the Inn*, (duet with orchestra) date unknown, c.1948

These are listed elsewhere in the catalogue, under the relevant section

Composed 1929–1936 Manuscript lost as a single entity

The Blue Boar: Lyrics and libretto Rodney Bennett *First performance* 23 October 1933 in a one-act concert version, BBC

Julia: Libretto Stanley Grey and Caswell Garth *Lyrics* Rodney Bennett *First performance* 3 December 1936, Royal Opera House, Covent Garden

Love at the Inn: Book Jeffrey Lambourne *Lyrics* Rodney Bennett

The following are in manuscript (held by Leslie East) and unpublished:

‘On a Morning in June’

Polka with chorus

‘A Ribbon Here, a Ribbon There’

Serenade (‘Under Thy Window’)

Appendix B *Where the Rainbow Ends*: Synopsis

The central characters are a brother and sister, Crispian and Rosamund Carey. Their parents have been missing for some months following a shipwreck, and the children are in the care of their Uncle Joseph, a solicitor, and Aunt Matilda, who are helped by a wheedling bell-boy called William. Crispian is a naval cadet at Osborne; he and Rosamund have a pet lioncub, called Cubby, a very protective creature, who is occasionally given a pleasant dose of Colonial Mixture to help him continue to grow brave and strong. The children discover a book in Joseph's library, which had belonged to their good Cousin Matthew, until his death – unfortunately he had died intestate thanks to his hatred of solicitors in general and of Uncle Joseph in particular. The book is called *Where the Rainbow Ends* and it tells of the land where all lost loved ones are found. Joseph, who has purloined all Cousin Matthew's property, tells Crispian that he is to leave his beloved school and become an office boy, and a German dealer, Schlapps, is called in to buy the books.¹ The dealer is interested in one particular book, only to find that it is missing from the shelves – Rosamund has it, and is hiding with it under the table in the library, listening to the conversation. The book of course is *Where the Rainbow Ends*.

The children discover a magic carpet in the library associated with a genie. The genie is summoned and he gives them two wishes each: Rosamund asks for their uncle and aunt to begin their dinner all over again, to give them more time to escape, and Crispian asks for his school friend, Jim Blunders, and his young sister Betty to come with them. Rosamund also asks for St George. This wish seems to go wrong, for a decrepit monk-like figure in a long cloak appears, but when he realises that there is a maiden in distress asking his aid, he is transformed instantly

¹ In 1915, Schlapps was converted into a Frenchman, Monsieur Bertrand, and remained so in later versions of the novel and in all the published versions of the libretto, although in the 1932 production he was translated further, into a 'foreigner'. (Letter dated 18 November 1937, inserted into the Lord Chamberlain's copy of the libretto, from Italia Conti, detailing the changes that had crept in over the years, British Library, LCP 1911/19Q.)

into a knight in shining armour. (In the original libretto, he is described as a ‘tall, beautiful youth in ragged garments but of a most splendid and courtly mien’.²)

They leave, with Cubby the lioncub, for the Land Where the Rainbow Ends, but just as they do so, Joseph and Matilda discover their disappearance, thanks to William. With the aid of a piece of the magic carpet which William had torn off, Joseph and Matilda are able to summon the Dragon King, who takes them to the magic country too.

Here, there is a Dragon Wood. Just outside are two mounds, dark and light green. From the light green mound, St George’s flag flies; while the children stay on the light green mound, they are protected by St George, but should they leave its safety, they are prey to all the evil creatures that abound in the Wood. The Wood comes to power after sunset, and the path to the Land Where the Rainbow Ends leads through it. Will-o’-the-Wisp, an Ariel-like sprite, appears briefly.

The Dragon King sends the Sea Witch to find an England-bound ship and conjure up a storm that will drive the ship to the island. The Dragon King intends the ship to rescue Mr and Mrs Carey – Crispian and Rosamund’s parents – before they have a chance to be reunited with their children. In that way, he will be revenged upon Joseph, since Joseph will thus lose the estate that he has falsely obtained.

Joseph and Matilda arrive; Herr Schlapps/M. Bertrand comes too, but finds Joseph’s derision of St George’s flag deeply offensive and leaves him.³ Joseph and Matilda attempt to catch the children, but St George appears and forces them to retreat. The children decide to spend the night on the mound; the boys go to find firewood, and Rosamund goes to find some strawberries, leaving Cubs to guard Betty. But evil Fairies and Elves enter and entice Betty off the

² Lord Chamberlain’s copy of the libretto, BL, LCP 1911/19Q.

³ In the revised 1979 version of the play, however, he stays behind in the library at the end of Act 1 and plays no further part in the story.

mound and into the Wood. Cubs goes in after her; Rosamund returns to find only Betty's shoe, and follows, and the boys, returning a little later, follow too. It is sunset.

The Sea Witch tells the children's parents, Vera and John Carey, about the ship she has brought to the island, and John goes to confirm her story. Will-o'-the-Wisp tells Vera about some people – Joseph and Matilda – whom he has led into a bog. When he also tells her about the children he has found, she realises he is talking about her own children. In the distance, they hear John hailing the ship – the Witch was indeed telling the truth, and Will-o'-the-Wisp promises to lead Vera to it, so that the ship can take her to where the rainbow ends, and to where her children are.

In the Dragon's Wood, Betty is being pinched and teased and tormented by the Elves. Cubs rescues her, and while they exit the stage trying to find a way out of the forest, Crispian and Jim Blunders enter, dishevelled after a fight with a leopard. The Slitherslime appears, half man, half worm; he leaves a trail of sticky slime, and his eyes, though blind, illuminate the path. The enticingly aesthetic Slacker also appears, who has given in to the Dragon King's power and consequently gives off an eerie green glow and exits laughing maniacally; it was a sought-after rôle. Cubs appears and leads the boys off to Betty.

Joseph and Matilda enter, fresh from the bog that Will had led them into; a tree steals Matilda's scarf. (In the first version of the novel, we are told that the tree was once a high-born dragon.) They spot Rosamund, capture and gag her, and tie her to the tree, leaving her to be eaten by the Hyenas whose howls they can hear in the distance. But the tree removes the gag, she is able to call for help and consequently all the children and Cubs are reunited. The tree flings down the scarf, the Hyenas then follow Matilda's scent, and they devour her. A Black Bear stalks Joseph who is doubled up in mirth at Matilda's fate, and eventually a similar fate overtakes him. (In both versions of the novel, Joseph, hungry and thirsty, finds the bottle of Colonial Mixture which had been dropped in error, and drinks it for its strength-giving properties, not realising

that it is lethal to those without true hearts: thus is he poisoned as well as being eaten by the Hyenas. In both published versions of the play, he drinks the Colonial Mixture much earlier in the action, but it only tastes bitter, and does not poison him.)

At the lake, the domain of the Spirit of the Lake (the Lake-King's daughter), she and Will dance together in the moonlight. The children emerge from the Wood, and start to cross the water over stepping-stones, but flying dragons swoop down, capture them, and take them to the Dragon King's Castle. They are put on trial before the Dragon King for placing themselves under the protection of St George. Where the Dragon King's flag is flying, St George cannot come to their aid, and they are all sentenced to death: they will be thrown from the ramparts of the castle – Cubs included – as the dawn breaks. But Cubs manages to convey the suggestion that the children should take the Dragon King's castle for their own, by striking the flag and replacing it with that of St George. They contrive one out of handkerchiefs and ribbons, and the boys climb the pole and strike the Dragon King's flag. As they do so, they are noticed and dragons rush in, taking up the two girls to throw them from the battlements. The boys work feverishly to hoist the flimsy replacement, and just as the sun's rays mark the dawn, they fly St George's flag and summon him to their aid.⁴ St George appears in a flash of blinding light, and fights the Dragon King to the death. Victorious, he points with his sword to where a rainbow appears in the sky and the Rainbow children can be heard singing in the background.

They continue to the end of the Land to find their parents. Mr and Mrs Carey are about to embark on the boat to take them out to the ship, but Mrs Carey lingers, and hears the voices of Crispian and Rosamund; they are reunited. Finally, the figure of Hope, in her boat, is transformed into St George, come to accompany them to England, against a vision of a rainbow across the back of the set.

⁴ A larger flag was hidden in the tower and substituted for the small one at the suitable moment.

Appendix C Opera: Synopses

The Blue Boar

The story was originally inspired by a 1759 painting by Boucher called 'Madame de Pompadour' and was derived from a French story Quilter had once read. Anne, Countess of Clovelly, is a rich young widow and the ward of the Duke of Chelsea, who, in connivance with Anne's sister-in-law, Lady Sophia, wants her to marry his nephew, Charles, Marquis of Melford. Charles has been pursuing a singer, La Mancinelli, who is a former amour of the Duke. Anne celebrates her birthday, but despite the Duke's best intentions, Charles fails to meet her on this occasion, being summoned away to La Mancinelli by his manservant Robert. His uncle follows him there, but meets only La Mancinelli's disgruntled husband, and sensing an ally, invites him to a grand garden party he is giving the following day.

Meanwhile, Jenny Rollick, of *The Blue Boar* inn, has a wedding party later that day. The Duke visits *The Blue Boar* on occasion, disguised as 'Mr Jenkins', and in that capacity plans to visit the inn for the wedding party. Lucy, Anne's maid, also plans to visit the inn, as does Robert, who is much smitten with her. Robert arranges matters so that Charles meets La Mancinelli there too. So now at the inn are the Duke, disguised as Mr Jenkins, Lucy, Robert, Charles, and also Anne, who has disguised herself for the part. She recognises the Duke, but not he her. He is much attracted to her, as is Charles, who, to present himself on more equal terms, discards his fine clothes for more humble attire, and palms La Mancinelli off on Robert. With all three in disguise, the Duke gives Charles away to Anne. Lady Sophia appears on the scene, following Lucy and looking for Anne.

At the garden party the next day, all falls into place: Anne and Charles are together, the Duke and Lady Sophia are paired off, as are Robert and Lucy, and La Mancinelli and her husband.¹

Julia

In *Julia*, set in 1840, Julia, Countess of Clovelly, is another rich young widow. This time, the intrigue is that her husband had dictated in his will that she should only marry one or other of two suitors chosen by him, or she would lose her fortune. Persuaded by her maid Lucy and by two singers, Kate and Jane, from a travelling players' company (managed by Montague Broscius), she runs away for a night to *The Blue Boar* in disguise. While disguised, she meets there a young composer, David Wycombe. Julia agrees to sing in a new work to be presented by the company, but only on condition that it is a new work by Wycombe; it is thus fortunate that the new work is an opera by Wycombe. Julia's two suitors, Lord Baldoyle and Sir John Pepperley, have managed to follow her to the inn, but are fooled by Kate and Jane and by Julia's disguise. The opera (set in the eighteenth century) is performed, not in the barn as originally intended, but in Julia's own private theatre. Unfortunately, Wycombe discovers Julia's true identity on the opening night, and thinking she has been merely amusing herself at his expense, turns for solace to Broscius's daughter Nancy. Julia, in her turn thinking she cannot escape her destiny, chooses one of the suitors, Lord Baldoyle, but on meeting Wycombe again at the inn, decides to choose love rather than title or position. Nancy is paired off with another member of the acting troupe, Dick; Lucy the maid is paired off with Robert the footman, Broscius, the manager of the troupe, is paired off with Jane, one of the actresses, and Sir John is paired off with the other actress, Kate.²

Love at the Inn

¹ *Radio Times*, 20 October 1933.

This opens at *The Blue Boar* country inn, in June 1780 or 1785 (both dates are given in the libretto), amidst scenes of ale-quaffing jollity. Morland is a portrait painter who alternates between states of wealth and poverty, the latter exacerbated by too much drinking. While painting a portrait, he fell in love with Jenny, a maid, and she with him. Now Jenny has come to look for him, but on her arrival at the inn, a footman, Robert, falls in love with her too, which is as well because it becomes clear that Morland no longer loves her. He meets Anne, who pretends to be a humble farmer's daughter, since it transpires that Morland dislikes anything to do with the aristocracy, and they fall in love with each other. It is arranged that Morland should paint the portraits of the family of Anne's friend Sophie Longton, daughter of Sir William Longton, and this causes great excitement at Longton Hall. During the evening's entertainments at the Hall, preparatory to the portrait painting, Morland sees Anne in her finery and thinks she has been deliberately misleading him. He taunts her, comparing her with the subject of Hogarth's 'The Harlot's Progress'; this infuriates Sophie's father, but Jenny comes forward to support Morland. He therefore feels obliged to return to London with her, but Anne's brother James, an engraver, intervenes and brings Morland and Anne together again, while Jenny makes do with second best, in the form of Robert.

The characters in the story were based on real people: there was indeed an artist called George Morland, 1763–1804, who led an artistically foppish and dissolute life, but he did have a period of stability when he was married to a young woman, Anne Ward; her brother was an engraver, but was called William, not James.³ Morland is also found in Hugh Lofting's *Dr Dolittle* stories.⁴

The Beggar Prince

² Programme for *Julia*, 8 December 1936.

³ William Cosmo Monkhouse, 'George Morland', *Dictionary of National Biography* (Oxford: Oxford University Press, 1894).

The scraps of libretto that comprise *The Beggar Prince* indicate elements found in both operas and folk tales, and it is evidently based on the story ‘King Thrushbeard’, as told by the brothers Grimm. A king’s daughter has suitors; she is required to choose but does not know how. A beggar appears, and agrees to take the princess as wife. He, still presenting himself as a beggar, returns with her to a palace, where he sends her to work in the kitchen, preparing for the marriage celebrations of the prince. When she enters the ballroom, the court also enters, and amidst whisperings and a chorus of laughter, it is revealed that her beggar is the prince himself.

⁴ Hugh Lofting, *Dr Dolittle's Post Office*. (London: Jonathan Cape, 1924).

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Occasional comments in square brackets after a title indicate its area of relevance, where it might not otherwise be obvious.

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