

Catalogue of Imogen Holst's works

CHRISTOPHER TINKER & ROSAMUND STRODE

revised and updated by CHRISTOPHER GROGAN

Introduction

This catalogue sets out to list chronologically IH's musical output in all its forms. So much of her creative activity involved an element of original work – whether through arrangement, realization or editing – that it has seemed appropriate to deal with all her works together; where desired, the index of works can be used to isolate IH's entirely 'original' compositions from her arrangements and editions. The exceptions to the single chronological sequence relate to the editorial and arranging work that she performed for the two composers to whom she dedicated most of her creative energies – Benjamin Britten and Gustav Holst. The piano and vocal scores that she prepared for Britten's works from 1953 through to 1964 are listed separately as are her editions and arrangements of her father's compositions.

It should be said at the outset that because of the nature of IH's music-making, and in particular her attitude to music as something to be 'useful', this catalogue can have no pretensions to be complete. IH habitually made editions and arrangements of music to suit the frequently amateur and *ad hoc* performing forces assembled for a single event, not to mention the transcriptions she made of medieval and Renaissance music for the Purcell Singers. As she was in no sense a hoarder, much of this work will have been dispersed or even destroyed, perhaps irretrievably, although it is hoped that the publication of this catalogue may in itself help to bring lost items to light. The editors will certainly be very pleased to hear from any readers with additions and emendations.

The catalogue is divided into three main sections:

- A Compositions, arrangements and editions
- B Editions of music by Gustav Holst
- C Vocal and piano scores of music by Benjamin Britten

followed by two indexes:

- D Index of first lines and titles
- E Index of names

The order of the catalogue is as chronological as has proved possible, given the level of uncertainty surrounding the composition of much of IH's work. She abandoned the use of opus numbers while still a teenager, after her 'op. 4', and the dating of many works has had to be based on stylistic and contextual evidence. In addition, many of her works and collections were assembled over a number of years. For each year, therefore, the following order has been adopted, following the principle of moving from the general to the specific:

- 1 Works begun in a known year spanning a number of years
- 2 Works conjecturally assigned to the year (dates in square brackets, with a circa designation), ordered alphabetically
- 3 Works known to have been written in that year, ordered alphabetically
- 4 Works known to have been completed on a certain date within the year, ordered by date.

This order has been overridden, however, both at the beginning and the end of the sequence. At the beginning IH's use of opus numbers gives a clear reading of the chronology; at the end the final two entries comprise works that she left incomplete. In the sections relating to her work on the music of Gustav Holst and Benjamin Britten, the chronological arrangement is by date of publication (or first performance for unpublished works).

Details of **manuscript holdings** are given where known. They are, as might be expected, usually in IH's hand, but copyists are identified wherever possible. Lost manuscripts, of which there are many, are listed as 'Whereabouts unknown', in the hope they may yet reappear. **First performance** details are given when they have been traceable; press reports are mostly confined to those in the national press and readily available music periodicals. **Durations** are inevitably approximate, given the paucity of performances of IH's works, and have only been recorded in the case of works that last for 5 or more minutes to assist performers in their choice of repertoire. Other commentary has been added where it adds to our understanding of a work and its composition and performance history.

A Compositions, arrangements and editions

August 1918

Sonata in D minor, op. 1

for violin, viola, cello and piano

One movement only

Manuscript non-autograph; two fair copies, both in the hand of Mabel Rodwell Jones: (a) 4pp, (b) 6pp; HF

Notes Composed at Thaxted. Mabel Rodwell Jones was an ex-pupil of GH, and was on the staff of James Allen's Girls' School, Dulwich, one of the schools where he taught.

1918

Four English Christmas Carols, op. 2

1. A Christmas Lullaby: Sleep, baby, sleep, the mother sings (J. A. Symonds)
2. Out of the Orient
3. Now thrice welcome Christmas
4. Gabriel that Angel bright

Words Nos. 1–3 from *Ancient English Christmas Carols, 1400–1700*, ed. Edith Rickert (London: Chatto & Windus, 1914)

Manuscript 2pp, incomplete, separate words; HF

Notes The music consists of unaccompanied tunes only; the fourth carol is unfinished. IH's copy of Rickert's collection is inscribed 'To Imogen to help her do her Opus II and in honour of Opus I from Father, Thaxted, August 1918'. IH continued to use the book as a source for texts through her career, calling on it for the last time in December 1968 for *Out of your sleep*. The first carol is listed in the programme for the distribution of Prizes and Certificates at James Allen's Girls' School on 19 December 1918.

1918

Duet for Viola and Piano, op. 3

Manuscript non-autograph, 2pp; HF. IH's annotation, 'handwriting unknown', was added at a much later date.

1920

The Masque of the Tempest, op. 4

1. Nymphs' Dance, for fl, cl, tri, strings
2. Shepherd's Dance, for strings

Manuscripts 1. 3pp non autograph; 2. 4pp. Sets of parts for both movements also exist; hands include those of Jane Joseph (a former pupil of GH at St Paul's Girls' School and on the music staff at Eothen School) and a little by GH; HF

Dedication 'To R.M.'

Notes Eothen school magazine for 1920 lists, in the School Calendar of Events, the following entry for 9 July: 'Dance of Nymphs and Shepherds, composed and arranged by I. Holst'. At this time IH hoped to be a dancer, so her talents were combined in this school performance; as well as arranging the dancing, she took the part of first nymph. GH heard the performance and commented: 'I wish I could have written anything as good at that age.' The style of the 'Nymphs' Dance' reveals the helping hand of a teacher, the 'Shepherd's Dance' being more obviously unassisted work.

1921

Resonet in Laudibus

Carol arranged for unison voices and small orchestra

1.1.1.0–1.0.0.0–tri–strings

Words From *Piae cantiones*

Manuscript 8pp, incomplete; HF

Notes Probably written in the autumn 1921 during IH's first term at SPGS, the carol was orchestrated by Nora Day, one of the music teachers at the school.

Spring–Summer 1925

An Essex Rhapsody

for orchestra and treble choir
2.2.2.1–2hn–timp–strings; voices in unison

Duration 5'

Manuscript 22pp, some pencil annotations by GH; HF

First performance 28 July 1925, at St Paul's Girls' School Speech Day

Notes The folk song 'As I walked out' on which this work is based was noted in 1904 by Vaughan Williams. IH wrote this single-movement Rhapsody in her last term at SPGS, when she was a composition pupil of Herbert Howells. After the work's first outing she was promised a performance in the USA by an unnamed American, but nothing appears to have come of this.

August 1925

Three Songs

for treble voice, two violins and cello

1. The Willow: Leans now the fair willow, dreaming
2. The Fool's Song: Never, no never, listen too long
3. Exile: Had the gods loved me

Words Walter de la Mare

Manuscript 14pp in all; HF

February 1926

Two Four-part Rounds

for equal voices

1. Come sit aneath this pine tree (from *The Greek Anthology*)
2. I wander north, I wander south (translated from the Chinese)

Manuscript 2pp; HF

May 1926

Weathers

This is the weather the cuckoo likes
A Song for Voice and Piano

Words Thomas Hardy

Manuscript 4pp; HF

October–December 1926

Theme and Variations

for piano solo

Duration 13'

Manuscript 20pp; HF

First performance 5 July 1927, at an RCM Informal Concert, played by IH

Notes The Holsts had given up their London house as soon as IH left school in 1925, so as a student, she lodged for some time at Bute House, the boarding house for SPGS, where this work, comprising eleven variations on an original theme, was written.

January–March 1927

Mass in A minor

for SSATB

Kyrie

Gloria

Credo

Sanctus – Osanna – Benedictus

– Osanna

Agnus Dei

Duration 18'

Manuscript 54pp; HF

April 1927

Suite in F for Strings

Allegro assai

Manuscript 21pp; HF

Notes This suite movement, together with the one that follows and the preceding Mass, would have been written at Bute House as part of IH's work with George Dyson, then her composition professor at the RCM. The two manuscripts are similarly presented; the first is named 'Suite in

F for strings – First movement’ and the second, using augmented forces, ‘Suite for small orchestra – Slow movement’. If there ever were any other movements, they do not seem to have survived.

April–May 1927

Suite for Small Orchestra

2.2.2.1–2hn–timp–strings

Moderato

Manuscript 17pp; HF

1928

Quintet

for oboe and strings

1. Moderato
2. Allegro assai
3. Lento
4. Allegro

Manuscript whereabouts unknown

Dedication ‘To Sylvia Spencer’

First performance 3 December 1931, Ballet Club Theatre, Ladbroke Road, by Sylvia Spencer and the Macnaghten String Quartet

Notes The first performance took place as part of the first year of the Macnaghten concerts, which were to provide a platform for new chamber works by (especially) women composers. IH’s *Suite for Viola* (1930) was also performed in the 1931 series of concerts. The Oboe Quintet was reviewed in *The Times* on 5 December 1931.

1928

Sonata in G

for violin and piano

Manuscript whereabouts unknown

First performance 29 May 1928, at an RCM Informal Concert, by Victoria Reid and IH

Notes The violinist (later Mrs Ingrams – a lifelong friend of IH’s since their SPGS

days) believed that the manuscript was lost or destroyed. Details of the movements are not recorded.

July 1928

Phantasy

for string quartet

Duration 9’

Manuscript 2 scores, both of 23pp; HF

First performance 27 February 1929, RCM, by Reginald Morley, Barbara Pulvermacher, Mary Gladden and Olive Richards

Notes Written as an entry for the 1928 Cobbett Prize, which it won, with Grace Williams placed second. The work was reviewed in the *Monthly Musical Record* of February 1929 and April 1929; two subsequent performances and a BBC broadcast in 1930 were reviewed in the *Daily Telegraph* (14 July 1930), *Daily Mail* (29 October 1930) *The Times* (14 October 1930) and the *Liverpool Post and Mercury* (22 October 1930). Among those who congratulated IH on this achievement was the poet John Masefield, who sent her a book of tales on hearing of her success.

Autumn 1928

Suite

for flute, oboe, clarinet and bassoon

1. Prelude
2. Contredanse
3. Minuet and Trio
4. Gigue

Duration 6’

Manuscript set of parts only, 23pp in all (not all autograph); HF

First performance probably 3 December 1928, the County Secondary School, Clapham, by Lilian Cook, Sylvia Spencer, Inez Sworn and Miriam Brightman

1929

Overture 'Persephone'

for orchestra

3(3 = picc).2.corA.2.2.dbsn-4.3.3.1-timp-
perc-cel-hp-strings

Duration 12'

Manuscript 68pp; HF

Dedication 'To E.B.' [E. B. Worthington]

First performance 5 July 1929, RCM, at a Patron's Fund 'Rehearsal', by the New Symphony Orchestra, conducted by Malcolm Sargent

Notes Reviewed in the *Daily Mail*, the *Daily Telegraph* and *Manchester Guardian* of 6 July 1929, and *The Musical Times*, August 1929.

1929

Suite 'The Unfortunate Traveller'

(a) for brass band

(b) arranged by IH for strings (1930)

1. Introduction
2. Scherzo
3. Interlude
4. March

Manuscripts (a) 53pp; HF. (b) 32pp, incomplete; lacking the end of the Interlude and the March; HF

Dedication 'To St. Stephen's Band, Carlisle'

First performance (a) 12 February 1933, Her Majesty's Theatre, Carlisle, by St Stephen's Band, Carlisle, conducted by IH; (b) 15 July 1930, RCM, by the Strings of RCM Third Orchestra, conducted by W. H. Reed

Notes In the summer of 1930 IH, by then a composition student of Gordon Jacob, submitted a brass band score to the examining professors for her last grading examination at the RCM. *The Unfortunate Traveller* was suggested by Thomas Nashe's picaresque romance of the same title, published in 1594, of which a modern edition had been

brought out in 1920. Several Morris dance tunes are introduced during the course of the music, including 'Bonnie Green Garters', 'Shepherd's Hey', 'The Rose' and 'The Wind Blows Cauld'. The first known performance of the Suite was given in its string version so that the work could be played at the RCM just before IH left in July 1930.

The original brass band version was included in a concert of Holst works given in Carlisle on 12 February 1933 to honour the memory of GH's maternal uncle, Dr Henry Ambrose Lediard, a local physician; proceeds from the concert went towards the Mayor's Fund for Unemployment. GH himself conducted St Stephen's Band in a performance of his *A Moorside Suite* and, while working out the programme beforehand with his pianist cousin, Mary Lediard (who was organizing the event) he had suggested that IH's Suite for brass band might also be included. In an interview at the time with a *Daily Mail* correspondent IH said, '... it is the first time, so far as I know, that a woman has conducted a brass band at a public concert ... it has been a delight to rehearse the St Stephen's Band. It was their performance at the Crystal Palace festival that inspired me to write this Suite, which I have dedicated to them.'

The first performance of the brass band version was widely reviewed in the press, including the *Daily Mail* (13 February 1933) and a range of regional newspapers.

[circa 1930]

What Man is He?

for SATB chorus and orchestra

2.2.2.2-2.2.1.0-timp-organ *ad lib*-strings

Duration 6'

394 *Imogen Holst: A Life in Music*

Words From Book of Wisdom IX:13–17

Manuscript 19pp; HF

Notes The date of this composition is not known for certain, but the musical style suggests 1930; a later setting of the same text dates from Spring 1944.

1930

Ballet: 'Meddling in Magic'

for orchestra

1(= picc).1.2.1–2.2.1.0–timp–perc–strings

Duration 35–40'

Manuscript 161pp; HF

Notes The Camargo Society was formed early in 1930 (after the death of Diaghilev) by Lydia Lopokova, Constant Lambert and others, in order to put on ballet in London; it was to lead to the development of the Vic-Wells Ballet Company. *Meddling in Magic*, based on the story of the Sorcerer's Apprentice, and with choreography by Dorothy Osborne, was seriously considered by the Society in 1930 and 1931, and was even announced in the *Daily Mail* in September and October 1930; however, it was never staged.

Summer 1930

Suite

for unaccompanied viola

1. Prelude
2. Cinquepace
3. Saraband
4. Gigue

Duration 9' 30"

Manuscripts (a) Sent by IH to Bernard Shore in 1934, now at the RCM. (b) Fair copy, given as a wedding present in June 1932 to Leila Andrews, a friend and contemporary of IH at SPGS.

Published Robertson, 1991

Dedication 'For Leila, with love from Imo, June 1932'

First performance 14 December 1931,

Ballet Club Theatre, Ladbroke Road, by Violet Brough

Notes The concert including the first performance, which also featured works by Elisabeth Lutyens, Patrick Hadley and Elizabeth Maconchy, was reviewed in the *Morning Post* and the *Daily Telegraph* on 15 December 1931.

October–November 1930

Sonata

for violin and cello

1. Allegro ritmico
2. Adagio
3. Presto, molto leggiero

Duration 17'

Manuscript 31pp; HF

Notes Written while the composer was visiting Vienna on the travelling scholarship gained at the RCM. There is no record of any performance of this work.

1932

A Book of Tunes for the Pipes

collected and arranged by IH

PART 1: Country Dance Tunes (taken from Playford's *The English Dancing Master*)

1. If all the world were paper (2 players)
2. All in a garden green (3)
3. My Lord Byron's maggot (2)
4. Jamaica (3)
5. Never love thee more (3)
6. Argeers (3)
7. The Dargason (3)

PART 2: Madrigals and Part Songs

8. Robin-A-Thrush (3) Folk song
9. My bonnie, bonnie Boy (4) Folk song
10. My Johnny was a shoemaker (3) Folk song
11. Now is the month of maying (5) Thomas Morley
12. Come again, sweet love (4) John Dowland

13. A measure to pleasure your leisure(5)

G. B. Martini, arr. GH

14. Pastoral (3) GH

Manuscript whereabouts unknown

Published Cramer, 1932, under the auspices of the Pipers' Guild. In later reprints the title became *First Book of Tunes* and the original no. 10 ('My Johnny was a shoemaker') was moved to the end of the book, giving a more practical page layout to the last five pieces.

Notes The Pipers' Guild was founded in 1932, thanks to the activity of Margaret James, a Gloucestershire schoolteacher who had for some time been teaching children and amateur musicians how to make their own pipes (fipple flutes) out of bamboo, and then to play them in consort. Her classes and demonstrations attracted many EFDSS musicians, and IH recognized the value that these home-made instruments could have in the enjoyment and teaching of music. (All this was, of course, several years before mass-produced, inexpensive recorders became freely available for beginners.)

Playford's *The English Dancing Master* was a favourite source book for IH, who returned to it many times.

November 1932

Morris Suite

arranged for small orchestra

1.1.2.1–timp–perc–strings

Manuscript 37pp; HF

First performance 6 December 1932, Cecil Sharp House, London, by the BBC Theatre Orchestra, conducted by Stanford Robinson

Notes IH's lifelong enthusiasm for folk music began even before she became a member of the EFDS in 1923, when she reached the qualifying age of

sixteen. By 1932 she was working as an occasional member of staff for the EFDSS, and this Suite formed part of the broadcast programme celebrating the coming of age of the Society. It consists of a continuous arrangement of four Oxfordshire morris dance tunes collected by Cecil Sharp – 'Bonny green garters', 'I'll go and enlist', 'Shepherd's Hey' and 'The rose'. The Suite was often performed on later EFDSS occasions, and was broadcast twice in the spring of 1934.

1933

Eighteenth Century Dances

selected and arranged for piano, with directions for performance

1. The Penelope
2. Whitehall Minuet
3. I often for my Jenny Strove
4. Manage the Miser
5. The Tub
6. Joy after Sorrow
7. The Cuckoo

Manuscript whereabouts unknown

Published OUP, 1933

First performance probably 19 April 1933, in a BBC Scottish Regional broadcast; four titles only, played by IH

Notes IH performed four of these at the Summer Festival of the English Folk Dance Society at Reading, 1933, playing them on the virginals. (Another title on this programme was 'The Duchess', which was not to be published until 1937.) The tunes are taken from the seventeenth edition of Playford's *The Dancing Master* and arranged for junior grade pianists. New, easy dances 'invented in the style of the older forms of country dance' are substituted for the original ones, which IH felt lacked interest for young people.

1933

A Second Book of Tunes for the Pipes

collected and arranged by IH

PART 1: Country Dance Tunes (taken from Playford's *The Dancing Master*)

1. Milk Maid's Bobb (2)
2. Pretty Peggy's minuet (3)
3. Maiden Lane (3)
4. Have at thy coat, old woman (2)
5. Ginnie Pug or Strawberries and cream (3)
6. Black and gray (3)
7. Pity, or I die (3)
8. The fit's come on me now (4)

PART 2: Songs

9. Wilton Fair (3) Hampshire Folksong
10. On Monday morning (2) Hampshire Folksong
11. Thou Shepherd, Whose intente eye (3) Henry Lawes
12. A Christmas lullaby (3) IH
13. Trip it, trip it in a ring (3) Henry Purcell
14. Late in my rash accounting (3) Thomas Weelkes

Manuscript whereabouts unknown

Published Cramer, 1933, under the auspices of the Pipers' Guild

First performance The first known performance was on 5 June 1934 in the Aeolian Hall, by the Pipers' Guild Quartet at a concert given by the Oriana Madrigal Society.

Notes No. 12 appears to be an arrangement of an original part song by IH, but no other version has been found.

1933

Two Scottish Airs

arranged for cello and piano

1. My only Joe and dearie
2. Come under my plaidie

Manuscript whereabouts unknown

Published Novello, 1935

First performance probably 19 April 1933, in a BBC Scottish Regional Broadcast, by Peggie Thomson and IH

Notes The work attracted favourable reviews in the *Monthly Musical Record* (May 1935) and *The Musical Times* (March 1936); it was the first of IH's arrangements to be published by Novello.

1934

Five Short Airs on a Ground

for pipes

1. Quick and light (5 players)
2. Fairly slow (3)
3. Very quick (3)
4. Slow and sustained (3)
5. As fast as possible (5)

Manuscript whereabouts unknown

Published Cramer, 1934, under the auspices of the Pipers' Guild

Notes These original airs are prefaced by a note: 'In each of these pieces the 'ground' is meant to be played by beginners, and can, if necessary, be played on unfinished pipes with only two holes. The grounds themselves, different for each Air, are for treble pipe in D.'

1934

Five Short Pieces

for piano solo

1. Prelude
2. March
3. Canon
4. Toccata
5. Nocturne

Manuscript whereabouts unknown

Published OUP, 1935 (Oxford Piano Series; no. 212. Grade B). A shortened version of no. 4 is included as no. 21 of *Piano Time Pieces*, ed. Pauline Hall (OUP 1989).

1934

Four Oxfordshire Folk Songs

arranged for two sopranos with piano accompaniment

1. Pretty Caroline
2. Now the winter is gone
3. The seeds of love
4. A bunch of green holly and ivy

Manuscript whereabouts unknown

Published Novello, 1936 (separately, in the series 'Novellos's Schools Songs')

First performance 'Pretty Caroline' and 'Now the winter is gone', probably on 3 March 1934, at the Assembly Rooms, Oxford, the first as a solo song by Doris Aldridge of Burford

Notes Three of the tunes were originally noted by Cecil Sharp; no. 4 was noted by the Revd C. F. Cholmondley and Miss Janet Blunt. The concert on 3 March 1934 was the last that GH ever attended.

1934

Four Somerset Folk Songs

arranged for SSA

1. Hares on the mountains: If all those young men
2. It's a rosebud in June
3. Sweet Kitty: As he was a-riding
4. The crabfish: There was a little man

Manuscript whereabouts unknown

Published Novello, 1934 (separate leaflets)

Dedication 'To the singers at Eothen' (no. 4)

First performance Folk Music Festival, 1936, organized and adjudicated by IH. The first two songs appear on the programme.

Notes The four songs on which these arrangements are based had been noted by Cecil Sharp when, staying with friends in Somerset, he first

became aware of the living English folksong tradition, 1903–4.

1934

Love in a Mist or The Blue Haired Stranger

arranged for orchestra from music by Scarlatti

Manuscript whereabouts unknown

First performance 19 January 1935, in the Rudolf Steiner Hall, London, orchestra conducted by IH.

Notes One of three folk dance ballets choreographed on the occasion of a fund-raising event for the International Folk Music Festival of 1935, by Amy Stoddart, a gifted part-time staff member of the EFDSS who taught geography at SPGS. No details of the Scarlatti pieces used by IH, or of their orchestration, have come to light. The ballets, which included one to GH's *St Paul's Suite*, were performed again on 29 February 1936 at Morley College under Arnold Foster, in aid of their Gustav Holst Memorial Fund.

The first performance was reviewed in the national press, by *The Observer* (20 January 1935), *The Times* and the *London Evening News* (21 January 1935).

1934

Nowell and Nowell

Folk song. Collected by Cecil J. Sharp and arranged for mixed voices [SSATBB]

Manuscript whereabouts unknown

Published Novello, 1934 (in *Musical Times*, no. 1102, December 1934)

Dedication 'To the Westhall Hill Singers'
First performance December 1934, Westhall Hill, Burford.

Notes Westhall Hill, Burford, Oxfordshire, was the home of Captain and Mrs W. R. W. Kettlewell, influential members of the EFDS since its beginnings and themselves

enthusiastic musicians and dancers. Their house became the focus for much musical activity; IH stayed there often, to conduct and train a small group of local singers and to direct the music at occasional weekend gatherings.

This arrangement of a Cornish version of the familiar ‘First Nowell’ carol was written with its Burford dedicatees much in mind – for instance the bass pedal notes were for the fine bass voice of Eric Reavley, pharmacist. In addition to its Burford première in December 1934, the carol was also sung that Christmas season in a carol service at Chichester Cathedral, where the ashes of Gustav Holst had been interred the previous June.

1934

Six Pictures from Finland

for piano solo

1. On the lake
2. The dancer in the red skirt
3. The old woodcutter
4. The spinner’s song
5. A shower among the birch trees
6. Night piece

Manuscript whereabouts unknown
Published OUP, 1935 (Oxford Piano Series; no. 211. Grade A)

Notes These easy piano pieces were written while IH was teaching at Eothen and Roedean Schools. She had visited Finland in September 1933 as a member of a team from the EFDSS, which had taken part in a British–Finnish Trade Week.

1934

Six Scottish Folk Songs

arranged for voice and pipes with piano accompaniment

1. Cauld blaws the wind
2. I’m owre young to marry yet
3. Ca’ the yowes

4. Go to Berwick Johnnie

5. The auld man

6. Baloo, loo, lammy

Manuscript whereabouts unknown

Published Lyrebird Press, 1934

1934

Traditional Country Dances

arranged variously for the Cecil Sharp House Orchestra and EFDSS

1. Heartsease
2. Morpeth rant (Northumberland)
3. My dear mother (Hungary)
4. The Dargason
5. Catching of quails
6. Adson’s sarabande
7. Queen’s jig
8. The round
9. Juice of barley
10. The slip

Manuscript whereabouts unknown

First performances no. 1: 20 May

1934, in a Concert of Folk Music at the Shakespeare Memorial Theatre, Stratford on Avon; nos. 2 and 3: 29 November 1934, by the Cecil Sharp Orchestra, conducted by IH.

Notes IH made three 10-inch records of folk-dance music in March 1934 for the Gramophone Company, including the last seven titles in the above list. The demand for such arrangements was considerable: on 23 August 1933 Douglas Kennedy had written to her: ‘Can you write me two foxtrots and a waltz based on “Picking up sticks”, “Morpeth rant” and “A virgin unspotted”? A blues based on “Death and the Lady” and a rumba written around and behind “A Gypsum Laddie”. Put your fertile and subtle brain to the possibilities and tell me what you think ...’

1934

A Wedding Hymn: 'Father in Thine Almighty Hand'

for SATB

Words Eleanor Spensley

Manuscript whereabouts unknown

Published privately printed by J. Calvert Spensley

First performance 17 March 1934, St Mary's Church, Stoke D'Abernon, Surrey

Notes Composed for the marriage of Jane Schofield (a schoolfriend of IH) to Henry Fosbrooke. The author of the words was the bride's godmother.

July–August 1934

The Song of Solomon

Incidental music for a Hollywood pageant for full orchestra

Words Libretto by Vadim Uraneff

1. Bacchanal
2. Panic Music

Manuscript whereabouts unknown

Notes At the time of his death on 25 May 1934 GH left unfinished some incidental music for this projected pageant. He had written some small vocal settings, and somewhat reluctantly agreed to the librettist's request that extracts from *The Planets* should also be used, but two sections remained unwritten. To fulfil her father's obligation, IH herself composed the music for the missing numbers, an Egyptian Bacchanal – a ballet to last about 5 minutes – and a short linking passage for a 'moment of panic in the palace,' both at the end of Act I of Vadim Uraneff's play. On 30 August 1934 Uraneff enthusiastically acknowledged the receipt of her manuscript score, set for full orchestra, but nothing further was ever heard of either the music or the Pageant, a

grandiose affair in which it was hoped that John Barrymore and Katherine Hepburn would appear, with Eugene Goossens conducting.

[circa 1935]

Four Easy Pieces

for viola with piano accompaniment

1. Timothy's trot
2. A farewell
3. Mill-Field
4. Jenny is dancing

Manuscript whereabouts unknown

Published Augener, 1935

Dedication 'For A.F.C.' [Arthur Caton]

[circa 1935]

On Westhall Hill

for small orchestra

1.1.1.1 (*ad lib*)–timp–perc–strings

Duration 5' 15"

Manuscript 22pp; HF

Notes A single movement based on two folk tunes, not identified. 'Westhall Hill' was the house in Burford where Captain and Mrs W. R. W. Kettlewell lived. The date of the work is not known, but IH moved to the address given on the title-page (54 Ormonde Terrace, NW8) in October 1935, and in later life she herself assigned it to the 'mid 1930s.' Evidently a tribute to the Kettlewells, the piece was very likely written for one of the many special events for which IH directed the EFDSS orchestra at this time.

1935

Concerto for Violin

and string orchestra

founded on traditional Irish tunes taken from the Petrie Collection

1. Allegro
2. Andante molto moderato
3. Vivace

Duration 13' 30"

Manuscript 43pp; HF

First performance 15 November 1935, at an RCM Patron's Fund 'Rehearsal', by Elsie Avril, with the London Symphony Orchestra, conducted by IH.

Notes Elsie Avril was for many years principal violinist to the EFDSS. The performance was reviewed in *The Times*, 16 November 1935.

1935

Four Folk Tunes from Hampshire

for violins [unison] and piano

1. Allegretto grazioso
2. Moderato
3. Andante cantabile
4. Vivace

Manuscript whereabouts unknown

Published Novello, 1935 (Novello's 'Elementary and School Orchestra Series', no. 9)

Notes Novello's 'Elementary and School Orchestra Series', published from 1933 to 1939, under the general editorship of W. H. Reed, was primarily concerned with violinists. There were four grades of difficulty, with additional parts for string orchestra available in Grades 3 and 4. IH's *Four Folk Tunes from Hampshire* fall into Grade 2 ('can be played in first position') and are in two sets of two tunes each, forming no. 5 (tunes 1 and 2 above) and no. 6 (tunes 3 and 4) of this grade. The titles and provenance of the folk tunes themselves have not been identified. In 1959 *Four Folk Tunes* were reissued, with additional parts by Denis Wright for extended school orchestra; these two sets were then renumbered as no. IX (tunes 1 and 2) and no. X (tunes 3 and 4). IH's original versions for violins and piano are retained intact in the full scores.

1935

Intermezzo from First Suite in E flat

Gustav Holst, arranged for orchestra by IH

Manuscript whereabouts unknown

First performance 24 March 1935, Cecil Sharp House, London, conducted by IH.

Notes The arrangement was made for a Gustav Holst Memorial concert given by the EFDSS. IH does not mention it in her own *A Thematic Catalogue of Gustav Holst's Music*.

1935

My Bairn, Sleep Softly Now

I saw a sweet and simple sight
Carol for unaccompanied female voices (SSSAA) or for soprano voice and pipes
Words Anon, taken from *Ancient English Christmas Carols*, ed. Rickert

Manuscript whereabouts unknown

Published Cramer, 1935, under the auspices of the Pipers' Guild

First performance The first known performance was on 15 July 1936, by the Carlyle Singers under Iris Lemare. This occasion was the 25th anniversary of the foundation of the Society of Women Musicians.

1935

The Virgin Unspotted

Folk song arranged for SSA

Manuscript whereabouts unknown

Published Novello, 1935

Notes A tune from Shropshire, originally noted by Cecil Sharp in December 1911.

1936

Canons for Treble Pipes

Manuscript whereabouts unknown

Published Cramer, 1936, under the auspices of the Pipers' Guild

Dedication 'For the Pipers at Eothen'

Notes Twelve canons, progressing from two to ten parts, dedicated to IH's pupils at Eothen School, Caterham. IH had boarded there as a child and taught at the school from March 1933 to Easter 1939.

1936

Fly Away Over the Sea

Two-part song [for two sopranos and piano]

Words Christina Rossetti

Manuscript whereabouts unknown

Published Cramer, 1936 (Cramer's Library of Unison and Part Songs, no. 130)

1936

Great Art Thou, O Lord

Canon for five equal voices

Words Biblical

Manuscript 2pp; HF

Notes Although this canon is included on the same publisher's contract as the three surrounding songs (all Cramer, 1936), in fact it never appeared in print.

1936

Lady Daffadowndilly

Growing in the vale by the uplands hilly
Two-part song for treble voices and piano

Words Christina Rossetti

Manuscript whereabouts unknown

Published Cramer, 1936 (Cramer's Library of Unison and Part Songs, no. 123)

1936

Now Will I Weave White Violets

Part-song for SSA

Words Meleager 'Romance'; translated from the Greek by William M. Harding

Manuscript whereabouts unknown

Published Cramer, 1936 (Cramer's Library of Unison and Part Songs, no. 122)

Dedication 'For Becky and Kay'

First performance 15 July 1936, by the Carlyle Singers under Iris Lemare, on the occasion of the 25th anniversary of the foundation of the Society of Women Musicians

Notes The dedicatees, Becky Ridley and Kay Freeston, were good friends of IH at this time.

1936

Twelve Old English Dance Airs

arranged for pipes ... from Playford's

English Dancing Master

1. Paul's steeple (3 players)
2. Rose is white and rose is red (3)
3. Kettle drum (3)
4. Millisons jegge (4)
5. Glory of the west (3)
6. Petticoat wag (3)
7. Prince Rupert's march (4)
8. Skellemesago (3)
9. New new nothing (3)
10. Crosby Square (3)
11. Chirping of the nightingale (2)
12. Staines morris (4)

Manuscript whereabouts unknown

Published Cramer, 1936, under the auspices of the Pipers' Guild

Notes All the tunes save one are taken from Playford's *English Dancing Master* of 1651. The exception (no. 10) comes from the eleventh edition of 1701.

1936

Wassail Song

The wassail, the wassail throughout all the town

Folk song arranged for chorus of men's voices (unaccompanied), from the original setting for mixed voices by Gustav Holst

Manuscript whereabouts unknown

Published Curwen, 1936 (The Apollo Club, no. 725)

Notes GH's setting (H182) was written between 1928 and 1931, and is

dedicated 'To the Huddersfield Glee and Choral Society', who gave the first performance.

1937

The Cobbler

I am a cobbler bold

Folk song from Hampshire. Collected

by G. B. Gardiner. Arranged for SATB unaccompanied

Manuscript whereabouts unknown

Published Novello, 1937 (Novello's Part-Song Book, no. 1496)

1937

A Cornish Wassail Song

The mistress and master our wassail begin

Collected by Cecil J. Sharp. Arranged for SATB unaccompanied

Manuscript whereabouts unknown

Published Novello, 1937 (Novello's Part-Song Book, no. 1498)

1937

Coronation Country Dances

A selection arranged for band by IH and Gordon Jacob

1. Norfolk long dance (IH)
2. Speed the plough (IH)
3. Galopede (GJ)
4. Circassian circle (GJ)
5. Morpeth rant (GJ)
6. Long eight (IH)
7. Yorkshire square eight (IH)

Manuscript whereabouts unknown

Notes To celebrate the Coronation of King George VI on 12 May 1937, the record company Columbia issued an album of 'Coronation Country Dances' selected by the EFDSS. The dances, played by the Morris Motors Band under the direction of Mr S. Wood, are preceded on the recording (DB1671-4) by an 'Opening Flourish' by Vaughan Williams, and the National Anthem.

A companion volume, *A Coronation Country Dance Book*, was published at the same time by the EFDSS; it contains instructions for the seven easy dances, set to piano arrangements by Arnold Foster, Cecil Sharp and Vaughan Williams.

1937

Nicodemus

A Mystery by Andrew Young with incidental music by IH for chorus (SATB) and orchestra

1.1.1.1-1.1.1.0-(*ad lib* organ when no woodwind or brass)-timp-perc-strings

1. Introduction to Scene 1
2. Behold how good a thing it is (Hymn)
5. The Lord's my Shepherd (Hymn)
8. Thou crownest the year
10. He will not suffer thy foot to be moved
11. I bless the Lord
16. Ye gates, lift up your heads
17. Amen

There are 17 short sections in all, the others (instrumental only) are without titles.

Manuscript National Library of Scotland (Andrew Young Collection)

Published Jonathan Cape, 1937; a short score of the music is included after the text of the play

First performance 21 March (Palm Sunday) 1937, St Andrew's Presbyterian Church, Cheam, where the Revd Andrew Young was the minister. The first broadcast performance was given on 23 January 1944 by a chorus (not identified) and the BBC Northern Orchestra and BBC Choir, conducted by Julius Harrison.

1937

Six Old English Dances

The melodies from Playford's *The Dancing Master*. Arranged for pianoforte

1. The Duchess
2. Hang sorrow
3. Beautiful Clarinda
4. Good advice
5. Dearest and fairest
6. Bullock's hornpipe

Manuscript whereabouts unknown

Published Lyrebird Press, 1937

Notes Although published by the Lyrebird Press, this is described in a review as being 'sponsored by the OUP', the publishers of IH's 1933 collection.

1937

A Sweet Country Life

Folk song from Gloucestershire.

Collected by Cecil J. Sharp. Arranged for SATB unaccompanied

Manuscript whereabouts unknown

Published Novello, 1937 (Novello's Part-Song Book, no. 1497)

1937

Twelve Songs for Children

from the Appalachian Mountains.

Collected by Cecil Sharp.

Piano accompaniments by IH

BOOK 1

1. Bye, bye, baby
2. Swing a lady
3. Sourwood mountain
4. The frog in the well
5. Putman's hill
6. Sing, said the mother

BOOK 2

7. Snake baked a hoe-cake
8. The Bridle and saddle
9. Sally Anne
10. I wish I was a child again
11. The mocking bird
12. The farmyard

Manuscript whereabouts unknown

Published OUP, 1937 (in two books)

Notes All the songs are taken from volume two of *English Folk Songs from the Southern Appalachian Mountains*, ed. Maud Karpeles (OUP, 1932), with the exception of no. 6, which IH describes in a footnote as 'not a traditional folk-song'

5 June 1937

Little Thinkest Thou, Poore Flower

for voice and piano

Words John Donne

Manuscript 3pp; HF

1938

The Rival Sisters

Suite for small orchestra by Henry Purcell

Arranged, from figured bass, for strings

and ad lib woodwind [1.1.1.1.] and

percussion [timp-perc]

Duration 6'

Manuscript whereabouts unknown

Published Novello, 1938

Notes This suite of Purcell's original music for a play by Robert Gould is in seven short movements, scored for not very advanced string players.

1938

Ten Appalachian Folk Songs

arranged for voice and piano

1. The Lady and the dragoon
2. The brown girl, or Fair Sally
3. I must and I will get married
4. When Adam was created
5. The brisk young lover
6. Married and single life
7. My dearest dear
8. The Irish girl
9. The chickens they are crowing
10. The Twelve Apostles, or The Ten Commandments

Manuscripts separate songs, each of 2–4 pp; HF

Notes In the spring of 1938 Maud Karpeles (former colleague and executrix of Cecil Sharp) approached the OUP with a plan to publish a volume of arrangements for voice and piano of thirty-five of the *English Folk Songs from the Southern Appalachians* which Sharp had collected in 1916–18. Apart from four songs arranged (or partly arranged) by Cecil Sharp himself, the composers involved were Arnold Foster, IH, Michael Mullinar, Ralph Vaughan Williams and Arnold Walter. However, for some reason the scheme failed, so the ten settings by IH were not published.

No. 10 is an accumulative question-and-answer song for more than one voice. In 1962 IH suggested this song to Benjamin Britten, who arranged a version of it for tenor, boys' chorus and piano for an Aldeburgh Festival concert.

1938

Three Songs

Pelham Humphrey. Edited and arranged for voice and piano

1. As Freezing Fountains
2. In Vain does Nature's Bounteous Hand Supply
3. A Lover I'm Born

Manuscript whereabouts unknown

Published Lyrebird Press, 1938

First performance Probably 20 March, 1938, when IH presented a concert of music by Pelham Humphrey in Cecil Sharp House. Of the performances, *The Musical Times* wrote: 'by this time it was apparent that Miss Holst's enthusiasm for this hitherto neglected composer had become infectious and there followed a really exquisite song.'

1939

Prelude and Dance

for piano solo

Manuscript 5pp; HF

October 1939

Eothen Suite

for small orchestra

1.1.1.0—strings

1. March
2. Slow Air
3. Jig
4. Air on a Ground

Duration 7'

Manuscript 18pp; HF

Notes Written for the orchestra of Eothen School, although IH had ceased to teach there at Easter 1939.

circa 1940–6

Six Traditional Carols [First Set]

arranged for SSA

1. The holly and the ivy
2. Joys seven
3. A Virgin most pure
4. I saw three ships
5. Bedfordshire May Day Carol
6. Matthew, Mark, and Luke and John

Manuscript whereabouts unknown

Published OUP, 1947

Notes The first of four similar sets of six carols arranged for unaccompanied female voices. They are prefaced by the following note: 'These short simple settings of traditional carols are intended for village choirs and Women's Institutes where some of the singers may still be in the early stages of trying to read their notes. Each part is easy enough to be learnt by rote if necessary. Every verse is sung to the same setting so that choirs can learn the carols by heart for singing out of doors in the dark.'

It is not possible to date each of these arrangements precisely, though no. 4 certainly existed in 1940.

circa 1940

The Cherry Tree Carol

for SATB unaccompanied

Manuscript copy only; HF

Notes A single-verse carol probably written as an exercise for the benefit of IH's students.

circa 1940

Nymphs and Shepherds

A pastoral scene arranged for SSA, strings and optional recorders

The original by Henry Purcell

Duration 8'

Manuscript string parts in the hand of a copyist; HF

circa 1940

Six Shakespeare Songs

The original Elizabethan melodies arranged for recorder trio

1. Mistress mine (*Twelfth Night*)
2. Jog on, jog on (*A Winter's Tale*)
3. How should I your true love know?
(*Hamlet*)
4. Tomorrow is St. Valentine's Day
(*Hamlet*)
5. It was a lover and his lass (*As you Like it*)
6. When that I was and a little tiny boy
(*Twelfth Night*)

Manuscript whereabouts unknown

Published Schott, 1941

Notes The words of each song are printed with the Recorder 1 part in the score. The Publisher's Note includes the hope 'that these settings of Shakespeare Songs may prove useful to producers of the plays.'

1940

Come All You Worthy People

Dorset folk carol arranged for SSA

Manuscript 6pp; HF

Notes Mentioned in a letter to IH in October 1940 from Sir Walford Davies, then based in Bristol with the BBC, in connection with a proposed broadcast programme in the 'Music Makers' Half Hour' series.

1940

Five Airs

by Pelham Humphrey arranged for Recorder Trio

1. Charm me asleep
2. The shady grove
3. The birthday
4. Hey down a down
5. Fare thee well

Manuscript whereabouts unknown

Published Schott, 1941

Notes The published score includes the following details: 'The first two Airs are from songs published with unfigured bass in the late 17th century. The other three are from an unpublished Birthday Ode: Nos. 3 and 4 have figured basses, and No. 5 has an unfigured bass.'

April 1940

A Hymne to Christ

In what torne ship soever I embarke for SATB chorus

Words John Donne, 'A Hymne to Christ', verses 1–2

Manuscript 5pp; HF

Published B&H, 1998

First performance The first known performance was on 25 October 1987, in Lincoln Cathedral, by Sedbergh School Choir, directed by Christopher Tinker.

[circa 1941]

Offley Suite

for recorder trio

1. Lament
2. Dance in Canon
3. Interlude
4. Rondo

Duration 6' 30"

Manuscripts (a) 9pp; HF. (b) Schott

Notes Offley Place near Hitchin was used for thirty-five years for weekend courses and summer schools put on by the Hertfordshire Rural Music School and the RMSA. During World War II the CEMA Music Travellers held conferences there; IH certainly attended in the early 1940s, and may have written the Suite for one of these meetings.

Although IH noted in 1968 that this work had been published by Schott in 1942, it never appeared in print. On 1 October 1946 she wrote to the publisher: 'I had very nearly forgotten the existence of my "Offley Suite" for recorders. I am wondering now whether it is worth publishing. My second suite for recorders, called the "Deddington Suite" is, I think, much better. I cannot remember now whether you have seen it or not. I am enclosing a copy ... Perhaps you will let me know what you think about the second Trio and which of the two you prefer to publish.' In the event, Schott published the Deddington Suite in 1947.

The work is quite different from IH's later piece of the same name, written for elementary string class.

1941

Nature's Homily

Song by Pelham Humphrey, arranged for baritone and pianoforte

Manuscript HF

[circa 1942]

Deddington Suite

for recorder trio

descant (or treble), treble (or descant), tenor (or treble)

1. Fairly slow
2. Quick and light
3. Slow
4. Quick

Duration 6'

Manuscript 9pp; HF (on loan from Schott)

Published Schott, 1947

Notes Written for Marjorie Wise, headmistress of a large school in Dagenham evacuated to Deddington in north Oxfordshire during the war. In London she had studied with IH at Cecil Sharp House. A friend of the Elmhursts of Dartington Hall, it was she who had introduced IH to Dartington in 1938.

1942

As When the Dove

George Frideric Handel, continuo realized by IH

Manuscript HF

1942

A Bach Book for the Treble Recorder

Twenty passages from the flute parts in the church cantatas

Selected and edited by IH

Manuscript copy only; British Library

Published Cramer, 1942

Notes The preface describes the selection as "intended as a practice book for solitary recorder players. Nearly all the tunes are taken from the opening bars of a flute *obbligato* in an *aria* for solo voice ... the original key has been altered where it does not suit the compass of the recorder.'

1942

Three Carols from Other Lands

1. Noel nouvelet (French)
2. Fontaine, moeder (Flemish)
3. Es ist ein Ros' entsprungen (German: Michael Praetorius)

Manuscript whereabouts unknown

First performance probably 20 December 1942, by the Dartington Hall Music Group (three solo singers, string quartet and keyboard) for whom the carols had been arranged, to perform on their Christmas seasonal tour that year

August–September 1942

Serenade

for flute, viola and bassoon

1. Salutation for a birthday
2. Dance in Exile
3. Lament
4. Exorcist
5. Nocturne

Duration 12' 30"

Manuscript 14pp; HF

First performance 4 June 1943, Wigmore Hall, London, by Eve Kisch, Jean Stewart and Anne Joseph

Notes Led by Marjorie Wise, some of the many friends IH had made in the field of amateur music wrote to her in July 1942 to say: 'We all feel that it is high time that you had a LONDON CONCERT, both as a COMPOSER and as a CONDUCTOR, but it must be professional not amateur. We are prepared to do the work of getting the necessary funds and audience.' More than 300 people subscribed, and the concert given at the Wigmore Hall exclusively of music by IH included first performances of three substantial works, the *Serenade*, *Suite for String Orchestra* and *Three Psalms*. The event was reviewed in *The Times* (7 June

1943), *Daily Telegraph*, *Daily Mail*, *Gloucestershire Echo*, *Liverpool Daily Post* (all 5 June 1943) and in the *RCM Magazine* vol. 39 no. 3.

circa 1943–50

[Counterpoint Exercises]

in two parts

Manuscript 5pp; HF

Notes Written at Dartington, the manuscript was annotated thus in the 1970s by IH: 'These I think I wrote for counterpoint exercises for people to get used to different intervals.' There are eleven short, simple tunes over held bass pedal notes, demonstrating intervals within the octave.

circa 1943–8

Of a Rosemary Branch Sent

Such green to me as you have sent arranged for SATB with strings

Manuscript set of parts; HF

Notes Probably intended for a combined music day; the parts (stamped 'Arts Department') indicate that it may date from c. 1943–8.

1943

All Under the Leaves or The Seven Virgins

Shropshire folk-carol collected by Cecil Sharp. Arranged for SSA

Manuscript whereabouts unknown

Published OUP, 1943 (Oxford Choral Songs, no. 570)

First performance probably 4 June 1943, Wigmore Hall, London, by the BBC Singers, conducted by IH. See note to the *Serenade* above.

1943

Cherry, Holly and Ivy

Cornish folk-carol. Collected by T. Miners and J. Thomas. Arranged for SATB

Manuscript Dartington Hall Archives (copy given by IH to Dorothy Elmhirst)

Published OUP, 1943 (Oxford Choral Songs, no. 850)

First performance probably 4 June 1943, Wigmore Hall, London, by the BBC Singers, conducted by the composer. See note to the *Serenade* above.

1943

Suite

for string orchestra

1. Prelude
2. Fugue
3. Intermezzo
4. Jig

Duration 11' 30"

Manuscript 34pp; HF

First performance 4 June 1943, Wigmore Hall, London, by the Jacques String Orchestra, conducted by IH. See note to the *Serenade* above.

March 1943

Three Psalms

for chorus (SSAATB) and string orchestra

[minimum no. of players 2.2.2.2.1]

1. Psalm 80: Give ear, O shepherd of Israel
2. Psalm 56: Be merciful unto me, O God
3. Psalm 91: He that dwelleth in the secret place of the most high

Words From the Authorized Version of the Bible (1611)

Duration 14' 30"

Manuscript 33pp; HF

First performance 4 June 1943, Wigmore Hall, London, by the BBC Singers and Jacques String Orchestra, conducted by IH. See note to the *Serenade* above.

September–November 1943

Theme and Variations

for solo violin

Duration 16' 30"

Manuscripts (a) and (b) both of 11pp; HF. (c) Private possession

Dedication 'For Joyce'

Notes Written at Dartington for Joyce de Groot. The original theme is followed by fourteen variations. In 1946 IH gave a copy to Edward Bor, a departing student, telling him she had 'written it as an exercise'.

1944

Concerto for Oboe

and orchestra

1. Prelude
2. Nocturne
3. Scherzo

Manuscript whereabouts unknown

First performance 11 February 1945, Wembley Town Hall, by David Tucker and the Pinner Orchestra, conducted by Kenneth Tucker.

Notes Written for and dedicated to David Tucker (a former pupil at Dartington Hall School) in his first year as a student at the RCM. The music is lost.

1944

First String Trio

for violin, viola and cello

1. Andante
2. Presto
3. Un poco lento
4. Andante

Duration 14'

Manuscript 21pp; HF

Dedication 'For the Dartington Hall String Trio'

First performance 28 May 1944, Dartington Hall, by Robert Masters, Nannie Jamieson and Muriel Taylor

Notes These three players, the core of the former Dartington Hall Music Group, continued to work as a trio

during the war while the pianist Ronald Kinloch Anderson was serving in the RAF. The London première of IH's First String Trio took place on 17 July 1944 at a National Gallery concert given by the dedicatees, who were to play it on many subsequent occasions. The work received its first broadcast on the BBC Third Programme on 28 September 1951.

February–March 1944

Five Songs

for SSSAA

1. Evening Prayer: Upon my right side I me lay (Anon. 15th century)
2. Hail be thou, maid, mother of Christ (Anon. 15th century)
3. O years and age, farewell (Robert Herrick)
4. What man is he that can know the counsel of God? (Wisdom IX, 13–17)
5. In Heaven it is always Autumn (John Donne)

Manuscript HF (no. 5 only); cyclostyled copies of all five songs in IH's hand, inscribed 'For Dorothy with love from Imogen March 1944', are in the Dartington Hall Archives. HF has another similar set.

Published No. 5 only: OUP, 1947 (Oxford Choral Songs, no. 576). Republished with 'The twelve kindly months' as *Two seasonal part songs for upper voices* (Thames, 1998).

Dedication 'For Dorothy Elmhirst' (no. 5)

Notes Nos. 3 and 5 were performed at Dartington on 4 February 1945 at a concert given in memory of Joan Lennard, a promising singer, who had died in February 1944.

May 1944

Four Songs

for soprano and piano

1. Brittle beauty
2. Why fearest thou thy outward foe?
3. Shall I thus ever long?
4. As lawrell leaves

Words From *Tottel's Miscellany* (1557)

Manuscripts 13pp: 1. and 2. HF. 3.

Dartington Hall Archives. 4. in private possession

Notes Written for Mary Williams, one of IH's first Dartington students, who sang the songs there on 12 July 1945. Richard Tottel was a London printer who published the earliest anthology of English poems.

circa 1945

Cantata no. 79 'God the Lord is Son and Shield'

J. S. Bach, edited for SSA

Manuscript full score, edited in IH's hand; incomplete; HF

circa 1945

Hierusalem

for eight-part female voice chorus

Words 'F.B.P', from *Tottel's Miscellany* (1557)

Manuscripts (a) 16pp; (b) 12pp. Both HF

circa 1945

Offley Suite

for elementary string class

violins 1, 2, 3 and 4 (open strings), viola (*ad lib*), cello, double bass (*ad lib*)

1. Prelude
2. Toccata
3. Nocturne

Manuscript 10pp; HF

Notes An entirely different work from the 1942 *Offley Suite* for recorders.

circa 1945

The Tempest

Henry Purcell. An arrangement for piano, flute, descant recorder, oboe, clarinet, strings

Manuscript piano score and parts of 24 bars; Dartington Hall Archives

circa 1945

Three Somerset Folk Songs

arranged for small orchestra; the songs collected by Cecil Sharp and published by Novello

1. The crystal spring
2. A-roving
3. The sailor from the sea

Manuscript Autograph parts (except two in another hand); Dartington Hall Archives. No score was prepared; the conductor was to use the Novello piano edition.

November–December 1945

Young Beichan

A Puppet Opera in seven scenes for soloists, chorus and orchestra
[1.1.1.1–string quartet–dbass]

Words Libretto by Beryl de Zoete (founded on the traditional ballad of Lord Bateman)

Duration 65'

Manuscript 99 pp (piano score); Dartington Hall Archives

Dedication 'For Dorothy with love from Imogen, Dartington, January 1946'

Notes An 'open rehearsal' of the music took place at Dartington on 3 June 1946, without puppets, and with piano accompaniment, the singers sight-reading their parts. The principal singers were April Cantelo, Patrick Harvey and Richard Wood. There are no indications that the work was ever performed again, and no orchestral score or parts have emerged. A carbon copy of the libretto is with the

manuscript. 'Young Beichan' contains five versions of the traditional Lord Bateman tune (from Britain and Kentucky) and four other folk songs are also used.

circa 1946

Duet for 2 Treble Recorders

Manuscript 5pp; HF (on loan from Schott)

Notes On 1 October 1946 IH wrote to Schott, enclosing a copy of the *Deddington* Suite and also 'a copy of a more recent recorder piece, a short Duo for treble recorders'. Schott chose to publish the suite, but not the duet.

1946

Six Canons for Violin Classes

1. Pastoral
2. Jig
3. Lament
4. Dance
5. Slow Air
6. Nocturne

Manuscript HF

Published OUP, 1948

Dedication 'For Sybil Eaton'

Notes A prefatory note explains that 'these canons in eight parts are intended for graded violin classes where the least experienced players will be able to take an easy part in contrapuntal music that is not confined to the familiar tonic and dominant seventh, while the most experienced players will find several technically difficult passages that need practising.'

Detailed performance instructions follow. The dedicatee, the violinist Sybil Eaton, was very interested in the RMSA and its work with amateur string players. She had been the prime instigator of the CEMA Music Travellers scheme, and for three years was herself the senior Traveller. She

had a serious illness in 1945 and spent a year recuperating at Dartington; she said of IH 'She taught me how to phrase.'

August 1946

Festival Anthem: 'How Manifold are Thy Works'

A setting of the 104th Psalm for choir [SSATB] and organ [or piano]

Duration 14' 30"

Manuscripts Both of 32pp: (a)

Dartington Hall Archives; (b) HF

Dedication 'For Dorothy with love and gratitude September 21st 1946'

Notes The Elmhursts had a chalet on the cliffs at Portwrinkle, just over the Tamar into Cornwall, and lent it to IH for a quiet holiday, which she used to write this anthem together with the String Quartet no. 1 and the *Four Canons for Winsome*.

August 1946

Four Canons for Winsome

for female voices

1. Give not over thy mind to heaviness (3 voices) (Ecclesiasticus)
2. Let the words of my mouth (4) (Psalm 19)
3. I sent you out with mourning (4) (Baruch)
4. Set me as a seal upon thine heart (5) (Song of Solomon)

Manuscript 10pp; HF

Notes Written at Portwrinkle. Winsome Bartlett taught craft skills and folk dancing to the music students at Dartington.

August 1946

String Quartet no. 1

1. Lento
2. Presto

Duration 15'

Manuscripts each of 35pp: (a) Dartington Hall Archives; (b) and (c) HF

Dedication 'For Dorothy with love from Imogen, January 1947'

First performance possibly 24 April 1990, the Baptist Chapel, Aldeburgh, by The Brindisi Quartet (Jacqueline Shave, Patrick Kiernan, Katie Wilkinson, Jonathan Tunnell)

Notes Although it may have been played through soon after its composition there is no record of any performance during IH's lifetime. The work has since been recorded by the Brindisi Quartet (Conifer CDCF196).

1947

Folk Songs of the British Isles

selected and set for piano

Oh, Yarmouth is a pretty town

Chevy Chase

Lord Willoughby

Greensleeves

The Coventry carol

A brisk young lad he courted me

Bedfordshire Mayday carol

The valiant lady

Agincourt song

The gallant poachers

Portsmouth

I must live all alone

Robin's last will

Robin Adair

Loch Lomond

Ye banks and braes

Annie Laurie

Come o'er the stream, Charlie

Milking croon

O saw ye my wee thing?

Ca' the ewes

The Laird o' Cockpen

When the kye come hame

The cockle gatherer

The bells of Aberdovey

The blackbird

The stratagem

The gallows tree

Londonderry Air

When Johnny comes marching home

Arran boat song

Manuscript HF

Published B&H, 1947

Notes Comprising thirty-one song tunes in simple arrangements, each one headed by a few lines from the song itself. French and Spanish translations are provided, by M. du Chastain and C. Alonso respectively.

24 August 1947

A Birthday Canon for Winsome

Open me the gates of righteousness for four voices, SATB

Manuscript 2pp; HF

Note Winsome Bartlett's birthday fell on 1 September.

30 August 1947

A Birthday Part-Song for Winsome

The loppèd tree in time may grow again for SSSAA

Words Robert Southwell

Manuscript 6pp; HF

Notes The title page claims that this is 'with/ NO time signature/ NO bar-lines/ NO key-signature/ NO sharps/ NO flats/ NO naturals.' As an adult beginner, Winsome Bartlett found difficulty in grappling with the rudiments of music; in 1963 IH's book *An ABC of Music* was to be written with her in mind.

circa 1948

I stand as still as any stone

Round for four voices

Manuscript HF; comprising two small manuscript copies in the hand of Winsome Bartlett, annotated by IH (at some point after WB's death in 1973) as 'a round that I wrote for her 25 years ago'

1948

Six Traditional Carols [Second set]

arranged for SSA

1. O little town of Bethlehem
2. In dulci jubilo
3. God rest you merry, gentlemen
4. This endris night
5. Lord Jesus hath a garden
6. Joseph dearest

Manuscript whereabouts unknown

Published OUP, 1948

1949

Lullay my Liking

Gustav Holst. Arranged for female voices (for SSA with solo soprano)

Manuscript whereabouts unknown

Published Curwen, 1950 (Choruses for equal voices, no. 2213)

1949

Six Christmas Carols [Third set]

arranged for SSA and SSAA

1. Wassail song
2. Coventry carol
3. Rejoice and be merry
4. Es ist ein Ros' entsprungen (from the setting by Michael Praetorius)
5. Little one (from the setting by J. S. Bach)
6. In the bleak midwinter (from the hymn by Gustav Holst)

Manuscript whereabouts unknown

Published OUP, 1949

Notes The slight change of title for this collection reflects the inclusion of carols by three named composers. The Praetorius carol had been set previously by IH for a concert at Dartington on 20 December 1942.

1949

String Quartet no. 2

Largamente, ma appassionato

Manuscript parts only, each of 2 or 3pp (11pp in all); HF

Notes This unfinished piece, of which only the first movement survives, was heard at Dartington on 24 July 1949, but the players' names were not recorded. IH apparently abandoned the work.

1950–1; rev. 1958–9

Dido and Aeneas

Henry Purcell, realized and edited by IH and Benjamin Britten

Manuscript (a) 'Ah! Belinda', pencil composition sketch (Britten); (b) 'Witches' Dance', ink copyist's score (c) Full score, pencil and ink (IH and Britten); BPL

Published B&H, 1960 (vocal score); 1961 (full score and miniature score).

Orchestral parts available for hire.

First performance 1 May 1951, the Lyric Theatre, Hammersmith, by Nancy Evans (Dido), Bruce Boyce (Aeneas), the English Opera Group Chorus and Orchestra, conducted by Benjamin Britten. The first staged performance of the revised version was on 16 May 1962, at Drottningholm, Sweden, with Janet Baker (Dido), John Lawrenson (Aeneas), the Purcell Singers and the EOG Orchestra, conducted by Benjamin Britten.

circa 1950

Four Songs for Recorder Ensemble

arranged for recorder ensemble from the originals of Purcell

1. Silvia, now your scorn give over
2. Hail to the myrtle shade
3. Celia, that I once was blest
4. I'll mount to you blue Coelum

Manuscript HF

circa 1950

Greensleeves

Alas, my love, you do me wrong
arranged for SSA

Manuscript whereabouts unknown

Published OUP, 1950 (Oxford Choral Songs, no. 584)

circa 1950

Seventeen Songs of Purcell

Arranged for piano and two violins and cello *ad lib*

1. I resolve against cringing
2. When first Amintas sued for a kiss
3. There's nothing so fatal as woman
4. Rashly I swore
5. Sweet tyranness, I now resign
6. More love or more disdain I crave
7. She who my poor heart possesses
8. Cease, O my sad soul, cease to mourn
9. Let formal lovers still pursue
10. Tell me no more
11. Oh! How you protest
12. No watch, dear Celia
13. Though you make no return
14. Take not a woman's anger (*The Rival Sisters*)
15. Love's power in my heart
16. Ask me to love no more
17. Now the fight's done (*Theodosius*)

Manuscript HF

1950

I Must Live All Alone

A folk song arranged for SSA

Manuscript whereabouts unknown

Published OUP, 1950 (Oxford Choral Songs, no. 585)

Notes IH's source for this song was Lucy Broadwood's *English Traditional Songs and Carols* (1908).

July–August 1950

Prometheus

Incidental music for voices (soprano, mezzo-soprano and baritone solos, chorus) and viola

Words From the *Prometheus* of Aeschylus in a translation by Edith Hamilton

Manuscripts (a) solo part (baritone) 6pp + 3pp; HF. (b) solo part (soprano); in private possession

Notes *Prometheus* formed the First

Image of 'The Family of Man', a composite dramatic presentation in four 'images' given at Dartington on 25 and 26 August 1950 as the culmination of the American University Theatre Summer School, which had taken place there over the previous four weeks.

IH was a member of the international staff for the Summer School. Her unaccompanied music for *Prometheus* is in thirteen numbered sections. Three additional short movements with manuscript (a) probably also relate to 'The Family of Man'.

October 1950

Welcome Joy and Welcome Sorrow

Six part-songs for female voices (SSA) and harp (or piano)

1. Welcome joy and welcome sorrow
2. Teignmouth
3. Over the hill and over the dale
4. O sorrow
5. Lullaby
6. Shed no tear

Words John Keats

Duration 12'

Manuscript 34pp; in private possession.

HF has a photocopy.

Published OUP, 1951

Dedication 'For the Aldeburgh Festival'

First performance 9 June 1951, the Jubilee Hall, Aldeburgh, by the Northgatean Singers and Enid Simon (harp), conducted by IH

Notes Written at Dartington, this work marked IH's first direct involvement with the Aldeburgh Festival, and was written (at Benjamin Britten's request) for a Serenade concert given at the fourth Festival.

1951

Ten Indian Folk Tunes from the Hill Villages of the Punjab

transcribed for solo descant recorder by Prabhakar Chinchore and IH

Manuscript 6pp; HF (on loan from Schott)

Published Schott, 1953

Notes These untitled Punjabi folk songs were collected by Prabhakar Chinchore, who used them to introduce IH to the intricacies of the classical music of India when she visited Santiniketan, the Tagore University of Western Bengal, in December 1950 and January 1951.

Spring–Summer 1951

Benedick and Beatrice

A one-act opera in twelve scenes, the libretto adapted from Shakespeare's

Much Ado About Nothing,

for mixed voices (soloists and chorus)

and speaking parts; violin, viola, cello, piano, fl, 3 treble recs (1 doubling descant), 2 obs, bsn, hn, tpt, pipe and tabor, bells, gong; 3 on-stage violins

Duration 75'

Manuscripts (a) Sketches (marked 'incomplete' by IH) 112pp; HF. (b)

Incomplete performing material (three single-line solo voice parts and cello only); HF. (c) Piano part; HF

First performance 21 July 1951, The Barn Theatre, Dartington Hall, by the staff and students of the Arts Department, with the assistance of Cecil Cope (Don Pedro) and Walter Todds (Benedick) and members of the Playgoers' Society. Spoken scenes produced by Miriam Adams. The opera produced and conducted by IH.

Notes The single performance of this opera, given as the second part of a double bill, took place before an

invited audience on IH's last weekend as Director of Music at Dartington. It involved all her staff and students – the singers included Noelle Barker (Beatrice), Kathleen Kelly (Hero) and Roger Newsom (Claudio) – and, in three spoken scenes, members of the amateur drama group as Dogberry, Verges, Watchmen etc. IH was adamant that it should not be performed again.

1952

L'Allegro, il Penseroso ed il Moderato

George Frideric Handel. A shortened version arranged for equal voices and orchestra (and *ad lib* soprano and alto soli)

Duration 60'

Manuscript vocal score, HF

Published Curwen, 1953. The songs 'Come with native Lustre shine' and 'These delights if thou canst give', and the choruses 'Populous cities please us then' and 'Thy Pleasures, moderation give' were also published separately.

29 April 1952

Rejoice in the Lamb

Benjamin Britten. Festival Cantata, op. 30, for soloists, chorus and orchestra, orchestrated IH

1.1.1.1–1.0.0.0–timp–perc–hp–organ (*ad lib*)–strings

Duration 16'

Manuscript whereabouts unknown

Published B&H (score and parts on hire)

First performance IH's orchestration was first performed on 21 June 1952, in the Parish Church, Aldeburgh, by the Aldeburgh Festival Chorus and Orchestra, conducted by Benjamin Britten.

Notes The orchestration was made at Britten's invitation; its success contributed directly to his asking IH, later in the year, to come to Aldeburgh and work as his assistant on *Gloriana*.

October–November 1952

Sellenger's Round

transcribed from Byrd's setting for the Virginals

for string orchestra

Manuscript whereabouts unknown;

dyeline copies of IH's fair copy of the complete *Variations on an Elizabethan Theme* are at the BPL

First performance 16 June 1953, in

a broadcast by the BBC Third Programme from London, conducted by Benjamin Britten

Notes IH made this transcription to provide the theme for the *Variations on an Elizabethan Theme* commissioned from six composers for the coronation celebrations during the Aldeburgh Festival 1953, where the work received two performances.

circa 1953

The Fatal Hour Comes On

Henry Purcell, realized by IH

Manuscript whereabouts unknown

Notes The song occurs in vol. 2 of *Orpheus Britannicus* (London, 1702). IH's arrangement prompted a conversation between her and Britten, recorded in her Aldeburgh diary, on 2 November 1953, in which Britten said that said that 'he thought my realisations were better than his (!!)' because they were a better compromise between imagination and suitable notes.'

1953

By What I've Seen I Am Undone

Daniel Purcell, edited and realized by IH
Manuscript whereabouts unknown
Notes The realization was broadcast in a recital by Peter Pears and George Malcolm on 10 December 1953.

1953

[Four songs]

Henry Carey, edited and realized for voice and piano by IH

1. The beau's lament for the loss of Farinelli
2. Polly's birthday
3. Justification for living
4. Advice to a friend in love

Manuscripts 1. 3pp + 2pp, including a solo vocal line heavily annotated by Peter Pears; 2. 2pp; 3. 3pp; 4. 4pp + 1p, including additions by George Malcolm. All BPL

Notes Nos. 2–4 are all taken from Carey's *Musical Century* (1737), and featured in a BBC broadcast by Pears and George Malcolm on 10 December 1953.

1953

O Lord, Grant the Queen a Long Life

Henry Purcell, edited and realized by IH
Manuscript HF

First performance 20 June 1953, at the Aldeburgh Festival, by the Aldeburgh Festival Choir and Orchestra, conducted by IH

Notes IH prepared the work for its performance at the opening Coronation Choral Concert of the 1953 Aldeburgh Festival. Decca recorded the concert and released it later in the year on LP as LXT 2798.

1954

March from the Courtly Dances

from Benjamin Britten's *Gloriana*
arranged for orchestra
Manuscript whereabouts unknown
First performance 24 February 1954, Ipswich

Notes IH 'scored the March for the Suffolk Rural Music School's Adult Founders' Day concert ... it may have been completed some time before the performance, to allow for adequate rehearsal time' (Banks and Strode, '*Gloriana: A List of Sources*', p. 134).

1954–9

Music for Recorders

A series published by B&H between 1954 and 1959 under the general editorship of Benjamin Britten and IH for which, apart from the specially written contemporary pieces and those otherwise noted, all the detailed editorial work was undertaken by IH.

The series was a direct outcome of amateur music-making with the Aldeburgh Music Club at which Britten, taught by IH, would play the descant recorder. He had been a founder-member of the Club in 1952.

Duets for Descant Recorders

Twenty-five Practical Lessons for the Beginner

Manuscript whereabouts unknown
Published B&H, 1955 (Music for Recorders, no. 1)

Notes A publishers' note about this tutor reads 'These little duets are so devised that the less easy part is of interest to the teacher, while the pupil has a simple line involving at first only one note, progressing to the full range of two octaves.'

Folk Songs for Three Descant Recorders

Thirty-three short arrangements of folk songs from different countries in six sets, each set printed on its own playing-score leaflet and available separately, or all six complete in a folder. Published with the reference number 'FSR', as below.

FSR1 Four Scottish Folk Songs

1. Robin's last will
2. The cockle gatherer
3. The blithesome bridal
4. Ca' the ewes

FSR2 Seven French Folk Songs

1. Fais dodo
2. Le rosier
3. Entrez la belle en vigne
4. On dit que l'amour
5. Le nez de Martin
6. Le chat à Jeanette
7. Mon père avait cinq cents moutons

FSR3 Five Norwegian Folk Songs

1. The suitor
2. Norwegian dance
3. Will you help me to sing?
4. Herdsman's song
5. The bailiff's fine mare

FSR4 Six Irish Folk Songs

1. The little red lark
2. The breeches on
3. I lost my love
4. If all the young maidens were blackbirds and thrushes
5. Nursery song
6. Plough whistle

FSR5 Seven Flemish Folk Songs

1. The good man
2. Van Hanselijn
3. Rosalie, will you dance with me?
4. Wake up
5. Under the trees so green

6. The message
7. New Year's song

FSR6 Four Welsh Folk Tunes

1. Y Gwch fach (The cuckoo)
2. Clycha Aberdyfi (The Bells of Aberdovey)
3. Bugail yr Hafod (When I was a shepherd)
4. Ap Shenkin

Manuscript whereabouts unknown

Published B&H, 1955 (Music for Recorders, no. 3)

Recorder Pieces from the 12th to the 20th Century

Eighteen numbers in three groups of six, each number printed on its own playing-score leaflet and available separately, or each group complete in a folder. Published with the reference number prefix RP, as below.

Nos. 1–6

Published B&H, 1955 (Music for Recorders, no. 2)

RP1 **Scherzo** (1955) by Benjamin Britten for d, tr, ten, b (or ten 2)

Dedication 'To the Aldeburgh Music Club'

First performance 26 June 1955 by the dedicatees at an Aldeburgh Festival concert conducted by IH; the performers were in moored punts on Thorpeness Meare.

Notes The first performance of Britten's *Alpine Suite* for two descants and one treble recorder (published separately in the *Music for Recorders* series) was given in the same Festival programme as *Scherzo*. It was composed on a Swiss skiing holiday in February 1955 when the dedicatee, the artist Mary Potter, had injured her leg and needed distraction.

RP2 Two Motets

Pérotin, transcribed and edited by Arnold Dolmetsch

1. Vir perfecte for 2 tr
2. Haec dies for 2 tr, ten

RP3 Air from 'Persée'

Jean Baptiste Lully
for 2d, tr, ten, b (or ten 2)

RP4 Five Pieces from 'Mikrokosmos'

Béla Bartók

for d, tr

1. Dor hangsor / In Dorian mode
2. Napkeleten / In Oriental style
3. Délszlávós / In Yugoslav mode
4. Sípszó / Duet for pipes
5. Népdalféle / In the style of a folksong

RP5 Canzonet

Desus, nostre treille de may

Adrian Willaert

for d, tr, ten

RP6 Canon

On the death of a nightingale, K229

W. A. Mozart

for 3 tr

Nos. 7–12

Published B&H, 1955 (Music for
Recorders, no. 2)

RP7 Allegro

Lennox Berkeley

for 2 tr

RP8 Six Rounds

Henry Purcell

for 3 tr

1. Once in our lives
2. True Englishmen
3. Since time so kind to us does prove
4. Young Colin
5. Of all the instruments
6. To all lovers of music

RP9 Gavotte

Gustav Holst

for d, tr, ten, b

Notes IH's note on this score reads 'From an unpublished movement for string orchestra'. This was the original second movement of *Brook Green Suite* which Holst decided to cut (leaving the other three movements) after hearing an informal performance in March 1934.

RP10 Two Motets

Gregor Aichinger

for 2 d, tr, ten

1. Jesu, Rex admirabilis
2. Jesum omnes cognoscite

RP11 Traditional Irish Tunes

from the Petrie Collection

for descant solo

1. A Clare Jig
2. The gooseberry blossom
3. Jig
4. Take her out and air her
5. Jig from Cork
6. John Dwyre of the Glyn
7. Jig

RP12 Two Chorales

Johann Walther

for d, tr, ten, b

1. Aus tiefer Not
2. Christ lag in Todesbanden

Nos. 13–18

Published B&H, 1957 (Music for
Recorders, no. 2)

RP13 Four Chorales

J. S. Bach

for d, tr, ten, b

1. Christ is risen (Erstanden ist der heil'ge Christ)
2. I will not leave Thee, Lord (Von Gott will ich nicht lassen)
3. Ah God, what sighs (Ach Gott, wie manches Herzeleid)

4. Lord, now lettest Thou Thy servant
(Herr, nun lass in Friede)

RP14 **Morris Dance from *Gloriana***

Benjamin Britten

for 2 d

RP15 **Five Rounds**

John Blow, from *The Pleasant Musical Companion*

for 3 tr

Notes The original titles of these rounds are not given.

RP16 **Two Madrigals**

Ludwig Senfl

for 2 tr, ten, b

1. The fair maid fetching a bucket of water (Es woll't ein Maidlein Wasser hol'n)
2. I mourn the day (Ich klag den Tag)

RP17 **Dance**

James Butt

for 2 tr, ten

RP18 **Four Pieces**

P. I. Tschaikowsky

for d, 2 tr

1. Folk Song
2. Old French Song
3. Russian Song
4. March of the Tin Soldiers

One Hundred Traditional Irish Tunes from the Petrie Collection

for descant solo

Published B&H, 1955 (Music for Recorders, no. 4)

Notes The antiquary and artist George Petrie (1789–1866) was an important early collector of Irish folk music, though his volume *The Ancient Music of Ireland* (1853–5) contained only a handful of the 2,148 tunes he had noted. Two of the airs among the hundred selected by IH for this tune book appear elsewhere in the recorder series, as FSR4/5 and RP11; see above.

The Book of the Dolmetsch Descant Recorder

with a note on breathing by Peter Pears

Published B&H, 1959 (Music for Recorders, no. 6)

Notes The publishers' note reads: 'A fully illustrated tutor for home and school, this book is designed for beginners, and includes the most elementary rudiments of music (which may be omitted by the more experienced pupil), half-tone photographs, diagrams, and many carefully selected and graded music examples.' The examples include the 'March' from Britten's *Gloriana*, arranged for descant recorder.

1954

The Second Lute Song of the Earl of Essex

from Benjamin Britten's *Gloriana*

arranged for voice and piano

Manuscript whereabouts unknown

Published B&H, 1954

Dedication 'For Peter Pears'

Notes 'The arrangement derives directly from the vocal score except for the introduction and piano coda which embody some slight recomposition of the corresponding music in the opera.' (Banks and Strode, '*Gloriana: A List of Sources*', p. 124)

1955–6

Choral Dances

from Benjamin Britten's *Gloriana*

arranged for tenor solo and SATB

1. Introduction
2. Time (SATB)
3. Concord (SATB)
4. Time and Concord (SATB)
5. Country girls (SA)
6. Rustics and fishermen (TTBB)
7. Final dance of homage (SATB)

Duration 9'

Manuscripts (a) MS copy (introduction only), (b) MS solo part, (c) interim copies and dyelines; BPL

First performance 15 April 1956, the Victoria and Albert Museum, London, by Peter Pears and the Purcell Singers, conducted by IH.

Notes 'Prepared by IH for Peter Pears for concerts of unaccompanied music which he gave with the Purcell Singers in the later 1950s ... most of the solo tenor line derives from the role of Spirit of the Masque, whose solos connect the dances in the opera, and accompanies the chorus in the final dance.' (Banks and Strode, *Gloriana: A List of Sources*, p. 136)

circa 1955

A Christmas Canon

arranged for recorder quartet from an original by J. S. Bach

Manuscript HF

Notes Probably written for the Aldeburgh Music Club.

1955

For Ever Blessed Be Thy Holy Name

George Frideric Handel, realized for voice and piano

Manuscript 2pp; BPL

1955

O Can Ye Sew Cushions?

Benjamin Britten. From *Folk Song Arrangements*, vol. 1

arranged for SSA and piano

Manuscript whereabouts unknown

Published B&H, 1955

Notes Britten's arrangement of this Scottish song (for solo voice and piano) was first published in 1943 by Boosey & Hawkes as no. 4 in his *Folk Song Arrangements*, vol. I. IH retains his piano accompaniment unaltered.

1955

Six Scottish Songs

arranged for SSA unaccompanied

1. My heart is sair for somebody (Robert Burns)
2. A Highland lad my love was born (Robert Burns)
3. Afton Water (Robert Burns)
4. The piper o' Dundee (Anon.)
5. My boy Tammie (Hector MacNeil)
6. Bonnie Lesley (Robert Burns)

Manuscript whereabouts unknown

Published B&H, 1955

1955

Traditional Songs of Scotland

arranged for SSA unaccompanied

1. Ca' the ewes to the knowes (Robert Burns)
2. Come o'er the stream, Charlie (James Hogg)
3. I'm owre young to marry yet (Anon.)
4. O, saw ye my wee thing (Hector MacNeil)
5. The winter it is past (Anon.)
6. The birks of Aberfeldy (Robert Burns)

Manuscript whereabouts unknown

Published B&H, 1955

First performance no. 6 only: a BBC broadcast on 30 December 1955, by the Purcell Singers, directed by IH

1955

Under the Greenwood Tree

Thomas Arne, realized for voice and piano

Manuscript 5pp; BPL

May 1955

Lavabo inter innocentes

Motet for SSSAA

Words From Psalm 25:6–12

Manuscript HF

Dedication 'For S. and M. with love from Imogen'

Notes Intended as a wedding anthem, but the marriage for which it was written did not take place.

1956

Sally Brown

arranged for voices and recorders

Manuscript whereabouts unknown

First performance 24 June 1956, by the Aldeburgh Music Club singing and playing in punts on Thorpeness Meare at an Aldeburgh Festival concert conducted by IH.

Notes A setting of a sea shanty collected by Cecil Sharp.

1956

Venus and Adonis

realized from the original by John Blow

Manuscript HF

First performance 15 June 1956, at the Aldeburgh Festival, by the English Opera Group, with Heather Harper (Venus), Thomas Hemsley (Adonis), conducted by Charles Mackerras, in a double-bill that also featured GH's *Sāvitrī*.

Notes For this edition IH used a British Library manuscript of 1682, and a later manuscript in the Bodleian Library, Oxford. She also used Anthony Lewis's 1949 edition (*L'Oiseau Lyre*) as a working copy.

1957

Singing for Pleasure

A collection of songs edited for female voices

The National Anthem (piano only)

FOLK SONGS

1. Jack Jintle (Manchester)
2. Twenty, eighteen (Essex)
3. Donnybrook Fair (Essex)
4. I will give you a paper of pins (Appalachian)
5. Claudy Banks (Hampshire)
6. My boy Billy (Appalachian)

7. It rains and it hails (Appalachian)
8. Hob y deri dando (I'm a shepherd born to sorrow) (Welsh)
9. Maa bonny lad (Northumbrian)
10. Migildi, magildi (Welsh)
11. Plannu coed (Planting trees) (Welsh)
12. Hinkin, winkin, *or* The straw cradle (Manx)
13. The twelve Apostles (Appalachian)

UNISON SONGS

14. Greensleeves (Anon.)
15. Never weather-beaten sail (Thomas Campion)
16. It was a maid of my country (Anon.)
17. The songsters *or* Love in their little veins (Henry Purcell)
18. Water parted from the sea (Thomas Arne)
19. Love will find out the way, *or* Over the mountains (Anon.)
20. How happy could I be with either (Anon.)
21. Under the greenwood tree (Thomas Arne)
22. Hey, dorolot (André-Ernest Grétry)
23. In gentle murmurs (G. F. Handel)
24. The self banished (John Blow)
25. As far as east lies from the west (J. S. Bach)
26. In dulci júbilo (*harm.* J. S. Bach)
27. Cradle song (Franz Schubert)
28. Hen wlad fy nhadau (Land of our fathers) (John James)
29. I vow to thee, my country (Gustav Holst)
30. Let us now praise famous men (Ralph Vaughan Williams)

ROUNDS

31. Hark! the bells (4-pt) (Hauptmann)
32. Where is John? (3-pt) (Anon.)
33. Humming round (4-pt) (E. O'Hanrahan)
34. Hey ho, nobody at home! (5-pt) (Anon.)

35. Oh, blow the wind southerly (4-pt) (IH)
36. Hot cross buns (5-pt) (Samuel Webbe)
37. Derry ding ding dason (3-pt) (Anon.)
38. For us a child (5-pt) (Anon.)
39. Lady, come down and see (4-pt) (Anon.)
40. As I me walked (4-pt) (Anon.)
41. Joy in the gates of Jerusalem (6-pt) (Anon.)
42. Praise God from whom all blessings flow (8-pt) (Thomas Tallis)
43. Happy is he (3-pt) (William Byrd)
44. Sanctus (5-pt) (Clemens non Papa)
45. Praise ye the Lord (3-pt) (Palestrina)
46. Jerusalem, O that thou had'st known (3-pt) (Anon.)
47. Laudate Deum (3-pt) (Henry Purcell)
48. Alleluia (3-pt) (William Boyce)
49. Death and sleep (4-pt) (Joseph Haydn)
50. Fa la la (4-pt) (W. A. Mozart)
51. Laugh and be glad (2-pt) (Ludwig van Beethoven)
52. Oh, welcome, welcome smiling May (3-pt) (Franz Schubert)
53. Pretty bird, sitting in yonder tree (4-pt) (Johannes Brahms)
54. Welcome, sweet pleasure (3-pt) (G. B. Martini)
55. One, two, three (3-pt) (Henry Purcell)
56. Prithee, why so sad? (3-pt) (Henry Purcell)
57. My dame has in her hut (3-pt) (Henry Purcell)
58. O ever against eating cares (3-pt) (Hayes)
59. Adieu, sweet Amaryllis (3-pt) (Anon.)
60. He that will an alehouse keep (3-pt) (Anon.)
61. Oaken leaves in the merry wood (3-pt) (Anon.)
62. Sumer is icumen in (Anon., 13th century)
- TWO-PART UNACCOMPANIED
63. Make we merry (Anon.)
64. Here is joy for every age (*Piae cantiones*, alto by G. Holst)
65. Up in the morning early (Traditional Scottish)
66. To drive the cold winter away (Anon., 17th century)
67. Sigh no more, ladies (Richard Stevens)
- TWO-PART ACCOMPANIED
68. Now O now I needs must part (John Dowland)
69. It was a lover and his lass (Thomas Morley)
70. Happy, happy we (G. F. Handel, *Acis and Galatea*)
71. Bring the laurels, bring the bays (G. F. Handel, *Samson*)
72. How blest are thy children (J. S. Bach, Cantata 184)
73. Sing, sing, ye Muses (Henry Purcell, *Bonduca*)
- THREE-PART ACCOMPANIED
74. Welcome home! (Henry Purcell)
75. The Linnet (C. W. Gluck, *Alceste*)
76. The cock's in the yard (J. B. Lully)
- THREE-PART UNACCOMPANIED
77. Y Gwcw fach (The cuckoo) (Welsh folk song)
78. Though Philomena lost her love (Thomas Morley)
79. Tune thy music to thy heart (Thomas Campion)
80. Alle, psallite (Anon., 13th century)
- FOUR-PART UNACCOMPANIED
81. While I live will I sing praises (J. S. Bach)
- Manuscript* whereabouts unknown
Published OUP, 1957, in collaboration with the National Federation of Women's Institutes
- Notes* A wide-ranging collection of eighty-one pieces from the thirteenth to the twentieth centuries; folk and

unison songs, rounds, and two-, three- and four-part settings, with and without simple piano accompaniments. In her foreword IH makes several helpful suggestions to both the less and the more experienced conductors, singers, and pianists.

In her own list of published works (1968) IH wrote: 'The publisher purchased the copyright for £150. I ought not to have agreed to this, but I was hard up. It has sold very well indeed, and I shall never again make this mistake!'

1958

A Jubilee Book of English Folk Songs

selected by Kenneth Loveless

Arranged for unison voices and piano

SEA SONGS

The Watchet sailor

Johnny Todd

Admiral Benbow

The coast of the High Barbaree

SONGS OF COUNTRY LIFE

Roving in the dew

The green grass

CAROLS

On Christmas night

Wassail song

LOVE SONGS

Blow, ye winds, in the morning

She's like the swallow

Green bushes

BALLADS

High Germany

The Barkshire tragedy

The three ravens

CHEERFUL SONGS

Stow Fair

The farmer's curst wife

The beggar

My boy Willie

Carrion crow

The Derby ram

Manuscript whereabouts unknown

Published OUP, 1958

Notes A note on the title page reads:

'The Diamond Jubilee of the Folk Song Society, 1898–1958. The songs in this book reflect the ever-growing popularity of the folk songs since the first steps were taken to preserve them sixty years ago. It is to the pioneers of these early days that this book is dedicated.'

The Folk Song Society celebrated here merged at the end of 1931 with the English Folk Dance Society (founded in 1911) to form the English Folk Dance and Song Society. A true collaboration, this *Jubilee Book* has a preface by Douglas Kennedy (Director of the EFDSS from its formation until 1961), while the Revd Kenneth Loveless, who made the selection, was a member of the Editorial Board of the EFDSS Journal. The Librarian of Cecil Sharp House, Sara Jackson, provided fully informative notes on each song, several of which had migrated with settlers to North America. There is a publisher's note on the simple alternative guitar accompaniments by Patrick Shuldham-Shaw, which are printed only in the small-sized Melody Edition, with a caution that they 'are independent of the piano accompaniment and use different harmonies.'

In the Full Edition IH encourages the pianist in her note: 'As in some of Cecil Sharp's country-dance accompaniments (where the same eight bars may have to be repeated a dozen times), the printed version can be taken as a starting-point for the player's own variations. There are almost endless possibilities for changing the texture of

the accompaniment while keeping to its main harmonic structure. All that is needed is courage and an unshakable familiarity with the words of the song.'

1958

Six Traditional Carols [Fourth set]

arranged for SSA and SSSA

unaccompanied

1. Nowell sing we, both all and some
2. The moon shines bright
3. The Salutation Carol
4. Quem pastores
5. Unto us is born a Son (SSSA)
6. A Boy was born in Bethlehem (SSSA)

Manuscript whereabouts unknown

Published OUP, 1958

Notes In her preface to this fourth and final set IH has added 'schools' to the suggested list of performers.

1959

Ten Songs

from John Wilson's *Cheerfull Ayres and Ballads* (1659).

arranged for SSA voices

1. From the fair Lavinian shore
2. Fly hence, shadows
3. Full fathom five
4. For ever let thy heavenly tapers
5. Now the lusty Spring is seen
6. So have I seen a silver swan
7. Come, silent night
8. Where the bee sucks
9. Do not fear
10. Lawn as white as the driven snow

Manuscript whereabouts unknown

First performance 1 October 1959, by the

Purcell Singers, in a concert for the

OUP centenary in London

Published OUP, 1959

Notes The publisher's note reads: 'It is three hundred years since 'Cheerful Ayres or Ballads' was published, "this being the first essay ... of printing music that ever was in Oxford", as the

Preface correctly remarks. Thus, to put it another way, 1959 is the tercentenary year of music publishing at Oxford, and the occasion has been marked by the present publication of this selection of ten songs ... arranged by Imogen Holst for SSA voices.'

The first performance was reviewed in the *Yorkshire Post* (3 October 1959) and *Music and Musicians* (December 1959).

circa 1960

Fifty Tunes for Recorder

Arranged from originals by J. S. Bach

Manuscript Dartington Hall Archives

Notes Compiled for Leonard Elmhirst.

Under IH's tutelage Leonard Elmhirst had become a keen recorder enthusiast. On 6 October 1959 IH wrote to him from Aldeburgh: 'Your lovely letter about your recorder progress was a real joy to read. BLESS YOU: – I shall never forget hearing you practising at dead of night after all those concerts!'

circa 1960

[Forty Rounds]

Thomas Ravenscroft, prepared for

publication by IH

Manuscript HF

circa 1960

Ten Bach Tunes

arranged from originals by J. S. Bach

Manuscript Dartington Hall Archives

Notes Compiled for Leonard Elmhirst

1960

A Yacre of Land

Sixteen folk-songs from the manuscript collection of Ralph Vaughan Williams edited by Imogen Holst and Ursula Vaughan Williams. Arranged for unison voices and piano or for unaccompanied part-singing by IH

1. A yacre of land (SAB)
2. John Reilly (SAB)
3. The week before Easter (SAB)
4. Willie Foster (SAB)
5. The jolly harin' (SAB or TBB)
6. Nine joys of Mary (SAB)
7. Joseph and his wedded wife (SATB)
8. The Lord of life (SSA or SSAB)
9. Over the hills and the mountains (SSA)
10. The foxhunt (SSA)
11. Come all you young ploughboys (SSA)
12. A bold young sailor (SA or SAT)
13. The pretty ploughboy (SA)
14. Seventeen come Sunday (SA)
15. It was one morning (SA)
16. My coffin shall be black (SA)

Manuscript whereabouts unknown

Published OUP, 1961

First performance nos. 6 and 7 only: 13 December 1960, Cecil Sharp House, London, by the Purcell Singers conducted by IH, at a concert of Christmas music given for the Vaughan Williams Memorial

Notes An informative introductory note to this selection by its two editors outlines some of the difficulties encountered by folk song collectors and editors: 'From the large body of collected songs, he [RVW] chose for publication the ones he considered best; others were printed in the Journal of the Folk Song Society. A great number remained unpublished and it is from them that we have chosen these sixteen.' Ursula Vaughan Williams has since acknowledged that, apart from a little translation, IH did all editorial work for the collection.

1961

Nineteen Songs

from *Folk Songs of Europe*, edited by Maud Karpeles

for the International Folk Music Council arranged, with piano accompaniment

1. The red rosebud (Denmark)
2. Flowers red and blue (Sweden)
3. Hark to the cuckoo (Finland)
4. Down by the tanyard side (Ireland)
5. The snow-white bird (Netherlands)
6. All on the grass (Belgium)
7. O I did climb a tree-top (Germany)
8. Spin, spin (Germany)
9. Waltz song (Austria)
10. The white chestnut tree (Portugal)
11. Little partridge (Greece)
12. Cretan dance song (Greece)
13. Military song (Roumania)
14. The cricket takes a wife (Hungary)
15. The wedding garland (Czechoslovakia)
16. The warrior princess (Poland)
17. River Wisla (Poland)
18. Girl's dance song (USSR)
19. When I was a child (Estonia)

Manuscript whereabouts unknown

Published Novello, 1961 (School Song Book, no. 383)

Notes The publisher's note identifies the source from which IH worked: '*Folk Songs of Europe* (Novello, 1956) is an anthology of 183 songs from thirty European countries in which the original texts are given as well as metrical English translations for all songs in foreign languages. The melodies are given without accompaniment.' The accompaniments of the nineteen songs in this collection can be used with the original words as well as with the English translations. Only the English texts are printed for these songs and a publisher's acknowledgement indicates their authors.

August 1961

Tunes from Kentucky

Appalachian Folk Songs

arranged for equal voices with junior orchestra

Manuscript HF

Notes An incomplete project intended to be 'a first step in an anti-Orff campaign in experimental school classes.' (IH evidently disapproved of the approach taken by Carl Orff's work in this field.) From several titles she had selected, only one specimen was prepared in full; the instrumentation includes 'ad lib percussion, home-made harps, xylophones etc. with ad lib recorders (descant), bamboo pipes and elementary violins' with detailed instructions on how to rehearse.

1962

The Fall of the Leaf

Three short studies for solo cello on a sixteenth-century tune

Theme: Andante meno mosso

1. Vivace
2. Poco adagio
3. Presto

Theme (da capo): Andante molto moderato

Duration 9'

Manuscript in private possession

Published OUP, 1963

Dedication 'For Pamela Hind O'Malley'

First Performance 4 February 1963, the Wigmore Hall, by the dedicatee

Notes The tune, by Martin Peerson, is taken from the *Fitzwilliam Virginal Book*. The work was written at the request of Pamela Hind O'Malley for a piece to include in a Wigmore Hall recital. A pupil at SPGS from GH's last year, she was later to learn much from IH while herself teaching on the music staff at Dartington. The piece was later

taken up by Steven Isserlis, who learnt it at IH's request for an Aldeburgh Festival concert in 1977.

1962

The Passion According to Saint John

Heinrich Schütz; edited, with English translation, by Peter Pears and Imogen Holst

for soloists and chorus (unaccompanied)

Manuscript HF

Published OUP, 1963

Notes This edition arose out of earlier performances for which IH had prepared her own manuscript parts based on the Eulenberg miniature score. Her work on it had begun at least as early as 1953, as the Passion was performed under her direction at the 1954 Aldeburgh Festival by the Purcell Singers, with Peter Pears singing the role of Evangelist.

1962

The Twelve Kindly Months

A kindly good January freezeth pot by the fire

for SSA

Words Thomas Tusser (c. 1520–1580)

Manuscript whereabouts unknown

Published OUP, 1963. Republished with 'In Heaven it is always Autumn' as *Two seasonal part songs for upper voices* (Thames, 1998).

Dedication 'For Valda Plucknett and the Ipswich Co-operative Girls' Choir'

First performance 8 February 1963 in a pre-recorded broadcast on the BBC Midland Home Service by the Ipswich Co-operative Girls' Choir, conducted by Valda Plucknett

Notes Valda Plucknett was for several years a répétiteur for the English Opera Group, especially at the Aldeburgh Festival. The singing of her Ipswich

Girls' choir at the 1962 Festival impressed Britten and Pears, and they were invited back to perform at Aldeburgh in a programme of music by Tippett and Schumann. This concert in turn moved IH to write this unaccompanied part-song for them, to a text by Thomas Tusser, the sixteenth-century Suffolk agriculturalist poet.

1962

Variations on 'Loth to Depart'

for string quartet and two string orchestras

Theme: Slow and expressive

Var. 1. Cinquepace ('Sinkapace')

– Lively and energetic

Var. 2. Lament – Fairly slow

Var. 3. Pastorale – Flowing. Tranquil and unhurried

Var. 4. Moto Perpetuo – Quick and light

Var. 5. Chaconne – Fairly slow

Duration 12' 30"

Manuscript RMSA, Little Benslow Hills

Published OUP, 1965

Dedication 'For Mary Ibberson'

First Performance 3 November 1962, RCM Concert Hall, by the RMSA players, conducted by Sir Adrian Boult, in a concert in honour of Mary Ibberson.

Notes IH was not the original choice of composer for the occasion, but offered to write this piece after Malcolm Arnold had pulled out. The sixteenth-century theme, harmonized by Giles Farnaby, is taken from the *Fitzwilliam Virginal Book*. Variation 2 is built on the notes A–D–E (German for 'Farewell'), and Variation 3 uses a different version of the theme, published by Thomas Ravenscroft in *Deuteromelia*, 1609, as a canon. The last movement depicts the activities

of the Association and its Schools and culminates in a final 'farewell' statement of the theme.

By the time she retired in 1962 Mary Ibberson, who had founded the first Rural Music School in Hertfordshire in 1929, was Director of an Association of ten similar schools scattered across the southern half of England. She recognized the needs of would-be musicians in (mainly) country areas long before peripatetic teachers were funded by education authorities, and the value of her work was from the start appreciated and supported by many professional musicians. From 1940 to 1943 the CEMA Music Travellers had been looked after and helped by the RMS Council and from 1943 the RMSA naturally maintained a close connection with IH's training scheme at Dartington Hall, which was to provide several outstanding teachers for the expanding RMSA after the war.

The *Variations on 'Loth to depart'* was completed in a relatively short space of time during a year in which IH renewed interest in her own composition following a decade devoted almost entirely to working for Britten. The first performance was widely noticed, with reviews in the *Sunday Telegraph* (4 November 1962) *The Times* (5 November 1962) and the *Times Educational Supplement* (9 November 1962).

December 1962

String Trio no. 2

for violin, viola and cello

1. Andante
2. Allegro
3. Adagio
4. Poco lento
5. Presto

Manuscript violin and cello parts only; in private possession

Dedication 'For the Oromonte Trio'

First Performance 24 June 1963, the Jubilee Hall, Aldeburgh, at the Aldeburgh Festival, by the Oromonte Trio (Perry Hart, Margaret Major, Bruno Schrecker)

Notes The second String Trio was written for an Aldeburgh Festival concert 'Music in England 1963,' one of a series of programmes which also included the years 1763 and 1863. The first performance was reviewed in the *Daily Telegraph* (26 June 1963), and *The Times* (25 June 1963).

1964

As Laurel Leaves that Cease Not to Be Green

for SSA [C-T]

Words From *Tottel's Miscellany* (1557)

Manuscript 4pp; HF

Dedication 'For the Purcell Consort of Voices'

First performance 30 March 1965, the Wigmore Hall, London, by the Purcell Consort of Voices

Notes In IH's copy of *Tottel's Miscellany* (Edward Arber's edition, London, 1897) this poem by an unknown author is headed 'The promise of a Constant Lover.'

The founder members of the six-voice Purcell Consort (two sopranos, counter-tenor, tenor, baritone, bass), all of whom had sung with IH in the Purcell Singers, formed themselves into a solo group in 1963 under the direction of the counter-tenor Grayston Burgess. From the start they received IH's encouragement and support, and she was very happy that they too should take on Purcell's name, which her chamber choir had borne for ten years. The Purcell Singers was to

cease to exist as a group after IH gave up conducting it in 1967.

1964

That Lord that Lay in Asse Stall

for SATB

Words Fifteenth century, from a manuscript in the Bodleian Library, taken from *Religious Lyrics of the XVth Century*, ed. Carleton Brown (Oxford: OUP, 1938)

Manuscript whereabouts unknown

Published Cambridge University Press, 1967 (no. 169 of *The Cambridge Hymnal*, ed. David Holbrook and Elizabeth Poston)

Notes One of the many new settings specially commissioned from twenty or so contemporary composers for *The Cambridge Hymnal*.

1964

A Wee Bird Cam' to Our Ha'Door

Scottish traditional song arranged SSATB

Manuscript HF

Dedication 'For Basil Douglas'

Notes Written for the Purcell Singers to celebrate the fiftieth birthday of Basil Douglas (4 March 1964) at an informal gathering in his house. He was a keen amateur tenor, and a founder-member of the Singers.

1965

Make Ye Merry for Him that is to Come

Salvator mundi, Domine
for SSATB

Words Fifteenth century

Manuscript whereabouts unknown

Published OUP, 1965 (no. 14 in *Carols of Today*)

Notes The collection of carols by contemporary composers in which this appears is subtitled 'Seventeen original settings for mixed voices,' although not all were in fact new compositions.

1965

Not Unto Us, O Lord

for two choirs of trebles and altos, organ and optional tubular bells

Words Psalm 115

Manuscript 11p; HF

Dedication 'Written for the dedication of the chapel at Felixstowe College'

First performance 3 June 1965, Felixstowe College, by the school choir with organ, conducted by Daphne Cornford

Notes It was intended that tubular bells should be used at the performance, but when they arrived they were a semitone out, and had to be abandoned. (The *ad lib* bells part is anyway cued in for organ.)

1965

The Passion According to Saint Luke

for unaccompanied voices

edited for performance from anonymous manuscripts, c. 1440

Manuscript HF

First performance 21 June 1965, in Aldeburgh Parish Church, at the Aldeburgh Festival, by Ian Partridge (Evangelist), Christopher Keyte (Christus), the Purcell Consort of Voices and the Purcell Singers, conducted by IH

Notes According to the programme note, the work was originally written probably for St George's Chapel Windsor; IH's source was the British Library manuscript Egerton 3307. Of the edition, she wrote: 'Any twentieth-century performance must be guesswork: no two editors are likely to agree about which written B natural should be sung B flat.'

1965

The Passion According to Saint Matthew

Heinrich Schütz; edited, with English translation, by Peter Pears and IH for soloists and chorus (unaccompanied)

Manuscript HF

Published OUP, 1965

Notes This edition arose out of an earlier performance for which IH had prepared her own manuscript parts. Pears's involvement in the work had begun before its performance at the Aldeburgh Festival on 18 June 1952, where he had sung the Evangelist in a performance by The Renaissance Singers directed by Michael Howard.

1965

The Sun's Journey

A cantata for sopranos and altos and small orchestra (or piano)

2 flutes, strings, piano, percussion (1 player)

Words John Ford and Thomas Dekker, adapted from *The Sun's Darling* (1623)

1. Recit.: Phoebus, make holiday! (solo mezzo-soprano or unison semi-chorus. This applies to all recitatives)
2. Chorus: *Fancies are but streams (SSA)
3. Recit. and Chorus: Hark the fair hour/ Glorious and bright (canon for 4 equal voices)
4. Chorus: *Spring song (SSA)
5. Recit. and Chorus: Music, take Echo's voice/*Echo's song (canon for 2 equal voices)
6. Semi-chorus: *Farewell to Spring (unison sopranos)
7. Recit.: I'll bring you to the court of the Sun's Queen
8. Pastorale: [instrumental, on a 12th-century theme]

9. Chorus: *Song of summer (SA) and *Folly's song (unison)
 10. Recit. and Semi-Chorus: A health to Autumn's self! *Autumn's song (SSAA)
 11. Chorus: *Revellers' song (unison)
 12. Semi-Chorus: *Winter's song (SA)
 13. Recit. and Chorus: See, what strange light appears! *The Sun is up! (unaccompanied round)
 14. Recit. and Chorus: Thy sands are number'd/ Here in this mirror (SSA)
- * These songs may be sung as separate numbers

Duration 25'

Manuscript 42pp; HF

Published OUP, 1965

Dedication 'For the National Union of Townswomen's Guilds'

First performance 24 May 1967, the Kingsway Hall, London, by Noelle Barker (soprano), Pauline Stevens (mezzo-soprano), massed choirs of the National Union of Townswomen's Guilds and the Jacques Orchestra, conducted by Imogen Holst

Notes *The Sun's Journey* was written at the request of Helen Anderson, then National Music Adviser to the NUTG, who had known IH since 1941, when they both worked for CEMA. The NUTG wanted a work for a National Music Festival with a strongly competitive element, so IH provided for that when composing a musically satisfying whole. The 1967 NUTG annual report comments 'Miss Holst's skilful writing of two-part and three-part pieces of comparable difficulty ... enabled choirs of different sizes to compete on equal terms.' Nine winning regional choirs (from an initial entry of 511) took part in the final in London before joining together in the first performance of the cantata.

The minimum instrumentation, with a string quartet at least, calls for experienced players, but for most *tutti* numbers there are parts for a larger body of strings ('less experienced players') and *ad lib* parts for wind (recorders, oboe, 2 clarinets, bassoon) and extra percussion. If no orchestra is available, piano accompaniment alone may be used, played from the vocal score. The twelfth-century theme on which no. 8 is based comes from an 'Alleluia' by Leonin.

April–May 1965

Trianon Suite

for orchestra

2.2.2.2–2.2.2.1–percussion–piano–strings

1. Fanfare
2. Dialogue
3. Toccata
4. Intermezzo
5. Nocturne
6. Ostinato

Duration 8' 30"

Manuscripts (a) 16pp; HF. (b) in private possession

First performance 18 September 1965, Ipswich School Great Hall, by the Trianon Youth Orchestra, conducted by Christopher Green

Notes The enterprising Trianon Music Group for young players and singers (aged thirteen to twenty-five) was based in Ipswich. IH heard of the group during a stay in hospital, where one of her nurses was the mother of the Group's director, Christopher Green, and she became its President in 1961. The Suite takes all sections of the orchestra into account, and the third movement has an important part for piano solo.

1966

I Will Lift Up Mine Eyes

Thomas Tudway, realized for soprano and continuo by IH

Manuscript HF

First performance 10 June 1966,

Aldeburgh Church, at the Aldeburgh Festival, by the Purcell Singers, directed by IH, in a concert of 'East Anglian Church Music 1013–1931', one of a series of five concerts devised by IH

1966

O Jesu, Look

George Kirbye, edited for SSATB

Manuscript HF

First performance 9 June 1966,

Framlingham Church, at the Aldeburgh Festival, by the Purcell Singers, directed by IH, in a concert of 'East Anglian Church Music 1013–1931', one of a series of five concerts devised by IH

1966

Two Fanfares

1. For the Grenadier Guards, for three trumpets, horn, two trombones
2. For Thaxted, for two trumpets, flute, bells

Manuscript HF

First performance no. 1: 13 December 1966 in a BBC broadcast

Notes A review of the first broadcast performance appeared in *Musical Opinion* in February 1967.

1967

The Fairy Queen

Henry Purcell; shortened version for concert performance devised by Peter Pears; edited and realized by Benjamin Britten and IH

Harpsichord part realized by Philip Ledger

Duration 96'

Manuscript whereabouts unknown

Published FM, 1970

First performance 25 June 1967, the

Maltings Concert Hall, Snape, as part of the Aldeburgh Festival, by soloists including Jennifer Vyvyan, Alfreda Hodgson, James Bowman, Peter Pears, Owen Brannigan; the Ambrosian Opera Chorus and the English Chamber Orchestra, conducted by Benjamin Britten.

1967

Leiston Suite

for brass quartet

1. Entry Music
2. Jig
3. Interlude
4. Slow March
5. March to the tune of a kettledrum

Duration 5' 45"

Manuscript HF

First Performance 24 June 1967, at the Aldeburgh Festival, directed by Hugh Connell

Notes The first performance was dedicated 'To the players' (from Leiston Modern School) as noted on the programme, which also included arrangements by IH of a 'Prelude' by Pezelius and a 'Canzona' by Gabrieli of which nothing now survives.

Leiston Modern School had strong connections with Aldeburgh. Because it could boast a handbell team and a recorder group, it was invited to take part in the first performance of Britten's *Noye's Fludde*, and also made recordings and broadcasts.

1967

The Passion According to Saint John, BWV245

J. S. Bach, edited by Benjamin Britten and IH; English translation by Peter Pears and IH

Duration 120'

Manuscript HF

Published FM, 1967 (hire only)

First performance 26 July 1967, Royal Albert Hall, London, by Peter Pears (Evangelist), Thomas Hemsley (Jesus), Ambrosian Singers, The English Chamber Orchestra, conducted by Benjamin Britten

Notes Although not published until 1967, IH's work on the edition extended back to her performance at Dartington on 20 March 1948. IH's Aldeburgh diary records considerable input into the translation and edition by Peter Pears and Benjamin Britten, prior to its performance on 19 June at the 1954 Aldeburgh Festival, with Pears as the Evangelist, and the Aldeburgh Festival Choir and Orchestra, conducted by IH.

1967

Suite from Persée

edited by IH and Emanuel Hurwitz from the original by Lully

Manuscript score and parts; HF

First performance Aldeburgh Festival, 21 June 1969, by the Youth Music Centre, director Kay Hurwitz

Notes IH wrote in the programme book that 'this short suite has been adapted from the 1682 score and specially arranged for large string orchestra without harpsichord.'

1967

Three Carol Arrangements

for three equal voices unaccompanied

1. As I sat under a holly tree
2. We have been a-rambling
3. There was a pig

Manuscript whereabouts unknown

Published FM, 1967

Notes Planned for inclusion in the *Twenty Traditional British Folk Songs* (see below), these three carols were published separately in time for Christmas 1967.

1967

Twenty Traditional British Folk Songs

arranged for unaccompanied equal voices, in two, three and four parts

1. I've been to France (2 voices)
2. There sits the hand (2)
3. We will all so merry, merry be (2)
4. Oh shepherd, oh shepherd will you come home? (3)
5. Of all the horses in the merry green wood (3)
6. There was an old woman liv'd in Athlone (3)
7. Shule, shule, shule amogalay (2)
8. My father gave me an acre of land (3)
9. Come to the woods (3)
10. There was a wee cooper who liv'd in Fife (2)
11. Fine new pickled salmon! (2)
12. Hi! Shoo all 'er birrds! (2)
13. Will you buy my sweet lavender? (3)
14. All kinds of fancy chairs (2)
15. Harf-stones! (3)
16. Fine and young green watercress! (4)
17. We have been a-rambling (3)
18. As I sat under a holly tree (3)
19. May Day Carol (3)
20. There was a pig went out to dig (3)

Manuscript whereabouts unknown

Published FM, 1967 and 1968. The three carols (nos. 17, 18 and 20) were published separately in autumn 1967 in time for Christmas, before the complete volume appeared in 1968.

Notes The tunes and words of these songs were 'taken from various late 19th and early 20th century collections in the Journals of the Folk Song Society and the English Folk Dance and Song Society.' Full details about the singer and source of each tune in this collection are given in IH's notes printed at the end.

1968

How Blest Are They

Henry Purcell; wedding anthem for mixed voices and soprano and bass soli with organ.

Realized and translated by Philip Ledger and Imogen Holst

Manuscript HF

Published OUP, 1968

March 1968

Duo for Viola and Piano

in three movements

1. Allegro molto
2. Poco lento
3. Vivace

Duration 9'

Manuscript 25pp; HF

Dedication 'For Cecil Aronowitz and Nicola Grunberg'

First Performance 26 June 1968, the Jubilee Hall, Aldeburgh, by the dedicatees

Notes This stylistically important work was written for Cecil Aronowitz and his wife for a 'Musical Families' concert at the Aldeburgh Festival, at which compositions by five generations of Holsts were performed. Cecil Aronowitz, principal viola of the English Chamber Orchestra, was associated with the Aldeburgh Festival from 1949 until his sudden death in 1978. He was the first Director of String Studies at the Britten–Pears School for Advanced Musical Studies.

December 1968

Out of Your Sleep Arise and Wake

for unaccompanied mixed chorus (SSATTB)

Text Anon., c. 1450, from *Ancient English Christmas Carols*, ed. Rickert

Manuscript HF

Published FM, 1970

Dedication 'For John Agate'

Notes The tune is founded on the plainsong hymn 'Nunc Sancte nobis Spiritus' for the first Sunday in Advent. The dedicatee, Dr John Agate (a keen amateur singer), was at this time the geriatric consultant in East Suffolk, and had become a friend of IH's through his care for her aged mother, Isobel, in her last months.

1969

Badingham Chime

for handbells

Manuscript HF

First performance 24 June 1969, by Leiston Modern School, directed by Hugh Connell, in Badingham Church, Suffolk during a 'church crawl' which took place as part of the Aldeburgh Festival. The music is marked 'slow, but flowing'.

1969

The Glory of the West

Theme and seven variations for brass band

Manuscript 39pp, Redbridge Music School

Dedication 'For the Redbridge Youth Brass Band'

First Performance 23 March 1970, the Fairfield Halls, Croydon

Notes The theme is taken from Playford's *English Dancing Master*.

1969

Remember Not, O Lord

arranged for male voices from the original by Henry Purcell

Manuscript HF

First performance 27 October 1969, St Sepulchre's Church, Holborn, by the Baccholian Singers, on the occasion of the Memorial Service for Isobel Holst

November–December 1969

Woodbridge Suite

for orchestra

2.2.2.2–1.2.1.0–timp–perc–strings

1. Preamble
2. Musette
3. Jig
4. Nocturne
5. Homage to Leonin
6. Woodbridge greeting on a ground

Duration 7'

Manuscript 30pp; HF

Dedication 'For the Woodbridge
Orchestral Society'

First performance 4 May 1970,
Woodbridge, Suffolk, by the
Woodbridge Orchestral Society,
conducted by Bernard Barrell

Notes The first of three works written by IH for this amateur orchestra (founded in 1907), of which she was President from 1960 until her death. The first movement became a 'signature-tune' for the orchestra and was used on occasions to open its concerts. An arrangement for military band of the suite was made by Major (Ret'd) Brian Keeling MBE and first performed on 10 October 1992 in the Maltings Concert Hall, Snape, by the Band of the 1st Battalion, The Royal Anglian Regiment, conducted by W/O Tim Parkinson.

1970

Browning

William Byrd, edited for violin, 2 violas and 2 cellos

Manuscript HF

First performance 28 June, 1970, the Maltings Concert Hall, Snape, as part of the Aldeburgh Festival.

Notes The concert, based on folk music settings was entitled 'Up she goes again,' an oblique reference both to a similar programme given at the

end of the 1968 Festival and to the concert hall itself, rebuilt just in time for the 1970 Aldeburgh Festival after a disastrous fire the previous summer. The programme for this final concert of the 1970 Festival also featured IH's arrangement of *Gipsy Davy*.

1970

Fantasia on Hampshire Folk Tunes

for string orchestra

1. Eggs in her basket
2. The female farmer
3. The outlandish knight
4. Claudy banks

Duration 6'

Manuscript HF

First performance 26 June 1983, in a BBC broadcast

Notes Four tunes from an unpublished string quartet by Gustav Holst (1916, H135) revised and arranged by IH at the time she was preparing *A Thematic Catalogue of Gustav Holst's Music* for publication in 1974. She prepared a note on the piece, detailing how the original, for all its 'unhelpful repetition' and 'padding,' contained many enjoyable passages, and how she decided in the 1960s to 'revise it ruthlessly' and recast it for string orchestra, enlivening the texture of the original by introducing contrapuntal entries, and inventing new variants for several phrases.

1970

Gipsy Davy

It was late in the night when the squire came home

English folk-song from the Southern Appalachian Mountains arranged as a ballad for unaccompanied chorus

Manuscript 10pp, HF

Dedication 'For the Wandsworth School Choir and Russell Burgess'

First performance 28 June 1970, the Maltings Concert Hall, Snape, by the Wandsworth School Choir, conducted by Imogen Holst

Notes The first performance of this arrangement of a tune originally collected by Cecil Sharp in 1916 took place during the final concert of the 23rd Aldeburgh Festival; see note to *Browning* above.

1972

Iken Fanfare

for school wind band

Manuscript whereabouts unknown; copy HF

Dedication 'For Arthur Harrison and the IAPS'

First performance 22 July, 1972, the Maltings Concert Hall, Snape, by the IAPS Orchestra

Notes Arthur Harrison, retired headmaster of a boys' preparatory school and then living in Snape, was secretary of the Incorporated Association of Preparatory Schools. He had enlisted the support of Britten and IH in forming the new IAPS orchestra. The parish of Iken is on the river Alde, almost opposite Snape.

After the first performance somebody remarked that an important tune in the Fanfare was very similar to the programme theme from a weekly regional television series then running. Disturbed at the implication of plagiarism, IH (who, as the orchestra's administrator Robin Wilson pointed out, 'lived too far outside the current world to possess a television set' and never watched one) withdrew the work.

September–November 1972

Hallo My Fancy, Whither Wilt Thou Go?

for SS C-T TBB

Words William Cleland

Duration 7'

Manuscripts (a) 11pp; HF. (b) in private possession

Dedication 'For the Purcell Consort of Voices'

First performance 21 May 1973, the Wigmore Hall, London, by the Purcell Consort of Voices

Notes In her programme note for a later performance of this (given at Snape in August 1973) IH remembered: 'I wrote this part-song in the autumn of 1972, as a tenth birthday present for the members of the Purcell Consort, in gratitude for the many performances we worked at together when they were in the Purcell Singers.'

1974

Farewell to Rod

for solo voice and continuo

Words IH

Manuscript HF

First performance 28 June 1974

Notes This short 'farewell' was written for Roderick Biss (music editor and a director of Faber Music) as he and his wife Dorothy were returning to their native New Zealand after many years in England. IH was unable to attend their leaving party, but sent along this recitative and aria in her place. By way of mock tragedy and sentimentality, and with something of Purcell about it, the piece offers a rare glimpse of IH's humour in musical terms.

January 1976

Joyce's Divertimento

for viola and orchestra

2.2.2.2–1.2.1.0–timp/perc–strings

1. Entry music
2. Tide mill
3. New Year's welcome

Duration 6' 30"

Manuscript in private possession

Dedication 'For Joyce and Bernard

Barrell and the Woodbridge Orchestra'

First performance 17 May 1976,

Woodbridge, Suffolk, by Joyce Barrell and the Woodbridge Orchestral Society, conducted by Bernard Barrell

Notes According to Bernard Barrell, the work was written for his wife 'for her being willing to attend to Imo's washing during a stay in Ipswich Hospital when she had a major operation there'. The conductor remembered that, as Joyce Barrell's mother was also ill and the soloist would therefore have little time to practice, 'with typical understanding, Imo produced a most interesting work that both tested the orchestra suitably, yet gave pleasure in rehearsing'.

Woodbridge, on the River Deben, has a famous ancient tide mill, the subject of the second movement. The third is 'founded on a traditional dance tune'.

November–December 1977

Deben Calendar

for orchestra

1.1.2.1–2.2(2 *ad lib*).2.0–timp–perc–strings

1. January resolutions
2. February frost
3. March gales
4. April rain
5. May morning
6. June haysel
7. July ebbside

8. August holiday

9. September mist

10. October vintage

11. November strikes

12. December feasts

Duration 10'

Manuscript 4opp; in private possession

Dedication 'For the Woodbridge

Orchestral Society'

First performance 15 May 1978,

Woodbridge, Suffolk, by the Woodbridge Orchestral Society conducted by Bernard Barrell

Notes The last work written by IH for this amateur orchestra. Some of the movements depict the river Deben and its countryside, and 'November strikes' may perhaps refer to the widespread industrial unrest (and consequent frustrations) of November 1977.

1978

A Dialogue Between Two Penitents

Pelham Humphrey and John Blow, realized for two tenors and continuo

Manuscript HF

First performance 14 June 1978, the

Maltings Concert Hall, Snape, as part of the Aldeburgh Festival, by Peter Pears and Ian Partridge (tenors) and Steuart Bedford (continuo)

Notes The dialogue is taken from the 1714 edition of the first book of *Harmonia Sacra or Divine Hymns and Dialogues*.

1980

February Welcome

for handbells

Manuscript HF

Dedication 'To Barbara Brook and her handbell ringers'

First performance Easter 1980, Aldeburgh Parish Church

Notes Barbara Brook, a former headmistress of Aldeburgh Primary School, retired to live in the town after a distinguished career as an educationalist. *February Welcome* was written at her request for her group of junior ringers to play. (A few weeks later, on 8 June, they were to join in the opening Festival service in the same church at which John Piper's memorial window to Britten was dedicated. The service ended with the final hymn from *Noye's Fludde*, complete with handbells.)

February 1980

A Greeting

for two sopranos, mezzo-soprano and piano

Manuscript 4pp; copy at BPL

First Performance 20 June 1980, the Maltings Concert Hall, Snape, by Marie McLaughlin, Heather Harper, Sarah Walker and Murray Perahia

Notes Devised 'with the help of several composers' works in the Britten–Pears and Maltings libraries'; *A Greeting* was written as a surprise item for the gala concert given at the 1980 Aldeburgh Festival in celebration of Peter Pears's seventieth birthday. The sources, as written out by IH herself, are:

- 'Accompaniment based on the Welcome Scene Act II of *Gloriana*
- Tchaikovsky's part-song in honour of Anton Rubinstein
- The Turn of the Screw*
- Bach's *Dramma per Musica* 'Zerresisset, zersprenget'
- The birthday chorus in Purcell's *The Fairy Queen*

The inclusion of a Russian text was founded on the expectation that Mstislav Rostropovich and Galina Vishnevskaya would be taking part, but in the event they were unable to attend.

1981

About Ship

Traditional seventeenth-century English dance; arranged for piano duet

Manuscript HF

First performance Christmas 1981

Notes William Servaes, General Manager of the Aldeburgh Festival, retired in 1981. His wife was a good pianist, but Bill was distinctly limited in his skill, hence the simple part for the second player.

1982

Song for a Well-Loved Librarian

for soprano, mezzo-soprano, tenor and baritone

Words Richard de Bury (1281–1345), translated by E. C. Thomas

Manuscript BPL

Dedication 'For Fred'

First performance 30 August 1982, the Britten–Pears Library, Aldeburgh, by the library staff

Notes Written for the retirement party for Fred Ferry, the founding Librarian of the Britten–Pears Library.

1982

String Quintet

for two violins, viola and two cellos

Duration 12' 45"

Manuscript in private possession; copy HF

Published FM, 1984 (score and parts)

Dedication 'For the Cricklade Festival'

First performance 2 October 1982, St Sampson's Church, Cricklade, by the Endellion String Quartet and Steven Isserlis, cello

Notes The cellist Steven Isserlis suggested that IH might write a quintet for the 1982 Cricklade Music Festival, a choice reflecting his fondness for her earlier work for solo cello, *The Fall of the Leaf* (1963). IH's note on the piece

recalled that 'in their invitation they mentioned that they wanted a piece to mirror some of the characteristics of the River Thames. I was glad to agree to this request because the music festivals I have worked for have always had local roots.'

The performance was recorded by BBC Bristol and broadcast on 20 March 1983; it received a report in *The Listener* on 17 March 1983.

1983

Seven Tunes

Gustav Holst; arranged for easy piano

1. Jupiter's theme (*The Planets*)
2. Slow dance (*St Paul's Suite*)
3. Carol: A dream of Christmas
4. Song (*The Coming of Christ*)
5. Entry tune (*The Wandering Scholar*)
6. Mr Shilkret's march (*Capriccio*)
7. Air (*Brook Green Suite*)

Manuscript whereabouts unknown

Published FM, 1983

1984

Homage to William Morris

for bass voice and string bass

Words From lectures and *News from*

Nowhere by William Morris

Duration 7'

Manuscripts (a) The William Morris Society (b) copy, pencil score and sketches; HF

Published The William Morris Society, 1985

First performance 24 March 1984, Institute of Contemporary Arts, London, by Peter Rose and Mary Scully, for the 150th anniversary of the birth of William Morris

Notes IH was invited to compose this work partly because it was known that her father had held William Morris in high regard. Her own interest in Morris stemmed from childhood,

when GH, during their walks along the Thames towpath, would point out to her Morris's home, Kelmescott House. The musical tribute to mark the 150th anniversary of Morris's birth was a new departure for the Society, and IH's death only two weeks before the first performance greatly saddened the concert organizers, who wrote in the concert programme: 'Without her inspiration and help, today's events could not have taken place. The willingness with which she responded to [our] invitation to compose a new work ... the advice and encouragement she gave us in our first venture in promoting new music' her help with practical arrangements for the concert; and her generosity in presenting [the manuscript] to the society; these are all characteristic of her, and they place us deeply in her debt.'

IH originally conceived the work to be for tenor and viola as she had mistakenly believed Peter Rose to be a tenor. The choice of string bass came about at Peter Rose's suggestion.

February 1984

Sextet for Recorders

An Anniversary Serenade

for soprano, 2 descants, 2 trebles and tenor recorders

1. Entry Music
2. Night Piece
3. Dance
4. Song without words
5. Salutation (with tunes from Playford, Purcell and Britten)

Duration 8' 30"

Manuscript HF

Dedication 'For the Society of Recorder Players'

First performance 12 May 1984, at the Guildford Recorder Festival

Notes The Sextet was commissioned by Evelyn Nallen, vice-president of the Guildford branch of the Society of Recorder Players, in 1983. It was recorded for BBC Radio 3 in September 1984. In a programme note IH wrote: 'The last [movement], Salutation, is a brief gesture of gratitude to some of the recorder players who have been my friends, beginning with Miles Tomalin, whose playing first converted me to the recorder as a 'real' instrument; he is represented by a Purcell hornpipe. The second tune, Nonsuch, is a Thankyou to the recorder players in my amateur orchestra at Cecil Sharp House half a century ago; they taught me to try and make the sound on music convey the feel of the dance. The third tune is a jig from Britten's *Gloriana* which he allowed me to transcribe for the series of recorder pieces we were editing together. He used to enjoy playing recorder trios during his free evenings at Aldeburgh, and he was president of the Society of Recorder Players from 1959 until his death in 1976.'

1984

Concerto

for recorder and string orchestra

Lament

Manuscript HF (sketches only)

First performance 5 October 1984, at the Cricklade Music Festival, the solo recorder played by Evelyn Nallen

Notes The single-movement 'Lament' forms the central movement of an unfinished Recorder Concerto intended for the 1984 Cricklade Music Festival. Colin Matthews, who edited it for performance, wrote in

the programme note: 'When I first looked at the sketches for the concerto it seemed that it might be possible to reconstruct the whole work. But while the first movement, a brief pastoral introduction, and the second movement, entitled "Lament", were nearly complete in the sketch, it soon became clear that the finale, a buoyant Allegro, was too fragmentary to put into shape without a great deal of composing being necessary. The first movement does not really make sense without the finale to balance it, so I have completed and scored the "Lament" as a separate movement.'

1984

Duo for Violin and Cello

Manuscript sketches only; HF

Notes Steven Isserlis has revealed that this duo was intended for the Deal Festival (1984) for the violinist Roger Raphael and himself. The final word should come from IH herself, in the form of a quotation from the sketches for the second (final) movement of this last work; the programme for these sketches is revealing, and makes a fitting conclusion to this catalogue:

Air *wind in leaves, reeds, trees*

Water *stormy sea, rippling stream, fountain trickling in sunshine*

Colour-and-sound *rainbow, sunlight on dew, sunlight on frost*

Fire deep under earth *creation-warmth bringing growth*

Living things *fishes, insects, birds*

Humans *children skipping, athletes running, ballet dancers*

Old age *OAPs hobbling ('col legno')*

Protest against disintegration *climax*

Gradual calming down

Acceptance

B Editions of music by Gustav Holst

Throughout her composing career IH had occasionally made arrangements of her father's music, both vocal and instrumental; these are listed in the main catalogue above. Then in 1964, she embarked on the preparation of new and revised editions of his music, for performance and publication, in tandem with her work on *A Thematic Catalogue of Gustav Holst's Music* (London: Faber Music, 1974), and including a notable series of facsimile editions, which appeared between 1974 and 1983.

Two Pieces

for piano

Edited by IH

1. Nocturne

2. Jig

Published FM, 1965

The Harper (1891)

for voice and piano

[Edited by IH for its first performance in 1967]

Unpublished

The Autumn is Old (1895)

for SATB

[Edited by IH for its first performance in 1967]

Unpublished

The Planets, op. 32

Suite for large orchestra

Full orchestral score

Revised by IH

Published Curwen, 1969

Lyric Movement

for viola and small orchestra

Reduction for viola and piano by IH

Published OUP, 1971

The Wandering Scholar, op. 50

a chamber opera in one act

Vocal score, Study score

Edited by Benjamin Britten and IH

Published FM, in association with G. & I.

Holst, 1968 (vocal score); 1971 (study score)

Capriccio

for orchestra

Study score

Edited by IH

Published FM, in association with G. & I. Holst, 1972

Sāvitrī, op. 25

an episode from the Mahabharata

Revised edition by IH

Published Curwen: FM, 1973; Eulenburg (with foreword by Imogen Holst), 1976

Chamber Operas

1. Sāvitrī, op. 25

2. The Wandering Scholar, op. 50

Edited by IH

Published FM, in association with G. & I. Holst, 1974 [Collected facsimile edition of autograph manuscripts of the published works; vol. 1]

First Choral Symphony, op. 41

Vocal score, Full score, Study score

Revised 1973 by IH

Published Novello, 1974

Seven Part-Songs, op. 44

for female voices and strings

Vocal score, Full score

Revised 1973 by IH

Published Novello, 1974

Works for Small Orchestra

1. St Paul's Suite, op. 29 no. 2
2. A Fugal Concerto, op. 40 no. 2
3. Double Concerto, op. 49
4. Brook Green Suite
5. Lyric Movement

Edited by IH; assistant editor Colin Matthews

Published FM, in association with G. & I. Holst, 1977 [Collected facsimile edition of autograph manuscripts of the published works; vol. 2]

Terzetto (1925)

for flute, oboe and viola (or clarinet)
[Revised by] IH; clarinet adapted from the viola part by R. James Whipple
Published Chester Music, 1978 (The Chester Woodwind Series)

Nunc Dimittis

for SSAATTBB unaccompanied
[Revised by] IH; keyboard reduction added by Desmond Ratcliffe
Published Novello, 1979

The Planets, op. 32

Suite for large orchestra
New edition, prepared by IH and Colin Matthews
Published Curwen, 1979; B&H, 1983 (Hawkes Pocket Scores; 22); Ernst Eulenburg, 1985

The Planets, op. 32

Suite for large orchestra
Edited by IH and Colin Matthews

Published FM, in association with G. & I. Holst, 1979 [Collected facsimile edition of autograph manuscripts of the published works; vol. 3]

First Choral Symphony, op. 41

Edited by IH and Colin Matthews
Published FM, in association with G. & I. Holst, 1983 [Collected facsimile edition of autograph manuscripts of the published works; vol. 4]

Wind Quintet in A flat, op. 14/H67

Study score
Edited by IH and Colin Matthews
Published FM, 1983

The Lure (1921), H149

Ballet music for orchestra
Score
Introduction by IH and Colin Matthews
Published FM, 1984

Four Part-Songs

for unaccompanied chorus
Edited by IH
Published Novello, 1988

The Mystic Trumpeter, op. 18/H71

scena for soprano and orchestra
Study score
Edited by Colin Matthews and IH
Published Novello, 1989

Five Part-Songs, op. 12

'Her eyes the glow-worm lend thee'
completed by IH
Published FM, 1992 (Choral programme series)

C Vocal and piano scores of music by Benjamin Britten

IH prepared the vocal and piano scores for most of Britten's major compositions from her arrival in Aldeburgh in September 1952 until 1964, when she ceased working for him in order to be able to dedicate her time to editing and cataloguing her father's music. For the sake of completeness, the list that follows also includes her text adaptation of Psalm 127 for the overture that Britten wrote for the opening of the Maltings Concert Hall, Snape, in 1967, and her much later introductory note to the published full score of *Curlew River*. IH's arrangements and orchestrations of Britten's music are, however, included in the main catalogue above.

Gloriana, op. 53

an opera in three acts
[Original version, 1st edition]
Vocal score by Imogen Holst
Published B&H, 1953

Gloriana, op. 53

an opera in three acts
[Original version, 2nd edition]
Vocal score by Imogen Holst
Published B&H, 1954

The Turn of the Screw, op. 54

an opera in a prologue and two acts
Vocal score by Imogen Holst
Published B&H, 1955

The Prince of the Pagodas, op. 57

a ballet in three acts
[Piano reduction by Imogen Holst and
Erwin Stein]
Published B&H, 1957 (hire only)

Noye's Fludde, op. 59

the Chester miracle play ...
Vocal score by Imogen Holst
Published B&H, 1958

**Cantata Academica, Carmen
Basilienne, op. 62**

Vocal score by Imogen Holst
Published B&H, 1959

Nocturne, op. 60

for tenor solo, seven obligato instruments
and string orchestra
Vocal score by Imogen Holst
Published B&H, 1960

**A Midsummer Night's Dream,
op. 64**

opera in three acts
[1st and 2nd editions]
Vocal score by Imogen Holst and Martin
Penny
Published B&H, 1960

Billy Budd, op. 50

an opera in two acts
Revised version, 1961
[Vocal score alterations by IH]
Published B&H, 1961

War Requiem, op. 66

Vocal score by Imogen Holst
Published B&H, 1962

Cantata Misericordium, op. 69

Vocal score by Imogen Holst
Published B&H, 1964

Symphony, op. 68

for cello and orchestra
Reduction for violoncello and piano by
Imogen Holst; cello [part] edited by
Mstislav Rostropovitch
Published B&H, 1965

Curlew River, op. 71

a parable for church performance
Rehearsal score by Imogen Holst
Published FM, 1965

The Building of the House, op. 79

overture with or without chorus
Words Psalm 127, adapted by IH from
The Whole Book of Psalms
Published FM, 1968

Gloriana, op. 53

an opera in three acts
Revised edition 1968
Vocal score by Imogen Holst
Published B&H, 1968

Curlew River, op. 71

a parable for church performance
Full score
Introduction by Imogen Holst
Published FM, 1983

D Index of first lines and titles

References to IH's works in the main text will be found in the General Index.

References in bold type refer to main entries in the catalogue

*Names of composers whose music IH has edited, arranged, realized
or transcribed appear in italics.*

The form of the edition, transcription or arrangement appears in
parentheses.

Key to collection references

BTP	A Book of Tunes for the Pipes	RVW	A Yacre of Land: Folk Songs from the MS collection of Ralph Vaughan Williams
CDG	Choral Dances from Benjamin Britten's <i>Gloriana</i>	SBTP	A Second Book of Tunes for the Pipes
ECD	Eighteenth Century Dances	SP	Singing for Pleasure
FSBI	Folk Songs of the British Isles	SCC ₃	Six Christmas Carols [Third Set]
FSR	Folk Songs for Three Descant Recorders (Music for Recorders; 3)	SSP	Seventeen Songs of Purcell
IFMC	Nineteen Songs from Folk Songs of Europe: International Folk Music Council	STC ₁	Six Traditional Carols [First Set]
JB	A Jubilee Book of English Folk Songs	STC ₂	Six Traditional Carols [Second Set]
JW	Ten Songs from John Wilson's <i>Cheerfull Ayres and Ballads</i>	STC ₄	Six Traditional Carols [Fourth Set]
MR	Music for Recorders	TAFS	Ten Appalachian Folk Songs
RP	Recorder Pieces from the 12th to the 20th Century (Music for Recorders; 2)	TCD	Traditional Country Dances
		TOED	Twelve Old English Dance Airs
		TSC	Twelve Songs for Children
		TT	Twenty Traditional British Folk Songs

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Sāvitrī *G. Holst ed. IH* 440

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