WILLIAM WALTON EDITION
WILLIAM WALTON EDITION

VOLUME 24
A Catalogue of Works

Third edition

COMPILED AND EDITED BY
STEWART R. CRAGGS

MUSIC DEPARTMENT
OXFORD UNIVERSITY PRESS
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For my grandson

SAM JAMES MILLS

and to the memory of

ALAN C. FRANK
(1910–1994)

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

and

ROBIN LANGLEY
(1949–2006)

Musician and Music Editor at Oxford University Press
INTRODUCTION

James Brooks Kuykendall

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

Craggs’s formal research on Walton began in the late 1960s, when he selected the composer as the topic for a thesis to be submitted in application to become a Fellow of the Library Association (now the Chartered Institute of Library and Information Professionals). At first Craggs conceived of the work as mainly a bibliography and discography, but as his spadework uncovered a body of material that had been completely forgotten (for example, the incidental music for The Son of Heaven, The Boy David, and Macbeth), his supervisor, Alec Hyatt-King, advocated that the thesis include a work catalogue as well. Alan Frank, Head of music at Oxford University Press and thus a key contact during the gestation of the thesis, was given the task of examining the voluminous archive of Walton correspondence held by Oxford University Press; this yielded substantial new factual data for many works, and the more complete documentation is clearly evident in the 1990 second edition of the catalogue. Moreover, if the composer himself was sometimes obfuscatory, many of Walton’s contemporaries with whom Craggs corresponded were more forthcoming. Craggs’s archive of these letters were more forthcoming. Craggs’s archive of these letters is impressive to behold, and the 1990 edition is enriched by these recollections. It was perhaps this aspect that led the late Christopher Palmer to describe that edition (in his Preface) as ‘reading-in-bed material’—a remarkable characteristic for a work that was awarded the Library Association’s 1990 McColvin Medal for the outstanding reference book of that year.

As before, the publication of the catalogue left Craggs’s energies for Walton research unabated, and he produced two further books even as he simultaneously developed substantial reference works encompassing a very wide scope of related figures, including Arthur Bliss, Alun Hoddinott, and John Ireland, as well as a dictionary of film composers (Soundtracks: An International Dictionary of Composers for Film, Aldershot: Ashgate, 1998). All the while he was also fulfilling his professional responsibilities as an academic librarian and a county magistrate. In 1993 Walton himself was only partially helpful, in that he tended to favour the briefest possible reply to any query. He was wary of the painstaking efforts of ‘Mr. Scraggs’ to verify every detail and to supplant a simple explanation with a more complicated truth. His ‘Grand Old Man’ image had been codified by the press and the BBC in the 1972 and 1977 birthday celebrations, and it was the story as the composer wished it to be told. Although Walton himself had maintained an arm’s-length relationship with his chronicler (they never met), his widow recognized that Craggs knew the music and the documents more intimately than anyone had known the man himself. At her suggestion, Craggs was given the task of examining the voluminous archive of Walton correspondence held by Oxford University Press; this yielded substantial new factual data for many works, and the more complete documentation is clearly evident in the 1990 second edition of the catalogue. Moreover, if the composer himself was sometimes obfuscatory, many of Walton’s contemporaries with whom Craggs corresponded were more forthcoming. Craggs’s archive of these letters is impressive to behold, and the 1990 edition is enriched by these recollections. It was perhaps this aspect that led the late Christopher Palmer to describe that edition (in his Preface) as ‘reading-in-bed material’—a remarkable characteristic for a work that was awarded the Library Association’s 1990 McColvin Medal for the outstanding reference book of that year.

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

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

It may seem remarkable that barely three decades since his death Walton’s work catalogue is already in its third edition when many of his contemporaries await any catalogue at all. Many factors bear upon this. With just 105 catalogue numbers, Walton’s œuvre is manageable (particularly because of his habit of destroying or otherwise obliterating unsatisfactory efforts), even if each work brings its own specific set of bibliographical and philological problems. With the sole exception of the piano quartet, all of the published works were issued by a single publisher, making the production files of the OUP Music Department a particularly vital primary source. More significantly, the bulk of Walton’s Nachlass is generally well preserved and available to be consulted in a handful of locations (with the autographs principally in the Koch collection at Yale’s Beinecke Library, and large portions of the correspondence in the Harry Ransom Humanities Research Center at the University of Texas at Austin, the files of the BBC and the substantial collection at the Walton Museum in Ischia, in addition to the OUP holdings). This notwithstanding, the task facing anyone attempting to verify every possible detail is herculean; at least Craggs got an early start. The reader of this catalogue can be assured that ‘Holograph: whereabouts unknown’ is not the idle phrase of an armchair bibliographer, but a testament to decades of indomitable search. But there is hope. ‘Tribute to the Red Cross’ (1944), a manuscript collection containing contributions from men and women distinguished in politics, literature, art, and music (including Walton, Bliss, Vaughan Williams, Bax, Ireland, Lambert, and Moeran), was auctioned at Sotheby’s in 1944, and lost from sight for almost seven decades, only to be tracked down by Craggs as this volume was being finished. His spadework will enable others to continue these pursuits in the future.

Stewart Craggs has devoted a lifetime of tireless labour to clarifying the facts of the music of Walton and his contemporaries. Michael Kennedy’s remark in 1993 that ‘present and future music historians will have every reason to bless the name of Stewart Craggs’ is a prophecy already fulfilled. Moreover, his caginess notwithstanding, Walton’s own appreciation is manifest in an avuncular gesture: one of his last compositions was the Duettino for Oboe and Violin (C101) for Barnaby and Cordelia Craggs, published here for the first time. Craggs himself views all of his efforts as a lifetime labour of love: ‘to study Walton’s music has been a rewarding experience; to submit to its impact, unforgettable’.
This catalogue, a revision and expansion of those previously published by Oxford University Press in 1977 and 1990, is the outcome of research which has continued since the early 1990s. It aims, as before, to be a comprehensive and definitive source of musical and documentary information relating to Sir William Walton’s life and work. The information in this catalogue has been collected by examining a wide variety of published and unpublished sources, including a study of Walton’s holographs and available collections of letters.

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

1. The catalogue or C (Craggs) number followed by the title of the work, which is derived from the original holograph. Where a work exists in more than one version, it has been given the same number followed by ‘a’, ‘b’, ‘c’, etc. The ‘C’ numbers from the 1990 catalogue have been extended to include four newly discovered works. Names and authors of texts relating to choral and vocal works are also given here.

2. The date of composition, mostly ascertained from holographs.

3. The location of holographs, the majority of which are now housed in the Beinecke Library at Yale University, New Haven, Connecticut.

4. The body or person responsible for a work’s commission.

5. The instrumentation required for each work. Instrumentation is shown numerically in the standard orchestral order of woodwind, brass, timpani, percussion, harp, other instruments, and strings, as follows:
   - flutes, oboes, clarinets, bassoons
   - horns, trumpets, trombones, tuba
   - timpani
   - percussion (listed by metal, wood, pitched, drums, and effects instruments)
   - piano, celesta, harp, etc.
   - strings (assumed to comprise violins I and II, violas, cellos, and double basses)
   The sections are usually separated by oblique strokes.

   Additional instruments, doublings, and optional instruments are shown by appropriate abbreviations: + means ‘doubling’ and opt means ‘optional’. A zero (0) in the list indicates that an instrument is not scored.

6. The dedication, which is usually found at the head of the holograph, though some published scores have dedications not found in the holograph, indicating that Walton added them at proof stage.

7. The approximate duration of the piece, rounded to the nearest quarter minute, based on timings cited in the William Walton Edition.

8. First and important performances: details of a work’s performance (public unless otherwise noted), including the name(s) of the performer(s), the venue, and the date. If the first performance took place abroad, the British premiere is also noted.

9. Details of publication, including publisher, date, and original price. Dates are given for those works first published in the William Walton Edition.

10. Bibliographies listing references relevant to a work. Books, dissertations and theses, and substantial journal articles are listed first, including details of a work appearing in the William Walton Edition, followed by references in newspapers, music journals, and other periodicals, arranged alphabetically by title of the newspaper or journal. These last references are mostly reviews and critical notices, especially of first performances and publications. Unattributed items are anonymous.

11. A discography, providing details of recordings of a particular work. 78, 33, and 45 rpm recordings, together with their transfer to compact disc, are included:
   (a) those conducted by Walton and other conductors especially associated with his music: Sir Malcolm Sargent, Sir Adrian Boult, André Previn, Sir Charles Groves, Sir Colin Davis, Bryden Thomson, George Szell, Louis Frémaux, Bernard Haitink, Paavo Berglund, Sir Simon Rattle, Vernon Handley, Lawrence Foster, David Lloyd-Jones, Carl Davis, and Paul Daniel;
(b) those made by artists involved in a work’s first performance;
(c) those made by the performers for which the work was originally written;
(d) other important modern recordings are also included, such as the Chandos series of Walton’s works, with conductors such as Sir David Willcocks, Sir Neville Marriner, and Richard Hickox. For further details see: Martin Rutherford, Sir William Walton (1902–1983): A Data Base Discography (Melbourne, M. Rutherford, 2006) and online updates.

12. Notes—mainly concerned with aspects of a work’s history; they may include useful background information, for example from letters, which has not been otherwise covered by any of the above sections.
WILLIAM WALTON EDITION
General Editor: David Lloyd-Jones   Consultant: Stewart Craggs

2. The Bear, edited by Michael Burden, 2010
5. Choral Works with Orchestra, edited by Timothy Brown, 2009
10. Symphony No. 2, edited by David Russell Hulme, 2006
12. Concerto for Viola and Orchestra, edited by Christopher Wellington, 2002
13. Sinfonia Concertante, edited by Lionel Friend, 2004
17. Shorter Orchestral Works 1, edited by David Lloyd-Jones, 2009
22. Shakespeare Film Suites, edited by James Brooks Kuykendall, 2010
ACKNOWLEDGEMENTS

I am deeply indebted to many people (some now deceased), who have helped me in numerous ways over nearly 50 years of research into William Walton and his music.

I owe a special debt of gratitude to Lady Walton and the members of the Walton Trust, for all their help and for the generous grant which enabled me to complete my researches. To Maureen Murray, archivist of the William Walton archive in Ischia, who kept me up to date with details of the latest acquisitions to the archive; and to Paul Zuckerman, Colin Graham, Martin Denny, and Alessandra Vinciguerra for their assistance.

I am grateful to Professor James Brooks Kuykendall (Erskine College, Due West, South Carolina), for his enthusiastic encouragement at all times, for writing the introduction to this volume, and for his selfless generosity in sharing the results of his own Walton investigations. I owe a particular debt of gratitude to Professor John Dressler (Murray University, Kentucky) for his help over many years, both in the UK and in the USA, and for supplying numerous American bibliographical items; also to Roy Douglas, for his unstinting interest in my work and for allowing me access to his Walton archive.

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

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

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

Stewart R. Craggs
Sunderland, 2013
### General Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
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<td>a</td>
<td>alto (instrument)</td>
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<td>A</td>
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<td>accompanied</td>
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<td>British Broadcasting Corporation</td>
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<td>BBC Symphony Orchestra</td>
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<td>BC</td>
<td>British Council</td>
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<td>bass clarinet</td>
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<td>bd</td>
<td>bass drum</td>
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<td>Beinecke</td>
<td>Beinecke Rare Book and Manuscript Library, Yale University</td>
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<td>BL</td>
<td>British Library, London</td>
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<td>BMus</td>
<td>Bachelor of Music</td>
</tr>
<tr>
<td>bn</td>
<td>bassoon</td>
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<tr>
<td>BWV</td>
<td>Bach-Werke-Verzeichnis (Schmieder, catalogue of J. S. Bach's works)</td>
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<td>cor anglais</td>
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<td>Director of Music</td>
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<td>euph</td>
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<td>FRKF</td>
<td>Frederick R. Koch Foundation</td>
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<td>flugel</td>
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<td>gtr</td>
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<tr>
<td>HMV</td>
<td>His Master’s Voice</td>
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<td>hn</td>
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<tr>
<td>hpd</td>
<td>harpsichord</td>
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<td>HRHRC</td>
<td>Harry Ransom Humanities Research Center, University of Texas at Austin</td>
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<td>ISCM</td>
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<td>Ministry of Information</td>
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<td>soprano (voice)</td>
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<td>v, vv.</td>
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<td>wb</td>
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<td>w.w.</td>
<td>woodwind</td>
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BIBLIOGRAPHICAL ABBREVIATIONS

Add. Mss. Additional Manuscript  FMR  Film Monthly Review  NZZ  Neue Zürcher Zeitung
anon. anonymous  F&F  Films and Filming  OCS  Oxford Choral Songs
arr. arranged by; arrangement  FRKF  Frederick R Koch  Ob  The Observer
BBC WAC BBC Written Archives  FT  Financial Times  ObR  Observer Review
Centre  Gdn  The Guardian  OpN  Open News
BBC WAC  British Library  GlasHer  Glasgow Herald  orch. orchestrated; orchestration
Centre  BM Bull British Music Bulletin  Gram  Gramophone  OUP  Oxford University Press
BMSJ  British Music Society Journal  HiFi/MusAm HiFi/Musical America  OxM  Oxford Mail
BNN  British National  Indep  The Independent  p(p). page(s)
Bibliography  IP  Irish Press  PMGaz  Pall Mall Gazette
Bpost  Birmingham Post  JWA  Journal of the American Viola Society  Penguin FN  Penguin Film News
CMJ  Canadian Music Journal  JOS  Journal of Singing  Phila Inq  Philadelphia Inquirer
Chic DTrib  Chicago Daily Tribune  Kinew  Kinematograph Weekly  PAM  Philadelphia Inquirer
Chic DN  Chicago Daily News  Lvd Post  Liverpool Daily Post  PR  Performing Right
Chic DT  Chicago Daily Telegraph  Lvd Ev Exp  Liverpool Evening Express  R&R  Records and Recordings
CinQ  Cinema Quarterly  LATimes  Los Angeles Times  RM  La Rassegna Musicale
Cinc Enq  Cincinnati Enquirer  LM  London Music  RT  Radio Times
Cinc Post  Cincinnati Post  M&L  Music and Letters  S&S  Sight and Sound
Classic CD  Classic Compact Disc  M&M  Music and Musicians  SalzV  Salzburgervolkblatt
Cleveland PD  Cleveland Plain Dealer  ME News  Manchester Evening News  Sat Rev  Saturday Review
CMW  Classical Music Weekly  MEJ  Music Educational Journal  SExp  Sunday Express
comp.  compiler  MEJ  Music Educational Journal  SFE  San Francisco Examiner
cond.  conductor  MEvents  Musical Events  Sheff T  Sheffield Telegraph
Ashgate, 1999)  MFB  Monthly Film Bulletin  ST  Sunday Times
Danc T  Dancing Times  MGu  Manchester Guardian  St Louis PD  St Louis Post Dispatch
D&D  Dance and Dancing  MMR  Monthly Musical Record  SMail  Sunday Mail
DE  Daily Express  MorPt  Morning Post  S Referee  Sunday Referee
DG  Daily Graphic  MO  Musical Opinion  STel  Sunday Telegraph
DM  Daily Mirror  MQ  Musical Quarterly  TW  Theatre News
DocNL  Documentary News Letter  MS  Music Survey  TCin  Today’s Cinema
DT  Daily Telegraph  MT  Musical Times  t.p. title-page
EadS  Express and Star  MRev  Music Review  WA  Western Australia
EADT  East Anglian Daily Times  MusAm  Musical America  WScots  Weekly Scotsman
ed.  editor  MusC  Musical Courier  WFN  World Film News
FMN  Film Music News  NewS  New Statesman  (see p. xi)
NY  New Yorker  NYHT  New York Herald Tribune  YE News  Yorkshire Evening News
Oxford University Press  New York Times  Y Ob  Yorkshire Observer
OUP  Oxford University Press p(p). page(s)  YPost  Yorkshire Post
SELECTIVE CHRONOLOGY

1866
11 Oct Louisa Maria Turner (mother) born at Herbert Street, Stretford, Lancashire

1867
28 Feb Charles Alexander Walton (father) born at Albert Terrace, Hale, Cheshire

1898
10 Aug marriage of Charles Alexander and Louisa Maria at the MacFadyen Memorial Congregational Church, Chorlton-cum-Hardy

1902

1908
starts to learn piano, organ, and violin

1912
enters choir of Christ Church, Oxford, after his father sees a newspaper advertisement for choral scholarships

1914
4 Aug war declared

1916
15 March confirmed in Christ Church Cathedral by Charles Gore, Bishop of Oxford. First known compositions performed in the cathedral. The Dean of Christ Church arranges for him to stay on at the choir school.

1917
10 April his March for organ (C104) is played at the wedding of Dr Henry Ley

1918
11 June as an undergraduate, passes the first half of his BMus examination at New College, Oxford

11 Nov Armistice marking the end of World War I is announced

13 Nov granted an in-college exhibition for two years by the governing body of Christ Church

1919
Feb meets Osbert Sitwell

12 Feb meets John Masefield and Siegfried Sassoon

June fails Responsions

Sept fails Responsions at second attempt

Dec fails Responsions at third attempt

1920
spring visits Italy for the first time with the Sitwells

8–9 June passes second part of his BMus

20 Oct Christ Church governors postpone the renewal of Walton’s exhibition

10 Nov Governors agree to pay Walton £150 ‘to clear him from his reasonable liabilities’

1921
Sept has lessons from Ernest Ansermet and E. J. Dent

24 Sept tells his mother that ‘Goossens has [his overture] Syntax’

Nov starts to compose Façade

1922
24 Jan Façade given its first (private) performance

1923
4 Aug meets Schoenberg and Berg while attending the ISCM Festival in Salzburg

1924
begins to compose the overture Portsmouth Point

1925
28 May meets George Gershwin in London

25 Oct acts as best man at the wedding of Sacheverell Sitwell in Paris

1926
30 Aug Susana Gil Passo (Lady Walton) born in Argentina

Sept signs a publishing contract for five years with Oxford University Press

1927
26 June attends an all-Elgar concert at Queen’s Hall, London

autumn meets Spike Hughes

10 Nov Sacheverell Sitwell publishes German Baroque Art (London: Duckworth), which is dedicated to William Walton

1928
14 Sept first European performance of Façade

Dec starts work on the Viola Concerto

1929
11 June meets Imma Doernberg at the Daye House, Quidhampton, Wiltshire

21 Aug BBC commissions ‘the writing of special music for broadcasting’
1930
March  Approached by C. B. Cochran for music to one of his revues

1931
8 Oct  first performance of Belshazzar’s Feast in Leeds Town Hall

1932
Jan  receives a lifetime annuity of £500 per annum in the will of Mrs Samuel Courtauld

1933
Jan  working on the first symphony

1934
spring  meets Alice Wimborne
3 Dec  first performance of the first three movements of Symphony No. 1

1935
11 Aug  mention of a ballet about Bath to a libretto by Osbert Sitwell for the de Basil Ballet
Oct  moves to 46A South Eaton Place, Belgravia, London

1936
28 Feb  report in The Times that Walton has been elected to membership of the Performing Right Society
March  offered a contract for a René Clair film, Break the News (released in 1938). Refuses.
11 Aug  conducts part of an All-Walton Promenade concert at Queen’s Hall, London

1937
12 May  Crown Imperial played in Westminster Abbey before the Coronation Service of King George VI and Queen Elizabeth
28 June  receives an honorary DMus degree from the University of Durham
2 July  receives an honorary Fellowship of the Royal College of Music
15 July  attends a memorial service for Lady Ida Sitwell at St George’s, Hanover Square, London
28 July  meets Benjamin Britten
Aug  approached for music for the film The Last Curtain. Refuses.
16 Aug  approached for a test piece for the 1940 National Band Festival at the suggestion of John Ireland

1938
24 Feb  Hubert Foss gives an interval talk about Walton on BBC Radio

1939
20 June  signs a contract to write an orchestral work for the Chicago Symphony Orchestra
3 Sept  World War II begins; joins the Daventry Mobile First-aid Unit as an ambulance driver
7 Dec  first performance of the Violin Concerto in Cleveland, Ohio
20 Dec  considers writing an overture for Chicago about Monsieur Mongo (Nashe)

1940
Jan  considers writing an overture for the Ministry of Information, having been offered the job of general music director of the MoI film unit
autumn  asked by the MoI to arrange a simple overture of popular music to run for about eight minutes

1941
March  is included in a new ENSA advisory music council established to promote the provision of good music for the forces and munition workers
1942
Jan  asked for music for a production of Oedipus Rex in the Royal Albert Hall. Refuses.
11 Feb  receives honorary DMus degree (with Malcolm Sargent) from Oxford University
24 March  Arthur Bliss (director of music, BBC) commissions Walton for a brass band suite
summer  approached for choral work for St Matthew’s Church, Northampton
27 Aug  report in The Times that a letter from English composers, including Walton, Bax, and John Ireland, had been sent in reply to one received from their Soviet contemporaries expressing mutual appreciation of their work
7 Nov  attends a reception at 13 Kensington Park Gardens, London, celebrating the 25th anniversary of the USSR
C4 THE FORSAKEN MERMAN

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

Text: Matthew Arnold (1822–88)

Date of composition: 1916

Holograph: Beinecke: GEN MSS 601 (FRKF 1429).

The short score is contained in a notebook of 12-stave paper bound in dark maroon leather. It is 423 bars in length and is dated ‘Summer 1916’. The manuscript was sold at Sotheby’s, London, in May 1985 for £3,600 (Lot 253).


C5 VALSE IN C MINOR

for solo piano

Date of composition: 1917

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

First performance: unable to trace

C102 CHORAL FANTASIA

for organ

Date of composition: 1916

Holograph: whereabouts unknown

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

C103 FOR ALL THE SAINTS

for mixed voices and organ

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

Holograph: whereabouts unknown

First performance: unable to trace

C6 FOUR SWINBURNE SONGS

for voice and piano

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

Text: Algernon C. Swinburne (1837–1909), from the second and third series of Poems and Ballads (1878 and 1889)
Nos. 1–3

Date of composition: July 1918
Holograph: Beinecke: GEN MSS 601 (FRKF 1334, 1333, 1351)
Duration: 3 minutes each
First performance: unable to trace
First modern performance: Darlington, Liddiard Theatre, 9 April 1992; Teresa Troiani and Eileen Bown
First European performance: Ulm, Germany, Ulmer Theater, 20 May 2001; Jeremy Huw Williams and Thomas Mandl
Bibliography: British Music Society Newsletter, No. 54 (June 1992), 8 (D. Strong)

4. The Winds
Holograph: whereabouts unknown
Duration: 2 minutes
First private performance: unable to trace. A copy of the vocal score is inscribed by Walton to Edith Sitwell's companion, Helen Rootham, 'who first sang this song' (WW archive). Stephen Tennant (the dedicatee of Walton's Siesta) told the present author (letter dated 10 June 1975, Craggs archive) that it was most probably given at 34 Queen Anne's Gate, London, the home of his mother, Lady Pamela Glenconner.
First public performance: London, Aeolian Hall, 14 December 1921; Dorothy Moulton and unknown pianist
Other early performances: London, Aeolian Hall, 30 October 1929; Odette de Foras and Gordon Bryan • London, Grotrian Hall, 19 May 1932; Rose Morse and Graham Carritt
Publication: Curwen, 1921 (CE 2217) at 2s; reprinted OUP, 1985 (Oxford Solo Songs Series), at £1.95

Nos. 1–4
Publication: Alan Cuckston, ed., Four Early Songs, OUP, 2002 • WWE vol. 8, pp. 8–17
Bibliography: Steuart Bedford, WWE vol. 8 • Alan Cuckston, 'The Songs', CraggsML, pp. 5–7 • DT, 25 May 1989, p. 20 (A. Blyth); MT 70 (December 1929), 1124–5 (E. Blom); Times, 1 Nov 1929, p. 14

C7 QUARTET FOR PIANO AND STRINGS

Date of composition: 1918–21 (though the published score, Stainer & Bell, 1924, is dated 'Oxford 1918–1919' at the foot of p. 74)
Holograph: whereabouts unknown. The original version was lost somewhere in the post between Italy and London for two years. When it resurfaced in 1921, Walton revised parts of it and rewrote most of the last movement several times. It was published under the Carnegie United Kingdom Trust, the adjudicators being Sir Hugh Allen, Ralph Vaughan Williams, and Sir Henry Hadow, who described it as a work of 'real achievement'.
Dedication: To the Right Rev. Thomas Banks Strong, Bishop of Ripon
Duration: 29 minutes
First performance: Liverpool, Rushworth Hall, 19 September 1924 (broadcast on BBC radio); members of the McCullagh String Quartet: Isabel McCullagh, Helen Rawdon Briggs, Mary McCullagh, with J. E. Wallace (piano). The radio programme also included two other British works published under the Carnegie Scheme, by George Dyson and Ivor Gurney.
First public performance: Liverpool, Rushworth Hall, 30 October 1924; members of the McCullagh String Quartet and J. E. Wallace
First London performance: Aeolian Hall, 30 October 1924; members of the McCullagh String Quartet and J. E. Wallace
First London performance: Aeolian Hall, 30 October 1929; Pierre Tas, James Lockyer, John Gabalfa, and Gordon Bryan
Publication: score and parts: Stainer & Bell (1924) at 9s
Bibliography: BM Bull 6 (1924), 179; MO 53 (1929), 230; MT 65 (1924), 1127–8 (E. Blom); 70 (1929), 1124–9 (E. Blom); RT, 12 September 1924, p. 498 (P. A. Scholes); Times, 1 Nov 1929, p. 14; 16 Nov 1936, p. 20; 5 April 1938, p. 14
According to Anderson (1911–84), further revisions were made to the work before it was recorded by the Robert Masters Quartet. He wrote:

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

Revised version

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

According to the OUP editor Robin Langley, ‘Walton... himself gave no reason for revising this work, and there were several hands in the pudding before he himself went through the corrections, making further of his own. A likely reason, however, would be the performance with André Previn playing the piano part at the Aldeburgh Festival about three years ago’ (letter to the present author dated 3 March 1976; Craggs archive). This performance took place on 30 June 1973 at the Maltings, Snape, but although Previn was to have played that day, he was ill and the pianist was Howard Shelley, with Kenneth Sillito (violin), Cecil Aronowitz (viola), and Charles Tunnell (cello).

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

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

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

Bibliography: Hugh Macdonald, WWE vol. 19


C8 TRITONS

song for voice and piano

Text: William Drummond (1585–1649)

Date of composition: 1920

Holograph: Beinecke: GEN MSS 601 (FRKF 589)

Duration: 2 minutes

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

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

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

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

C9  THE PASSIONATE SHEPHERD

song for tenor voice and ten instruments

Text: Christopher Marlowe (1564–93)

Date of composition: 1920

Holograph: whereabouts unknown

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

C10  DR SYNTAX

A pedagogic overture for full orchestra.

Probably inspired by verses of William Combe (1741–1833), written to accompany drawings by Thomas Rowlandson (1756–1827) of the adventures of ‘Dr Syntax’. According to The Oxford Companion to English Literature (7th edn, ed. Dinah Birch, Oxford: OUP, 2009), Dr Syntax is ‘the grotesque figure of a clergyman and schoolmaster, who sets out during the holidays on his old horse Grizzle to “make a tour and write it”, and meets with a series of amusing misfortunes.’

Date of composition: 1920–21

Holograph: whereabouts unknown

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

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

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

C11  STRING QUARTET

for two violins, viola, and cello

1. Moderato; 2. Fuga

Date of composition: 1919–22

Holograph: Beinecke: GEN MSS 601 (FRKF 590)

Duration: 20 minutes

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

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

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

Revised version

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

1. Moderato; 2. Scherzo; 3. Fuga

Holograph: Beinecke: GEN MSS 601 (FRKF 590). It is dated ‘Amalfi 23.11.22’. Walton had given the autograph score to Hyam (‘Bumps’) Greenbaum in September 1936. The original set of parts, formerly in the possession of Gerald Abraham and sold at Sotheby’s on 15 May 2008 (Lot 167),
are now in private hands. These were used for the performances in 1923 by the McCullagh Quartet. The first four pages of the Fuga are missing.

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

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

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

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

Bibliography: Hugh Macdonald, WWE vol. 19 • BM Bull 5 (1923), 194 (E. J. Dent), 214 (H. Antcliffe); MMR 53 (1923), 226–7 (‘Sforzando’), 296; MO 47 (1923), 52–3 (A. Eaglefield Hull); MT 64 (1923), 571, 631–5 (E. Evans); Sales, 6 Aug 1923, p. 3; Times, 7 July 1923, p. 8; 14 Aug 1923, p. 11


C12 façade

An entertainment for reciter and chamber ensemble.

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Façade Entertainment

Text: poems by Edith Sitwell

Date of composition: November 1921–8

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