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Ryan Ross, Editor

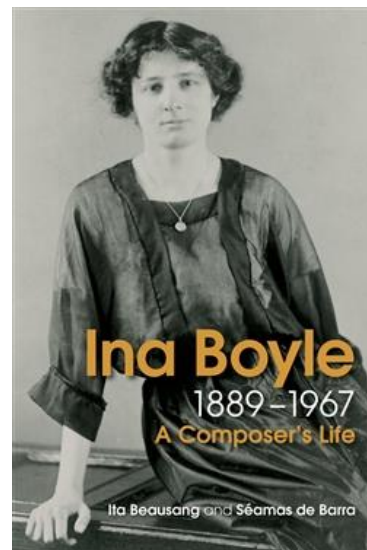
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Ita Beusang and Séamas de Barra. *Ina Boyle (1889-1967): A Composer's Life*. Cork, Ireland: Cork University Press, 2018. 192 pp. ISBN 9781782052647 (hardback).

Ina Boyle inhabits a unique space in twentieth-century music in Ireland as the first resident Irishwoman to write a symphony. If her name conjures any recollection at all to scholars of British music, it is most likely in connection to Vaughan Williams, whom she studied with privately, or in relation to some of her friends and close acquaintances such as Elizabeth Maconchy, Grace Williams, and Anne Macnaghten. While the appearance of a biography may seem somewhat surprising at first glance, for those more aware of the growing interest in Boyle's music in recent years, it was only a matter of time for her life and music to receive a more detailed and thorough examination.

Ina Boyle (1889–1967): A Composer's Life offers an unconventional approach to the often-onerous task of detailing the life and works of a given subject in that this task is delegated to two separate authors, with the biographical portion of the book written by Ita Beusang and an examination of the musical works taking the form of an extended analytical essay by Séamas de Barra. Given the comparative length of each author's contribution, with Beusang's biographical examination consisting of 61 pages and de Barra's essay spanning 67 pages, this book is best thought of as consisting of two roughly equal parts in the same vein as the traditional life and works formula. In addition to a preface written by Beusang, the book also features a discography as well as four appendices, which include a genealogy, a list of resources for researchers, a catalog of Boyle's compositions, and a list of performances that took place during her lifetime.



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In the preface, Beausang outlines the broader aim of the book, which she states is to place both Boyle's life and music within their broader social and cultural context, with due consideration given to examining why Boyle is not better known (viii). Beausang's subsequent examination of Boyle's life is arranged in five chapters. The first presents an overview of Boyle's family background, offering details of her early musical training in violin from her father, and her studies in harmony and counterpoint with Samuel Spencer Myerscough, Charles Wood, Percy Buck, and Charles Herbert Kitson (2–5). Ample attention is also devoted to the discussion of performance opportunities for composers, such as the Patron's Fund at the Royal College of Music, as well as the Carnegie Trust, which, through its Carnegie Collection of British Music scheme, published Boyle's *The Magic Harp* 1921 (12). Chapter 2 focuses on Boyle's visits to London and her lessons with Vaughan Williams, whom she began studying with privately in 1922. In chapter 3, Beausang turns her attention to the friendships Boyle established with Grace Williams, Anne Macnaghten, and Iris Lemare during her brief trips to London. At this time, Boyle also established a deeper friendship with Elizabeth Maconchy, whose family was acquainted with the Boyles (36). This chapter also covers Boyle's life during the Second World War and the growth of interest in classical music that took place in Dublin during this period, which enabled Boyle to secure more performances of her works, including an entire concert devoted to them that was broadcast by Radio Éireann as part of a series on Irish composers (41). Chapter 4 explores Boyle's career during the postwar period, with particular focus upon performances of Boyle's music as well as her association with the Music Association of Ireland. The chapter concludes with a discussion of the years leading up to her death in 1967, followed by a brief overview of performances of her works that have taken place since then. In chapter 5, Beausang suggests reasons why Boyle and her music are not better known. Boyle's shy demeanor, and the isolated life she led at her family's home in Ireland, certainly left her at a marked disadvantage (54–6). Perhaps the most compelling aspect of Boyle's character highlighted in this chapter is her sheer determination to never give up trying to secure performances of her works, no matter how many rejections she received (54, 60).

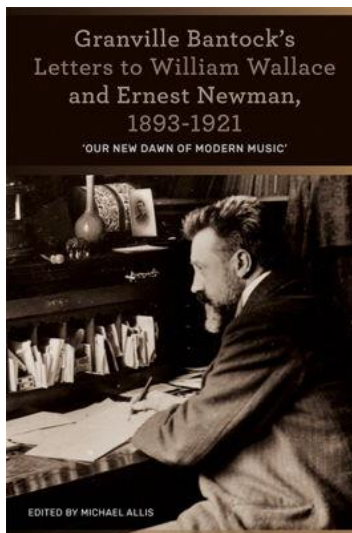
Séamas de Barra's essay, which comprises the second half of the book, offers a thoroughly engaging examination of Boyle's music that focuses on a selection of works that "give an idea of her technical and stylistic approach to composition" (62). De Barra's essay is far more than a mere analytical examination of Boyle's music, as it also delves into the complexities of musical life in Ireland. In particular, he highlights Ireland's lack of a strong foundation for classical music throughout much of the early twentieth century. Although this period witnessed a growing body of composers attempting to cultivate art music in Ireland, Boyle's secluded life ultimately left her isolated and removed from many of these developments (127). In spite of these challenges, Boyle's music achieved a modest level of success, and the number of performances of her works in Dublin and Cork were in fact comparable to those of her Irish peers (62). Boyle's approach to the business side of the music profession, however, left much to be desired as her habit of composing works before identifying which particular venues offered the best likelihood of performance opportunities left her at a great disadvantage. As de Barra is clear to point out, the rejections Boyle received did not always result from concern regarding the quality of her music; rather, it was often her penchant for large orchestrations (62). In discussing Boyle's music, de Barra is both fair and judicious. He does not shy away from acknowledging weaknesses in some of her works, such as in his discussions of *Soldiers of Peace* and her compositions for voice and piano. Although Boyle had few opportunities to hear her music, she was nevertheless able to improve upon her works quite substantially, as exemplified in de Barra's analysis of her three ballets: *Virgilian Suite* (1930-1), *The Dance of Death* (1935-6), and *The Vision of Er* (1938-9). There is also ample discussion of Boyle's three symphonies, as well the importance of poetry as a source of inspiration for much of her music.



This book, and particularly de Barra's insightful essay, is a welcome addition to scholarship devoted to women composers, particularly in the much-needed area of biography where there is still much work to be done. As is the case with many women composers, de Barra acknowledges that "too little of [Boyle's] music has been performed for any confident final assessment to be made of her overall achievement" (126). Beausang and de Barra make a compelling case for Boyle's music. One hopes that in time some of her most accomplished works, such as Symphony No. 2, *The Dream of the Road*, and Symphony No. 3: *From the Darkness*, will receive the long overdue performances that they surely merit.

ERICA SIEGEL
Davis, California

Michael Allis, ed., *Granville Bantock's Letters to William Wallace and Ernest Newman, 1893–1921: 'Our New Dawn of Modern Music'*. Woodbridge, UK: The Boydell Press, 2017. 298 pp. ISBN 9781783272334 (hardback).



Taking his subtitle from a 1901 letter from Bantock to Newman (168), Michael Allis presents two sets of correspondence illustrating how Granville Bantock (1868–1946), Ernest Newman (1868–1959), and William Wallace (1860–1940) placed themselves among the supporters—and in the case of Bantock and Wallace, creators—of “modern” British music. While Newman is embedded in existing histories of music in Britain (a biography of the critic by Paul Watt, *Ernest Newman: A Critical Biography*, was published by Boydell Press in 2017), Wallace is largely absent and Bantock's role has only begun to be reassessed in the past decade. Together, these letters offer a glimpse into British musical culture, issues of modernism and contemporary native music, and the challenges young composers and critics faced in establishing their careers. The focus is on Bantock. As the most extensive scholarly publication on the composer since his lifetime, it provides a general outline of his activities during this time—a seminal point in shaping his career and

later views on music—and encompasses the diverse strands of his career: composer, conductor, promoter, teacher, administrator, and author/editor.

Allis presents 294 letters from two collections: the Wallace collection held by the National Library of Scotland (MS 2155), including 90 letters from Bantock and two from his wife Helena (though none of Wallace's responses are extant); and the Newman collection at the University of Birmingham Cadbury Research Library MS 182), which consists of 197 letters from Bantock, one letter from Newman, and three letters from Bantock to others. While the first letter in Allis's book is addressed to Newman, the bulk of the letters through 1899 are to Wallace. From 1900 on, the majority of the letters are from Bantock to Newman. The introduction and letters are framed by a clear explanation of Allis's editorial conventions, the sources, a selected but thorough bibliography, and an exhaustive index.



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The letters commence as Bantock began to establish his career after graduating from the Royal Academy of Music, Wallace started to enjoy some success as a composer, and Newman began his career as a music critic and writer. In the thirty-six-page introduction, which provides the context of the letters that follow, Allis identifies four “key areas” found in the correspondence that he discusses in four sections of the introduction (with clear references to relevant letters): (1) Bantock’s and Wallace’s compositional practice, (2) discussions of “key” modern composers and a chronicle of “the vexed relationship between a young generation of British composers and the British musical establishment,” (3) how the three approached promoting new music, and (4) their use of print culture to foster modern music (1–4). In these four sections, Allis provides details of their careers (particularly Bantock’s) while exploring their evolving views on modernism, the practical challenges of performing and promoting modern music (focusing on Bantock’s and Wallace’s 1896 Queen’s Hall concert, Bantock’s tenure as director of music at New Brighton Tower [1897–99], Bantock’s role in founding the Musical League, and Bantock’s and Wallace’s *New Quarterly Musical Review* [1893–96], to which Newman also contributed), the ups and downs of their relationships, and their connections with leading figures of the time (including Bantock’s role in promoting Sibelius’s music and arranging the Finnish composer’s visits to Britain). A short postscript provides further information about the relationships between these men, particularly the fallings out between Bantock and Wallace as well as Bantock and Newman. Though both relationships were reconciled, the arguments offer an interesting counterpoint to Bantock’s jovial, friendly, and generous personality, which is clearly illustrated in the correspondence.

Presented chronologically, the letters are divided into chapters by year. Though they are numbered, there is no list or index of them. The letters are completely transcribed, including addresses (as well as crossed-out letterhead addresses), doodles, Bantock’s writing in Arabic and Persian (usually a variation on his signature), musical notations, and an image of a postcard to Newman annotated by Bantock (212). Each chapter is preceded by a brief biographical outline of Bantock and, as relevant, Wallace and Newman, providing helpful context. References to primary sources related to all three men—including Bantock’s extant diaries from 1911 onward held in Bantock Collection at the Worcestershire Archives—allow Allis to fill in gaps in their relationships. Allis is exceedingly thorough in cross-referencing letters and referring the reader back to relevant passages of the introduction, though these useful notes remain unobtrusive. People are identified in footnotes, and subsequent mentions of them send the reader back to the original citation. (The excellent index also fulfills this function.) The one exception is the concept of “master-/builder” and “masterbuilderism,” which Wallace and Bantock used “to refer to the workmanlike and relatively uninspired music of their older contemporaries,” including Cowen, Mackenzie, Parry, Stanford, and Sullivan. This is discussed in the introduction (15) and in its first appearance in the letters (47), but neither of these explanations is cited in subsequent appearances. Bantock’s mention of the Royal Philharmonic Society’s withdrawal of his *Fifine at the Fair* in a 1912 letter to Newman does not point readers to the correspondence between Wallace, who was then secretary of the organization, and Bantock held at the British Library (RPS 369 ff. 17–35). Given Bantock’s voluminous letter writing, referring readers to all related Bantock correspondence (not to mention that of Newman and Wallace) would be impractical. Since Wallace is one of three included in the book, this reference would have been helpful, particularly since these letters date from over ten years after their last correspondence in this volume.

These two minor quibbles are far outweighed by Allis’s exhaustive research, thoughtful and thorough cross-referencing, and careful treatment of the letters. Rather than simply presenting a collection of letters, Allis identifies and brings out a consistent theme in the correspondence, provides a helpful context for the letters, and fills in the holes that result in reading one side of a discussion without over explaining or diminishing the impact of the correspondence. This book

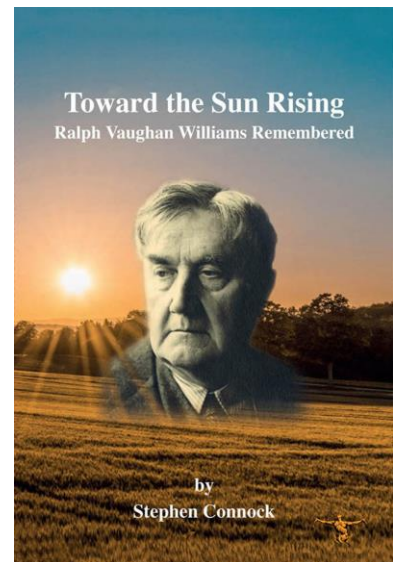


serves as a model for publishing a collection of letters and fills an important gap in scholarship on these three figures as well as British music around the turn of the twentieth century.

JENNIFER OATES
Queens College, CUNY

Stephen Connock. *Toward the Sun Rising: Ralph Vaughan Williams Remembered*. Tonbridge, UK: Albion Music, 2018. xiv, 394 pp. ISBN: 9780995628434 (hardback).¹

From mid-1996 to sometime in 2003 (and occasionally thereafter), Stephen Connock (aided by the camera-wielding John Whittaker) interviewed sixty-seven individuals who personally knew Ralph Vaughan Williams. Of these, *Toward the Sun Rising* provides transcriptions (edited and annotated) of forty-six of the interviews (called “Primary Memories”), and then adds thirty-nine “Additional Memories” culled from sources both published (mainly journal and magazine articles that celebrated Vaughan Williams) and unpublished (the Vaughan Williams materials at the British Library).² Altogether, these eighty-five reminiscences (78–339)—each with a thumb-nail sketch of the contributor and the date of the interview (or the source of the written tributes)—form the core of the book.



The “Memories” are bookended on one side by Connock’s anecdote-filled biography of the composer, this based entirely on—and skillfully stitched together from—the “Memories” (1–76), and, on the other, by seven appendices that deal mainly with members of the composer’s family, as well as that of his first wife, Adeline (Fisher) Vaughan Williams’s (340–59). These are followed by suggestions for “further reading,” a list of Vaughan Williams’s works that are cited during the course of the volume, and, finally, a general index.

As one might expect, the difference between the “Primary Memories” (PM) and their “Additional” counterparts is stark. Whereas the interviews are spontaneous and often shed light on the private man, the published tributes are more studied and concerned mainly with the public composer.

What do the interviews tell us about the private Vaughan Williams? A half dozen samples will suffice:

- (1) Vaughan Williams could milk a cow (Robert Armstrong, PM 1, 78);
- (2) he loved “dirty jokes” and did not hesitate to share them with guests at the breakfast table (Jeremy Dale Roberts, PM 13, 113);

¹ In the interest of transparency, I received my copy of the book as a “gift” from the author. My thanks to Julian Onderdonk for having read through and improved an early version of this review.

² The title comes from Vaughan Williams’s opera *The Pilgrim’s Progress* (1951), Act I, Scene 2, “The House Beautiful,” in which Pilgrim asks: “May I rest here this night, and tomorrow set forth on my journey?”, to which the Interpreter replies: “A room is prepared for thee, the window shall be toward the sun rising . . .”).



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(3) upon learning that the local *Dorking and Leatherhead Advertiser* might not send a reviewer to a concert that the pianist Ruth Dyson was giving in London in November 1941, Vaughan Williams covered it himself (Ruth Dyson, PM 16, 128 – the review appears in Appendix 2, 344);

(4) he would retrieve his mail at the near-by mail box wearing his bedroom slippers (Rachel Fardon, PM 17, 132);

(5) after the death of Gerald Finzi in 1956, the octogenarian Vaughan Williams would sometimes spend a night at the Finzi home at Ashmansworth; one morning Joy Finzi (Gerald's widow) went to Vaughan Williams's room and found him crying; he explained: "They are all dying and I am still here" (Nigel Finzi, PM 20, 146);

(6) he was not above washing the dishes while participating in a summer music camp near Newbury in Berkshire (Eileen McCarthy, PM 32, 186).

What comes through is a picture of a much-loved, every-day fellow from head to toe. Here's how the well-known baritone Roy Henderson describes him: "I have never heard a bad word said about Vaughan Williams, ever, by anybody" (PM 24, 159).

To the extent that the interviews refer to Vaughan Williams as a musician, they focus on his role as a conductor, with three professional orchestra players offering the following observations: "Vaughan Williams was an awful conductor" (John Cruft, oboe, London Symphony Orchestra, PM 11, 108); "I couldn't call Vaughan Williams a conductor in any serious sense" (John Denison, French horn, BBC Symphony Orchestra, PM 14, 116); "He was terrible technically" (Christopher Finzi, cellist and conductor, Newbury String Players,³ PM 19, 140). The distinguished church musician and conductor David Willcocks can complete the picture (PM 45, 235):

By the 1950s, when I got to know Vaughan Williams better, his conducting technique was less clear. He would move both hands up and down at the same time and we could not tell which was the main beat. He was awkward to follow at times. However, he was awfully good with the choir. He would bang the desk and say: 'I've told you a 100 times, don't watch me! If you watch me, it'll all come to pieces!'

Finally, three "PM" interviews struck me as particularly interesting. Two of these concern the premiere of *The Pilgrim's Progress* at Covent Garden in 1951. Both John Denison, by then Music Director of the Arts Council (PM 14, 117-18), and Leonard Hancock, who conducted the first performance (PM 22, 152-54), offer behind-the-scenes glimpses of the production and the problems that had to be ironed out. As Denison says at one point:

Vaughan Williams was insistent that [the opera] had to be done in a big-theatre opera house. The main reason . . . was that he wanted the 'Vanity Fair' scene to be no-holes [sic] barred, strippers and everything. In those days this sort of thing was a much more contentious business, Covent Garden having strippers! This didn't worry us really; the problem was how such as piece as *Pilgrim* could be made to work.

The third interview is that of Nigel Finzi, Gerald's younger son (and for a while a violinist with the London Symphony Orchestra), who views Vaughan Williams's output as follows (PM 20, 147):

³ The orchestra was founded by the composer Gerald Finzi in 1940; upon his death, Christopher, his eldest son, became its director.



Looking back over Vaughan Williams's career, personally I feel that his early works up to the *Fifth Symphony* were his finest. After that there was a repetitiveness, the works were not as inspired as what had come before.

Food for thought or something to be dismissed out of hand?

In all, the "Primary Memories" are a goldmine of information about Vaughan Williams. They offer slice-of-life looks at the private man, the tidbits of life that rarely appear in the scholarly literature, and they constantly remind us of the admiration that his friends had for him. As noted above, Connock's biography is based on the "Memories" (both "Primary" and "Additional") and contains a plethora of excerpts from them. The biography is informative, occasionally provocative, and always a delight to read.

I wonder, though (and I can do nothing more than that), about two of Connock's conclusions regarding Ursula Vaughan Williams, the composer's second wife, with whom Vaughan Williams began an extra-marital affair in 1938 (she too was married at the time) and whom he wed in 1953, two years after his first wife of fifty-four years, Adeline, passed away (in 1951).

(1) Is Connock right in speculating—and he goes no further than that—that this might not have been Vaughan Williams's first extra-marital fling (42)? After all, Adeline's disabling rheumatoid arthritis had, by 1938, likely resulted in a decades-long lack of physical intimacy between them.⁴ Michael Kennedy, author of the standard introduction to the music of Vaughan Williams, disagrees:⁵ Vaughan Williams "wouldn't have stepped over the line" (PM 29, 175). Yet he did just that with Ursula.

(2) Should we take at face value Ursula's assertion about the *Serenade to Music*, which, as is well known, was composed for and dedicated to Henry Wood on the occasion of his jubilee concert in October 1938: "I think it was written for me," says Ursula (PM 42, 223). Connock seemingly takes her seriously (42). I am not convinced. And if I have dwelt upon these two Ursula-related issues, it is in part to open a dialogue about the role that she played in Vaughan Williams's creative life. (Will those who knew her personally—and Connock is among them—necessarily arrive at different conclusions than will a total "outsider" like myself?)

On another matter entirely, Connock begins the book by asking "Who was Ralph Vaughan Williams?," to which his short answer is that he was a man of "apparent contradictions" (1). Later, however, the contradictions give way to "Many of the contradictions...are not contradictions at all—they are different facets of the same character" (67). Just what the difference is here between "contradictions" and "different facets" remains unclear.

As noted, the book concludes with seven appendices. These include thumbnail sketches of members of the Fisher family, to which Adeline belonged; concert reviews and program notes written for the *Dorking and Leatherhead Advertiser* (1941–1945) and the Leith Hill Musical Festival (1913–1939);⁶ an interview with Christopher Finzi about his father Gerald; and the obituary notices for Hervey Vaughan Williams (Ralph's brother), Margaret Susan Vaughan Williams (his mother), Adeline, and Margaret (Meggie) Vaughan Williams (his sister) that

⁴ See the comments of Dr. Robin Ilbert, who was related to Adeline's family through marriage (PM 26, 164–65).

⁵ *The Works of Ralph Vaughan Williams*, 2nd ed. (Oxford: Clarendon Press, 1980).

⁶ None of the Leith Hill extracts included here duplicates anything in David Manning, ed., *Vaughan Williams on Music* (New York: Oxford University Press, 2008); Manning explains that the Leith Hill notes are so numerous that he made the selections for his own study based on "intrinsic interest" (9).



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appeared in the local Dorking newspaper.

Finally, my eye caught a few minor slips: although the word *A* often appears before *Pastoral Symphony* in references to the work (here on 33 and 88, n. 3), it is not part of the title that appears at the head of the score;⁷ Vaughan Williams was not “over 70” when he first introduced Ursula to Adeline sometime in 1940 (43 – he would have been sixty-eight); in 1954 Vaughan Williams visited Siena, not “Sienna” (56); and the reference to Appendix 1 on page 128 should be to Appendix 2.

But these are quibbles. *Toward the Rising Sun* is an important (and thoroughly enjoyable) addition to the Vaughan Williams literature. It introduces us to a two-feet-on-the-ground kind of guy that so appealed to those who knew him personally. (Can one imagine Stravinsky or Schoenberg washing dishes at a summer music camp?) And it stands as a skillfully wrought piece of oral history in the process. In all, it calls for a sustained round of applause both for Stephen Connock and for Albion Music, which, as the publishing arm of the Ralph Vaughan Williams Society, has done so much (especially with its CDs of previously unrecorded works) to add to our knowledge of the composer.

ALLAN W. ATLAS
City University of New York



RECOMPOSING THE PAST: REPRESENTATIONS OF EARLY MUSIC ON STAGE AND SCREEN

Edited by
James Cook, Alexander Kolassa and
Adam Whittaker



James Cook, Alexander Kolassa, and Adam Whittaker, eds. *Recomposing the Past: Representations of Early Music on Stage and Screen*. Ashgate Screen Music Series. New York and London: Routledge, 2018. xii, 259 pp. ISBN: 9781138287471 (hardback).

The study of how popular media uses and abuses the past is a critical one, especially as white nationalist hate groups look to fantasies of Nordic and other cultures in propagating their philosophies. It is not enough to understand just the visual or dialogic aspects of televisual media that base all or part of their ethos on an imagined or misunderstood past: the music plays an equally important role in communicating how perceivers, to use Anahid Kassabian's term, understand the media. Over the last several years, the Representations of Early Music on Stage and Screen study group (of which, in the interest of full disclosure, I am a member) has held

both informal study days and more formal conferences. *Recomposing the Past* is the first group of essays to come out of this endeavor.

Recomposing the Past is comprised of an introduction, which provides an elegant overview of the authors' challenges, approaches, and findings, and thirteen chapters organized into three thematic groups: “Authenticity, appropriateness, and recomposing the past”; “Music, space, and place: geography as history”; and “Presentness and the past: dialogue between old and new.” In the first of these groups, James Cook and Mervyn Cooke explore how composers for historical

⁷ Note that the “non-authentic” *A* appears in the entry for the work even in the authoritative catalogue by Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 2nd ed. (Oxford: Oxford University Press, 1996), 86.



television and film employ both pre-existing music of the period and newly-composed music that signifies specific contexts in order to communicate the atmospheres of the past and the present view of the past to sophisticated listeners. Daniela Fountain's examination of the lute in *Anne of a Thousand Days* (1969) and *Elizabeth* (1998) argues that not only is the instrument a well-established "sign of historicisation" (53), but it is also othering. While the lute establishes the sound of the Tudor period and court, it also serves as an acousmêtric device for representing the emotions of Katherine of Aragon in *Anne* and the politics of Elizabeth Tudor. In both films, the presence of the lute signifies modern understanding of past musical practices. Katharina Lindekens analyzes the use of music to represent the past in English "dramatick operas," such as those by Purcell, and then examines those works in recent stagings.

The second essay group opens with Adam Whittaker's survey of music for filmic adaptations of *The Hunchback of Notre Dame*, which notes how composers have varied their approaches to scoring the medieval. In addition, Whittaker considers the use of folk-like idioms in representing non-white ethnicities, specifically the Roma. This essay is particularly important in the body of literature addressing the understanding and representation of non-white, non-Europeans during the medieval and early modern periods. Simon Nugent continues this train of thought in his dissection of the use of "Celtic" music in films such as *The Lord of the Rings: The Fellowship of the Ring* (2001) and *Robin Hood* (2010). Focusing on the ways in which film composers have connected Celtic and folk music with the medieval and the fantasy medieval, Nugent also demonstrates how in doing so, composers have separated medieval geographies from their actual locations, perpetrating stereotypes of Celtic music and culture as primitive, violent, and of a single ethnicity. Edward Breen contributes to the thread on ethnicity and representation by offering a study of early music performer and media composer David Munrow's creation of a kind of musical medievalism based on what he believed to be historical commonalities between the East and West. This is fabulously complex and problematic, and as Breen notes, his essay will serve as a jumping-off point for further research on Munrow, his ideas about early music, and the ways in which he presented them. The section ends with William Gibbons's essay on the baroque in games for the Nintendo Entertainment System (NES). Gibbons documents the ways in which Bach's music, in particular, is used to signify complex structures in fantasy and other games within a "transmedia cultural context" (140).

In the third part of *Recomposing the Past*, authors investigate dialogues between the past and present in music. Alexander Kolassa offers case studies of Peter Maxwell Davies's 1970 opera *Taverner* and Alexander Goehr's *Arianna* (1995), focusing on the "chronologically disruptive usage of anachronism" in these works (156). Davies's work, employing medieval and other older compositional techniques as well as modern ones, led to the metatheatricity of *Taverner*, in which the titular composer's own music appears in conjunction with approaches such as loose serial techniques, pastiche, and parody. *Arianna* takes as its starting point Monteverdi's lost opera of the same name, which Goehr seeks to "recompose" (165). Just as Davies drew on the knowledge of early music from the time he was composing his opera, so too does Goehr; and that knowledge has changed considerably over time. This explains significant differences in the two composers' approaches. Maria Ryan addresses George Benjamin's opera *Written on Skin* (2013), which involves several temporal layers and representations of the past. Ryan argues that the work serves as a text in which "commentary and facts mingle and cross-fertilise" (175). Ryan deftly separates the strata of text, meaning, and reference in the work, providing a valuable introduction to it. In his essay on Werner Herzog's film *Tod für fünf Stimmen* about Carlo Gesualdo, Philip Weller notes that the film mirrors Gesualdo's historical image in its use of discontinuity and "dissonances in time, level, setting, detail, and narrative 'tone'" (189). Although



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it is useful in laying out a roadmap of the film, this essay is also the longest, yet least critical and analytical, in the volume.

Lisa Colton convincingly argues that the score for *The Wicker Man* “possesses its own agency,” (213) but the way it is combined with the film’s visuals do not always make this apparent to perceivers. The folk-style music of the metadiegesis and the songs in the diegesis “dislocate” (214) the time and place of the action from the present (or at least the present of 1973). Colton provides brief but in-depth classifications of the musical performances in the film, teasing out the use of traditional folksongs versus “fakesongs” (215) and connecting all of them with previous entries into the folk-as-medieval category of music for televisual media, ultimately reinforcing the evidence for that reading in countless other oeuvres. Cook, Kolass, and Whittaker further fortify this claim in their chapter on *Game of Thrones (GoT)* (2011–), noting that music redolent of our world’s “Celtic”/folk sounds is “reconstructive” in that it creates familiarity for perceivers by drawing on pre-existing musics with broadly accepted meanings.

Although I wish more contributors had addressed the issue of the overwhelming whiteness of the models for the music under consideration, many do at least acknowledge the homogeneity of musical sources in representing the medieval and early modern. *Recomposing the Past* is an excellent collection for anyone studying or working in music and historical televisual media, video games, and even music on stage. Its breadth of approaches and methodologies is very useful, and the contributors’ numerous case studies can be used as models for future work or as pedagogical tools. For readers wishing to learn more about teaching race and medieval studies, I strongly recommend the blog *Medievalists of Color*, located at <http://medievalistsofcolor.com/statements/on-race-and-medieval-studies/>; *Global Middle Ages*: <http://www.globalmiddleages.org/>; and *In the Middle*: <http://www.inthemedievalmiddle.com/>. For work on race and early modern studies, visit *The Journal of Medieval and Early Modern Studies* at <https://read.dukeupress.edu/jmems/>; and the #ShakeRace bibliography at https://docs.google.com/document/d/1AaMp1al8y715FklUq1x5scqBHYS9QpzvMzqYU_ZyFow/edit.

KENDRA PRESTON LEONARD
The Silent Film Sound and Music Archive

Martin V. Clarke. *British Methodist Hymnody: Theology, Heritage, and Experience*. Routledge Methodist Studies. London and New York: Routledge, 2018. 210 pp. ISBN: 9781472469298 (hardback).

I have had the pleasure of spending my summer reading Martin Clarke’s *British Methodist Hymnody*, reclaiming my own (American) Methodist heritage, and learning a great deal about its British contemporary counterpart. At a time, in fact, when the United Methodist church on both sides of the Atlantic is declining in membership, as with organized religion in general, it is appropriate to understand both the victories and the vicissitudes of one of the denomination’s most distinctive features: its hymns. Clarke usefully takes a long approach to the genre, from its roots in Charles’s and John’s hymn-writing, to twentieth-century hymn writers, to very contemporary engagements with worship music. He grounds this study in his detailed knowledge and use of Methodist hymnals, from John Wesley’s very first published hymnal, *A Collection of Psalms and Hymns* (1737), all the way to the 2011 *Singing the Faith*, the latter of whose



committee Clarke served on from 2004–11, attesting to his personal involvement with his subject matter. Citing other scholars of Methodist hymnody who have taken literary-theological approaches (J. R. Watson, S. T. Kimbrough, Jr.), hymn-book-based approaches (Teresa Berger, Andrew Pratt), and specifically Wesley-focused approaches (Erik Routley, Carlton Young), Clarke calls attention to his thematic rather than chronological approach (4), stating: “This book acknowledges and interrogates the central place of hymnody in Methodism, arguing that its significance is best understood as a combination of its capacity for theological expression, its heritage within Methodism, and the experience of hymns through liturgical and devotional practice” (3). Using these three areas of focus—theology, heritage, and experience—from the book’s subtitle, Clarke neatly invokes the Wesleyan Quadrilateral of Scripture, Reason, Tradition, and Experience (which he acknowledges in the last chapter on page 181). The rest of the book hinges on these three recurring themes.



In chapter one, titled “Authorized Hymnody: Hymnals as Expressions of Doctrine and Theology,” Clarke examines the power of authorized hymnals and ways in which such authorization provides continuity and expressions of doctrine at the same time that it reveals the denomination to be a living, changing entity. Chapter two (“An Ecumenical Hymnody”) demonstrates the breadth of Methodist hymnody’s roots, including the Moravian tradition’s influence upon the Wesleys, the Anglican influence (specifically the highly influential *Hymns Ancient and Modern*, 1861) upon nineteenth-century Methodist hymn books, and the influence of the “Charismatic Movement” upon the hymns of the twentieth century. Clarke then looks in the other direction: ways in which Methodist hymnody has turned outward (in chapter three: “An Evangelical Hymnody”). This being a potentially limitless task, Clarke confines himself to three somewhat random examples: the early evangelical principles of John Wesley, the various hymnals (and a few hymns) of the Primitive Methodist church in the nineteenth century, and the missionary work in the Caribbean where hymns aided Methodists in their attempts to educate, create worship experiences, and provide a “spiritually superior” alternative to local cultural practices (73). Clarke ends with ways in which this global connectiveness eventually influenced the hymn selections of late twentieth-century Methodist hymnals like *Hymns and Songs* (1969). Very briefly, he discusses evangelism of children in the Wesleys’ *Hymns for Children, and Others of Riper Years* (1763) and the twentieth-century collection *Singing the Faith*.

In his fourth chapter, Clarke turns to “Methodism’s Literary Repertoire: Form, Language, Editing, and Theological Expression” which, as the subtitle suggests, is less a literary explication of the poetry of hymns than an analytical discussion of metrical form, common language tropes, and a very interesting discussion of the effect of editing upon Methodist hymns. This is followed by a discussion of the “Musical Repertoire” (chapter 5) of Methodist hymns over the same time period, specifically the influences of psalmody, Moravian hymnody, secular melodies of the eighteenth century, and new tune-compositions of the nineteenth upon Methodist hymn tunes. Clarke then contemplates the traditional-music vs. popular-music conflict, especially a phenomenon of the twentieth century to present. He moves on to “Methodist Hymnody in Practice” (chapter 6) including a consideration of the sacred spaces and singing practices of hymnody, with a case study of Primitive Methodism in nineteenth-century Northern England from two contemporary accounts. He concludes with a similar consideration of place and practice of twentieth-century Methodist hymn-singing to the present.



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The final two chapters extend the study to “The Influence of Methodist Hymnody Beyond British Methodism” (chapter 7), although this is not global but restricted to the influence of Charles Wesley’s hymns on other British hymn books (the number of his hymns found in the Anglican and United Reformed Church hymnals) and upon such contemporary hymn writers as Timothy Dudley-Smith and Fred Pratt Green. As Clarke concludes, Wesley’s hymns really are “the denomination’s most recognized and appropriated contribution to the wider church” (176). When discussing “Hymnody and Methodist Identity” (chapter 8), Clarke returns to the themes of theology, heritage, and experience, wrapping up many of his previous remarks about the Wesleyan anti-Calvinist theology; the tradition and popularity of various hymns and tunes; and the experience of singing hymns for worship, meetings, personal spirituality, upon death, and at annual conferences. (As he considers the twenty-first century, Clarke briefly explores the “tweets” from participants at these conferences.)

There is much to recommend about this book beyond the valuable topics delineated above. The chapters are somewhat autonomous, with separate bibliographies and the same historical coverage (early Wesleyism to present) in each. This allows each to be read independently, as Taylor and Francis sells e-chapters of many of their books on its website, although this does cause for some repetition when reading the book from cover to cover. Another strength, and perhaps criticism, is its conciseness. This makes it accessible to a wider audience of busy church musicians as well as hymnody scholars, but also very brief in its examinations at times. For instance, I valued Clarke’s adept analysis of specific hymns and their tunes, as for Wesley’s “Christ the Lord is risen today” (102) and Frederick Bridge’s tune “Handsworth” (128), but would have enjoyed more on specific hymns’ poetic form and language, and the broader effects of editing them (for chapter 4), or even more discussion of the specific Wesley hymns to find favor in Anglican and world-wide churches (for chapter 7). In short, the book ended too quickly for me as I greatly enjoyed its engagement with the timely topic of living church music.

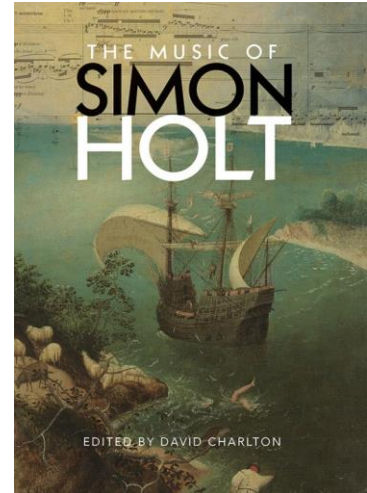
In fact, one of the greatest strengths of the book is its connecting of the past with the very current present. Clarke considers not only traditional hymns but also contemporary worship songs, and the complex battles being fought in our churches as each struggles for ascendancy. Clarke understands the complexity: the “simplistic association of metrical hymnody with tradition” (thus losing sight of innovations of contemporary hymn writers like Brian Wren and Erik Routley) and “the uncritical assumption that the worship song genre represents the opposite, engaging with fashionable popular musical culture instead of preserving canonical repertoire,” when, in fact, this style represents many different genres and also presents technical difficulties within the church space (132). Clarke recognizes these difficulties and, with Wesley’s hymns specifically in mind, he writes: “In an age where Methodism, like other Christian traditions, is faced with demographic challenges and shifting cultural expectations and attitudes in terms of engagement with differing media, a careful understanding of their place within Methodism’s heritage of hymnody will be necessary if a meaningful future for Wesley’s hymns is to be found” (194). Those of us working in the music programs of Methodist churches in both countries feel this loss and the challenge to make music meaningful to new generations of members, simply to keep the church alive. Clarke’s academic approach to hymnody’s history and contemporary relevance might not be accessible reading for every church lay person, but it has an important role to play in our current conversations even as we look to the past. Clarke understands and cares deeply about Methodism and its hymnody, and that is felt on every page. For this reason, and many others, I would recommend this book for both academics and church people alike.

ALISA CLAPP-ITNYRE
Indiana University East



David Charlton, ed. *The Music of Simon Holt*. Woodbridge, UK: Boydell Press, 2017. xvii, 343 pp. ISBN 9781783272235 (hardback).

British composer Simon Holt (b. 1958) has assembled an extensive catalogue of works for multiple combinations of instruments and voices. Taking a glance at his artistic output, one will notice the interesting and provocative titles given to many of its compositions, such as *a second box of brief candles*, *feet of clay*, *an icicle of moon*, and *Kites*. Just as the various combinations of instruments and unique composition titles are varied, so too are Holt's inspirations, ranging from Greek myth and the poetry of Federico Lorca and Emily Dickinson to visual art such as etchings by Francisco José de Goya y Lucientes.



Holt has received numerous awards and accolades since arriving on the contemporary music scene in the early 1980s. Commissions and collaborations with the London Sinfonietta, the Nash Ensemble, and the Birmingham Contemporary Music Group have helped shape his career. Despite such a distinguished career, the life and works of Holt have not garnered much critical attention, and scholarly writings that offer in-depth discussions about his music are lacking. Fortunately, the recent release of *The Music of Simon Holt*, edited by David Charlton and published in 2017 by The Boydell Press, offers the first, book-length scholarly study that provides many important insights into Holt's compositions. The volume consists of a collection of fifteen essays written by a number of musicians in diverse fields, including performers, composers, conductors, and scholarly authors.

The collection of essays begins with an introduction by Anthony Gilbert about Holt's early years as a composition student at the Royal Northern College of Music. His early music receives more detailed attention in chapter 3, where Philip Rupprecht offers close readings of his instrumental and vocal works. Of the fifteen essays in this collection, four focus upon Holt's opera and vocal music. Gilbert's essay (chapter 1) describes three of Holt's Lorca settings with thoughtful interpretations of the poetry and how Holt sets these texts to music. In chapter 2, Richard E. McGregor analyzes Holt's one-act opera *The Nightingale's to Blame*, yet another work that draws from Lorca's poetry. McGregor reviews the synopsis of the opera and examines its unique instrumentation—Holt omits violins—and how the work explores the idea of suicide. Most of Holt's settings of Emily Dickinson poems and texts drawn from her letters are discussed in Steph Power's chapter 5 essay, and Power's second essay in the book (chapter 9) provides a thorough and excellent discussion of Holt's *The Yellow Wallpaper*, which, as she describes, "is a dramatic work allied to secular cantata and operatic traditions, but it belongs in neither category" (179).

Six of the essays focus on Holt's instrumental works. Edward Venn's essay (chapter 4) examines *3 for Icarus* and how it relates to *Landscape with the Fall of Icarus*, a painting attributed to Pieter Bruegel the elder. Venn explores analogies between music and art, but with the emphasis firmly on traditional analytical categories. Stephen Gutman (chapter 6) provides a summary of Holt's piano music with "notes specific to various pieces" (128). Rebecca Thumpston (chapter 7) offers an insightful, in-depth look at Holt's *feet of clay* for solo cello. Following her overview of Holt's solo string compositions, Thumpston analyzes *feet of clay* from the perspective of "agency." Melinda



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Maxwell (chapter 8) provides an excellent account of Holt's compositional writing for the oboe and English horn. Maxwell describes the challenges she faced preparing Holt's compositions that were written for the oboe and shares her performing philosophy. Maxwell notes that "I believed in Holt's music and was determined to find out how to play it. ...It has taught me to redefine my instrument and...has set new boundaries for future generation of practitioners and listeners" (177). In chapter 10, David Beard focuses on six of Holt's concertos, exploring the relationship between music and space. Beard notes that "in Holt's hands music is never frozen architecture but always a living, breathing 'animated space'..." (224). Thierry Fischer, Swiss conductor, discusses seven of Holt's more recent works (chapter 11), and his essay is organized in the form of a question-and-answer dialogue with Beard, Charlton, Power, and Venn, all contributors to other essays in this collection.

The last three chapters have a broader focus and offer a more general discussion of Holt and his music. A conversation between Holt and Julia Bardsley—who worked as a director in theatre, opera, contemporary music, and dance—is presented in chapter 12, entitled "Oblique Themes and Still Centres." The focus of their conversation is *Who put Bella in the Wych elm?* and *Sueños*, two works on which Bardsley and Holt collaborated. The compositional habits of Holt, as well as an informative study of his sketches, are the main focus for Simon Speare in chapter 13. And in the fourteenth and final chapter of the collection, David Charlton discusses "Art, Conceptualism and Politics" that factor in the composer's music.

The *Music of Simon Holt* is beautifully produced and includes numerous illustrations of etchings, paintings, manuscript sketches, and video grabs in color. There are plenty of music examples and score reproductions to enhance the discussions. The annotated catalogue of Holt's compositions in Appendix A provides many essential details about each work, including the instrumentation, premiere, dedication (if relevant), recordings, and notes (e.g., "The title refers to the painting by Anselm Kiefer, Figure 6.3 [42]). Appendix B reproduces two short texts written by Holt: "Raju Raghuvanshi is a Ghost" (2008), H55 and "The Legend of Melusine" (2013), H72.

This collection of essays is especially enlightening and is the first to finally provide detailed information about Holt's compositions. The authors explore aspects of them from a variety of perspectives and approaches, and a common sentiment throughout this collection is that Holt's music has such depth and a profound expressiveness. Although many musicians, including scholars, performers, and composers, will find this collection of essays to be rewarding, music theorists will find the discussions to be lacking in theoretical rigor. Nevertheless, this pioneering text will no doubt provide a significant foundation for future Holt studies, and it is my hope that this volume will inspire future discussions and analyses of the composer's music.

PHILIP STOECKER
Hofstra University

Sam Kinchin-Smith. *Benjamin Britten and Montagu Slater's "Peter Grimes"*. The Fourth Wall. New York: Routledge, 2018. ix; 76 pp. ISBN: 9781138678668 (paperback).

Routledge describes its Fourth Wall series as providing fresh perspectives on classic plays that bring these works to life. Cast in compact form, each volume presents an "original angle" on an



individual work. Although the series has concentrated primarily on theatre, a few efforts are devoted to popular musicals, among them *Into the Woods*, *Sweeney Todd*, and *The Sound of Music*. It is quite odd, then, to find among its offerings a volume on an opera with an equally curious title and written by a leading British critic whose attentions range from popular music to Jeremy Corbyn to cookbooks. But Sam Kinchin-Smith, who pulls no punches in his pursuit of understanding the essence of a cultural product, does indeed have a fresh perspective, even if the evidence he offers in support of his thesis—that *Grimes* is a great *play*—actually lends credence to a more interesting discourse: that the music in *Grimes* is essentially cinematic. It is this observation, which was explicitly stated by such Britten scholars as Donald Mitchell and Paul Kildea and certainly addressed by David Crilly in his article in *Benjamin Britten: New Perspectives on His Life and Work* (ed. by Lucy Walker, Boydell, 2009) but perhaps not developed to its fullest in the context of this work, that makes this slim volume thought-provoking, even if the illustrations contained within are rather poorly reproduced.

BENJAMIN BRITTEN AND
MONTAGU SLATER'S
PETER GRIMES

BY SAM KINCHIN-SMITH



The impetus for this extended essay sprang from Kinchin-Smith's attendance at one of the 2013 Aldeburgh Festival performances of *Grimes on the Beach*. In this innovative approach to the opera designed for the Britten centenary, *Peter Grimes* was staged on the Aldeburgh seafront in Suffolk, the very locale of the opera itself and locus of both George Crabbe, whose poetry inspired the work, and Britten. The performance was not without its flaws, and on that particular evening, Kinchin-Smith noted, the music largely acceded to waves and wind. Body mics and directional amplifiers, both the result of site-specific decisions for dealing with the problems of performing live music in such a difficult environment, created disembodied voices, far from the singers who performed from the wooden structure that served as a stage and whose mouths could barely be seen as they moved. The orchestra was unseen, the product of a recording made at the Snape Maltings in the weeks prior. In the author's experience, the music "flattened...into a single layer of the wider dramatic tableau," which foregrounded narrative over the music such that the latter became a "feature of the drama rather than its origin" (2, 5). With music or the essence of *opera*—according to Kinchin-Smith—dispensed, one was afforded the opportunity to contemplate the work's residual elements and consider the role of these in the unfolding of a drama. One might expect an analysis of the libretto, published in 1946 with Slater's emendations, conducted perhaps through comparisons with the structure, shape, language, and dramatic efficacy of classic plays. Instead, Kinchin-Smith intertwines score and libretto and takes a more circuitous route through Wagner, Joseph Kerman, the Suffolk landscape, and *Twin Peaks*, while never overtly defining the quality of "greatness." By the end of the essay, however, one comes away with a sense of his idea of "greatness," pulled together from rather disparate ends. Despite his lack of expertise in music for which he mounts a rather pointed defense, he proffers a compelling, if at times historically naïve, argument for the theatricality of the work, which he believes sets it apart from other twentieth-century examples of the genre, including Alban Berg's *Wozzeck*, an obvious model for Britten. He asks that we regard *Grimes* with a relaxed focus, "until the point becomes purely that Peter Grimes inhabits two cultural traditions simultaneously, bridging them, blurring them, while drawing effects and energy from both," calling Britten a polymath, a label that is cunningly apt (73).

Unwittingly perhaps, Kinchin-Smith provides a counter-narrative to Christopher M. Scheer's intriguing chapter in *The Sea in the British Musical Imagination* (edited by Eric Saylor and Scheer, Boydell, 2015). Scheer asserts that by placing the opera in its specific locale, the performance of



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Peter Grimes on Aldeburgh beach reverses its potential for conveying its “universal statement on the tragedy of persecution and intolerance of difference.” The locale, Scheer argues, effectively places the work in an interpretative straightjacket that confines its meaning within a narrow set of parameters framed by Britten’s Aldeburgh and conceptions of its authenticity (Scheer, 72). In contrast, Kinchin-Smith argues that any performance of *Grimes*, regardless of its interpretive emphasis, is dependent upon the distinctiveness of the Suffolk landscape, noting that “Crabbe’s coastline is woven into the fabric of the opera so much more tightly than its other preoccupations that these emerge *out of* the representation of landscape, rather than alongside” (63). For him, any universal meaning in the work finds its source in Grimes’s and the community’s navigation of the natural world. Britten’s music, which simultaneously represents the landscape, underpins the characters’ changes of mood, and functions as diegetic sound, illumines this particular “psycho-geographic” ubiety. One might view Kinchin-Smith’s position as a somewhat conservative stance, but in actuality, his theory would find acceptance among eco-musicologists. Far from being merely a locale for the opera, the Suffolk coast is the origin of the characters’ ideological perspective, and so representations of its boundaries transcend the specific to include expressions of universal themes.

By no means is this volume one of a musicological and scholarly nature; rather, this extended essay sits in observation from an alternative, outsider vantage point, one that should be welcomed in any subsequent discourse on Britten’s and Slater’s *Peter Grimes* for its ability to stand apart from traditional narratives and hear the work with fresh, unencumbered ears.

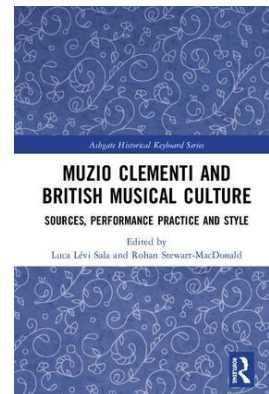
VICKI P. STROEHER
Marshall University

Luca Lévi Sala and Rohan Stewart-MacDonald, eds. *Muzio Clementi and British Musical Culture: Sources, Performance Practice and Style*. Ashgate Historical Keyboard Series. Oxford and New York: Routledge, 2019. xviii, 229 pp. ISBN 9781138633896 (hardback).

This volume consists of two keynote addresses and nine papers initially presented at a conference in Lucca, Italy, in November 2015. It is dedicated to the memory of Rohan Stewart-MacDonald, one of the editors, who died in 2017 as a consequence of a motor vehicle collision.

Clementi’s diverse musical achievements—he was a composer, a pianist, a teacher and the principal partner of a firm that published and sold printed music and made and sold musical instruments—are reflected in the variety of topics treated, which the editors have not attempted to unify. The title of the book is somewhat inaccurate, as its treatment of British musical culture is concerned almost exclusively with London and the subtitle of the last essay is “William Sterndale Bennett and his Contemporaries.”

Following the keynote addresses of Simon McVeigh and Leon Plantinga, the book contains the following essays. Luca Lévi Sala describes “The Dissemination of Muzio Clementi’s Output Beyond England” in the eighteenth century. Contemporary editions of his music in France, Germany and Austria are mentioned but the chapter concentrates upon editions published by Artaria in Vienna between 1787 and 1799. The author’s principal concern is the accuracy and authenticity



of these editions, produced when Clementi was living in London.

Clementi's *Introduction to the Art of Playing on the Piano Forte* was published by his company in twelve editions between 1801 and 1830, including one edition in Spanish. David Rowland considers Clementi's purposes in producing this work and discusses how the content of these editions changed. Jenny Nex's treatment of British piano design between 1752 and 1832 ranges beyond the activities of Clementi & Co. but notes that William Frederick Collard, who became a partner of the Clementi firm in 1810, received two English patents for improvements in piano design. She discusses numerous alterations made in this period to piano keyboards, action, materials, and tuning.

Laura Cuervo's chapter concerns Clementi's edition of keyboard sonatas by Domenico Scarlatti, which Clementi based upon non-autograph manuscripts in his possession. One sonata that he attributed to Scarlatti is now known to have been composed by Antonio Soler. Rohan Stewart-MacDonald contributed two essays. In the first he notes that Clementi "was notoriously preoccupied with revising" his works and describes changes he made to the piano sonatas he first composed in 1780–82. The second essay refers to piano concertos by Clementi, J. B. Cramer, Cipriani Potter, and Bennett, and seeks to identify characteristics of this music that could be described as English rather than continental.

Penelope Cave discusses Clementi's "Musical Characteristics," a set of "preludes and cadences" he composed for the keyboard in the styles of Haydn, Mozart, and four other composers including himself. Sam Girling writes about uses of the tambourine in England ca. 1800, giving particular reference to Clementi's waltzes for the pianoforte with accompaniment for a tambourine and triangle. Matthew Riley describes Clementi's minor-mode keyboard music.

This book has not been produced carefully. Table 3.1 is almost illegible because of its small, faint typeface. A.F.C. Kollmann's surname is spelled correctly on pages 13 and 28, but misspelled three times on page 79. Bemetzrieder's first name appears as "Antonius" on page 88 and as "Anton" on page 151. The title of Richard Mackenzie Bacon's *Quarterly Musical Magazine and Review* is twice given incorrectly on page 161. And the names of numerous persons mentioned in the book, including Bacon, Kollmann, and the schoolmistress and author Ellin Devis, have been left out of the index.

MICHAEL KASSLER
Northbridge NSW, Australia

Christopher Redwood. *William Hurlstone: Croydon's Forgotten Musical Genius*. Highbridge, UK: Sequoia Publishing, 2015. iii, 329 p. ISBN: 9781910616222 (hardback).

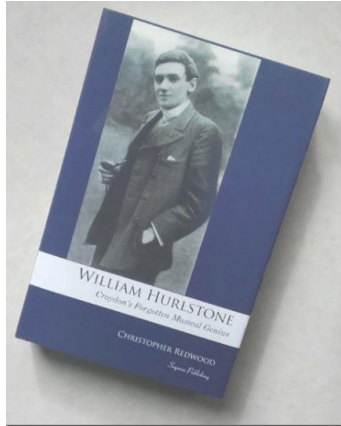
The group of composers who studied at The Royal College of Music in the later 1890s, under the tutelage of Charles Villiers Stanford, played an important role in the resurgence of English music onto national and international concert stages in the early twentieth century. Among this number were some who established their place in history, and some others who were deemed to exhibit even greater promise, receiving high profile performances of their works prior to the First World War, but who are today are little known, with just a few works regularly performed. The role of musicological research in the re-evaluation of neglected musical works, raising awareness, and



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prompting performances and recordings has been transformative, broadening repertoire with forgotten gems and stimulating debates on socio-historical context and the vagaries of musical taste. The different career trajectories of these composers not only offer significant insights into the impacts of intrinsic and extrinsic factors on the realization of early talent and creative potential, but they also reveal an enabling support network and enduring friendships.



William Hurlstone (1876–1906) provides a case in point. Hurlstone exhibited talent as a pianist and composer in childhood, and studied composition under Stanford at the RCM between 1894 and 1898. In Stanford's estimation, the young Hurlstone demonstrated talent and technical skill surpassing that of his other students, who at that time included Ralph Vaughan Williams, Gustav Holst, John Ireland, and Samuel Coleridge-Taylor. If it had not been for his untimely death, Hurlstone's musical legacy might have surpassed theirs.

Christopher Redwood's monograph draws on his doctoral research into the life and works of Hurlstone; represents the first comprehensive account of Hurlstone's career, his compositions, and their critical reception; and provides invaluable insights into the creative milieu of areas south of London, particularly Croydon and Anerley, in the early years of the twentieth century. Over the past few decades there has been a rise in scholarly interest in some of the less well-known of the English composers who contributed to this formative period, including Ireland, Coleridge-Taylor, Frank Bridge, Josef Holbrooke, and Eric Coates. Redwood's contribution on Hurlstone therefore addresses an obvious gap in the literature. Hurlstone's work was championed by Stanford, who conducted several first performances, and his profile was raised through exposure at the British Chamber Music Concerts founded by Ernest Fowles. Hurlstone also gained other influential backers, such as the prominent patron of the arts, Captain Beaumont, and with C.W. Nightingale launched a subscription series known as the Century Concerts in venues around Croydon. This provided further performance opportunities for his solo and chamber works, particularly those featuring wind instruments. Hurlstone's first prize in the inaugural Cobbett Chamber Music Competition gives an indication of the esteem in which his work was held, but the very predominance of smaller genres in his output made his music regrettably more susceptible to neglect following his death.

Using a chronological framework, Redwood has provided a thorough account of the circumstances of Hurlstone's youth and musical development, indicating the breadth of influences that underpinned and informed a synthesis of styles contributing to an original voice. Redwood explores the impacts of Stanford and the music of Chopin, Brahms, Strauss, Wagner, Borodin, Dvořák, and others, revealing subconscious elements of Hurlstone's creative process and simultaneously demonstrating the breadth of the author's musical knowledge.

Redwood provides a nuanced account of the richness and variety of musical life centered around the RCM and Croydon around the turn of the century, and hones in on the shared experiences of the inner friendship circle of fellow students Hurlstone, Coleridge-Taylor, and Fritz Hart (who, incidentally, did not study composition while at the RCM, but later emerged as a prolific composer of opera and vocal music). This contributes to an integrated, 'thick' description of Hurlstone's life and creative output which is underpinned by critical musical analysis of key compositions, including his piano sonata, violin sonata, piano concerto, trio, string quartet, piano quartet, and sets of orchestral variations. Redwood exposes the structural, melodic, harmonic, and rhythmic characteristics of these works, and includes a large number of musical examples in the text. Rather than get lost in the details, however, he provides a valuable and coherent narrative of stylistic development. While some evidence for Hurlstone's exposure to certain repertoire is



speculative, the analysis and score excerpts support the musical resonances Redwood has identified. Closer attention to consistency of appearance in these musical examples, updating of references, and better paper stock would have benefitted the reader experience. But these are minor concerns.

The appendices include a complete catalogue of Hurlstone's works with information on first performances and performers, and a list of works performed between 1899 and 1904 under the auspices of Nightingale and Hurlstone's Century Concerts venture, compiled from published concert reviews and surviving programs. Redwood also provides a table comparing Hurlstone's output with that of his fellow students, Vaughan Williams, Holst, Coleridge Taylor, Bridge, and Ireland, and listing their compositions to 1905, which illustrates the relative lead of Hurlstone and also reveals patterns of influence and some common threads such as choice of poetry.

Although some posthumous publications were organized and paid for by friends and supporters, without the composer to champion his own works, the result was that Hurlstone's music quietly slipped off of the music stand. Recent additions to the recording catalogue of Hurlstone's compositions indicate something of a resurgence in performer and audience interest. Consequently, this significant and insightful research by Redwood into Hurlstone's contributions and musical times may have broader appeal, particularly among those with an interest in British chamber music.

ANNE-MARIE FORBES
Conservatorium of Music
The University of Tasmania, Australia

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