

HOLST

THE
SOCIETY

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NEWS

OCTOBER 2019

Issue No: 12

Welcome to the autumn newsletter.

OUR NEW PRESIDENT

The trustees are delighted to announce that they have offered the presidency of the Holst Society to the international conductor Martyn Brabbins who has accepted, writing to me on 30th September as follows:-

Of course, I would be honoured to accept your invitation to become President of the Holst Society. Holst was an inspiration to me as a young musician, having played all of his brass band music as a schoolboy! And when I switched from euphonium to trombone, he became even closer to me... or me to him! Holst was a truly individual and generous composer. I admire his music enormously.

Martyn Brabbins becomes the Society's first President. His appointment will be for a minimum term of five years.

A NEW VICE PRESIDENT

I am also delighted to report that the trustees have appointed a fifth vice president, namely Adrian Partington, the director of music at Gloucester Cathedral. Adrian was responsible for the programme at this year's Three Choirs Festival, which featured no less than eight works by Holst, probably more Holst than has been heard at the Three Choirs Festival, for decades.

Adrian wrote to me on 24th September and said:-

Thank you very much for the honour of the offer of a vice presidency of the Holst Society. I accept with pleasure and humility. You already know that I do my best to promote the work of Holst both here and elsewhere and I will continue to do so.

HONORARY MEMBERS

The President and five vice presidents are all honorary members of the Holst Society. We have also previously granted honorary membership to the Holst Birthplace Museum, St Paul's Girls' School, the English Music Festival and the Ralph Vaughan Williams Society.

In early October, the trustees agreed to offer honorary membership to the baritone Roddy Williams and the tenor James Gilchrist, both of whom have performed and recorded Holst's music.

AGM

The Society's second AGM took place on Saturday 5th October, in Cheltenham. Members will shortly be receiving the minutes. The Society's third AGM will take place on Saturday 19th

September, also in Cheltenham and prior to the Birthplace Trust's annual Holst birthday concert.

CHELTENHAM CHAMBER ORCHESTRA

This year's birthday concert took place at St Andrew's Church, Montpellier, Cheltenham, on 5th October. The Cheltenham Chamber Orchestra was conducted by Timothy Carey in a programme which included the *Romance* from the *Serenade in A Minor* by Ralph Vaughan Williams, Mozart's *Overture Don Giovanni* and his *Symphony No 39 K543*.

The three works by Holst included his *Fugal Concerto H152* for flute, oboe and string orchestra. The date of composition was early 1923. Interestingly, the first performance (a private one) took place on 17th May 1923 at the President's House, University of Michigan in the USA (see photo final page). Members of the Chicago Symphony Orchestra were conducted by Frederick A Stock.

This charming, but rarely performed work was, on this occasion, performed by Catherine Billington (flute) and Fiona Beck (oboe), both members of the orchestra.

The audience seemed pleasantly surprised and pleased by this work which I suspect few people will have heard before.

The second piece by Holst was the first of his *Two Songs Without Words H88* for small orchestra. We heard the *Country Song*. Both it and the *Marching Song* were composed in 1906. The *Marching Song* is perhaps better known and has been arranged for military, concert and brass band.

The first performance of the original work for small orchestra took place in July 1906 at the Royal College of Music. Again, it was good to hear a somewhat neglected work by Holst.

The third and final work by Holst was the *Lyric Movement H191*. This is a work for viola and small orchestra dating from 1933. It was given its first performance just two months before Holst's death. Unfortunately, Holst was too ill to attend. However, he wrote to his friend Adrian Boult saying, "You and Tertis (Lionel Tertis the soloist) are to have an absolutely free hand over my new thing. Just do what you like with it. And accept my thanks in advance and also my blessing. And the same to Lionel and the other players."

The excellent soloist on this occasion was the Portuguese viola player Ana Teresa de Braga e Alves. Ana recently concluded her masters in performance degree, with distinction, at the Royal College of Music. She was recently chosen as viola player for the Philharmonia Orchestra's String Fellowship Programme for the years 2018 and 2019. Speaking to Ana after

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the concert, she said that it was a difficult work, which she had much enjoyed performing. This in fact was her first public performance of the piece.

DR LINDSAY LAFFORD (1912-2014)

In the June news, I asked if anyone knew anything about Dr Lafford conducting the première of a work by Holst, which was mentioned in the introduction to an organ arrangement that I had recently played at my local church. Tom Clarke (a member) has suggested that the work might well have been the US première of Holst's *The Coming of Christ* (H170). This is another rarely performed work by Holst dating from 1927. The first performance took place in May 1928 at Canterbury Cathedral. Tom has unearthed an account given by Dr Lafford of a meeting (probably his first and only) with Vaughan Williams at Cornell University in the autumn of 1954. In his introduction, Lafford says that he had performed several premières of British works in the USA including Holst's *The Coming of Christ*. So Tom was correct.

Quite apart from his extraordinarily long life, Dr Lafford enjoyed numerous musical appointments, not only in the United States, but also as organist of St John's Cathedral in Hong Kong.

TIME AND SPACE

A new CD featuring songs for voice and piano by Vaughan Williams and Holst was launched on Friday 11th October under the Albion record label. The recording features no less than 18 songs by Holst, of which 11 are world premières. The soloists are Mary Bevan (soprano), Roderick Williams (baritone), Jack Liebeck (violin) with William Vann (piano). Members of the Society will already have received an email from me concerning this recording. It is frankly superb and is well worth acquiring. I set out below two reviews, both from vice presidents of the Society.

Michael Short writes:-

I've now listened to the whole of Time and Space. The recording is an impressive achievement.

I have to say that I think Holst's early songs are not really representative of his mature style, although there are hints of it here and there. I think Soft and Gently is a little masterpiece. But most of all I like the songs for voice and violin - they are so original in sound and concept.

Alan Gibbs writes:-

At the first play-through, I am taken by the quality of the music and performances. Initially I was wishing Roderick would join

his phrases with a more all-embracing legato, but this reservation subsided with growing appreciation of his fine sound, enunciation and awareness of the message of the music. He and Mary, and their fellow-musicians, are excellent choices for this first collaboration of the two societies on disc. I am particularly taken with Along the Field and don't think Kennedy and the MT critic needed to apologize for the sparseness of idiom, which represents a less familiar, but equally valid, side to RVW's musical personality. It is particularly appropriate, heard with hindsight, to the tenor of the Housman poems and to the combination of two essentially melodic instruments, voice and violin without piano. It immediately invites comparison with Holst's earlier venture into this rare medium, and it is good to have that on the same disc.

Finally, what a good idea to recreate the two composers' Whitman 'competition! Because of their different approaches, I don't think we need to award a palm to either, and Holst's triumphant ending makes a fitting conclusion – even if RVW 'cheated' by writing that memorable choral setting afterwards, which we will never forget!

LANSDOWN CASTLE

Holst's early comic opera was performed by musicians from Pate's Grammar School in Cheltenham on 19th and 21st September, the first performances, I suspect, since 1893. John Wright was able to attend.

Review: Lansdown Castle revived!

Having spent a large amount of my time in the last few years delving into the early works of Holst, editing organ music, songs and choral music, the chance to attend a revival of his comic operetta Lansdown Castle (or, The Sorcerer of Tewkesbury) in his and my home town proved irresistible. Six talented young singers from Pate's Grammar School, Cheltenham (Holst's old school) recently gave two staged performances, one in the school and the other in a local church. The whole enterprise was the brainchild of local professional musician Warwick Cole, who obtained a copy of the score from the British Library and painstakingly edited the work for performance, playing the piano himself for these occasions. Holst's original manuscript was neatly written in pencil and subsequently inked over. The operetta extends to two quite lengthy acts, with a total running time of just over an hour. Originally there was additional spoken dialogue but none of this has survived apart from brief cues in the score. The opportunity was taken now to provide some witty dialogue with contemporary references to stitch the music together and make more sense of the somewhat inconsequential plot.

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The story (with words by Major Cunningham) centres on two titled couples in Lansdown Castle who become involved with *Hocus Pocus*, the Sorcerer of Tewkesbury, aided and abetted by their rather serious estate manager Baron Proser. The men (Lords Raymond and Rigmaree) seek to provide a diversion from the dreariness of day to day living with their wives by seeking the magical services of the Sorcerer of Tewkesbury but they go in disguise, intending to avoid paying his fee. Sensing mischief, the two women (Ladies Isabel and Rigmaree) wheedle this information out of Baron Proser and arrive in Tewkesbury ahead of their husbands. *Hocus Pocus* conceals them behind his magic mirror and the disguise of the two Lords is soon uncovered. Singing a series of Incantations, the Sorcerer demands his money, then reveals the images of the women behind his mirror, and finally threatens to kill his non-paying customers on the road back to Cheltenham. This alarms the women, who now offer to pay but have no money on them. The Lords return, having escaped with only minor injuries, and turn on Baron Proser for kissing their wives. Eventually *Hocus Pocus* realises that things have got a little out of hand and encourages the couples to make up. All is finally resolved as everyone sings a sextet: 'Your squabbles have come to an end'.

The original performances of *Lansdown Castle* were given in the Corn Exchange, Cheltenham in February 1893 to great acclaim. Gustav was just 18 at the time. As might be expected from the influences he was subjected to at the time, there are many passages of music that resemble Sir Arthur Sullivan but Holst has a firm grasp of the idiom and I found some of his ensemble writing (particularly the trios) quite compelling. The best music is to be found in the three Incantations sung by *Hocus Pocus* and there are signs of the future Holst even this early in his career. *Ostinato* is used over a tonic pedal at one point, there are modal melodies, and there is even an off-stage chorus with parallel fifths that foreshadow *The Planets*. Holst displays a ready wit and humour most of the time, but it is the contrast of that against the more sinister moments that really make the piece.

All the singing and acting was of a uniformly high standard and the performances were a great success, a fine achievement so early in the school year in mid-September. The singers were coached by James Gilchrist, whose son Ben played the part of *Hocus Pocus* with a fine sense of characterisation, even designing his own long, black magician's cloak. This work, buried out of sight for so long in the British Library, definitely deserves further performances, greater recognition, and possibly a recording. Whether or not Gustav himself (and possibly Imogen also) would have approved of this revival of an

'early horror' we shall never know, but a fine miniature in the world of operetta has been added to the repertoire.

The Society is discussing with John Wright and Warwick Cole the possible recording of *Lansdown Castle*. However, this will be a long-term project.

CLEAR AND COOL

On Saturday 23rd November at 7.30pm in the Pittville Pump Room in Cheltenham, the Charlton Kings Choral Society, conducted by John Wright, will give the first performance since 1897 of Holst's choral work *Clear and Cool*. This will be the world première of a version with orchestral accompaniment. Also included in the concert will be Holst's *St Paul's Suite* and the Mozart Requiem.

Clear and Cool is another work that the Society hopes to be recording in due course.

CHRISTMAS AND ORGAN MUSIC

As previously mentioned, the Society will be releasing a new CD later this autumn which will include all Holst's Christmas music (17 carols) together with his organ music (the four early voluntaries and an arrangement of his last work, the Scherzo for orchestra). The recordings have taken place. I would hope that we can announce a successful launch for the new CD in the next newsletter.



The console of the organ at Hereford Cathedral where the five organ works were recorded.

ROYAL GREENWICH BRASS BAND

The Band will be playing the march from Holst's *Moorside Suite* (H173) at two concerts later this autumn. The first on Friday 1st November at 1pm will take place at Charlton House, London

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SE7 8RE. The second on Sunday 3rd November at 3pm will take place at St Alfege Church in Greenwich Church Street.

CONRAD NOEL REMEMBERED

In 1913, as a break from a typically busy term at three girls' schools (St Paul's, James Allen's and Wycombe Abbey) and Morley College, not to mention conducting his music at the Queen's Hall and in Birmingham, Holst indulged his love of walking for a few days in Essex, and promptly fell in love with Thaxted. This may not have been entirely fortuitous, for the local vicar there was Conrad Noel, of whose socialist gospel he had surely heard and with which he would be in sympathy. He was soon living in the area, playing the church organ and directing Whitsun festivals, for which he brought his singers and instrumentalists down from London to boost Thaxted's own resources.



Holst with students at Reading University.

On July 12th this year, the 150th anniversary of Noel's birth, there was a unique opportunity to hear our leading clerical scholar talking about him: Dr Rowan Williams, no less, former Archbishop of Canterbury (2002-12) and previously Professor of Divinity at Oxford, author of 50-odd books and now a Life Peer and Master of Magdalene College, Cambridge. His address

was given to a packed audience in the church of St Anne, Kew Green, the dedication betraying its historical origins but now distinguished by an unusual later octagonal east-end cupola, and literally a stone's throw from the Royal Botanical Gardens – and Noel's birthplace. The speaker was an ideal choice, for his own career shares with Noel's some of the iconoclastic willingness to stand up for principles in which he has firm belief, uncomfortable at times for traditionalists. And his talk, on the serious subject of 'Lessons for a parish from the life of Conrad Noel', was enlivened by a sense of humour which is, one suspects, not far removed from Noel's own.

Noel's grandfather was, we learned, an aristocrat, the Earl of Gainsborough. But in spite of the proverbial silver spoon, life for Conrad was a struggle, unhappy public school education followed by failure to settle at Cambridge; then, after committing himself to theological studies at Chichester, denial of support for his aspirations toward curacy appointments, owing to his unfashionable opinions. At last light dawned with the patronage of the Countess of Warwick and the incumbency of Thaxted, to the ultimate chagrin of the conservative Bishop of Chelmsford! Dr Williams traced Noel's transition from early-20th century liberalism to a more radical, theologically-rooted socialism. He discerned three dimensions to Noel's pursuit of his faith: the Liturgy; the Nicene Creed; and 'a kind of Locust'. As to the first, Kenneth Leech (whose writings he admires) says Noel was 'passionate about the liturgy'. Where some prelates were dismissive of liturgical forms as artificial 'British Museum religion', Noel saw in them a vehicle for celebration, with the Eucharist at the centre. Thaxted became a focus of decorative art, colourful processions, joyful music including folk songs and morris dances. His father (Roden) had written poetry, one poem being set by Elgar in his Sea Pictures. Life was to be enjoyed in all its fullness. Indeed he would probably receive it as a compliment to be called a 'champagne socialist': no Puritan, he displayed 'joyful flair'. The audience was distinguished by the presence of somebody who could vouch for this at first hand, Noel's granddaughter Sylvia, there with her daughter Jenny. She remembers her grandfather being 'full of fun – some simple and some sophisticated. He and Miriam [his wife] set about making this wonderful building even more beautiful with lovely hangings and flower arrangements. Then, of course, along came Gustav Holst. He got the choir and congregation to sing Byrd, Bach, Vittoria and all the wonderful music of the 15th and 16th century –not forgetting of course Henry Purcell – so beloved of Gustav and my father [Jack Putterill, Conrad's successor and a Holst pupil].' Dr Williams did not dwell on Holst but gave him due mention along with Vaughan Williams and Martin Shaw. Noel was anti-Roman and felt our musicians should look to local sources as an inspiration, hence Shaw's Anglican Folk Mass for St Mary's, Primrose Hill,



and exploration of English traditional plainsong such as that used in the Sarum rite and drawn on by Vaughan Williams for the English Hymnal and by Holst for his *Hymn of Jesus*. But Noel acknowledged monastic support for communities, although he might not have understood Dr Williams's efforts to bridge the Anglican-Roman divide, exemplified by his attendance at Pope John Paul's funeral.

During the period when Noel allied himself with Communist ideals of Trotskyite persuasion, he had three flags displayed in the church: the Red Flag (symbolizing 'the blood of all nations'); the Sinn Féin flag; and the flag of St George. A group of Cambridge students were so incensed that they came down in May 1921 and a 'Battle of the Flags' ensued as they set about tearing them down. Noel had seen the First World War as a fight against Tyranny and felt the Church should fight in its own form of Revolution, uncompromising but rebuilding rather than bloody; he instigated a Catholic Crusade. This seems to have been too much for Holst and his musicians, but they continued with the Whitsun festivals, albeit in London and elsewhere. And the girls of St Paul's continued the School tradition of identifying themselves with the disadvantaged community of Stepney. For Noel the Church should not dictate in Roman fashion, but rather empower, set free every member to be a human agent in his or her community.

There was a postscript to this mini-festival two days later, when Heidi Pegler brought 15 of her Paulina Voices along to St Anne's to sing music by Holst which would have delighted Conrad Noel. They began with Psalm 148 in the version by Miss Gray, SPGS High Mistress in Holst's time, and finished with the most famous of their School hymns, 'I vow to thee, my country'. In between was a series of songs: *The heart worships*, an early setting of religious words by Alice Buckton; four of the *Seven Songs* sung to the poet Robert Bridges at his Oxford home; three of the *Humbert Wolfe Songs* which were sung by Ms Pegler; and a folksy *Song of the Drovers*, one of six to words by Whittier. All were performed with a pleasing variety of dynamic range and sure intonation and diction, including the verses allocated to single members as solos. Alexis White accompanied discreetly on the piano.

Congratulations are due to the Vicar, the Rev Nigel Worn and the PCC, to the organizers Dr Howard Bailes and Claudine McCreadie, to Christopher Stephens who introduced Dr Williams, and a team of willing, and welcoming, helpers from St Anne's.

Alan Gibbs

HOLST'S SCHOOL PIANO

As forecast in the Newsletter, Holst's 145th birthday was celebrated by simultaneous events a hundred miles apart. While St Andrew's Church in Cheltenham was resounding to unseemly Hocus Pocus sorcery and sinister fugal laughter in *Lansdown Castle*, the rapt, large audience in the Singing Hall at St Paul's Girls' School in London was enjoying the more mature sounds of his *Planets* and Wolfe Songs. I was at the latter, which was sponsored by John Broadwood and Sons and featured the grand piano they presented to the school for its new Music Wing. Lucy, youngest of Henry Fowler Broadwood's children, had heard Liszt play at the Grosvenor Gallery in 1886 ('his tone wonderful, execution beautiful and his use and not abuse of Tempo Rubato delightful –new effects produced from the piano (our best) surprising'). She was present for the inauguration of St Paul's new wing on 1st July 1913, and four months later a new piano, 'a fine example of our Number 5 Drawing Room model of length 7'6"' to quote the booklet, arrived. Its case of solid oak with an attractive light brown rosewood veneer is pleasant to the eye, and the delicate sound produced by Alexis White to accompany Heidi Pegler in three of the Humbert Wolfe songs lent credence to Dr Alastair Laurence's contention that the composer's neuritis problem may have been taken into consideration. (Laura Kinnear, Curator of the Holst Birthplace Museum, has noted Holst's love of his Thaxted Collard & Collard grand, now in the museum, for its light touch.) However, for the demands of *The Planets* in the same programme, using the four-hand piano version made by Nora Day and Vally Lasker (enlivened for present-day concert performance by John York), Dr Laurence told me he has voiced and regulated, but not restrung, the instrument. It is of the pioneering design originated by Henry Fowler and developed by Harry after his father's death in 1893. Already in 1892 Lucy was enthusiastic about 'the steel piano here left, to be done up' for the critic Alec Fuller Maitland, and Dr Laurence commends the return to more resonant simplicity, dispensing with the unfortunate accretion of bars. Fiona and John York have made this arrangement of *The Planets* their own and their careful gradations of tone, virtuosic execution of orchestral textures – and even sharing of page-turns- was admirable. Some three dozen Paulina Voices, trained by Ms Pegler, sang outside the hall in *Neptune*, discreetly reduced by stages to provide an effective diminuendo.

Ms Katie Smith, present owner of the piano, was present on this unique occasion, and it is good to report that, through the generosity of the C.H.K. Heidge-Brett family, the instrument will return to its true home, Holst's Room along the corridor.

Alan Gibbs

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HOLST FESTIVAL, FREIBURG, GERMANY JULY 2019

A moving spirituality, a sound that "lies beyond words" and a world premiere

At first sight it seems very odd that Freiburg (Breisgau), a beautifully located town in Southern Germany – surrounded by the Black Forest, close to the French border – was to hold a small Holst festival, and moreover, to be the place for a world premiere performance. Indeed, the concerts on July 20th and 21st proved to be the first events in Germany completely dedicated to the music of Gustav Holst. However, with Klaus Simon and his "Holst Sinfonietta" and his "Opera Factory" we were able to meet high-quality performers, very active and always looking for the unheard, the unusual and little gems worth discovering. And besides, Simon also is one of the few German members of the Holst Society.

The occasion this small festival stands on was the 25th anniversary of the "Opera Factory" project, which started its artistic life in 1993 with Holst's chamber opera "Sāvitrī". Thus, it seems logical to bring this work back on stage again, with Klaus Simon being a fervent supporter of Holst's music to make it more visible among German music lovers. The Freiburg Church of St. Paul proved to be an atmospheric setting for the more than interesting programme. The different spaces inside the church were used for different pieces, effectively illuminated.

As "Sāvitrī" was the main piece of the concert, the question was how to put it "on stage" in a church. Thanks to the unique room the mystic quality of the piece could be well presented. The different sections of the instrumental ensemble (two string quartets with woodwind and bass) were separated, the female voices' choir was placed in the gallery and the audience surrounded the middle section of the church which was converted into a stage. Siri Karoline Thornhill as Sāvitrī, Colin Balzer as Satyavān and Ekkehard Abele as Death were the soloists for the evening.

Simon's reputation as an arranger must not be underestimated. His latest works include Holst's "Vedic Hymns", five of which we were able to hear this evening, also all three of the "Choral Hymns from the Rig Veda op. 26/2" in a very reduced instrumental accompaniment – very effective, very deep and very introverted: virtues quite close to Gustav Holst's heart. The ladies of the Freiburger Kammerchor fulfilled their part precisely and with beautiful sound. Moreover, the same approach is obvious with three of the "Humbert Wolfe Songs" where Simon wanted to keep their colourful sounds and individual atmosphere by choosing instrumentation close to that of "Sāvitrī", only adding harp and celeste. This is the big difference to an earlier attempt by Colin Matthews, who had arranged

many of the songs for voice and large orchestra in the 1990s. Beside these works, the "Four Songs for Voice and Violin op. 35" were performed.

Hard to choose the highlight of the programme, but definitely most exciting for every Holst fan would be the first official performance of the "Scherzo for String Sextet", composed as early as 1897. According to Simon, this piece – which lasts app. 10 minutes – cannot in any way belong to Holst's "early horrors" since it is full of witty counterpoint, catchy and almost voluptuous tunes. Nevertheless, it shows hints to his later mature style – in dealing with Viennese Classicism at the same time. "It's not possible to understand why this piece has never been published or even heard before", says Simon. Studying the catalogue of works created by Imogen Holst, Klaus Simon knew of this piece before. Being asked why obviously no-one took the chance of discovering it earlier, Simon says that one needs to be enthusiastic and brave enough to make the effort. Thanks to Chris Cope, who got hold of a copy from the British Library, Klaus Simon was able to edit the Scherzo in a short time. Holst himself seemed to be fond of one theme: he reused it later in his Wind Quintet op. 14. We should hope this piece might see the light of day on record – a good task for the Holst Society to push this intention.

It should be the logical and honourable idea to assume that Freiburg with its self-explanatory "Holst Sinfonietta" should be a strong advocate for Holst's music in Germany. Living in Germany as well, I would definitely support this idea.

Alexander Stein, Tübingen

FUTURE CONCERTS

8th November 2019, Northern Chamber Orchestra, Holst's *St Paul's Suite*, The Stoller Hall, Manchester.

Saturday 9th November 2019, Northern Chamber Orchestra, Holst's *St Paul's Suite*, The Heritage Centre, Macclesfield.

Saturday 30th November 2019, Hereford String Orchestra, Holst's *Brook Green Suite*, Holy Trinity Church, Hereford.

18th February 2020, Tenebrae, *Ave Maria* and *Nunc Dimittis*, The Bridgewater Hall, Manchester.

23rd February 2020, Holst *Lisa Lan*, Ivor Gurney Hall, Gloucester.

28th March 2020, music of Gustav and Imogen Holst, Holy Trinity Church, Casterton, Cumbria (further details not known).

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4th April 2020, Orchestra of the Swan, Holst's *St Paul's Suite*, St Mary's Church, Painswick, Gloucestershire.

CHISWICK CHOIR

The Society is delighted to be sponsoring a concert given by the Chiswick Choir on Saturday 7th December at St Michael and All Angels, Bath Road, London W4 at 7.30pm. The concert will include a performance of Holst's *Christmas Day* and Psalm 148.



With Isobel at Ann Arbor, Michigan, USA 1923.

BIOGRAPHY

I have four copies of Michael Short's excellent biography of Gustav Holst, available for the sum of £18 including postage.

CDs

We have, in stock, a considerable number of CDs on the EM record label. We have *Dream Tryst*, part-songs by Holst and Dyson recorded last year by the Godwine Choir.

In addition, we have the 2012 recording of Holst's Five Pieces for Violin and Piano, coupled with the Vaughan Williams Sonata

for Violin and Piano in A Minor and the Walford Davies Violin Sonata in E Flat Major.

Finally, we have the 2011 recording of four works by Holst, namely two Psalms, the *Nunc Dimittis* and *I Love My Love*, together with the world première recording of *The Coming of Christ*. The recording was made by the City of London Choir with the Holst Orchestra and the Chamber Choir of St Paul's Girls' School conducted by Hilary Davan Wetton with the late Robert Hardy as reciter.

Each of these CDs can be obtained from the Society for the sum of £12 including postage.

FUTURE CONCERTS

If any member of the Society hears about future concerts featuring Holst's music, do please let me know.

REVIEWS

If you attend any concerts featuring Holst's music, please send me your review for publication in a future newsletter.

NEXT NEWSLETTER

The next newsletter is due in early December. Any contributions, please send to me by the end of November.



Scotland 1925

Chris Cope, Editor
15th October 2019