CLARINET MUSIC BY BRITISH COMPOSERS, 1800-1914:
A REPERTORIAL SURVEY
DISTRIBUTION
Presented in Partial Fulfillment of the Requirements for
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*** ***
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Approved by
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Dedicated to the memory of my parents

Richard Ellsworth (1922-1981)
Muriel Ellsworth (1924-1980)
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INTRODUCTION

The goal of this document is to provide the reader with an overview of clarinet music written by British composers during the years 1800 to 1914. To begin, however, a few words of introduction regarding the nature of this endeavor are in order.

My original motivation for embarking on such a project was simply an interest in British clarinet music of all time periods. Pursuing this broad interest naturally involved a search for music to perform, and information about that music and its composers. In the process of this search, it soon became apparent that a gap existed in the coverage of this area of the clarinet repertoire; there seemed to have been a surprisingly small amount of music written by British composers during much of the nineteenth century. Further research has proven this to be a false impression, however; there is indeed a significant body of clarinet music from this time and place which has heretofore been largely under- or unexplored. The apparent gap is not due to a lack of music itself, but to a lack of information about, and availability of, that music which does exist.

The clarinet repertoire blossomed noticeably with the coming of the so-called "musical renaissance" of the latter part of the nineteenth century in Britain. Some attention has been paid to this and following eras by scholars writing about the clarinet (for example, the dissertations of Heim and Fennell—see footnote 2 of this Introduction); even so, there are still large amounts of repertoire from the late nineteenth and early twentieth centuries which remain unknown or neglected.
It seems that no single document exists which attempts to give an overview of the clarinet music of nineteenth- and early twentieth-century British composers. When one surveys the current literature concerning the history of the clarinet in Britain, one finds that it generally falls into two broad categories. The first deals with historical considerations (such as the first appearances of the clarinet in Britain; who the early players were; the legacy of prominent British performers on the instrument; etc.), while the second emphasizes music written for the clarinet. The latter category consists largely of dissertations and articles which explore the music of specific time periods and/or genres, or of specific composers. Taken as a whole, the entire quantity of material is not large; and one of its obvious shortcomings is its neglect of the music of the nineteenth century, particularly that of the pre-Stanford era. The works which do delve into this earlier time period are concerned mostly with performers and not with music, especially not music by British composers.

The present work, therefore, is intended to serve a threefold purpose. First, it is hoped that it will fill in the lacuna, referred to above, in the written literature currently available on the clarinet and its repertoire; second, it will undertake to integrate the clarinet and its music into the wider context of nineteenth-century British musical

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history; and finally, its main purpose will be to inform the reader about unpublished and/or little-known and rarely performed clarinet music from the time period under consideration.

As stated earlier, this document will cover the time period 1800 to 1914. The choice of the year 1800 as a starting point needs no complex explanation; it provides a convenient and objective chronological delineation. Prior to 1800, clarinet music by British composers is sparse. The ending date of the survey is the onset of World War I, which has often served as a point of demarcation in written histories of all kinds. In British musical history, the early years of the twentieth century were in many respects an extension of the nineteenth. As Lewis Foreman has noted, “the musical climate between 1900 and 1914 was one in which late Victorian institutions and attitudes still persisted, and the assumption of the superiority of Germanic models was endemic....”\(^3\) In the years just prior to WW I, the generation of composers taught by Stanford took two different paths; some continued to write in the conservative, Germanic tradition in which they had been trained, while others broke with this tradition and pursued their own individual paths. This latter category includes Vaughan Williams and Holst, who raised the banner of nationalism as their rallying point. Although some aspects of their music could also be defined as “traditional” in nature (especially when compared to other musical trends in the first decade of the twentieth century), their style was freer of continental influences than ever before, and their main concern was the development of the native British composer. Thus in Britain, as elsewhere, the period just before WW I was a time of musical and philosophical dichotomy, when both old and new models coexisted; this period marks an impending change in musical thought and thus provides a suitable ending point for the present document.

In addition to the time period, other parameters of this document must be defined. Genres of music to be considered include concertos and sonatas in which the clarinet is the featured instrument, as well as pieces for clarinet and piano not specifically titled "sonata." Chamber music in which one or more clarinets participate in combination with other instruments and/or voices will also be discussed. Military band music, although quite popular in nineteenth-century England and important in the development of many famous performers on the clarinet, will not be considered, as it has already been authoritatively treated by others. At times the line is thin between chamber music and music for small wind band; in general, this document includes chamber music only up to ten players, one on a part, usually in the combination of winds alone or winds and strings and/or piano.

Since this document is a survey, its aim is to gain as wide a view of its subject as possible. Thus the composers included are men and women of all levels of celebrity and skill. Some of their names and reputations have survived to this day; some of them served their own generation with great distinction, only to be forgotten after their deaths. "Musical Darwinists" might argue that these latter have disappeared for good reason! It is not the intention of this author to presume to make such aesthetic judgements. This document is meant to be, as far as possible, a chronicle of historical events and facts and an objective description of a little-known repertoire of music.

In the study of any kind of music, it is necessary and helpful to know as much as one can about the total environment in which that music was produced. The structure and organization of this document reflect that necessity. In order to set an appropriate context for the survey of clarinet music by nineteenth- and early twentieth-century British composers, the first two chapters are devoted to a brief review of the general state of music in England in the eighteenth and nineteenth centuries and an outline of the history
of the clarinet, its performers, and its literature in Britain during these same centuries. Although much of this background material is available from a variety of other sources which treat it in a more extensive and detailed way (see Bibliography, pp. 212-226), it is thought that it will be helpful to present it here in a concise and summarized form.

Chapters 3, 4, and 5 constitute the survey of the music itself during the stated time period of 1800-1914. I have chosen to divide this time period into three sub-periods, using the historical phenomenon known as the English musical renaissance of the latter part of the nineteenth century (and its main clarinet composer, Charles Villiers Stanford) as a point of reference. The first sub-period is classified as "pre-renaissance," and includes those composers whose clarinet music can be identified as having been written between 1800 and the time of Stanford’s generation; the second sub-period includes Stanford himself and other composers who were his contemporaries; and the third sub-period includes members of the generation immediately following Stanford, up to the stated end point of 1914.

Assigning composers to their appropriate sub-periods was not always a clear-cut task. For example, several composers could possibly have been placed in either the "pre-renaissance" period or the period of Stanford and his contemporaries. Also, many composers of both the Stanford and post-Stanford generations lived and wrote well beyond 1914, the stated terminus of this survey. The reasoning behind the overall time period has already been discussed. My decisions about defining the sub-periods and the placement of composers within those sub-periods have been made as much as possible on an objective, chronological basis rather than on the basis of any kind of stylistic division, the latter of which would necessarily involve a subjective assessment not in keeping with the purposes of this document. In assigning composers to sub-periods on a chronological basis, my primary consideration has been their dates of birth; in some cases, however, I
have secondarily considered the time period in which they were actively composing music for the clarinet. Thus, to cite an example, although Ebenezer Prout was born some seventeen years before Stanford, he is included in what I have designated as the second sub-period (Stanford and his contemporaries) since a large portion of Prout's musical activity coincides with that of Stanford. Additionally, in the case of composers who lived and worked beyond 1914, I have included only those compositions which they wrote or published up to and including that year.

Within the survey portion of this document (chapters 3, 4, and 5), each chapter has a two-part structure. The first part consists of entries, in chronological order by birthdates, for every composer in the sub-period covered by each chapter. These entries include biographical information and a discussion of the composers' clarinet works. The second part of each chapter is a "focus" section, presenting a more in-depth discussion of a single, significant work from the sub-period covered by that chapter. In all three cases, these focal works are major compositions, and all are currently (as of 1991) unpublished.

The final chapter of this document provides a summary and conclusions. Two appendices are also included; Appendix A is a list of composers and works discussed in the survey, and Appendix B is a chronology of the history of the clarinet in Britain.

This document surveys more than 140 works by 58 composers. I have made a concerted effort to obtain music for these works whenever possible, and to get an auditory sense of the pieces by actually playing them. Approximately 26% of the works surveyed are lost or could not be located; of the remaining 74%, I have been able to obtain music (copies of manuscripts or editions) for approximately 74 works. In order to make this document useful to performing clarinetists, I have indicated the locations of works, when known, as a part of the description of each piece.
The descriptions of musical works in this document are meant to give the reader a general idea of what those works are like from a stylistic, musical and technical point of view. Most of the descriptions, therefore, are not highly theoretical or analytical in nature. Each of the three focal works is given a more detailed structural analysis, but even these analyses are aimed primarily at description and are not laden with many of the details that might be found in a stricter, more formal method of analysis. The main objective for the analyses of the focal works has been to provide a more in-depth discussion of the compositional styles of the three composers, highlighting the unusual or outstanding features of those styles.

While every effort has been made to assemble as complete a survey as possible, in this type of endeavor one can never be sure of total comprehensiveness; undoubtedly, some material has been overlooked. Over time, other writers will certainly fill in these gaps and provide an even more complete assessment of this repertoire. It is hoped that this document will fulfill its goals of giving the reader an overview of clarinet works written by British composers during the years 1800-1914, bringing to light unpublished and/or little-known works, and placing this repertoire in the broad context of the musical scene in Britain during the nineteenth and early twentieth centuries.
CHAPTER I
The Musical Scene In Eighteenth- and Nineteenth-Century Britain

"The sum total of our musical achievement in the Victorian era was meagre, reactionary, and undistinguished."¹ "Very rarely has the art of music been at as low an ebb as in England at this point of time."² "It is conventional to take a gloomy view of an age in which the top composer was William Sterndale Bennett, and in which Henry Smart was even counted as a composer at all."³ These are statements from three prominent scholars of British music regarding the musical situation in England during the nineteenth century, particularly during approximately the first half of that century. Such statements seem to be representative of the general opinion of many writers and critics about this time period. The question immediately arises: why, in a country with such a distinguished musical history, should this be so? Peter Pirie phrases the question most eloquently:

No fact or collection of facts can quite account for it: English music led the world in the fourteenth century, and made a decent show from then on until the appearance of a major composer in Henry Purcell; but from his death until the first works by Elgar almost exactly two hundred years later we were virtually silent. And these years marked the production, by a race that is nearest ethnically to our own—our fellow Saxons—of a succession of major geniuses. We may mark the position of Austria and Germany at the centre of Europe, where all musical roads cross; we may note that German musical education has always been more

rational and thorough than ours, and the multiplicity of German musical
institutions, which offer a much wider scope for the musical aspirant in all
fields. It does not suffice; because of Dunstable, Taverner, Byrd, Tallis
and Purcell it does not suffice.  

What would cause modern writers to adopt such consistently negative viewpoints
of this time period? Furthermore, should these viewpoints be completely accepted at face
value, without any further exploration? What are the standards by which these writers are
judging the musical output of nineteenth-century British composers? As Frank Howes
points out:

In music it has often happened that a composer who is historically
important, i.e. has had an influence on the future of the art, is not one of
the great composers, who for their part may not have had much historical
importance. It follows, therefore, that a historian will often need to deal at
length with music that has every appearance to a later generation of being
obsolete. Perhaps this is what Edward Dent meant when he made the
challenging, mischievous remark that the history of music is written in bad
music. I would not myself endorse this extreme statement, but I would say
that much obsolete, disregarded, outworn music is of great historical
importance.  

Howes goes on to state that the historian must sometimes

...look at movements below the surface, at men who have laboured but left
no conspicuous memorial, at composers who served their generation, with
a historian’s eye, and revalue their work in accordance not with its present
esteem or even its intrinsic worth but with its more far-reaching
consequences to the generations that succeeded it. 

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4Pirie, p. 18.


6Ibid., p. 12.
It is true that nineteenth-century England produced no composers of a stature comparable to those on the continent, especially the Germans—Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Wagner. But present-day acceptance of what could be called the "masterpiece theory," which holds that any piece of music that does not stand the test of time in its popularity must therefore be an unworthy piece of music, has turned our attention away from the fact that nineteenth-century England actually had a very active native musical life in many respects. The reasons for which it did not achieve the standards being set on the continent at the time will be explored in this chapter.

THE EIGHTEENTH CENTURY

In order to understand the various aspects of the musical scene in nineteenth-century England, it is necessary to briefly examine the eighteenth century, since many musical trends and social attitudes of that earlier time either carried through into or otherwise influenced the later era. Perhaps the most conspicuous of these trends and attitudes was England's predilection for importing musical talent from other countries. This was true for performers and composers alike, and as one would expect, it had a detrimental effect on native musicians. Scanning the century, one will find that the most prominent composers in England included Handel (1689-1759), Francesco Geminiani (1687-1762), G.B. Sammartini (1701-75), J.C. Bach (1735-82), Muzio Clementi (1752-1832), and Haydn (1732-1809), to name just a few. Some of these composers merely visited England more or less frequently; but some of them, like Handel, J.C. Bach, and Clementi, spent the better part of their adult lives there and in some cases even became citizens. Compare this list of names to one of some native British composers of the eighteenth century: Maurice Greene (1695-1755), Charles Avison (1709-1770), and William Boyce (1711-1779), all contemporaries of Handel; Thomas Erskine (dates not
found), Thomas Linley (1733-1795), Samuel Arnold (1740-1802), Charles Dibdin (1745-
1834), James Hook (1746-1827), William Shield (1748-1829), and William Smethergell
(fl. late eighteenth century), all belonging to the age of J.C. Bach; and Michael Kelly
(1762-1826), Stephen Storace (1763-1796), Thomas Attwood (1765-1838), and William
Crotch (1775-1847), all of whom Young classifies as “British Mozartians.” How many
of the names of these native composers are unfamiliar today, even to well-educated
musicians! With the exception of Arne and possibly of Boyce, none of these British
composers ever achieved the lasting fame of even the lesser-known names on the list of
“imports,” so overshadowed were they by their foreign competitors. Public taste, a more
important factor than ever before, decreed that it preferred foreign musicians to native
ones.

The fact that the public could exert such influence on musical life was itself a new
trend in the eighteenth century. Concert or “Art” Music, previously the cultural province
of royalty and the wealthy aristocracy, had become available to a wider audience, a
paying public. With this came a corresponding decline in the system of royal and
aristocratic patronage of musicians. This popularization had both good and bad effects.
As Young observes:

During Handel’s lifetime British music was, insofar as this may
ever be possible, democratised. The process continued so that by the end
of the century the practice and appreciation of music was probably more
widespread than in any country in Europe. For this expansion there was a
price to pay, and, on the whole, it was paid by the native composer who
more and more was denied the kind of protection afforded by the
continental system of aristocratic patronage.8

7Young, p. 393.
8Ibid., p. 342.
The new public, of course, had the power to influence and control what it heard by its preferences; this was true in the provinces as well as in London. "In both cases it became understood that European, and especially German, composers were to be preferred to British composers." Along side this, however, some conservative writers of the day perceived a decline in public taste. Geminiani, for example, in his *Introduction to a Good Taste in Music* (1749), wrote:

> When I came to London, which was thirty-four years ago, I found Music in so thriving a State, that I had all the Reason imaginable to suppose the Growth would be suitable to the excellency of the Soil. But I have lived to be most miserably disappointed; for, though it cannot be said that there was any Want of Encouragement, that Encouragement was ill bestowed. The Hand was more considered than the Head; the Performance than the Composition; and hence it followed, that instead of labouring to cultivate a Taste, which seemed to be all that was wanting, the Publick was content to nourish insipidity.  

Although Geminiani was writing at a time when the music of Handel was extremely popular, there was apparently still doubt in his mind as to the general level of public taste. The writer John Hawkins brought up similar charges some twenty years later; and still later, in his Preface to Boyce’s *Cathedral Music* (1788), Hawkins protested that “J.C. Bach and C. F. Abel had abdicated their responsibilities as serious musicians by living ‘by the favor of the public’, by cultivating two styles, ‘the one for their own private delight, the other for the gratification of the many.’” Whether or not there really was a decline in the British musical public’s taste during the eighteenth century cannot be objectively determined. What does seem to be true, however, is that the rapid

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9 Ibid., p. 365.

10 Ibid., pp. 342-3.

11 Ibid., p. 343.
popularization of music produced a situation where there seemed to be no common denominator in taste. As Young has pointed out, "the progress of music under the social, ecclesiastical, and moral principles and prejudices that obtained made consistency on the creative side impossible." As might be expected, native composers seemed to be most affected by the capriciousness of public taste. Even when they tried to gain popularity by imitating the style of foreign composers, as the public seemed to demand, they were never able to beat the foreigners at their own game, so to speak. Thus, "the native composer then became a realist, submitting himself to the exigencies of the situation and aiming no higher than common-sense prompted." The necessity of making a living forced composers to cater to public taste, whether that coincided with their own individual artistic convictions or not. Given the strong attraction of things foreign, imported composers could at least depend to some degree on their "foreignness" to bring them to public notice; thus, even second-rate foreigners were often more popular than native composers. One might argue that British composers were so busy trying to keep track of which way the winds of public taste were blowing that they were not able to develop a level of skill which would allow them to compete (in popularity, and thus in financial success) with even the lesser foreign names.

The importing of foreign musicians, the democratization of music and the corresponding decline in aristocratic patronage, the inconsistency and capriciousness of public taste; all contributed to the plight of the native British composer. Another trend of the eighteenth century was the predominance of vocal and choral music, a continuation of England's long and distinguished choral tradition. Exclusively instrumental music was also being written, of course. In the early part of the century, baroque instrumental forms

12Ibid., p. 353.

13Ibid.
(such as the sonata for one or two instruments and continuo, and the concerto grosso and solo concerto) remained in use. The compositions of Corelli were quite popular.\footnote{Ibid., p. 270.} Music for the theater in the form of overtures and incidental music to plays was also being composed, and of course organ music had its place in the church service. By just after the middle of the eighteenth century the piano had arrived in England, providing new opportunities for instrumental writing. Instrumental music was also a staple of the so-called pleasure gardens at Vauxhall, Ranelagh, Marylebone, and elsewhere. In addition the symphony came to England, largely through J.C. Bach and his co-entrepreneur C.F. Abel, and to a lesser degree through English composers who had studied in Mannheim (such as Michael Kelly). Symphonies (composed by Stamitz, Dittersdorf, Holzbauer, Mysliviček, and Haydn, among others) were the main element of the Bach-Abel subscription concerts; but, “to these English composers had little chance of entry: ‘The cold reception that anything under the title of English meets with is enough to deter them from doing anything at all.’ So said John Potter...”\footnote{Ibid., pp. 355-6.} Moreover, English composers tended to regard the symphony “as a foreign preserve. [They] were inclined to compromise, either with older styles, or with the easy charms of the Pleasure Gardens idiom.”\footnote{Ibid., p. 355.}

Thus during the eighteenth century a fairly large amount of instrumental music was produced in England, by both foreign and native composers. In general, however, it was decidedly subordinate in popularity to vocal genres, especially opera and oratorio. Handel, who dominated the musical scene in Britain not only during his own lifetime but well beyond, succeeded where earlier composers had not in popularizing Italian opera
with the British public, especially the aristocracy; indeed, much of Handel’s fame and fortune was a result of his compositions in that genre. Between the time of his first visit to England in 1710-11 and his last operatic production in 1741, Handel wrote more than thirty operas. British composers also made attempts in the field of opera; the most successful of these were the operas of Thomas Arne and the immensely popular ballad operas, of which the first was John Gay’s *The Beggar’s Opera* of 1728. When public attention for opera waned, Handel turned to the oratorio, starting a trend that would eventually become almost a cult in Britain.\(^{17}\) As Young states: “The proliferation of oratorio performances had the most profound effect on British music. It is, indeed, doubtful whether any other single type of music, virtually the work of one composer, ever achieved so much….”\(^{18}\) In addition to opera and oratorio, songs and other types of vocal music were constantly in demand for the theaters, pleasure gardens and festivals as well as for amateur performance. Public concerts almost always included a mixture of vocal and instrumental music; the purely instrumental recital or orchestral concert which is the norm today was virtually unknown until the latter part of the eighteenth century.\(^{19}\) Furthermore, virtually every composer wrote vocal music of some kind. It is apparent, then, that vocal music was immensely popular with the public during the eighteenth century; indeed, when one examines the overall proportion of vocal versus instrumental music during this time period, it can be stated that vocal music predominated in both quantity and popularity.

\(^{17}\) Young even refers to it as such; see Ibid., p. 313.

\(^{18}\) Ibid., p. 315.

THE NINETEENTH CENTURY

With the preceding information as background material, we come to the nineteenth century. During the first fifty years or so, many of the trends of the previous century continued; as before, the result was a perpetuation of the economic and artistic plight of the native composer.

The popularization of music continued at a rapid rate; so much so that Young writes, "...by the beginning of the nineteenth century Britain could, in some respects, be justly described as one of the most musical countries in Europe."20 This might be true in terms of the sheer number of amateurs becoming involved with music in various ways, but popularity and high artistic standards do not always go hand-in-hand. Audiences continued to be narrow and conservative in their taste; the influence of Handel was still very strong. As Fuller Maitland noted, "...at the beginning of the century, and for a good many years afterwards, Handel's name preponderates [on concert programs] to an extent that seems in the present day quite absurd."21 When the nineteenth-century public did find a new composer to latch on to, it was again a foreigner: Mendelssohn. Prejudice against English music continued, and native composers were expected to imitate continental composers, especially the Germans:

In the nineteenth Century a strong dose of German idealism, prescribed by a dominant school of men of letters and periodically stirred by Queen Victoria and her Consort, was taken with increasingly uncomfortable after-effects. Rank and file musicians learned to swear by the German classics, and, when it was possible, went to Leipzig with the intention of becoming classics in their own right. None of them did.22

20Young, p. 353.
21Fuller Maitland, p. 9.
22Young, p. 418.
But imitate they did. Their livelihoods were as dependent as ever on the public.

"The general run of English composers had few illusions; their aim was to satisfy the patent emotional and intellectual requirements of the respectable. For the first time in the history of British music the leading composers lost touch with the fundamentals of the art."23 Native composers, more than ever before, were being forced by the public to give up their artistic integrity and individuality in order to make a living. This was most poignantly expressed by Sir Henry Rowley Bishop, an English composer known primarily for his stage works, who wrote:

I have been a slavish servant to the public; and too often, when I have turned each way their weathercock taste pointed, they have turned round on me and upbraided me for not remaining where I was!... Had the public remained truly and loyally English, I would have remained so too! But I had my bread to get, and was obliged to watch their caprices, and give them an exotic fragrance if I could not give them the plant, when I found they were tired of, and neglecting the native production.24

There was seemingly no help or support to be found anywhere for the English composer. The system of patronage had by this time completely dissolved (as we have seen, the start of this trend was in the previous century), and composers (both foreign and native) were left to sink or swim, so to speak. Because of public whim, foreign composers fared much better. Young states the situation succinctly:

But what to do about British composers? That was a difficulty, resolved by the determination of authority either to tame them or starve them. The latter principle was preferred and became part of the national mythology.

23Ibid., p. 488.

It is small wonder that composers, battered by the doctrines of *laissez-faire*, were hard put to it to lose neither form nor integrity.  

Thus, the climate for the native composer was extremely uncongenial. This does not mean, however, that the composers themselves had no real inspiration or ability for their art. As Fuller Maitland states, "...if in some cases they failed to fulfil the promise of their natural genius, they achieved enough to show that in more favourable conditions they might have taken a high place in the roll of fame."  

It has already been mentioned that the foreign composer who dominated the interest of the British public during approximately the first half of the nineteenth century was Mendelssohn. His influence on the style of native British composers was very strong, and is most apparent in the music of William Sterndale Bennett (1816-75), perhaps the most famous English name to come from the first half of the century. Other names from this time period are George Smart (1776-1867), John Field (1782-1837), Charles Neate (1784-1877), Cipriani Potter (1792-1871), Robert Lucas de Pearsall (1795-1856), William Balfe (1808-70), John Hatton (1809-86), Edward Loder (1813-65), George Macfarren (1813-887), William Wallace (1814-65), and Henry Hugh Pierson (1815-73). Of these men, seven (Bennett, Potter, Balfe, Pearsall, Hatton, Loder, and Pierson) went abroad, either for study with foreign masters, or to gain performances of works in which they could not rouse interest at home. Pierson settled permanently in Germany. Field went to Russia after his reputation as a performer and composer had already been established.

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25Young, pp. 479-80.
26Mid., p. 501.
27Fuller Maitland, p. 103.
In addition to the plight of the native composer and the social and economic attitudes which caused it, another trend which continued from the eighteenth century into the nineteenth was the predominance of vocal music. This can be seen by examining the vast number of vocal works being produced by composers for both professional and amateur consumption. Choral societies and festivals proliferated, with many new ones being founded in addition to those which had already been established in the eighteenth century. Audiences continued to demand vocal soloists more than instrumentalists. As Fuller Maitland notes, “the taste of the British public at the beginning of the XIXth century was so much more pronounced in favor of vocal than of instrumental music that the players’ names, taken as a whole, seem less famous to us in the present day than those of the singers.”

Beside this, however, a new trend was emerging; in the early part of the century instrumental music began to gain a firmer footing than it had previously known. The Philharmonic Society was established in 1813, with the promotion of instrumental music as one of its chief aims. The founders were a group of musicians, both British and foreign, who sensed the need for an organization which would present regular concerts of instrumental music to the London public. Among the original members were Attwood, Bishop, Clementi, Neate, and Salomon; Cipriani Potter and Samuel Wesley were two of the original associate members. At first, the rules of the Society “forbade the performance of instrumental and vocal solos but permitted vocal ensembles and chamber music…”. By 1820, however, both vocal and instrumental solos were being performed on Philharmonic concerts. The Society often presented music new to London, even

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28Ibid., p. 24.

including some works by British composers. In addition, audiences had the opportunity to see and hear some of the most prominent conductors and soloists of the day. The Philharmonic Society eventually acquired the prefix “Royal” (in 1912) and is still in existence today. As the nineteenth century progressed, other concert societies and series were founded as well, such as the Promenade Concerts, the New Philharmonic Society, the Popular Concerts, and the South Place Sunday Concerts; all of these gradually helped to create an environment in which instrumental music could establish itself on a level of equal popularity with vocal music.

Another new and important event in the first half of the nineteenth century was the establishment of the Royal Academy of Music. It opened its doors in 1823, with the intent of “...systematizing the musical instruction of English musicians...”30 This institution was created in order to allow the native musician to acquire academic training in music at a level comparable to that of foreign conservatories without having to go abroad. The Academy got off to a slow start because of financial difficulties (these a result of lack of adequate support from the government), but it eventually took root and flourishes to this day.

It is generally agreed that sometime around or after the middle of the century (scholars vary in opinion as to the exact time) the state of music in England took a distinct turn for the better. This is the so-called English musical “renaissance” of the nineteenth century (not to be confused, of course, with the Renaissance period of the fifteenth and sixteenth centuries). This era is commonly thought to have started with Parry and Stanford,31 although both earlier and later dates have been proposed. Fuller Maitland sees the “first dawn” of the renaissance as early as 1851 (the year of the Great Exhibition

30Fuller Maitland, p. 30.
31See Howes, p. 20 ff.
in London), while Pirie would have it start with the first works of Elgar. For the purposes of this document, the actual date is less important than the fact that it did occur; for convenience of reference and delineation, however, I have decided to use the generation of Parry and Stanford as the starting point of the renaissance. It was during this time that consistently higher standards of artistry and musicianship began to be held and achieved; a few British composers started to gain larger reputations on the continent; the taste of the British musical public seemed to become more refined; and the lot of the native composer improved drastically. Vocal and instrumental music began to equalize both in proportion and popularity. The trends which had prevailed up to that point were being broken.

In general, the names of British composers from the second half of the nineteenth century are much more familiar than those from the first half. The most prominent of these later composers were Arthur Sullivan (1842-1900), Alexander Mackenzie (1847-1935), Hubert Parry (1848-1918), Charles Stanford (1852-1924), Edward Elgar (1857-1934), and Frederick Delius (1862-1934). Not all of them are connected with the renaissance per se; Parry and Stanford are widely thought to have been the actual "founders" of it, while Sullivan is considered by most writers to have been outside of its scope aesthetically, although he was living and working at the time it was occurring. Mackenzie is also often viewed as a marginal figure, simply because his impact was not as great as that of Parry and Stanford. At any rate, it was the efforts of these men (and many other, lesser-known men and women) that constituted the renaissance of nineteenth-century British music.

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32 Fuller Maitland, pp. 123-4.

33 Pirie, passim.
The group of composers led by Parry and Stanford generated significant changes in the musical climate during their lifetimes by holding higher artistic expectations for themselves; they also exerted a tremendous influence on the following generation, as well as paving a smoother road for them. As teachers of composition, Parry and Stanford were responsible for the education of many students who eventually overtook their mentors in fame. These students took varying stylistic paths; some continued in the footsteps of their predecessors—that is, retained a style that was essentially conservative and Romantic in nature—while others struck out on their own individual, more forward-looking courses. It has already been mentioned (see Introduction, p. 3) that Ralph Vaughan Williams (1872-1958) and Gustav Holst (1874-1934) were members of the latter category. Other individualists (each possessing his own unique form of expression) included Cyril Scott (1879-1970), Rutland Boughton (1878-1960), and Martin Shaw (1879-1943).34 In the former category, those who were content to continue the nineteenth-century Romantic tradition, belong such men as Samuel Coleridge-Taylor (1875-1912), Donald Tovey (1875-1940), William Yeates Hurlstone (1876-1906), Joseph Holbrooke (1878-1958), Frank Bridge (1879-1941; although his later works became more forward-looking), and John Ireland (1879-1962).35

Thus there were many composers who, in their own various ways, continued to represent nineteenth-century Romantic ideals in the early part of the twentieth century. By their time, thanks to the efforts of the previous generation, the native British composer could work in a comparatively more hospitable atmosphere. The struggle of British music to gain (or regain) national and international recognition and respect during the previous two hundred years had been a difficult one, and although it was not yet

34Young, pp. 559-60

completely over, it would never again have to be fought by the native composer against such unfavorable odds.
CHAPTER II
The Clarinet in Eighteenth- and Nineteenth-Century Britain

The social, economic, and artistic trends that shaped the musical situation in eighteenth- and nineteenth-century Britain affected not only composers but performers as well. Foreign singers and instrumentalists were highly popular and prominent in the concert halls of both London and the major provincial cities; performers increasingly became "freelancers," without the support of wealthy patrons as employers; and public taste gradually gained strength as a factor which could determine the success or failure of a performer. In addition, the pressures felt by composers because of public taste resulted in a more limited repertoire for performers, especially where native music was concerned.

As with composers, native British performers fared least successfully under these circumstances, especially during the eighteenth century. We have seen that as the nineteenth century progressed, native composers gradually rose in status and success. A similar trend occurred, perhaps even more forcefully and rapidly, for British performers during the nineteenth century; many native singers and instrumentalists attained a popularity with the public that equalled or surpassed that of their foreign-born competitors.

The present chapter will examine the specific place of the clarinet—its players and music—within this broader musical framework. As in chapter 1, the eighteenth century will be discussed briefly in order to provide a context in which to place performers and works which belong in the actual time period surveyed in this document (1800-1914).
Scholars are finding earlier and earlier references to the clarinet in Britain. In a 1942 paper presented to the Royal Musical Association, F. Geoffrey Rendall mentions that the first appearance of which he had found a record was in London in 1751, but concedes that this might not be the earliest example of its use in Britain.¹ Later, in his book of 1954, Rendall discusses the mysterious Hungarian “Mr. Charles” and refers to his appearance in Dublin in 1742.² Mr. Charles has long been cited as not only the first known clarinet virtuoso in Britain, but also the first anywhere to be referred to specifically by name; Pamela Weston confirms Rendall’s date (even reprinting the Dublin Mercury’s announcement of Mr. Charles’ concert).³ In a later publication, however, Weston notes two earlier dates of performances in London by Mr. Charles (1735 and 1737); she also remarks that “Mr. Charles’ place as the first known virtuoso on the clarinet has been usurped by Messrs Freudenfeld and Rosenberg, who performed on the instrument in London during 1726.”⁴

Thus it seems that the clarinet arrived in Britain at a fairly early date, within approximately the first thirty years of its existence. It is notable, however, that all of these early accounts are of foreign players. This can undoubtedly be explained partially by the fact that the clarinet was invented and developed primarily in Germany, and thus German performers were responsible for its dissemination to other countries. A further


³Pamela Weston, Clarinet Virtuosi of the Past (Denham Green, Middlesex, England: By the Author, 1971; reprint ed., 1986), p. 23 (hereafter cited as Weston, Clarinet Virtuosi...).

explanation, however, might be found in one of the trends noted previously in chapter 1: the British public's general preference for foreign musicians. The first mention of English performers on the clarinet is not until 1758, when it is known that a Mr. Habgood and a Mr. Pearson played at the King's Theater in the Haymarket.\textsuperscript{5} There are several accounts from 1751 and 1752 of clarinet concertos being performed in London (performers unknown),\textsuperscript{6} and it is possible that these were played by native musicians; given the predominance of foreign performers, however, this is not likely. According to the available evidence it would appear that British musicians were somewhat slow to take up the instrument (or, at least to gain proficiency on it) even after its introduction to England. Throughout the eighteenth and early nineteenth centuries, then, many if not most of the prominent clarinet players in Britain were foreign.

A clarinetist in Britain at this time could have found employment in one or more of a number of situations: as soloists; as orchestral musicians in theaters, opera houses, various subscription series that were privately organized and managed, and/or summer pleasure gardens and festivals; as members of a private Court band or orchestra; as members of a military band; and/or, of course, as music teachers. Most professional musicians settled in London, since it was the largest city, the capital, and the hub of musical activity in Britain.

Permanent orchestras as we know them today did not exist during the eighteenth and most of the nineteenth centuries. As Noël Goodwin has observed,

\textquotedblleft...orchestral concerts in London drew their players from the pool of professional musicians living and teaching in the capital, who also provided the orchestras engaged for theatres and opera houses. The


formation of concert societies in the eighteenth century brought together such players on a fairly regular basis, as with the subscription concerts organized by Johann Christian Bach and Carl Friedrich Abel from 1765 to 1781, the orchestras employed at the pleasure gardens of Vauxhall and Ranelagh as well as for theatres, and the Professional Concerts begun in 1783 by Muzio Clementi in association with the violinists Wilhelm Cramer and Johann Peter Salomon. ... This method of forming ad hoc and seasonal orchestras was continued throughout the nineteenth century by the Philharmonic and other societies (including many choral societies). Players were paid a fee for each engagement...”

In other words, to use more informal terminology, these orchestras were “pick-up” groups made up of musicians who were paid per service. Because performing opportunities were plentiful, the best players found themselves working together frequently; but not as permanent, salaried orchestras.

In addition to concert societies and subscription series, a clarinetist could have been employed by one of London’s many so-called “pleasure gardens.” The most famous of these were Marylebone, Ranelagh, and Vauxhall. The pleasure gardens were open during the summer months and were places of leisure and entertainment. After paying a small entrance fee, one could stroll amidst the elaborately decorated and festively lit gardens; view fireworks, ballooning, rowing races on the Thames (in the case of Vauxhall), and other sideshows; and enjoy supper while being entertained by strolling musicians and other performers. Music played a very important role at the pleasure gardens; Vauxhall, for instance, employed a full orchestra that performed formal concerts every evening. These concerts were long affairs divided into two acts, each of which consisted of a mixture of instrumental and vocal music of various kinds: overtures, symphonies, concertos, operatic arias, newly composed popular songs, etc. The concert would usually end with a grand musical drama or scene that combined vocal and instrumental forces. Performances could take place rain or shine, since there was a

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covered pavillion in addition to outdoor facilities. In addition to being found in the main orchestra at one of the gardens, clarinets were often used in combination with horns to provide additional music, presumably before the formal concert and between the acts. (See the reference below, p. 29, to Messrs. Frickler and Heinnitz.)

These, then, were the main ways in which a clarinetist could be employed in Britain during the eighteenth and most of the nineteenth centuries. If he was an active and popular orchestral musician in London, chances are that he would at some point be asked to play at one of the many provincial music festivals, either in the orchestra or possibly even as a soloist. Other solo opportunities might present themselves as well, depending on the clarinetist’s popularity. Of course, taking on pupils was a necessity in any musician’s life, as it is even today. For a clarinetist, this could be done privately or, in the nineteenth century, at one of the London institutions which were founded as formal conservatories and training schools, such as the Royal Academy of Music (established in 1822), Trinity College (1872), or the National Training School for Music (1873; became the Royal College of Music in 1882).

As stated earlier, a great proportion of the most prominent clarinetists in Britain during the eighteenth and early nineteenth centuries were foreigners. In addition to the individuals already mentioned (namely, Mr. Charles and Messrs. Freudenfeld and Rosenberg), there were others who either visited or moved permanently to Britain during this time. Carl Barbandt (1716-c.1776), originally from Hanover, came to London and remained there for the rest of his life, performing on the oboe and clarinet. He gave a benefit concert at Hickford’s Great Room on 14 January 1752 (perhaps it was he who presented the 1752 concertos mentioned on p. 26, since they were performed on 2

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January and 7 January; see Appendix B, Timeline), and is documented by Pohl as a very expressive player on the clarinet. Another German was Carl Weichsel (?-1811), who was established in London by 1757. It was probably Weichsel who was hired as oboist at Covent Garden during the 1760/61 season; he played clarinet, however, during the November 1760 production of Arne's *Thomas and Sally*. In 1763 he performed on clarinet in the premiere of J.C. Bach's opera *Orione*. He was also a clarinetist at several provincial music festivals, namely, at the Three Choirs Festival at Gloucester in 1763 and 1770, and the York Festival in 1770. Vauxhall Gardens provided the setting for much clarinet music throughout the eighteenth century, and during the 1766 season Messrs. Frickler and Heinnitz (presumably Germans) appeared there playing clarinets. The Czech virtuoso Joseph Beer (1744-1812) visited London in 1772 and again in 1774. It is not known exactly when Christian Kramer (1767-1834) came to London, but it was probably around 1783. He was another Hanoverian who established himself prominently in England and spent his life there. Kramer's primary employment was in the Prince of Wales' band, but he was also an original associate of the Philharmonic Society and played often on Philharmonic concerts, including what was probably the first English performance of Beethoven's Septet op. 20. He was hired, along with Willman, to teach at the Royal Academy of Music in 1823; he gave up this post after only two years. He also became Master of the King's Musick in 1829. Christopher Eley (1756-c.1832), also of Hanover, came to England in 1783 or 1785 at the request of King George III, and was

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a member of the famous band of the Coldstream Guards. His other notable position was
as principal clarinet for the Haydn-Salomon concerts which began in February of 1791.
He also played in other military bands throughout his life, and was Willman’s teacher in
the 1790s.\textsuperscript{15} The year 1789 saw the appearance in London of Anton David (1730-1796)
and Vincent Springer (1760-?), two famous basset-horn virtuosi (they also played
clarinet). They came to England with K. Franz Dworschak (?-1800 or later), and the
three men played alone or in various combinations on many concerts. They were active
performers at Vauxhall Gardens during the summers of 1789 and 1791, and on 1 April
1791, Springer and Dworschak played a concertante for two basset-horns in a Haydn-
Salomon concert at the Hanover Square Rooms.\textsuperscript{16} The Dutch clarinetist Peter
Hellendael, Jr. (dates not found) was active in Cambridge around 1789.\textsuperscript{17} J.X. Lefèvre
(1763-1829) visited London in 1790,\textsuperscript{18} and Simon Flieger (dates unknown) in 1791.\textsuperscript{19}
From 1815 to 1819 Iwan Müller (1786-1854) lived in London,\textsuperscript{20} and the great Heinrich
Baermann (1784-1847) appeared with the Philharmonic and at the Lenten Oratorios in
1819.\textsuperscript{21} One Stohwasser (dates unknown), who had previously taken up residence in
England, played the Weber Concertino at the Reading Festival of 1819; he also taught
clarinet at the Royal Academy of Music beginning in 1825.\textsuperscript{22} Joseph Blaes (1814-1892),

\textsuperscript{15}See Rendall, The Clarinet, p. 83; Weston, More..., pp. 82, 92, and 245; and Charles Cudworth,

\textsuperscript{16}See Rendall, The Clarinet, p. 78; and Weston, More..., p. 127.

\textsuperscript{17}Rendall, The Clarinet, p. 83.

\textsuperscript{18}Ibid.

\textsuperscript{19}Ibid.

\textsuperscript{20}Weston, Clarinet Virtuosi..., p. 103.

\textsuperscript{21}Ibid., pp. 102 and 138-9.

\textsuperscript{22}Weston, More..., p. 251.
the Belgian virtuoso, played with the Philharmonic Society in 1841 and again in 1845.\textsuperscript{23} A clarinetist named Itjen (dates and nationality unknown) was soloist for Jullien at the English Opera House in 1842.\textsuperscript{24} In that same year (1842) and also in 1845, the famous Italian Ernesto Cavallini (1807-1874) visited London and performed with the Philharmonic Society.\textsuperscript{25} Friedrich Wilhelm Grosse (1824-1886) came to London in 1848 as a musician with a touring German opera company that was scheduled to play a season at the Drury Lane Theater; he stayed for three years, during which time he played at Covent Garden and Drury Lane, and was soloist with Jullien’s band. In 1851 he was engaged as clarinetist for the Gentlemen’s Concerts in Manchester, and played the Mozart Concerto there in 1885. Charles Hallé hired Grosse as principal clarinetist when he formed his orchestra in 1858, and Grosse remained in that post until his death.\textsuperscript{26} The Spaniard Manuel Gomez (1859-1922) came to England in the late 1880s and was principal at Covent Garden and in the new Queen’s Hall orchestra; from 1904 to 1915 he was principal clarinetist of the London Symphony Orchestra (having been a founding member of that organization). He was also in frequent demand as a soloist, and many composers dedicated works to him.\textsuperscript{27} Francisco Gomez (1866-1938), brother of Manuel, also came to England and was a highly skilled clarinetist. He often played second or bass clarinet in orchestras and engagements in which his brother played principal. Francisco

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\begin{itemize}
\item \textsuperscript{23} Rendall, “A Short Account…,” p. 71; and Weston, *Clarinet Virtuosi*…, pp. 191-92 and 200-201.
\item \textsuperscript{24} Ibid., p. 134.
\item \textsuperscript{25} Rendall, “A Short Account…,” p. 71.
\item \textsuperscript{26} Ibid., pp. 119-20.
\item \textsuperscript{27} Ibid., pp. 242-46.
\end{itemize}
eventually became a British citizen. It was the Gomez brothers who introduced the Boehm system clarinet to England.

This is an impressive list of no less than twenty-five foreign clarinet players who were active in England during the eighteenth and nineteenth centuries. Undoubtedly there were more whose names are not known. It is interesting to note that many of these performers (like many of the composers discussed in chapter two) either moved permanently to London or spent significant amounts of time there. Presumably the public preference for imported musical talent made it possible for them to earn a good living and achieve great success in their field.

Britain was not totally devoid of native-born clarinetists during the eighteenth and early nineteenth centuries, however. We have already heard of the first English clarinetists to be mentioned by name, Mr. Habgood and Mr. Pearson, who played at the King’s Theater in 1758. Nothing further is known about their lives or activities. The most important English clarinetists to come on the scene in the latter half of the eighteenth century were two brothers from Oxford: John and William Mahon. John Mahon (1746-1834) was slightly the more active and prominent of the two. The first of his performances to be documented occurred on 5 November and 9 December 1772, when he performed clarinet concertos (possibly of his own composition) at the Music Room in Oxford. From 1773 to 1811, a “Mr. Mahon” (presumably John) played on every Three Choirs Festival. In the years 1773 through 1775 John appeared in London,

28Ibid.


30Weston, Clarinet Virtuosi..., p. 251.

31Ibid.
playing concertos in various halls and circumstances.\textsuperscript{32} In July of 1776 a “Mr. Mahon” played in Worcester, and also in that year both brothers played at the Blandford Assembly Rooms in the company of J.C. Bach and others.\textsuperscript{33} The Mahon brothers moved permanently to London in 1777.\textsuperscript{34} From 1778 to 1823 a “Mr. Mahon” is listed as playing in the Birmingham Festival.\textsuperscript{35} In 1781, 1786, 1791, 1792, and 1808 John Mahon played concerts in various parts of Ireland, and of course throughout his life continued to perform regularly in London and the provinces.\textsuperscript{36} He retired to Dublin in 1825 and accepted few engagements after that time.\textsuperscript{37} The career of John’s brother, William Mahon (1753-1816), is slightly less well documented, but he was obviously also an active, respected, and successful clarinetist. He played for the Philharmonic Society from 1813 to 1816.\textsuperscript{38}

The Mahons were the most prominent English clarinetists of the last part of the eighteenth century, but not the only ones. Another set of brothers, James Oliver (1758-c.1818) and Richard Oliver (1761-?; died before the end of the century), were also active in London.\textsuperscript{39} Yet one more pair of siblings appeared somewhat later, Edward Hopkins (1779-1860) and George Hopkins (?-1869). Edward played in military bands and was music director at Vauxhall Gardens, as well as playing principal clarinet at

\textsuperscript{32}Ibid.

\textsuperscript{33}Ibid.

\textsuperscript{34}Ibid, p. 252.

\textsuperscript{35}Ibid.

\textsuperscript{36}Ibid, pp. 252-3.

\textsuperscript{37}Ibid, p. 253.

\textsuperscript{38}Ibid, pp. 253-4.

\textsuperscript{39}Weston, \textit{More...}, p. 189.
Covent Garden from 1812 until 1829, when he moved down to second. George also played in Covent Garden during the same years. Another brief mention of a (presumably) native clarinetist of the late eighteenth century comes from Durham, where a Mr. Wright played a concerto in 1792.

In the latter part of the eighteenth century, then, foreign-born clarinetists far outnumbered native players of that instrument in Britain. In the nineteenth century, however, English clarinetists appear in much larger numbers, and several were even recognized at the time as very nearly equal in quality and popularity to the foreign clarinetists who toured England during the early part of the century. These men eventually reclaimed public favor for native-born clarinetists. Thomas Lindsay Willman (1784-1840) was the first to do so. As a youngster, Willman studied the clarinet with Christopher Eley. His first public appearances date from 1800, when he appeared in concerts in Ireland. In 1805 he was hired for the Dublin Theater Orchestra. Willman returned to the place of his birth, London, in 1816; at that time he took over as bandmaster of the famous Coldstream Guards. In 1817 he replaced William Mahon as principal clarinet for the Philharmonic Society. Willman was admired and respected, even idolized by the general public, and was much in demand as a soloist and orchestral player throughout Britain. He had to step down from his teaching post at the Royal Academy after only two years (1823-25) because of his crowded performing schedule. He was constantly busy playing for the Philharmonic, at Covent Garden (where he became principal clarinet in 1829), at the provincial festivals, and for countless benefit

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40Ibid., pp. 131-2.
42Weston, *Clarinet Virtuosi…*, p. 102.
concerts and other miscellaneous affairs throughout Britain. He particularly excelled in playing obligato parts for singers, and chamber music. It was Willman who gave the first English performance of Mozart's clarinet concerto, on 5 March 1838.

A slightly younger contemporary of Willman was Joseph Williams (1795-1875). Williams was born in Hereford but later moved to London. By 1829 he was playing first clarinet in the King's Theater, and in 1837 was named as leader of Queen Victoria's private band. He played second clarinet for the Philharmonic starting in 1840, and moved up to first upon Willman's death later that year. It was through Williams that Willman obtained the parts for the Mozart concerto; Williams claimed to have had the parts in his possession for twenty years prior to that. Williams was particularly well-known as an obligato player. He also composed a clarinet concerto, now lost, which he himself played at the Hereford Festival in 1819.

Not much is known about the clarinet situation in Ireland around the turn of the century, but there are records of two teachers: Joseph Owens (dates not known), who taught in Belfast in 1801, and Robert Campbell, who taught at New Ross in County Wicklow around 1809. Nothing more is known about these two men. Somewhat later (around 1824), a clarinetist named Barton was active in Dublin. In Scotland, the

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43 For an idea of Willman's grueling schedule, see Weston's list of his performances in Clarinet Virtuosi, pp. 271-3; also her list of Willman's repertoire in Clarinet Virtuosi, pp. 111-12.

44 Weston, Clarinet Virtuosi, pp. 109-10.


46 Weston, More, pp. 269-70.

47 Ibid., p. 190.

48 Ibid., p. 65.

49 Ibid., p. 42.
clarinetists E. Platt\textsuperscript{50} and Spindler\textsuperscript{51} were playing at the Theater Royal in Edinburgh. They gave a benefit concert in 1827.

Two lesser-known contemporaries of Willman in London were the clarinetist Binfield (first name and dates unknown), who played second to Willman for the Philharmonic Society in 1840,\textsuperscript{52} and Philip Powell (?-1847), who was an active clarinetist in London and also played second to Willman at the Philharmonic Society and elsewhere. Powell made several experiments with the clarinet mechanism; in 1837 he moved permanently to America.\textsuperscript{53}

A clarinetist by the name of Wadsworth (?-1895) was active in Manchester. His son was also a clarinetist.\textsuperscript{54} John Blizzard (dates not known) was a famous military band clarinetist and teacher at the Royal Military Asylum and elsewhere in London during the first half of the nineteenth century.\textsuperscript{55} Another lesser-known name was that of Tripp (first name and dates not known), who is on record as having played the obbligato to Mozart's "Parto!" at Drury Lane; he also played the obbligato to Bishop's "The Ray of Hope can cheer the Heart" in 1832.\textsuperscript{56} One Bowley (first name and dates unknown) played an obbligato for Miss E.J. Smart in 1840.\textsuperscript{57}

\textsuperscript{50}Ibid., p. 196

\textsuperscript{51}Ibid., p. 244.

\textsuperscript{52}Ibid., p. 51.

\textsuperscript{53}Ibid., p. 198.

\textsuperscript{54}Ibid., p. 265.

\textsuperscript{55}Ibid., p. 55.

\textsuperscript{56}Ibid., p. 258.

\textsuperscript{57}Ibid., p. 57-8.
The year 1815 saw the birth of another of England’s most admired clarinetists, Henry Lazarus (1815-1895). He began playing the clarinet at age ten as a pupil at the Royal Military Asylum in Chelsea, where he was a student of the bandmaster, John Blizzard (see above). He stayed on and became a member of the band of the Coldstream Guards. In his early twenties, Lazarus began playing in opera and theater orchestras in London; he first appeared as a soloist on 2 May 1838 at the Hanover Square Rooms. He also played second clarinet to Willman at the Sacred Harmonic Concerts, as well as joining the Duke of Devonshire’s private band. In 1840, upon the death of Willman, Lazarus was appointed principal clarinet of the Italian Opera. In this year he also began playing at the Birmingham Festival, an association which lasted until 1885. In 1841 he was named as second clarinet to Williams at the Philharmonic Society; he moved up to first in 1860 when Williams retired. Even during his years as second clarinet, however, Lazarus appeared frequently as a soloist with the Philharmonic. He also played much chamber music at John Ella’s concerts. Throughout his life Lazarus was very active and influential as a teacher, holding posts at the Royal Academy of Music (1854-94), Kneller Hall (1858-94), the Royal College of Music (1882-94), and Trinity College of Music (1881-92). As a performer Lazarus was constantly in demand, playing countless orchestral concerts (both as a member of the orchestra and as a soloist) and chamber music engagements. Reviewers always commented on his purity of tone and elegance of musicianship. He also performed on basset-horn and saxophone, and had a large collection of instruments. In 1855 he founded the Anemoic Musical Union, to promote the performance of wind chamber music. Because of his popularity, many composers dedicated works to Lazarus, and he himself composed a number of pieces for the clarinet.
Lazarus gave his last concert in 1892, his active career spanning an amazing fifty-five years.58

A contemporary of Lazarus was John Maycock (1817-1907). According to Weston, in his day he was “second only to Lazarus in popular esteem.”59 As with so many of the great nineteenth-century British clarinetists, Maycock received his early training and experience in the Coldstream Guards band. By 1842 he was principal clarinet with the Royal Italian Opera, and from 1857-92 was first clarinet at Drury Lane. He was also active as a basset-hornist and bass clarinetist. Of somewhat lesser importance was George Tyler (1835-1878), who played at the Philharmonic Society, the Royal Italian Opera, and the Argyll Rooms. He was primarily an orchestral musician, although he did some occasional obbligato playing. He was well respected but unfortunately died rather early.60

Two more minor figures belong to Tyler’s generation. A clarinetist named J. Gladney (dates not known) is mentioned as having played in the Hallé Orchestra from 1862-1892.61 Cadwallader Thomas (1838-1899) was a fine military band clarinetist. He was bandmaster of the Coldstream Guards from 1880-1896, and also played at the Drury Lane Theater and elsewhere in London.62

The next truly great British clarinetist to appear on the scene was Julian Egerton (1848-1945). Egerton took up the clarinet in his childhood at his doctor’s suggestion, as therapy to aid in his recovery (which, happily, was eventually complete) from polio. In


60Ibid., p. 260.

61Ibid., p. 113.

62Ibid., p. 256.
1870 Julian took his father’s place as clarinetist with Queen Victoria’s court bands. Other positions during his life included Sir Arthur Sullivan’s concerts at the Royal Aquarium, the Monday “Pops”, the Proms, the Leeds Festival, the Dannreuther concerts, the Wagner concerts organized by Dannreuther in 1877 (in these Egerton was a replacement for the ill George Tyler), and Richter’s Orchestral Festival Concerts begun in 1879. Egerton was also active as a soloist and chamber musician, and was the first English player to perform Brahms’ clarinet quintet (in April of 1892, after he heard Mühlfeld’s own London premiere of the work on 28 March of that same year). Egerton also taught at Kneller Hall and the Royal College of Music. He continued to play the clarinet right up to the end of his long life, even after his teeth had fallen out (he supported the clarinet by inserting pieces of cork in his mouth).  

Not long after the birth of Julian Egerton came George Clinton (1850-1913). Clinton was born in Newcastle-on-Tyne, but his family moved to London in 1867 when George was appointed to Queen Victoria’s private band. He became principal clarinet of the Philharmonic in 1873, and took up the same position at the Crystal Palace in 1874. He appeared as a soloist many times with these orchestras. Clinton was a strong supporter of wind chamber music, forming a woodwind quintet and starting his own series of chamber music concerts in 1892. He also taught at the Royal Academy of Music, Trinity College, and Kneller Hall. George Clinton worked to improve the mechanism of the clarinet; his brother James, who was also a fine clarinetist but who never made himself known as a player, invented a “combination clarinet” which could be adjusted to play at B-flat Philharmonic pitch, B-flat normal pitch, or A Philharmonic pitch.  

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63 Weston, Clarinet Virtuosi..., pp. 259-62.

64 Ibid., pp. 263-4.
Edward Mills (1865-1944) studied clarinet and saxophone in Belgium, but returned to England and established himself as an orchestral musician in Manchester. He also played at several Leeds Festivals and was a member of the Royal Society of Musicians. Auguste Augarde (1865-1946) was bass clarinetist in the London Symphony from 1904-1916, his son Edward Augarde (1886-?) belonged to that same orchestra from 1913-1933, and another member of the family, Gustave Augarde (dates not known) played for the Richter Concerts from 1881-1887.

A clarinetist of some importance was George Anderson (1867-1951), a pupil of Lazarus. Under the influence of the Gomez brothers (see above, p. 31), with whom he frequently played, he adopted the Boehm system clarinet. Anderson was a founding and longtime member of the London Symphony Orchestra; he also played with the Beecham Opera Company, the Scottish Orchestra, and the BBC Military Band. During the last decade of his life he was professor at the Royal Academy of Music.

The last great British clarinetist to be born in the nineteenth century was Charles Draper (1869-1952). Born at Odcombe, Somerset, he was sent to London in 1888 to study with Lazarus. The latter was so impressed with Charles’ fine playing that he helped him obtain an open scholarship to the Royal College of Music, where he continued to study with Lazarus and later with Egerton. Draper’s first professional appointment was with the Crystal Palace Orchestra in 1895. He also belonged to the private bands of Queen Victoria and Edward VII, and tutored members of the Royal Family. Other

65 Weston, More..., pp. 177-78.
66 Ibid., p. 27
67 Ibid.
68 Ibid.
positions were with the Leeds and Three Choirs Festival orchestras and the Philharmonic Society. Draper taught at the Guildhall School of Music from 1895-1940, and at the Royal College and Trinity College for shorter amounts of time. His clarinet playing was deeply admired by critics and the public; Weston mentions that, "British musicians alive today who heard both Mühlfeld and Draper play are unanimous in declaring the latter the finer of the two." 70

In contrast to the eighteenth century, then, one can see that the nineteenth century produced a large number of fine British clarinetists. The next issue to be considered is the music which these players performed. Given the conditions that existed for British composers during the eighteenth and nineteenth centuries, it is not surprising to find that a large amount of the music performed by these clarinetists was written by non-native composers. This situation was compounded by the fact that wind music, aside from that for military bands, was not as popular as vocal music or music for piano and/or strings during much of the time period under discussion. Vocal music in particular (both sacred and secular: operas, oratorios, cantatas, choral songs, madrigals, catches, glees, etc.) was what the British public wanted to hear and participate in most. Composers, eager to please (and to earn a living), obliged by writing huge quantities of vocal music, of widely varying quality. Vocal music occupied such a large place in the oeuvre of so many composers of the eighteenth and nineteenth centuries in Britain that it is no wonder that wind music was neglected, especially by native composers who were already struggling to cope with many disadvantages. Wind music was not nearly the money-making proposition that vocal music was, and for most composers in these circumstances, economic considerations took priority. Because composers felt pressure to conform to

70 Weston, Clarinet Virtuosi..., p. 264.
public taste, and because this was especially true of native composers, instrumental performers most often found their repertoire in the music of non-British composers.

All of this is not to say, of course, that wind music, and instrumental music in general, was not wanted or needed; although the balance weighed heavily in favor of vocal music in eighteenth- and nineteenth-century Britain, composers did indeed write instrumental works, and many of these are at least extant, if forgotten. In the case of wind music, and of clarinet music in particular, there was certainly no lack of capable performers for whom to compose. As will be seen, a large body of music exists (not an insignificant amount of it by native composers) which was played by clarinetists in eighteenth- and nineteenth-century Britain.

In the eighteenth century, references to concerts in newspapers (announcements, reviews, etc.) often mention only that a “concerto” will be (or was) played at a specified time and place, neglecting to name the composer of the work. Thus today we have relatively little certain knowledge of the music played by eighteenth-century clarinetists in Britain. Since many performers on the clarinet were also composers of varying degrees of skill, they often wrote music for their own performance. It is possible that many of the anonymous concertos mentioned in newspapers were written by the players themselves.

Despite the relative lack of information, however, we do know of some music for clarinet written by composers (both native and foreign, although the latter predominate) working in Britain in the eighteenth and early nineteenth centuries. It is fairly certain that Handel knew of and wrote for the clarinet. Controversy still surrounds the question of whether he used the instrument in his operas *Tamerlano* and *Riccardo Primo*; but it does seem that the Ouverture for two clarinets and horn (preserved at the Fitzwilliam Museum
in Cambridge) is a clear-cut example of Handel's use of the clarinet.\textsuperscript{71} This work has been dated at about 1740 by A.H. Mann;\textsuperscript{72} but Haas, editor of the 1952 edition of the work published by Schott, puts it slightly later, at about 1748-9.\textsuperscript{73} In the late nineteenth century, Mann argued that this Ouverture was a larger work for which the string parts had been lost; but Chatwin cites an unnamed "well-known authority on scores of this period" who was of the opinion that "the existence of other parts [was] highly unlikely."\textsuperscript{74} This opinion has been adopted by other writers as well.\textsuperscript{75}

Mention of the use of the clarinet in opera in England is frequent from about the beginning of the 1760s onward. To mention just a few examples, Thomas Arne wrote for the instrument in \textit{Thomas and Sally} (1760) and in \textit{Artaxerxes} (1762), and J.C. Bach used it in \textit{Orione} (1763). The latter composer also wrote for the clarinet in the context of military wind band music; this does not fall within the scope of the present document, but has been authoritatively written on elsewhere.\textsuperscript{76}

John Mahon, mentioned above as the most important early English clarinet virtuoso, was also a composer and wrote two concertos for his instrument. The first has been lost, but parts for the second were found in the Henry Watson Music Library in Manchester, and a modern edition has been prepared from them.\textsuperscript{77} This work dates from sometime before 1775; on 16 February of that year Mahon performed it on a concert


\textsuperscript{72}Ibid., p. 7.


\textsuperscript{74}Chatwin, p. 6.


given by Thomas Arne at the Haymarket Theater.\textsuperscript{78} Although it is a musically undistinguished piece, falling into a format and style found in dozens of other contemporaneous concertos, the importance of the piece lies in the fact that it is the earliest known clarinet concerto by a native British composer. Weston mentions two other compositions by Mahon:\textsuperscript{79} Variations on “The Wanton God” from Arne’s \textit{Comus} (this is probably a reference to the last movement of the second concerto, which is a rondo on that theme); and “Hope thou cheerful Ray of Light” for soprano and clarinet (c.1796), which was composed by Mahon and inserted into William Shield’s opera \textit{The Woodman}, in which Mahon’s sister Sarah played the role of Emily.\textsuperscript{80} Mahon also wrote a tutor for the clarinet, entitled “A new and complete Preceptor for the Clarinet…” (1803),\textsuperscript{81} and four duets (1805).\textsuperscript{82}

The oboist W.T. Parke (1762-1847) is best-known as the author of an interesting set of memoirs which gives the modern reader an insightful and witty perspective on the musical scene in England (particularly London) during the period 1784-1830.\textsuperscript{83} Parke, like Mahon, was also a composer, and in 1790 published “A Grand Concerto for the Oboe, German Flute, or Clarinet…”.\textsuperscript{84} The practice of publishing a piece for a number of different instruments was a carry-over from the baroque period and was common in the

\textsuperscript{78}Ibid., Preface.

\textsuperscript{79}See Weston, \textit{More…}, p. 351.

\textsuperscript{80}Weston, \textit{Clarinet Virtuosi…}, pp. 252-3.

\textsuperscript{81}Rendall, \textit{The Clarinet}, p. 168.

\textsuperscript{82}Ibid., p. 174.


latter part of the eighteenth century. No doubt the oboe was meant as the primary
instrument in Parke's concerto, but the piece is worth mentioning here in connection with
the clarinet, since that instrument is named in the title as a possible performing medium.

It would be difficult to give a complete inventory of all the clarinet works played
in eighteenth- and early nineteenth-century Britain. It is interesting to note, however, that
much of the music that was played was by foreign composers. Weston, in her second
volume, gives a list of compositions mentioned in both of her books, as well as naming
who played them and when;\textsuperscript{85} from this, one can glean a substantial amount of
information about the music that British clarinetists were playing. Of the forty-six
composers whose music is listed as having been played by British clarinetists during the
eighteenth and nineteenth centuries, only ten are native British composers; of these ten,
three are clarinetists who wrote music for their own performance. The foreign clarinetists
who visited London played the works of foreign composers almost exclusively. These
statistics seem to indicate that not much clarinet music was written by British composers
in the eighteenth and nineteenth centuries, and this finding would appear to be supported
by the conditions (outlined in this and the previous chapters) which existed for native
British composers during these years. In actuality, however, these statistics are
misleading, for they are incomplete. Many more British composers wrote for the clarinet
than are indicated in Weston's list. As stated in the Introduction (see p. 6), this document
surveys more than 140 works by 58 composers.

The research of the present author shows that there is a rich repertoire of clarinet
music by British composers of the eighteenth and (especially) nineteenth centuries. This
repertoire has been largely unexplored, for several reasons. First, as will become clear in

\textsuperscript{85}Weston, \textit{More...}, pp. 333-70.
subsequent chapters, many of these works are either lost, unpublished, or out of print and therefore difficult to locate. One can only continue to search for the lost works, but many of the unpublished and out-of-print pieces are available to those willing to locate and edit them. Second, much of this music was and still is overshadowed by other, seemingly more significant works written at the same time by better-known composers. While it is true that not all of the clarinet music written by British composers of these two centuries is of distinctly high quality, the same can certainly be said of much clarinet music written at this time by composers of any other nationality. The clarinet sonatas of Max Reger are not neglected simply because they are “not as good as” the sonatas of Johannes Brahms; both have their place in the repertoire.

In summary, the social and musical trends described in chapter 1 affected performers as well as composers, and the history of the clarinet and its music in Britain reflects this fact. From the first known appearance of the clarinet in London in 1726, many of the most prominent early performers were foreigners who either visited or resided in Britain. Much of the clarinet music played at this time was also the product of foreigners. There were, however, some British clarinetists; and, as the eighteenth and nineteenth centuries progressed, their numbers gradually increased until they surpassed foreigners both in quantity and popularity. The number of native composers writing for the clarinet also gradually increased throughout the nineteenth century, so that by 1914 (the terminus of this document) they had produced a large repertoire of British clarinet music. The following chapters will examine that repertoire in detail.
CHAPTER III
The Pre-Renaissance Era

Part One: Survey

The present chapter is concerned with clarinet music written by British composers of the "pre-renaissance" sub-period, that is, from the year 1800 up until the time of Stanford and his contemporaries. It is this time period that has been the least explored by scholars writing about the clarinet and its repertoire, perhaps because of the general prejudice against British music from these years; nevertheless, a surprisingly large amount of clarinet music was composed during the pre-renaissance era. Unfortunately, many of these compositions are now lost, and we know of them only through written sources from the time (newspapers, journals, concert programs, etc.) that mention their existence. Some of the music is available, however, either in modern published editions or in reproductions of manuscripts or early editions which are available through various libraries. This chapter surveys works by the following composers: James Hook, Muzio Clementi, Thomas Lindsay Willman, Charles Neate, Henry Bishop, Cipriani Potter, Robert Lucas Pearsall, Joseph Williams, John Henry Griesbach, John Ella, James Foy, George Alexander Osborne, Charles Lucas, John Clinton, George Macfarren, Henry Lazarus, Charles Oberthür, Henry Leslie, William Cusins, and James Waterson.

James Hook (1746-1827)—Hook was born in Norwich, the son of a cutler. Early in life he underwent operations to correct a birth defect that crippled his feet, but
nevertheless walked with a limp for the rest of his life. Hook was a musically precocious child, learning the harpsichord at age four and composing at age eight. He also took organ lessons from Garland, organist at Norwich Cathedral. Following his father’s death, Hook (although only eleven years old) had to seek employment in his profession in order to support the family financially; he began teaching music at a boarding school, performing in local concerts, taking on private pupils on a variety of instruments, copying and transposing music, composing, and even tuning keyboards. In about 1763 he went to London and secured a position as an organist at a tea house. He also became a popular composer of light entertainment music. In 1768 or 1769 Hook gained his first major appointment, as organist and composer for Marylebone Gardens; in 1774 he was engaged in that same capacity at Vauxhall Gardens, a post which he retained until his retirement in 1820.¹ (The function and importance of the pleasure gardens have already been discussed; see chapter 2, pp. 27-28.) During his half-century of employment at Vauxhall, Hook composed some two thousand songs and many concertos for organ and harpsichord (in fact, he himself played one organ concerto every night of each season during his entire tenure there). He also wrote many other compositions during his lifetime, including a large number of stage works (pantomimes, musical entertainments, comic operas, farces, melodramas, etc.), vocal works of all types, sonatas for flute or violin and other chamber works, and keyboard works. He also wrote a Concerto for clarinet and orchestra, dated 1812. It has been documented that clarinet concertos were often played at Vauxhall from at least the 1789 season,² so perhaps this Concerto by Hook was written for such an occasion. The work is in three movements: I. Allegro; II. Adagio; and III. Allegretto


²Weston, More..., p. 92.
Rondo. Hook’s grasp of form is somewhat unsophisticated, but the Concerto is not without shape and some sense of drama; it is full of interesting and often charming melodies. The work requires a great deal of technical virtuosity on the part of the player (for example, the range ascends to the note c⁴ in the first movement); in this regard it is not unlike the concertos of such contemporaneous composers as Spohr and Weber (the latter’s first concerto was written in 1811, only one year before Hook’s). The overall style of Hook’s Concerto, however, is much more in line with earlier, more “classical” ideals of harmonic content and melodic shape. The orchestral accompaniment calls for two oboes, bassoon, two horns, and strings. The manuscript of the Concerto was originally located by Hugh J. McLean, member of the music faculty of the University of Western Ontario, in 1960 at the Nanki Music Library in Tokyo. It had been a part of the Cummings collection which was sold by auction in London in May of 1917, and half of which became the core of the Nanki Library. After McLean’s discovery of the work in 1960, it was performed by the CBC Vancouver Chamber Orchestra in 1966 (Ronald de Kant, soloist).³ A later writer, Tsuneya Hirai, was apparently unaware of these earlier events; he attributes the discovery of the Concerto to the Japanese clarinetist Teruaki Matsushiro in 1973.⁴ Matsushiro sent his “discovery” to Jack Brymer in London, who played the work with piano at the 1978 conference of the International Clarinet Society and who (along with Paul Meecham) published an edition in 1983.⁵ Manuscripts of this Concerto are still in existence, at the Nanki Music Library (Okhi Private Collection) in Tokyo and at the Library of Congress.⁶

³See McLean’s letter to the editor in the Musical Times 125 (June, 1984): 313-14.


⁶Cudworth, p. 686.
Muzio Clementi (1752-1832)—Clementi was born in Italy, but in his early adolescence moved permanently to England; in fact, he is referred to as an English composer in *The New Grove Dictionary*. He began his musical studies at an early age in Italy, becoming organist at the church of San Lorenzo in Rome at age thirteen. It was in that same year (1766) that Clementi was noticed by the English traveller Peter Beckford (1740-1811), who literally bought Clementi from his father for a period of seven years and took the boy back to England. Clementi spent the years of about 1766 or 67 to 1774 at Beckford’s estate in Dorset, “in solitary study and practice of the harpsichord.” He also did a small amount of composing during these years. Upon his release from Beckford’s custody, Clementi moved to London. His first four years there were relatively uneventful—he performed only occasionally as a soloist; conducted from the keyboard for a time at the King’s Theatre, Haymarket; and composed. He gradually became more popular with the public as a performer and composer, and made many successful tours on the Continent during the first half of the 1780s. During this time he also composed a great deal of keyboard music. He returned to London in 1785 and became more famous than ever as a pianist, composer and teacher. Later he also became known as a music publisher and instrument manufacturer. Another extended European tour from 1802 to 1810 was primarily for business purposes, to promote his pianos and the publication of his music. After his return to London in 1810, Clementi’s business flourished and his reputation was at a high point; he was named a director of the Philharmonic Society upon its founding in 1813. He continued to perform and compose keyboard and orchestral music. Clementi retired from his business in 1830 and moved to the south of England; he died in 1832 after a brief illness, at the age of eighty.

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7Leon Plantinga and Alan Tyson, “Clementi, Muzio,” *New Grove 4*: 484.

8Ibid., p. 485.
Because Clementi was a virtuoso pianist, much of the music he composed was for the keyboard. This includes most of what has survived to the present day, namely, the sonatinas, sonatas, and exercises. He also wrote a number of symphonies, a piano concerto, and some chamber works. In addition, there are two manuscripts by Clementi which include the clarinet. These manuscripts seem to be two separate movements of a single work: a “Nonetto” in E-flat for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, and contrabass. The first of these movements (numbered as wo 30) is an Andante, the autograph of which is held in the British Library; the second (wo 31) is an Allegro, and is housed in the Library of Congress.\(^9\) The precise dates of these autographs are unknown, but since Clementi was active during the time period under consideration in this document it seems reasonable to assume that this Nonetto was composed at a time that would warrant its inclusion in this dissertation. A modern edition of the work is available (Milan: Edizioni Suvinì Zerboni, n.d.), but could not be obtained in time for a detailed discussion to be included in this survey.

**Thomas Lindsay Willman (1784–1840)—**Biographical details about Willman have already been given (see chapter 2, pp. 34–35). One fact of his life deserves to be reinforced here, however, and that is his popularity. He was considered by the general public and his fellow musicians alike to be the finest English clarinetist of his time. Reviewers constantly praised his smooth tone quality (especially when he played obbligati for singers, which he often did); he was reputed to have the ability to produce a *pianissimo* equalled only by the great Baermann.\(^{10}\) Willman was constantly in demand as an orchestral musician and soloist (he had a long association with the Philharmonic

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\(^9\)Ibid., p. 490

\(^{10}\)Weston, *Clarinet Virtuosi...,* p. 106.
Society, and appeared with that orchestra as a soloist an incredible fifty-six times), was a frequent performer at festivals, and played a great deal of chamber music as well. He was also known as a fine performer on the basset horn and the bass clarinet.

As has been noted, many clarinetists wrote music for their own performances; Willman was one of these. Sources mention a Concerto for basset horn and orchestra, played at the Birmingham Festival on 9 October 1823 (see the Harmonicon I: 175); a Concerto for clarinet and orchestra, played at the Three Choirs Festival, Worcester, on 10 September 1839 (see the Musical World XII: 308); and an Air and Variations, published by D'Almaine in 1847. Unfortunately, no manuscript or printed music for any of Willman's compositions has been found.

Charles Neate (1784-1840)—Neate was known primarily as a pianist. He studied that instrument with John Field; he also studied composition with Wölfli. Neate was one of the original members of the Philharmonic Society, and he later served as a director of that institution. He also appeared frequently as a performer with the Philharmonic. Neate was a great admirer of Beethoven; in 1815 he travelled to Vienna and spent eight months, during which time he "contracted a close intimacy with Beethoven." He introduced two of Beethoven's piano concertos to English audiences on the Philharmonic concerts. His reputation as a pianist and teacher was quite high, but as a composer Neate was apparently mediocre; it is said that his compositions "lacked

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11Ibid., p. 102.

12The two concertos were brought to my attention by Nicholas Temperley, in a letter dated 22 August 1989; the Air and Variations is listed in Weston, More..., p. 273.

fancy and originality.”\textsuperscript{14} His works include two piano sonatas and many other compositions for piano; a fantasia for piano and cello; two trios for violin, cello, and piano; some songs; etc.\textsuperscript{15} One of Neate’s works is a quintet, listed variously as for piano, winds, and double bass\textsuperscript{16} or simply piano and winds.\textsuperscript{17} The exact instrumentation for this piece is not given in any sources; therefore, it cannot be determined whether or not it includes the clarinet.\textsuperscript{18} We have no evidence of other works by Neate which include the clarinet, but he did have access to a number of fine clarinetists through his association with the Philharmonic Society; it is also probable that because of his familiarity with Beethoven’s music, Neate knew of that composer’s quintet for piano and winds (which includes the clarinet). Perhaps Neate modeled his quintet after Beethoven’s. A date is not known for Neate’s quintet, and no manuscript or printed music has been located.

Sir Henry Rowley Bishop (1786-1855)—Although he was immensely popular with audiences in his day, Bishop has not been judged favorably by time; his music, with the exception of the song “Home, Sweet Home,” is now almost entirely forgotten. Bishop wrote, arranged and compiled a huge quantity of music, the bulk of which consists of compositions for the stage—operas, pantomimes, incidental music for plays,

\textsuperscript{14}Ibid.

\textsuperscript{15}Listed in James D. Brown and Stephen S. Stratton, \textit{British Musical Biography} (Birmingham: S.S. Stratton, 1897), 295.

\textsuperscript{16}Ibid.


\textsuperscript{18}This is the first of a number of works of uncertain instrumentation to be considered in this dissertation. In these cases it can only be conjectured if the clarinet is part of the instrumentation. although in many instances it seems a probability because of the composer’s use of the clarinet in other works. See additional entries in this and following chapters for G.A. Osborne, Thomas Wingham, Charles Swinnerton Heap, Sidney P. Waddington, and Charles Macpherson.
ballets, etc. He composed for the Drury Lane, Haymarket, and Lyceum theaters, and was director of music for the Covent Garden Theater from 1810-1818, during which time he “continued to produce in rapid succession a series of original works and compilations, which, though often of the slightest quality, must have kept him too fully occupied to devote himself seriously to the cultivation of his undoubted talent.”  

In 1819 he was hired to direct the so-called “oratorios,” concerts of a wide variety of music (not just oratorios) which were given at opera houses during Lent. He also continued to write music for many other London theaters and for Vauxhall Gardens. In addition to stage music, Bishop composed many glee (considered by some to be his best works) and several cantatas. He was an original member of the Philharmonic Society. His lifestyle seems to have been somewhat extravagant, for despite financial success throughout life, his old age was plagued with money problems. He died of complications from a cancer operation in 1855.

As stated above, Bishop’s music had great popularity with the public during his life. More learned musical critics, however, felt that his natural talent was wasted, “frittered away...on compositions which were not strong enough to survive beyond the season which saw their production...” Bishop himself was bitterly aware that this was true (see his quote in chapter 1, p. 17); he is perhaps the most visible example from his time of a British composer who succumbed to the need for popularity and financial success in the face of foreign competition, at the expense of artistic integrity.

Bishop did not write any solo or chamber music for the clarinet; on occasion, however, he did use it prominently in his theater works. Weston mentions that in 1820,

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20Ibid., p. 93.
Edward Hopkins played “The Ray of Hope can cheer the Heart” for Miss Stephens;\(^\text{21}\) this song is from Bishop’s musical romance *Henri Quatre* of 1820 (words by T. Morton). It was also played by the clarinetist Tripp in 1832.\(^\text{22}\) “The Ray of Hope” is typical of the many songs with instrumental obbligati that were popular at this time. The clarinet part is of moderate technical difficulty; toward the end of the piece there is a duo cadenza for the voice and clarinet (a common convention in this type of work).\(^\text{23}\) Weston tells of another performance, a benefit concert for the flutist Joseph Richardson in 1843, at which was performed Bishop’s “Lo, here the gentle Lark” with Lazarus playing the voice part on clarinet and Richardson playing the flute obbligato; this is an adaptation of a song from Bishop’s *Comedy of Errors* of 1819. The work was repeated in the same manner and by the same performers in 1844.\(^\text{24}\) The publisher Fentone has issued an edition of “Lo, here the gentle Lark” for voice or clarinet, flute and piano.\(^\text{25}\) It is a short, light, and musically simple piece. The clarinet plays the part which was originally sung, while the flute has a moderately virtuosic obbligato line throughout. Both parts are full of birdcall-like ornaments, and the expected duo cadenza occurs at the end. The piano part is uncomplicated but rhythmically tedious.


\(^{22}\)Ibid., p. 337.

\(^{23}\)Many thanks to Pamela Weston for providing a copy of “The Ray of Hope” in the piano reduction done by the publisher Goulding, D’Almaine, Potter & Co. (before 1834), and for providing the titles and dates of the stage works in which the two Bishop songs originally appeared. (Letter to the author, dated 26 April 1991.)


Cipriani Potter (1792-1871)—Potter (whose full name was Philip Cipriani Hambl[e]y Potter) was one of the most prominent and well-respected British musicians of his day, and was widely known as a composer, pianist, conductor, and teacher/administrator. He studied piano and composition both in England and on the continent, under the tutelage of Thomas Attwood, William Crotch, John Wall Calcott (possibly), Joseph Wölfl and Aloys Förster. Like Neate, Potter was an ardent admirer of the music of Beethoven and made a pilgrimage to Vienna (in 1817-18, two years after Neate’s visit there). Although Beethoven declined to teach Potter directly (as had also been the case with Neate), he did think well of Potter’s skill as a composer and generously examined his scores and offered advice on compositional matters.

As a pianist, Potter’s sensitivity and virtuosity at the keyboard were much admired. He performed often as a soloist, giving the English premieres of a number of Mozart’s piano concertos, as well as Beethoven’s First, Third, and Fourth Concertos. He was also active as a conductor, leading many of the Philharmonic concerts up until 1844.

In 1822 Potter was named to the faculty of the newly-formed Royal Academy of Music. His first post was as teacher of piano for the male division; in 1827 he was made the director of orchestra practice, and in 1832 he succeeded Crotch as the principal of the school, a position in which he served until 1859. Potter was an extremely influential teacher; among his students during his tenure at the Academy were William Sterndale Bennett and George Macfarren.

Potter’s striking physical appearance and manner deserve some description here. He was quite small in stature (hence the nickname he was often given, “Little Chip”), and had unusually bushy eyebrows. W.H. Holmes described his hair as “brushed up in such a manner that it appeared to stand thickly up…”26 Potter was apparently unconcerned with

sartorial matters; Charles Stephens noted that “he used to wear a peculiarly cut coat, amidst other things, with sleeves cut down completely. He said he used to leave his tailor with tears in his eyes because he would not change the fashion.”

27 He always wore large shirt collars which he left hanging loose, which interested Dr. Stainer, a former choirboy under Potter’s direction, when he was a child. Stainer remarked: “We used to watch him at these evenings, conducting, and as the room got warm the starch lost its effect, and we boys used to be very much interested as to which side of the collar would come down first.”

28 Despite his somewhat unfashionable appearance and small stature, however, Potter loomed large as a personality. He was highly esteemed by his colleagues and students not only for his musical achievements but for his intellect (he spoke four languages), wit, kindness, humility, energetic dedication, and overall integrity. A reviewer in the Musical World (XXI: 291) referred to him as:

...one of the greatest living ornaments of the art of music in its integrity—and, we say it with pride, an Englishman. We are glad to find the public press acknowledging the claims of Mr. Potter as the origin of our improvement, both as pianists and composers of this country—to him indeed we owe more than can be expressed—to him we are indebted for our progressing position as a musical nation—to him we owe the best musicians we possess...  

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Previous chapters of this document have described the difficult situation of native British composers in the eighteenth and nineteenth centuries, and have pointed out the general preference of the British public for vocal music. It is surprising, therefore, that Potter, as an English composer who wrote almost exclusively instrumental music, was


28Ibid.

29Quoted in Peter, 1: 153.
able to attain the success that he did. His association with the Philharmonic Society, to which he was admitted as an associate in 1813 and a full member in 1815, afforded him many opportunities not only as a performer and conductor, but also as a composer. In addition, Potter organized his own annual benefit concerts between the years 1828 and 1846 (with the exceptions of 1832 and 1842); these concerts were praised by critics for the presence of a "full band" of the best players, and for the high quality of the music (including many of Potter's own works).

Although he practically ceased composing in mid-life (he wrote little after 1837), Potter's compositions are many. His works include nine symphonies (with at least one other missing), three piano concertos and various other works for piano and orchestra, several overtures, much solo piano music (including three substantial sonatas and a set of variations interestingly titled "Enigma"), and a string quartet and other chamber music. A fair number of Potter's works were published during his lifetime; but many were not, and remain to this day in manuscript. These manuscript scores are all holographs and are located in the British Library and the Library of the Royal Academy of Music.

Potter wrote two chamber works that include the clarinet. In 1824 he published a set of three "Grand Trios" op. 12, for violin, cello and piano; for the first of these, he provided the publisher (which was Simrock) with alternate parts for clarinet and bassoon in lieu of violin and cello, presumably to increase the marketability of the work. This Trio op. 12, no. 1 was performed at least once in this instrumentation, on 3 January 1845 at a concert of the British Society of Musicians, "with Potter, Key, and Keating playing."30 Charles Keating was a London bassoonist of the time,31 so the clarinetist is

30Peter, 1: 150.

presumably Key; no sources have been found that mention a clarinetist of this name, although there was an English clarinet maker named Thomas Key who was active in the first half of the nineteenth century. Thomas Key also published clarinet music by one W.R.G. Key, but no details about this person have been found. This performance of Potter’s Trio in the alternate instrumentation is the only one that has been documented.

The op. 12 Trios were praised by a German reviewer in the Berliner Allgemeine Musikalische Zeitung for the way in which Potter wrote for the three instruments in equal balance, where other pianist-composers usually emphasized only their own instrument in writing chamber music. Despite this praise, however, the reality is that in op. 12, no. 1 Potter does rely on the piano a great deal; its bravura character draws much of the listener’s attention. The clarinet and bassoon parts, while often carrying the melodic line, are not so independent that the instruments stand out in a distinctively soloistic way. The work, composed for and dedicated to a “Madame Oom (de Londres),” is in four movements: I. Allegro maestoso; II. Adagio; III. Scherzo: Allegro; and IV. Allegretto quasi Allegro. The piece requires a technically accomplished pianist, while the clarinet and bassoon parts are of only moderate difficulty. In comparison with Potter’s Sestette (discussed as the focal work of this chapter beginning on p. 79), the trio is a less mature work; Potter’s command of large forms is not yet fully developed. As a result, the outer movements of the trio, although not without moments of drama and interest, are long and


34 Peter, 1: 248-9.

35 As cited on the title page of the original edition. Madame Oom might have been a student of Potter.
repetitive. Potter is more successful with the shorter inner movements; the *Adagio* and *Scherzo* are handled well and have real musical integrity. While the entire trio is not of uniformly high quality, each movement contains worthwhile material and the work as a whole does merit attention and performance. It seems that the trio was never reprinted after its original publication, and is not available in a modern edition. The British Library, however, holds a copy of the original edition (all separate parts, no full score).36

The second chamber work by Potter which includes the clarinet is the unpublished Sestette for flute, clarinet, viola, cello, contrabass and piano. This composition is the focal work of the chapter and is discussed in detail beginning on page 79.

**Robert Lucas Pearsall (1795–1856)**—Pearsall was English by birth but for health reasons lived much of his adult life in Germany and Switzerland, returning frequently to England for extended periods of time. He was a man of wide interests, ranging from history, genealogy, and heraldry to painting and music. He began composing at the relatively late age of thirty (he was a barrister by trade) and wrote a variety of works, mostly vocal, including sacred music for both the Anglican and Roman Catholic churches, part-songs, and madrigals based closely on English Renaissance models; his fame rests largely on the latter. Pearsall also composed a small amount of instrumental music: a symphony, three orchestral overtures, some string chamber music, etc. He was keenly interested in the revival of old music, and edited sacred and secular music of the Renaissance, including the St. Gall Gesangbuch and Lassus' *Magnificat sex vocum*.37 Only a single work by Pearsall uses the clarinet; it is a set of three minuets for clarinet

36See CPM 45: 413.

and violin. Temperley lists this work, but does not give a date.\textsuperscript{38} The music has not been found.

\textbf{Joseph Williams} (1795-1875)—We have already seen (in Chapter 2, p. 35) that Williams was a clarinetist—a contemporary of Willman—active as an orchestral musician and soloist in London and at the provincial festivals. Like Willman, Williams composed music for the clarinet, including a Concerto (which he performed in 1819 at the Hereford Festival) and a work for clarinet and piano entitled \textit{Pensées fugitives} which was published by Schott in 1855. The Concerto is yet another of the many clarinet works from this time (such as those of Willman) which is unfortunately lost. The \textit{Pensées fugitives}, however, have survived, and a copy of the original edition is currently to be found at the library of the Royal Academy of Music in London. This copy bears the handwritten inscription, “To H. Lazarus Esq./With the composer’s kind regards.” The work consists of two short character pieces: I. “Melodie-Caprice;” and II. “Bolero.” The “Melodie-Caprice” is in a slow twelve-eight meter (marked \textit{Andantino con espressione}), and is for the most part lyrical in nature. The piano part is technically and musically simplistic throughout. The clarinet part is charmingly tuneful, although the closing section is somewhat virtuosic. One feature worth mentioning is the high B-flat (Bb\textsuperscript{3}) at the dynamic level \textit{piano} in the next-to-last measure of the movement. The second piece, “Bolero,” is marked \textit{Con animato espressione}. It is in a typical bolero style: the \includegraphics{rhythm.png} rhythm is prominent, and there is a contrasting, legato middle section. Although the piano part is once again quite simple, this movement contains some real technical challenges for the clarinet. The middle section has sextuplet passage work and sixteenth-note octaves which produce a spectacular effect. While not profound music, the \textit{Pensées}

\textsuperscript{38}Ibid., p. 321.
fugitives are clever in their own way and represent a style of music that was popular in the mid-nineteenth century. They also form our only link to Joseph Williams as a composer.

John Henry Griesbach (1798-1875)—Griesbach was of German descent; his father, a cellist, came to England around 1780 and played in Queen Charlotte’s band. The elder Griesbach also had two musical brothers: Georg, a violinist, and Friedrich, an oboist. All were prominent performers. John Henry Griesbach followed in his father’s footsteps at first, playing the cello and joining the Queen’s band at age twelve. He also studied the piano, however, and was proficient on that instrument. In addition, he had some general musical training from his uncle (Georg). Upon the death of Queen Charlotte, Griesbach moved from Windsor to London, where he performed as a pianist. He was also busy as a teacher, and found time to compose as well. His works include two symphonies (the second written for the Philharmonic Society), a capriccio for piano and orchestra, several overtures, and a large quantity of vocal music (stage works as well as anthems, cantatas, songs, etc.). He also wrote several treatises on musical subjects. In addition to his musical activities, Griesbach was skilled in astronomy, water-color painting, entomology, and mathematics.

As far as can be determined, Griesbach wrote only one work which uses the clarinet; this is a decet (including one clarinet), which was played on 29 October 1842 at a concert of the Society of British Musicians (according to the Musical World XVII: 354). The exact instrumentation of this work is not known, nor is the music extant.

John Ella (1802-1888)—Ella was a violinist, conductor, and musical critic. As a violinist, he played in many of the major theater and concert orchestras in London. Ella

39Brought to my attention by Nicholas Temperley in a letter dated 22 August 1989.
was mainly known, however, for his work in founding several concert societies for the performance and promotion of chamber music. The most important of these was the Musical Union, which existed from 1845 to 1880. Ella directed these concerts and brought chamber music and performers of the highest quality to the ears of the public. His audience consisted largely of the aristocracy, who were loyal patrons; Ella made certain that the concerts never degenerated into mere social occasions, however. Cobbett writes that, "It was a sight for the gods when Ella rose from his gilded seat, held aloft his large, capable hands, and called for SILENCE in a stentorian voice. After this, no lord or lady present, however distinguished, dared to interrupt the music by fashionable or any other kind of chatter." 40 Other innovations of these concerts were the presence of analytical programs, written by Ella himself and mailed to the patrons a few days before each concert; and, the fact that the performers were seated in the middle of the room, with the audience surrounding them on all sides. 41 In addition to the Musical Union, Ella founded a series of "Winter Musical Evenings," concerts which were given at somewhat lower prices. These existed from 1852 to 1858, being superseded by the Monday Popular Concerts.

As a critic, Ella wrote for various publications, including The Morning Post, The Musical World, and The Athenaeum. He also lectured on music at the London Institution. What is not generally known about Ella, however, is that he did a small amount of work as a composer. He wrote a piece entitled "Victoria March" in 1837; 42 and, pertinent to this study, Weston lists a quintet by someone named Ella (presumably


41 Ibid.

John) which was played by Willman. The exact instrumentation of this quintet is not known, but it obviously included the clarinet. No music has been found for this mysterious work.

James Foy (c.1803-?)—Not much information is available about Foy. The only reference to him seems to be in Sainsbury’s Dictionary of Musicians of 1824. His dates are not given; his father died in 1820, however, and Foy had to support the family, “though he was not at this time eighteen years of age....” One assumes that Sainsbury means that he was just short of eighteen, i.e., seventeen; thus he was probably born around 1803. The date of his death has not been found. Foy learned the piano from his father and seems to have been somewhat precocious on the instrument, delighting the nobility with his performances as a child. He also took up the harp. At the time of Sainsbury’s writing Foy was living in his native Dorchester, but on occasional visits to London he was able to study piano, harp, and composition with “the most celebrated masters.”

Foy was apparently also precocious as a composer; Sainsbury relates the story of a boyhood composition which Foy sent to Princess Charlotte, of whom he was a favorite. Sainsbury also gives a list of Foy’s compositions up to 1824, stating that none were at

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43Weston, Clarinet Virtuosi..., p. 112.


45Ibid.

46Ibid.

47Ibid.
that time published but probably soon would be. If Foy’s date of birth has been estimated correctly, his list of works is remarkably long for a composer so young. It contains:

Three Concertos for the Harp, Three Overtures for a full Orchestra, Thirteen single songs, some of which have Orchestral Accompaniments, Three Vocal Duets, Four single Glees, for three and four voices, One Quartetto and Chorus, Two Sacred Pieces, Four Fantasias for the Harp, One Fantasia for the Piano-forte, Two Duets for Harp and Piano-forte, and One Quartetto for Harp, Flute, Clarionet, and Bassoon.\(^{48}\)

The last-mentioned work is the one with which this survey is concerned.\(^{49}\) As is unfortunately the case with so many of the works discussed thus far, however, no trace of any manuscript or printed music for this piece has been found, nor even a single reference to it in other sources.

**George Alexander Osborne** (1806-1893)—Osborne was an Irish pianist and composer. As a boy he learned the organ from his father, but was completely self-taught as a pianist up to the age of eighteen. His original intention was to follow in his father’s footsteps with a career in the church; a trip to Belgium to visit an invalid aunt turned into a more lengthy stay, during which time he studied theology. At this time he was also taken under the wing of the Prince de Chimay, who saw Osborne’s musical talent and included him in a circle of prominent musicians and intellectuals who frequented the Prince’s château (including Fétis, Cherubini, Auber, and Georges Sand). Osborne’s theological studies eventually dwindled and he decided to make music his career. Remaining in Belgium for the next several years, he was employed as chapel-master to the Prince of Orange and gave many successful concerts. In 1831 he moved to Paris,

\(^{48}\)Ibid.

\(^{49}\)Brought to my attention by Nicholas Temperley, in a letter dated 22 August 1989.
where he studied under Fétis, Pixis, Reicha, and Kalkbrenner, and became a favorite pianist of the fashionable set. He also became a close acquaintance of Chopin and Berlioz, both of whom admired his playing and respected his musical opinion. In 1843 Osborne settled in London, assuming a position of high esteem as a pianist and teacher. He was a member of the Philharmonic Society and a director of the Royal Academy of Music, and he frequently presented papers for the Royal Musical Association.

Osborne composed throughout his life, producing a large number of works. These included three orchestral overtures, two operas, some songs, and a large amount of very popular piano music. In addition, he wrote much chamber music, which Robin H. Legge has said to be “undeservedly neglected.”

In Belgium Osborne had become acquainted with Bériot, and in collaboration the two wrote no less than thirty-three duets for violin and piano. Osborne also wrote three piano trios; several string quartets; a sextet for flute, oboe, horn, cello, double bass, and piano; a septet (instrumentation not found); and a quintet listed variously as for piano and woodwinds or piano, winds, and double bass.

Of Osborne’s music, Jean Mongrédié has written, “Although his music is not distinguished by its invention or originality, it is well made and had popular appeal; Berlioz found his songs and trios ‘lofty in style and spacious in design’.”

It has not been determined if the clarinet is a part of the instrumentation of the above-mentioned septet or quintet. Osborne did arrange the solo part of his Cello Sonata for the clarinet (specifically for Lazarus); this was published in 1892 by Stanley Lucas,

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51 Ibid.

52 Brown and Stratton, p. 304


54 According to Michael Bryant, in a letter dated 9 January 1990.
Weber & Co. The Sonata is in three movements: I. Allegro moderato; II. Andante; and III. Allegro. While not a large or particularly virtuosic piece, the Sonata is indeed “well made” and contains many lovely musical moments. Although it is an arrangement, the clarinet part works smoothly and easily. The Sonata is not currently in print, but a copy of the original edition is held by the British Library.55

Osborne also wrote an Andante and Rondo for clarinet or violin and piano.56 Like the Sonata, this work was published in 1892 by Stanley Lucas, Weber & Co. A copy is held by the British Library, but was not obtained for examination.57

Charles Lucas (1808-1869)—Lucas was a cellist, conductor and composer. He was born in Salisbury and as a boy was a chorister in the cathedral there. He later studied at the Royal Academy of Music in London and for a time was in the employment of Queen Adelaide, Prince George of Cambridge, and the Princes of Saxe-Weimar. In 1832 he became conductor at the Royal Academy; he also conducted the Choral Harmonists’ Society and occasionally at the Antient [sic] Concerts. He served as principal of the Royal Academy from 1859-66, and from 1856-65 was a partner in a publishing house. He was also a good performer on the cello and succeeded Lindley in the major London orchestras and provincial festivals. He composed one opera, three symphonies, anthems and songs, and some string quartets.58

Only one chamber composition by Lucas has been found that includes the clarinet. This is a septet in E-flat for winds, including two clarinets, dated 1836. The manuscript

55CPM 43: 363.

56Brought to my attention by Ewart Willey in a letter dated 19 January 1990.

57CPM 43: 358.

score of this work, along with a set of parts in another hand, is currently held by the library of the Royal Academy of Music in London.\textsuperscript{59} This manuscript could not be obtained in time for more details to be included in this survey.

\textbf{John Clinton} (1810-1864)—Clinton was known primarily as a flutist. He wrote several treatises and tutors about that instrument, and composed a large quantity of flute music, including an enormous number of transcriptions for flute and piano.\textsuperscript{60} In connection with the present document, Clinton’s importance lies in the fact that he wrote a piece for flute, clarinet and piano, entitled First Grand Duo Concertante, op. 43.\textsuperscript{61} The exact date of this work cannot be determined; the On-line Computer Library Center (OCLC, a computerized union catalog based in Dublin, Ohio, USA) lists it as somewhere between 1860 and 1869, although it has not been determined how these dates were arrived at. The work is out of print, but a copy (all separate parts, no full score) was located through OCLC and obtained from the music library of the Eastman School of Music. No date is listed anywhere on the music itself.\textsuperscript{62} The title page indicates that the piece was “Performed by Mr. Lazarus and the author, at His Concert, Hanover Square Rooms.” The dedication is to a friend of Clinton’s, a Mr. D. Hervey of Bath. The First Grand Duo Concertante is a single-movement, multi-sectional work. It begins with an Introduction, marked \textit{Allegro brillante}, which uses both of the solo instruments in a highly virtuosic manner. This is followed by a theme and two variations. The \textit{Tema}, a

\textsuperscript{59}According to Katherine Hogg, Deputy Librarian, letter dated 10 May 1991.

\textsuperscript{60}Brown and Stratton, p. 94.

\textsuperscript{61}First brought to my attention by Ewart Willey, in a letter dated 19 January 1990.

\textsuperscript{62}Clinton, \textit{First Grand Duo Concertante} for flute, clarinet and piano (London: Edwin Ashdown, n.d.).
simple tune in three-four time (marked Allegretto), is carried mainly by the flute. The first variation features the clarinet alone, accompanied by the piano; the second variation features the flute and piano. A short Adagio section follows, and the work closes with an extended and lively rondo marked Allegro spiritoso. Although the First Grand Duo Concertante emphasizes the technical skills of the solo performers, it is more than a mere showpiece; it is also a work of musical merit, well worth reviving.

(Sir) George Alexander Macfarren (1813-1887)—Macfarren became well known as a composer, conductor, and musical scholar. In his childhood he showed an inclination toward music and studied with his father and, more formally, with Charles Lucas. Macfarren entered the Royal Academy of Music in 1829, where he studied composition under Potter. He returned to the Academy in 1837 as a professor, and became principal of that institution in 1876. Macfarren’s musical activities were many and varied; he helped to found the Society of British Musicians (1834) and the Handel Society (1844), wrote and lectured on harmony and analysis, wrote program notes for various concert societies, edited operas by Purcell and Handel for the Musical Antiquarian Society and the Handel Society, etc. In addition, he was highly respected as a teacher, holding a professorship at Cambridge as well as at the Royal Academy. In spite of a progressive eye ailment, which had begun at a relatively early age and eventually left him totally blind, Macfarren was a tireless contributor to England’s musical life. He received honorary degrees from Cambridge, Oxford, and Dublin, and was knighted in 1883.

Macfarren’s work as a composer was exceptional in many ways. Nicholas Temperley writes:
Macfarren must be accounted one of the most prolific composers of the 19th century. He was the only English composer of his generation to persevere in writing symphonies, undaunted by their almost inevitable failure to command public attention. A kind of puritanical self-discipline drove him on.\(^{63}\)

Macfarren’s compositions include a large number of operas and other stage works; much sacred and secular vocal music (oratorios, cantatas, services, anthems, glee, madrigals, part-songs, solo songs, etc.); nine symphonies; concertos for piano, cello, flute, and violin; several overtures; some keyboard music; five string quartets; a piano quintet; a sonata and other pieces for flute and piano; a sonata and other works for violin and piano; pieces for cello and piano; etc.

Of interest in the present document are two songs that Macfarren wrote which include the clarinet as an obbligato instrument: “The widow bird,” to words by Shelley; and “Pack, clouds, away,” to words by Heywood. Both songs were published in 1867 and were written at the request of the clarinetist Lazarus.\(^{64}\) “Pack, clouds, away” was performed by Lazarus and Carlotta Elliot on a Monday Pops Concert at St. James’ Hall on 12 December 1881. A copy this song is held by the British Library.\(^{65}\) “Pack, clouds, away” is a short and cheerful work (marked Allegro con anima), containing few technical difficulties for either the singer or clarinetist. As might be expected in a song with a text containing many references to birds, the clarinet part is full of trills and other short figures imitating bird calls. Macfarren’s other song with clarinet obbligato, “The widow

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\(^{64}\) Weston, *Clarinet Virtuosi* .... p. 259.

\(^{65}\) CPM 37: 110.
bird,” is a beautiful and poignant setting of Shelley’s mournful text. It has been reprinted in volume 43 of *Musica Britannica*.66

**Henry Lazarus (1815-1895)—**Lazarus has already been discussed in this document as one of the most prominent clarinetists England has produced (see chapter 2, p. 37, for biographical details). Like Willman and Williams before him, Lazarus falls into the category of clarinet performers who composed music for their own instrument. All of Lazarus’ known compositions are works based on pre-existent operatic themes or national airs, a type of composition that was popular in England and elsewhere throughout the last half of the nineteenth century. Two pieces were published by Lafleur in 1881: a Cavatina on themes from Verdi’s opera *Ernani*, and a Fantasia on a Favorite French Air, “Ma Normandie.” Both of these works are no longer in print, but copies of early editions are held by the British Library.67 The Cavatina is a short work in three sections: *Andante sostenuto, Andante*, and *Allegro con brio*. It is of modest technical difficulty. Immediately following the Cavatina in the original edition is very brief work entitled Finale: *Sonnambula*; this seems to be a separate, perhaps unfinished work. It consists of a section marked *Moderato* and another marked *2nd Couplet*, and appears to be the start of a theme and variations. Norman Heim lists a work of this description by Lazarus,68 but it is not mentioned in any other sources. The Fantasia on a Favorite French Air, “Ma Normandie,” seems to have existed in a version for clarinet and

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67 See CPM 34: 288.

orchestra as well as for clarinet and piano. This work follows the commonly-found format of introduction, theme, variations, and coda. Of the four variations, the first two and the last are fast and emphasize the technical virtuosity of the soloist. The third variation is slow, but also contains florid passage work. The next of Lazarus’ publications (1883) was a Fantasia on Airs from I Puritani; this must have been written much earlier, however, since it was performed by Lazarus on 7 November 1861 with the Hallé orchestra. It also existed in a version for clarinet and piano, and in that form has been brought out in a modern edition.\(^69\) The I Puritani Fantasia is similar to the “Ma Normandie” Fantasia in format and substance, but is slightly better constructed and skillfully composed. In 1887 the Fantasia on Scotch Melodies was published; like most of Lazarus’ compositions, it is no longer in print. The British Library holds a copy of the original edition.\(^70\) This work seems to exist only in a version for clarinet and piano. Rather than using operatic themes as its basis, this fantasia uses two Scottish folk tunes: “Ye Banks and Braes” and “Auld Robin Gray.” The work follows the same format found in the other fantasias discussed above: introduction, theme, variations (fast and slow), and coda. The last of Lazarus’ compositions to be published was an obbligato part that he wrote for Thomas Arne’s song “When Daisies Pied.” This was first published in 1888. It is a short and simple work, displaying the lyrical aspect of Lazarus’ writing and containing none of the technical fireworks so prominent in his other compositions. “When Daisies Pied” is available in a modern edition.\(^71\)


\(^70\) CPM 34: 287.

In sum, the clarinet compositions of Henry Lazarus are showpieces, meant to display the technical virtuosity and musicality of the performer. Within these confines they are well-written, without much of the excess typically found in such works. He undoubtedly composed these works for his own performance. As Rendall has noted, Lazarus “...reached his prime when clarinet concertos were less in demand and the day of the sonata had not arrived. It was the heyday of the occasional piece with piano and of elaborate variations on operatic airs.”

Lazarus’ fifty years as principal clarinetist of the Italian Opera must have provided him with plenty of inspiration for his operatic fantasies.

Charles Oberthür (1819-1895)—Oberthür was born in Germany, where he lived until age 25; in 1844 he moved to London and remained there for the rest of his life, and is often considered to be an English composer. He was a virtuoso harpist and was much in demand as a performer on that instrument, but after moving to England he devoted most of his time to teaching and composing, appearing only occasionally as a harp soloist. He also wrote a tutor for the harp which is still in use.

Oberthür wrote 351 works with opus numbers and over 100 unnumbered compositions. This huge output naturally included a vast amount of music for the harp, both as a solo instrument with orchestra or piano and in combination with other instruments. Many of these harp works were also transcribed (by Oberthür himself) for other instruments; in two cases these transcriptions involved the clarinet. The first of these is the Cadeaux de noces, six nocturnes, opp. 62-67. These were originally published in 1852 for harp and piano or for various solo instruments (violin, cello, clarinet, or concertinas) with harp or piano accompaniment. As we have already seen

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(with the Potter trio), it was not uncommon for a composer and publisher to issue a work for a variety of instrumental combinations in order to improve the work’s marketability. Weston states that the *Cadeaux de noces* were composed for the occasion of the second wedding of Adolf, Duke of Nassau, in 1851; and that Oberthür dedicated the clarinet version of the work to Lazarus. The fourth of these *Cadeaux* (op. 65), entitled "Le Désir," is currently available in a modern edition. "Le Désir" is a short and lyrical salon piece, almost song-like, tender and somewhat sentimental in character. It is an *Andante* in six-eight time and is technically simple throughout, even in the short clarinet cadenza. The piano and clarinet are equal partners, each carrying the melodic line in alternating phrases. The other *Cadeaux* can be found in the British Library.

The second instance of a piece which Oberthür transcribed for clarinet and piano is the "Trois marches funèbres." These were published in 1854, and like the *Cadeaux* were issued simultaneously in versions for clarinet, harp, violin, or cello with piano. Each of the three marches is based on a funeral march by a famous composer. The first, subtitled "sulla Morte d’un Eroé," is based on the funeral march of Beethoven’s op. 26 Piano Sonata; the second is based on Chopin’s op. 35 Piano Sonata; and the third is based on the op. 2 Élégie of Jules Schulhoff. In the first march, the piano dominates the texture; the clarinet does little more than double various voices (often inner voices) of the piano homorhythmically. In the second march the instruments are treated more independently, with the clarinet carrying the melodic line much of the time. The final march is the most interesting and musically varied of the three, and perhaps the most successful simply

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76 See CPM 43: 122.
because it is not as familiar as the others. It displays the greatest independence of parts (with the main focus totally on the clarinet) and is almost lyrical in style, being based on an elegy rather than a formal funeral march. The "Trois marches funèbres" are long out of print, but a copy of the original edition is held by the British Library.  

Oberthur wrote yet another piece for clarinet and piano, an impromptu entitled "Sweet Dreams," op. 300. Unlike the other two works, "Sweet Dreams" seems to have been originally written for clarinet and piano. It was published in 1885. This is a short and song-like piece, similar in character to "Le Désir" discussed above. It is purely lyrical and presents no technical difficulties for either the clarinet or piano.

Henry Leslie (1822-1896)—Leslie was a conductor, composer and cellist. His early musical studies, beginning in 1838, were with Charles Lucas. As a cellist, he played for some time with the band of the Sacred Harmonic Society; his primary activities, however, were as a conductor. Upon the founding of the Amateur Musical Society in 1847, Leslie was appointed as its Secretary, and from 1855 to 1861 he served as its conductor. In addition, between 1863 and 1889 he conducted the Hereford Philharmonic Society. Leslie was also an extremely successful choral conductor, leading his choirs to international recognition.

Leslie's compositions include several oratorios, cantatas, operas, and other vocal works; two symphonies (the second of which is entitled "Chivalry" and was performed in 1881 at the Crystal Palace); an overture, "The Templar;" some piano pieces; and, pertinent to this survey, a quintet for piano and winds (oboe, clarinet, horn, and bassoon).  

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77 CPM 43: 124.
78 Brown and Stratton, p. 245.
April 1851, so it was probably written in that year or shortly before. The music for the work has not been found.

(Sir) William George Cusins (1833-1893)—At the age of eleven, Cusins was sent from his native London to Brussels, to study at the Conservatory there. He learned piano, violin, and harmony, and on his return to England in 1847 he gained a scholarship to the Royal Academy of Music. In 1849 he made his first appearance as a soloist, playing Mendelssohn’s D minor piano concerto; he also presented his first public composition, a manuscript overture, on this occasion. In the same year Cusins became organist at the Queen’s private chapel, as well as joining the orchestras of the Royal Italian Opera and the Philharmonic Society as a violinist. In 1851 he was named to the faculty of the Royal Academy of Music, and in 1870 became master of music to Queen Victoria. He conducted various organizations, including the Philharmonic Society, from 1867-83; he led the English premiere of Brahms’ German Requiem in 1873. He was appointed professor of piano at the Guildhall School of Music in 1885 and was knighted in 1892. Cusins was a fine pianist and played concerts both in England and on the continent. He also published a valuable treatise on Handel’s Messiah and its manuscripts, and contributed to the original Grove Dictionary. Undoubtedly as a result of his close association with the Queen and her court, Cusins edited the collected compositions of Albert, the Prince Consort, who was himself an amateur composer.

In addition to his prominent place in the performing and academic aspects of London’s musical life, Cusins was also a composer. His works include cantatas and other

79 According to Nicholas Temperley, in a letter dated 22 August 1889.
choral works, anthems, songs, piano pieces, one symphony, two concert overtures, concertos for piano and violin, a trio, a violin sonata, etc. In 1891 he wrote a septet for flute, oboe, clarinet, bassoon, horn, double bass, and piano; this work was never published, and exists only in manuscript form at the British Library. A copy of the manuscript was obtained by the present author just days before the completion of this survey; therefore, it cannot be discussed in great detail at this point. The work is in three movements: I. Allegro vivace; II. Andante con variazioni; and III. Finale: Tempo di Saltarello. Brief examination reveals that each movement is substantial in length and complexity; particularly intriguing is the Andante, a theme with ten variations and coda. In general the septet appears to be a work which would greatly merit further study.

James Waterson (1834-1893)—Not much biographical data is available concerning Waterson. He was active in the field of military music, serving as bandmaster of the 1st Life Guards starting in 1876; after giving up this post, he conducted the band of the Viceroy of India. He was one of the editors of the British Bandsman at its beginning in 1887. Waterson composed and arranged military band music, and also wrote a significant number of works which use the clarinet. These clarinet works include two wind quintets, four quartets (for four clarinets), three trios (for three clarinets), numerous clarinet duets (including an Andante and Rondo dedicated to the clarinetist Joseph Williams), a Morceau de Concert for clarinet and piano (published in 1888), and

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82 Brown and Stratton, p. 435.

83 According to Colin Bradbury, "Editor's Note" to his edition of Waterson's Morceau de Concert—Andante and Polonaise (Chester, 1982); Brown and Stratton list only one.

84 Weston More..., p. 270.
two fantasies for clarinet and piano: one on Rivière’s song “Spring! gentle Spring” and the other on the Russian National Anthem (both published in 1877). Mention of a Fantasia on La Cenerentola has been found in a late nineteenth-century advertisement for the publisher Hawkes & Son, but no other reference to this work has been located. At least two of the trios, one of the quartets, and the Morceau de Concert are available in modern editions. The Morceau de Concert is subtitled Andante and Polonaise, and is a showpiece of the highest level of technical difficulty. The opening section, Andante e paterico, is dramatic and aria-like, with some strenuous passage work and a cadenza at its close. This leads directly into the Polonaise; the use of this Polish dance, with its characteristic dotted rhythm and syncopation, is reminiscent of some Weber’s clarinet works. This section is extremely virtuosic. After a short return of material from the Andante, the piece closes with a ferociously difficult coda that is another reminder of Weber’s style. The Morceau was dedicated to Waterson’s colleague James Park, who was the E-flat clarinetist of the Life Guards and a professor at Kneiller Hall from 1863. Waterson’s Second Grand Duet was also dedicated to Park.

The two fantasies are in a virtuosic vein similar to that of the Morceau. The Grand Fantasia on the Russian National Anthem follows the typical format of introduction, theme and variations. The variations are quite challenging technically, but are dry and étude-like. They are based almost entirely on arpeggiated passage work and actually contain little variety. The Brilliant Fantasia on Rivière’s song “Spring! gentle Spring!” is more musically successful, however, perhaps due to the higher musical quality of the theme on which it is based. Its virtuosity contains character and a sense of

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85 Pamela Weston, in her notes to Colin Bradbury’s recording The Victorian Clarinettist (Discourses, ABM 29, 1978) lists four quartets and three trios; Ewart Willey, in a letter dated 19 January 1990, mentions only three quartets and two trios.
drama; it is more on the level of Lazarus' fantasias in quality, though it is somewhat more technically demanding than even those works.

Waterson's clarinet trios and quartet, like most of his other clarinet works, stress technical skill rather than musical profundity; nevertheless, they add yet another piece to the puzzle which gives us a complete picture of the kind of clarinet music that was being produced and performed in nineteenth-century Britain.

Part Two: Focus

This section will focus on the Sestette in E-flat for flute, clarinet, viola, cello, double bass and piano by Cipriani Potter (1792-1871). The holograph score of the Sestette and a set of parts in the hand of a copyist are extant, and are currently in the possession of the British Library (Add. 31786 and 31787).86

The Sestette was written in 1836; the score bears the inscription “finis Feb. 11/36—” immediately following the final measure. Potter practically ceased composing in mid-life (he wrote little after 1837), so the Sestette is one of his last works. The piece was never published, and as far as can be determined, it had only one performance: on Potter's annual benefit concert of 13 June 1836.87 A reviewer for the Musical World (II: 78) informs us that the performers on this occasion were Nicholson on flute, Willman on clarinet, Moralt on viola, Lindley on cello, Dragonetti on bass, and Potter himself at the piano. All were distinguished musicians of the day; it is known that Willman, Nicholson,

86 The author of the present document has prepared a performing edition of this work using these source materials. All examples in this section are used with permission of the British Library.

87 The Sestette received its first modern performance on 24 February 1991, on a recital given by the author and colleagues at the Ohio State University, Columbus, Ohio.
Lindley, and Dragonetti performed together frequently. The reviewer gave a positive report of the performance:

The second act opened with a ... [Sestette; exact words obscured] ... for piano-forte, flute, clarinet, tenor, violoncello, and double bass... The characteristics of this composition appeared to us to be, perfectly independent, yet rational thinking and construction; there were no forced and unnatural effects, or hackneyed mannerism. The motto of the first movement was both novel and excellent, and in the treatment, it contained some charming passages of imitation for the various instruments; while these were nicely interspersed, without giving any undue predominance to the piano-forte—the composer's own instrument. A scherzo we thought the most original portion of the work.

The Sestette exemplifies many of the most characteristic features of Potter's compositional style: his individual approach to form and structure; the colorful, inventive, and sometimes witty handling of harmony and key relationships; his "penchant for combining a good many diverse thematic elements in a single movement;" his use of repetition as a developmental device; and so forth, as detailed below.

The Sestette is in four movements: I. Allegro con energia; II. Andante sostenuto; III. Scherzo: Allegro; and IV. Rondo: Allegretto grazioso. Each movement will be discussed individually.

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88 Willman and Nicholson were brothers-in-law (Nicholson married Willman's sister); for lively accounts of some of the activities of these musicians, see Weston, Clarinet Virtuosi..., Chapter Seven (pp. 101-13).

89 Quoted in Peter, I: 117.

90 Ibid., p. 245.

91 In discussing this piece and the other focal pieces in chapters four and five, I have chosen to adopt the basic analytical symbols outlined in Jan LaRue's Guidelines for Style Analysis (New York: W.W. Norton, 1970). Readers should refer to that book for a detailed explanation of these symbols; as a brief summary, however, the meanings are: O = introductory material; P = primary material; T = transitional or other episodic, unstable functions; S = secondary or contrasting functions; K = closing, articulative functions; N = new material, occurring after the expositional phase of P, T, S, and K material; Q = questionable functions, too ambiguous in character to justify a more precise symbol; and m = motive. Aay
I. Allegro con energia—This movement, as might be expected, is in sonata form. While following the broad outline of this form in a relatively conventional manner, Potter’s internal organization of musical materials is unique in several ways, as will be shown. The festive opening of the movement (in E-flat major) involves the full ensemble:

![Musical notation]

Figure 1. Potter Sestette, first movement, mm. 1-5 (theme 1P).

This opening thematic material (1P) encompasses mm. 1-16 and contains two important “seed” motives which are developed throughout the movement: the opening half-note rhythm/interval in the first measure (labelled 1m), and the downward arpeggiated figure of these may be preceded by an arabic numeral to differentiate a number of melodies or motives within a given function; e.g., 1P = the first primary melody, etc. (See LaRue, pp. 153-159.)
in the second measure (labelled 2m). Immediately following this is a short episodic section (mm. 17-25) which uses motives 1m and 2m. Although this section moves rapidly through a number of far-flung keys (B-flat minor, G-flat/F-sharp minor, D major/minor, etc.), it cannot properly be called a transition because it does not modulate permanently to a different key; a second melody (2P) enters at m. 26 in the home key of E-flat major. Potter seems to delight in these daring harmonic excursions, wandering far afield only to return after a brief time to the very place he started. He uses this device frequently.

Two melodies appear in measures 26-41. These melodies contrast with the opening material in character (they are lyrical) and in texture (they feature solo instruments with accompaniment rather than the ensemble as a whole), but not in key (they both remain in E-flat major). Because they remain in the primary key area, they can be labelled as 2P and 3P, respectively:
Figure 2. Potter Sostette, first movement, mm. 26-29 (theme 2P).
At m. 42 a transition section (1T) begins. It starts out in the relative key of C minor, but soon begins to move through several other key areas (primarily D-flat major and B-flat minor). This transitional material is at first melodic in nature; in mm. 54-67, however, it becomes motivically oriented, relying mainly on repetition of the seed motives 1m and 2m (from 1P) for development. The key center throughout this motivic section is a stable B-flat minor, with alternating dominant and tonic chords in that key as the basis for the figuration. It is unusual and somewhat contrary to convention that the melodic part of this transition is harmonically unstable, while the motivic part is stable.

A new melody, derived from melody 2P, begins in the piano at m. 68. It starts in the surprising key of B major, and can therefore be considered as 1S. Potter accomplishes this unusual modulation through the enharmonic re-spelling of a G-flat dom7 chord at the end of the previous episode (in the context of 1m) to an F-sharp dom7 chord.

Figure 3. Potter Sestette, first movement, mm. 34-37 (theme 3P).
Theme 1S is extended by repetition through m. 89; in the course of this extension it moves quickly through numerous key areas, finally cadencing solidly in B-flat major in m. 90. Thus, before arriving at this most important structural articulation point (the dominant key area), Potter has already presented four melodies, two episodic or transitional sections with some developmental characteristics, and many short, coloristic excursions to far-flung key areas. Moreover, upon arriving at B-flat major, Potter presents not a new melody, nor even a section of development of existing melodies, but a long section of pure figuration and passage work involving the entire ensemble. This serves to stabilize the key of B-flat (although Potter, with one of his many colorful harmonic twists, does make a brief excursion into G-flat major in mm. 98-99 before moving back chromatically to B-flat).

Measures 108-123 present yet another new melody (2S), which remains fairly stable in B-flat major:
The final event in the exposition is the return of 1P at m. 123, now in B-flat major. Potter cleverly leads into this by using motive 1m. In this closing section he also introduces a new motive (3m) which figures importantly in the development:

Figure 6. Potter Sestette, first movement, m. 126 (motive 3m).
At the beginning of the development section another harmonic surprise occurs. Although the exposition closes on a B-flat dom\textsuperscript{7} chord (which would lead conveniently back to the home key if the repeat was taken), the development begins in G major! Potter accomplishes this by simply extending the B-flat dom\textsuperscript{7} chord downward by an additional third to the pitch G, and using that note as the tonic of the new section. The first event in the development is a repetition of melody 2P; this is followed by a stormy section which develops motives from this melody. This section is very harmonically unstable, as one would expect in development; the piano insistently pronounces fully-diminished seventh chords in eighth-notes, heightening the tension, while the other instruments proceed in a contrapuntal and sometimes imitative fashion. This change of texture is a noteworthy contrast, since Potter uses counterpoint relatively infrequently. A somewhat calmer section centering around C minor (mm. 154-159) develops the motives 3m and 2m; in mm. 160-181 motive 1m is added to the development.

After this relatively short development, the opening theme returns at m. 182; although it is in C minor and not the home key of E-flat major, this might be considered the recapitulation, especially considering that within the short space of four measures the key does shift to E-flat. Melody 1P is greatly condensed here, probably because it has been used so much as the basis for previous development. At m. 190 and following we have the return of melodies 2P and 3P, and 1T. This proceeds as in the exposition, except for the transformation of 1T (mm. 206-211); Potter recasts this melodically and harmonically to produce one of the movement’s most poignant moments.

The recapitulation continues on course, with one exception. In a typical sonata-form movement, one normally expects all the themes in the recapitulation to remain in the home key; Potter’s harmonic inventiveness, however, once more asserts itself—melody 1S returns in E major. Aside from this, the home key of E-flat major predominates.
From m. 289 to the end there is a coda section which uses material from melody 1P, emphasizing the dominant chord. The movement ends with a strong dominant-tonic cadence.

Potter's treatment of first movement sonata form is unique in a number of ways. First, as has already been noted, he uses a large number of melodies in a single movement. This results in a correspondingly large number of episodes and/or transitions. Second, he moves through many key areas, often within a short time span; furthermore, he does not confine himself to closely related keys, but indeed, seems to delight in seeing how far away from the home key he can get. This kind of "harmonic play" is a characteristic of much of Potter's music. (In the case of this movement, it is interesting to note the frequent occurrence of neapolitan key relationships. For example, melody 1S first appears in B major, the N of V in E-flat; the harmonic excursion to G-flat minor noted in mm. 98-99 is the N of V in B-flat; and in the recapitulation, melody 1S appears in E major the N of the home key.) Third, as a result of his harmonic inventiveness, Potter must frequently devise clever modulations to take him from one key area to the next; although these modulations are often surprising and sometimes abrupt, they are almost always deftly handled. Fourth, he develops his musical ideas in short episodic sections scattered throughout the movement, not just in the development section itself. Perhaps this latter is a reflection of the influence of Beethoven. In any case, a careful examination of Potter's approach to first movement form gives important insights into his compositional technique and style. P.H. Peter has summed up the situation well: "The exposition of the sonata form movements cover[s] a good deal of ground. This expansiveness does not result in the movement falling to pieces, but it is not especially classically tight in organization."  

92 Peter, 1: 245.
own individual way to form and structure in composition, and was one of the first English teachers to instruct his students to compose according to a “plan.”

II. Andante sostenuto—This movement, in A-flat major, is in rondo form; this might be another influence of Beethoven, whose slow movements sometimes use this form. The opening material (1P) occurs in mm. 1-32 and contains two subphrases. The first of these (1Pa) is the identifying “rondo theme” itself:

![Sheet Music Image]

Figure 7. Potter Sestet, second movement, mm. 1-8 (theme 1Pa).
The second subphrase (1Pb), still in A-flat major, occurs in the right hand of the piano in m. 17:

Figure 8. Potter Sestette, second movement, mm. 17-20 (theme 1Pb).

Phrase 1Pa returns at m. 25, but it is varied by the addition of a piano obbligato (thus it can be labelled as 1Pa\textsuperscript{2}); this technique produces a texture reminiscent of passages from some of Beethoven’s piano works. As expected in a rondo, this primary material (especially 1Pa) returns periodically, forming the main framework of the movement. Immediately following the opening presentation of the primary material is a short transition (1T, mm. 33-40). This transition uses several repetitions of the opening measures of 1Pa to modulate from A-flat major to the unexpected key of E major for the first contrasting theme. This unusual modulation is accomplished by going from A-flat major through the relative F minor, then to D-flat major; this then mutates to D-flat
minor. Throughout these short excursions, the flute sustains a repeated A-flat, which makes it possible for the ear to hear the final key of D-flat minor enharmonically as C-sharp minor, the relative of E major. When the next theme does enter in E major, it seems like the natural consequence of the harmonic progression and the sustained pitch in the flute (which by this time the ear has translated from A-flat to G-sharp, the third scale degree of E major). Thus, the first contrasting section (1S) begins in E major at m. 41:

Figure 9. Potter Sestette, second movement, mm. 41–44 (theme 1S).

This melody is extended and soon modulates to C-sharp minor; at m. 64 Potter again re-spells this to D-flat minor and begins a new and lengthy transition (2T). By using the notes D-flat and F as common tones, Potter moves to the key of B-flat minor (m. 68); in this key he continues the transition, once again using material from the opening measures of 1Pa:
This stormy, contrapuntal section (mm. 69-79) sets the recurrent eighth-notes in the piano against the motive in the bass instruments and a counter-motive which is passed among the winds and viola. Potter moves through several keys, eventually reaching C minor; at this point the development continues in a way that is less stormy in mood but still contrapuntal in texture, working back toward A-flat major. At m. 92 the rondo theme (1Pa) returns in A-flat major, with much the same treatment as in its original statement. Melody 1Pb follows, but is slightly extended to achieve an unusual and beautiful modulation to C-flat major. In this key 1Pa is repeated, although much shortened and altered in a way that gives it a slightly different contour. After movement back to A-flat major/minor, melody 1S returns in a somewhat expanded and altered form (1S²); and finally, the last statement of the rondo theme is presented in the Beethovenesque version.
with piano obbligato (1Pa²). Potter extends this section using a motive from the obbligato to bring the movement to a quiet close.

This movement exemplifies many of the same characteristics of Potter's style that were noted in the first movement, especially his use of multiple themes and far-flung key relationships. In addition, however, it also shows Potter's delicate and elegant approach to slow, lyrical musical material. He is able to spin out a long movement and still maintain formal integrity and emotional interest, a difficult task for any composer.

III. *Scherzo: Allegro*—Potter's use of a scherzo as the third movement of this Sestette might be another result of his familiarity with the music of Beethoven. This scherzo is the movement which the reviewer of the original performance (quoted above, p. 80) found so novel. The overall form is the ternary structure of scherzo with trio. Apart from this large three-part structure, however, Potter's internal organization of the movement is less clear than we have seen in previous movements.

The scherzo section begins in C minor; at the very start, Potter sets up a rhythmic pattern that emphasizes beat three of each measure:
This stress on beat three is an important feature of the scherzo section. The piano enters in m. 6 with a steady triplet rhythm that recurs throughout the movement. Measures 11-22 are harmonically unstable, showing a chromaticism which is another common characteristic of this scherzo section. By m. 23 the key center begins to hover around E-flat major, but never firmly reaches it. Measures 36-63 present a lengthy and somewhat repetitive working out of all of the musical materials that have been in use so far; it also gives Potter the opportunity to move back toward C minor for the return of the original thematic material in m. 64. This entire repetition remains stable in C minor. At m. 101, new thematic material is presented in the remote key of C-sharp minor; except in key, however, this new material is not a stark contrast to what has come before. Potter's differentiation of themes is not quite as clear-cut in this section as it has been in previous movements. Using this new material and the triplet pattern, Potter moves back to C minor and then through A-flat major until the final portion of the scherzo (mm. 135-143), where he emphasizes the dominant chord of C minor (that is, G major) heading into the trio section.
The trio opens directly in the surprising key of E major; it is interesting to note that this is the neapolitan key of E-flat, remembering the neapolitan relationships that were encountered in the first movement. The piano and double bass are the featured instruments in this section. No doubt Potter wanted to showcase the virtuosity of his bass player, the famous Dragonetti. The piano sets a church-like mood at the outset:

Figure 12. Potter Sestette, third movement, mm. 149-152.
The bass then enters with its jovial obbligato:

![Musical notation]

Figure 13. Potter Sestette, third movement, mm. 156-164.

In general, the trio is simpler than the scherzo. It is shorter, calmer, much more harmonically stable, and less complex in rhythm and texture. It also has a clearer internal format: an A section (mm. 149-164) which moves from E major to G-sharp minor and features the piano and bass; a B section (mm. 165-192) which goes from G-sharp minor back to E major, featuring the upper instruments in a simple contrapuntal texture; and the return of the A section, which remains in E major and is slightly extended. Measures 225-235 accomplish the transition back to the scherzo by modulating to C minor and reintroducing the rhythmic elements of the original material. At this point the scherzo section is repeated exactly as before, with the addition of a rather abrupt ending to finish the movement.
Mention should be made of a cut indicated in this movement. In the holograph score, mm. 207-220 (in the trio section) have been crossed out. In addition, the positioning of several dark patches on the page would seem to indicate that pieces of paper were glued over these deleted measures. One might speculate that in the process of rehearsing for the original performance the players agreed that these measures were not needed or wanted; the cut is not altogether satisfactory from a musical viewpoint, however.

The Scherzo is a peculiar movement; its effectiveness is hampered to a degree by a certain awkwardness in the writing, particularly in its rhythmic aspects. Nevertheless, it is a clever movement when performed well. It differs from Potter’s characteristic style as identified in the other movements by its use of fewer themes and its lack of clarity in internal organization. Potter’s harmonic playfulness is ever-present, however.

IV. Rondo: Allegretto grazioso—This movement is in straightforward rondo form, and shows the bravura side of Potter’s compositional style as well as his wit. The main rondo theme (1P) is in E-flat major:
Figure 14. Potter Sestette, fourth movement, mm. 1-8 (theme 1P).

This is taken over by the other instruments in C minor (mm. 9-16), but returns to the home key in m. 17. Following this is a transitional area (1T, mm. 25-45); this is a rollicking section full of bravura figuration in the piano:
Figure 15. Potter Sestette, fourth movement, mm. 25-27 (transition 1T).

Included in this figuration material (starting in m. 38) is a staccato eighth-note motive (1m) which, along with the other transition material, is used frequently throughout the movement for development and extension:
Figure 16. Potter Sestette, fourth movement, m. 38 (motive 1m).

Following this figuration section is the first contrasting melody, 1S (mm. 46-62).

This new material is calmer; the key is B-flat major:

Figure 17. Potter Sestette, fourth movement, mm. 46-47 (theme 1S).
The piano takes over this thematic material in mm. 54-62, and modulates to G minor; this leads into a return of the figuration section (1T). Potter takes this through a number of different keys (G minor, C minor, and finally to E-flat major) before bringing back the rondo theme (1P, mm. 77-84). After another brief section of figuration using materials from 1T, yet another a new theme (2S), not unlike a Victorian hymn-tune in character, appears in A-flat major (mm. 92-132). It is first stated, grandly, in the piano:

![Figure 18. Potter Sestette, fourth movement, mm. 93-96 (theme 2S).](image)

This is taken through several keys and also appears in the upper instruments over scale-like passage work in the piano (mm. 109-132). In mm. 133-145, the figuration material (1T) returns in C major; it then wanders harmonically and is extended by the use of 1m, which in addition to appearing in its usual staccato form is also transformed into a legato style. Measure 146 brings the return of the rondo theme (1P), now in the surprising key of G-flat major. The figuration (1T) returns in m. 154 in E-flat major (Potter certainly makes the most out of this material!), and in m. 175 melody 1S returns. After more figuration in mm. 191-204, a turbulent and modulatory section begins at m. 205; this develops the opening of 1P in the bass instruments. The rondo theme itself returns in a calmer state at m. 218, and from m. 226 to the end there is a coda section which uses this original material as a basis. The coda is handled in much the same turbulent manner as mm. 205-217 previously, and also employs figuration material and a final grand
statement of the original theme in the bass instruments to provide an exciting ending to the work.

Like the Scherzo, the final movement contains a possible cut which is indicated in the holograph score: at m. 226 there is a hand-written inscription above the score which says "17 bars out." As in the third movement, there are measures which have been crossed out and indications of glue spots where paper was pasted over the deleted measures. Not all seventeen of the measures are crossed out, however; the last eight measures on page 70 of the score are crossed out, while none of page 71 shows cross-outs or glue markings. One measure is crossed out on page 72 of the score. This would seem to indicate that Potter played from the holograph score in the performance, and simply removed page 71 from the score. This cut is more musically satisfactory than the cut in the trio section of the Scherzo, but shortens the movement only slightly.

Like the other movements of the Sestette, the Rondo exemplifies several characteristics of Potter's style, especially a proliferation of melodic material and considerable harmonic inventiveness. The Rondo, however, suffers somewhat from overuse of the same figuration material as filler between each new melody or ritornello statement, with the possible resulting impression of tedious repetition and overextension of the movement.

The holograph score of the Sestette shows few signs of corrections, and the instrumental parts are largely accurate in terms of notes and rhythms. The piano part, however, is full of wrong notes, missing clef changes, and other careless manuscript errors. This would seem to be another indication that Potter played from the score for the performance, relying on his own memory to correct the errors.

In summary, the Sestette in E-flat of Cipriani Potter is a large and important work of excellent quality, written at a time when instrumental chamber music by British
composers, especially music including wind instruments, was a relatively rare occurrence. One might agree with Philip H. Peter that the Sestette is a "masterly" work⁹³ and "would be a welcome addition to the repertoire."⁹⁴

⁹³Philip H. Peter, "Potter, (Philip) Cipriani (Hamby) [Hambley]," *New Grove* 15: 159.

⁹⁴Peter dissertation, 1: 254.
CHAPTER IV
Stanford and his Contemporaries

Part One: Survey

As stated in the introduction to this document (see p. 1), the clarinet repertoire blossomed during the latter part of the nineteenth century in Britain. This was the era of the so-called "renaissance" of British music, a period which many scholars chronologically link to the composer Charles Villiers Stanford. Stanford’s clarinet music has rightfully received a comparatively large amount of attention;¹ but little has been paid to Stanford’s contemporaries, who also wrote a substantial amount of clarinet music. This chapter concerns these lesser-known composers and works, as well as Stanford himself.


Arthur Clinton—Dates cannot be found for Clinton’s life; he was the father of the clarinetists George and James Clinton (see chapter 2, p. 39), who were born in 1850 and 1852, respectively. Thus he was probably active around the third quarter of the 19th century. Arthur Clinton was himself a clarinetist and a bandmaster at Newcastle-on-Tyne. He and his family moved to London in 1867 so that their son George could take a position with Queen Victoria’s private band. Arthur Clinton was also a composer of music for the clarinet. Three of his works are mentioned by Weston: a Fantasia on Bellini’s La Sonnambula [sic] (published by Hawkes), a Fantasia on Donizetti’s Lucrezia Borgia (also published by Hawkes, in 1880), and a Fantasia on “The Keel Row” (published by Lafleur in 1881). The British Library holds music for the last two of these; The Catalogue of Printed Music in the British Library to 1980, however, attributes them to George Arthur Clinton, Arthur’s son. In the case of “The Keel Row,” it is clear that this is a misattribution, since the score of the work bears the inscription, “Dedicated to my son Jas. Clinton,” indicating that the father, Arthur Clinton, was the composer. The title page of the Fantasia on Lucrezia Borgia, however, explicitly names the composer of that work as “Geo. A. Clinton, Principal Clarinette of Her Majesty’s Private Band, Philharmonic and Crystal Palace Orchestras.” This is definitely not Arthur Clinton the father, but George Arthur Clinton the son.

In spite of this case of mistaken identities, both works warrant comment here. Each is a fine example of the typical nineteenth-century fantasia on operatic or nationalist themes, an extremely popular form that we have already encountered several

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2Weston, Clarinet Virtuosi, p. 263.

3Weston, More..., p. 72.

4CPM 12: 321.

5This fact was brought to my attention by Pamela Weston in a letter dated 3 February 1991.
times (see chapter 3, pp. 71-73 and 77-78). Both are highly virtuosic, as might be expected, but each is also well suited to the clarinet, allowing for technical fluency. Presuming that these works were performed by the younger Clintons (George and James), these players must have possessed outstanding altissimo ranges; “The Keel Row” ascends at one point to b\textsuperscript{3}, while the Lucrezia Fantasia reaches c\textsuperscript{4} on two occasions. Technical virtuosity aside, both works are very well written, of good musical quality, and deserving of rediscovery. Neither is currently in print, but copies of both are held by the British Library.\textsuperscript{6} “The Keel Row” was also issued with accompaniments for orchestra (1881) and reed band (1883).

**Ebenezer Prout** (1835-1909)—Best known as a music theorist, scholar, and teacher, Prout was also a keyboardist and composer. Watkins Shaw writes, “Though almost entirely self-educated in music, he rose by his gifts and methodical industry to a position of distinguished authority in the technique of composition…”\textsuperscript{7} In his young adulthood Prout played the organ at various chapels in London, and from 1861 to 1885 he taught piano at the Crystal Palace School of Art. He was the first editor of the *Monthly Musical Record* (1871-75), and later critic for *The Academy* (1874-79) and *The Athenaeum* (1879-89). He was also active as a teacher, holding professorships in harmony and composition at the National Training-School of Music (from 1876), the Royal Academy of Music (from 1879), and the Guildhall School of Music (from 1884). In addition, he authored a number of important books on theoretical subjects, and was for

\textsuperscript{6}CPM 12: 321.

many years an advocate of Alfred Day’s theory of harmony. Prout was the editor of several works of Handel; he provided additional accompaniments for Samson and other oratorios, and issued an edition of Messiah. Prout’s theoretical works and editions, although valuable in their time, reflect now-outdated ideas and attitudes toward scholarship and are no longer in use.

As a composer, Prout was “industrious, though not original.” Some of his works were quite successful, however; in 1862 he won the first prize of the Society of British Musicians for his string quartet, and in 1865 gained that same prize for a piano quartet. Prout’s output included many cantatas, three symphonies, two overtures, an organ concerto, a sonata for harmonium and piano, the above-mentioned string quartet and piano quartet, and sonatas for flute and clarinet. Davey writes that the clarinet sonata (dated 1886; published in 1890 by Augener) “failed to obtain much recognition.” The work, in D major, was written for and dedicated to Prout’s friend Leonard W. Beddome. It calls for clarinet in A, and is in four movements: I. Allegro maestoso; II. Scherzo: Allegro; III. Largo espressivo; and IV. Rondo: Allegro grazioso. The first movement is confident and well designed. Although somewhat academic at times, it is not without expression. The Scherzo is perhaps the most successful movement; it is a lively peasant dance in B minor. That Prout was not completely without good humor is


9Shaw, p. 315.


11Davey, p. 142.

apparent from the character of the *Scherzo*, with its abrupt dynamic changes and irregular phrase lengths. The trio section is slower and more sentimental in character. The third movement, *Largo espressivo*, is long and contains some unusual elements. It is set in a simple ternary form. The opening clarinet melody is smooth and lyrical, while the piano plays a rhythmically uneven accompaniment pattern. The piano itself has an extended solo in the middle of the A section. Each time the clarinet melody returns, it is embellished and varied; in its final return, it is accompanied by a septuplet figure in the right hand of the piano. The final movement is a rondo with a suitably cheerful and light theme. It also contains a fugal section that is a little heavy-handed and out of character with the general mood of the movement. Perhaps Prout the theorist felt obliged to include some counterpoint! In sum, Prout's clarinet sonata does reveal some of the truth in Shaw's statement, quoted above, concerning the industriousness and unoriginality of Prout's writing. Nevertheless, the work is well constructed and musical, and an important contribution to the slim repertoire of nineteenth-century clarinet sonatas. Prout's clarinet sonata is available in an authorized photocopy through the Stainer & Bell archive.\(^{13}\)

Alice Mary Smith (1839-1884)—Often referred to by her married name of Mrs. Meadows White, Smith was one of a number of notable British women composers of the latter part of the nineteenth century. Not much biographical information about her is available. She was a pupil of William Sterndale Bennett and George Macfarren, and in 1867 was elected Female Professional Associate of the Philharmonic Society. She was also named Honorary Member of the Royal Academy of Music in 1884. It seems that she had good support in her endeavors from her husband, Frederick Meadows White; he realized that women had just as great a capacity for composition as men but faced

\(^{13}\text{Stainer & Bell, 82 High Road, London N2 9PW, England.}\)
differences of education and other obstacles which kept them in smaller numbers than male composers.\textsuperscript{14}

Smith wrote a significant amount of music in both large and small forms, including five cantatas, two symphonies, four overtures, an Introduction and Allegro for piano and orchestra, three string quartets, four piano quartets, a piano trio, and various part songs, vocal duets, solo songs, etc. She also wrote a sonata for clarinet and piano, which will be treated in depth as the focal work of this chapter, beginning on p. 138.

**Hamilton Clarke** (1840-1912)—Clarke was an organist, composer, and conductor. As a young student he eagerly learned to play the organ from his father, who was an amateur on the instrument; Clarke’s early career training, however, was first as a pupil of an analytical chemist and then as an apprentice to a land surveyor. At age twenty-two he entered the music profession, holding several organist posts in Ireland between 1862 and 1866. He also played as a violinist in the Dublin Philharmonic for a time during these years, and obtained his first conducting position (the Belfast Anacreontic Society) in 1864. In 1866 Clarke was appointed organist at Queen’s College, Oxford, a post he held for five years. During his time in Oxford, he also conducted the Queen’s College Musical Society and played clarinet at several College concerts.\textsuperscript{15} In 1871 he moved to London, playing organ at the Kensington Parish Church; he succeeded Arthur Sullivan at St. Peter’s South Kensington in 1872. Clarke also became active as a theater composer and conductor, working in close association with Henry Irving; he wrote and conducted incidental music for many of Irving’s productions. In 1889, Clarke was appointed


\textsuperscript{15}Brown and Stratton, p. 91.
conductor of the Victorian National Orchestra and inspector of military bands in Melbourne, Australia. Upon returning to England in 1891, he resumed his connection with Irving and the theater, and also became conductor of Carl Rosa's Opera Company. Prone throughout his life to nervous distress, Clarke unfortunately spent the last eleven years of his life in an asylum.16

Some four hundred of Clarke's compositions were published. These included much incidental music for plays, operettas, cantatas, anthems and other church music, two symphonies, six overtures, a piano concerto, string quartets, a piano quartet, a flute sonata, a Romance for flute and piano, and some organ music.17 For the clarinet, Clarke wrote three works which can be traced, all with piano accompaniment. Weston mentions an Original Fantasia, dedicated to Lazarus:18 this work, apparently based on a song entitled "More than one," was published by Lafleur in 1884. A copy is held by the British Library, but could not be obtained for examination.19 Two other works were published in 1892 by Rudall, Carte and Co.: one entitled "Barcarole," and another called "Two Romances." Neither of these works is currently in print, but original editions of both are held by the British Library.20 The Barcarole is listed on the title page as op. 310. It is a short and lyrical character piece in six-eight time, with the tempo marking Allegretto, quasi andante. The work is simple and tuneful; the clarinet part is not difficult and the middle and lower ranges of the instrument are emphasized. The Two Romances (No. 1: Andante cantabile, and No. 2: Andante grazioso) were dedicated to George

16Henry George Farmer, "Clarke, (James) Hamilton (Smees)," Grove 5 2: 330.

17Brown and Stratton, p. 91.

18Weston, More..., p. 155.

19See CPM 12: 230.

20CPM 12: 228 and 231.
Clinton. They carry no opus number. Like the Barcarole, they are technically simple, yet
tuneful and lovely. Both of Clarke’s clarinet works clearly show his gift for melody.

Thomas Wingham (1846-1893)—Wingham was a keyboardist and composer.
At the young age of ten he was organist at St. Michael’s Mission Church in Southwark,
London. In 1863 he enrolled at the London Academy of Music, and four years later went
to the Royal Academy of Music, where he was a pupil of Sterndale Bennett (for
composition) and Harold Thomas (for piano). Wingham was appointed as professor of
piano at the Royal Academy in 1871. Meanwhile, he was an active church musician,
serving as organist at All Saints, Paddington, and later as music director of the Brompton
Oratory.21

Wingham wrote a good deal of music, but very little of it was published.22 In
addition to many sacred works for the Roman Catholic church, he produced four
symphonies, at least two of which were performed during his life; six concert overtures;
an elegy on the death of Sterndale Bennett; a capriccio for piano and orchestra; two string
quartets; a septet for piano, strings and winds; and an unfinished opera, Nala and
Damayanti. Presuming that it includes the clarinet, the septet would be of importance to
this survey; unfortunately the work has not been found and little information about it has
survived except for mention of it in written sources.23 No date can be determined, nor is
the exact instrumentation specified. It has been included here only with the possibility
that the clarinet is one of the “winds” named in the title.

22Brown and Stratton, p. 453.
23It is mentioned in both the Fuller Maitland and Brown and Stratton articles (see footnotes 21 and
22, above).
Charles Swinnerton Heap (1847-1900)—Much of Heap’s musical activity centered around his native Birmingham; he was educated at the Grammar School there and as a young child showed a talent for music, occasionally singing in public. After graduation he was articled for two years to a Dr. Monk in York. In 1865 Heap was awarded the Mendelssohn Scholarship and went to Leipzig for two and a half years, during which time he studied with Moscheles, Hauptmann, E.F. Richter, and Reinecke. Upon returning to England, Heap studied organ with W.T. Best in Liverpool, and from 1868 was very active as a conductor and pianist in Birmingham. He attended Cambridge as well, studying under Bennett and attaining the Mus.D. degree in 1871. Heap conducted many organizations, including the Birmingham Philharmonic Union, the Wolverhampton Choral Society, the North Staffordshire Festival, and the Birmingham Festival Choral Society.24 In addition, he gave chamber music performances and keyboard recitals in Birmingham and elsewhere, and was highly regarded as a teacher.25

As a result of his life-long involvement with choral music, Heap wrote many works for voices. He did not neglect instrumental composition, however; he was especially active in the realm of chamber music. Among his chamber works are a piano trio, a violin sonata, a piano sonata and other solo piano works, a quintet for piano and winds, and a clarinet sonata. The quintet was written in 1882, but the music has not been found. Although the exact instrumentation is not specified, it seems likely that it would include the clarinet, since Heap felt strongly enough about the instrument to write a sonata for it. The clarinet sonata itself was written in 1879 and published by Breitkopf and Härtel in 1880. The work was dedicated to Henry Lazarus. It is long out-of-print,

but a copy is held by the British Library in London.\textsuperscript{26} The sonata is in three movements: I. \textit{Allegro grazioso}; II. \textit{Adagio}; and III. \textit{Finale: Allegro spirioso}. The opening movement is grand and expansive. A style reminiscent of Schumann is readily apparent in Heap's melodic style and in his treatment of the piano accompaniment. The movement is well constructed, and Heap makes good use of motives in developmental sections. The clarinet is the featured melodic instrument throughout, while the piano stays very much in the background with its harp-like accompaniment. The second movement opens with a Beethovenesque chorale in the solo piano. The clarinet and the piano are more equally paired in this movement, alternating turns as the featured instrument. The melodic material is lovely and expressive throughout. The Finale is confident and march-like in character at the outset; it contains numerous contrasting sections, one of which is a fugue. This final movement is perhaps somewhat overextended in length in comparison with the other movements. In general, however, Heap's sonata is a fine and interesting work. It is particularly important because it would appear to be the first published nineteenth-century clarinet sonata written by a British composer, and because it represents a significant contribution to the relatively small repertoire of Romantic clarinet sonatas.\textsuperscript{27}

\textbf{(Sir) Hubert Parry} (1848-1918)—Parry was a composer, scholar and teacher of great influence; Frank Howes writes that “...he exercised a revitalizing influence on English musical life at a time in the nineteenth century when standards of composition, performance, criticism and education were low.”\textsuperscript{28} Parry attained the Mus.B. degree before leaving Eton; he then went to Exeter College, Oxford, where he studied with H.H.

\textsuperscript{26}CPM 27: 377.

\textsuperscript{27}Heap's clarinet sonata is discussed in detail in Hein's dissertation, pp. 29-52.

\textsuperscript{28}Frank Howes, "Parry, Sir (Charles) Hubert (Hastings)," \textit{New Grove} 14: 243.
Pierson. He was awarded the B.A. degree in 1870. Further composition studies were taken with Edward Dannreuther, who introduced Parry to the music of Wagner and sponsored performances of Parry's early chamber music. Parry quickly established a reputation as a scholar and teacher; in 1877 he was asked to contribute articles to the new dictionary being compiled by Grove. In 1883 he joined the faculties of Oxford and the newly-opened Royal College of Music, becoming director of the latter in 1894. Other scholarly contributions included a book entitled *The Art of Music*, in which he applied Darwin's concept of evolution to musical history; the third volume of the Oxford History of Music, *The Music of the Seventeenth Century*; and a critical biography of J.S. Bach.

Parry's earliest compositions (songs and church music) were published in the 1860s, and he began publishing some piano music in the next decade. It was in 1880, however, that his name came most prominently to public notice with the performances of his Piano Concerto in F-sharp at the Crystal Palace (Dannreuther as soloist) and his cantata *Prometheus Unbound* at the Gloucester Festival. The latter work has often been cited as the one work which truly signalled the start of the English musical renaissance, setting higher musical and literary standards for English composers.29 After this time, Parry received many commissions for choral works, and it is in the genre of vocal music that most of Parry's best efforts were put forth. Parry also wrote some orchestral music, including four symphonies and other symphonic works; three overtures; and several suites. His chamber music, consisting of a string quintet, three string quartets, a piano quartet, three piano trios, a nonet for winds, and works for instruments with piano, was written almost entirely in the early part of his life.

The nonet for flute, oboe, English horn, two clarinets, two bassoons, and two horns was written in 1877, during Parry's studies with Dannreuther. It is Parry's only

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small-scale composition that uses the clarinet. He viewed the work as “a serious exercise in experimental form and wind orchestration.” It was begun in October of 1877, and finished on New Year’s Eve of that year. Only two other references are made to it, however, on 4 and 5 February of 1878 when Parry was correcting the parts. It seems that a performance was planned but never actually took place. In fact, the work was not heard during the composer’s life; the first performance took place in 1937. The nonet is a lengthy piece in four movements: I. Allegro; II. Allegro molto; III. Largo; and IV. Allegro. The somewhat unusual combination of instruments allows Parry to write richer sounds than could be produced with a more conventional wind ensemble instrumentation. Although the work is early and thus does not represent Parry’s most mature style, it is nonetheless a well-constructed and worthy piece of music. The nonet has recently (1988) been published by Edition Compusic of Amsterdam.

**Charles Harford Lloyd** (1849-1919)—Lloyd was an organist and composer; he was a distinguished musician and held many important posts during his life. He attended Oxford and earned a number of degrees, in both music and theology, from that institution. While there, he founded the Oxford University Musical Club (1872) and was its first president. In 1876 he succeeded S.S. Wesley as the organist at Gloucester Cathedral, on the warm recommendation of Wesley himself. Lloyd conducted the Three Choirs Festivals of 1877 and 1880, and composed many works for that festival over the course of his life. He also conducted the Gloucester Choral Society and the Gloucestershire Philharmonic Society. In 1882 he returned to Oxford as organist of Christ Church Cathedral, and conducted the Oxford Choral Society and the Oxford Symphony Concerts.

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30Jeremy Dibbie, notes to the recording by the Capricorn Ensemble, “Parry and Stanford Nonets” (Hyperion, CDA66291, 1989).
Lloyd then became active in London, teaching organ and composition at the Royal College of Music from 1887-1892; from 1892 to 1914 he was precentor and music instructor at Eton, and in 1914 was appointed organist of the Chapel Royal, St. James’s. At Gloucester Cathedral there is a memorial window to Lloyd, a testament to the respect that he earned during his distinguished career.31

With regard to Lloyd’s compositional skills, Maitland and Colles state that he “was more than a writer of ephemeral works for festival performances. He left something of permanent value in two directions: Anglican church music and short works for unaccompanied choirs in the madrigal and partsong styles.”32 While the emphasis in Lloyd’s compositional output is definitely on vocal music, he did write for instruments as well. Among his instrumental works are a concerto and a sonata for the organ, some solo piano pieces, and many pieces for violin and piano. For the clarinet he wrote several works: a trio for clarinet, bassoon and piano; a Duo Concertante for clarinet (or violin or viola) and piano; a song, “Annette,” for baritone, clarinet and piano; and a “Suite in the Old Style” for clarinet and piano.

The trio has not been located and cannot be dated; it is listed in New Grove,33 and is also mentioned by Weston as having been played by the clarinetist Julian Egerton in his later years.34

The song “Annette,” for baritone voice and piano with clarinet obbligato, was published by Novello in 1886. The text was written by W.L. Courtney. The title page carries a dedication to R.W. Macan. The tempo marking of the song is Andante; the


32Ibid.


34Weston, Clarinet Virtuosi, p. 262.
clarinet, while constantly active, is lyrical throughout and is never presented with technical passages. Lloyd’s beautiful setting of the text provides a poignant reflection of the poet’s bittersweet memory of lost love. This work is not currently in print, but a copy of the original edition is held by the British Library.  

The Duo Concertante for clarinet (or violin or viola) was published in 1888; in a note in the score, the composer states that the original version was written for clarinet and piano. Although the piece is no longer in print, the British Library holds a copy of the original edition. The work is in a single movement of moderate length. It begins with a short introductory section marked Andante sostenuto, then proceeds to the main body of the piece, marked Allegro con brio. The clarinet part is quite moderate in terms of technical difficulty. In general the Duo Concertante is skillfully composed and very pleasant for both performer and listener.

The “Suite in the Old Style” was published by Boosey and Hawkes in 1914. It is no longer in print, but a 1955 edition was located using the On-line Computer Library Center (OCLC) and was obtained on loan from the music library of the Eastman School of Music. The score bears the inscription, “To Charles Draper.” The work is modeled after a baroque suite (hence its name). It consists of five short movements: I. Prelude; II. Allemande; III. Minuet; IV. Sarabande; and V. Gigue. Each movement displays many of the characteristics one would expect to find in a baroque dance movement; hence, the Prelude uses a double-dotted rhythm, and each of the dances has the form and rhythmic idioms peculiar to that particular dance. Lloyd also tries to imitate some of the harmonic

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35 CPM 36: 41.

36 CPM 36: 42.

and textural conventions of the baroque. The overall style and harmonic language, however, is unmistakably that of the late nineteenth century. The work is light in character, of moderate technical difficulty, and is well written and musically satisfying.

Eaton Faning (1850-1927)—Faning was quite precocious musically; he performed in public on the violin and piano (which instruments were taught to him by his parents) before he was five years old. He enrolled at the Royal Academy of Music in 1870 as a student of Sterndale Bennett, Steggall, Ciabatta, Sullivan, and others; before he graduated he had earned the Lucas medal for composition and the Mendelssohn scholarship. In 1874 Faning was named to the staff of the Academy as sub-professor of harmony, and in 1878 he became professor of piano. Other teaching posts were as professor and conductor of the choral class at the National Training School for Music, professor of piano at the Guildhall School of Music, and professor of harmony and piano at the Royal College of Music. He was also director of music at the Harrow School and conducted several choral societies.

Like most British composers, Faning wrote a substantial amount of vocal music—operettas, anthems, part-songs, works for chorus and orchestra, etc. His instrumental music included a symphony, an overture, two string quartets, and some piano pieces. Faning also wrote a small amount of clarinet music. There is apparently a Duo Concertante for clarinet or violin and piano from before 1893; it is mentioned by one W.H. Hall in a Musical Opinion and Music Trade Review from sometime in April of 1893. No further mention of this work has been found. An Allegro for piano and clarinet is mentioned in British Musical Biography; The Catalogue of Printed Music in

38 This was brought to my attention by Richard Platt in a letter dated 5 March 1990.

39 Brown and Stratton, p. 142.
the British Library to 1980 lists another work, an Allegro Sostenuto for violin, clarinet and piano. The latter two are possibly references to the same work. In any case, the Allegro Sostenuto is available through the British Library, which holds a copy of the original edition.40 This work was published in 1884 by Stanley Lucas, Weber & Co. It is a single movement work; it is not clear whether it is an independent piece or a part of a larger, multi-movement work, the remainder of which is missing. The Allegro Sostenuto is cast in a simple ternary form rather than sonata form, which could imply that it is not the first movement of a larger work. The clarinet and violin are equal musical partners throughout the piece, and neither instrument is presented with technical challenges. The piano remains largely in the background. The harmonic language and melodic style of the work is strictly that of the latter part of the nineteenth century; it is nonetheless dramatic and well written, and an early and valuable addition to the relatively small repertoire of works for clarinet, violin and piano.

(Sir) Charles Villiers Stanford (1852-1924)—Much has been written about this prominent composer, teacher, and conductor. Born in Dublin, Ireland, Stanford was raised in an extremely musical and intellectual household, and received a thorough classical education as a boy. His father wanted him to follow a career in law, but consented to the musical profession on the condition that Stanford get a university education and then study music abroad. In 1870 Stanford entered Queen’s College, Cambridge, as a choral scholar. During his four years of undergraduate work he achieved a level of distinction that no previous undergraduate had ever attained. He was appointed organist of Trinity College in 1873, and in that same year became conductor of two musical societies which he combined into the Cambridge University Musical Society. He

40CPM 20: 188.
graduated with honors in 1874. In the last half of each of the years 1874 through 1876, Stanford was granted leave from his post at Trinity in order to pursue musical studies abroad. He studied with Reinecke at Leipzig and with Kiel in Berlin, as well as traveling to many of Europe’s important musical cities and meeting the most prominent musicians of the time (including Brahms, Offenbach, Joachim, von Bülow, and Saint-Saëns). Meanwhile, in England Stanford was beginning to gain high praise and recognition for his compositions. He stayed in Cambridge until 1882, at which time he moved to London because of increasing demand for him there. In 1883 he was appointed to the new Royal College of Music as professor of composition and orchestral playing. He became the conductor of the London Bach Choir in 1885, and was named professor at Cambridge at the young age of 35 (in 1887). As a teacher of composition, Stanford espoused the highest ideals and demanded that his students raise themselves to meet his rigorous standards. In this regard, as Frederick Hudson has noted, “...he exercised more influence...than any other musician in Britain throughout his tenure.”

Stanford remained in his posts at Cambridge and the Royal College of Music until his death. In addition to his teaching, he was in demand as composer and conductor for every major provincial music festival. Hudson has written that Stanford’s compositional influence was fourfold:

First, he swept away the empty conventions and complacencies which had debased English church music since Purcell...Second, he set a new standard in choral music with his oratorios and cantatas...Third, in his partsongs, and still more in his solo songs with piano, he reached near perfection both in melodic invention and in capturing the mood of the poem...But it was in the fourth capacity that Stanford exercised the most powerful influence on British music and musicians, that of the paramount teacher of composition.  

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42Ibid.
Stanford set aside a portion of each day for composition, and his command of technique and orchestration was unshakable. The workmanship in his music is always impeccable; while this has sometimes been used as a criticism, Stanford’s music is also full of imagination and creativity, far from “academic,” (a term he scorned throughout his life). He was an extremely prolific composer, writing in nearly every genre; a complete works list can be found in Hudson’s article on Stanford in the New Grove Dictionary.43

Stanford used the clarinet as a solo instrument in no less than seven works: Three Intermezzi op. 13, for clarinet and piano (1879; published in 1880); Concerto op. 80, for clarinet and orchestra (1902; published in 1977); Serenade op. 95, for flute, clarinet, horn, bassoon, string quartet and double bass (1905); Minuet in B-Flat Major, for flute, clarinet, horn, string quartet, and harp ad libitum (1911); Sonata op. 129, for clarinet and piano (1911; published in 1918); and two Fantasies for clarinet and string quartet (G minor, 1921; F major, 1922).44 The two Fantasies, because of their late dates, do not fall within the scope of this document; they are important and unexplored works, however, unpublished as of this writing, and deserving of further attention. Of the remaining works, three (the Three Intermezzi, the Concerto, and the Sonata) are currently in print. These works have been treated extensively by David Fennell in his dissertation on Stanford’s clarinet music (see footnote 1 of this chapter), so a brief summary of their features will suffice here.

The Three Intermezzi op. 13 are short character pieces. The movements are: I. Andante espressivo; II. Allegro agitato; and III. Allegro scherzando. Although light in mood, they are musically substantial. The influence of Brahms is apparent, especially in the style of the piano accompaniment, but Stanford’s own compositional personality is

43Ibid., pp. 72-75.

44Fennell, p. 45.
never overshadowed. The first performance of the Three Intermezzi was given at Cambridge on 18 February 1880; the clarinetist was Francis Galpin, for whom the Galpin Society is named.45

The Concerto op. 80 was written in 1902 but remained unpublished until 1977, when a piano reduction was edited by Pamela Weston and published by J.B. Cramer.46 Weston states that Stanford was inspired to write the concerto after hearing Charles Draper play a Weber clarinet concerto as a student at the Royal College of Music.47 Although Draper gave the premiere of Stanford's concerto on 29 January 1903 with the Bournemouth Symphony Orchestra (the composer was present at the performance),48 the work was originally dedicated not to Draper but to the famous German clarinetist Richard Mühlfeld. Mühlfeld never played it, however, and much later (in 1922) Stanford deleted the dedication and re-dedicated it to Frederick Thurston.49 The work is in three connected movements, played without pause: I. Allegro moderato; II. Andante con moto, ma più tranquillo; and III. Allegro moderato. The first two movements call for clarinet in B-flat, while the last requires the soloist to change to clarinet in A. The influence of Brahms is more strikingly apparent in this concerto than in any other of Stanford's clarinet works; this is especially true with regard to harmony, rhythm and orchestration. In general the concerto is a fine work, and one might easily agree with Pamela Weston's


47 Weston, Clarinet Virtuosi, p. 268.

48 Feanell, p. 61.

49 Weston, Clarinet Virtuosi, p. 272.
assertion that "[Stanford's] Concerto is of considerable importance to clarinettists, for whom no other comparable one in late-romantic idiom was written."\(^{50}\)

Stanford's Clarinet Sonata op. 129 carries a double dedication: to Charles Draper and the amateur clarinetist Oscar Street. Although not published until 1918, the work was actually finished in late December of 1911. Its first performance was on 16 March 1916, on a concert of the Dunhill Chamber Concerts Series; Draper was the clarinetist and Thomas Dunhill the pianist. The delays in performance and publication of the sonata can presumably be attributed to the onset of World War I. Stainer and Bell were the original publishers of the work, and they still maintain it in their catalog.\(^{51}\) The three movements of the piece are: I. Allegro moderato; II. Caoine: Adagio (quasi Fantasia); and III. Allegretto grazioso. Stanford's outstanding craftsmanship and musical sense are apparent throughout the work. The most original movement is the Caoine (pronounced "keen"), an Irish lament. This rhapsodic movement, while perhaps not as consciously nationalistic as the music of some of Stanford's students (namely, Holst and Vaughan Williams) is nevertheless reflective of Stanford's Irish heritage. The influence of Brahms can once again be seen in the outer movements of this work. In sum, Stanford's clarinet sonata is a major contribution to the relatively limited repertoire of nineteenth-century clarinet sonatas.

One final work by Stanford can be included in the time period under consideration: the Serenade op. 95, written in 1905. This work is a nonet in F major for flute, clarinet, bassoon, horn, two violins, viola, cello, and double bass. It was first performed on a Broadwood Concert at the Aeolian Hall in London on 25 January 1906.\(^{52}\)

\(^{50}\)Pamela Weston, in the note to her edition of the Concerto.

\(^{51}\)Charles Stanford, Sonata for Clarinet and Piano (London: Stainer and Bell, 1918).

\(^{52}\)Jeremy Dibble, notes to the recording of the work by the Capricorn Ensemble (Hyperion, CDA66291, 1989). Also on this recording is Parry's Nonet.
there have been relatively few performances since then, although the work seems to have enjoyed a renaissance in recent years. As far as could be determined, the serenade has not yet been published, but remains in manuscript. The four movements are: I. Allegro; II. Allegro molto; III. Andante; and IV. Allegro commodo. The overall character of the work is charming and light, but it is nevertheless symphonic in scope. Each movement is large in form and Stanford pays close attention, as always, to architecture and the careful development of musical ideas. In addition, the instrumentation produces effects which are sometimes orchestral as well as chamber-like. The second movement is noteworthy in that it combines the ternary scheme of scherzo and trio with a theme and variations form. The Brahmsian slow movement features the horn and clarinet in the outer sections; the middle section, with its shimmering orchestration, features the flute. The final movement is light-hearted and rhythmically witty. In sum the serenade is a fine piece, and one might agree with Parry’s assessment that it is “a nice specimen of his [Stanford’s] work.”

Algeron Ashton (1859-1937)—Born in Durham, where his father was a lay clerk at the cathedral, Ashton and his mother moved to Leipzig upon the death of the father in 1863. The young Ashton studied music in Leipzig and eventually entered the Conservatory there, studying theory and composition with Jadassohn, Richter, and Reinecke, and piano with Pappernitz and Coccius. During his student years, Ashton won numerous prizes for his compositions. In 1879 he returned briefly to England, going back to Europe in the winter of 1880-81 for six months of study with Raff in Frankfurt. He

53 Besides the 1989 recording mentioned in footnote 52, Fennell (p. 73) documents two fairly recent live performances (1986 and 1987) by English ensembles.

54 Quoted by Jeremy Dibble, recording notes.
then returned permanently to London, and in 1885 was appointed to teach piano at the Royal College of Music, in which capacity he served for 25 years. In addition to his musical activities, Ashton had a peculiar hobby: a passion for writing letters to newspapers. He wrote on a wide variety of subjects, both musical and non-musical. One of his favorite topics of concern was the neglect of the graves of famous men; we are told that he himself sought out many such graves and kept them in good repair. In addition, he was “a vehement opponent of cremation and an ardent Baconian...”

Eccentricities aside, Ashton was an active composer of all kinds of works, excluding opera. His published works number more than 160. The orchestral music, including at least five symphonies, three overtures, concertos for violin and piano, a suite, etc., was not successful. He was best known for his piano and chamber music, which gained a certain vogue in Europe (although not in England). Among Ashton’s works in these genres were twenty-four string quartets; a string sextet; piano quintets, quartets and trios; a quintet for wind instruments; and a cycle of 24 piano sonatas in all the major and minor keys. The Wind Quintet is listed in the fifth edition of Grove, but has not been dated or located.

(Sir) Edward German (1862-1936)—Born in Shropshire as German Edward Jones, German was a musically talented youngster, learning the piano and organ at age five and teaching himself the violin by age fourteen. Serious health problems forced him to leave boarding school at fifteen, and his parents at that time intended him to be an


57 Edwards, p. 240.

58 Ibid., also mentioned to me by Richard Platt in a letter dated 5 March 1990.
engineering apprentice; he was encouraged by others, however, to apply to study music at the Royal Academy in London. In this he was successful and was admitted there in 1880. During his student years, German won many awards for violin playing and composition. It was also during this time that he changed his name to J.E. German, and later to Edward German, to avoid confusion with another student named Edward Jones. In 1884 German was appointed sub-professor of violin at the Academy. In addition to teaching, he played in various theater orchestras and in 1888 was named conductor of the Globe Theater.

It was through his incidental music for the stage, of which there is a large amount, that German became well known to the public. He also wrote a number of successful comic operas on British subjects, and was regarded as Sullivan’s successor. Much of German’s music, in fact, has nationalistic content. His other compositions include two symphonies; suites, tone poems, and other orchestral works; many songs and choral works; a piano trio; various works for violin and piano; some solo piano music; and numerous small-scale works for various wind instruments and piano.

German’s works for clarinet include a Serenade (1890) for low voice, piano, flute, oboe, clarinet, horn and bassoon; and numerous small works for clarinet and piano: Romance (published in 1892), Andante and Tarantella (published 1892), Pastorale and Bourée (published in 1895), and “Song Without Words” (published in 1898). Heim also lists a “Valse Gracieuse” for clarinet and piano; this is not mentioned elsewhere, but Ewart Willey has supplied the author with a copy of the work. He suspects that it was originally for another instrument, since so many of German’s works were rearranged in

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59 Andrew Lamb, “German, Sir Edward [Jones, German Edward],” New Grove 7: 262.

that way. Indeed, the full score of the work has the solo instrument listed as flute, although the separate solo part is for clarinet. Weston also mentions a work called "Album Leaf" for clarinet, and states that it was written for Manuel Gomez; this work has not been located. The Serenade for low voice, piano, and woodwind quintet has likewise not been found. All of the small-scale works for clarinet and piano are light in character and colorful in harmony. The Romance for clarinet and piano is short and extremely simple for both soloist and accompanist. It has, in fact, been reprinted in an abbreviated form in a modern solo collection for young clarinetists. The complete work is held by the British Library. The Andante and Tarantella is somewhat lengthier and slightly more difficult (although still moderate in terms of technique). This work was dedicated to Henry Lazarus. As the title suggests, it consists of two contrasting sections: a short and lyrical Andante and a quick and lively Tarantella marked Allegro con vivo. The Andante portion of this work has also been published in a modern collection, but the entire work is only available through the British Library. The Pastorale and Bourée was originally published in 1891 for oboe and piano; it was later arranged for clarinet and piano. It is not currently in print, but is available through the British Library. The piece is in two separate movements (marked Andantino and Allegretto) and is the longest of the

63 See First Repertoire Pieces for Clarinet, selected and edited by Peter Wastall (London: Boosey & Hawkes, 1983).
64 CPM 23: 170.
65 See First Repertoire Pieces for Clarinet, selected and edited by Peter Wastall (London: Boosey & Hawkes, 1983).
66 CPM 23: 162.
small-scale works under discussion here. Like all of these works, it is of easy to moderate technical difficulty. The "Valse gracieuse" is a short and airy piece; it does contain some tricky technical passages for the clarinet, however, perhaps due to the fact that it was originally written for flute. The "Song without Words," by comparison, is longer and somewhat more musically substantial. It is in a ternary form; the outer sections are slow (Andantino con moto) and song-like, while the middle section, marked Allegro, contains material that is more technical in nature. There is a short cadenza for the clarinet which provides a transition to the return of the original theme. The "Song without Words" is available in a modern edition.68

In sum, Edward German's clarinet works are not only musically valuable, but could be used successfully as teaching pieces for intermediate-level clarinetists or as short recital pieces for students and professionals alike. They are fine examples of the typical instrumental salon piece which was popular in England (and elsewhere) during the nineteenth century.

(Sir) Arthur Somervell (1863-1937)—Somervell studied composition at King's College, Cambridge, under Stanford. Upon attaining his B.A. in 1883, he went to the Hochschule für Musik in Berlin for two years, where he studied with Kiel and Bargiel. After returning to England, he entered the Royal College of Music (1885-87), and later became a private pupil of Parry. In 1894 he was named to the faculty of the Royal College, and in 1901 accepted the post of Inspector of Music to the Board of Education. In the middle years of Somervell's life, his educational work took precedence over

68Edward German, "Song without Words" for clarinet and piano (Melville, New York: Belwin Mills, n.d.).
composition, but he returned to writing music in his later years. He was knighted in 1928.

Somervell's early compositions are mostly vocal works, and he had a special affinity for songs and song cycles. The song cycle *Maud*, to poetry of Tennyson, has been deemed one of the "...classics of English song for the complete unity of feeling existing between poetry and music." Somervell also wrote larger vocal works, including numerous Masses and cantatas. His interest in sacred music was especially strong during his later years. It was also later in life that Somervell wrote many of his instrumental works, including a symphony (first heard under Nikisch at the Queen's Hall in 1913), a concerto and a set of symphonic variations for piano and orchestra, a concerto and a Concertstück for violin and orchestra, several symphonic suites, piano works, pieces for violin and piano, etc. Somervell's music is in a conservative style which clearly belongs to the nineteenth century. His symphony has been described as "a sincere and undeniably beautiful piece of writing in a style which would have been perfectly familiar to audiences of 1850 or thereabouts."

Somervell also wrote a quintet for clarinet and string quartet. This work was first performed in 1919 by the clarinetist Haydn Draper at London's Wigmore Hall, but was actually written much earlier, sometime in 1913. The quintet is a perfect example of the above description of Somervell's nineteenth-century style; it could have easily been written by a composer of the previous generation or even before. In addition, Somervell's work shows so many similarities to the clarinet quintet of Johannes Brahms (written in 1891) that it is difficult to believe that it was not directly modeled on that

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70 Ibid.

earlier masterpiece. The likeness is immediately apparent from the very opening of the first movement (Sostenuto; Allegretto [quasi andante] grazioso), which, like the first movement of the Brahms, is in a flowing six-eight meter. Throughout the entire piece, Somervell uses the clarinet not so much as a soloist but rather as an integral member of the overall texture, as does Brahms. The first movement calls for clarinet in A. The second movement, marked Intermezzo: Allegretto, calls for clarinet in B-flat. This is a light-hearted movement; its short middle section, for strings alone, is joyous and peasant-like. Movement three is marked Lamento: Adagio non troppo. While not as rhapsodic as the slow movement of the Brahms quintet, it shares a similar, strongly Hungarian flavor. The Finale: Allegro vivace again requires clarinet in A. This is perhaps the least Brahmsian of all the movements, but Somervell does imitate Brahms’ cyclic technique, bringing back material from the first movement at the very end. Somervell’s clarinet quintet has been recorded by the English clarinetist Thea King.\textsuperscript{72}

Ewart Willey has also mentioned another clarinet work by Somervell, a Romance in F op. 4, “for violin or clarinet” (and, presumably, piano); this is the first of Two Romances published by J & J Hopkinson.\textsuperscript{73} No date is known for this work, however, and no printed music has been located.

(Charles) Stewart Macpherson (1865-1941)—Stewart Macpherson was an organist, composer, and music educator. He entered the Royal Academy of Music in 1880 on the Sterndale Bennett scholarship, studying composition with George Macfarren and piano with Walter Macfarren. He won numerous awards and distinctions during his student years, and in 1887 was appointed professor of harmony and composition at the

\textsuperscript{72} On the Hyperion label (A66011), 1981.

\textsuperscript{73} Ewart Willey, letter to the author dated 5 March 1991.
Academy. Macpherson held posts as a church organist and as conductor of various small orchestral and choral societies; but he was especially prominent as an educator. In 1898 he was appointed examiner of both the Royal Academy and the Royal College, and held teaching and administrative posts at several other London institutions through the 1920s. He specialized in the teaching of music appreciation, and lectured not only in London but throughout England. In 1908 he founded the Music Teachers' Association and was its chairman until 1923. He was also the author of a number of texts on music theory and appreciation.74

Macpherson composed church music, songs, a symphony, two orchestral overtures, works for violin and piano with orchestral accompaniment, a violin sonata, and some solo piano music. Only one work by Macpherson exists for clarinet; it is a Romance for clarinet and piano, published in 1892. This work is no longer in print, but a copy is held by the British Library.75 Like the clarinet works of Edward German, Macpherson's Romance is fairly brief, simple and lyrical. It is also similar to some of the German pieces in form and style, although the piano part is perhaps somewhat more complex. This Romance was also issued in versions for oboe and flute.

William Edmonstone Duncan (1866-1920)—Primarily known as an organist, Duncan was also a composer and a writer on music. At the age of sixteen he was elected an associate of the Royal College of Organists. When the Royal College of Music was founded in London in 1883, Duncan won a scholarship for composition and studied with Stanford and Parry. After graduation, he studied for a short time with Macfarren and for the next ten years made his living as a music critic and teacher. He returned to his native


75 CPM 37: 212.
town of Sale, Cheshire, holding a professorship at the Oldham College of Music and concentrating on composition.

Duncan's compositions have been said to "show untiring ambition and much musical skill." His works include an overture, works for chorus or voice and orchestra, one opera, and a small amount of chamber music. The latter includes a Quintet for flute, "clarionet," horn, bassoon, and piano op. 38 (published in 1898). This piece is not listed in any reference works about Duncan, but was located through the Online Computer Library Center (OCLC). A copy is held by the music library at the Eastman School of Music in Rochester, New York; they will not loan or reproduce the work, however, so it could not be examined for this study.

Charles Wood (1866-1926)—Wood was born in Armagh, Ireland, son of a lay vicar of Armagh Cathedral. Like Duncan, Wood was an original pupil of the Royal College of Music in London, and also attended on a composition scholarship. During his student years (1883-87) he studied composition with Stanford, counterpoint with Bridge, and piano with Franklin Taylor. Duncan was named teacher of harmony at the R.C.M. in 1888, later becoming a member of the Board of Professors and the Associated Board of the R.A.M. and R.C.M. In these posts he exerted great influence as a teacher. It was also in 1888 that Wood took up residence in Cambridge, where he conducted the Cambridge University Musical Society and was appointed as organist-scholar of Gonville and Caius College. He was also bandmaster of the University Volunteers. In 1897 he was named a lecturer in harmony and counterpoint, later assuming the professorship (after the death of Stanford in 1924).

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Wood had great talent as a composer, "fastidious taste" and "fine scholarship." His works include a great number of pieces for voices and orchestra, incidental music for plays, a small number of symphonic works, three string quartets, and a vast amount of sacred music which has been called "the most important modern contribution to Anglican Church music." Of importance to this study, however, is a woodwind quintet for which Wood won a prize offered by the Wind Instrument Chamber Music Society in 1889. The Quintet in F major for flute, oboe, clarinet, horn and bassoon is a substantial work in four movements: I. Allegro con moto; II. Molto vivace; III. Andante grazioso; and IV. Vivace ma non troppo. This work is no longer in print, but a set of parts published in 1933 by Boosey & Co. is held by the British Library. Cobbett also mentions a manuscript septet for winds and strings by Wood, but this work is not mentioned elsewhere and has not been located.

Percy Sherwood (1866-1939)—Sherwood was born in Dresden, Germany; his father was an English university lecturer and his mother was a German singer. He studied piano and composition at the Dresden Conservatory, winning the Mendelssohn Prize in 1889 with a Requiem for voices and orchestra. Sherwood became a teacher at the conservatory in 1893 and a professor in 1911. At some point after this he moved to England, for he died in London in 1939.

78 Ibid., p. 354.
79 Brown and Stratten, p. 455.
80 CPM 62: 71.
Sherwood wrote a number of large-scale works, including five symphonies, a piano concerto, some overtures, a violin sonata, two cello sonatas, piano and organ works, and songs. We are told that, “In Feb. 1907 he gave a concert of unpublished compositions of his own, in the Palmengarten, Dresden, the programme of which consisted of a Sonata for two pianofortes, a Suite for clarinet and pianoforte, and a Quintet for strings and pianoforte.” 82 The Suite for clarinet and piano 83 has not been located, and was presumably never published.

Percy Pitt (1869-1932)—Pitt was born in London but received his general education in France. He then went to Leipzig to study music with Reinecke and Jadassohn, and later to Munich where he studied with Rheinberger. In 1893 Pitt returned to England and devoted himself to composition. Over the remainder of his life he held a variety of posts, many of which involved him with opera. In 1902 he became musical adviser and occasional conductor at Covent Garden, and in 1907 was named as musical director to the Grand Opera Syndicate. From 1915-18 he conducted the Beecham Opera Company and was artistic director of its successor, the British National Opera Company, from 1920. From 1922-30 Pitt was musical director of the British Broadcasting Company.

Most of Pitt’s compositions belong to the early part of his life.84 He wrote a number of orchestral works, including symphonic poems, suites, and overtures; many of these were successful on the continent and in America, as well as in England. Pitt also composed works for chorus or solo voice and orchestra. Of interest to the present survey


83 Originally brought to my attention by Richard Platt, in a letter dated 5 March 1990.

is his Concertino in C minor op. 22, for clarinet and orchestra. This is misnamed "concerto" in both the fifth and sixth editions of the Grove Dictionary. The work was written for Manuel Gomez, who played it with the Lamoureux Orchestra in 1897.\textsuperscript{85} It was originally published in 1898; although not currently in print, a copy of the piano score (and solo part) is held by the British Library.\textsuperscript{86} The Concertino is a large, single-movement work. The tempo marking, which stays constant throughout, is \textit{Moderato assai}. The work is a brilliant and dramatic showpiece which emphasizes almost exclusively the technical virtuosity of the soloist. Great endurance is required of the clarinetist, who must play practically continuously from beginning to end, with very little rest. In addition, the technical difficulties in this work are of the most extreme sort, requiring the utmost dexterity and facility on the instrument. This is especially true of the long cadenza that forms the middle portion of the work. Manuel Gomez must have been an impressive clarinetist indeed, to have inspired such a work.

\textbf{Sidney P. Waddington (1869-1953)—}Waddington was another original student at the Royal College of Music, studying there from 1883-1888. The R.C.M. sponsored a trip to Germany for him in 1889, and he held the Mendelssohn Scholarship from 1890-93. From 1894-1905 he was choirmaster of the Church of St. Mary of the Angels in Bayswater, London. Waddington was also teacher of harmony and counterpoint and master of the opera class at the R.C.M. for many years. He was one of the most experienced examiners on the Associated Board of the R.A.M. and R.C.M.

Waddington’s compositions include several works for chorus and orchestra, some piano music, and a fair amount of chamber music (sonatas for violin and cello, a string

\textsuperscript{85}Rendall, The Clarinet, p. 110.

\textsuperscript{86}CPM 45: 245.
trio and quartet, etc.). Fuller-Maitland mentions a quintet for winds and piano, but it is not known if this work includes the clarinet. No date for the piece has been found, and no manuscript or printed scores or parts can be located.

Charles Macpherson (1870-1927)—Born in Edinburgh, Macpherson joined the choir of St. Paul’s Cathedral in London at the age of nine. In 1887 he was appointed choirmaster of the London church of St. Clement’s under Dr. Pearce. He also studied the organ with Sir George Martin. In 1890 Macpherson entered the Royal Academy of Music, winning the Charles Lucas Prize for composition in 1892 and becoming an Associate in 1896. For a time, Macpherson was a private organist for Sir Robert Menzies in Perthshire and Madame de Falbe at Luton Hoo, Bedfordshire; he returned to London and in 1895 gained the important appointment of sub-organist of St. Paul’s. He also served as president of the Royal College of Organists.

Macpherson’s compositions include some anthems and other church music; works for voices and orchestra; an overture, Cridhe an Ghaidhil, and a “Highland Suite” for orchestra; a piano quartet; and two movements of a sextet for wind instruments. The latter work is mentioned in two sources. It seems likely that it includes clarinets, although this cannot be positively determined since the music is apparently lost.

Ernest Walker (1870-1949)—Walker was an active and influential composer, teacher, keyboardist, and writer on music. He was educated at Balliol College, Oxford, and remained there his entire life. From 1901-25 he was director of music at Balliol, and

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was responsible for the Sunday concerts of chamber music on which he also performed at
the piano. Walker introduced some of Brahms’ later works to England, and was one of
the first champions of the music of Hugo Wolf and Debussy. As a writer, Walker edited
the *Musical Gazette* and wrote scholarly articles and essays. His book, *History of Music
in England*, is still in use as a reference work.

Walker’s compositional style “sprang from the German Classics, and he regarded
with suspicion the cult of folk music and modality embraced by many of his
contemporaries. Yet only a superficial judgment could dismiss his music as
Brahmsian.” 89 His early works show “a fastidious craftsmanship and subtle melodic
sense,” while the later works (after 1914) show a bolder use of chromatic harmony for
emotional expression. 90 Walker wrote very few orchestral works; most of his music is on
a much smaller, more private scale. He composed a large amount of choral music, vocal
duets and quartets with piano, songs, and solo piano works; his chamber music includes a
piano trio, quartets and quintet, a quintet for horn and strings, and many works (sonatas,
etc.) for one string instrument with piano. Walker wrote one work for the clarinet, a
Romance in B-flat op. 9, for clarinet (or viola) and piano. This work was published in
1898. Although it is a single-movement character piece, this Romance is of substantial
proportions and musical complexity. It is written in a ternary form with coda; the outer
sections are lyrical, while the middle is turbulent and somewhat more technically
demanding. In general, however, the technical demands on the musicians are only
moderate. The piece is reflective of Walker’s conservative taste and affinity for the
German romantic style, but also displays his “subtle melodic sense” to great advantage.

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90 Ibid.
Part Two: Focus

The focal work of this chapter is the Sonata in A major for "clarionet" and piano by Alice Mary Smith. Before embarking on a detailed discussion of the sonata, a word must be said concerning the alleged Concerto for clarinet and orchestra which is found in several listings of Smith's compositions. The concerto and the sonata seem to be one and the same work, although it has not been determined which version came first. Smith's Andante for clarinet and orchestra was performed by Lazarus in September of 1872 at the Norwich Festival; this is an orchestrated version of the middle movement of the sonata. The Andante is the only movement which has survived in an orchestration, but it cannot be assumed that Smith merely took a pre-existent piece of music and arranged it for clarinet and orchestra. On a manuscript clarinet part of the second and third movements that was used for a memorial performance by Julian Egerton in 1885, Smith's husband (Frederick Meadows White) wrote in pencil, "Nb. This copy of the Clarinet part in Sonata (or PF arrange [sic] of Concerto) ..." This would lead one to believe that the concerto existed first, even though no other orchestrated movements have been found.

In any case, the sonata does exist as a complete work. It was never published during Smith's lifetime and remains unpublished, although an edition of the work has been prepared by Richard Platt of Falmouth, England. Three sources of the sonata are available: a holograph score dated March and December 1870; a manuscript clarinet part of movements two and three (referred to above), not in the composer's hand; and another holograph score, dated February 1870, which is entitled "Duet for PF and Clar.et in A".

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91 Quoted by Richard Platt, in the editorial notes to his unpublished edition of the Sonata, p. 4.

92 Mr. Platt has graciously given me copies of his edition of the sonata and his editorial notes, as well as of the Andante for clarinet and orchestra, and has granted permission for these to be used as sources of information in this document. All musical examples are also used with permission.
and which includes only movements two and three. In addition to these sources, there is also a holograph score of the *Andante* for clarinet and orchestra.\(^{93}\)

Smith’s sonata is for clarinet in A and piano. The movements are: I. *Allegro*; II. *Andante*; and III. *Allegro pastorale*.

I. *Allegro*—This sonata form movement, in three-four time, begins with a march-like theme (theme 1P)\(^{94}\) in A major, stated vigorously in the clarinet and piano:

![Allegro notation](image)

Figure 19. Smith Sonata, first movement, mm. 1-4 (theme 1P).

As a contrast to this martial style, a second theme (theme 2P), more lyrical in character, is presented in the piano in m. 18; the key is still in A major:

\(^{93}\)Platt, editorial notes, pp. 4-5.

\(^{94}\)For a brief explanation of these analytical symbols, see footnote 91 in chapter 3 (p. 80).
Figure 20. Smith Sonata, first movement, mm. 18-22 (theme 2P).

Theme 2P is taken over by the clarinet; it is extended by repetition and alteration in mm. 26-53, modulating to the unexpected key of G-sharp major. A short but magical transition section occurs in mm. 53-61, modulating to the key of E major:

Figure 21. Smith Sonata, first movement, mm. 53-61 (transition)

Having reached the dominant key area, Smith introduces a secondary theme (theme 1S):
This lyrical theme is extended until m. 93, where Smith brings back a reminder of theme 1P to close the exposition. A first ending, emphasizing sixteenth-note passage work in the clarinet, leads to a repeat of the exposition; a second ending, much shorter and modulating to D major, leads to the development section.

The development has three sub-sections, each of which Smith approaches in a distinct way. The first (mm. 102-135), proceeds in the most “textbook” fashion. It begins in D major, stating theme 1P and then using fragments of it in imitative counterpoint. It works its way through a host of keys: D major and minor, A minor, E minor, B minor, and C-sharp major. This rather conventional approach to development exposes what could be called a weakness in Smith’s compositional skill; this sub-section lacks variety of musical material and ingenuity of developmental technique.

In the second sub-section of the development (mm. 136-164) Smith takes a slightly different approach; rather than taking small fragments of a melody and manipulating them, she takes a larger section of a previous melody (in this case, theme 2P) and states it more fully, interspersing small sections of theme 1P. This allows her to take fuller advantage of her strength as a melodist, while still maintaining a sense of development. The key remains stable in C-sharp major. She rounds out this sub-section
with a long (perhaps too long) series of cascading arpeggios which gradually descend to a sustained C-major chord in m. 164.

The final sub-section of the development (mm. 165-184) is in some ways the most successful, if least conventional, sub-section. It is fantasia-like; Smith continues to use full phrases of theme 2P in the clarinet, over sustained chords in the piano. She connects these phrases with further cascading arpeggios, relating this sub-section to the previous one and thereby creating a sense of continuity. Although the final sub-section is short, it proceeds through F-sharp major and minor to end on the dominant chord of A major in preparation for the recapitulation.

The recapitulation varies little from the original presentation of the musical materials in the exposition. The extension of theme 2P in mm. 216-236 is now in C-sharp major instead of G-sharp (as in mm. 32-53 of the exposition); and theme 1S is now in the home key of A major. A coda section (mm. 276-end), corresponding to mm. 93-107 from the exposition, uses material from theme 1P. Measures 289-292 offer one last glimpse of theme 1S, but the movement ends with a final, quiet reminiscence of the original theme (1P).

The first movement of this clarinet sonata, then, shows Smith's strong gift as a melodist. While she is not as accomplished in her developmental technique, she does seem to be able to make a development section work when she approaches it from a melodic, rather than contrapuntal standpoint. Overall, her handling of sonata form is straightforward, organized, and effective.

II. Andante—Smith's lyrical melodic writing is again highlighted in this movement. In addition, the Andante also shows her ability to create a sectional structure that suits her
purposes rather than relying solely on pre-existent formal models. The movement begins in D major with introductory material in the piano:

![Andante](image)

Figure 23. Smith Sonata, second movement, mm. 1-5 (introduction).

At m. 14 the clarinet enters with the main theme (1P), still in D major:

![instrument notation](image)

Figure 24. Smith Sonata, second movement, mm. 14-21 (theme 1P).

The key shifts to B minor at m. 34, and a new theme is presented; this theme is brief and is never used again in the movement, however, and its only raison d'être seems
to be to provide contrasting thematic material at this point. After a short cadenza-like passage for the clarinet alone, the main theme (1P) returns in D major at m. 44, with few changes from its original presentation in mm. 14-33.

The next two sections of the movement are developmental in nature, but continue to emphasize the melodic aspects of Smith's style. The first of these sections, mm. 64-79, begins in F-sharp minor and is based on the main theme.

Figure 25. Smith Sonata, second movement, mm. 64-67.

The key center gradually shifts to B minor; Smith uses this section to build drama and tension. The next developmental section, mm. 80-91, provides the climax to this build-up. It consists of turbulent arpeggiated passage-work in the clarinet:
This section gradually becomes calmer and modulates back to the home key of D major, and the main theme (1P) returns at m. 92. Smith now greatly alters and extends the theme by changing textures, adding countermelodies, and repeating melodic segments. Tension is once again built to a climax and at m. 119 the clarinet has more passage-work, this time in the form of scales. The extension of the main theme continues until m. 131, when the introductory material returns in the piano. The clarinet takes up the introductory material as well in the last measures, concluding the movement.

The *Andante* is constructed in an arch-like sectional form. Smith is able to use this flexible form that she has created in a way that allows her to extend the melodic material most effectively. The result is a substantial movement which, despite the fact that it is practically monothematic, holds the listener's interest and attention. This is another tribute to Smith's ability to use her compositional strong point, melody, to its best advantage.

**III. Allegro pastorale**—For the final movement Smith returns to sonata form. The movement begins with a brief introduction that sets its 'pastorale' character in a manner reminiscent of Beethoven, complete with bird-call and hunting-horn motives:
Immediately following this is the first theme (1P), in A major. An important rhythmic feature of this theme is the fact that it emphasizes the second half of the measure:

Figure 28. Smith Sonata, third movement, mm. 4-8 (theme 1P).

Theme 1P is extended through the repetition (perhaps to excess) of melodic segments. By m. 39 the key has shifted to E major, and new musical material is presented. This new material is brief and the phrases are short, fragmented, and weakly articulated; although this section is melodic in character and introduces some distinct rhythmic motives, it is not well-enough defined to be identified as a new theme or thematic area. It seems to act
as a transition (although it does not modulate, since the dominant key area of E major has already been reached) to the secondary theme (1S), which begins at m. 50:

![Figure 29. Smith Sonata, third movement, mm. 50-53 (theme 1S).](image)

Theme 1S is extended until m. 81, at which point a new secondary theme enters without transition. This is theme 2S, still in E major; it is first presented by the piano alone:

![Figure 30. Smith Sonata, third movement, mm. 81-84 (theme 2S).](image)

Theme 2S is then taken up by the clarinet and extended by the repetition and manipulation of its last measure. After a modulation to F-sharp minor, the development section begins at m. 101. The development is not clearly delineated by a double bar or repeat sign, nor is it set apart from the exposition by rests or any other strong rhythmic means. The aspects that identify it as the development section are its repetitious use of a
single motive (the descending opening of theme 1P, now shifted to start on the downbeat of the measure) and its movement through a variety of keys (F-sharp minor, D major, G major, and B minor). The descending motive is found mainly in the piano, accompanied by arpeggio figuration in the clarinet, as in mm. 103-104:

![Figure 31. Smith Sonata, third movement, mm. 103-104.](image)

By m. 134 the key has been firmly established as B minor, and a new sub-section of the development begins. It continues to be based on the opening of theme 1P, but this is now stated in a more complete way in the clarinet, against a rhythmically insistent piano accompaniment:

![Figure 32. Smith Sonata, third movement, mm. 134-137.](image)
This section is extended through the use of the piano rhythm and repetition of the clarinet melody, and the key gradually shifts back toward A major. Theme 1P returns in a quiet and unobtrusive way at m. 163, the start of the recapitulation; once again the sections are not clearly demarcated. Theme 1P is somewhat shortened and the textures altered in comparison to its original presentation. The transition, theme 1S, and theme 2S return with virtually the same presentation as the originals, except for the fact that they all generally stay in the home key of A major (note that theme 2S makes a brief excursion to B minor). At m. 245 a repetition of the development seems to begin; this actually becomes a coda section. Like the development it uses the descending opening motive of theme 1P and extends it by repetition. At m. 288 theme 1S briefly reappears and is extended, although there would seem to be no structural reason for this reappearance; the motive from theme 1P soon returns in the piano, and the work ends quietly.

The final movement of this sonata is the least successful, in large part because of Smith’s awkward handling of the form. Although she was able to use sonata form well in the first movement, the final movement lacks clear definition of phrasing (on a small-scale level) and of sections (on a large-scale level). In addition, she relies far too much on repetition as an extension device. It is in this movement that Smith’s lack of developmental technique is the most obvious, and the least successfully covered by her power of melodic invention.

Despite the flaws of the last movement, Smith’s clarinet sonata is a valuable addition to the repertoire for both musical and historical reasons. Its date (1870) places it at a time when few sonatas were being written for the clarinet; it even predates the two great Brahms sonatas by nearly twenty-five years. Of additional importance is the fact that it is probably one of the earliest major clarinet works to have been written by a
woman composer. These facts, along with the work's musical merits, make the clarinet
sonata of Alice Mary Smith a piece worthy of publication and performance.
CHAPTER V
The Post-Stanford Generation

Part One: Survey

The generation of composers immediately following Stanford and his contemporaries includes many individuals who lived and wrote well beyond 1914, the terminus of this survey. In such instances, as has already been stated (see the Introduction, p. 6), this document is concerned only with works written or published up to and including the year 1914. The composers discussed in this chapter are Richard Walthew, Samuel Coleridge-Taylor, Donald Tovey, William Hurlstone, W.H. Reed, Thomas Dunhill, Joseph Holbrooke, Harold Samuel, John Ireland, Alfred Pratt, Frederic Brooks, and James Wilcocke.

Richard H. Walthew (1872-1951)—Walthew was a pianist and composer. He studied for a short time at the Guildhall School of Music, until 1890, when he received a scholarship to the Royal College of Music. During his four years at this institution he studied with Parry. From 1900 to 1904, Walthew was musical director of the Passmore Edwards Settlement, and in 1905 he was appointed conductor of the operatic class at the Guildhall School of Music. In 1907 he was appointed professor of music at Queen’s College. Walthew’s long and valuable association with the Sunday South Place Concerts of chamber music began in 1909, when he was named conductor of the South Place
orchestra; he also wrote program notes for these free concerts, and performed as a pianist as well. In addition, many of his chamber works were performed at South Place.\footnote{1}

Walthew was a prolific composer; among his works are two operettas, many vocal works (songs, duets, etc.), numerous orchestral works, a piano concerto, and compositions for violin and piano. His largest contribution, however, was in the realm of chamber music. Dunhill wrote that Walthew was "imbued with the essential refinement of true chamber music style," and furthermore:

Walthew’s music is for the chosen few rather than for the multitude; thus the merits of his works have never been sufficiently recognized. Moreover, the somewhat intimate and reticent manner in which his ideas are set forth does not exactly command attention. He is a composer who must be sought rather than one who compels the hearer to listen to a forcible message. He adheres in the main to classic forms, his melodic outlines are almost fastidiously shapely, and his workmanship is of the most cultured description. His chamber music, therefore, is what he himself has declared chamber music should be—"the music of friends".\footnote{2}

Music for the clarinet forms a large portion of Walthew’s chamber music, and he wrote a concerto for clarinet (1902) as well. The concerto will be discussed as the focal work of this chapter, beginning on page 179. Of the other clarinet works, those that fall within the time period covered by this document are:

Trio for violin, clarinet and piano (published 1897)
"Four Meditations" for clarinet and piano (published 1897)
"A Song of Love and Death" (published 1899)
Suite in F for clarinet and piano (published 1899)
"Mosaic in Ten Pieces (with Dedication)" for clarinet and piano (published 1900)


"Four Meditations," second set, for clarinet and piano (published 1903)
"Melody in the Popular Style" for clarinet and piano (1908; unpublished)

Walthew’s Trio in C minor was published by Boosey and Company in 1897. It is no longer in print, but a copy of the work was located using the On-line Computer Library Center (OCLC) and was obtained on loan from the music library of Indiana University. This copy was imprinted with Walthew’s signature stamp. The title page of the trio shows a dedication to Roderick Mackenzie Moore, who was the dedicatee of most of Walthew’s clarinet works. Moore was the principal clarinetist of the Clapham Orchestral Society, an amateur orchestra of which Walthew was honorary conductor. Moore eventually became Walthew’s father-in-law; John Walthew, grandson of the composer, relates the following story: on a visit to Moore’s house, Walthew, seeing Moore’s 12 year-old daughter for the first time, decided then to marry her; this he did “a suitable number of years later, and a very good match it turned out to be.” 3 No record has been found of a performance of the trio by Moore; however, the work was performed by the clarinetist George Clinton on one of the Clinton Chamber Concerts in May of 1898. 4 The trio is a large work in four movements: I. Allegro non troppo e poco maestoso; II. Andante non troppo; III. Poco Allegretto; and IV. Allegretto semplice. The piece is written in a late Romantic style, somewhat reminiscent of Brahms. Of the three parts, that for piano is the most technically demanding and requires an accomplished performer. The trio is Walthew’s earliest clarinet work and, while perhaps not as skillfully written as some of his later works, it is nevertheless of good musical quality and is a valuable addition to the limited repertoire of trios for this combination of instruments. 5

4 Weston, MRN, p. 72.
5 Many thanks to John Walthew, who graciously provided me with an audio tape of this trio and several other of Richard Walthew’s clarinet works.
The "Four Meditations" for clarinet and piano was published in 1897, and dedicated to Roderick Mackenzie Moore. This is a set of four short character pieces. The movements are: I. *Andante con moto*; II. *Allegro moderato*; III. *Poco allegro*; and IV. *Lento con moto*. These works are very well written and contain a nice variety of moods and musical ideas. Neither of the instrumental parts demands great technical skill, but an effective performance would require careful ensemble between the performers. The "Four Meditations" is no longer in print, but a copy of the original edition is held by the British Library.6

Another work performed by George Clinton on the same concert as the trio (May 1898) was Walthew's "A Song of Love and Death" for voice, clarinet and piano.7 Clinton must have played it from the manuscript, however, since the work was not published until 1899. The song is no longer in print but is available through the Boosey and Hawkes archive.8

The Suite in F for clarinet and piano, like the trio and the "Four Meditations," was dedicated to Roderick Mackenzie Moore. It was published by Boosey & Co. in 1899. Although no longer in print, a copy was obtained on loan through the International Clarinet Society/Clarinetworld International Research Center at the University of Maryland. It is a light work in four movements: I. *Allegro*; II. *Andante tranquillo*; III. *Allegretto grazioso*; and IV. *Allegro brillante*. In general the work is of moderate difficulty, but the last movement places considerable technical demands on each instrument, both separately and in ensemble with each other. In comparison with the trio, which was written just two years earlier, this Suite shows more individuality of

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6 CPM 59: 184.
7 Weston, More..., p. 72.
8 According to Ewart Willey, in a letter dated 5 March 1991.
compositional style. The first movement begins in a march-like way; this is followed by a more lyrical middle section. The march character returns in combination with the lyrical material, and the movement ends with a rapid coda in duple meter. The second movement is also in a simple ternary form; the song-like opening is contrasted with a more agitated middle section. The third movement has a bright and sprightly feel, while the final movement is more forceful. Walthew’s Suite in F is light in character but well constructed musically, and deserves further notice by performers.

The “Mosaic in Ten Pieces (with Dedication)” for clarinet in A and piano was published by Boosey & Co. in 1900. It is a set of ten miniatures (all are extremely short) of contrasting character. These are followed by a sort of epilogue, entitled “Dedication.” The entire work, like most of the others we have examined, was dedicated to Walthew’s father-in-law, Roderick Mackenzie Moore. The light and engaging style of the composer is readily apparent in these fine pieces. While the technical difficulties in each of the individual parts are not great, the ensemble between the players calls for care and attention, especially in the faster movements. According to the composer’s grandson, the final “Dedication” contains a quotation (enclosed in quotation marks in the score) from Walthew’s cantata, “Ode to a Nightingale.” The “Mosaic in Ten Pieces” is not currently in print, but a copy of the original edition is held by the British Library.

The second set of “Four Meditations” for clarinet and piano was published in 1903, and dedicated to Roderick Mackenzie Moore. The movements are: I. Andante espressivo; II. Allegretto quasi allegro; III. Poco lento; and IV. Allegro tranquillo. In comparison to the earlier set of “Meditations,” the second set is longer and more musically complex. It is also more technically challenging for both instruments. Like the

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10 CPM 59: 185.
earlier set, however, the second set of "Four Meditations" is clever, skillfully written, full of variety, and in general an excellent piece of music. The work is unfortunately out of print, but a copy of the original edition is held by the British Library.\textsuperscript{11}

The "Melody in the Popular Style" was written in 1908 as a birthday gift for Roderick Mackenzie Moore, Walthew's father-in-law.\textsuperscript{12} The work was never published, and could not be obtained for examination.

There are a number of clarinet works by Walthew for which exact dates have not been found; evidence suggests, however, that none of them was written before 1914.\textsuperscript{13} They are:

- Prelude and Fugue for two clarinets and bassoon
- Four Bagatelles for clarinet and piano
- "Miniature Quartet" for flute, oboe, clarinet, and bassoon
- Trio for clarinet, horn and piano

Three other works by Walthew (definitely outside the scope of this paper because of their dates) are: "Regret and Conversation Galante" for clarinet or cello and piano (published 1918); a "Short Quintet" for clarinet and strings (1919);\textsuperscript{14} and a work entitled "Triolet" for oboe, clarinet and bassoon (published 1934).

John Walthew, the composer's grandson, states that, "Many of [Walthew's] compositions were written with little serious intent, but rather to please his friends; he did

\textsuperscript{11}CPM 59: 184.

\textsuperscript{12}According to John Walthew, in a letter dated 26 February 1990.

\textsuperscript{13}According to letters from John Walthew (2 July 1991) and Jane Johnson (5 July 1991).

\textsuperscript{14}This date according to Michael Bryant, in a letter dated 31 January 1990.
not take his talents too seriously.” Nevertheless, clarinetists have inherited from him a group of outstanding compositions which more than merit revival and performance.

Samuel Coleridge-Taylor (1875-1912)—Coleridge-Taylor was born to an English mother and a West African father; the latter was a native of Sierra Leone, and a successful doctor in London. As a youngster, Coleridge-Taylor sang in church choirs and studied the violin. He entered the Royal College of Music in 1890 as a violin student; he also studied composition with Stanford beginning in 1892, and was awarded an open composition scholarship in 1893. During the remainder of his years at the R.C.M. (he left there in 1897), many of his compositions were performed to great acclaim on student concerts and elsewhere, and his fame as a composer spread quickly. In 1898 he received the first of many festival commissions, from the Three Choirs Festival. It was through the cantata Hiawatha’s Wedding Feast (the first part of what became a trilogy) that Coleridge-Taylor’s reputation as a fine composer was affirmed. This and other works were performed both in England and the U.S.A. Coleridge-Taylor was also a conductor of merit, and often led performances of his own works. It has been recorded that in 1910, New York orchestral players referred to him as the “black Mahler.”

Coleridge-Taylor was concerned, both musically and otherwise, with the issues connected with his black heritage. As Stephen Banfield writes:

Coleridge-Taylor saw it as his mission in life to help establish the dignity of the black man. He was greatly influenced by the black American poet P. L. Dunbar (some of whose poems he set), by the Fisk Jubilee Singers of Nashville, by W.E.B. Du Bois, Frederick Douglas, Booker T. Washington and others, whose works he studied zealously. Negro musical ideas permeate his compositions, and his introduction to 24

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Negro Melodies is evidence of the importance with which he regarded this music. ... He suffered many rebuffs on account of his colour; at one time, recognizing the obstacles in the way of a black composer in England, he contemplated emigrating to the USA. Above all, though, he was known as a man of great dignity and patience.\footnote{Ibid.}

Coleridge-Taylor's music is often stylistically compared to that of Dvořák. In spite of his short life, Coleridge-Taylor's compositional output was large; it includes many choral and vocal works with orchestra, incidental music, numerous orchestral works, a violin concerto, piano music, much vocal music with piano accompaniment, and instrumental chamber music. The latter category includes a sonata and other works for violin and piano, a piano quintet, and two works for string quartet. He also wrote three chamber works that include the clarinet, all of which were written during his student days. An unpublished clarinet sonata dates from around 1893; part of it was performed on a concert in Croydon on 9 October of that year, with the composer at the piano.\footnote{Ibid.} Weston also mentions a performance of the sonata in 1893 by Charles Draper;\footnote{Weston, \textit{More...}, p. 340.} it is not certain if this is the same as the performance of 9 October. Members of the Coleridge-Taylor family were looking for this sonata as long ago as the 1930s, but it is thought to be irretrievably lost.\footnote{According to Peter Horton, Assistant Librarian at the Royal College of Music, in a letter dated 22 March 1991.} A nonet in F minor for piano, violin, viola, cello, double bass, oboe, clarinet, horn and bassoon, also unpublished but called op. 2, dates from 1893.\footnote{This is the date written on the manuscript itself, although the ink is smeared and the final digit of the date is somewhat difficult to read; both the 5th and 6th editions of \textit{Grove}, however, give the date of the work as 1894.} It was performed at the R.C.M., probably on a student concert.\footnote{Ibid.} The four movements are: I.
Allegro moderato; II. Andante con moto; III. Scherzo: Allegro; and IV. Finale: Allegro vivace. The manuscript of this work is held by the R.C.M., and a copy was received by the present author just a few days before completion of this survey. Although it could be examined only cursorily in such a short amount of time, the nonet appears to be an excellent work of substantial length and scope, well worth further exploration.

The most important of Coleridge-Taylor’s clarinet works is the Quintet in F-sharp minor op. 10 for clarinet and string quartet, published in 1895. As Cobbett relates the story, Coleridge-Taylor was prompted to compose this work as a result of a performance of the Brahms clarinet quintet at the R.C.M. in March of 1895. After this performance,

...some eminent musicians present declared that henceforth no modern composer could write for this combination without betraying the influence of Brahms. Thereupon, Coleridge-Taylor, a young student, set to work upon a quintet, which was played in July 1895, and recognized as a work of great originality. The press spoke highly of it, and Stanford took it with him to Berlin, bringing it to the notice of Joachim, whom it greatly interested.23

Besides being the only one of Coleridge-Taylor’s clarinet works to be published during his lifetime, it should also be noted that the clarinet quintet is available in a modern edition, making it easily accessible.24 The work calls for clarinet in A, and is in four movements: I. Allegro energico; II. Larghetto affetuoso; III. Scherzo: Allegro leggiero; and IV. Finale: Allegro agitato. It has been said that Stanford, as Coleridge-Taylor’s teacher, specifically requested that the work not sound like the Brahms quintet;25 indeed, Coleridge-Taylor was successful in avoiding this stylistic imitation. If there is


24 Samuel Coleridge-Taylor, Quintet for Clarinet and Strings (London: Musica Rara, 1974).

25 According to John Denman, in his liner notes to the recording of the Coleridge-Taylor Quintet by Ramon Kreelis and the Lamont Quartet (Spectrum 127).
any trace of another composer's style in this piece it is that of Dvořák, but in general Coleridge-Taylor's quintet is a very individual work. The opening movement is full of energy and rhythmic drive; the meter is six-four, occasionally grouped as three-two. Hints of Dvořák are especially strong in the slow movement, with its opening folk-song-like melody in the chalumeau register of the clarinet. The third movement is a breathless scherzo that alternates between compound (nine-eight) and triple (three-four) meters. The trio section is lyrical and more rhythmically steady. The final movement is again reminiscent of Dvořák and uses a vigorous rhythmic motive that has an "Indian"-like character (\[\begin{array}{c} X \\ \end{array}\]). In sum, Coleridge-Taylor's clarinet quintet is a fine work which, while somewhat indebted to Dvořák, shows strong originality and meets a high standard of musical integrity and quality.

Donald Francis Tovey (1875-1940)—Tovey was a composer, conductor, and musical scholar. He showed musical and intellectual brilliance from an early age, composing in sonata form at age eight and performing Bach's "Goldberg" Variations from memory in his teens.26 He studied counterpoint and composition with Walter Parratt, James Higgs, and Parry, and entered Balliol College, Oxford, as a scholarship student in 1894. He graduated with the highest classical honors in 1898. Tovey composed a great many works while at Oxford, and it seemed as though his permanent career would be as a pianist and composer. From 1894 to 1914 he appeared frequently with the Joachim Quartet, and was a successful soloist both in England and on the Continent. His compositions were also well received. In 1914 Tovey was appointed to the Reid Chair of Music at Edinburgh University. There he founded the Reid Orchestra and started a series of orchestral concerts, for which he wrote extensive and scholarly

26H.C. Colles, "Tovey, (Sir) Donald (Francis)," Grove 5 8: 524.
analytical program notes. During this period much of his time was taken up with teaching and other scholarly duties, but "...he never came to regard himself as a scholar, disliked the company of mere musicologists, and looked upon most of his writings as the work of a popularizer." He did appear as a pianist during the 1920s in Edinburgh and in the United States, collaborating with such artists as Joachim, Casals, and others.

Tovey was knighted in 1935. His program notes from the Reid Concerts became his well-known series of books, Essays in Musical Analysis, and he was the author of other books and articles as well. He also edited some of Beethoven's piano sonatas and Bach's Das wohltempierte Clavier. Although he is most known today as having been a brilliant scholar, he was also a prolific composer. His works include one opera, several choral and vocal works, one symphony, concertos for piano and cello, sonatas for violin and cello, numerous works for other instruments and piano, solo piano music, and a large amount of chamber music. Tovey wrote two works which feature the clarinet prominently. The first is a Trio op. 8, subtitled Style tragique, for clarinet, horn and piano. This was written in 1905 and published by Schott in 1906. The trio is a three-movement work: I. Allegro moderato; II. Largo; and III. Finale: Allegro non tanto. There is much in Tovey's style that is reminiscent of Brahms. Two prominent examples of this are his handling of harmonic material (although Tovey's harmonies are somewhat more chromatic than Brahms), and his treatment of rhythm (particularly his fondness for cross-rhythms and hemiola). Many of his musical ideas, especially in the first and second movements, are promising but are defeated in the end by overcomplexity in other aspects; namely, heavy textures, long-winded development, and an academic treatment of form. The clarinet and horn parts are of moderate difficulty, but the piano part is technically very challenging. Because of the complexity of texture and form, the ensemble aspect of

27Michael Tilmouth, "Tovey, Sir Donald (Francis)," New Grove 19: 103.
the piece is also difficult and requires careful thought and attention in order to achieve
smoothness and coherence. The second of Tovey's clarinet works is a Sonata for clarinet
and piano op. 16, written in 1906 and published by Schott in 1912. The sonata is in three
movements: I. Allegretto; II. Allegro con spirito, non presto; and III. Rondo: Andante
tranquillo, largamente ed amabile. The work is large and shows Tovey's clear
acceptance of a late romantic, Germanic tradition. As in the trio, the influence of Brahms
is apparent throughout the work. The first movement is in an extended sonata form; the
melodic and harmonic materials are nicely crafted but the development section is once
again drawn-out and academic. Movement two is not the expected slow movement, but a
scherzo, full of energy and character. The final movement is somewhat slow; it is quite
contrapuntally complex, even containing a long fugue, but shows the least clarity of form.
Tovey's main emphasis is on the intellectual working-out of the musical material rather
than on its expressive possibilities; this is largely true throughout the entire sonata, as was
also the case with the trio. The sonata shares a further similarity with the trio in that the
piano part contains the bulk of the technical difficulties, while the clarinet part presents
few major problems.

William Hurlstone (1876-1906)—Hurlstone published his first composition, a set
of five waltzes for piano, at the age of nine. From 1894 to 1898 he was a scholarship
pupil at the Royal College of Music, studying composition under Stanford and piano
under Algernon Ashton and Edward Dannreuther. When he graduated he was a brilliant
pianist and a fine composer. Hurlstone's health was fragile throughout his life and he
died tragically early, but he nevertheless left a substantial amount of music, including: a
small number of choral works; works for orchestra; a piano concerto; a sonata and other
pieces for violin and piano; sonatas for cello, bassoon, and clarinet; some songs and piano music; and chamber music.  

Besides being a skilled pianist, Hurlstone also played the clarinet. It is not surprising, therefore, that a number of his works include the clarinet prominently. A sonata for clarinet and piano is mentioned by Weston and by Cobbett as having been played by Clinton; however, this specific work has not been found. What does exist is a transcription for clarinet and piano (done by the clarinetist Manuel Gomez) of the *Adagio lamentoso* from Hurlstone’s cello sonata; this transcription was published in 1909. It seems likely that the sonata mentioned by Weston and Cobbett and the Gomez transcription are not the same work. Nevertheless, the transcription merits some comment here. The *Adagio lamentoso* shows little of the folk-song-like style that will be observed in Hurlstone’s other clarinet works; it is a poignant work of great depth and beauty. The solo part calls for clarinet in A. The *Adagio lamentoso* is long out of print, but a copy of the original edition is held by the British Library.

Hurlstone also wrote a set of Four Characteristic Pieces for clarinet and piano. These were published in 1909 (many of Hurlstone’s works were published posthumously, at the expense of private friends and the Society of British composers, of which he was a member), but the precise date of composition is not known. They were dedicated to the

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32 CPM 30: 60.

clarinetist George Clinton. The titles of the movements are: I. Ballade: Moderato a piacere; II. Croon Song: Andantino; III. Intermezzo: Moderato grazioso; and IV. Scherzo: Vivace, ma non troppo. As the titles suggest, each movement is highly colorful and individual in character. Although the pieces are of a light nature, they are substantial in scope and show Hurlstone’s natural and relaxed facility as a composer; the influence of English folksong can be heard throughout the entire work. The Four Characteristic Pieces are available in a modern edition.

Finally, Hurlstone wrote a trio in G minor for clarinet, bassoon and piano. The precise date of this work is also not known, but it is available in a modern edition. The Trio is a three-movement work: I. Andante maestoso—Allegro vivace; II. Andante; and III. Allegro moderato. Hurlstone’s overall compositional style and treatment of form is not complex; as in the Characteristic Pieces, a folksong influence (whether conscious or not) can be detected. There is a good deal of rhythmic interest throughout the piece; the subdivision of the quarter note is constantly flexible. Hurlstone frequently uses duplet, triplet, and various quadruplet subdivisions in quick succession within a melody, and also uses these subdivisions vertically against each other. The middle movement has a distinct Scottish flavor because of this. The musical interest is divided fairly evenly among each of the instrumental parts, all of which are of moderate technical difficulty. Though not a complex piece, the trio is nevertheless a serious work of good quality.

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34 Weston, Clarinet Virtuosi..., p. 264.


William Henry Reed (1876-1942)—Reed was a violinist, conductor, teacher and composer. He studied violin, theory, and composition at the Royal Academy of Music in London. He joined the London Symphony Orchestra when it was formed in 1904, and became its leader in 1912. He was also a skillful chamber player and soloist. Reed developed a close friendship with the composer Elgar, and assisted with technical matters when Elgar was composing his violin concerto. Reed also took part in the first performances of Elgar’s violin sonata, string quartet, and piano quintet (all from 1918), and was the author of a biography and a book of reminiscences about Elgar.

In addition to his work with the London Symphony, Reed also taught violin at the Royal College of Music and was an active examiner and adjudicator. He has been described as a “skilful if not very individual or enterprising composer...”37 His compositions include two tone poems and other small works for orchestra, a violin concerto, a rhapsody for violin and orchestra, and chamber music. Reed wrote one work for clarinet and piano, entitled “Introduction and Rondo Caprice.”38 This work was written for Manuel Gomez, who played it with the conductor Sir Henry Wood.39 The piece seems to be out of print, and no editions have been located.

Thomas Frederick Dunhill (1877-1946)—Dunhill studied violin and composition (under Taylor and Stanford, respectively) at the Royal College of Music, starting in 1893. In 1897 he was awarded a composition scholarship there, and some of his early works were performed on student concerts. He was employed as assistant music master at Eton College from 1899 to 1908, and concurrently taught harmony and


38Brought to my attention by Keith Puddy in a letter dated 22 January 1990.

39See Wood’s autobiography, My Life of Music (Gollancz, 1938), p. 153. Many thanks to Ewart Willey, who brought this reference to my attention.
counterpoint at the Royal College in London. Dunhill was an ardent promoter of music by young British composers, particularly chamber music, and in 1907 founded a series of concerts devoted to this type of music. These concerts continued successfully for twelve years. Dunhill was also the author of several books: Chamber Music (1913), Sullivan’s Comic Operas (1928), and a short biography of Edward Elgar (1938).40

Dunhill composed much vocal music, including songs, cantatas, and operettas. He was particularly successful in the area of light opera. He also wrote a symphony and other works for orchestra, but his most important contribution was in the area of chamber music. He was awarded the first Cobbett Chamber Music Medal in 1924.41 Dunhill’s chamber works include a piano quintet and quartet, a quintet for horn and strings, two phantasy trios for strings and piano, a violin sonata, and a set of variations for cello and piano. Dunhill wrote two works which include the clarinet, one of which fits into the time period under discussion in this document. This is a quintet for violin, cello, clarinet, horn and piano. It is an early work, op. 3, composed in 1898 when Dunhill was still a student at the Royal College of Music. It was published by Rudall Carte in 1914. The quintet carries a dedication to Sir Charles Villiers Stanford, and is a substantial work in three movements: I. Allegro ma non troppo, con variazioni; II. Allegretto; and III. Prestissimo. The first movement is a theme with eight variations; the second movement takes the form of a graceful minuet and trio; and the final movement is in a vigorous six-eight meter, with the theme from the opening movement returning at the end. Marion M. Scott has written:

The quintet shows certain traces of immature workmanship:—e.g., an occasional loose knitting of the instrumental parts and an over-carefulness


to demonstrate harmonic progressions that are already perfectly understandable. In the main, however, the music goes through with melodious good sense, simple but very effective devices, and an easy command of charming tone effects.\textsuperscript{42}

George S. Kaye Butterworth and H.C. Colles have referred to the quintet as “the work of a serious mind devoted to classical principles of structure.”\textsuperscript{43} The quintet is no longer in print, but a copy of the score and parts is held by the British Library.\textsuperscript{44}

\textbf{Joseph (Josef) Holbrooke (1878-1958)—}Holbrooke was a fascinating and controversial composer. He studied composition with Corder and piano with Westlake at the Royal Academy of Music. While there he won the Lucas Prize and the Sterndale Bennett Scholarship. After graduation he earned money by conducting small amateur orchestras and by playing the piano; in these ways he supported himself while pursuing his true interest, composition. Holbrooke was a tireless enthusiast and promoter of music (including his own) by young British composers and was a member of a group of composers which broke away from the respectable, academic traditions under which they had been trained. Holbrooke had a “habit of engaging in controversy, which in his youth was heated and violent…”\textsuperscript{45} Often this controversy was a result of his vehement writing on the subject of the neglect of music by young British composers.

Holbrooke composed an enormous amount of music in nearly every genre. He favored orchestral works (both with and without voices—operas, tone poems, symphonies, etc.) of large proportions, often basing them (and many of his other works as

\textsuperscript{42}Ibid.

\textsuperscript{43}Butterworth and Colles, p. 804.

\textsuperscript{44}CPM 18: 132.

\textsuperscript{45}Peter J. Pirie, “Holbrooke, Joseph [Josef],” \textit{New Grove} 8: 642.
well) on literary sources, particularly the works of Edgar Allen Poe. He also wrote a large amount of chamber music. Holbrooke’s works list is so vast that it would be impractical to attempt to outline it here; in addition, the cataloging of his works is extremely complicated and confused, since he re-numbered, re-cast, and re-published many of his pieces throughout the course of his life. Consequently, no complete and definitive listing of his works seems to exist. To complicate matters further, many of Holbrooke’s works were never published, and the ones that were changed publishers often and quickly went out of print. Peter Pirie has written of Holbrooke’s music:

It is doubtful if his present neglect is quite just. His enormous œuvre is very uneven, and his music is sometimes clumsy and tasteless, but there is much that is lively and original, and his scoring was always vivid. More radical in his harmony than Bantock, he lacked Bantock’s gift for smooth transition and tactful padding, with the result that his faults are mercilessly exposed. His orchestral textures are often restless and rhythmically jerky, although his chamber music is smoother in flow. He formed a loose group with Bantock and Brian as three composers who, at the beginning of the century, were influenced by the Wagner of the Ring (but not Tristan) and the early music of Richard Strauss.

Holbrooke wrote a large amount of music for the clarinet. His son was a clarinetist for a short time, a student of Haydn Draper, and Holbrooke’s youngest daughter married the prominent clarinetist Reginald Kell. Because of the disorganized state of Holbrooke’s catalog, the following list of clarinet works should be viewed as approximate; it has been carefully compiled from a variety of sources, including those by Pirie, Thompson, and James already cited in this section, an article by H.C. Colles.

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47 Pirie, p. 642.


Cobbett’s Cyclopedic Survey of Chamber Music, and correspondence with Holbrooke’s son, the bassoonist Gwydion Brooke, who currently publishes some of Holbrooke’s wind music. Discrepancies between these sources were numerous, and were resolved whenever possible by attempting to locate printed music, or at least documentation of performances or other concrete evidence of the existence (past or present) of music; where this was lacking, the information supplied by Gwydion Brooke was considered definitive. Dates given are dates of composition unless otherwise noted.

Josef Holbrooke’s Clarinet Music:

Andante and Presto op. 6, no. 2 for clarinet and piano—1893
Clarinet Quintet op. 27 [“Fate,” or “Ligeia”] for clarinet and string quartet—c.1911
Sextet op. 33a for piano and winds—1902
Miniature Suite op. 33b for woodwind quintet—1897
Nocturne op. 55, no. 1 for clarinet and piano—1912
Three Mezzotints op. 55, nos. 1-3 for clarinet and piano—publ. 1918 (or 1920?):
   1. “L’Extase” op. 55, no. 1
   2. “Albanian Serenade” op. 55, no. 2
   3. “Celtic Elegie” op. 55, no. 3
Four Mezzotints op. 55, nos. 5-8, for clarinet and piano—publ. 1918:
   1. “Eileen Shona” op. 55, no. 8
   2. “The Butterfly of the Ballet” op. 55, no. 6
   3. “Girgenti” op. 55, no. 7
   4. “From Syracuse” op. 55, no. 5
Nocturne op. 57, “Fairyland” for clarinet, viola and piano (or oboe, clarinet and piano, or various other instrumentations)—1911
“Tallahesin’s Song” op. 73, no. 1 (with clarinet obbligato)—publ. 1919
“Eilean Shona” op. 74 (one movement) for clarinet and string quartet—1920

51Gwydion Brooke, letter to the author, 5 March 1990.
“Tea Shop Girl” op. 77, no. 4 (song with clarinet obbligato)—1919
“Tame Cat” op. 77, no. 5 (song with clarinet obbligato)—1919
“Cyrene” op. 88 for clarinet and piano—1930
“Phryne” op. 89 for clarinet and piano—comp. and publ. 1939
Serenade op. 94 for flute, oboe, clarinet and bassoon—comp. and publ. 1932
Double Concerto op. 119, “Tamerlaine” for clarinet, bassoon and orchestra—1940
“Apollo” Quintet op. 120 (one movement) for four clarinets and piano—1907
Nonet op. 129, “Irene” for winds and strings—date not found

In addition to these works, there are several which have mistakenly been included in sources but which do not use the clarinet. These are:

Quartet op. 21 (1905)—listed in the 5th and 6th editions of Grove as for clarinet, violin, viola and piano; actually for piano quartet.

Quartet op. 31 (“Byron”)—the 5th edition of Grove lists it for clarinet, violin, viola and piano; the 6th edition calls it a piano quartet. Thompson (p. 302) says that it might have started out (in 1896-8) as a work with clarinet, but after the revision in 1902 it was a piano quartet. Brooke confirms that in its final form it has no clarinet.

Sextet op. 20—Cobbett mentions a work entitled “Four Dances” for clarinet, string quartet and piano as op. 20 (published by Ricordi); Thompson details the evolution of this work. It started life in 1894 as a sextet for piano and string quintet entitled “Three Dances”. A fourth dance was added in 1906, and the order of the other movements were rearranged; this new arrangement, “Four Dances,” was performed in 1907. Thompson states, however, that Lowe, in his book on Holbrooke published in 1920, “describes with precision a version for piano, clarinet violin, viola, cello and bass,” and that this version is not mentioned in any other sources\(^{52}\) (Thompson clearly did not consult Cobbett).

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\(^{52}\)Thompson, p. 302.
The Andante and Presto op. 6 for clarinet and piano is confusingly listed in some sources as “Duet for clarinet.”\textsuperscript{53} Thompson states that it was published in 1908 and dedicated to Charles Draper, and that it “somewhat curiously can also be found referred to as Adagio and Rondo—a revision or a substitution?”\textsuperscript{54} A copy of the work is held by the British Library, but could not been obtained for this study.\textsuperscript{55}

The Clarinet Quintet op. 27 has a confusing history. Most sources list two clarinet quintets, usually referring to them as op. 27 no. 1 and op. 27 no. 2.\textsuperscript{56} The dates given for both of these works vary widely from source to source, but range between 1903 and 1917. In addition some of the sources give no. 2 the title “Fate” and/or “Ligeia,” a literary reference to Poe, but both Thompson and Brooke can find no confirming evidence for the use of this title. Thompson tries to describe the identification and cataloging problems associated with these two works but does not claim to have solved them.\textsuperscript{57} Pirie refers to op. 27 no. 2 as “one of [Holbrooke’s] finest works...recorded in the days of 78 rpm records...”\textsuperscript{58} Today only one clarinet quintet by Holbrooke is available, and his son Gwydion Brooke has provided the most complete account of the history of this work:

The evolution of Holbrooke’s Clarinet Quintet is quite a story. In between 1900 and 1923 the composer gave 135 concerts featuring British composers and works of his own, and in 1904 a quintet was played at the Steinway Hall on May 7th. It was called ‘Fate’, and featured two violins, viola, cello, and horn (which was played by York Bowen). It consisted of

\textsuperscript{53}See H.C. Colles, “Holbrooke, Joseph (Josef),” Grove \textit{5} 4: 321.

\textsuperscript{54}Thompson, p. 305.

\textsuperscript{55}CPM 29: 43.

\textsuperscript{56}Eric Blom, in the article on Holbrooke in the Grove \textit{5} (vol. IV, p. 321), lists them as Op. 15a and Op. 27; Cobbett (Cyclopedic Survey, vol. I, p. 565) lists a “Cavatina and Variations” for clarinet as Op. 27a and a quintet for clarinet and strings as Op. 27b.

\textsuperscript{57}See Thompson, pp. 301-2.

\textsuperscript{58}Peter Pirie, “Holbrooke, Joseph (Josef),” New Grove \textit{8}: 642.
two related outer movements and a centre movement of unrelated variations. The work was played a few times with this combination up to about 1914, when it evolved into two clarinet quintets, both of two movements.

No. 1 consisted of a development of a simple clarinet piece he had written earlier, and then the variations. Two unrelated movements. No. 2 embraced the two related movements mentioned above, which undoubtedly made a better work.

However, when the possibility of a Kell recording arose in 1939, Holbrooke decided to replace the last movement of No. 2 with something a little less youthful—an arrangement of the last movement of a little used wind quartet—the resulting record being the first movement of No. 2, the first movement of No. 1 and a new last movement. Three unrelated movements.

But that is not the end of the saga. When Jack Brymer decided to broadcast the quintet in 1956 (?), the composer saw another opportunity, and wrote him a new slow movement! This was an adaptation of a song called ‘Homeland’ by Gerald Cumberland. So the Brymer broadcast was No. 2 with a new middle movement.

Today the work is published as No. 2, with the option of including the first movement of No. 1 as a centre movement. The other slow movement is available as a separate piece, called ‘Eilean Shona’.  

A complicated story indeed, but one which illustrates some of the typical problems one faces in tracing the origin and evolution of many of Holbrooke’s works.

Brooke dates the clarinet quintet at about 1911. As it is published today, the work comprises three movements: I. Maestoso; Molto Allegro; II. Canzonet: Andante affetuoso (this is the first movement of the earlier quintet no. 1, listed in the score as an optional insertion); and III. Poco vivace. Some influence of Wagner can be heard throughout the piece, particularly in the slow movement; nevertheless, the overall style is quite individual. The work is well constructed and has a strong sense of direction and drama. Holbrooke’s progressive use of chromatic harmony is striking. The quintet is technically quite difficult, both for the individual players and for the ensemble as a whole, but the


excellent musical quality of the work gives it a high standing in the repertoire of music for clarinet and string quartet.

The sextet for piano and winds is listed variously as op. 33 and op. 33a. It is sometimes referred to with the title "Israel," another reference to Poe; Thompson states that, while this title does not appear in any printed score, he has "a hazy recollection of coming across a copy with [that] subtitle added by hand." 61 Brooke deletes this title. Thompson says that the sextet was "probably the most frequently performed of Holbrooke's chamber works." 62 Brooke states that it was written in 1902, but Thompson asserts that it won the Lesley Alexander prize in 1901; the exact date of composition has not been determined. It was first published in 1906 by Sidney Riorden. The original version was designed to be played either by piano and wind quintet or piano and string quintet, although the first performance that has been traced (1902, Birmingham, Midland Institute) was the wind version. 63 The sextet is in F minor, and is in three movements: I. Allegro appassionato, non troppo; II. Andante (poco allegretto) molto espressione sostenuto; and III. Rondo: Vivace marcatop. Once again, Holbrooke's rich harmonic language is notable; the influence of Wagner's style is apparent throughout the work.

The Miniature Suite for woodwind quintet is listed in most sources as op. 33b. It was written in 1897 and first published in 1910 by Rudall Carte. Various other titles for it are "Suite No. 5" and "Quintet No. 3." It was dedicated to a Mrs. Alice Stuart-Worthley. 64 A copy of the work is held by the British Library, but could not be obtained for this study. 65

61 Thompson, p. 302.
62 Ibid.
63 Ibid., p. 303.
64 Ibid.
65 CPM 29: 48.
The Nocturne for clarinet and piano op. 55, no. 1 was published by Novello in 1914. The composer finished writing it in 1912, however; below the final measure of the published piano score is the inscription (*Corfu. May. 1912*). It shares the same opus number as the first of the Three Mezzotints ("L’Extase"); duplicate opus numbers are another common problem in the cataloging of Holbrooke’s works. The work is out of print, but a copy was obtained through the Research Center of the International Clarinet Society at College Park, Maryland. The tempo indication of the piece is *Larghetto sostenuto*; the key is C minor. Short in duration and posing no technical problems, the work is dark, sombre and dramatic in character. The style once again reflects Holbrooke’s interest in Wagner.

The next work that can be positively classified as falling before 1914 is the Nocturne op. 57, "Fairyland". This was written in 1911, and is listed in the sources in varying instrumentations: violin, oboe d’amour and piano; oboe, clarinet and piano; and oboe d’amour (or flute or clarinet), viola and piano. The work is currently published by Blenheim Press for clarinet, viola and piano. The title "Fairyland" is yet another literary reference to a poem by Poe. This Nocturne is a one-movement, sectional piece; the tempos are slow, ranging from *Poco larghetto tranquillo* at the beginning to *Andante* in the middle. The slower tempo returns toward the end. The general character of the work is that of a dream-like fantasy, and in places its harmony and rhythmic styles are vaguely reminiscent of Debussy. Despite the slow tempos, the individual parts contain passages that are technically tricky, and the total ensemble is sometimes difficult to coordinate. Nevertheless, the unusual style of the work (no other work for this

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instrumentation exists in this "impressionistic" style) and its outstanding musical qualities make it an interesting and worthwhile piece.

The fact that op. 120 is the next work which can be confidently placed before 1914 is testament to the fact that the opus numbers of Holbrooke's works are not a good indicator of chronology. Op. 120 is a one-movement quintet (called the "Apollo" Quintet) for the unusual combination of four clarinets (E-flat clarinet, B-flat clarinet, basset horn and bass clarinet) and piano. Brooke dates this work at 1907. It is presently published and available through Blenheim Press, but was not obtained for this study.

It is possible that some of Holbrooke's other works, for which only dates of publication have been found, were actually composed before 1914. For example, this seems likely with the two sets of Mezzotints listed as op. 55, nos. 1-8 (no. 4 missing). Brooke states that the tune for op. 55, no. 8 was written in 1903, and that it is difficult to pinpoint dates for many of the small works. \[67\] Whatever the case may be for these undated works, the other seven works described above can be firmly stated to have been written before 1914, and are thus included in this survey. They provide a satisfactory representation of Holbrooke's writing for the clarinet.

**Harold Samuel** (1879-1937)—Samuel was known primarily as an excellent pianist. At the age of seventeen he enrolled at the Royal College of Music, studying piano with Dannreuther and composition with Stanford. During the first part of his career he was well known as an accompanist, but later he gained fame as an interpreter of Bach's keyboard music, all of which he memorized. He toured extensively in England and the United States, and also taught at the Royal College of Music. In addition, he was a fine chamber musician.

\[67\] Gwydion Brooke, letter to the author, 10 May 1991.
Samuel's compositions are few in number; they include one comic opera, incidental music to *As You Like It*, songs, and piano pieces.\(^{68}\) One work for clarinet and piano has been traced: *Three Light Pieces*, published in 1913. This work is mentioned by Rendall\(^{69}\) and also listed in the *Catalogue of Printed Music in the British Library to 1980*.\(^{70}\) A copy of the work could not be obtained in time for further discussion to be included in this survey, however.

**John Ireland** (1879-1962)—Ireland was born in Cheshire, the son of parents who were both well-known authors. He entered the Royal College of Music in 1893; during his eight years there he studied piano with Cliffe and composition with Stanford. Ireland's parents had died at the beginning of his student years, and he supported himself through scholarships and organ playing. After leaving the R.C.M. he devoted most of his energies to composition, also holding organist appointments at various churches in London. In addition, he taught composition at the R.C.M. for many years.

Ireland's music shows several influences. His early works are in a traditional style which is reminiscent of Brahms and Dvořák. His middle period shows the development of his own mature style; he took a great deal of inspiration from literary sources, especially those concerned with ancient pagan ritual and nature mysticism. Peter Crossley-Holland has characterized the later years of Ireland's compositional life as "a period of clarification and larger works."\(^{71}\) Ireland wrote in almost every genre of music (an important exception being opera), but his greatest contributions were in the areas of


\(^{70}\)CPM 50: 114.

\(^{71}\)Peter Crossley-Holland, "Ireland, John," *Grove* 5 4: 534.
piano and vocal music. His chamber music output was small but distinguished. Among
his chamber works is a very early sextet (subtitled “Intermezzo”) for clarinet, horn, and
string quartet. This work was written in 1898, during Ireland’s period of study with
Stanford. He subsequently discarded this work, but it is currently published by
Augener and distributed by Stainer & Bell. The work was released for performance in
1960, when it was first performed. The piece is in four movements: I. Allegro non
tropo; II. Andante con moto; III. Intermezzo: Allegretto con grazia; and IV. In tempo
moderato. The Sextet’s outstanding musical quality and unusual instrumentation make it
a piece worthy of more frequent performance.

Alfred Pratt (dates not found)—Very few details about Pratt’s life have been
found; he was born in Brighton and studied at the Royal Academy of Music under T.
Matthay and Stewart Macpherson. He held posts as organist and choir director at several
different churches. Rendall lists two clarinet works by him: “Idylle-Printanière” and
“Souvenir d’Ispahan,” both for clarinet and piano. These works were published in
1913. The “Souvenir d’Ispahan,” op. 17, was dedicated to Charles Draper. Two lines
from a poem by De Lis le appear in the score beneath the title: “Les roses d’Ispahan dans
leur gaine de mousse/Les jasmins de Moussoul, les fleurs de l’oranger!” The tempo
marking is Lento con doloroso. As one might expect given the title and inscription, this
is a colorful work, full of musical exoticism. There are no extreme technical difficulties
for either instrument, although the clarinet does have a cadenza toward the end of the

72Ibid.

74Ibid., note in the full score.

piece. The “Idylle printanière” is also op. 17. Once again, two lines of poetry (these by Barbier) appear in the score beneath the title: “Le printemps nous appelle./Viens, soyons heureux.” The tempo marking is Allegretto scherzando. As before, the title and poetic inscription offer a clue as to the musical content of the piece. The waltz-like character of this work is light and joyous. The “Idylle” is somewhat more technically difficult than the “Souvenir;” both works require a very colorful and stylish approach by the performers. Neither work is currently in print, but copies are held by the British Library.\textsuperscript{77}

Frederic Brooks (dates unknown)—No details of Brooks’ life have been found. Weston mentions that the clarinetist Julian Egerton, in his old age, played trios by “Beethoven, Lloyd and Frederick Brook [sic].”\textsuperscript{78} The “Lloyd” mentioned is probably Charles Harford Lloyd, who wrote a trio for clarinet, bassoon and piano (see pp. 116-17); Frederic Brooks (this spelling of his name is found in the Catalog of Printed Music in the British Library to 1980) wrote a trio in E-flat for clarinet or viola, cello and piano. It is listed as op. 12 and was published in 1906. The work is in four movements: I. Adagio con espressione—Allegro con moto; II. Larghetto; III. Allegretto; and IV. Allegro vivace. While of only moderate technical difficulty for all the instruments, the trio is skillfully written and contains a great deal of musical interest. In general it is light in character, with some moments of drama in the slow movement. The lively scherzo (third movement) proceeds without break to the final Allegro, a good-natured rondo. Brooks’ trio is a welcome addition to the already rich repertoire of music for clarinet, cello and

\textsuperscript{77}CPM 46: 44.

\textsuperscript{78}Weston, Clarinet Virtuosi..., p. 262.
piano. The work is unfortunately no longer in print, but a copy of the original edition is held by the British Library.\textsuperscript{79}

James Wilcocke (dates unknown)—Few details about Wilcocke’s life have been found. He seems to have been professor of flute at the Guildhall School of Music and at Kneller Hall during at least the early part of the twentieth century, and also a composer of flute music.\textsuperscript{80} In 1909 Rudall, Carte & Co. published Wilcocke’s \textit{Valse de Concert} for flute, clarinet and piano. This work is presumably out of print, but a copy was located through the On-line Computer Library Center (OCLC) and obtained on loan from the music library at Michigan State University. The \textit{Valse} is a one-movement, sectional work. Wilcocke’s emphasis is definitely on virtuosity: the flute and clarinet parts are highly technical and continue nearly non-stop from beginning to end. The piano part is simple and purely accompanimental. While not musically profound, this work is an exciting showpiece and a valuable addition to the somewhat small repertoire of works for flute and clarinet.

\textbf{Part Two: Focus}

The final work to be examined in detail is the clarinet concerto of Richard Walthew.\textsuperscript{81} This work was written in 1902 but was never published; moreover, it was

\textsuperscript{79}CPM 8: 298.

\textsuperscript{80}According to the title page of his \textit{Valse de Concert} for flute, clarinet and piano (London: Rudall, Carte & Co., 1909).

\textsuperscript{81}Many thanks to Michael Bryant of the Clarinet and Saxophone Society of Great Britain for bringing this work to my attention.
never orchestrated and exists only in a version for clarinet and piano. The holograph score is dated “12th Oct. 1902” and is twenty-seven pages in length. There is also a separate clarinet part that appears to be in a hand other than the composer’s. The composer’s grandson, John Walthew, believes that the work might have been written for Roderick M. Moore, who (as we have already seen) was the dedicatee of most of Walthew’s clarinet works. The concerto is in three connected movements: I. *Allegro non troppo e con bravura*; II. *Commodo—Andante*; and III. *Vivace*. In the following description, measures are numbered continuously throughout the piece.

I. *Allegro non troppo e con bravura*—Walthew casts the first movement in the expected sonata form. The work begins boldly, in the key of E-flat major, with the clarinet immediately stating the first theme (1P):84

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82 The composer’s grandson, John Walthew, kindly copied the manuscript of the concerto and has given his permission for the publication of a performing edition which the present author has prepared. All musical examples in this chapter are used with permission. Members of the composer’s family have found no records of any performances of the concerto during the composer’s life; as far as can be determined, the premiere of the work was given by the present author on 17 January 1991 at The Ohio State University in Columbus, Ohio.


84 For a brief explanation of these analytical symbols, see footnote 91 in chapter 3 (p. 80).
Figure 33. Walthew Concerto, first movement, mm. 1-5 (theme 1P).

The piano takes over theme 1P and extends it, moving chromatically toward what seems like D-flat major; in the following transition section (mm. 20-34), however, the harmony continues in an unsettled manner. Walthew introduces a syncopated motive in this transition:
Figure 34. Walther Concerto, first movement, mm. 20-24 (transition).

The harmony continues to move chromatically until the entrance of a contrasting secondary theme (1S) at m. 34, where it reaches the dominant key of B-flat major.

Theme 1S is first stated in the piano alone:
Figure 35. Walthew Concerto, first movement, mm. 34-37 (theme 1S).

Theme 1S is extended in mm. 46-59; Walthew uses the \( \text{\textcopyright} \) motive from theme 1P to begin this extension, then turning to repetition and a chromatic cycle using the opening of theme 1S. This extension leads directly into the development section at m. 59.

The development begins with a strong statement of theme 1P in B-flat major. The character quickly turns from bold to placid, however, with the introduction of a triplet motive in m. 66:

Figure 36. Walthew Concerto, first movement, mm. 66-69.
This section moves from G-flat major to C-flat major and intersperses the triplet motive and the \( \text{\textit{motive from theme 1P}} \). The key center gradually shifts to C major, and a new theme (theme 2S) is introduced at m. 75:

![Musical notation image]

Figure 37. Walthew Concerto, first movement, mm. 75-77 (theme 2S).

Theme 2S is continued and the character of the music remains calm and placid until m. 90, where the triplet motive is transformed into an agitated staccato style and the harmony becomes unstable. This short transition leads into a return of the opening segment of theme 1P at m. 96; this is not yet the true recapitulation, however. The opening of theme 1P is passed back and forth between the piano and clarinet as it cycles chromatically through B major, C major, D-flat major, and D major. The goal is the home key of E-flat major, which is finally reached at m. 104, the recapitulation.

Theme 1P is shortened in the recapitulation, but is otherwise similar to its original presentation. The following transition, however, begins somewhat differently from its original form. The opening is replaced by a new melody, similar in character to the original but without the syncopated motive. It returns to direct repetition at m. 121, remaining in the key of E-flat major. Theme 1S returns at m. 126 with the clarinet taking a more active role than in the original presentation. The ending is also modified to
connect with the next section, a lengthy cadenza for the clarinet alone, based on motives from theme 1P. This cadenza ends calmly and leads into a repetition of theme 2S (from the development), still in E-flat. The final section is based on the opening of theme 1P and returns to a bold character; the piano sustains its closing chord into the beginning of the next movement.

II. Commodo—Andante—Linking the first and second movements is a solemn fugue, marked Commodo, for piano alone. Walthew continues his use of chromatic harmony to great effect in this contrapuntal section. The opening point of imitation is given here:

![Commodo](image)

Figure 38. Walthew Concerto, second movement, mm. 172-178 (fugue).

A short cadenza for the clarinet connects the fugue to the opening of the second movement proper, marked Andante. After the profound character of the fugue, this slow movement seems light-hearted in an unexpected and somewhat unusual way. It is in a simple ternary form. The clarinet begins in A-flat major:
(Andante) a tempo

Figure 39. Walthew Concerto, second movement, mm. 200-204.

Theme one is extended by repetition, and leads directly to the B section without modulation. A second theme is then presented at m. 217:

Figure 40. Walthew Concerto, second movement, mm. 217-221.

An important rhythmic feature of the second theme is the use of triplets in the melody against duplets, often syncopated, in the accompaniment. This section is extended by repetition and moves through A-flat major, B-flat major and G major to the key of A major. The extension continues with triplet-against-duplet subdivision, and at m. 229 the clarinet adds quadruplet subdivision to the texture:
This section is further extended through A major and minor, gradually working back to the home key of A-flat major for the return of the first theme at m. 239. The musical content of theme one is changed little from its original presentation: the texture, however, is now much fuller, and the piano moves out of its purely accompanimental role in the second half of the section. The movement ends with a very short coda that briefly uses the triplet motive from the second theme. A segue is indicated to the final movement.

III. Vivace—The final movement, a rondo, begins with a short introductory section that emphasizes the dominant chord of the home key, E-flat major. This reinforces the feeling of connection with the previous movement. Although the movement is marked alla breve, the predominant rhythmic subdivision is the triplet. The main theme (1P) begins at m. 275:
Figure 42. Walthew Concerto, third movement, mm. 275-278 (theme 1P).

This march-like theme, in the key of E-flat major, shows the triplet-against-duplet feature which was noticed in the previous movement. The key center moves to C minor and then becomes unstable. A transitional section begins at m. 283; the triplets disappear for a short time, only to return subtly at m. 287. Walthew continues to juxtapose the fragmented triplets in the piano against running eighth-notes in the clarinet, gradually moving the key center back toward E-flat major. At m. 302 theme 1P returns in E-flat in the piano alone. A brief section marked *Quasi fantasia* begins at m. 312; it is quiet but harmonically unstable, and serves as a transition to the next major event, which is the entrance of a contrasting theme (1S) at m. 320. Theme 1S begins in B-flat major in the clarinet alone, to a hesitating piano accompaniment:
This theme lacks the triplets that have been an almost constant element in previous sections. The piano takes over the theme in m. 332; theme 1P is unobtrusively reintroduced at m. 339, and the section leads into a full return of theme 1P at m. 344. A transitional section (mm. 352-359; similar to mm. 283-301 previously described) modulates to A-flat major, and a new contrasting theme, theme 2S, enters at m. 360:

Figure 43. Walthew Concerto, third movement, mm. 320-324 (theme 1S).

Figure 44. Walthew Concerto, third movement, mm. 360-367 (theme 2S).
This Elgar-like melody is followed by a section of flowing triplets in the clarinet, and theme 2S then returns at m. 375. Another transition (mm. 382-397), using the triplet motive from theme 1P, works its way back to the home key via A-flat major, A minor, and F minor. Theme 1S returns in E-flat at m. 398, shortened but with a much fuller texture. A new transitional section, also based on the triplet motive from theme one, begins at m. 407; it is harmonically unstable and becomes gradually more agitated, leading to the final full repeat of theme 1P at m. 422. The key now remains in E-flat major. Measures 430-437 are a short transition using a different motive from theme 1P—the \( \text{\textit{misterioso}} \) motive, which has not been used before. It is interesting to note the similarity of this motive and its treatment to the \( \text{\textit{misterioso}} \) motive from the opening theme of the first movement. Theme 2S makes a brief but grand return at m. 438; it appears as though Walthew will end the work with this theme, but in the closing section (mm. 442-end) the triplet motive from 1P returns in the clarinet. The work ends with a strong dominant-tonic cadence.

In summary, the unpublished clarinet concerto of Richard Walthew is a large and important work. It is quite technically demanding for the soloist, and the piano part has its difficulties as well (possibly because Walthew had orchestral sounds in mind as he wrote it). The piece shows Walthew’s technical and lyrical gifts as a composer. His approach to form is uncomplicated, yet well organized and logical; any complexity in Walthew’s style stems largely from his chromatic treatment of harmony. It is interesting to note the stylistic differences between Walthew’s clarinet concerto and that of Stanford, written in the same year (1902); Walthew, while still maintaining certain links to nineteenth-century tradition, is in general more forward-looking and clearly belongs to the post-Stanford generation in outlook as well as chronology.
CONCLUSION

When one examines the clarinet repertoire in general, on the surface it may seem that not much clarinet music was written by British composers during the years 1800-1914; this is clearly not the case, however, as this document has shown. The question then arises: why has this music been so overlooked until now? Many interrelated factors are involved in answering this question. As outlined in chapters 1 and 2, the historical situation and the musical circumstances in which this repertoire was produced provide some possible explanations. Most important for present-day performers and scholars, however, is the knowledge that this repertoire does indeed exist. It deserves to be explored, evaluated, and brought to light.

The present study has been an attempt to survey and document as completely as possible the repertoire of clarinet music by British composers between the years 1800-1914, and to place it within the general context of its historical situation. The musical compositions uncovered number more than 140, by some 58 different composers. It might be of further interest to the reader to note that of these compositions, roughly 42% are works for clarinet and piano, 42% can be classified as chamber music, 9% are concertos, and 7% are songs with clarinet accompaniment. Approximately 23% of the total number of works are lost; this fact, along with the difficulty in accessing many of the out-of-print works, may be another reason why not much attention has been paid to this repertoire until now.
Although it is a diverse body of music, some generalizations can be made about this repertoire. As one might expect with nineteenth-century music, many of the works examined in this survey have a strong virtuosic component, or are at least mixtures of lyricism and virtuosity. The earliest example of this virtuosity is Hook’s Concerto of 1812, which rivals the contemporaneous works of Weber and Spohr in terms of technical difficulty. In the mid- to late-nineteenth century the fantasia on national or operatic airs, rather than the concerto, became the vehicle for virtuosity. Outstanding examples in this genre include numerous works by Lazarus, Waterson, and George and Arthur Clinton. It is interesting to note that many of the composers of this type of work were themselves performers on the clarinet. In the late nineteenth and early twentieth centuries, there was a slight resurgence of concertos; notable works in this vein were produced by Pitt, Stanford and Walthew. While chamber music of various types (usually containing a mixture of virtuosity and lyricism) was written throughout the time period under consideration, the sonata for clarinet and piano was late in appearing on the scene. The earliest example in this genre is the unpublished sonata of Alice Mary Smith, dating from 1870. Even after this time, the sonata was slow in gaining popularity with clarinet composers; Heap’s sonata appears ten years after Smith’s (1880), and nearly another ten years goes by before the appearance of Prout’s sonata (written in 1886, but not published until 1890).

Another generalization might be made concerning the overall size and scope of works in this repertoire. While small- and medium-sized compositions are not infrequent, a majority of the works could be termed “large-scale;” that is, multi-movement compositions of substantial length and scope (concertos, sonatas, large chamber works, etc.). Of the chamber music (i.e., not concertos, songs, or works involving only clarinet and piano), compositions involving stringed instruments are found in numbers nearly
equal to those without strings; those involving piano in the instrumentation only slightly outnumber those without. Works for woodwinds alone are found in much smaller numbers.

Short, lyrical works for clarinet and piano form a small but significant part of this repertoire. This type of work represents another important aspect of nineteenth-century music—the song-like salon piece, the opposite end of the spectrum from the large, virtuosic showpiece—that was taken up by British composers. Many of the composers of these works wrote only in this genre for the clarinet. Examples include the compositions of Charles Oberthür, Hamilton Clarke, Edward German, Stewart Macpherson, Ernest Walker, and Alfred Pratt. Most of these works are truly lovely, and strongly merit exploration.

Compositions involving voice also deserve special mention. These span a large portion of the time period under consideration; not a surprising fact, given the popularity of vocal music during these years. As has been noted, the clarinet was used regularly in opera and oratorio from fairly early in the eighteenth century onward. Sometimes pieces involving the clarinet were taken from these larger compositions and played as separate works (as with Bishop's two songs); or, if they did not already involve the clarinet, were arranged to include the instrument (as with Lazarus' obbligato to Thomas Arne's "When daisies pied"). Works by Macfarren, Lloyd, German, Walthew and Holbrooke also belong in this category of works with voice.

In matters of harmonic and melodic language, rhythmic treatment, and approach to structure and form, the general style of the works surveyed can fairly be termed conservative. This is particularly true of the works that were written in the late nineteenth and early twentieth centuries; at a time when some German composers were well on the way to a total abandonment of traditional tonality, British composers of clarinet music
were still writing in a style that was largely based on mid-nineteenth-century ideals. As
with all generalizations, there are exceptions to this; but even the music of a composer
such as Holbrooke, whose style stands out strongly among his contemporaries as
progressive, still represents what is essentially a romantic idiom.

It is hoped that this document will stimulate interest in clarinet music by British
composers written during the years 1800-1914. There is still a good deal of missing
information about this music. Dates for the lives of four composers—Arthur Clinton,
Alfred Pratt, Frederic Brooks, and James Wilcocke—have not been found. Many pieces
have not been dated, and several works (namely, works by Neate, Osborne, Wingham,
Heap, Waddington, and Charles Macpherson) are of uncertain instrumentation. Future
possibilities for this repertoire include: further research to locate lost works; the revival of
the available works through the programming of published pieces on recitals and
concerts; and the editing and publishing of manuscript and out-of-print works.
APPENDIX A
List of Composers and Works

The following is a list of composers and works mentioned in this document. The organization is chronological by composers’ dates of birth. Dates for works are given when known; unless otherwise stated, dates are those of actual composition. Works enclosed by square brackets are briefly mentioned in this document, but fall outside the time period 1800-1914.

Handel, G.F. (1689-1759)
[Ouverture for 2 cl and hn (ca. 1740 or 1748-9)]

Bach, J.C. (1735-1782)
[“Sei Sinfonia [sic], pour deux clarinettes, deux Cors de Chasse et Basson...” (publ. ca. 1782)]
[“Military Piece’s, for two clarinets, two horns and a bassoon...” (publ. ca. 1794)]
[Numerous unpublished marches]

Mahon, John (1746-1834)
[Concerto No. 2 (sometime before 1775, when it was first performed)]
[“Hope thou cheerful Ray of Light” for sop and cl (publ. ca. 1796)]
“A New and Complete Preceptor for the Clarinet...” (publ. 1803)
Four Duets (publ. 1803)

Hook, James (1746-1827)
Concerto (publ. 1812)
Clementi, Muzio (1752-1832)
Nonetto: *Andante*. E-flat (wo 30) for fl, ob, cl, bsn, hn, vn, va, vc, db (DATE?)
Nonetto: *Allegro*, E-flat (wo 31) same instr. as above (DATE?)

Parke, W.T. (1762-1847)
["A Grand Concerto for the Oboe, German Flute, or Clarinet…" (publ. 1790)]

Willman, Thomas Lindsay (1784-1840)
Air and Variations (publ. 1847)
Concerto for basset-horn and orchestra (performed 9 Oct. 1823)
Concerto for clarinet and orchestra (performed 10 Sept. 1839)

Neate, Charles (1784-1877)
Quintet for pf, winds, and db or pf and winds [incl. cl?] (DATE?)

Bishop, Sir Henry (1786-1855)
"The Ray of Hope can cheer the Heart," song with cl obbligato (1820)
"Lo, here the gentle Lark," song with cl obbligato (arr. for fl, cl and pf, ca. 1843)

Potter, Cipriani (1792-1871)
Trio op. 12, no. 1 for cl, bsn, pf (publ. ca. 1824)
Sestette in E-flat for fl, cl, va, vc, db, pf (1836)

Pearsall, Robert Lucas (1795-1856)
Three minuets for vn and cl (DATE?)

Williams, Joseph (1795-1875)
Clarinet concerto (perf. 1819)
*Pensées fugitives* for cl and pf (publ. 1855)

Griesbach, John Henry (1798-1875)
Dectet [incl. 1 cl] (around or before 1842)
Ella, John (1802-1888)
Quintet [incl. 1 cl] (DATE?)

Foy, James (ca.1803-?)
Quartet for fl, cl, bsn and hp (around or before 1824)

Osborne, George Alexander (1806-1893)
Septet [incl. cl?] (DATE?)
Quintet for pf, winds, db [incl. cl?] (DATE?)
Sonata for vc or cl and pf (publ. 1892)
Andante and Rondo for vn/cl and pf (publ. 1892)

Lucas, Charles (1808-1869)
Septet in E-flat for winds [incl. 2 cl] (1836)

Clinton, John (1810-1864)
First Grand Duo Concertante op. 43 for fl, cl and pf (DATE?—1860s)

Macfarren, George (1813-1887)
“Pack, clouds, away” — song with cl obbligato (publ. 1867)
“A widow bird” — song with cl obbligato (publ. 1867)

Lazarus, Henry (1815-1895)
Cavatina, Ernani (publ. 1881)
Cavatina from Bellini’s Sonnambula (publ. 1881?)
Fantasia on a Favorite French Air, “Ma Normandie” (publ. 1881)
Fantasia on Airs from I Puritani (publ. 1883; but performed by Lazarus in 1861)
Fantasia on Scotch Melodies (publ. 1887)
Obbligato clarinet part to Thomas Arne’s song, “When daisies pied” (publ. 1888)

Oberthür, Charles (1819-1895)
Cadeaux de Noces, op. 62-67, six nocturnes for cl and hp (publ. 1852)
“Trois marches funèbres” for cl and pf (publ. 1854)
“Sweet Dreams” op. 300, Impromptu for cl and pf (publ. 1885)
Leslie, Henry (1822-1896)
   Quintet for pf, ob, cl, hn, bsn (before or around 1851)

Cusins, Sir William George (1833-1893)
   Septet for bsn, cl, fl, hn, ob, cb, and pf (1891)

Waterson, James (1834-1893)
   Wind Quintet(s) (DATE?)
   Three Duos Concertante (DATE?)
   Duet (DATE?)
   Andante and Rondo for 2 cl (DATE?)
   Two Grand Trios Concertantes (DATE?)
   Fantasia on La Cenerentola (DATE?)
   Brilliant Fantasia on Rivière’s song “Spring! gentle Spring” for cl and pf (publ. 1877)
   Grand fantasia on the Russian National Anthem (publ. 1877)
   Three Clarinet Quartets (at least one of these publ. in 1886)
   Morceau de Concert for cl and pf (publ. 1888)

Prout, Ebenezer (1835-1909)
   Sonata op. 26 for cl and pf (1886; publ. 1890)

Smith, Alice Mary (1839-1884)
   Sonata for cl and pf (1870)
   Andante for cl & orch (from sonata)

Clarke, Hamilton (1840-1912)
   Barcarole op. 310 for cl and pf (publ. 1892)
   Two Romances for cl and pf (publ. 1892)
   Original Fantasia on “More than one” for cl and pf (publ. 1884)

Wingham, Thomas (1846-1893)
   Septet for pf, strings and wind [incl. cl?] (DATE?)
Heap, Charles Swinnerton (1847-1900)
Sonata for cl and pf (1879; publ. 1880)
Quintet for pf and winds [incl. cl?] (1882)

Parry, Hubert (1848-1918)
Nonet in B-flat for fl, ob, eng hn, 2 cl, 2 bsn, 2 hn (1877)

Lloyd, Charles Harford (1849-1919)
"Annette"—song for baritone voice, cl, and pf (publ. 1886)
Duo Concertante for cl and pf (publ. 1888)
Trio in Bb for cl, bsn, pf (publ. 1900)
"Suite in the Old Style" for cl/va and pf (publ. 1914)

Clinton, George Arthur (1850-1913)
Fantasia on Donizetti's Lucrezia Borgia for cl and pf (publ. 1880)

Faning, (Joseph) Eaton (1850-1927)
Duo Concertante for cl/vn and pf (DATE?)
Allegro Sostenuto for vn, cl, and pf (publ. 1884)

Stanford, Charles (1852-1924)
Three Intermezzi op. 13 for cl and pf (1879; publ. 1880)
Concerto op. 80 (1902; publ. 1977)
Serenade (Nonet) op. 95 for fl, cl, bsn, hn, 2 vn, va, vc, db (1905)
Sonata op. 129 for cl and pf (1911; publ. 1918)
[2 Fantasies for cl and string quartet (1921-22)]

Ashton, Algernon (1859-1937)
Woodwind Quintet (DATE?)

German, Edward (1862-1936)
Serenade for low voice, pf, fl, ob, cl, hn, bsn (1890)
Romance for cl and pf (publ. 1892)
Andante & Tarantella for cl and pf (publ. 1892)
Pastorale & Bourée for cl and pf (publ. 1895)
“Song without Words” for cl and pf (publ. 1898)
“Valse Gracieuse” for cl and pf (DATE?)
“Album Leaf” for cl and pf (DATE?)

Somervell, Arthur (1863-1937)
    Quintet for cl and string quartet (1913)
    Romance in F op. 4 for vn or cl [and pf?] (DATE?)

Macpherson, (Charles) Stewart (1865-1941)
    Romance for cl and pf (publ. 1892)

Duncan, William Edmonstoune (1866-1920)
    Quintet op. 38 for fl, cl, hn, bsn, and pf (publ. 1898)

Wood, Charles (1866-1926)
    Woodwind Quintet (ca. 1889)
    Septet for winds and strings [incl. cl?] (DATE?)

Sherwood, Percy (1866-1939)
    Suite for cl and pf (perf. 1907)

Pitt, Percy (1869-1932)
    Concertino in C minor, op. 22 for cl and orch (publ. 1898)

Waddington, Sidney P. (1869-1953)
    Quintet for winds and pf [incl. cl?] (DATE?)

Macpherson, Charles (1870-1927)
    Sextet for wind instruments [incl. cl?] (DATE?)

Walker, Ernest (1870-1949)
    Romance op. 9 for va/cl and pf (publ. 1898)
Walthew, Richard (1872-1951)

Trio for vn, cl and pf (publ. 1897)
“Four Meditations” for cl & pf (publ. 1897)
Suite in F for cl & pf (publ. 1899)
“Song of Love and Death” for cl, sop and pf (perf. 1898; publ. 1899)
“Mosaic in Ten Pieces (with Dedication)” for cl & pf (publ. 1900)
Concerto (1902)
“Four Meditations,” second set (publ. 1903)
“Melody in the Popular Style” for cl & pf (1908)
[“Regret and Conversation Galante” for cl/vc and pf (publ. 1918)]
[“Short Quintet” for cl and strings (1919)]
[“Triolets” for ob, cl and bsn (publ. 1934)]
[Prelude and Fugue for 2 cl and bsn (DATE?)—unpublished]
[Four Bagatelles for cl & pf (DATE?)—unpublished]
[Miniature Quartet for fl, ob, cl, bsn (DATE?)—unpublished]
[Trio for cl, hn and pf (DATE?)—unpublished]

Coleridge-Taylor, Samuel (1875-1912)

Clarinet Sonata (ca. 1893)
Nonet op. 2 for pf, vn, va, vc, db, ob, cl, hn, bsn (1894)
Clarinet Quintet op. 10 (1895; publ. 1906)

Tovey, Donald Francis (1875-1940)

Trio (Style tragique) op. 8 for cl, hn and pf (1905; publ. 1906)
Sonata op. 16 for cl and pf (1906; publ. 1912)

Hurlstone, William (1876-1906)

Trio for cl, bsn, and pf (DATE?)
Clarinet Sonata (DATE?)
Sonata in D major...Adagio lamentoso (from cello sonata)—trans. for clarinet by M. Gomez (publ. 1909)
Four Characteristic Pieces for cl and pf (publ. 1909)
Reed, William Henry (1876-1942)
   Introduction and Rondo Caprice for cl and pf (before or around 1900)

Dunhill, Thomas Frederick (1877-1946)
   Quintet op. 3 for cl, hn, vn, vc, and pf (1913; publ. 1914)

Holbrooke, Joseph (1878-1958)
   Andante and Presto op. 6, no. 2 for cl and pf (1893)
   Clarinet Quintet op. 27 [“Fate,” or “Ligeia”] for cl and string quartet (c.1911)
   Sextet op. 33a for pf and winds (1902)
   Miniature Suite op. 33b for woodwind quintet (1897)
   Nocturne op. 55, no. 1 for cl and pf (1912)
   [Three Mezzotints op. 55, Nos. 1-3 for cl and pf (publ. 1918 [or 1920?])]
   [Four Mezzotints op. 55, Nos. 5-8 for cl and pf (publ. 1918)]
   Nocturne op. 57, “Fairyland” for cl, va and pf (or ob, cl and pf, or various other instrumentations) (1911)
   [“Talliesin’s Song” op. 73, no. 1 (with cl obbligato) (publ. 1919)]
   [“Eilean Shona” op. 74 (one movement) for cl and string quartet (1920)]
   [“Tea Shop Girl” op. 77, no. 4 (song with cl obbligato) (1919)]
   [“Tame Cat” op. 77, no. 5 (song with cl obbligato) (1919)]
   [“Cyrene” op. 88 for cl and pf (1930)]
   [“Phryne” op. 89 for cl and pf (comp. and publ. 1939)]
   [Serenade op. 94 for fl, ob, cl and bsn (comp. and publ. 1932)]
   [Double Concerto op. 119, “Tamerlaine” for cl, bsn and orch, (1940)]
   “Apollo” Quintet op. 120 (one movement) for 4 cl and pf (1907)
   [Nonet op. 129, “Irene” for winds and strings (DATE?)]

Samuel, Harold (1879-1937)
   Three Light Pieces for cl and pf (publ. 1913)

Ireland, John (1879-1962)
   Sextet (“Intermezzo”) for cl, hn and string quartet (1898)
COMPOSERS FOR WHOM DATES ARE NOT KNOWN:

Clinton, Arthur
    Fantasia on Bellini’s *La Sonnambula* [sic] for cl and pf (DATE?)
    Fantasia on “The Keei Row” for cl and pf (publ. 1881)

Pratt, Alfred
    “Idylle printanière” op. 17 for cl and pf (publ. 1913)
    “Souvenir d’Ispahan” op. 17 for cl and pf (publ. 1913)

Brooks, Frederic
    Trio in E-flat op. 12 for cl or va, vc and pf (publ. 1906)

Wilcocke, James
    *Valse de Concert* for fl, cl and pf (publ.1909)
APPENDIX B

Timeline of the Clarinet in Eighteenth- and Nineteenth-Century Britain

This timeline is a concise chronological overview of the material presented in chapter 2 of this document. It contains dates and brief descriptions of the important historical events related to the clarinet in eighteenth- and nineteenth-century Britain; and also names, birthdates and brief descriptions of prominent clarinet players (both native and foreign) and their contributions to the history of the clarinet in Britain during the eighteenth and nineteenth centuries. Where relevant, abbreviated source citations are given following the entries (see Bibliography, pp. 212-236, for full citations).

1726: Messrs. Freudenberg and Rosenberg play their clarinets in London (Weston, More,..., p. 70).

1735: 1 April, Mr. Charles performs on clarinet and horn at the Swan Tavern in the City (Weston, More,..., p. 70)

1737: 11 March, Mr. Charles gives a concert on clarinet, chalumeau, and horn at Stationers Hall. (Weston, More,..., p. 70)

1742: 12 May, Mr. Charles performs in Dublin at the Music Hall in Fish Shamble Street. Concert repeated on 2 June. (Weston, Clarinet Virtuosi..., pp. 22-24)

1743: 12 February, Mr. Charles gives a benefit concert at Aungier Street Playhouse in Dublin; plays, among other items, a clarinet concerto. (Weston, Clarinet Virtuosi..., p. 25)

1743: 1 November, Mr. Charles gives a concert (including clarinet works) in the Assembly Rooms at Salisbury, Wiltshire. His wife and son also play (on french horns). (Weston, Clarinet Virtuosi..., p. 25)

1744: 25 April, a similar concert by Mr. Charles and family at Hickford’s Room, London. (Weston, Clarinet Virtuosi..., p. 25)
1746: Birth of John Mahon (d. 1834), England’s earliest great native clarinet virtuoso; also a composer of clarinet music. Born in Oxford. (Weston, Clarinet Virtuosi..., pp. 249 ff.)

1751: A clarinet concerto performed at Haymarket New Theater, performer unknown. (Rendall, The Clarinet, p. 77; and “A Short Account...,” p. 57)

1752: 2 January, a clarinet concerto performed at Haymarket New Theater, performer unknown. (Weston, Clarinet Virtuosi..., p. 26)

1752: 7 January, a concerto for two clarinets performed at the Castle Tavern in Paternoster Row, performers unknown. (Weston, Clarinet Virtuosi..., p. 26)

1752: 14 January, Carl Barbandt (1716-c.1776), an oboist and clarinetist from Munich, Germany, gives a benefit concert in Hickford’s Great Room. (Weston, More..., p. 39)

1753: Birth of William Mahon (d. 1816), brother of John (see above, 1746), and also a clarinet virtuoso. Born in Oxford. (Weston, Clarinet Virtuosi..., pp. 249 ff.)

1755: 20 March, Mr. Charles plays clarinet at a benefit concert for himself and his son at the Assembly Rooms in Edinburgh. This is the last record of Mr. Charles. (Weston, Clarinet Virtuosi..., p. 27)

1756: Pohl documents a performance on clarinet by Carl Barbandt. (Weston, Clarinet Virtuosi..., p. 26)

1757: Carl Weichsel (?-1811), from Freiberg-in-Saxony (Germany), established in London by this time. (Weston, More..., p. 267)

1758: The first English clarinetists, Mr. Habgood and Mr. Pearson, play at the King’s Theater. (Weston, Clarinet Virtuosi..., p. 26)

1758: Birth of James Aldwell Oliver (d. c.1818). (Weston, More..., p. 189)

1761: Birth of Richard Oliver (d. ?, before the end of the century); probably James’ brother. (Weston, More..., p. 189)

1763: 19 February, Weichsel plays clarinet in the first production of J.C. Bach’s Orione. (Weston, Clarinet Virtuosi..., p. 26; and Weston, More..., p. 267)

1763: Weichsel plays clarinet at the Three Choirs Festival in Gloucester. (Weston, Clarinet Virtuosi..., p. 26)

1766: Clarinets appeared (with french horns) at Marylebone Gardens, played by Frickler and Heinnitz. (Rendall, “A Short Account...,” p. 57; Weston, More..., pp. 104 and 124)

1768: Clarinets included in orchestras in Edinburgh. (Weston, Clarinet Virtuosi..., p. 27)

1772: 5 November and 9 December, John Mahon plays clarinet concertos at concerts at the Music Room, Oxford. (Weston, *Clarinet Virtuosi*..., p. 251)

1772: Joseph Beer (1744-1811), a Bohemian clarinet virtuoso, visits London. (Rendall, *The Clarinet*, p. 80)

1773: (to 1811), a “Mr. Mahon” plays in every Three Choirs Festival during these years. (Weston, *Clarinet Virtuosi*..., p. 251)

1773: John Mahon performs concertos in London (Elaine Thomas, notes to her edition of Mahon’s second concerto; and Weston, *Clarinet Virtuosi*..., p. 251)

1773: 11 November, John Mahon plays “his own concerto” (Weston’s words) in Oxford at a benefit for Monro the cellist. Also performed was Arne’s “Not Unto Us,” “Accompanied by clarionets”. (Weston, *Clarinet Virtuosi*..., p. 251)

1773: 9 December, John Mahon plays the same concerto as on 11 November, this time for a benefit concert for his mother. (Weston, *Clarinet Virtuosi*..., p. 251)

1774: 31 March, John Mahon plays a concerto at the Pantheon in London. (Weston, *Clarinet Virtuosi*..., p. 251)

1774: Joseph Beer (see above, 1772) again visits London. (Rendall, *The Clarinet*, p. 80)

1775: 16 February, John Mahon gives a performance of a clarinet concerto of his own composition, in a concert given by Dr. Arne at the Haymarket Theater in London. This was the second clarinet concerto he had written; the first has been lost. (Thomas, notes)

1776: 14 March, benefit concert in Oxford for Mahon’s sister; on the program was an “Overture with Clarionets. Ms. Concerto Clarinet J. Mahon”. (Weston, *Clarinet Virtuosi*..., p. 251)

1776: July, a “Mr. Mahon” plays clarinet at “A Grand Miscellaneous Concert” at the Worcester Music Meeting. (Weston, *Clarinet Virtuosi*..., p. 251)

1776: 31 July, both Mahon brothers play at the Blandford Assembly Rooms, in the company of J.C. Bach, *et al.* (Weston, *Clarinet Virtuosi*..., p. 251)

1777: About this time, the Mahon brothers move to London. (Weston, *Clarinet Virtuosi*..., p. 252)

1778: (to 1823), a “Mr. Mahon” plays in the Birmingham Festival during these years. (Weston, *Clarinet Virtuosi*..., p. 251-2)

1779: Birth of Edward Hopkins (d. 1860). His brother George (?-1869) was also a clarinetist. (Weston, *More*..., pp. 131-32)
1781: February, John Mahon plays in Dublin for the first time. (Weston, *Clarinet Virtuosi...*, p. 252)

1783: John Mahon as soloist in London at the Hanover Square Rooms. (Weston, *Clarinet Virtuosi...*, p. 252)

1784: Birth in London of Thomas Lindsay Willman (d. 1840), virtuoso clarinetist who succeeded the Mahons in prominence. (Weston, *Clarinet Virtuosi...*, p. 101)

1784: John Mahon as soloist at Lenten Oratorios; plays his own concerto (Weston, *Clarinet Virtuosi...*, p. 252)

1786: John Mahon gives concerts in Belfast.

1786: John Mahon publishes the "first important English tutor for five-keyed clarinet and seven-keyed basset-horn". (Weston, *Clarinet Virtuosi...*, p. 252)

1789: Peter Hellendael, Jr. (dates not found), Dutch, active as a clarinetist in Cambridge. (Rendall, *The Clarinet*, p. 78; Weston, *More...*, p. 127)

1789: Anton David (1730-1796) and Vincent Springer (1760-?), famous German and Czech basset-horn virtuosi, introduce this instrument to London. (Rendall, *The Clarinet*, p. 83). They also perform at Vauxhall Gardens, along with the Czech K. Franz Dworschak (?-1800 or later). (Weston, *More...*, p. 92)

1790: (Jean) Xavier Lefèvre (1763-1829), French, visits London. (Rendall, *The Clarinet*, p. 83)

1791: Simon Flieger (dates not found), French, visits London. (Rendall *The Clarinet*, p. 83)

1791: February, Christopher Eley (1756-c.1832), originally from Hanover (Germany), named principal clarinet of the Haydn-Salomon concerts. He had first come to England in 1783 (or 1785; see Weston, *More...*, p. 96) as a recruit for the Coldstream Guards. (Weston, *Clarinet Virtuosi...*, p. 102)

1791: 1 April, Dworschak and Springer play a concertante for two basset-horns in a Haydn-Salomon concert at the Hanover Square Rooms. (Weston, *More...*, p. 92)

1791: John Mahon plays solos at Ranelagh in London and at the Bath Festival. (Weston, *Clarinet Virtuosi...*, p. 252)

1791: 4 August, 29 September, 17 October, John Mahon plays various concerts in Cork, Ireland. (Weston, *Clarinet Virtuosi...*, p. 252)

1791: Messrs. Dworschak, David, and Springer perform concertos, duets and trios frequently during the season at Vauxhall Gardens. (Cudworth)

1792: A Mr. Wright plays a clarinet concerto in Durham. (Rendall, "A Short Account...", p. 69)
1792: John Mahon plays in Dublin on a benefit concert; later in London, performs a duo with Holmes, famous bassoonist of the Salomon concerts, at the Little Theater in the Haymarket. (Weston, Clarinet Virtuosi..., p. 252)

1792: 20 February, William Mahon performs as soloist at the Professional Concerts in the Hanover Square Rooms. (Weston, Clarinet Virtuosi..., p. 253)

1794: Mahon brothers playing in the orchestra at Covent Garden. (Weston, Clarinet Virtuosi..., p. 252)

1795: Birth of Joseph Williams (d. 1875). (Weston, More..., pp. 269-70)

1796: John Mahon composes a song with clarinet obbligato, “Hope Thou Cheerful Ray of Light”, which is introduced in Shield’s opera The Woodman. (Weston, Clarinet Virtuosi..., p. 253)

1800: Willman begins to appear in concerts in Ireland. (Weston, Clarinet Virtuosi..., p. 102)

1800: 28 March, John Mahon plays a clarinet concerto on the same concert as the English premiere of Haydn’s Creation. (Weston, Clarinet Virtuosi..., p. 253)

1801: Basset-horns appear at Covent Garden in a production of Mozart’s Requiem and also in some operas and oratorios, played by Munro and Leffler. (Rendall, “A Short Account...,” p. 61)

1805: Willman named to the Dublin Theater Orchestra. (Weston, Clarinet Virtuosi..., p. 102)

1807: Willman and his brother (Henry, on trumpet) play at the Waterford Assembly Rooms. (Weston, Clarinet Virtuosi..., p. 102)

1808: January, John Mahon plays in Ireland, at the Waterford Assembly Rooms. (Weston, Clarinet Virtuosi..., p. 253)

1810: 6 June, John Mahon plays for Mrs. Billington. (Weston, Clarinet Virtuosi..., p. 253)

1812: Edward Hopkins named principal clarinet of Covent Garden. (Weston, More..., p. 132)

1813: Philharmonic Society founded.

1813: (until 1816), William Mahon plays in Philharmonic Society. (Weston, Clarinet Virtuosi..., p. 253-4)

1813: 31 May, William Mahon plays solo clarinet for Philharmonic Society in the Mozart-Christian Kramer “Full Piece for Pianoforte, Woodwind, and Horns.” (Weston, Clarinet Virtuosi..., p. 254)
1814: John Mahon plays at Bath; accompanies Catalani on the popular “Gratias agimus” of Guglielmi. (Weston, Clarinet Virtuosi..., p. 253)

1815: January 1, birth of Henry Lazarus (d. 1895). (Weston, Clarinet Virtuosi..., p. 255)

1815: 15 May, William Mahon plays for Philharmonic Society on Spagnoletti’s Concertante for violin, flute, oboe, clarinet, horn and bassoon. (Weston, Clarinet Virtuosi..., p. 254)

1815: (to 1819), Iwan Müller is in London and plays solos with the Philharmonic Society. (Weston, Clarinet Virtuosi..., p. 103)

1816: Willman returns to London from Dublin, to take over as bandmaster to the Coldstream Guards. (Weston, Clarinet Virtuosi..., p. 102)

1817: 1 May, birth of John Maycock (d. 1907); he became “second only to Lazarus in popular esteem.” He also played the bass clarinet. (Weston, More..., p. 171)

1817: Willman takes over as principal clarinet of the Philharmonic Society (upon the death of William Mahon). (Weston, Clarinet Virtuosi..., p. 102) After this, his engagements are too numerous to list! (See Weston, Clarinet Virtuosi..., pp. 104-113; and esp. Weston More..., pp. 270-73)

1817: John Mahon plays second to Willman in Sir George Smart’s Mansion House concerts. (Weston, Clarinet Virtuosi..., p. 253)

1819: Stohwasser (dates not found), a German, plays the Weber Concertino at the Reading Festival; he had previously taken up residence in England. (Weston, More..., p. 251)

1819: Heinrich Baermann (1784-1847), German, comes to London; plays his own Fantasia with the Philharmonic Society, and performs for the Lenten Oratorios on 19 and 26 March. (Weston, Clarinet Virtuosi..., p. 102 and pp. 138-39)

1822: John Mahon plays second to Willman in Sir George Smart’s Mansion House concerts. (Weston, Clarinet Virtuosi..., p. 253)

1823: Willman named as the first clarinet teacher at the R.A.M. (along with the German Christian Kramer [1767-1834]; see Weston, More..., p. 146); because of the slow start of the school, Willman never had any pupils, however, and in 1825 he relinquished the post to Stohwasser in order to keep up with the great demand for his (Willman’s) services as a soloist. (Weston, Clarinet Virtuosi..., p. 193)

1825: John Mahon retires to Dublin; accepts few engagements from this time forth. (Weston, Clarinet Virtuosi..., p. 253)

1829: Willman named as principal clarinet at Covent Garden; Edward Hopkins moves down to second. (Weston, More..., p. 132)
1835: Birth of George Tyler (d. 1878); he played in the orchestras for the Philharmonic Society and the Royal Italian Opera at the Haymarket, as well as the Argyll Rooms. (Weston, More..., p. 260)

1838: 5 March, Willman gives the first English performance of Mozart's Clarinet Concerto. (Weston, Clarinet Virtuosi..., p. 109)

1838: 2 May, First appearance of Lazarus as a soloist, at Mme. Dulcken's concert at the Hanover Square Rooms. (Weston, Clarinet Virtuosi..., p. 256)

1838: Lazarus appointed second to Willman at the Sacred Harmonic Concerts. (Weston, Clarinet Virtuosi..., p. 256)

1838: Birth of Cadwallader Thomas (d. 1899), fine military band clarinetist and theater musician. (Weston, More..., p. 256)

1840: Joseph Williams (1795-1875) takes over as principal clarinet of the Philharmonic Society, after the death of Willman. (Weston, Clarinet Virtuosi..., p. 104; and Weston, More..., p. 269-70)

1840: Lazarus takes Willman's place as principal clarinet of the Italian Opera under Costa. (Weston, Clarinet Virtuosi..., p. 256)

1840: Lazarus begins long association (until 1885) with the Birmingham Festival. (Weston, Clarinet Virtuosi..., p. 256)

1841: 21 January, Lazarus named second clarinet to Williams at the Philharmonic Society. (Weston, Clarinet Virtuosi..., p. 256) From this time, too many concerts to list! (See Weston, Clarinet Virtuosi..., pp. 256-59; and Weston, More..., pp. 154-59)

1841: Joseph Blaes (1814-1892), Belgian clarinet virtuoso, visits London and plays with Philharmonic. (Rendall, "A Short Account...," p. 71; Weston, Clarinet Virtuosi..., pp. 191-92)

1842: Ernesto Cavallini (1807-1874), Italian clarinet virtuoso, visits London and plays with Philharmonic. (Rendall, "A Short Account...," p. 71)

1845: Blaes again visits London and plays with Philharmonic. (Rendall article, p. 71; Weston, Clarinet Virtuosi..., pp. 200-201)

1845: Cavallini again visits London and plays with Philharmonic. (Rendall article, p. 71)

1848: Birth of Julian Egerton (d. 1945). (Weston, Clarinet Virtuosi..., p. 259)

1848: Friedrich Willhelm Grosse (1824-1886), German, arrives in London; stays for three years. (Weston, More..., pp. 119-20)

1850: Birth of George Clinton (d. 1913), at Newcastle-on-Tyne. (Weston, Clarinet Virtuosi..., p. 262)
1854: Lazarus named as clarinet teacher at the R.A.M. (Weston, Clarinet Virtuosi..., p. 257)

1857: Maycock appointed first clarinet at Drury Lane. (Weston, More..., p. 171)

1858: Lazarus named as visiting teacher at Kneller Hall. (Weston, Clarinet Virtuosi..., p. 257)

1865: Birth of Auguste Augarde (d. 1946). (Weston, More..., p. 27)

1865: Birth of Edward Mills (d. 1944). (Weston, More..., pp. 177-78)

1867: Clinton appointed to Queen Victoria’s private band. (Weston, Clarinet Virtuosi..., p. 263)

1867: Birth of George Anderson (d. 1951). (Weston, More..., p. 26)

1869: Birth of Charles Draper (d. 1952). (Weston, Clarinet Virtuosi..., p. 265)

1870: Egerton takes over father’s position as clarinetist in the court bands of Queen Victoria. (Weston, Clarinet Virtuosi..., p. 260)

1873: Clinton appointed principal clarinet of the Philharmonic Society. (Weston, Clarinet Virtuosi..., p. 263)

1874: Clinton appointed principal clarinet at the Crystal Palace. (Weston, Clarinet Virtuosi..., p. 263)

1879: Egerton chosen as principal clarinet by Richter for his Orchestral Festival Concerts. (Weston, Clarinet Virtuosi..., p. 260)

1882: Lazarus named as clarinet teacher at the R.C.M. (Weston, Clarinet Virtuosi..., p. 257)

1886: Birth of Edward Augarde (d. ?), son of Auguste. (Weston, More..., p. 27)


1892: April, Egerton gives first performance of Brahms Quintet by an English player, in Cambridge. (Weston, Clarinet Virtuosi..., p. 261)

1894: Lazarus retires from R.C.M.; Egerton takes his place. (Weston, Clarinet Virtuosi..., p. 265)

1895: Draper teaches clarinet at Guildhall School of Music. (Weston, Clarinet Virtuosi..., p. 268)

1900: Clinton appointed as professor of clarinet at the R.A.M. (Weston, Clarinet Virtuosi..., p. 264)
1904: Manuel Gomez (1859-1922), originally from Spain (but came to England in the late 1880s and was principal at Covent Garden and the new Queen's Hall orchestra; see Rendall, The Clarinet, p. 110), named as principal clarinet in the London Symphony. (Weston, More..., p. 115)
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