

HOLST

THE SOCIETY

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NEWS

APRIL 2019

Welcome to the spring newsletter. Is Holst doing well in 2019? Read on.

THREE CHOIRS FESTIVAL

I have moaned for some time that the Three Choirs Festival simply does not play enough Holst. However, this year, Adrian Partington at Gloucester has certainly made amends. The last piece of orchestral music that Holst composed before he died in May 1934 was a short Scherzo which he planned as part of a three or four-movement symphony. Sadly, only the Scherzo was completed.

Young virtuoso organists Richard Brasier and Tom Bell have arranged the Scherzo for organ (four hands). Although Richard and Tom have performed the work in public, it has certainly yet to be performed at any major music festival. This year, Adrian Partington, director of music at Gloucester Cathedral and this year's music director of the Three Choirs Festival, has kindly agreed to give a performance of the Scherzo following choral evensong on Tuesday 30th July in Gloucester Cathedral. The service commences at 5.30pm. The soloists will be Jonathan Hope, assistant organist at Gloucester, and Christopher Too, the organ scholar.

The remaining music at choral evensong that day will include Jonathan Hope's Responses (a première), David Bednall's Gloucester Service and an anthem by Ian Venables, *O Sing Aloud to God*.

In order to get a good seat in the chancel, anyone wishing to attend should arrive at Gloucester Cathedral well before 5.30pm.

In addition, the Holst Society is arranging for a recording of the Scherzo (see below).

On Friday 2nd August, Angela Applegate from the Holst Birthplace Museum in Cheltenham will give a lecture on Holst and India. This will take place at 9.30am at St Mary de Lode Church which can be found within a few yards of the Cathedral itself.

Later that day, at a late-night concert commencing at 10.30pm, the Oriol Singers will give a programme which will include Holst's *Choral Hymns from the Rig Veda (Group 3)*.

In fact, that will be an extremely busy evening in Gloucester. One can only wish that it would be possible to be in two places at once. There will be a talk on the Rig Veda at St Mary de Lode Church at 5pm. At 5.30pm, the well-known pianist, David Owen Norris, will give a talk on Vaughan Williams. At 7.45pm in the Cathedral, there will be a performance of Vaughan Williams' *Sea Symphony*, together with Stanford's *Songs of the Fleet*.

On Saturday 3rd August at 11am at St Mary's Church in Painswick, the St Cecilia Singers will give a performance of Holst's *Choral Hymns from the Rig Veda (Group 1)*. At 1.15pm in the Cathedral, the Gloucestershire Youth Players and Youth Strings will perform Holst's *St Paul's Suite*. At 4pm in St Mary de Crypt in Gloucester, there is a two-hour event on storytelling which features three works by Holst, all for solo violin and piano, namely H52 *A Spring Song*, H54 *Greeting* and H55 *Maya*. It is not entirely clear from the programme who will be performing these works.

Later that day, the evening concert will include Holst's *The Mystic Trumpeter*, together with Beethoven's Ninth Symphony.

The Society is greatly indebted to Adrian Partington for featuring so much Holst music at this year's Three Choirs Festival.

ENGLISH MUSIC FESTIVAL

I will be giving the final lecture in my three-part series on the life of Gustav Holst at 5pm in the Village Hall, Dorchester-on-Thames, on Sunday 26th May. The talk is entitled 'Gustav Holst: The final years'. I will cover the period 1919 to 1934.

The evening concert in Dorchester Abbey that day (commencing at 7pm) will include Holst's *Brook Green Suite*, together with *I love my love*. The Holst Orchestra together with the Godwine Choir will be conducted by Hilary Davan Wetton.

Other composers featured will include Dyson, Elgar, Finzi, Howells, Ireland and Rubbra.

BANBURY CHAMBER ORCHESTRA

The Banbury Chamber Orchestra is an offshoot of the Banbury Symphony Orchestra. The concert on 19th May will be a chamber programme and will feature Holst's *Fugal Concerto*. The concert will take place in St Peter's Church, Hook Norton, Oxfordshire OX15 5NH and will commence at 3.30pm. The programme will also feature Sibelius' *Pelleas and Melisande Suite* and Haydn's Symphony No 98.

The Banbury Symphony Orchestra performed Holst's *Fugal Overture* at its concert in March.

The May concert is being sponsored by the Society.

PAULINA VOICES

Will be giving a concert at St Anne's Church, Kew Green in London on Sunday 14th July at 3.30pm. The programme will include Holst's *Seven Part Songs for Female Voices and Strings* (H162), together with Holst's *Ave Maria for eight-part*

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Chorus (H49). The conductor is Heidi Pegler who is deputy director of music at St Paul's Girls' School. The accompanist will be Alexis White, head of keyboard at the school.

NOTTINGHAM CHAMBER MUSIC FESTIVAL

Will take place between 12th and 14th July. The Universe Piano Duo will perform the piano transcription of Holst's *The Planets*. Unfortunately, I do not have the date or time.

WENSLEYDALE

There will be another performance of the arrangement of *The Planets* for four hands. This one will be given by Robert Hunter and Zoë Mather at St Andrew's Church, Aysgarth, Leyburn DL8 3SR at 7.30pm on Saturday 13th April.

CHAMBER MUSIC PLUS

The Society has received the booklet which features all the concerts in the north of England covering the period 22nd September 2018 to 19th May 2019.

One would expect to see quite a number of works by Holst featured in concerts during this nine-month period. Unfortunately, although nearly 200 concerts are listed, the only concert which features music by Holst is that referred to above at Aysgarth on 13th April. This is an astonishing state of affairs and is ample proof (if such was required) of the need for a society championing the music of Holst both in the concert hall and in the recording studio.

ALDBOURNE BAND

In the Band's concert which took place at Aldbourne Parish Church on 6th April, two works by Holst were featured, namely *The Second Suite* (H106) and *The Moorside Suite* (H173). The concert was attended by Chris Collier, chairman of the trustees of the Holst Society, who writes as follows:-

An Evening of English Music, featuring The Aldbourne Band, conducted by Glyn Williams

The Aldbourne Band, based in the Wiltshire village of that name, is one of the finest brass bands in the country. They included two Holst compositions in their concert of English music at Aldbourne Parish Church on 6th April. The first half of the concert was devoted to Vaughan Williams' music arranged for brass band, and one work, *Henry V*, written specifically for brass band. The second half featured music by Holst and Howells.

Holst's 2nd Suite in F was written for military band (as indeed was the 1st Suite in E-flat) and the band really

engaged with the energy and drive Holst brought to the opening March, and the more reflective second movement, 'I'll love my love'. Both movements draw on the English folk song tradition, as do the third movement, 'Song of the Blacksmith', and the rollicking fourth movement, 'Fantasia on Dargason', which combines a 17th century dance tune with Greensleeves to mesmerising effect. (This movement reappears rewritten and rescored as the final movement of the St Paul's Suite.)

The second Holst work was the Moorside Suite, the only piece that he wrote specifically for brass as opposed to military band. It was a commission for the 1928 National Brass Band Championships and set a trend for brass band music, hitherto considered a more popular music genre, among other composers of the period, not least Elgar. A bright Scherzo is followed by a reflective Nocturne, in typically Holstian mode, with a brilliant March rounding off both the suite and the evening.

The Aldbourne Band was established around 1860, and has a close connection with the village and the area, not least their summer 'Pond Concerts'. They have qualified as West of England runners-up for this year's National Brass Band Finals, and also for the British Open Championships, 'making this the best year in their history'.

Chris Collier

The Band came second in the West of England qualifying round of the National Brass Band Championships and will be playing at the Royal Albert Hall in the final on 12th October 2019.

Interestingly, the *Second Suite* was the test piece for the National Brass Band Championship. Well over 100 bands will have been rehearsing the piece during recent months.

The Society also hears that the South Molton Town Band (situated less than five miles from where the Holst Society is based) recently earned a place in the National Finals for Wind Bands, due to take place in Cheltenham later this year. The test piece was Holst's *First Suite in E Flat* (H105).

TV REVIEW – HOLST AND VAUGHAN WILLIAMS: MAKING MUSIC ENGLISH, BBC2, 17TH NOVEMBER 2018

With the kind permission of the editor of the Journal of the Vaughan Williams Society, we publish below a review of this programme written by Robert Shave.

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Browsing the BBC iPlayer website in November, I stumbled across this programme which had been broadcast a few days earlier. Featuring two presenters, Amanda Vickery and Tom Service (whose great-grandmother had sung with Vaughan Williams in the Leith Hill Musical Festival), the programme looked at the friendship between Holst and Vaughan Williams and how they became collaborators on a project to revive English music. The approach taken by the programme was that Holst was mainly described by Amanda Vickery, and Vaughan Williams mainly by Tom Service.

The difference between the composers' backgrounds was stressed – Vaughan Williams, born into wealth, never actually needing to work, and Holst, whose father had borrowed the £100 necessary to send him to the Royal College of Music in London, and who, to save money, made the 100-mile journey from Cheltenham to London on foot. Also, in later years Vaughan Williams seemed comfortable with fame, whereas Holst wasn't, having been told to rest after nearly having a nervous breakdown.

Throughout the programme, places which were pivotal in the composers' inspiration were visited. Tom Service visited The Plough in Ruspur, West Sussex, where Martyn Wyndham-Read sang for him the folk song *The Ploughboy's Dream*. Years before, the same song had been sung at the same place for Vaughan Williams, later to be adopted by him as the melody for the Christmas carol *O Little Town of Bethlehem*. Tom Service also witnessed an impressive demonstration of early-1900s technology – the wax-cylinder recorder. Mr Wyndham-Read's song was recorded faithfully onto a wax cylinder and immediately played back, the reproduction being surprisingly clear. Another place on Tom Service's itinerary was northern France, where Vaughan Williams was posted in World War I and was famously inspired by sunsets near Ecoivres. Tom Service climbs to the ruined abbey of Mont Saint Eloi on a peaceful summer evening and watches the sun set. It was easy to see why Vaughan Williams would have sought peace of mind there.

Amanda Vickery journeys to Thaxted, Essex, where Holst, in 1913, was briefly suspected of being a German spy. Later, significantly, he became interested in astrology, a path which led directly on to the composition of *The Planets*. Vickery also relates how Holst went to visit the writer Thomas Hardy in Dorset,

and when Hardy's wife answered the front door to him, and saw his bedraggled appearance, told him, 'Mr Hardy never sees photographers'. Holst then produced for her his invitation, and all was well. This was 1922, and Hardy had heard *The Planets* on a gramophone record. Holst returned to Dorset in 1925, to the countryside where Hardy had set *The Return of the Native*, and consequently wrote his piece *Egdon Heath*, a modern, dissonant work. Amanda Vickery stands in Hardy's countryside and reads from Hardy's book, immersing us in Holst's experience.

During the programme the presenters speak with musicians who try to elucidate for them something that was special in the music, to give insight into the composers' original inspiration. David Owen Norris, at the piano, explains how folk music contained the ancient modes, and we then step into Gloucester Cathedral with Tom Service and hear the Lay Clerks of the cathedral singing Thomas Tallis's Third Mode Phrygian melody. We know where this is leading, and we then see the BBC Concert Orchestra, under Barry Wordsworth, playing the *Fantasia on a Theme by Thomas Tallis*, with Tom Service watching. Service says 'This is music that simply reduces me to tears.' Sitting outside the cathedral, the composer Hannah Kendall tells him how she played the *Fantasia* in a youth orchestra, and how she loves the way that the viola and violin solos interweave, emulating a vocal line. She recalls playing in the main orchestra and admiring the way that the other ensembles worked together in this piece.

Amanda Vickery sat with composer Debbie Wiseman at the piano discussing *Mars* from Holst's *The Planets*. Wiseman explained how the opening of *Mars* is in 5/4 time, creating an edgy mood. It is an extraordinarily aggressive and extravert piece from a man who was essentially quite introverted. As a non-musician myself, I struggled with some of the finer points of the musical analysis but overall it was helpful.

A moving aspect of the programme was how it made constant reference to the friendship of Holst and Vaughan Williams, which had begun when they first met at the Royal College of Music in 1895. They would comment on each other's compositions. Holst said of Vaughan Williams's Third Symphony, 'It is the very essence of you.' Vaughan Williams said of *Egdon Heath*, a work with which he had difficulty at first, 'I have come to the conclusion that *Egdon Heath* is



beautiful. Bless you, therefore.' On Vaughan Williams' death in 1958, two framed photos were found in his bedroom – one of them was of Holst, who had died in 1934.

I enjoyed this programme very much. It told me things I didn't know, and its approach was fresh and original. Vickery and Service were relaxed and friendly, telling us things by chatting to each other, or reading aloud from books, sitting in summer countryside or striding, with walking boots on, across the Malvern Hills, just as Holst and Vaughan Williams did in 1921. They clearly loved the music of these composers, and when they talked about them, they were speaking from the heart and not simply relating facts. What did I like most about the programme? Simply that it was there. On mainstream TV, at 9pm on a Saturday evening, Holst and Vaughan Williams were discussed and celebrated, and their music was heard. That can't be bad.

Robert Shave

EGDON HEATH (H172) ARRANGED FOR ELECTRIC GUITAR

Steve Garrett is an international guitarist and has an interest in Holst. He was particularly taken by *Egdon Heath*, which he has arranged for guitar. There is a recording due to be released this month. Steve Garrett writes as follows:-

Re-imagining Egdon Heath - for electric guitar

Holst considered *Egdon Heath* (Op. 47, H. 172) his most perfectly realised composition. It certainly had great impact on me at primary school when our class teacher played it for us to accompany her young brood whirling around the school hall imagining ourselves planets during the formation of the solar system. When asked 'what was your first LP' my reply is - Sir Adrian Boult's 1962 release, which has remained among my favourite pieces of music ever since.

I am now a guitarist re-imagining jazz, folk, rock and classical music. I've been drawn back to *Egdon Heath*, wondering if it were possible to realise this on a guitar. Opening an orchestral score to *Egdon Heath* revealed the dedication to Thomas Hardy and a quote from *The Return of the Native*: 'A place perfectly accordant with man's nature — neither ghastly, hateful, nor ugly; neither common-place, unmeaning, nor tame; but, like man, slighted and enduring...'. This resonated well with the theme of my new album, inspired by stories

and experiences of landscape, exploration and human endurance.

Delving deep into the score revealed bi-tonality, tricky time signatures, bluesy scales, folkly tunes and jazzy chords which — without me knowing — must have shaped my musical identity from an early age. The time signature is mostly 7/4 or 5/4, with some sections in 15/8 - most common in recent decades in jazz-rock fusion. The first main theme is similar to some blues or jazz scales, and Holst repeats this in different keys against different drones imply rich chords. The second main theme (for the brass ensemble) has a 'walking bass' providing a 'counterpoint' in some ways reminiscent of hymns being written at the time by Host or Vaughan Williams (*For All The Saints*). The eerie atmosphere of the central section is created by playing tunes over a drone that is just a semitone apart.

Modern technology has played a key part in the project. Music notation software allowed me to transcribe fragments from multiple orchestral instruments to the range of the guitar, and experiment with alternative arrangements. In performance, a looper pedal allows me to set up some repetitive background patterns in a couple of places, and a 'freeze' pedal allowed me to sustain notes as background drones originally provided by strings. This allows me to replicate the full studio arrangement during a live audience.

In moving from a full orchestra to six strings, I had to make some bold changes I simplified multiple offset violin statements of the first main theme into one melody. I left out some of the more complex passages for full orchestra in the first part of the piece, condensing 25 pages of full score into 3 pages of guitar notation. This made the symmetry of the score even more clear, with the two key themes restated in different keys at beginning and end, surrounding the central 'folkly' section. An early review at folking.com wrote 'this adaptation does capture much of the atmosphere of the piece, and the restrained use of a drone effect adds a richness that



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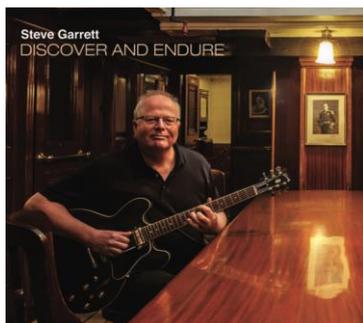


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would be hard to achieve in a purely acoustic transcription.'

Egdon Heath is the centre piece of a new solo electric guitar album *Discover and Endure* released on April 5th 2019 on Alt-Mor Records with a launch event at RRS Discovery, Dundee. I will be performing the piece at various events in 2019 across the UK including the Edinburgh Fringe Festival, and please visit <https://stevegarrettguitar.com/events> for more details.



Steve Garrett

THE REVD CONRAD NOEL

As readers will know, Conrad Noel was the vicar of Thaxted Parish Church from 1910 until his death in 1942. Holst was the occasional organist at the church. The church was also the focus of the Whitsun Festival established by Holst in 1916. Holst and Noel became friends. Noel was a socialist and neo-Medievalist. He was gifted with limitless energy – his sermons were brilliant and with infectious enthusiasm he encouraged the restoration of ancient buildings and the revival of folk dancing and of music in church ceremonies.

The above quote is from Michael Short's biography of Holst.

This year sees the 150th anniversary of the birth of Noel. St Anne's Church in Kew (see above regarding concert by Paulina Voices) will be celebrating the life of Conrad Noel. Noel was born in July 1869 in a grace-and-favour house next to the Elizabeth Gate of Kew Gardens. At the instigation of both Holst and Noel who were determined to lighten the wartime gloom they established a festival of music. The festival ran for three years. However, it came to an abrupt end when Noel began preaching what he considered to be the merits of communism, which coincided with the Bolshevik Revolution.

St Anne's Church in Kew will be holding two events to commemorate the birth of Noel. The first will be a public lecture entitled *Lessons for a Parish from the life of Conrad Noel* given by Dr Rowan Williams, Archbishop of Canterbury from 2002-2012 and Master of Magdalene College Cambridge since 2013. The second event is the all-Holst concert referred to above.

RECORDINGS

In the last newsletter, I made reference to a joint recording with the Vaughan Williams Society on the Albion record label of songs by Vaughan Williams and Holst. I mentioned that the violin pieces would be played by Thomas Gould. In fact, the soloist was Jack Liebeck.

DREAM TRYST

Readers will recall that the Society's first recording which appeared in May 2018 was of part songs by Dyson and Holst performed by the Godwine Choir. A review of the recording which appeared in the British Music Society Newsletter is set out below:-

At first sight, the pairing of Sir George Dyson and Gustav Holst may seem an odd one. But though their musical styles were very different, a couple of things bind them together, as Daniel Jaffé points out in one of the essays in the booklet that accompanies this CD. For one thing, both studied at the Royal College of Music where their teachers included Parry and Stanford. In addition, both spent a good deal of their lives making a living as teachers in secondary or tertiary education. This nice programme from the Godwine Choir presents a number of examples of choral songs by each composer.

The Three Songs of Courage come from Dyson's days as a schoolmaster, all three of them originating as unison songs. 'Valour' (1935) and 'Reveille' (1926) were both composed while he was a master at Winchester. 'The Seekers' (1923) dates from his time teaching at Wellington College. In 1935 Dyson gathered them together in SATB arrangements as the Three Songs of Courage. Only 'Valour' has previously been recorded in its SATB setting; the mixed-choir versions of the other two are new to disc. 'Valour' is a sturdy and forthright setting of lines from Bunyan's *Pilgrim's Progress*. 'The Seekers' is founded on a noble, aspiring melody, introduced by the male voices (you can imagine a large group of schoolboys singing it lustily). 'Reveille', a setting of Housman, has another

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good tune and this time it's the sopranos who get to introduce it.

'Lauds', one of Dyson's Three Songs of Praise was written in the same year as 'Valour' but the two pieces couldn't be more different. Daniel Jaffé aptly describes this setting of sixteenth-century English words as "soothing". The earliest Dyson pieces here are To Music and I loved a Lass. The latter is, in essence, a fairly "conventional" jolly setting akin to many English folksong settings of the period – though it's not actually a folksong. But Daniel Jaffé rightly draws attention to the less conventional way in which Dyson sets the last line of each stanza; that makes the setting rather more interesting. This is its first recording. To Music, a setting of Herrick's famous lines, is a gentle, lovely and fluent piece in which the part-writing is very assured. There are two other recorded premieres. The Moon is easily the most ambitious Dyson piece in this collection in terms of the chromatic nature of its harmonies. Nocturne, also appearing on disc for the first time, is a very late piece. It's an unaccompanied setting of words by John Keble. The poem has three stanzas. In the first two, Dyson's music uses very spare textures and harmonies: Daniel Jaffé is right to use the word "austere". But then, as if a switch had been flicked, the mood of the poem changes in verse three and Dyson responds accordingly with much warmer harmonies and flowing vocal lines. This is a fine miniature.

Holst's four Welsh Folk Songs are settings that use English versifications by his friend, the tenor Sir Steuart Wilson of the translations from the original language. According to Imogen Holst, the first of the four, Lisa Lan was her father's favourite and I'm not surprised. It's a touching, willowy tune, delicately harmonised. Green Grass is not particularly remarkable, but The Nightingale and Linnet is gentle and pretty. The Lively Pair brings the set to a cheerful end.

There's one Holst recorded premiere in this programme. Love is Enough is a very early composition in which words by William Morris are set. The music lilts nicely and there are some harmonic surprises. The Five Part-songs were brought together by Holst as his Op 12 though, apparently, never published as a set during his lifetime. Indeed, it appears that the third song, Her eyes the glow-worm lend thee was not finished by Holst. It was only shortly before she died in 1984 that Imogen edited the piece

and composed the music for the second of its two verses. Now is the month of Maying was, of course, famously set by Thomas Morley. It wouldn't be right to describe Holst's setting as a pastiche of that famous madrigal; rather, it seems to me to be a homage to Morley. Dream tryst, the song which gives the album its title, is not, by Holst's standards, particularly adventurous in terms of its harmonic language, but even though the music may be relatively conventional, it's absolutely lovely. So, too, is the last of the set, Come to me. This sets a poem by Christina Rossetti and it's a real charmer. The music is both beautiful and sensitive and it put me in mind of Elgar's equally exquisite There is sweet music.

The pieces in this collection may not represent either composer at their respective peaks but there are many very enjoyable and skilful settings here. The Godwine Choir sings the music very well and they've been nicely recorded by Myles Eastwood. The documentation, including extensive notes on the music by Daniel Jaffé – on which I've drawn quite a bit for background in this review – is excellent. Though the playing time is on the short side, collectors who like English part songs should definitely investigate this release.

John Quinn

Len Mullenger, the founder of MusicWeb International has asked me to note that the review first appeared on MusicWeb-international.com

The recording is on the EM label reference CD049

RECORDING PROJECTS

Project 1

This will be a recording of Holst's Christmas music, together with his organ music, to be recorded on the EM label.

The Godwine Choir will be recording all the Christmas music either in June or July 2019. We have yet to decide upon a venue.

The four voluntaries (dating from the early 1890s) will be recorded by John Wright FRCO at Gloucester Cathedral. In addition, Richard Brasier and Tom Bell will be recording their transcription of Holst's *Scherzo for Orchestra*, also at the organ of Gloucester Cathedral. The Society is pleased to confirm that the Dean and Chapter have very kindly agreed that the



recording can take place at the Cathedral with use of the organ. We have also engaged a recording engineer.

We plan to be issuing the CD, well before Christmas 2019.

I will let members have details of costings in the next newsletter.

Project 2 – Dream Tryst

This was a recording that was sponsored by the Holst Society. The CD appeared at the end of May 2018. It includes part songs by Holst and George Dyson. The choir was the Godwine Choir (see above review).

Project 3

This is a joint project with the Vaughan Williams Society. Two CDs will be launched later this year. One will be devoted to songs by VW. The other will be partly songs by VW and the remainder by Holst. Full details appear in the February 2019 newsletter.

The Society's financial commitment with regard to this recording is £2,000. We are in urgent need of funds. If any member of the Society would like to make a contribution to these costs, I would be delighted to hear from them.

Project 4

This is a planned recording of Holst's music for female voices, of which he wrote no less than 23. About half have been recorded. The Society would like to record all these works on one CD. The music would run to about 80 minutes, which is about the maximum that a CD can take.

This is a long-term project. We are presently looking for a choir who would like to take this on.

Project 5

This is a CD to be devoted to Holst's sacred music. The recording will include:-

- H22 – *Not Unto Us*
- H49 – *Ave Maria*
- H117 – *Two Psalms*
- H127 – *Nunc Dimittis*
- H145 – *Short Festival Te Deum*
- H167 – *Christ Hath a Garden*
- H168 – *Man Born to Toil*
- H169 – *Eternal Father*

Neither H22, H167 nor H169 have previously been recorded.

These eight pieces would extend to about 40 minutes of music.

The Society would also like to record some of Holst's hymns, of which he composed no less than 12. Of these 12, only one, H148 *I Vow to Thee My Country* has been recorded. However, it is not the Society's intention to record all the remainder. Some are not particularly memorable and I am sure that Holst himself would agree that they are probably not worthy of being recorded. However, there is some interest in others.

The Society is yet to decide how to fill out the rest of the CD.

The recording will be made by the Chapel Choir of the Royal Hospital Chelsea, under its director, Will Vann.

The Chapel Choir recently released (under the SOMM label) a CD entitled *In Remembrance* which included Holst's *Ode to Death*, with the orchestral part arranged for organ by Iain Farrington.

The Society hopes to record this CD in early 2020, also under the SOMM label.

Project 6

This is a long-term project with St Paul's Girls' School to record:-

- H101 – *Masque – The Vision of Dame Christian*
- H118A – *Playground Song*
- H118 – *St Paul's Suite*

All of these works were composed for St Paul's Girls' School

The Holst Edition

The Society plans to publish later this year all the 43 songs for voice and piano which were transcribed last year from original manuscript. None of these songs have ever been published or recorded. The edition will include arrangements for high and low voice. The Society will be offering the publication for sale. The likely cost will be about £20. It is also intended that a free copy will be presented to the directors of music at all the colleges of music for use by students.

We have costed the project at £1,500. However, we need funds. Would any member of the Society like to sponsor this programme?

NEXT ISSUE

Due early June 2019. Any contributions (or details of Holst concerts you have noticed or attended) would be gratefully received.