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Ollscoil na hÉireann Má Nuad

**Charles Villiers Stanford's
Preludes for Piano op.163 and op.179:
A Musicological Retrospective**

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Adèle Commins

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Department of Music
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Maynooth
Co. Kildare

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Head of Department:

Professor Fiona M. Palmer

Supervisors:

Dr Lorraine Byrne Bodley &
Dr Patrick F. Devine

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Abstract

Despite being credited as one of the leading figures of the British Musical Renaissance, Stanford's piano music has remained hidden from serious musical scholarship and performance. In this dissertation an exploration of Stanford's biography identifies changes in Stanford reception history which have affected the understanding of his piano music both during his career and posthumously. Stanford's experiences as pianist and composer of piano music are explored to provide a contextual backdrop to the thesis. As the first composer to complete a set of twenty-four preludes in Ireland or England, and, as the preludes represent the pinnacle of his compositions for solo piano this provided the impetus to rediscover the music.

In an aim to address misconceptions about Stanford's piano music this thesis engages in a scholarly and critical examination of each prelude and contextualizes the pieces within the Baroque and Romantic prelude traditions. While analysis of the music highlights Stanford's exemplary understanding of the piano, it also demonstrates how he merged ideas from both prelude traditions to make his own unique contribution to the genre. Traditionalistic tendencies in Stanford's compositional writing are revealed through his rich and varied harmonic palette and his approach to structure and motivic development, while unifying compositional features are also noted. Stanford's compositional intentions are considered, while issues of late style and nostalgia are raised. A revised edition of Stanford's forty-eight preludes is also included along with a detailed editorial commentary.

In response to the recent resurgence in scholarship on Stanford, this thesis raises an awareness of Stanford as a composer of piano music, re-evaluating the contribution he made to piano music in England and in Ireland. It will emphasise the value and importance of his collection of preludes and will reappraise Stanford as a significant composer of piano music in Irish musicological studies.

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Abbreviations

Libraries

Dn National Library of Ireland
PVgm Grainger Museum, University of Melbourne
NH Irving S. Gilmore Music Library, Yale University

Books

Grove 2 *Grove's Dictionary of Music and Musicians*, 2nd edn, ed. Fuller-Maitland, 5 vols (London: Macmillan and Co., 1908)
Grove 4 *Grove's Dictionary of Music and Musicians*, 4th edn, ed. H.C. Colles, 5 vols (London: Macmillan and Co., 1940)
NGroveD *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols (London: Macmillan Publishers Ltd., 1980)

Electronic Sources

CODM Concise Oxford Dictionary of Music
GMO Grove Music Online – Oxford Music Online
OCM Oxford Companion to Music – Oxford Music Online
ODM Oxford Dictionary of Music – Oxford Music Online
OMO Oxford Music Online

Part 1: Reception of Stanford and his Piano Literature

Introduction

I Background to the Study

Crossing the Irish Sea in 1870 to study in Cambridge signalled a significant change in the future career of Irish-born composer Charles Villiers Stanford. He was immediately accepted into musical life in England and like many of his contemporaries he enjoyed a successful career. Illustrious appointments as Professor of Music at the University of Cambridge and the Royal College of Music, two posts which he maintained until his death, signalled his strength as a composition teacher. His other professional appointments represented the diversity of his talents as performer and conductor as he held tenures with a number of choirs and orchestras. He was credited with being one of the leading figures in the British Musical Renaissance which included composers such as Hubert Parry, Alexander Mackenzie and George Macfarren.¹ Despite such acclamation, the reception of Stanford's music changed throughout the course of his career. His music quickly fell out of public favour shortly after his death with only a small representative body of works remaining on concert programmes and in church listings. Although he was a popular musician with a steady band of followers, many people were aware of his intense personality which resulted in many quarrels with fellow musicians. Within the professional music-making circles he worked with some of the leading musicians in

¹ According to Fuller-Maitland the 'musical renaissance' began with the initiation of the Popular Concerts in 1859 which made 'it possible for the music student to become acquainted with the classics of chamber music in anything like a systematic way.' John Alexander Fuller-Maitland, *The Music of Parry and Stanford, an Essay in Comparative Criticism* (Cambridge: W. Heffer & Sons, Ltd., 1934), p. 4.

England at the time and aided the careers of a number of aspiring instrumentalists and vocalists. His successes were widely recognized in England, Ireland and across Europe and America and on account of his extraordinary contribution to musical life in England, through his work as conductor, composer, performer and teacher, he has been heralded as one of the leading figures of the British Musical Renaissance.

Stanford forged both a national and international reputation for himself with invitations to conduct his works in Germany and America and numerous works performed on the other side of the Atlantic; *Shamus O'Brien* was performed on Broadway in 1897. In addition to the continuous interest in his church music, much of his international reputation was on account of those works infused with an Irish idiom. From about 1900, however, reception of Stanford's music began to change. Undeterred, he continued to compose until shortly before his death. In all, he composed over 200 works, in all categories and media, 194 of which have opus numbers. Table 2.1 lists his solo piano works, many titles indicating their genre, and demonstrates his wide knowledge of the repertory; Table I lists these pieces by date of composition, and, despite their being frequently neglected by publishers and performers alike, shows Stanford's recurring interest in writing for the instrument. Indeed, the piano played a significant role in the Stanford's musical development in Dublin and his engagement with the piano prelude is therefore no surprise considering his early exposure to this genre during his childhood:²

² The number of works correspond here to opus numbers and not the number of works within particular collections. Table I provides an overview of his composition. For a more detailed list of Stanford's compositions for piano demonstrating the vast array genres used see Table 2.1.

Table I: Stanford's Works for Piano Per Year of Composition

Year of Composition	Total No. of Piano Works	No. of Single Works	No. of Collections
1860	1	1	-
1874	1	-	1
1875	4	3	1
1876	1	-	1
1884	1	1	-
1894	2	-	2
1903	1	-	1
1904	1	-	1
1913	2	-	2
1916	1	1	-
1917	2	-	2
1918	3	-	3
1919	2	2	-
1920	2	-	2
1921	2	-	2
1922	4	3	1
1923	3	1	2
n.d.	2	2	-
TOTAL	35	14	21

Following his death, Stanford's music, like that of his contemporaries Parry, MacKenzie and Cowen, was comparatively neglected until the second half of the twentieth century with a resurgence of interest in Stanford's music for the centenary of his birth in 1952. Despite the lacuna in Stanford research in the years after his death, the reappraisal of other British composers active during the British Musical Renaissance has led to a reawakening of interest in Stanford.³ The recovery of his music has led to some positive developments: many publishing houses have made his music available for purchase and hire, sales of his published works have increased markedly in the past twenty years, a number of record companies have been responsible for issuing a wide range of his music, performing groups are

³ Examples of such works include Jeremy Dibble, *John Stainer: A Life in Music* (Woodbridge: Boydell Press, 2007); Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002); Jeremy Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford: Clarendon Press, Oxford University Press, 1992); Paul Rodmell, *Charles Villiers Stanford* (Aldershot: Ashgate, 2002); *Lectures on Musical Life: William Sterndale Bennett*, ed. by Nicholas Temperley and Yunchung Yang (Woodbridge: The Boydell Press, 2006).

programming much of his music which had remained unperformed⁴ or ceased to be performed and Stanford's music has recently been the subject of a number of articles and dissertations each focusing on different aspects of his compositional output.⁵

Despite the recent resurgence of interest in Stanford scholarship, however, most of

⁴ See for example 'Chester Novello Hire Library', <<http://www.chesternovello.com/default.aspx?TabId=2431&State=2905=2&composerId=2905=1497>> [accessed 10 August 2011]. Published works are available from publishing houses such as Stainer & Bell, Cathedral Music and Boosey & Hawkes. Examples of record companies include Hyperion Records, Chandos Records, Sheva and Naxos while performing groups committed to the promotion of Stanford's works include RTE Vanburgh Quartet, Ulster Orchestra, Bournemouth Orchestra and performers such as Desmond Hunter and Christopher Howell.

⁵ Such articles include Jeremy Dibble, 'Stanford's Service in B Flat Op.10 and the Choir of Trinity College, Cambridge: A Documentary Study', in *Music and the Church*, ed. by Harry White and Gerard Gillen (Blackrock, Co. Dublin: Irish Academic Press, 1993), II, 127–148; Paul Rodmell, 'A Tale of Two Operas: Stanford's 'Savonarola' and 'The Canterbury Pilgrims' from Gestation to Production', *Music & letters*, 78 (1997), 77–91; Lewis Foreman, *Music in England, 1885–1920: As Recounted in Hazell's Annual* (London: Thames Publishing, 1994); Jean Marie Hoover, 'Constructing Ireland: Culture and Politics in Stanford's 'Shamus O'Brien'', in *Nineteenth-Century British Music Studies*, ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate, 2002), II, 126–136. Tovey had earlier written an analysis of Stanford's clarinet concerto: Donald Tovey, 'C.V. Stanford CXXVII., Clarinet Concerto, in One Movement, Op.80', in *Essays in Musical Analysis. Concertos. Vol 3*, 3 (London: Oxford University Press, 1936), III, 197–200. Examples of dissertations which deal with specific aspects of Stanford's music include Charlotte Reed, 'The Technique of Charles Villiers Stanford as Exemplified by an Analysis of the Oratorio *Eden*' (unpublished MA, University of Rochester, 1946); Harry Wilkinson, 'The Vocal and Instrumental Technique of Charles Villiers Stanford' (unpublished PhD, Eastman School of Music, University of Rochester, 1957); June F. Devine, 'The Songs of Charles Villiers Stanford' (unpublished M.A., Boston University, 1964); Robert K. Briggs, 'Te Deum Laudamus in B Flat and Magnificat and Nunc Dimittis in A by Charles Villiers Stanford' (unpublished M.M., Bowling Green State University, 1986); Mark Vernon Hulse, 'Performance Practice Considerations in the Motets of Charles Villiers Stanford, Opus 38' (unpublished DMA, Stanford University, 1987); David Fennell, 'The Clarinet Music of Charles Villiers Stanford' (unpublished PhD, Texas Tech University, 1988); Michael Lancaster, 'The Unaccompanied Motets of Charles Villiers Stanford (1852–1924)' (unpublished PhD, University of Southern California, 1988); James Stanley Moore, 'The Shorter Sacred Choral Works of Charles Villiers Stanford' (unpublished DMA, Southwestern Baptist Theological Seminary, 1989); Nina Marie Nash-Robertson, 'The Irish Partsongs of Charles Villiers Stanford' (unpublished DMA, University of Illinois at Urbana-Champaign, 1993); Glenn Roland Gregg, 'Charles Villiers Stanford's Choral Overture Ave Atque Vale' (unpublished DMus. Arts, University of Washington, 1994); Craig S. Benner, 'Charles Villiers Stanford: His Organ and Sacred Music' (unpublished M.F.A., Mills College, 1995); Paul Julian Rodmell, 'The Operas of Sir Charles Stanford' (unpublished PhD, Birmingham: University of Birmingham, 1995); Joan Michelle Blazich, 'Bach Through the Looking Glass: Sir Charles Villiers Stanford and the English Bach Revival' (unpublished Honours Essay, University of North Carolina at Chapel Hill, 2000); Andrew Carl Keyse, 'Charles Villiers Stanford and the Revival of the Anglican Choral Service' (unpublished M.Div., University of the South, 2002); Geoffrey McConnell, 'Stanford's Preoccupation With the Organ Sonata, 1917–1918' (unpublished MA, The University of Ulster, 2002); Brady K. Knapp, 'Charles Villiers Stanford's Sacred Repertoire for Solo Voice, Choir and Organ: An Analysis of Six Bible Songs and Hymns, Opus 113' (unpublished DMA, Rice University, 2003); Aaron C. Keebaugh, 'Victorian and Musician Charles Villiers Stanford's Symphonies in Context' (unpublished MM, University of Florida, 2004); Elizabeth Keighary-Brislane, 'The Piano Trios of Charles Villiers Stanford' (unpublished MA, National University of Ireland, Maynooth, 2006); Cathal Clinch, 'Stanford's 'Magnificat' and 'Nunc Dimittis' in E Flat: A Performing Edition'' (unpublished MA, St Patrick's College Drumcondra, 2007).

his piano works are not represented in recorded music catalogues, an area which needs to be addressed in order to continue the promotion of his piano compositions.⁶ Despite the renewed interest in his music, a detailed and comprehensive account of his piano works has not yet appeared in print. This thesis aims to rectify the neglect of Stanford's piano music and highlight his position as one of the most prolific Irish-born composers of his generation. By drawing attention to his piano compositions it is hoped that further research will examine the techniques and forms used by Stanford. While it may be argued that his contribution to piano music was not comparable in quality to that of other European composers, there are elements of his music which are similar in style and quality to that of his European contemporaries. Central to this thesis is the examination of Stanford's *Twenty-Four Preludes in all the Keys op.163* and *Twenty-Four Preludes in all the Keys op.179* which will demonstrate the valuable contribution which Stanford made to the prelude tradition.⁷ Future research on a range of his other piano compositions, most notably his *Three Dante Rhapsodies*, will add to the claim that he made a significant contribution to British piano music.

With the revival of interest in Irish composers of the nineteenth century, there has been a significant growth in publications on music in Ireland. Until recently the tradition of Irish classical music in the eighteenth and nineteenth centuries has remained largely undocumented with few works by Irish composers of the period performed or subject to musicological engagement. However, with the developments in research in the past twenty years, there has been a steady growth of theses undertaken on areas of Irish music and a significant increase in publications on music

⁶ The availability of Stanford's piano music on CD is discussed in 2.12.

⁷ Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.163 (London: Swan & Co., Watson & Wilcock, 1919); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.179 (London: Swan & Co., Watson & Wilcock, 1921).

in Ireland. This represents the growing interest in Irish musicology and has put an end to this neglect of such an important part of Irish culture.⁸ The availability of a number of Irish newspaper publications online has facilitated this research greatly.⁹ Indeed, the forthcoming publication of the *Encyclopedia of Music in Ireland* has instigated a strong interest in Irish musicology as many composers, compositions, performing groups and musicians are subject to posthumous examination for the first time.¹⁰ This re-awakening of interest in Irish musicology is also evident in the Irish Music Project being undertaken at Durham University which held its first International Conference on Irish Music and Musicians in 2010.¹¹ These recent

⁸ Such publications include Richard Pine and Charles Acton, *To Talent Alone: The Royal Irish Academy of Music, 1848–1998* (Dublin: Gill & Macmillan, 1998); Michael Murphy, 'Nation, Race and Empire in Stanford's Irish Works: Music in the Discourse of British Imperialist Culture', in *Music in Ireland 1848–1998*, ed. by Richard Pine (Dublin: Mercier Press, 1998), pp. 46–55; Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770–1970* (Cork: Cork University Press, 1998); Axel Klein, 'Irish Composers and Foreign Education', in *Irish Musical Studies V: The Maynooth International Musicological Conference 1995: Selected Proceedings: Part 1*, ed. by Patrick F. Devine and Harry White (Dublin: Four Courts Press, 1996), p. 271; Lisa Parker, 'Style and Influence in the Music of Robert Stewart', in *Maynooth Postgraduate Research Record: Proceedings of the Colloquium 2004* (Maynooth: NUI Maynooth Research Office, 2004), pp. 159–165; Lisa Parker, 'Robert Prescott Stewart as a Music Educator in Dublin in the Latter-Half of the Nineteenth Century', in *Maynooth Musicology*, ed. by Paul Higgins, Barbara Dignam and Lisa Parker (Maynooth, 2008), I, 1–27; Lisa Parker, 'Robert Prescott Stewart (1825–1894): An Assessment of His Compositions and Contribution to Musical Life in Dublin' (unpublished MA, NUI Maynooth, 2000); Lisa Parker, 'Robert Prescott Stewart (1825–1894): A Victorian Musician in Dublin' (unpublished PhD, NUI Maynooth, 2009); Jennifer O'Connor, 'The Role of Women in Music in Nineteenth-Century Dublin' (unpublished PhD, Maynooth: National University of Ireland, Maynooth, 2010); Catherine Ferris, 'The Use of Newspapers as a Source for Musicological Research: A Case Study of Dublin Musical Life 1840–1844' (unpublished PhD, Maynooth: National University of Ireland, Maynooth, 2011).

⁹ <<http://www.irishnewsarchive.com/>> [accessed 1 January 2008 et al.] and <<http://www.irishtimes.com/archive/>> [accessed 1 January 2008 et al.].

¹⁰ *Encyclopedia of Music in Ireland*, ed. by Barra Boydell and Harry White (Dublin: UCD Press, forthcoming).

¹¹ Further details on this project are available here: 'AHRC-funded Irish Music Project', <<http://www.dur.ac.uk/music/ahrcirishmusicproject/>> [accessed 20 August 2010]. In June 2007 the music department at Durham University was awarded funding from the Arts and Humanities Research Council to undertake research on a number of prominent Irish composers since 1890. The aim of the project is to publish monographs on the following composers Michele Esposito (1855–1929), Hamilton Harty (1879–1941), Frederick May (1911–1985), A.J. Potter (1918–1980), Brian Boydell (1917–2000), Joan Trimble (1915–2000) and Havelock Nelson (1917–1996). In addition, the research team will edit a new history of Irish composition in the long twentieth-century. Publication of monographs on important musical figures in Ireland by Field Day Press in conjunction with the Keough-Naughton Institute for Irish Studies at the University of Notre Dame is helping to spread awareness of the richness of Irish composers. Further details on the conference programme and festival of Irish music are available here: 'First International Conference on Irish Music and Musicians 12–15 July 2010', <<http://www.dur.ac.uk/music/irishmusicconference/>> [accessed 20 August 2010].

research initiatives represent a sample of the ongoing scholarly work in Irish musicological studies. The completion of this dissertation is therefore timely in the context of the forthcoming publication of the *Encyclopedia of Music in Ireland* as my examination of Stanford's contribution to the prelude tradition demonstrates that he was the most prolific composer of piano music of his generation and the first British composer to compose a set of twenty-four preludes following in the tradition of both the Baroque tonal model and the unattached nineteenth-century prelude. By highlighting this contribution it is the intention of this thesis to generate interest in these neglected works.

Scholarly literature concerning Stanford has increased, resulting in a growing awareness of the man and his music. Despite the lack of much of his personal papers, diary and library of music, the pioneering biographical studies of Dibble and Rodmell have ensured that we now have the most comprehensive account of Stanford's life.¹² Both writers have been responsible for the revival of interest in Stanford's music.¹³ Furthermore, the pioneering work of Dr Frederick Hudson initiated scholarly interest in Stanford's music.¹⁴ While both Dibble and Rodmell include reference to Stanford's piano works with Rodmell affording considerable coverage to the preludes and including some musical examples, a full examination of Stanford's piano compositions was beyond the scope of their 2002 publications. The resurgence of interest in Stanford's music to celebrate the 150th anniversary of his birth compelled me to search for piano music by the Irish-born composer, being a

¹² Dibble, *Stanford* and Rodmell, *Stanford*. These two scholarly works were the first to be published since Greene's biography of Stanford which was published in 1935.

¹³ A number of reviews of the two biographies pinpoint each book's strengths commenting on the different approach taken by the two authors. Each reviewer acknowledges that both accounts are timely and will aid to future consideration of Stanford's music. See for example Robert Anderson, 'Review Article: Surveying Stanford', *The Musical Times*, 144 (2003), 48–50; Julian Onderdonk, 'Review of Charles Villiers Stanford', *Notes*, 60 (2003), 456–458; Peter Horton, 'Review: Charles Villiers Stanford', *Victorian Studies*, 46 (2004), 351–353; Martin Adams, 'Review of Charles Villiers Stanford: Man and Musician & Charles Villiers Stanford', *Music & Letters*, 85 (2004), 321–325.

¹⁴ See Section 1.8 for details on Hudson's contribution to the promotion of Stanford's music.

pianist myself. Immediately I was struck by the lack of awareness of this aspect of his output and the unavailability of many of the works, with a number remaining in manuscript. The richness of his output for the piano motivated my interest in pursuing this project, while piano miniatures always interested me terms of what a composer had to say in such a small piece. This, coupled with my interest in cultural matters prompted me to recover Stanford's largest contribution to piano composition and reaffirm his place in Irish musicological studies.

II Aims of the Study

The central aims of this research are (i) to survey Stanford's engagement with the piano; (ii) to assess his contribution to the piano prelude tradition; (iii) to gain an understanding of Stanford's compositional style as demonstrated in these piano works; (iv) to identify gaps in existing scholarship which has engaged with Stanford's piano compositions; (v) to address these deficiencies and (vi) above all to reveal more about Stanford's approach to composing for solo piano by analysing each individual prelude. Although some work has been undertaken to ensure that the entire extent of Stanford's oeuvre become known through recordings and publications, some areas of his vast compositional output have yet to be exposed to critical examination and confirms the need to examine the composer's piano music which has remained neglected for some time. Stanford studies to date have tended to focus, in particular, on his contribution to vocal music although some work has also been completed on his organ works, chamber music, clarinet works and symphonic works but there is a significant gap in research on his piano works.¹⁵ Part of the problem is that little research has been completed on British piano music of the

¹⁵ For a list of studies on different aspects of Stanford's output see footnote no.5 above. The only work to focus specifically on an aspect of Stanford's piano output is Michael Allis, 'Another 48: Stanford and "Historic Sensibility"', *Music Review*, 55 (1994), 119-137. My study of Stanford's solo piano works will add to this important field of scholarly research on the music of Stanford.

period; there is a need for significant research to be completed in this area in order to place Stanford in the context of piano composition in Ireland and England at this time, while also contextualising his piano music within European piano composition of the nineteenth century and acknowledging the influence of his European counterparts on his creative process. Placing Stanford's preludes in the context of European compositions gives a richer substance to his compositional achievements when writing for the piano.

Indeed, the examination of his reception history seeks to draw comparisons with other composers who suffered a similar fate to himself, many of whom did not enjoy public success in their lifetime with some of their works remaining undiscovered until after their death. In this climate of rediscovery and re-appraisal of English art music, this study of Stanford's piano preludes is timely. Indeed, Vaughan Williams, writing in 1952, professed that Stanford would come into his own again with the next generation.¹⁶ Waddington wondered if the future would 'give him the place in history that we all expected for him'.¹⁷

The primary goal of my research is to examine critically Stanford's piano preludes and highlight the significance of these works in his compositional output and British piano music of the period. While recognising the influence of both traditions of the prelude on his own creation and acknowledging the importance of the Leipzig school of composition on his compositional style, my examination of his preludes seeks to place him in a long line of composers who have composed forty-eight preludes. This assessment will contribute to Stanford piano studies, piano

¹⁶ Ralph Vaughan Williams, 'Charles Villiers Stanford', in *National Music and Other Essays* (Oxford: Clarendon Press, 1996), pp. 195–198 (pp. 195–196).

¹⁷ S.P. Waddington, 'Stanford in the Early Days', *The R.C.M. Magazine*, 1933, pp. 13–17 (p. 17).

studies of the British Musical Renaissance, Irish piano literature and add to the continued research into more of Stanford's unknown repertoire.

III Research Questions

A number of research questions are central to this thesis.

Question 1

1(a) How did Stanford's formative musical experiences impact on his future musical decisions and did this experience shape his piano compositions? 1(b) How were his piano works received during his lifetime and posthumously?

Question 2

2(a) What prompted his decision to write in such a variety of genres for the piano? 2(b) What aspects of his piano works exhibit traits of Stanford the traditionalist? 2(c) Did his childhood piano lessons have an impact on his decision to write pedagogical music?

As Stanford was drawn to writing for piano throughout his compositional career it is necessary to consider Stanford's engagement with the instrument, beginning with an assessment of his experiences with the piano during his youth. As Stanford explored a variety of genres when writing for the piano, I consider what may have shaped his decisions to write in particular genres in addition to seeking to establish the formative influences on his early instruction.

In light of such contextual questions it is necessary to consider Stanford's reception history and to examine the circumstances surrounding any changes to his reception history both during his lifetime and posthumously. Did Stanford have

aspirations for success in professional musical circles in comparison to his father who had moved in amateur musical circles in Dublin? Upon his arrival in England could Stanford have felt an unprivileged outsider, struggling against much more socially accepted and revered composers in later life? It is also important to study events in England, Ireland, America and across Europe which may have spurred a change in the reception of Stanford's music and which affected public perceptions of him and publications of his music in various countries. In particular, it is important to consider if his engagement with Irish music affected perceptions of him in England and how the reception of Stanford's music has altered in Ireland. Despite Stanford's reception history being tainted by repeated negative criticism of him in the press, there was a revival of interest in Stanford's music in the twentieth and twenty-first centuries, the instigation of which warrants further examination.

Linked directly to this study is the need to question how Stanford's piano works were received during his lifetime and how the reception of the works changed posthumously. Why have most of his piano works remained virtually unknown with many works remaining unpublished? A lack of sources makes it difficult to discern whether Stanford actively tried to get each of his piano works published. Despite being hailed a child prodigy, it is worth considering why Stanford did not continue to perform publicly as soloist or perform his own piano compositions.

As the main focus of this thesis is to assess Stanford's contribution to the prelude tradition further research questions emerge:

Question 3

3(a) What were the trends in piano composition in England and Ireland in the late nineteenth and early twentieth centuries? 3(b) Was there a strong tradition of

composing preludes during the British Musical Renaissance? 3(c) How do Stanford's piano works compare with other piano compositions by British composers working at this time?

Question 4

4(a) What was Stanford's experience with the prelude as a genre? 4(b) What effect did Stanford's engagement with Bach's music have on his composition of the preludes? 4(c) Which model of the prelude was Stanford following or was he torn between two traditions? 4(d) What is the nature of the influence of Stanford's predecessors on his preludes?

Question 5

5(a) What provided the impetus to write the preludes so late in his life? 5(b) What biographical elements or extra-musical influences are visible in the preludes?

Question 6

6(a) Was it always Stanford's intention to write a second set? 6(b) What was Stanford's proposed function for the preludes? 6(c) Did Stanford intend the preludes to be motivically linked in terms of their content and style and do they work as a unified collection of pieces?

Many of these questions relate to Stanford's intentions as a composer when choosing to write the preludes which also links clearly with the stimulus which drew him to this genre so late in his life. Did he have hopes for the preludes to be performed in a domestic setting or professionally and did he aspire for the works to be performed as a set?

The consideration of the secondary research questions prompts the following primary research questions:

Question 7

7(a) What features of his preludes reveal the influence of the two traditions of the prelude? 7(b) Did Stanford make a unique contribution to the genre? 7(c) Do the preludes counter the claim that Stanford is a traditionalist? 7(d) What is the artistic and pedagogical contribution of his piano preludes? 7(e) What are the qualities of the work which deem them worthy of further research and performance? 7(f) What unifying features confirm that they are a cohesive collection of preludes?

The questions posed here demand a critical and analytical engagement with each of the preludes and it is important to consider if the prelude retained any of its original functions in Stanford's composition or if he just used the title of prelude for a piece of indeterminate genre.

IV Rationale for the Research

Although Stanford composed over thirty works for the piano, his piano music has not been the subject of a full-length study despite the increase in Stanford scholarship in the past twenty years. While Dibble and Rodmell both included reference to Stanford's piano compositions in their exemplary texts on Stanford in 2002, a more thorough examination of Stanford's engagement with the piano and his piano compositions along with an assessment of his contribution to British piano music has not previously been pursued. In this climate of re-evaluation so richly reopened by Dibble and Rodmell, the significance of Stanford's piano music demands reassessment. The most substantial commentary on the piano compositions was

completed by Michael Allis in 1994.¹⁸ Stanford's forty-eight preludes were the focus of this article, which — perhaps unsurprising in view of their reception history — did not seem to generate any real interest in the composer's piano music. Although Allis provided some interesting observations on Stanford's allegiance to Bach in his composition of the preludes, not all preludes from both sets of preludes, op.163 and op.179 were subject to a critical examination.¹⁹ The article, however, highlighted the need for a more extensive examination of Stanford's preludes. In the context of the re-appraisal of English art music, this study is timely and there is, therefore, a need to examine Stanford's overall contribution to the piano tradition in England during the British Musical Renaissance.

Stanford suffered at the hands of critics who dismissed his music, many of whom had not even bothered to study it.²⁰ In order to highlight his achievement as a composer of piano music, the reception of Stanford and his piano music has to be explored. Recent musicological scholarship has focused on the reception history of composers as a mechanism for understanding their life and music.²¹ Additionally, a

¹⁸ Allis, 'Another 48', pp. 119–137.

¹⁹ All preludes from op.163 and op.179 will be the focus of Chapters 4 & 5.

²⁰ See for example Henry Davey, *History of English Music* (London: J. Curwen, 1895), p. 449. He noted that 'as none of them [Stanford, Parry and Mackenzie] has invented an original style it is not necessary to examine their works'.

²¹ William Kinderman, 'Schubert's Piano Music: Probing the Human Condition', in *The Cambridge Companion to Schubert*, ed. by Christopher Howard Gibbs (Cambridge: Cambridge University Press, 1997), pp. 155–173; Charles S. Brauner, 'The Rossini Renaissance', in *The Cambridge Companion to Rossini*, ed. by Emanuele Senici (Cambridge; New York: Cambridge University Press, 2004), pp. 37–50; Stanley, 'The Music for Keyboard', in *The Cambridge Companion to Mendelssohn*, ed. by Peter Jameson Mercer-Taylor (Cambridge: Cambridge University Press, 2004), pp. 149–166; Jorn Peter, 'The Compositional Reception of Schumann's Music Since 1950', in *The Cambridge Companion to Schumann*, ed. by Beate Perrey (Cambridge: Cambridge University Press, 2007), pp. 252–267; Margaret Notley, 'Schubert's Social Music: The 'Forgotten' Genres', in *The Cambridge Companion to Schubert*, ed. by Christopher Howard Gibbs (Cambridge: Cambridge University Press, 1997), pp. 138–154; Richard Osborne, 'Rossini's Life', in *The Cambridge Companion to Rossini*, ed. by Emanuele Senici (Cambridge; New York: Cambridge University Press, 2004), pp. 11–24; Benjamin Walton, 'Rossini and France', in *The Cambridge Companion to Rossini*, ed. by Emanuele Senici (Cambridge; New York: Cambridge University Press, 2004), pp. 25–36; Kenneth Hamilton, 'Liszt's Early and Weimar Piano Works', in *The Cambridge Companion to Liszt*, ed. by Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), pp. 57–85; James Deaville, 'Liszt and the Twentieth Century', in *The Cambridge Companion to Liszt*, ed. by Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), pp. 26–56; David B. Dennis, 'Beethoven at

complete account of Stanford's engagement with the piano as performer and composer forms an important subsidiary element of the thesis and provides a contextual backdrop to the discussion of the piano preludes.

An awareness that most of Stanford's output for solo piano has remained unknown since its composition and Stanford's intimate knowledge of the instrument and the pianistic tendencies in his writing provided the impetus to consider his piano works. Stanford's forty-eight preludes represent the pinnacle of his contribution to piano music during the British Musical Renaissance. Furthermore, they constitute the largest contribution to piano composition by an Irish-born composer of Stanford's generation. The importance of his contribution to the British prelude tradition is evident through his skilful handling of the variety of styles and characters within the framework of the prelude and should be recognised despite Caldwell's claim that after the war 'Stanford, though he refused to give in, wrote nothing of significance and died in 1924.'²² Many aspects of the writing demonstrate the validity of these preludes as important examples of British piano music. It was clear from Allis's article that the preludes demanded a more thorough examination and analysis. This provided the motivation for including this body of compositions as the analytical focus of the dissertation. As this is the first full-length study on the preludes, each prelude is analysed in order to assess Stanford's contribution to the prelude tradition.

Large: Reception in Literature, the Arts, Philosophy, and Politics', in *The Cambridge Companion to Beethoven*, ed. by Glenn Stanley (Cambridge: Cambridge University Press, 2000), pp. 292–305; James Garratt, 'Mendelssohn and the Rise of Musical Historicism', in *The Cambridge companion to Mendelssohn*, ed. by Peter Jameson Mercer-Taylor (Cambridge: Cambridge University Press, 2004), pp. 55–70; Alexander Rehding, 'Inventing Liszt's Life: Early Biography and Autobiography', in *The Cambridge Companion to Liszt*, ed. by Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), pp. 14–27; Katherine Ellis, 'Liszt: The Romantic Artist', in *The Cambridge Companion to Liszt*, ed. by Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), pp. 1–13.

²² John Caldwell, *The Oxford History of English Music C.1715 to the Present Day* (Oxford: Oxford University Press, 1999), II, p. 325. Caldwell is particularly negative in his views towards Stanford's compositions. For example, despite Stanford having composed nine operas Caldwell wrote that 'whatever claim Cowen, Thomas, Mackenzie and Stanford may have to belong to the vanguard of what came to be called the English Musical Renaissance, it would not be based on their operas'. See Caldwell, *The Oxford History of English Music*, p. 253.

Uncovering the possible influences on Stanford's compositional style has remained a focus throughout my analysis, in addition to a discovery of typical Stanfordian features found in the preludes. Ernest Walker claimed that Stanford was 'less at home in instrumental compositions than in those where the addition of words gives a special stimulus'.²³ My examination of Stanford's preludes will demonstrate that Stanford was comfortable composing these pieces as he was able to convey his musical ideas successfully in these piano miniatures. As this study seeks to build on the pioneering work of Allis, Dibble and Rodmell, it is hoped that this exploration shall further develop our knowledge of Stanford's piano music and his contribution to the British piano tradition and the piano prelude tradition.

Much of the work undertaken by Irish scholars has focused on issues concerning Stanford's identity. While this is important in understanding Stanford's music and the motivation behind some of his compositions, it is also important to engage more critically with his music and unearth some of his forgotten works.²⁴

This reconsideration of Stanford's piano music can serve the following functions: (i) it can contribute towards a wider understanding and appreciation of Stanford's music; (ii) it can unearth patterns in the composer's compositional style; (iii) it can trace the reception history of his piano music and (iv) it can help in the promotion of a body of music that arguably deserves greater international exposure.

²³ Ernest Walker, *A History of Music in England* (Oxford: Oxford University Press, 1939), pp. 302–303.

²⁴ Examples of examinations of Stanford's music by Irish scholars include Keighary-Brislane, 'The Piano Trios of Charles Villiers Stanford', and Clinch, 'Stanford's "Magnificat" and "Nunc-Dimittis"'.

V Delimitations of the Study

Being the first substantial study of Stanford's piano music focusing on Stanford's largest piano composition, there is not the space for a thorough engagement with or analysis of all of Stanford's extensive output for piano. This is not the intentional focus of this dissertation.²⁵ While preliminary research was conducted on one of Stanford's large-scale piano compositions with orchestra, it was felt that inclusion here would weaken the focus of this dissertation.²⁶ Similarly, his chamber compositions with piano are excluded from this research. While Chapter 2 presents an overview of Stanford's complete output for solo piano, this thesis does not engage with each of his compositions for the instrument from an analytical perspective. Therefore, the present study is by necessity limited in that it examines only a subset of Stanford's piano works and the repertoire chosen for study is taken from the later period of Stanford's piano compositions.

While the focus of the thesis is on Stanford's piano preludes with each prelude subject to an analytical commentary in Chapters 4 and 5, the thesis does not purport to provide an extensive pedagogical nor performance analysis of each work. Although consideration is given to the preludes' suitability as pedagogical pieces, where appropriate and relevant to the analytical commentary of individual preludes,

²⁵ Initially, it had been the intention to draw comparisons between Stanford's approach to a large-scale piano work and his approach to composing his preludes as an example of a miniature composition, and extensive work was completed on *Three Dante Rhapsodies*. However, the results of this research proved that the preludes warranted a full-length study to themselves. This work was presented at the Fourth Annual Conference of the Society for Musicology in Ireland held at Mary Immaculate College, Limerick in May 2006 with the paper "'To Rhapsodise is something an Englishman cannot do." But can an Irishman? Stanford's Rhapsodies for piano'. An earlier draft of the work, 'The Virtuositic Polar Bear in Hell: An Examination of Stanford's *Three Dante Rhapsodies*', was presented at NUI Maynooth Postgraduate Research Symposium, NUI Maynooth, Maynooth in March 2006.

²⁶ This work was presented at NUI Maynooth Postgraduate Research Symposium, NUI Maynooth, Maynooth in March 2005 and published in Adèle Commins, 'Stanford and Rachmaninov: A Tale of Two Concertos', in *Maynooth Postgraduate Research Record: Proceedings of the Colloquium 2005* (Maynooth: NUI Maynooth Research Office, 2004), pp. 44–56. A similar talk was given at the RMA Student Conference, University of Newcastle and Durham University, England in April 2005 with the title 'Stanford to Rachmaninov: Anything you can do I can do... The Case of Stanford's Second Piano Concerto'.

reference to such themes are included but are not meant to be exhaustive. Indeed, a full pedagogical examination of a number of Stanford's piano works including the preludes would be deemed a suitable research project for future research.

While the analytical methodology chosen provides extensive details on Stanford's harmonic language, this thesis does not seek to provide a comprehensive harmonic analysis of each of the works. Although each prelude was subject to a complete harmonic analysis as part of the preliminary research on each individual piece, the results of this analysis were not included in each commentary. Instead, this engagement with the harmonic framework of each prelude was an important resource in understanding Stanford's overall approach to harmonic practices. A number of the composer's favoured harmonic devices have been highlighted in the study of individual preludes and summarised in Chapter 6.

While the analysis draws comparisons between Stanford's compositional style and that of his predecessors, it is not the intention of this dissertation to present a conclusive comparative study of his piano practices with those of his contemporaries working during the British Musical Renaissance or to address every influence of his European counterparts on his piano writing. Further research is required to engage in such comparative analysis. The present study is by necessity limited in that it considers only the preludes in detail. It is not the intention of this study to have engaged in a thorough study of all of Stanford's piano compositions in order to demonstrate an evolution of his style. Instead, I have an arching view of his piano music which has enabled me to identify typical features of his style. Furthermore, the preludes are presented in Chapters 4 and 5 as Stanford's unique contribution to and reflection on the piano prelude. As demonstrated in Chapter 3 there is a long tradition of piano preludes composed throughout the centuries. In

order to assess Stanford's contribution to this tradition it is necessary to consider his piano preludes in the context of both traditions of the piano prelude. However, it is not possible to engage with a complete comparative analysis of Stanford's preludes with every type of prelude composition. Therefore, representative examples of the different traditions of the piano prelude are considered.

Despite these limitations, this thesis addresses the lacuna in Stanford studies as it focuses on an area of Stanford's music which is much less covered in Stanford scholarship than other aspects of his oeuvre.

VI Methodology

The thesis is divided into two parts and accompanied by a supplementary volume of a revised edition of Stanford's op.163 and op.179 along with an editorial commentary. Part 1 provides the theoretical basis which underscores this research project and examines the changes in Stanford's reception history and his piano compositions; Part 2 focuses on Stanford's engagement with the piano prelude and is concerned with an analytical examination of each individual prelude.

The decision to include an historical and contextual backdrop to my examination of Stanford's preludes in Part 1 of the thesis provided the basis of the structure for the dissertation. Chapter 1 traces the composer's reception history up to the present day focusing on important events in Stanford's career and notes malign criticism which shaped perceptions of him and his music. It was deemed necessary to trace Stanford's experiences as a child and his early experiences in England as it forms the background to changes in his reception history. It demonstrates that despite his early successes, his music fell out of favour with works remaining neglected posthumously, and strengthens the need for his music to be recovered. Considering

the neglect of Stanford's piano music and the dearth of literature written on his vast output for the instrument, Chapter 2 establishes formative influences the piano had on him by considering his exposure to and interaction with the piano from his childhood days as student and performer. This chapter seeks to reveal the diversity of his vast output for the instrument from his first composition for the piano. Despite featuring early in his compositional oeuvre and returning regularly to the composition of pieces for this instrument, his piano works have, in the most part, remained unknown with many works in manuscript and not having received any research attention to date. Consideration of Stanford's engagement with the piano acts as a backdrop to a discussion of the preludes which follows, and highlights the strong influence of the Leipzig school of composition. It also suggests further areas of research in order to enhance the study of Stanford's complete piano output, both for solo piano and piano duet. The historical perspective of the first part of this thesis provides the musicological context for the analysis of Stanford's preludes.

Part 2 commences with an examination of the piano prelude tradition, Chapter 3 highlights Stanford's exposure to the prelude tradition, and addresses pertinent experiences which may have shaped his decision to compose his preludes, while contextualising his composition of preludes in the later years of his life. Two analytical chapters follow this contextual backdrop to the prelude tradition each examining *Twenty-Four Preludes in all the Keys for Pianoforte op.163* and *op.179* respectively. The results of this analysis are concluded in Chapter 6 which draws together common themes and features identified in the detailed analytical chapters, and which poses answers to many of the research questions outlined above.

A clear and consistent working edition of the preludes along with an editorial commentary which includes a list of variants has been included as a

supplementary volume. The realisation of this edition will provide a musical text which can be trusted when used for study and performance. The availability of such an edition will ensure that a more authentic representation of the composer's intentions is available which will lead to a wider knowledge and circulation of the works.

To aid cross-referencing and avoid repetition, sectional number referencing has been used throughout the document. Each chapter has been clearly divided into sections and subsections, which, when examined in the table of contents presents a clear overview of the outline of the thesis which also allows the reader to direct their attention towards particular details. A number of tables and figures are presented throughout the study which highlight important information in a succinct manner and which clarify arguments being presented in the text. Numbering for figures, musical examples and tables commence with the chapter number and follow in order throughout each chapter. In the case of musical examples, a variation of this numbering convention is utilized. Each musical example commences with the chapter number and is followed by the prelude number to which it relates with the third number and letter (where appropriate) following the order in the chapter. All figures, musical examples and tables are documented in the lists at the beginning of each volume for ease of reference. Some tables have also been included in the appendices which augment the textual commentary in the thesis and follow a similar numbering convention.

Much of the information on the piano works has been taken from English and Irish newspapers in addition to other journal and book sources. An examination of all extant manuscripts in the Stanford Collection and Hudson's unpublished catalogue in the Stanford Collection at the Robinson Library, Newcastle University,

and publications of those which appeared in print was also undertaken in order to acquire an overall impression of Stanford's output for the instrument.

Analytical Methodology

For the two chapters focusing on Stanford's forty-eight preludes each work was studied in detail and an analysis of each presented. As this is the first large-scale research project to examine Stanford's preludes for piano or indeed any aspect of his compositions for solo piano, a decision had to be made about the mode of presentation of the analysis of the preludes and the analytical approach to be undertaken to determine whether each should be analysed individually or not.²⁷

Analysis is used in this study as a tool for historical enquiry and is an important part of reassessing Stanford reception in the context of British piano music. It also gives a greater insight into discovering a composer and his music. As Hugo von Hoffmannsthal has noted 'we have no business seeking a great man elsewhere than in his music,' giving justification into the need to analyse each prelude individually.²⁸ It was decided to analyse each prelude individually for a number of reasons: (i) as neglected works they had never been the subject of an in-depth study and as such were worthy of this treatment; (ii) as one of the overarching aims of this research was to uncover those features which unify the prelude, this analysis would provide this information; (iii) it would also help to define the motivic connections

²⁷ Different studies of collections of pieces were examined to determine which method to employ here. Such studies included Mark Mazullo, *Shostakovich's Preludes and Fugues: Contexts, Style, Performance* (New Haven: Yale University Press, 2010); David Ledbetter, *Bach's Well-Tempered Clavier: The 48 Preludes and Fugues* (New Haven: Yale University Press, 2002); Hwa-Young Lee, 'Tradition and Innovation in the Twenty-Four Preludes, Opus 11 of Alexander Scriabin' (unpublished DMA, University of Texas at Austin, 2006); Yun-Jin Seo, 'Three Cycles of 24 Preludes and Fugues by Russian Composers D. Shostakovich, R. Shchedrin and S. Slonimsky' (unpublished DMA, University of Texas of Austin, 2003); Soonbok Kee, 'Elements of Continuity in Alexander Scriabin's Musical Language: An Analysis of Selected Piano Preludes' (unpublished DMA, University of Cincinnati, 2008); Siew Yuan Ong, 'The Piano Prelude in the Early Twentieth Century: Genre and Form' (unpublished MA, The University of Western Australia, 2005); Terence R. Kroetsch, 'A Baroque Model in the Twentieth Century: The Preludes and Fugues, Opus 87 of Dmitri Shostakovich' (unpublished MA, University of Western Ontario, 1996).

²⁸ Cited in Leo Black, 'Oaks and Osmosis', *The Musical Times*, 138 (1997), 4–15 (p. 4).

between the preludes and allow me to pick out important aspects of each individual prelude; (iv) such analysis would allow for comparisons to be drawn between Stanford's preludes and the music of his predecessors which would highlight his debt to tradition; (v) above all, it facilitated my profound engagement with the composer's approach to piano composition in order to assess his contribution to the prelude tradition. A series of forty-eight analytical studies are presented. A consistent approach was taken to the analysis of each individual prelude in terms of discerning different aspects of Stanford's compositional style and involved harmonic analysis, formal analysis, constructional analysis, and stylistic analysis. Since the interest of this project lies in addressing the level of unity achieved by Stanford in his sets of preludes, central to my analytical method employed was an examination of the construction of the sets of preludes and an identification of those key features which ensured a sense of coherence across the preludes. This approach to analysis unveils links between the various preludes which demonstrate the unified nature of the two sets. The examination of each individual prelude involved a consideration of Stanford's treatment of harmony including his approach to key structures, identifying key motivic and thematic material and unveiling how this material was developed throughout each prelude as an aid in unifying each composition. The analyses allow for a comprehensive examination of some typical Stanfordian traits and idiosyncrasies which can be found in a range of compositions by the composer which outline his approach to composing miniatures. Ultimately, this project seeks to highlight pertinent features as fingerprints of his style which included harmonic devices employed, melodic features and their development, and rhythmic features. In addition to using a genre associated with the past, the compilation of his features in a work from the later years of life represents a retrospective act.

Throughout the analysis a number of tables of musical analytic detail are included which highlight pertinent features of the composer's compositional style in terms of his approach to structure and tonality. Phrases and sections are not always determined by conventional cadences, but by rhythmic and motivic activity and development. As a further aid to the musical analysis a wealth of musical examples have been annotated and included in the thesis in order to highlight important features of the music. The noteworthy qualities of Stanford's music include his attractive and expressive themes, his rich harmonic language which incorporates modal progressions, added-note chords, complex chromaticisms, and his logical use of form. While most of the musical examples highlight pertinent features of Stanford's preludes, many other examples were chosen as part of the comparative analysis undertaken in this study. This forms a central role in the analytical methodology employed as it reveals different trends and practices which he followed, while also drawing comparisons between two representative examples of the prelude tradition and referring to other collections of preludes. Bach's preludes were selected as representative of the attached Baroque prelude tradition with Chopin chosen as typical of the unattached nineteenth-century prelude. More focus has been placed on Bach's preludes due to the influence that he exerted over so many sets of preludes, including Chopin's, and also on account of Stanford's strong engagement with Bach's music throughout his career. The analytical method employed demonstrates that Stanford's musical style reflected trends of both traditions of the piano prelude and as a result help to define that he made a unique contribution to the piano prelude tradition in England and Ireland.

While Schenkerian analysis and its related theories have been applied to piano literature by a number of scholars looking at piano compositions, including Carl Schachter and Jonathan Dunsby, I have chosen not to adopt this method of

analysis here.²⁹ This thesis does not set out to look at the composer's manipulation of large-scale forms. Instead the focus is an examination of his handling of harmonic grammar and motivic connections between the set of pieces rather than the formal structure of individual preludes. Future research on the preludes could use Schenkerian analysis which, while making a further addition to Stanford scholarship, would also highlight different aspects of the music.

It is hoped that the findings from the analytical method employed will add greatly to Stanford scholarship by adding to existing knowledge which can also lead to further examination of the composer's piano music.

Editorial Methodology

There is a need to prepare a critical or performing edition of the preludes which will aid the future promotion of the work. During my investigation of Stanford's preludes, it became apparent that although the preludes are still available for purchase, the current edition is not wholly reliable in its presentation. While the formation of a critical edition goes beyond the scope of this thesis, I have thoroughly examined each prelude and corrected each of the mistakes and presented an updated version of each individual prelude with a list of variants as a first step towards the preparation of a full edition.³⁰

²⁹ See David Carson Berry, *A Topical Guide to Schenkerian Literature: An Annotated Bibliography with Indices* (Hillsdale, New York: Pendragon Press, 2004). Here he provides a list of writers who have engaged with Schenkerian analysis in their study of music.

³⁰ Guidance in the preparation of this edition was taken from a number of sources including James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge; New York, NY, USA: Cambridge University Press, 1996).

VII Literature Review

Early Posthumous Stanford Scholarship

David Eden questions Arthur Sullivan's posthumous reputation and believes that it was closely linked with the British Musical Renaissance. He noted that 'it was generally agreed by all commentators that for much of the nineteenth century England had lost its way, musically speaking. No native composers arose to match the continental masters, whose works came to dominate English taste.'³¹ Despite not matching continental masters in some critics' opinions, this should not discount composers of this period and their music. While Greene's 1935 Stanford biography is a useful document as it provides a charming account and includes insightful comments about Stanford's life, it fails to present a complete biographical account of Stanford and little of his music is examined.³² Greene should not be faulted for the omissions in his text; similar biographies of the period have since been revisited and updated.³³ Greene's biographical account relies heavily on much anecdotal evidence and refers to letters which have never been traced despite an exhaustive search by both Rodmell and Dibble.³⁴ The singer was a close friend and supporter of his fellow-Irishman and his performances of Stanford songs ensured their popularity in Ireland, England and America. Considering that Stanford's wife and children were still alive at the time of the publication of Greene's biography, this would have been a factor in Greene's subjective account which lacks a critical reflection of his friend's music and career. Greene's biography was favourably reviewed in both *Musical Times* and *Music and Letters* and both reviewers commended Greene on his personal

³¹ David Eden, 'The Unperson of English Music', <<http://web.archive.org/web/20060217074109/http://www.sullivan-forschung.de/mozart.htm>> [accessed 10 November 2008].

³² Harry Plunket Greene, *Charles Villiers Stanford* (London: Edward Arnold, 1935).

³³ Graves completed a biographical account of Hubert Parry in 1926 which served as an excellent starting point for Dibble's 1992 publication. See Charles L. Graves, *Hubert Parry: His Life and Works* (London: Macmillan & Co. Ltd., 1926).

³⁴ Rodmell has traced approximately 800 autograph letters and he estimates that Stanford probably wrote 28,000 letters during his adult life. See Rodmell, *Stanford*, p. xix.

portrayal of the composer.³⁵ It is the dependence on stories and lack of critical commentary which demanded a more critical account to be written in later years. Despite noting the deficiencies in the work by claiming that ‘the volume is more of appreciation of the man and his music than a critical estimate’, the otherwise positive review in *The Irish Independent* also highlighted Dublin’s neglect of Stanford.³⁶ Walter Ford began his review of the biography with the recognition that it was a rare book.³⁷ As the biography was written by one who knew Stanford so well, and Greene himself was a champion of Stanford’s songs, his account was seen as a credible one although it is like a sentimental account to glorify his friend.³⁸

Relating specifically to this current study, Greene’s account did not include specific reference to Stanford’s engagement with the piano save for some sporadic references throughout the text. Combined with Stanford’s own autobiography of 1914 it is interesting to note what has been omitted from both accounts as opposed to what has been included.³⁹ Stanford was the subject of a number of articles in the *Royal College of Music Magazine* in the period following his death while accounts of his music were published in other journals. Shortly before Greene’s publication Fuller-Maitland published his *The Music of Parry and Stanford*.⁴⁰ Despite being positive in his opinions about Stanford’s music, Fuller-Maitland failed to provide a thorough account of Stanford’s compositions. There is a

³⁵ H.G., ‘Review of Charles Villiers Stanford by Harry Plunkett Greene’, *The Musical Times*, 76 (1935), 710–712 (pp. 710–712); Walter Ford, ‘Review: Charles Villiers Stanford by Harry Plunkett Greene’, *Music & Letters*, 16 (1935), 253–254 (pp. 253–254).

³⁶ H.R.W., ‘A Great Irish Musician: Stanford’s Genius’, *Irish Independent*, 9 April 1935, p. 4 (p. 4).

³⁷ Ford, ‘Review of Charles Villiers Stanford’, pp. 253–254. For another critical account of Greene’s book written by an Irish critic see M.B., ‘Reviews: Charles Villiers Stanford By Henry Plunkett Greene’, *The Irish Book Lover*, XXIII (1945), 96 (p. 96).

³⁸ Greene had earlier written a tribute to Stanford. See Harry Plunkett Greene, ‘Stanford as I Knew Him’, *The R.C.M. Magazine*, 1924, 77–86.

³⁹ Charles Villiers Stanford, *Pages From an Unwritten Diary* (London: E. Arnold, 1914). For example, Stanford omits many details pertaining to his family and his relationships with a number of his fellow musicians.

⁴⁰ Fuller-Maitland, *The Music of Parry and Stanford*. See Section 2.2.2 for a more detailed critique of Fuller-Maitland’s discussion of Stanford’s piano music.

deficit of literature dealing with Stanford's preludes. While Fuller-Maitland's publication included a consideration of some of Stanford's works for solo piano, it was not until 1992, however, that his piano music was the subject of any scholarly engagement with Michael Allis's article on Stanford's preludes in *Music Review*.⁴¹

Recent Stanford Scholarship

To celebrate the 150th anniversary of the birth of Stanford, two seminal texts appeared which filled a significant gap in the dearth of writings on the life and music of Charles Villiers Stanford. The two scholarly works by Rodmell and Dibble presented a detailed and accurate account of Stanford's biography through an examination of letters, newspaper analysis, archival work and along with presenting a serious analysis of his music through an examination of his manuscript sources and printed music publications. Both biographies now serve as definitive texts for Stanford scholars. For the purposes of this research project they have served as primary texts in building up a picture of Stanford's experiences and compositional process as both make numerous references to Stanford's engagement with the piano and his piano compositions. While they provide interesting and worthwhile accounts of various topics such as Stanford's Irishness and Stanford's Professorship at Cambridge University, these subjects have been explored in greater detail by writers such as Harry White, Michael Murphy, Axel Klein, Joseph Ryan and Gerald Norris.⁴² The most recent publication on Stanford's music was undertaken by Liam

⁴¹ Allis, 'Another 48', pp. 119–137.

⁴² Murphy, 'Nation Race and Empire', pp. 46–55, White, *The Keeper's Recital*, & Joseph Ryan, 'Nationalism and Irish Music', in *Irish Musical Studies: Music and Irish Cultural History*, ed. by Gerard Gillen and Harry White (Dublin: Irish Academic Press, 1995), III, 101–115; Axel Klein, 'An 'Old Eminence Among Musical Nations'. Nationalism and the Case for a Musical History in Ireland', in *Music and Nationalism in 20th-Century Great Britain and Finland*, ed. by Tomi Mäkelä (Hamburg: Von Bockel, 1997), pp. 233–243; Gerald Norris, *Stanford, the Cambridge Jubilee, and Tchaikovsky* (Newton Abbot, Devon: David & Charles, 1980).

MacCóil.⁴³ While the focus of his ‘impressionistic diary’ is Stanford’s symphonies, MacCóil draws on the writings of Rodmell and Stanford and raises some important questions relating to influence and Stanford’s nationality.⁴⁴

Music histories surveying British music and scholarly texts dealing with piano music are scant. Indeed, as an Irish-born composer Stanford’s piano compositions are not referenced in Irish musical histories.⁴⁵ When Chiltern Music brought out their publication of Stanford’s piano preludes and *Three Dante Rhapsodies* in 1992 this helped to revive some interest in the piano music by making the scores readily accessible. The 1990s marked a turning point in the increase of interest in Stanford’s piano music with the Chiltern Music publication, Allis’s article and the issuing of two CDs of Stanford’s music.⁴⁶ Since the 1990s more recordings of Stanford’s music have appeared with most genres represented in the recordings. As a result of the dramatic increase in recordings the programming of a wider representation of Stanford’s music is evident worldwide. Additionally, a number of editions of Stanford’s music have been prepared, once again making his vocal music more easily accessible.⁴⁷ Thus it is hoped that the present research will build on the developing tradition of Stanford scholarship, in particular the work of Rodmell and

⁴³ Liam Mac Cóil, *An Chláirseach Agus an Choróin: Seacht gCeolsiansa Stanford* (Indreabhán, Co. na Gaillimhe: Leabhar Breac, 2010). Recent journal articles include Elgy Gillespie, ‘Charles Villiers Stanford (1852–1924): Brilliant Dublin Boyhood, Cantankerous London Old Age’, *History Ireland*, 12 (2004), 24–27; Kevin O’Connell, ‘Stanford and the Gods of Modern Music’, *The Musical Times*, 146 (2005), 33–44.

⁴⁴ One appendix also deals with Stanford’s *St Patrick’s Breastplate*.

⁴⁵ An overview of specific literature concerning Stanford’s piano music provides a contextual backdrop to Chapter 2 and highlights the dearth of references to Stanford’s vast output for the piano in various musical histories.

⁴⁶ Charles Villiers Stanford, *Piano Music of Sir Charles Villiers Stanford: Twenty-Four Preludes Set 1*, op.163 and *Six Characteristic Pieces*, op.132, Peter Jacobs (Priory Records, 449, 1996) and Charles Villiers Stanford, *Stanford Piano Music: Twenty-Four Preludes Set 2*, op.179 and *Three Rhapsodies*, op.92, Peter Jacobs (Olympia, 638, 1997).

⁴⁷ Some examples of editions of Stanford’s music include Charles Villiers Stanford, *A Stanford Anthology: 18 Anthems and Motets*, ed. by Jeremy Dibble (Oxford: Oxford University Press, 2004); Charles Villiers Stanford, *Communion Service in C*, ed. by Jeremy Dibble (Wiltshire: Royal School of Church Music, 2010).

Dibble, and will contribute to twenty-first-century research on Charles Villiers Stanford.

VIII Difficulties or Challenges Encountered During the Study

One of the difficulties encountered during this research was the lack of autograph scores for the preludes despite others having survived for a number of Stanford's other piano works; it is unfortunate that the autograph is missing for his largest body of piano compositions. This proved challenging when engaging in the preparation of the edition of the preludes as there was no mechanism for assessing whether the inconsistencies in the printed score were that of the composer or engraver.

This dissertation highlights the lack of comprehensive literature pertaining to late nineteenth and early twentieth-century British piano music. Linked to this there is no comprehensive history of piano music in Ireland or England in the twentieth century. The lacuna in musicological engagement with piano music in England at the time of composition of Stanford's piano preludes presented a challenge in devising a structured approach to analysing Stanford's piano works. Furthermore, while this was the first large-scale examination of Stanford's piano music, decisions had to be made as to which of Stanford's piano works should be included in the study and repertoire had to be selected for analysis and examination.⁴⁸

One further difficulty which arose with this project was the lack of source material relating to Stanford's ideas on piano composition. Stanford divulged

⁴⁸ Initial research conducted involved a thorough examination of Stanford's *Three Dante Rhapsodies*. While it would have proved an interesting project to compare the composer's approach to small and large-scale piano compositions, as work commenced on the preludes it became obvious that a full study of the preludes would be ample material for this project.

few details on his approach to piano composition which left many of the questions relating to his reasons for engaging with particular genres unanswered. Theories are suggested here based on my engagement with the music and consideration of contextual information; however, in many cases there is no primary evidence to substantiate the claims.

IX Dissertation Audience

While fulfilling the requirements of doctoral submission was at the forefront of decisions undertaken in this study, the project is also aimed at additional target audiences. Most importantly, the research undertaken is directed to Stanford studies. As the first full-length study on an aspect of Stanford's piano compositions, it is intended that this project will make a scholarly contribution to Stanford scholarship. With the recent establishment of the Stanford society in 2007, it is clear that Stanford studies are complemented by a growing interest in Stanford's music.⁴⁹ Secondly, this thesis is aimed at scholars examining the prelude tradition. With much research conducted on the prelude tradition in Europe from its earliest days up to the twentieth century, it is a rich area of musicological activity.⁵⁰ Thirdly, the dissertation is also

⁴⁹ Additionally, at the Eighth Biennial Conference on Music in Nineteenth-Century Britain, Stanford featured prominently on the conference programme with a full session dedicated to the composer, while he was also the subject of one of the keynote addresses demonstrating the variety of scholarly activity on Stanford and his music currently being undertaken. See 'Eighth Biennial Conference for Music in Nineteenth-Century Britain', <<http://www.qub.ac.uk/sites/mncb2011/>> [accessed 26 July 2011]. Papers dealing specifically with Stanford included 'Charles Villiers Stanford, Conductor' (Christopher Redwood, University of Bristol), 'Indulging in Reflection and Introspection for the Creation of Art: Impressions of Schubert in Stanford's Late Works' (Adèle Commins, Dundalk Institute of Technology), 'A Melancholic (neo-) Classicist? Stanford and the Seventh Symphony' (Jonathan White, Lady Margaret Hall, University of Oxford) 'British Teutons': The Influence of Joachim, Dannreuther and Richter in late nineteenth-century Britain' (Professor Jeremy Dibble, University of Durham), 'A loveable mind? Stanford as Teacher', (Professor Byron Adams, University of California, Riverside) and 'The musical afterlives of Thomas Moore' (Harry White, University College, Dublin). Indeed, at the conference on Irish Music and Musicians in Durham in 2010 there were two sessions dedicated to the composer.

⁵⁰ Some theses examining preludes include: Lee, 'Tradition and Innovation in the Twenty-Four Preludes, Opus 11 of Alexander Scriabin', Seo, 'Three Cycles of 24 Preludes and Fugues by Russian Composers D. Shostakovich, R. Shchedrin and S. Slonimsky', Kee, Elements of

directed at scholars of the British Musical Renaissance and nineteenth-century Irish musicological studies. Considering the renewal of interest in both of these areas in recent years, this research will be of interest to both audiences. Finally, this thesis is aimed at performance and pedagogical studies as the examination of Stanford's vast output for the piano has highlighted that his music is worthy of further consideration from both performance and pedagogical perspectives.

X Notes to the Reader

This thesis conforms to the house style guidelines of the Music Department, National University of Ireland, Maynooth which complies with the Modern Humanities Research Associations *Style Guide*.⁵¹

Chapter 1 Perceptions and Reception History of Stanford and his Music

[Stanford] touched the nation's musical life vitally in three profoundly important spheres, and enriched all three – the Church, the great body of English Choralism, and English song.

Herbert Howells¹

Throughout the course of his life Stanford made a significant contribution to musical life in England. Unfortunately, much of Stanford's early posthumous reception is affected by Herbert Howells's inaccurate statement, which can be attributed to the lack of performances of Stanford's works outside of the choral and church and song tradition. While Howells correctly commends the composer for his achievements in these fields, Stanford's accomplishments in other areas must be accounted for in order to portray a more fully-realized picture of a composer who enriched musical life in England both during his lifetime and posthumously. Notwithstanding the changes in Stanford reception, reaction to his music has become favourable once more since the celebration of the 150th anniversary of the birth of the composer in 2002.

Public perceptions of a composer's life play an important role in the reception of their music. Critical accounts of a composer's life rely on reviews and articles in newspapers and journals, autobiographical writings and the opinions of contemporary musicians. Although this information may sometimes be inaccurate or omit important details, these may be the only sources which are available to portray a picture of the composer. Many composers are remarkably private, while in other cases important information may be lost. This, in turn, is responsible for the formation of a particular attitude towards a composer and their music. This chapter seeks to unveil the shifting images of Stanford depicted during his lifetime and

¹ Herbert Howells, 'Charles Villiers Stanford (1852–1924): An Address at His Centenary', *Proceedings of the Royal Musical Association*, 79 (1952), 19–31 (p. 25).

posthumously while taking cognisance of the contrast between the private and public Stanford.² To understand the changes in Stanford reception, it is important to interpret existing accounts of his life, beginning with his earliest musical experiences and concluding with perceptions of his music in the twenty-first century. Many sources are available to Stanford scholars to help gain a clear understanding of the man and his music. These include the composer's autobiography of 1914, Greene's biography from 1935, Stanford's correspondence with fellow musicians and the press, diaries of Stanford's contemporaries, newspaper and journal articles dealing with historical events and reviews of the composer's music and Stanford's own collection of critical articles.³ Stanford was outspoken in some of his opinions, which were often publicly expressed in music journals and newspapers. In the last two decades of his life, he also turned his attention to musicological writing and in the last sixteen years of his life he published six books, five of which dealt with musical subjects: *Studies and Memories*, *A Treatise on Musical Composition*,⁴ *Brahms*,⁵ *Pages from an Unwritten Diary*,⁶ *A History of Music*⁷ and *Interludes Records and Reflections*. These books are important to musicologists for a number of reasons. The

² An early draft of this chapter is available here: Adèle Commins, 'From Child Prodigy to Conservative Professor?: Reception Issues of Charles Villiers Stanford', in *Maynooth Musicology*, ed. by Barbara Dignam, Paul Higgins and Lisa Parker (Maynooth: NUI Maynooth, 2008), I, 28–58.

³ See Stanford, *Pages From an Unwritten Diary* and Greene, *Stanford*. Examples of Stanford's correspondence include correspondence with Alfred Perceval Graves, Grieg, Jenkinson, Parker, Richter, Stewart and Tchaikovsky and various letters to the press. An example of a diary of a contemporary includes *Diary of Hubert Parry*. Stanford's critical articles can be found in Charles Villiers Stanford, *Studies and Memories* (London: Constable & Co. Ltd., 1908); Charles Villiers Stanford, *Interludes Records and Reflections* (London: J. Murray, 1922). In her article 'Grainger in Edwardian London' Forbes included the complete Grainger-Stanford correspondence as an appendix to her article, while other letters have appeared in Foreman's collection of letters which deal with British music studies. See Anne-Marie Forbes, 'Grainger in Edwardian London', in *Australasian Music Research 5* (Melbourne: Centre for Studies in Australian Music, 2001), pp. 1–16; Lewis Foreman, *From Parry to Britten: British Music in Letters 1900–1945* (London: Batsford Ltd., 1987), pp. 8–12, 18–20, 25, 35–37, 43, 69 & 111.

⁴ Charles Villiers Stanford, *Musical Composition: A Short Treatise for Students* (London: Macmillan & Co., 1911).

⁵ Charles Villiers Stanford, *Brahms, Mayfair Biographies*, 2 (London: Chappell, 1912).

⁶ Stanford, *Pages From an Unwritten Diary*.

⁷ Charles Villiers Stanford and Cecil Forsyth, *A History of Music* (London: Macmillan & Co., 1916).

non-existence of Stanford's diary can make it difficult to understand completely the composer's own reactions to the changing opinions about his music, while the paucity of correspondence is supplemented by his autobiography.⁸ Although not complete and written ten years before his death, his autobiography recounts important incidents which present an image of the composer. Stanford's two collections of articles: *Studies and Memories* and *Interludes Records and Reflections*, some of which had been previously published in journals, present interesting points on musical matters in England in the nineteenth and twentieth centuries. According to a contemporary review the articles were of 'permanent value' and these writings help formulate the public image of Stanford.⁹ Readers can gain an insight into his opinions on matters such as conducting methodology, music education, church music as well as a host of topics of immediate concern to musicians such as music-publishing and music criticism in England, orchestras in England and the effect of war on music-making. Indeed, these writings help in the formulation of the public image of Stanford. Unfortunately, Stanford's books of an historical nature are less important as much of what was included was not Stanford's own work.¹⁰ In contrast, his treatise on composition proved popular throughout the twentieth century. Stanford's reputation as a professor of composition would have ensured continued interest in his book among musicians in the early twentieth century. Written from a range of musical experiences, his writings demonstrated his solid grasp of musical materials.

⁸ Rodmell, *Stanford*, p. xix estimates that Stanford probably wrote about 28,000 letters during his lifetime. Both Dibble and Rodmell quote from an array of correspondence received by and written by Stanford but unfortunately, much of Stanford's correspondence does not survive to this day. During the course of this research some other letters have surfaced including letters to John Greenwood which are housed in the John Danforth Herman Greenwood Collection, McMaster University Library.

⁹ Anon., 'Review of *Studies and Memories* by Stanford', *The Musical Times*, 50 (1909), 29 (p. 29).

¹⁰ Of the sixteen chapters in Stanford & Forsyth, *A History of Music* only five were penned by Stanford, while his book on Brahms relies on the biographies of the German composer by Florence May and Max Kalbeck. The book is unbalanced in terms of his account of Brahms's compositional output throughout his life.

Despite the gaps in Stanford's personal writings, many of his biographical details have been recently discussed in two biographies of the composer which were published in 2002.¹¹ In order to aid in my examination of the reception of Stanford's music, I have decided to draw on certain events in Stanford's life and posthumously which I believe have helped shape critical opinion of the composer and which also impacted on the reception of his piano compositions. The chronological outline chosen for this chapter will serve to trace some of the revision in Stanford reception which took place over the course of his career. Despite a bright future being augured for the young musician, possible circumstances surrounding the changes in public perception of Stanford's music will be examined in the context of issues relating to his intense personality, his relationships with fellow composers, the developments in music surrounding him, his position in society and how changing attitudes towards his music may, in turn, have influenced his direction as a composer.

Stanford was described by Thomas Dunhill as 'the youngest of the fire-brands of the 'seventies' who 'was unquestionably the most fiery of them all'.¹² In Dunhill's opinion these fire-brands who were innovators during the reign of Queen Victoria were revolting against 'the lack of public enthusiasm for modern musical thought'.¹³ Stanford was indeed a leader in terms of his role as a musical director and his pioneering attempts to foster a secure musical tradition in England during his lifetime, but as a composer Stanford found it difficult to free himself completely from the ghosts of the old masters upon whom he relied heavily in his music. This, coupled with his Irish temperament and quick temper, appears to have coloured reception of him in England in the latter half of his career. If Stanford had been English by birth or enjoyed the benefits of a more reserved nature, reactions towards

¹¹ Rodmell, *Stanford* and Dibble, *Stanford*.

¹² Anon., 'The Work and Influence of Charles Villiers Stanford', *The Musical Times*, 68 (1927), 258–259 (p. 258).

¹³ Anon., 'The Work and Influence of Charles Villiers Stanford', p. 258.

him and his music may have been different in his lifetime and posthumously. Writing in 1935, Greene commented on Stanford's Irishness and believed that 'it is well to bear this in mind, as it is the key to much that follows in these pages.'¹⁴ Unfortunately, negative perceptions of his Irishness coloured his music, and Greene's focus on Stanford's nationality set a continued trend in the first half of the twentieth century. This emphasis placed by some writers on Stanford's nationality has negatively affected serious reception of his music. Many of the myths concerning Stanford and his music were not thoroughly investigated in detail for a further sixty-eight years until the publication of the 2002 biographies.

Stanford approached every musical activity in his life wholeheartedly and although he had a passion for composition, the interest which he took in his teaching activities suggests that he may also have wished to be remembered as a great educator. Stanford was known for his work as a pedagogue and the list of his composition students bears testament to his talents as a teacher with many becoming respected composers in their own right. Many articles written after his death focused on his pedagogical skills in light of the success of his students at the Royal College of Music, a factor which might also reflect the declining interest in Stanford's music. Indeed, recognition as one of the foremost pedagogues in England at the beginning of the twentieth century may ironically have contributed to a lack of interest in Stanford's work as a composer.

Although Stanford's correspondence may be sparse, we can turn to his music to gain an insight into the composer and bear witness to his compositional gifts. Aspects of Stanford's skills as a composer are visible under close examination of his music. Some critics commented on the lack of feeling in his compositions

¹⁴ Greene, *Stanford*, p. 15.

while acknowledging his skill as a composer.¹⁵ The sensitive side of the composer, however, is evident in his impeccable handling of text in a number of his very attractive vocal works. Ernest Walker believed that '[Stanford's] music [...] always shows a singular deftness of handling and a sort of brilliant, sensitive adaptability of mood that we do not see elsewhere in English music [...]; the style at its best is full of vitality, and the musicianship, even when the themes are not specially striking, is invariably impeccable [...] [he is] less at home in instrumental compositions than in those where the addition of words gives a special stimulus.'¹⁶ Despite this proclamation, not all of his instrumental works have inspired the same response. It is in these works that the idea of expert craftsman appears and it is clear that Stanford showed excellent resource as a composer through his handling of form and harmonic language, skills which are clearly evident in his piano works. Unfortunately, Stanford's reliance on traditional forms of composition and his opposition to new modernist trends at a time when many of his contemporaries were experimenting with more modern compositional ideas may have contributed to the declining interest in his work and in the period after his death, Stanford's music received sporadic performances. Additionally, reception of Stanford as a man and reception of his music are inextricably linked and would have played a role in the lack of interest in performing his music.

¹⁵ For example, in a review of *The Canterbury Pilgrims* the critic, while complimenting the composer on his treatment of the vocal and orchestral parts, believed the work failed to touch 'the deeper springs of dramatic passion'. See Anon., 'The Canterbury Pilgrims', *The Times*, 29 April 1884, p. 8 (p. 8).

¹⁶ Walker, *A History of Music in England*, pp. 302–303.

1.1 Early Impressions of a Young Musician in Dublin (1852–1870)

1.1.1 The Stanford's: A Rich Musical Lineage

Charles Villiers Stanford was born to John and Mary Stanford (née Henn) of Anglo-Irish stock at 2 Herbert Street, Dublin, on 30 September 1852.¹⁷ Growing up in the mid-nineteenth century in Dublin, his privileged upbringing guaranteed that Stanford received both a fine academic and musical education, while his cultured background and the rich cultural life of the city afforded him many opportunities.¹⁸ Amateur music-making was flourishing with approximately sixty music societies which encouraged the progress of music in the capital at this time.¹⁹ It seemed only natural for the young boy to engage in musical activities as music played an integral part of both the Stanford and Henn families. According to Stanford, his grandfather, William Henn, Master in Chancery, was ‘a cultured musician and an expert flute-player’.²⁰ Although Charles’s home at Herbert Street possessed an upright piano, his great-uncle, Jonathan Henn, ‘descended upon’ Stanford’s ‘house with a full-sized grand pianoforte’, in recognition of the young boy’s talents.²¹ Another uncle, Charles Stuart Stanford, appears to have had a keen interest in music composition. Although few records survive to shed further light on his uncle’s early writing, a copy of his

¹⁷ Stanford’s father worked as Registrar to the Chief Justice of Common Pleas, Clerk of the Crown for Co. Meath, and Examiner in Chancery. The lineage of both families, which can be traced back almost two hundred years, highlights the advantaged surroundings into which the young boy was born. For detailed genealogical tables of both the Stanford and Henn families see Rodmell, *Stanford*, pp. 10–11 & 14–15.

¹⁸ Charles’s years spent under the tutelage of Henry Tilney Bassett in his private school in Dublin ensured his secure foundation in Latin and Greek. The list of students of the school bears testament to the standard of education received under Tilney Bassett’s instruction as many former students of the school held prestigious positions in later life. See Greene, *Stanford*, pp. 24–25. See Stanford, *Pages From an Unwritten Diary*, pp. 76–78 and Greene, *Stanford*, pp. 24–27 for accounts of Bassett’s teaching methods.

¹⁹ See Ita Beausang, ‘Dublin Musical Societies 1850–1900’, in *Irish Musical Studies v: The Maynooth International Musicological Conference 1995, Selected Proceedings: Part Two*, ed. by Patrick F. Devine and Harry White (Blackrock, Co. Dublin: Four Courts Press, 1996), pp. 169–178 (pp. 168–178).

²⁰ Stanford, *Pages From an Unwritten Diary*, p. 4.

²¹ Stanford, *Pages From an Unwritten Diary*, p. 5. Unfortunately, as with many of the details presented by Stanford in his autobiography no date is given for this event.

work entitled *The Adelaide Polka Mazurka* is held by the British Library.²² Rodmell believes, however, that the work does not ‘presage a great future for Stanford: it is an uninspiring piece comprising solely four-bar phrases and almost exclusively tonic and dominant chords in root position’.²³ Nonetheless, this love of music by the Stanford and Henn families continued to be fostered by Stanford’s parents who were ‘cultivated musical amateurs’, and it shaped the formative years of Charles’s education and social upbringing.²⁴ Stanford fondly recounted his father’s talents as both a bass and a cellist.²⁵ Contemporary reviews in Dublin speak highly of John Stanford commenting on his ‘distinct intonation, splendid organ and impressive manner’,²⁶ while his obituary in the *Dublin Daily Express* comments favourably on his ‘noble vocal organ’ and ‘natural gift’.²⁷ Few reports survive to inform us of the position which his mother held in amateur musical circles in Dublin. According to Porte, Mary Stanford had played the solo part of Mendelssohn’s *Pianoforte Concerto in G minor* no.1 at a concert of the Dublin Musical Union, while an advertisement in *The Irish Times* for the annual amateur concert at the Antient Concert Hall in aid of

²² Charles Edward Stuart Stanford, *The Adelaide Polka Mazurka* (Dublin, 1863). The catalogue number for this item is h.1461.1.(12).

²³ See Rodmell, *Stanford*, pp. 9 & 12.

²⁴ John Fielder Porte, *Sir Charles V. Stanford, Mus. Doc., M. A., D. C. L.* (London; New York: K. Paul, Trench, Trubner; E.P. Dutton, 1921), p. 7.

²⁵ Stanford, *Pages From an Unwritten Diary*, pp. 27 & 29–33. John Stanford was active in amateur music-making in the societies of Dublin and he was instrumental in the founding of the Royal Irish Academy of Music in 1848. His success as a musician in Dublin was well-documented by the press during his lifetime, and although he had taken many leading roles in works such as Mendelssohn’s *Elijah* and had travelled abroad to productions of the work, he did not become a professional musician, entering the law profession instead.

²⁶ See Anon., ‘Article’, *Saunders’s Newsletter* 18 Apr 1848, p. 2 in Rodmell, *Stanford*, p. 21. Contemporary sources speak highly of his talent. See for example *Dublin Daily Express* 20 July 1880 in Dibble, *Stanford*, p. 10 and Alfred Perceval Graves, *To Return to All That* (London: Cape, 1930), p. 23. See Stanford, *Pages from an Unwritten Diary*, p. 28 for the circumstances relating to his father choosing law as a profession over a musical career.

²⁷ Anon., ‘Article’, *Dublin Daily Express*, 20 July 1880, p. 2. This is cited in Rodmell, *Stanford*, p. 18. For examples of other reviews which highlight the popularity of his father in Dublin see Anon., ‘Article’, *Saunders’s Newsletter*, 10 December 1847, p. 2; Anon., ‘Article’, *Saunders’s Newsletter*, 18 February 1848, p. 2; Anon., ‘Article’, *Saunders’s Newsletter*, 18 April 1848, p. 2; Anon., ‘Article’, *Orchestra*, 12 December 1863, p. 166. John Stanford also receives mention in Frances A. Gerard, *Picturesque Dublin: Old and New* (London: Hutchinson and Co., 1898), p. 407. See Rodmell, *Stanford*, pp. 21–23 for excerpts from these reviews. John Stanford continued to perform in Dublin until shortly before the birth of his son.

the Irish Academy of Music in 1860 listed Mrs J. Stanford as assisting in the miscellaneous selection of works by eminent composers.²⁸ Interestingly, Arthur O’Leary dedicated his Minuett in B flat to Mrs J. Stanford in 1862,²⁹ while the eminent Annie Patterson spoke of Mrs Stanford as being a ‘distinguished amateur pianist’.³⁰

Stanford’s parents’ keen interest in music was witnessed by the young boy and would have been instrumental in nurturing his own interest in all things musical. Recognizing his parents’ influence during his formative years, Stanford recalled: ‘when I first had sense enough to look round, and to take note of my surroundings, I found myself in a centre of real music, where amateurs were cultivated performers who had taken their art as seriously as if it were their means of livelihood.’³¹ This ‘centre of real music’ was the ideal setting for a young impressionable musician to make his debut appearance. Details on Stanford’s performances as a child are documented in Section 2.8.1.

1.1.2 Early Musical Experiences: Dublin and London

The family home in Herbert Street was often used for music gatherings. Stanford was fortunate as a child to have received instruction in violin, organ and piano from an

²⁸ See Porte, *Stanford*, p. 7 and Anon., ‘Irish Academy of Music’, *The Irish Times*, 21 May 1860, p. 1. The advertisement does not, however, list the piece(s) which she was to perform. Unfortunately, no further details on Mary Stanford’s musical talent were forthcoming from my research.

²⁹ John Stanford was very supportive of Arthur O’Leary’s musical training. Along with Miss Meeke, John Stanford gave financial support to O’Leary which helped him secure a place at the Leipzig Conservatory. In his will O’Leary left a portrait of Joachim to ‘my friend Sir Villiers Stanford’. See Bob Fitzsimons, *Arthur O’Leary & Arthur Sullivan. Musical Journeys from Kerry to the Heart of Victorian England* (Kerry: Doghouse, 2008), pp. 54, 98 & 133. Giving a composition lesson to Charles Stanford may have been seen as repaying some of his debt to John Stanford.

³⁰ Annie Patterson, ‘Eminent Dublin Musicians: Miss Margaret O’Hea’, *Weekly Irish Times*, 10 November 1900, p. 3 (p. 3).

³¹ Stanford, *Pages From an Unwritten Diary*, p. 23.

array of talented musicians, having begun piano lessons with his mother.³² Stanford's friendship with R.M. Levey allowed the enthusiastic boy to attend rehearsals of the Opera Company of Her Majesty's Theatre which exposed him to a rich and varied repertoire of music. Through his father's acquaintance Stanford met and heard many eminent musicians performing in Ireland, and even heard *Messiah* in 1859 when he accompanied his father on some of his trips abroad.³³ In Dublin in 1862 Stanford met one notable musician who was to remain a very close friend: Joseph Joachim. Stanford recognized the value of this association with the German violinist: 'I can never over-estimate the value of that forty-five years' influence in my life and in my work.'³⁴ Joachim's influence in Germany proved to be instrumental in helping Stanford to forge a career for himself in Europe in later years. Stanford visited London for the first time in 1862 when he was only ten years old and experienced much of what England's musical life had to offer through visits to Westminster Abbey and Drury Lane. Further trips to England with his father continued in 1864 and 1868 and on these outings he met Arthur Sullivan, Frederic Clay and George Grove. Grove continued to take an interest in Stanford.³⁵ Stanford recounts with great excitement the music which he heard as a young boy at concerts in Ireland and England, much of which was to have a formative influence on the musician.³⁶

Beyond the domestic environment Stanford was also exposed to much music-making in his native city through his father's involvement with the music societies and his many acquaintances in Dublin. Among the list of attendees at an

³² There are no definite dates for his period of instruction with his mother. Stanford, *Pages From an Unwritten Diary*, p. 56 does not give an exact date for the commencement of the lessons. There appears to be conflicting opinions in various secondary sources as to whether or not he was actually taught by his mother. Stanford's experiences with a variety of piano teachers during his youth will be examined in Section 2.5.1.

³³ Stanford, *Pages From an Unwritten Diary*, p. 54.

³⁴ Stanford, *Pages From an Unwritten Diary*, p. 61.

³⁵ Later in his career Grove offered Stanford a job at the newly founded Royal College of Music. See Section 1.3.2 for further details on this appointment.

³⁶ See Stanford, *Pages From an Unwritten Diary*, p. 83 and others for examples of the music which he heard at concerts as a young child.

afternoon amateur concert held in Bray in 1867 were John Stanford and Master Stanford, the programme of which included vocal and chamber music by Bishop, Curschmann, Gounod and Mozart.³⁷ Such exposure to a wide variety of music was an integral part of Stanford's childhood musical education and it is clear that Stanford both enjoyed and absorbed such activities.

1.1.3 Reception of Stanford's Initial Compositions

It is no surprise that Charles's first attempts at composition included songs, a piano work entitled *March*, and an operatic piece (which shows his early interest in this area); all mediums which he had been exposed to as a child.³⁸ Parallels can be drawn here between the young Irish pianist and other child prodigies such as Mozart, Mendelssohn, Chopin and Bizet who were all composing and performing from a young age. A writer in the *Musical Times* in 1898 commented that Stanford's first book of 'boyish compositions' contained examples of his first pieces.³⁹ Interest in her son's musical education is evident from his mother's record of his compositions in addition to the piano lessons which he took with her. A writer in *Musical Times* commented on a double chant being the first composition by Stanford, written in September 1858, and although the writer noted that the only original part of the work was the fourth section, it is clear that he was demonstrating skills at assimilating other composer's ideas from an early age.⁴⁰ This engagement with the music of other

³⁷ This concert was reported on in *The Irish Times*. See Anon., 'Amateur Concert', *Irish Times*, 20 May 1867, p. 3 (p. 3). Henry Bishop (1786–1855) was an English composer of dramatic works, operas, cantatas and ballets. He was also Professor of Music at Oxford University. Carl Curschmann (1805–1841) was a German composer of songs.

³⁸ The *March* is the earliest composition for which the music survives. See Section 2.10.1 for an account of this piece and a reproduction of the score. Anon., 'Charles Villiers Stanford', p. 785.

³⁹ Anon., 'Charles Villiers Stanford', p. 785.

⁴⁰ See Anon., 'Charles Villiers Stanford', p. 786 for a list of other works from this book of compositions which are mentioned. These include hymn-tunes, a Lied of twelve bars for piano, an unfinished anthem 'My heart is fixed' dated 25 March 1866 and an unaccompanied part-song using Longfellow's words 'O gladsome light'.

composers was to remain an important facet of his compositional process which would taint later reception of his music.

Although one of Stanford's early attempts at composition, his song, *Venetian Dirge*, had been included in a recital at his home, he was also fortunate to have his initial pieces publicly performed in Dublin by such eminent musicians and performing groups as the baritone Richard Smith with the Dublin Philharmonic Society (1863), the Dublin Exhibition Choir (1864) and the University of Dublin Choral Society (1867).⁴¹ While these performances may have been as a result of his father's reputation and influence in the city, or perhaps in recognition of the young composer's talents the opportunity to have a work performed by these performing groups was a significant achievement for the young composer.⁴² The concerts of these societies, which often included appearances by distinguished foreign musicians, produced works by eminent foreign composers. Stanford's organ teacher, Robert Prescott Stewart, was conductor of The University of Dublin Choral Society, and during the 1850s and 1860s the repertoire of the society included music by Irish composers.⁴³ The inclusion of Stanford's work demonstrates the promise Stewart saw in the young boy.⁴⁴

Performances of Stanford's childhood compositions were received favourably in *Orchestra*:

⁴¹ Anon., 'Article', *Orchestra*, 21 November 1863, p. 118; Anon., 'Article', *Orchestra*, 17 September 1864, p. 807. See also Anon., 'Charles Villiers Stanford', p. 788 in Rodmell, *Stanford*, pp. 31–32.

⁴² For example, Clara Schumann and Alfredo Piatti performed with the Dublin Philharmonic Society in the 1850s and the programmes of this society included works by Haydn, Mozart, Mendelssohn, Beethoven, Mendelssohn and Spohr. See Beausang, 'Dublin Musical Societies 1850–1900', pp. 173–174.

⁴³ Parker, 'Robert Prescott Stewart', p. 28.

⁴⁴ Dibble notes that Stewart 'saw to it that he [Stanford] was included in concert programmes in Dublin and Bray in either the capacity of performer or composer'. Dibble, *Stanford*, p. 32. Dibble does not state when these concerts took place or indeed the content of the programmes.

from the pen of one who is but a child in years but who gives much promise of future musical excellence [...] The song betrays a depth of thought and feeling quite extraordinary for so young a writer.⁴⁵

A charming song by the talented youth [...] Master C.V. Stanford, who still continues to pursue his musical studies with a devotion which, with his precocious and wonderful capabilities both for performance and composition, must lead to fame.⁴⁶

It is significant that Stanford's earliest reviewed compositions included vocal works; a genre in which he excelled over the course of his career. Accounts of the young musician's compositions clearly detail his facility as a composer with one writer commenting on his use of bold harmonic passages and 'episodes in the relative minor keys'.⁴⁷ The positive reception of these works in the Dublin press was deserved by Stanford. Although his surviving childhood compositions are simple in design and content, they are still admirable works for one so young as they reveal a musician who had a clear understanding of harmony and form.⁴⁸ Occasional lessons were organized for Stanford with Francis Robinson, Dr Smith and Robert Prescott Stewart to further his knowledge of the central issues. He was also fortunate to receive composition lessons from Arthur O'Leary during a visit to London in 1862. Stanford's compositional skills were clearly noticed by notable musicians of the time and news of his talent spread. The positive reception in Dublin for his music would have done much for his confidence. An example of this is Stanford's 1864 song *A Venetian Dirge* with words taken from the work of Bryan Waller Procter.⁴⁹ A letter from Procter to John Stanford in response to a request from the Stanfords to use the

⁴⁵ See *Orchestra*, 21 November 1863, p. 118 in Rodmell, *Stanford*, p. 28 and in part in Dibble, *Stanford*, p. 32. The critic is referring to 'Once More my Love'.

⁴⁶ See *Orchestra*, 17 September 1864, p. 807 in Rodmell, *Stanford*, p. 28.

⁴⁷ See Anon., 'Charles Villiers Stanford', p. 788 in Rodmell, *Stanford*, pp. 31–32.

⁴⁸ Stanford's also recounts a significant performance of *O Domine Jesu*, a setting of a Latin prayer of Mary Queen of Scots, by soloist Therèse Tietjens and cellist Elsner. Dibble believes that the work was either composed in 1868 or 1869. See Dibble, *Stanford*, p. 38. Stanford noted that 'she took as much pains with it as if it had been written by Beethoven, and instated on three rehearsals, which took the best part of an hour each in the middle of the operatic season'. See Stanford, *Pages From an Unwritten Diary*, p. 90.

⁴⁹ Bryan Waller Procter (1787–1874) worked under the pseudonym Barry Cornwall. He was an English poet.

poet's words is reprinted in *Musical Times* and outlines the hopes Proctor had that the young Stanford would turn out to be a second Mozart.⁵⁰

The early recognition and performances of Stanford's youthful compositions, and in particular his piano works, would have been significant for any young composer. A more important coup for the juvenile was the publication of his early compositions,⁵¹ while a contemporary review spoke positively about the talented youth:

a little boy of tender years, who continues to manifest not less remarkable talent as a composer than as a pianist, but who is, we are credibly informed, by no means to be ranked among "enfants terribles," those impossibly precocious children, those infant Mozarts, who are such a bore to everybody. Master Stanford, with all his ability, is a lively, natural, and utterly unaffected boy.⁵²

1.1.4 Early Musical Instruction with Robert Prescott Stewart

Under the tutelage of Sir Robert Prescott Stewart, organist at St Patrick's Cathedral and Christ Church Cathedral, two buildings which Stanford believed to be 'the cradle and the nursery of music in Ireland',⁵³ Stanford acquired a thorough knowledge of the organ and learned much from the technique of his mentor. This stood Stanford in good stead for future enterprises on the organ, while his period of instruction with Stewart ensured that he gained a reputation for himself as an organist of note.

⁵⁰ This letter is dated 8 December 1865. See Anon., 'Charles Villiers Stanford', p. 787 for a reproduction of the letter. Irish pianist and composer, George Alexander Osborne was a friend of the Stanford family. Stanford sent a work for piano and a song to him who referred to him as 'Brother Composer'. While this may be perceived as flattery it also may portray how Stanford, although only thirteen years of age, was being taken seriously as a young composer. Osborne wrote to Stanford in 1866. See Section 2.10.2 for a more detailed account of Osborne's opinions of Stanford's early childhood compositions.

⁵¹ Osborne appears to have followed Stanford's career with interest as he was present at the final rehearsal of *The Veiled Prophet of Khorassan* at Covent Garden in July 1893. A hymn tune was written for Torrance's *Church Hymnal* published in 1864. Stanford's music was used for two hymns *Ye bright angelic host* (no.46) and *Thou, God, all glory, honor, power* (no.146). Stanford's inclusion in this volume confirms that he was taken seriously as a musician. See Dibble, *Stanford*, p. 33.

⁵² Quoted in Anon., 'Charles Villiers Stanford', p. 788.

⁵³ Stanford, *Pages From an Unwritten Diary*, p. 41.

Commended for being ‘the first organist in this country [Ireland] to phrase with his feet’,⁵⁴ Stewart’s facility for playing arrangements of orchestral works directly from the score made an impression on Stanford; in later years he was commended for his own ability to reproduce the same effect. Fuller-Maitland commented positively on Stanford’s choice of music for performance on the organ as he was one of few performers who gave others the opportunity of hearing larger forms of music in such a way:

He was by no means a stickler for confining the music he chose, whether for services or recitals, to works originally written for the organ; he loved arrangements, and to translate the scores of symphonies and overtures into the language of the organ without preparation [...]. He was almost single-handed in the work of opening the eyes of all of us to the world of music, and he gave us a sense of artistic proportion which, while shattering some old illusions, made us at least conscious of the extent of the classic.⁵⁵

Fuller-Maitland believes that this skill made him unique among organists in England at the time. Further comments on his ability to make his playing on keyboard instruments sound like orchestral performances were made by A.M. Goodhart. Writing to the editor of the *Musical Times* in 1931 Goodhart reminded the reader that Sir Walter Parratt had admired Stanford’s playing over of a choral ballad commenting that ‘he makes the pianoforte sound like an orchestra.’⁵⁶

Stewart was acutely aware of the talent exhibited by the young boy. According to Greene, ‘[Stewart] saw at once that this boy was a genius, and devoted himself and his remarkable talents and his humour to making the very best of him. It is evident that he had complete confidence in him.’⁵⁷ This belief in Stanford was affirmed when he unexpectedly requested Stanford to fill in for him at the end of a

⁵⁴ Stanford, *Pages From an Unwritten Diary*, p. 46.

⁵⁵ John Alexander Fuller-Maitland, *A Door-Keeper of Music* (London: John Murray, 1929), pp. 51–52.

⁵⁶ A.M. Goodhart, ‘Suggestions for the Pianoforte Accompaniment of Choral Singing’, *The Musical Times*, 72 (1931), 155–156 (p. 156).

⁵⁷ Greene, *Stanford*, p. 36.

service at St Patrick's and the ambitious organist performed Bach's 'St Ann' Prelude and Fugue from memory.⁵⁸

1.1.5 Stanford's Precocity

The versatility which Stanford showed as a musician is significant. Although Stanford's talents at a young age have been acknowledged, one must be careful not to exaggerate the coverage which he received in Dublin. With his many contacts in the city, his father would have played a key role in the promotion of his son and in encouraging his musical education at this early age: 'the chief object of Mr John Stanford's life may be said to have been the education and introduction to a public career of his gifted son Mr Charles Villiers Stanford in whom all his earthly hopes were centred.'⁵⁹ One of Charles's father's acquaintances, Joseph Robinson, wrote a song for the young Stanford in 1859, affirming Stanford's links with one of the leading musical figures in Dublin at this time.⁶⁰ Such exposure and experience at a young age did much for the boy's confidence, and his interest in all things musical grew. Irish perceptions of him as composer and performer at this early stage of his career were positive as Dublin audiences received him with enthusiasm and a solid future was predicted for him. Stanford had made his mark on his native city, a reputation which would not be forgotten once he left Dublin. The lack of a proper support system which would help harness the development and promotion of music in Ireland would not have encouraged one so determined and talented as Stanford to stay on Irish soil. Robert Prescott Stewart was clearly frustrated at the situation in Dublin: an environment lacking patronage, encouragement or a support structure for

⁵⁸ Greene, *Stanford*, p. 36.

⁵⁹ Anon., 'Article', *Dublin Daily Express*, 20 July 1880, p. 3 in Rodmell, *Stanford*, p. 77. Acknowledging that his son wished to pursue a career in music, John Stanford insisted that after Charles received his general education he should travel abroad for specialized music education, thereby recognising the lack of professional training opportunities in Ireland and England. See Stanford, *Pages from an Unwritten Diary*, p. 103.

⁶⁰ Stanford, *Pages from an Unwritten Diary*, p. 53.

professional musicians.⁶¹ The experiences which Stanford received in Dublin ensured that he left Ireland with a solid grounding in the canonical literature which would impact on his future musical career. Interestingly, Swanton posthumously concluded that had Stanford remained in Ireland he would have had a church position and may have founded an orchestra.⁶²

1.2 Arrival in England: Early English Reception (1870–1877)

Among his generation of Irish musicians and composers, Stanford would have been a popular choice to take on various roles in musical circles in Dublin. Greene believed that ‘by the rules of Dublin precedent his [John Stanford’s] mantle should have fallen on the younger man, and Stanford should have followed in his footsteps. But the spirit of adventure was abroad.’⁶³ Although Stanford was enrolled as a student of classics at Cambridge University in 1870, he quickly established himself as a rising figure in musical circles and seemed destined for a promising future. He eagerly seized the opportunity to be an active musician in the town and the public overwhelmingly embraced him. An organ scholarship quickly brought him to public attention in Cambridge; he was elected a member of the Cambridge University Musical Society within weeks of his arrival and soon after made his debut as a pianist on 30 November 1870.⁶⁴ As a newcomer to Cambridge, the role of performer was one vehicle used by the immigrant musician to bring his name before an English audience.

⁶¹ Robert Prescott Stewart, ‘Lectures on Music’, *Daily Express*, 15 March 1875, p. 3 in Parker, *Robert Prescott Stewart: A Victorian Musician in Dublin*, pp. 173–174.

⁶² F.C.J. Swanton, ‘Sir Charles Stanford: A Great Dublin Composer’, *The Irish Times*, 1 March 1937, p. 6 (p. 6).

⁶³ Greene, *Stanford*, p. 38.

⁶⁴ See Stanford, *Pages From an Unwritten Diary*, p. 106 and Rodmell, *Stanford*, p. 35 for conflicting information as to the exact nature of his initial scholarship at Cambridge. The reception of Stanford as a pianist is detailed in Section 2.9 with a selection of works performed by Stanford on piano over the course of his career included in Table 2.5.

1.2.1 Conductorship of the Cambridge University Musical Society

Taking over the conductorship of the Cambridge University Musical Society was an important achievement for the young musician. It bears testament to the impression which the twenty-one year old musician was making on the community at Cambridge, while also demonstrating the faith which the society members had in him. Stanford raised the standard of music-making during his tenure. Greene believed that Stanford's 'early training had made him the friend of tradition. But he had the zeal of the reformer in his blood'.⁶⁵ Although his plans for the society were not to everyone's liking, Stanford's innovative programmes ensured strong public interest in the society and he was soon credited with being one of the leading figures in the British Musical Renaissance. Fuller-Maitland believed that the renaissance was 'essentially an Oxford and Cambridge movement'⁶⁶ in which academic authorities recognized 'music as equal in rank with other university studies, and in justification of this, [it was] the duty of musicians to adopt a more literary and cultivated attitude towards their art'.⁶⁷ In the preceding centuries music was primarily a private activity with great emphasis on domestic music-making. Hughes and Stradling believe that 'in general Victorian England had a low opinion of Art Music' where 'music was seen as essentially alien: to the English mind foreigners composed music and had a monopoly of its performance.'⁶⁸ Stanford strove to change perceptions of music-making in England in the nineteenth century and, as a result, gained a solid reputation for himself. Writing in 1871 Reverend R.H. Haweis stated that music 'should be "harnessed" for the healthy development of the individual in the

⁶⁵ Greene, *Stanford*, pp. 43–44.

⁶⁶ Fuller-Maitland, *The Music of Parry and Stanford*, p. 4.

⁶⁷ Edward J. Dent, 'Music in University Education', *The Musical Quarterly*, III (1917), 605–619 (p. 607).

⁶⁸ Meirion Hughes and Robert Stradling, *The English Musical Renaissance, 1840–1940: Constructing a National Music* (New York: Manchester University Press, 2001), pp. 3–4.

“healthful” society⁶⁹ as he believed that the English lacked musical taste. He felt very strongly that ‘the English are not a Musical People’.⁷⁰ Stanford, however, endeavoured to educate the English people by including works from all genres in concert programmes under his directorship. Through Stanford’s rich imaginative programming British audiences were exposed to an array of art music from the continent and England was set to become a musical nation. Music was no longer a private culture and Stanford’s innovative ideas ensured that Cambridge would be a leading force in the British Musical Renaissance. Not all musicians in Cambridge were convinced by his ‘extravagant’ ideals, noting, though, that ‘the good effects produced in the exchequer by the consistently high standard of performance, soon dissipated their qualms’.⁷¹ Stanford’s educative role as a music director began during his early years at Cambridge and continued over the course of his career. He gave the first English performance of many works at Cambridge,⁷² and invited living composers to Cambridge including his Dublin mentors Michael Quarry and Robert Prescott Stewart to conduct or perform their compositions.⁷³ Stanford was commended for his direction of concerts at Cambridge and his work as a director and

⁶⁹ Reverend H.R. Haweis, *Music and Morals* (London: Strahan & Co. Publishers, 1871), pp. 42–43.

⁷⁰ Haweis, *Music and Morals*, pp. 124–125 in Hughes and Stradling, *The English Musical Renaissance*, p. 6.

⁷¹ Stanford, *Pages From an Unwritten Diary*, p. 117. To help improve the standard of music-making in Cambridge, Stanford wished for women to join the society in 1871. When his proposal was rejected he formed a small mixed choir, the ‘Amateur Vocal Guild’, who gave their first performances in 1872. Under Stanford’s direction the group gave the English premiere of Bach’s Cantata *Gottes Zeit* and performed Stewart’s arrangement of *The Bells of St Michael*. Stanford’s excitement surrounding the performance was related to Stewart, and as the reputation of the choir spread, the group were invited to join the Cambridge University Musical Society. See letter from Stanford to Stewart, March 1872, in Olinthus J. Vignoles, *Memoir of Sir Robert P. Stewart, Kt., Mus. Doc., Professor of Music in the University of Dublin (1862–94)* (London: Simpkin, Marshall, Hamilton, Kent & Co., 1899), p. 99.

⁷² One such example is Part III of Schumann’s *Faust* which was given by the Cambridge University Musical Society under Stanford’s conductorship on 21 May 1875. See Rodmell, *Stanford*, p. 45 for further details on this concert. Another English premiere was the performance of Brahms’s *Alto Rhapsody* by the Cambridge University Musical Society on 22 May 1877.

⁷³ Audiences at an Amateur Vocal Guild concert on 19 November 1872 had the opportunity to hear a work by another Irish composer as Stanford invited R.P. Stewart to conduct his *Eve of St John* at Cambridge while Michael Quarry performed his Piano Concerto in B minor in 1873.

performer with the society earned him positive reviews in contemporary press. Hughes and Stradling believe that the 1870s were the 'turning point in the cultural climate of Victorian Britain' and it seems that Stanford was instrumental in fostering the cultural climate of Cambridge.⁷⁴

1.2.2 From Queens College to Trinity College: Organist and Musical Director

Stanford's own music featured regularly at concerts and in the chapels at Cambridge as his position in Cambridge allowed him more opportunities to gain exposure for himself as a composer than he would have achieved had he remained in Ireland.⁷⁵ Audiences in England were introduced to the music of a composer whose music had not been heard of previously, an important part of the musical education of a nation. Friends at Cambridge including Frank McClintock, Ludwig Straus, Alfred Burnett, Thomas Percy Hudson and his brother Francis, all helped to promote Stanford's music, while many of his compositions from this period reflect the performance opportunities available to him.

The college authorities commented favourably about his presence: Dr W.H. Thompson, for example, referred to him as 'an undergraduate who plays like St Cecilia'.⁷⁶ Thompson further noted that the playing of the newly appointed organist 'always charms, and occasionally [...] astonishes: and I may add that the less it astonishes, the more it charms.'⁷⁷ Although not written by a musicologist, this critique is nonetheless an example of the warm welcome which Stanford received

⁷⁴ See Hughes and Stradling, *The English Musical Renaissance*, p. 7.

⁷⁵ On the strength of his handling of his organ duties during his tenure as organ scholar at Queens College, Stanford was invited to give organ recitals at Trinity College Chapel in 1872, also helping out there during John Hopkin's illness. It is likely that Stanford was interested in such a position of prominence which would have added to his growing fame in England should it have become permanent.

⁷⁶ Stanford, *Pages From an Unwritten Diary*, p. 122 & Conclusion Books of the Seniority, Minute 20, 8 March 1873 in Dibble, *Stanford*, p. 53.

⁷⁷ Dibble, *Stanford*, p. 53.

among the general public in Cambridge.⁷⁸ Appointed as Deputy Organist in March 1873 and Organist at the Chapel on 21 February 1874, this position was an important achievement for one so young as it allowed him opportunities to travel.⁷⁹ Stanford was known for his enthusiastic ideas for reform, and the college authorities would have been keen that Stanford should further his education abroad and thereafter enrich the musical life of the university.

1.2.3 Early Musical Experiences in Europe (1876–1877)

Stanford's travels abroad during this period were instrumental in building upon the solid musical education which he had received in Ireland as a young boy. Although he had not left Ireland to further his musical studies in a formal fashion, Robert Prescott Stewart kept up with new musical developments through his visits to music festivals in England and a trip to Bayreuth for the first performance of Wagner's *Ring* in 1876. Prior to this, Stanford had been fortunate enough to travel with his mentor to the Birmingham Festival, while his enthusiasm for attending concerts in Dublin is obvious from his reminiscences of musical life in Dublin in his autobiography.⁸⁰ However, his admission that Dublin 'had flashes of good music' implies that he was keen to hear a wider array of musical taste.⁸¹ During his undergraduate years at Cambridge, Stanford travelled to Berlin, Switzerland, Bonn and Paris with Frank McClintock, friend and pianist.⁸² Having secured employment

⁷⁸ See Anon., 'Article', *Cambridge Chronicle*, 23 November 1872, p. 4 (p. 4). This review is quoted in Rodmell, *Stanford*, p. 37 and reveals the positive criticism of his choice of programme for a concert in 1872.

⁷⁹ Hopkins died on 25 April 1873. The terms of his employment once more showed how valued he was in Cambridge; the college was willing to allow him to travel to Germany to study in Leipzig for one term and during the vacations of the two years following the completion of his degree, while also agreeing to undertake to find a replacement during such leave. See Conclusions Book 1811–1886, Trinity College Cambridge, p. 407 in Rodmell, *Stanford*, p. 39.

⁸⁰ See Stanford, *Pages From an Unwritten Diary*, p. 84 and others.

⁸¹ Stanford, *Pages From an Unwritten Diary*, p. 83.

⁸² Frank McClintock (1853–1924) was a friend of Stanford who later became Dean of Armagh. Stanford fondly recounts the events of the Schumann Festival in Bonn: 'there was an

at England's most prestigious university Stanford had no immediate plans to return to Ireland and was focused on developing his musical training abroad as neither London nor Dublin had no such training available for young musicians of Stanford's ability.⁸³ As many influential figures from his childhood had studied in Leipzig, this appeared to be the ideal setting for the next stage in his musical career.⁸⁴ Having studied in Leipzig with both Reinecke⁸⁵ and Robert Papperitz⁸⁶ Stanford took the opportunity to hear many performances of music in both formal and informal settings. Later studies took place in Berlin.⁸⁷ These experiences were reflected in Stanford's programming of Cambridge concerts. Stanford and the musical society at Cambridge organized a concert to celebrate Joachim's award of an honorary doctorate from the university. The English premiere of Brahms's Symphony no.1 in C minor in 1877 raised the profile of the society and was warmly applauded by the press who noted that the 'symphony of the German master made an extraordinary sensation and sent the audience away with a consciousness that they had just heard for the first time music which the world will not soon let die'.⁸⁸ Through his

atmosphere of pure art about the place both in performers and in listeners, which gave the indefinable feeling that it is good to be there'. Principal works performed at the festival are noted in his autobiography and he believed that the programme which contained examples from the Germanic tradition was a 'perfectly chosen one'. Stanford also met Brahms at the house of Ferdinand Hiller, although Stanford's first impressions of the composer were not favourable. See Stanford, *Pages From an Unwritten Diary*, pp. 133–134.

⁸³ Stanford, *Pages From an Unwritten Diary*, p. 139 outlines the lack of opportunities available to students who wished to engage in musical study in England in the 1870s.

⁸⁴ See Section 2.5.1 for details on Stanford's piano teachers who had spent time studying piano in Leipzig.

⁸⁵ Sterndale Bennett, who was Professor of Music at Cambridge at the time, recognized Stanford's talent and wrote a recommendation to Carl Reinecke. Stanford, *Pages From an Unwritten Diary*, p. 156. Carl Reinecke (1824–1910) was a German composer, conductor and pianist. He held a number of eminent positions in Germany including the directorship of the Gewandhaus Orchestra and Professor of Composition and Piano at the Leipzig Conservatory.

⁸⁶ Benjamin Robert Papperitz (1826–1903) was a German-born teacher of organ and piano. Having studied music at the Leipzig Conservatory he was appointed teacher of harmony there in 1851. An organist at the Nikolaikirche he also worked as a composer and some songs, choral pieces and organ music have survived. He was awarded the title of Royal Professor in 1882. Stanford, *Pages From an Unwritten Diary*, pp. 156–157.

⁸⁷ Joachim organized lessons with Kiel. Friedrich Kiel (1821–1885) was a German conductor, composer and violinist. In Berlin he worked at the Hochschule für Musik. Stanford's period of instruction in Leipzig and Berlin was from 1874 to 1876.

⁸⁸ Anon., 'Josef Joachim, Mus. Doc., Cantab', *The Musical Times and Singing Class Circular*, 18 (1877), 170–172 (p. 172).

pioneering work at Cambridge ‘the world was talking, and the Cambridge University Musical Society was definitely accepted as the home of enterprise.’⁸⁹ This was an important step for ensuring Stanford’s continued success in his adopted country. Stanford’s interest in and the promotion of the music of Brahms was important in establishing Stanford as a notable musical director in England in the 1870s.⁹⁰ However, the effects of his increasing interest in the German composer were to have a negative impact on later reception of Stanford’s music.

In conclusion, the years 1870–1877 were a period full of success and recognition for the young man. In Cambridge he felt completely at ease and the university was overjoyed with the musical society’s standard of music-making under Stanford’s baton. His initial appointments and opportunities for exposure at Cambridge afforded him an ideal setting for his rise to prominence as composer, conductor, innovator and performer — a success which eventually led to a national reputation for Stanford in England. Stanford had entered into mainstream institutional life, and the impression which he made in Cambridge aided his future position in the Royal College of Music in London. His endeavours in Cambridge ensured that his music was brought before an English audience.⁹¹ Appreciation of modern music and Stanford’s innovative programming of concerts at Cambridge ensured his success in the English town and it was remarked that as a conductor he ‘possesses no ordinary ability’.⁹² His travels abroad also gave him the opportunity to meet performers, conductors and composers, all of whom proved influential in his musical career. Shortly after his initial visits to Germany Stanford fostered relations

⁸⁹ Greene, *Stanford*, p. 70.

⁹⁰ Although Stanford had hoped that Brahms would visit Cambridge to accept an honorary doctorate, Brahms did not travel to England for the event.

⁹¹ A critic in the *Musical Times* noted that he ‘has the right stuff in him’. Anon., ‘Review of God Is Our Hope and Strength. (Psalm XLVI.) by Charles Villiers Stanford’, *The Musical Times and Singing Class Circular*, 18 (1877), 291–292 (p. 292). The tone of this review, however, does little to encourage the reader.

⁹² Anon., ‘Cambridge University Musical Society’, *The Musical Times and Singing Class Circular*, 18 (1877), 279 (p. 279).

with German publishing houses; his Violin Sonata in D major was his first work to be published with a German publishing house.⁹³ If Stanford had remained in Ireland, his works would not have received the same exposure, nor would he have acquired the same level of musical training. His future in England held great promise and he undoubtedly saw the professional advantages of remaining there rather than returning to Ireland.⁹⁴ Greene recognized that while there were great musicians in Dublin, ‘in the main Dublin took them as a matter of course’.⁹⁵ Evidently, Stanford became too ambitious to return to Ireland and was ready to embrace music professionally abroad and not to follow in his father’s footsteps.

1.3 Performances, Publications and International Public Opinion (1878–1896)

1.3.1 Continued Success in Cambridge

Following his period of education in the 1870s, Stanford immersed himself in the role of composer and new compositions were anticipated ‘with some excitement’.⁹⁶ In 1881 the *Musical Times* heralded him as ‘a man of the future, whose fame [was] gradually reaching its meridian’.⁹⁷ His compositional success was reflected in the performances and publications of many of his works across Europe which ensured more widespread recognition for him as a composer of merit, while his work with the Cambridge University Musical Society continued to gain him exposure in the press.

⁹³ According to Dibble, *Stanford*, p. 477 this work was published c.1878. For a detailed list of works by Stanford published in Germany see Table 1.2.

⁹⁴ Stewart had been Professor of Music at Trinity College, Dublin, since 1862. Although this position, along with the posts at the main cathedrals in the city, became vacant after Stewart’s death in 1894, Stanford records no interest in these positions in his autobiography. Ebenezer Prout was appointed to the professorship in 1894. See Anon., ‘Ebenezer Prout’, *The Musical Times and Singing Class Circular*, 40 (1899), 225–230 (p. 227). Prout stated that the provost of the college, John Pentland Mahaffy asked him would he be willing to take the vacant post. This implies that Stanford may not have been considered for the post even if he had applied for it. There are also no records which state that Stanford was considered for the position.

⁹⁵ Greene, *Stanford*, p. 21.

⁹⁶ Anon., ‘The Birmingham Festival, 1882’, *The Musical Times and Singing Class Circular*, 22 (1881), 617–618 (p. 124). This is quoted in Dibble, *Stanford*, p. 124.

⁹⁷ Dibble, *Stanford*, p. 124.

Chamber works by the composer were performed by performing groups at the university, while Stanford took the role of pianist in many of his compositions, and some of these works were received favourably by the press:

Mr Stanford's Trio in G major took us fairly by surprise. We could scarcely believe that a work of such originality, meaning, vigour, elaboration and melody was the production of any living composer, and, further, that the composer was sitting before us.⁹⁸

Stanford continued to promote 'modern' music; among the composers whose works he directed was Parry. Although Parry found fault with Stanford's interpretations of his compositions, he did acknowledge that Stanford 'is evidently worshipped almost universally at Cambridge'.⁹⁹ It was only natural that Stanford's pioneering ideas of reform of music programmes at the university would not have been to everyone's liking. Stanford had become a respected musician at the university; despite not holding an academic appointment there, he examined exercises for the degree of Bachelor of Music in 1880 along with Professor Macfarren and Dr Garrett.¹⁰⁰

1.3.2 Further Positions and Public Recognition in England

Respect for the Irish musician continued to grow in England and in 1883 Stanford was appointed to the teaching staff at the newly founded Royal College of Music as Professor of Composition, Orchestration and Conducting. George Grove clearly revered Stanford's work as a composer and conductor.¹⁰¹ Grove had heard Stanford's Serenade op.18 at Birmingham in 1882 and wrote positively about the work: '[I] heard both Parry's and Stanford's things and liked them very much. Parry's is much

⁹⁸ *Oxford and Cambridge Undergraduates' Journal*, 21 November 1878, p. 113 in Rodmell, *Stanford*, p. 68.

⁹⁹ *Diary of Hubert Parry*, 17 May 1881, in Rodmell, *Stanford*, pp. 85–85.

¹⁰⁰ Anon., 'Miscellaneous Concerts, Intelligence', *The Musical Times and Singing Class Circular*, 21 (1880), 605–610 (p. 610).

¹⁰¹ George Grove was director of the Royal College of Music from its inception in 1883 until 1894. He had been instrumental in founding the college.

the bigger, but Stanford's is the clearer and easier to make out'.¹⁰² Further recognition at this time came when Oxford University conferred an honorary doctorate on Stanford on 14 June 1883, while he was appointed Professor of Music at University of Cambridge on 7 December 1887.¹⁰³ Shortly after, on 6 November 1888, Stanford was awarded an honorary doctorate from the university.¹⁰⁴ Further honours were bestowed upon Stanford in the 1880s which included his election to the Philharmonic Society in November 1883 and his election to the conductorship of the Bach Choir in 1885.¹⁰⁵

As Stanford's reputation increased across the country, he began to receive commissions for compositions from the music festivals. Table 1.1 outlines some commissions received from the festivals. Such opportunities were clear indications of the value which organisers of the festivals placed on his work as a composer. These events were important for Stanford as they brought him national recognition, placing his work on a par with composers such as Raff, Dvořák, Massenet, Humperdinck and Sullivan, all of whom had written commissioned pieces for English festivals. Festival commissions for 1885 and 1886 were notable for different reasons. Rodmell correctly points out that the 'request of an oratorio, the pinnacle of the British musical aesthetic at this time, indicated that Stanford was recognized as a first-rank composer'.¹⁰⁶ Unfortunately, neither of his oratorios for Birmingham, *The Three Holy Children* and *Eden*, made a lasting impression.¹⁰⁷

¹⁰² Letter from Grove to Quire, 4 September 1881, in Dibble, *Stanford*, p. 125

¹⁰³ See Anon., 'University Intelligence', *The Times*, 12 November 1888, p. 7 (p. 7). This details the ceremony at which he was conferred with a doctorate from Cambridge University.

¹⁰⁴ See Anon., 'University Intelligence', *The Times*, 8 December 1887, p. 6 (p. 6). This gives a report on Stanford's appointment to Professor of Music at Cambridge University.

¹⁰⁵ Stanford gave his first appearance with the Bach Choir on 25 March 1886 and his association with this choir gave him an outlet as a conductor in London. See Table A2.1 in Appendix 2 for a list of Bach's works performed by the Bach Choir under Stanford's conductorship.

¹⁰⁶ Rodmell, *Stanford*, p. 93.

¹⁰⁷ *The Three Holy Children* was favourably reviewed in the press after its English premiere. See Anon., 'The Birmingham Musical Festival (Concluded)', *The Musical Times and Singing Class Circular*, 26 (1885), 591–592 (pp. 591–592). *Carmen Saeculare* op.26 was composed for Queen Victoria's Golden Jubilee in 1887.

Nonetheless, Stanford's choral ballad, *The Revenge*, which was heard at Leeds in 1886, ensured that Stanford's music — which became standard repertoire of many choral societies across the island — was within the capabilities of most amateur groups.¹⁰⁸ The continued international interest in this work was important in professing the greatness of British music. Concert listings in *The Musical Times* included a number of performances of *The Revenge* in the 1880s and 1890s.¹⁰⁹ Making the work accessible to a wider audience helped to develop a rich musical culture in Britain and educated both amateur and professional musicians in contemporary British composition. Hughes and Stradling commented on the difficulties for musicians during the British Musical Renaissance: 'music, and especially English Music, had still not achieved the elevated artistic profile and social respect it sought'.¹¹⁰ It is clear that Stanford was enthusiastic about his role as a leader in this movement and strove to educate other nations in the wealth of music which was being composed in England.

Table 1.1: List of Festival Commissions Received by Stanford in the 1880s

Name of Festival	Year of Performance	Title of Work
Birmingham	1882	Serenade op.18
Birmingham	1885	The Three Holy Children op.22
Leeds	1886	The Revenge op.24
Leeds	1889	The Voyage of Maeldune op.34
Birmingham	1891	<i>Eden</i> op.40

¹⁰⁸ Anon., 'Leeds Musical Festival', *The Musical Times and Singing Class Circular*, 27 (1886), 653–657 (pp. 653–657). Dibble, *Stanford*, p. 178 notes that by 1897 Novello had sold over 60,000 copies of the work. While Rodmell's figures vary from Dibble's, Rodmell's figures give an account of the reception of the work in the twentieth century until its year of withdrawal in 1974. See Rodmell, *Stanford*, p. 402.

¹⁰⁹ *The Revenge* remained popular in the succeeding decades across the world with performances by choral societies in Singapore and Pittsburgh. For example, the work was performed by the Singapore Musical Society in August 1932. For a review of the performance see Anon., 'Singapore Musical Society', *The Straits Times*, 13 August 1932, p. 12 (p. 12).

¹¹⁰ Hughes and Stradling, *The English Musical Renaissance*, p. 53.

Positive reception of his achievements in Cambridge would have helped secure his various accolades and honours of the 1880s. There may have been hope among musicians in England that Stanford would be an internationally recognized composer who would promote the British school of composition abroad.

An event in London in 1888 signals a change in perceptions of Stanford. A series of National Concerts at the Irish Exhibition was held at the Olympia and organized by William Ludwig.¹¹¹ The aim of the concert had been to include music by Irish composers but one writer reporting on the event for *The Musical Times* noted that although the programmes included music by Balfe and Wallace, ‘the greatest living composer from the neighbouring island, Dr. Villiers Stanford, was not represented.’¹¹² Interestingly, Ludwig was a strong exponent of Wagner and his music, having performed in the first English performances of two of Wagner’s operas *The Flying Dutchman* and *The Mastersingers*. No logical reason for the omission of Stanford’s music at this event is forthcoming but it certainly raises questions about changes in perception towards Stanford and his music.

1.3.3 European Success: Engagements with Richter and Bülow

In Europe Stanford befriended such eminent musicians as Richter and Bülow who were both enthusiastic about his music. Richter gave the English premiere of Stanford’s *Irish Symphony* in St James’s Hall on 27 June 1887. Initial reception of the work was positive as the composer’s use of Irish folk music appealed to audiences. The success of this composition may have encouraged Stanford to develop his interest in the folk-music of his native land, hoping that it would win him

¹¹¹ William Ludwig was an Irish baritone who was a member of the original Carl Rosa Opera Company. He moved to America after being engaged by the American opera company.

¹¹² Anon., ‘Music at the Exhibitions’, *The Musical Times and Singing Class Circular*, 29 (1888), 539–540 (p. 539).

favour with audiences and critics alike. However, his increasing use of Irish melodies brought him under the attack of certain critics.¹¹³ It was Richter and Bülow who brought Stanford's *Irish Symphony* to European audiences with performances in Hamburg, Berlin and Amsterdam in 1888.¹¹⁴ On the strength of a successful performance of the symphony at Berlin in 1888, the Berlin Philharmonic invited Stanford to conduct a repeat performance of the work the day after the Berlin premiere.¹¹⁵ After this performance Stanford's relationship with Bülow continued to grow.¹¹⁶ One more fruitful outcome of Stanford's friendship with Bülow, for example, was the invitation for Stanford to travel to Berlin to conduct a concert entirely of his own compositions which included Stanford's Symphony no.4 in F major op.31, the overture to *Oedipus Tyrannus* op.29 and his Suite for Violin op.32, on 14 January 1889. The concert was reported in *The Musical Times* and included favourable contemporary reviews from local press in Germany.¹¹⁷ Rodmell states that this concert was significant as Stanford had been the first British man to have this honour in Germany. However, as Joachim had helped Stanford to achieve this Rodmell believes that 'it should not, therefore, be regarded as the landmark it first appears to be.'¹¹⁸ Rodmell is correct in his interpretation of the event as it is unlikely that Stanford would have received this opportunity on his own merits. Nonetheless,

¹¹³ See Sections 1.4.1, 1.4.2 and 1.5.1 for accounts of critics's opinions on Stanford's use of Irish folk melodies.

¹¹⁴ Bülow conducted the symphony at the Stadttheatre on 26 January 1888 in Hamburg while Willem Kes conducted the work in Amsterdam on 3 November 1888. On the strength of the performance at Hamburg the composer was invited to conduct the work in a programme which included the music of Wagner, Brahms, Beethoven and Goldmark.

¹¹⁵ It appears that Bülow stood aside to allow Stanford conduct his own work. See Anon., 'Dr. Stanford's "Irish" Symphony in Germany', *The Musical Times and Singing Class Circular*, 29 (1888), 154–155 (pp. 154–155). This article reviews the performance of the *Irish Symphony* in Berlin in February 1888.

¹¹⁶ Stanford sent Bülow scores of *The Eumenides* and *Oedipus Rex* to look at and Stanford invited him to give a piano recital in Cambridge on 7 June 1888. Bülow, who proclaimed himself as Stanford's 'most sincere admirer', enthusiastically announced to Stanford to 'please dispose of my ten fingers'. See letter from Bülow to Stanford, 13 March 1888, reprinted in Stanford, *Pages From an Unwritten Diary*, p. 267.

¹¹⁷ See Anon., 'Professor Stanford in Berlin', *The Musical Times and Singing Class Circular*, 30 (1889), 153–154 (p. 153). This is quoted in part in Rodmell, *Stanford*, p. 142 which provides an excerpt from the review in the *Börsen Courier*.

¹¹⁸ Rodmell, *Stanford*, p. 142.

the positive reception which was afforded to him by the German press was significant in raising awareness of his compositions but also for promoting British music abroad.

Another noteworthy venture was the concert of music conducted by Stanford at the Singakademie in Berlin on 30 December 1895 which included his Piano Concerto, his Symphony no.5 in D major op.56 and some Irish folk songs.¹¹⁹ Positive criticism was received from the local press who commented on the composer's imaginative prowess.¹²⁰ The writer in *Deutsche Tages Zeitung* hoped that the symphony may become 'part of the musical home treasure (*Hauschatz*) of the German people' believing that it should be 'counted amongst the most important modern orchestral works'.¹²¹ This was an outstanding achievement for both Stanford and the cause of British music abroad and a valuable realisation was made by the German press in relation to British music at this time. They noted that although they always gave preference to German art when 'what is foreign presents itself in such perfection as in the work of this English composer, we are the first to demand the deserved tribute of acknowledgement for the genius of such a master'.¹²²

This praise for Stanford is noteworthy not only on account of his own reputation as a composer but also in terms of the British school of composition at this time in the eyes of the German public. Additional recognition from Germany came in May 1904 when Stanford was elected to Royal Academy of Arts of Berlin.¹²³ This appointment is a notable example of the positive reception of Stanford as a musician

¹¹⁹ This work was most likely his Piano Concerto no.1 which was completed in 1894. Leonard Borwick and Plunkett Greene along with the Berlin Philharmonic Orchestra performed Stanford's works at this concert.

¹²⁰ See Review from *Berliner Bursen Courier* in Anon., 'Occasional Notes', *The Musical Times and Singing Class Circular*, 37 (1896), 89-91 (p. 89).

¹²¹ Anon., 'Occasional Notes', (2/1896), p. 89.

¹²² Anon., 'Occasional Notes', (2/1896), p. 89.

¹²³ According to Greene, Stanford was 'the only British musician to receive this particularly high honour'. See Greene, *Stanford*, p. 268.

in a country so central to the development of art music. Further performances of Stanford's music in Germany continued to inform German audiences of the quality of contemporary British composition.¹²⁴ Positive reception of Stanford's work in Germany resulted in the publication of many of his works by German publishing houses. Such interest shown by foreign publishers in his music was an important step for Stanford not only in establishing an international reputation for himself, but also for promoting British music abroad:

Table 1.2: German Publications of Stanford's Music

Title of Work	Publishing House	Publication Date
Cello Sonata op.9 no.1 in A major	Bote & Bock, Berlin	c.1878
Violin Sonata no.1 in D minor op.11	F. Ries, Dresden	c.1878
The Veiled Prophet of Khorassan	Bote & Bock, Berlin	1881
Piano Quartet no.1 in F major op.15	Bote & Bock, Berlin	c.1882
Savonarola	C.G. Röder, Leipzig	1884 (private edition)
Oedipus Tyrannus op.29	Novello and Bote & Bock, Berlin	1887
String Quartet no.1 in G major op.44	A.H. Payne, Leipzig	c.1891
String Quartet no.2 op.45	A.H. Payne, Leipzig	c.1891
Cello Sonata no.2 in D minor op.39	A.H. Payne, Leipzig	c.1891
Cello Sonata no.2 in D minor op.39	Simrock, Berlin	1893
Violin Concerto in D major op.74	Breitkopf & Härtel, Leipzig	1907

At this time English publishers were more keen to publish choral music. To ensure publications of other genres including his instrumental and chamber music Stanford needed to turn to German publishers. It is clear that he actively engaged in

¹²⁴ Two articles which include details on concerts of Stanford's music in Germany are Anon., 'Foreign Notes: Cologne', *The Musical Times*, 53 (1912), 192–193 (p. 192); Anon., 'Occasional Notes', *The Musical Times*, 65 (1924), 512–514.

the promotion of his music in Germany through his friendships with Joachim and Bülow, and his visits to the country in the late nineteenth century. The beginning of the twentieth century marked a decline in Stanford's involvement in German musical circles; the above table, for example, highlights that only one work by Stanford, the Violin Concerto in D major op.74, was published by a German publishing house in the twentieth century at a time when English publishers were expanding and publishing a wider variety of genres. It is not clear what marked this decline in Germany after his election to the Royal Academy of Arts in Berlin in 1902. There are few references of Stanford visiting Germany in the twentieth century, while two men who had been faithful supporters and promoters of his music were no longer in a position to endorse his music: Bülow had died in 1894 and by the turn of the century Joachim was in his seventies.¹²⁵

1.4 Reception of Stanford in the Press (1887–1894)

Music criticism was important in shaping British musical history in England in the nineteenth century, and newspapers, pamphlets and journals were a central medium for the expression of artistic ideas with numerous music journalists giving clear and vivid accounts of musical events which took place in England and abroad. These 'watchmen on the walls of music'¹²⁶ helped shape the opinions of the public as each critic had their own personal preferences.¹²⁷ All reporters were subjective in their criticisms, while others exaggerated their writings for the amusement of the reader.

¹²⁵ Joachim died on 15 August 1907.

¹²⁶ This term was first used by Fuller-Maitland to describe the role of the critic. See John Alexander Fuller Maitland, *The Musician's Pilgrimage: A Study in Artistic Development* (London: Smith, Elder, & Co., 1899), p. x. It was subsequently taken up by Meirion Hughes in his study entitled Meirion Hughes, *The English Musical Renaissance and the Press: 1850–1914: Watchmen of Music* (Aldershot: Ashgate, 2002).

¹²⁷ Such critics as Joseph Bennett and Ebenezer Prout disliked George Grove's team at the Royal College of Music. Prout, for example, believed that the Royal Academy of Music was the leading institution of the renaissance in England while Henry Frost was supportive of the music from the Royal College of Music. See Hughes, *The English Musical Renaissance and the Press*, p. 76.

Some critics 'vigorously supported the idea of promoting and projecting English music'¹²⁸ and Stanford benefited from this in a wide array of publications. John Shedlock's 'reception of the new works emanating from the Royal College of Music reflected his limited support for contemporary English music'.¹²⁹ Like Parry and Stanford, Grove revered the music of Schumann and Brahms and this did not always appeal to some critics.

It is clear from a study of music criticism in England in the late nineteenth and early twentieth centuries that some critics promoted composers for personal reasons. Fuller-Maitland, who worked as music critic at *The Times* from 1889 until 1911, was one of Stanford's oldest friends, having played duets with him during Stanford's early years at Cambridge in the 1870s.¹³⁰ Enthusiasm for both Parry and Stanford's music is evident in his reviews and it was clear that Fuller-Maitland used his position with 'the most widely-read and influential newspaper' to promote two men whom he considered to be 'the leading spirits in the renaissance of British music'.¹³¹ Other critics were not as supportive of Stanford's music for various reasons. Hueffer was a known Wagner enthusiast and in his role at *The Times* he 'denied him [Stanford] the highest praise' on account of his interest in the music of Brahms and he found Stanford's work to be too academic.¹³² Hueffer, not only found fault with Stanford's style of composition, but he had little faith in the work which had been undertaken by national composers during the British Musical

¹²⁸ Hughes, *The English Musical Renaissance and the Press*, p. 5.

¹²⁹ Hughes, *The English Musical Renaissance and the Press*, p. 82.

¹³⁰ Fuller-Maitland also worked as critic at *The Guardian* and *Pall Mall Gazette* for a time.

¹³¹ See Hughes, *The English Musical Renaissance and the Press*, p. 8 and Fuller-Maitland, *The Music of Parry and Stanford*, p. 11. On the other hand Fuller-Maitland showed antipathy towards Frederic Cowen while Henry Lunn, critic with *The Musical Times*, was often critical of Arthur Sullivan. For more information regarding critics and their treatment of composers in England in the late nineteenth and early twentieth centuries see Hughes, *The English Musical Renaissance and the Press*, pp. 1–103.

¹³² Hughes, *The English Musical Renaissance and the Press*, p. 25. Despite respecting the technical aspects of his music, the lack of expressive and dramatic power consigned it to the second rate.

Renaissance.¹³³ Although Bennett who worked at *The Daily Telegraph* had named Stanford as one of five composers who had ‘the immediate future of English music in their hands’ and the responsibility to ‘conserve everything distinctly English [and] reject modern and unproven theories’, he believed that Stanford was too coldly academic and lacking emotion and was often dismissive about Stanford’s compositions.¹³⁴ However, Hughes points out that ‘as Bennett increasingly became dismayed with contemporary trends in music, he learned to ignore Stanford’s academicism and appreciate the solid conservative (Schumann-Brahms) values enshrined in his work’. In his review of Stanford’s Sixth Symphony he commented that it was ‘pleasant to meet with a modern composition so sane as this’.¹³⁵

Critical opinions and journalistic writings played a crucial role in the reception history of Stanford’s music. Although aspects of his compositional style were criticized, he continued to be recognized as one of the leaders of the musical renaissance at that time and subsequently he received significant exposure in the press. In recognition of the contribution which Stanford had made to musical life in England during the nineteenth century, he featured as part of a series of extensive biographical articles in *The Musical Times* and as a portrait of a celebrity in *The Strand Magazine*.¹³⁶ In his position as Editor at *The Musical Times* since April 1897, Frederick Edwards continued to support the senior figures of the musical renaissance

¹³³ Hughes, *The English Musical Renaissance and the Press*, p. 27. For further information on Hueffer’s views on English music see Hughes, *The English Musical Renaissance and the Press*, pp. 25–30.

¹³⁴ Hughes, *The English Musical Renaissance and the Press*, pp. 47–49.

¹³⁵ Anon., ‘Article’, *Daily Telegraph*, 19 January 1906. This is cited in Hughes, *The English Musical Renaissance and the Press*, p. 51.

¹³⁶ See Anon., ‘Charles Villiers Stanford’, *The Musical Times and Singing Class Circular*, 39 (1898), 785–793 (pp. 785–793). A similar article was penned in *The Music Student Magazine* later in his career. See Herbert Antcliffe, ‘Sir Charles Villiers Stanford’, *The Music Student Magazine*, 1917, 211–217. While the account in *The Strand Magazine* is shorter, it is also significant that he was chosen as the topic for a portrait of a celebrity. See Anon., ‘Dr Villiers Stanford’, *The Strand Magazine*, 1897, p. 688 (p. 688).

with articles on Parry, Cowen and Mackenzie also featured in the series.¹³⁷ More importantly, this promotion of Stanford was testament to his significant contribution to musical life in England and demonstrated his assimilation into British musical life. The nine-page feature article in *The Musical Times* (including pictures) gave a vivid account of Stanford's early musical training and his studies abroad. He was complimented for his work at Cambridge, while notable events in his life to date were also included.¹³⁸

1.4.1 George Bernard Shaw's Perceptions of his Fellow Countryman

Stanford's most cruel critic was his fellow Irishman, Shaw.¹³⁹ Outspoken and always striving for musical perfection, he based 'his judgments not only on his remarkable musical knowledge, but on the extent to which he had enjoyed a performance.'¹⁴⁰ Although Shaw was disliked by many musicians, he 'was adored by his general readers' as he made music criticism comprehensible to all.¹⁴¹ More significant to this study is Shaw's tendency to parrot public perceptions at the time.¹⁴²

¹³⁷ Hughes, *The English Musical Renaissance and the Press*, p. 99. Additionally, these articles would have helped generate sales for Novello & Co. who also published *The Musical Times*.
¹³⁸ Such events included early childhood compositions and performances, the award of 2nd prize in the Alexandra Palace Symphony Competition in 1876, and his honorary doctorate from Oxford University in 1883. An extensive work list was also given which showed Stanford to be an accomplished composer.

¹³⁹ George Bernard Shaw (1856–1950) was an Irish dramatist who also worked as a critic. In that role he wrote under the pseudonym 'Corno di Bassetto'. Some of the magazines and journals which he worked for included *The Pall Mall Gazette*, *The Star* and *The World*.

¹⁴⁰ Eugene Gates, 'The Music Criticism and Aesthetics of George Bernard Shaw', *Journal of Aesthetic Education*, 35 (2001), 63–71 (p. 64).

¹⁴¹ Gates, 'The Music Criticism and Aesthetics of George Bernard Shaw', p. 64.

¹⁴² While Shaw has been commended for his writings as a music critic, an anonymous critic writing in 1923 gives an interesting alternative account of Shaw's work in this role, noting that 'nobody takes Shaw seriously these days. He can be depended upon to take the opposite of any popular idea or ideal. He dotes on controversy for controversy's sake and takes the limelight by doing a double somersault for the delectation of the crowd. He is the arch buffoon of letters, the infant terrible of parlor politics and though age has slowed down his passion it has not in any perceptible degree sweetened his temper or broadened his tolerance'. 'Shaw scolds the Writing Craft' *Arts and Decorations* XIII (March 1923), p. 87 in George S. Barber, 'Shaw's Contributions to Music Criticism', *Publications of the Modern Language Association of America*, 72 (1957), 1005–1017 (p. 1006).

It is difficult to say for certain whether an informed audience would have placed any emphasis on Shaw's opinions. However exaggerated Shaw's accounts and reviews may have been they would have been viewed as a form of entertainment for his choice of language — which was very different from that of other critics working in the final decades of the nineteenth century — made his accounts interesting to read. Irvine sums up Shaw and the effect of his methods of criticism in 1946:

He is the malignant personal enemy of every fallible musician. Usually he punishes quite impartially, but not always [...] His professed attitude is relativistic and pragmatic. Shaw writes for immediate effect, in a gay and passionate effort to make audiences insist on better music, and musicians and composers produce it. He coddles, bullies, lauds, insults, gadflying everybody to do his best. In short he tries, not to put the whole truth in all its facets upon paper, but to drive fragmentary and partial truth into the heads of his readers by all sorts of exaggeration and special pleading. His criticism is propaganda for Wagner, for realistic costuming and staging, for precise and intelligent execution, for a dozen other causes and truths neglected at the moment.¹⁴³

Meirion Hughes believes that critics understood the power which they had 'to shape the musical identity of a nation'.¹⁴⁴ This control had an acute impact on the success or failure of composers and their music and Stanford was not alone in suffering as a result of this 'power'. It is obvious from reading Shaw's reviews that he had an agenda and one of his victims was undoubtedly Stanford who did not share the same musical ideals. Despite liking much of Wagner's music Stanford found his 'aesthetic ideas realized in the music of Brahms' while Shaw was a 'Wagnerite'.¹⁴⁵ Shaw had previously attacked Mendelssohn for 'his kid glove gentility, his conventional sentimentality and his despicable oratorio mongering'.¹⁴⁶ According to Gates, by the final decades of the nineteenth century, 'the music-loving public had

¹⁴³ William Irvine, 'G B. Shaw's Musical Criticism', *Musical Quarterly*, 32 (1946), 319–332 (p. 321).

¹⁴⁴ While these comments refer to the critic Francis Hueffer they could also apply to Shaw and other critics working at that time. Hughes, *The English Musical Renaissance and the Press*, p. 29.

¹⁴⁵ Gates, 'The Music Criticism and Aesthetics of George Bernard Shaw', p. 66.

¹⁴⁶ George Bernard Shaw, 'Article', *The Star*, 23 February 1889. This is cited in Hughes, *The English Musical Renaissance and the Press*, p. 5.

become sharply divided into two opposing factions: the formalists, who found their aesthetic ideas realized in the music of Brahms; and the Wagnerites, who enthusiastically endorsed their idol's musical concepts and philosophy'.¹⁴⁷ Stanford's continued interest in the formalist tradition is evident in his piano compositions, while Wagner 'symbolized the new order, the programmatic "music of the future"'.¹⁴⁸ As Shaw and Stanford stood for different ideals, Shaw seldom commended his fellow countryman's music. Stanford shared many of these characteristics with Mendelssohn including his reliance on traditional ideas which ensured continued negative reception in Shaw's writings. Shaw's reviews of Stanford's music were both humorous and offensive as exemplified in his criticism of *Eden* and Symphony no.3.¹⁴⁹ Shaw's damning criticism of Stanford proved a crucial turning point in Stanford reception in the nineteenth century.¹⁵⁰

It was difficult for Stanford to separate his role as a composer from his profession as pedagogue in England as he was deeply involved in the teaching of composition at the Royal College of Music and as conductor of the student orchestra at the Royal College. Hughes and Stradling believe that 'the leaders of the

¹⁴⁷ Gates, 'The Music Criticism and Aesthetics of George Bernard Shaw', p. 66.

¹⁴⁸ Gates, 'The Music Criticism and Aesthetics of George Bernard Shaw', p. 66.

¹⁴⁹ Examples of Shaw's entertaining criticisms include his reference to *Eden* as 'brilliant balderdash', while he commented on the dullness of Symphony no.3 His vivid descriptions ensured a steady band of followers for Shaw's writings and, while Shaw was not a trained musician, his gifts as a playwright provided him with the expertise to write such engaging reviews. He noted 'the scherzo is not a scherzo at all, but a shindy, expending its force in riotous dancing. However hopelessly an English orchestra may fail to catch the wild nuances of the Irish fiddler, it cannot altogether drown the "hurroosh" with which Stanford the Celt drags Stanford the Professor into the orgy.' George Bernard Shaw, 'Going Fantee', *The World*, 10 May 1893. This is cited in Laurence, *Shaw's Music*, ii, p. 879. See also *Shaw's Music: The Complete Musical Criticism in Three Volumes*, ed. by Dan Laurence, II (London: Bodley Head, 1981), pp. 427.

¹⁵⁰ Holroyd suggests that the rivalry between the two Irishmen may have stemmed from personal reasons. Stewart, Stanford's organ teacher, had successfully exposed Vandaleur Lee – Shaw's mother's singing teacher – as an imposter in Dublin which inevitably led to Lee's exile from Dublin. Holroyd believed that Shaw's review of Stanford's symphony 'reads as a quintessential exposition of Shaw's twenty years of experience in England, in which he reacted violently to a genteel cultured classic piety of English composers dulled by university education and established religion' Michael Holroyd, *Bernard Shaw: 1856–1898: The Search for Love* (London: Chatto & Windus, 1988), I, pp. 48–49. Shaw had acknowledged the influence which Vandaleur Lee had on the Shaw household. In 1876 Shaw moved to London to join his mother and Lee. See also See Holroyd, *Bernard Shaw* in Dibble, *Stanford*, p. 186.

Renaissance were finding it impossible to meet both academic and artistic commitments [...] though Stanford continued to compose at his customary prolific rate, his music seemed to sum up the Renaissance's problem of stylistic self-consciousness.' This inner conflict irritated Shaw and it was clear he hated this mixture of Celt and Professor.¹⁵¹

When Shaw claimed that 'Stanford is far too much the gentleman to compose anything but drawing-room or classroom music' with his frequent abusive references to Stanford as a 'gentleman amateur,'¹⁵² this naturally would have had an impact on the way the public perceived his music and would have undoubtedly contributed to the lack of interest shown in Stanford's solo instrumental works including his piano music.¹⁵³ Shaw believed that Stanford's ode *East to West* was 'stinted by the professorism which is Stanford's bane'.¹⁵⁴ Shaw's continued 'flattering' references to Stanford as Professor Stanford served to highlight Stanford's penchant for academicism in his writing, a recurring trend in criticism of Stanford's music at this time: 'when Professor Stanford is genteel, cultured, classic, pious, and experimentally mixolydian, he is dull beyond belief.'¹⁵⁵ It was clear that Stanford was no longer recognized as an innovator in British musical circles; instead reviews began to focus on Stanford's consummate skill and craft. It was obvious that Stanford was deeply committed to the more traditional methods of composition; a trend which he encouraged in his role as professor of composition at the Royal College of Music. According to James Friskin, Stanford ensured that the students had a thorough knowledge of classical forms and a deft handling of modes and

¹⁵¹ See review of *Irish Symphony* dated 10 May 1893 reprinted in George Bernard Shaw and Louis Crompton, *The Great Composers: Reviews and Bombardments* (Berkeley: University of California Press, 1978), p. 343.

¹⁵² Vaughan Williams, 'Charles Villiers Stanford', p. 196.

¹⁵³ Laurence, *Shaw's Music*, ii, p. 69.

¹⁵⁴ Shaw in *World*, 17 May 1893 reprinted in George Bernard Shaw, *Music in London, 1890–1894*, II (London: Constable, 1949), p. 309.

¹⁵⁵ Laurence, *Shaw's Music*, ii, p. 876.

counterpoint.¹⁵⁶ To aid his composition of *Eden* Stanford took lessons with W.S. Rockstro.¹⁵⁷ Advancing the musical knowledge of both himself and his students was of prime importance to Stanford: 'the result of my Torquay visit was, happily, to extend his [Rockstro's] influence upon the younger generation.'¹⁵⁸ This interest in the workings of more traditional means of composition only served to highlight Stanford's conservatism as a composer. Although Shaw noted that the work was both ingenious and peculiar, it was clear that he did not favour the composition.¹⁵⁹

Although Stanford's music was often commended by Shaw: 'the Stanford quartet was exceedingly clever', he continued to outline the similarities between Stanford's music and the music of his forefathers: 'respectable precedents being discoverable in Beethoven and elsewhere'.¹⁶⁰ In favour of progressivism, Shaw had reservations about Stanford's use of standard forms. In his review of the *Irish Symphony* he noted that 'the symphony, as a musical form, is stone dead.'¹⁶¹ This did little to encourage audiences in England to consider Stanford as a composer of the future who would be able to bring the English school of composition into the twentieth century. Despite Shaw's extreme satirical criticism, he admitted some promise for Stanford the composer noting that Stanford 'is sprightly enough when he

¹⁵⁶ James Friskin, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207 (p. 205). See other tributes in this article which includes many references to Stanford's method of teaching.

¹⁵⁷ Bridges the librettist had suggested to him that the characteristics of heaven in the first act would 'be best attained by early modal methods'. Stanford, *Pages From an Unwritten Diary*, p. 273.

¹⁵⁸ Stanford, *Pages From an Unwritten Diary*, p. 274. After his period of 'fascinating study' with Rockstro, Stanford believed that the students at the Royal College could benefit from Rockstro's knowledge and encouraged Grove to appoint Rockstro to the teaching staff at the Royal College.

¹⁵⁹ Laurence, *Shaw's Music*, ii, p. 877.

¹⁶⁰ Laurence, *Shaw's Music*, ii, pp. 59–60.

¹⁶¹ George Bernard Shaw, 'The Second Richter Concert This Season', *Pall Mall Gazette*, 15 May 1888. This is cited in Laurence, *Shaw's Music*, ii, p. 515.

is not gratifying his fancy for the pedantries of sonata form'.¹⁶² However, any such positive comments were hidden among the negative criticism.

In addition to the critic's negative perceptions of the *Irish Symphony*, Shaw found fault with Stanford's talents in other areas, disliking Stanford's conductorship of the Bach choir. He believed that Stanford was 'too thorough an Irishman to be an ideal Bach conductor [...] he lacks the oceanic depth of German sentiment that underlies the intense expression of Bach's music'.¹⁶³ Shortly after Stanford's appointment as conductor of the Bach Choir, however, Shaw believed that Stanford would 'supply the Celtic fire so sadly missed in the performances' of the Bach Choir.¹⁶⁴ Such a contradiction demonstrates that Shaw was writing for his audience.

1.4.2 The Impact of Shaw's Criticism on Stanford Reception: A Defining Moment in Stanford Reception

Shaw's antipathy towards Stanford and his music and his radical criticism tainted public perception of Stanford at the time. Shaw's inconsistent views clearly had a negative impact on public opinion of Stanford's capabilities as a conductor.¹⁶⁵ After Shaw's damning review in 1890 Stanford's talents as a conductor were clearly less in demand and his conducting engagements steadily declined.

Although his origins were widely known, Stanford's nationality had not previously been a primary focus in reviews of his music. It was clear that society in

¹⁶² Laurence, *Shaw's Music*, ii, p. 613.

¹⁶³ George Bernard Shaw, 'On the Subject of Fiddling', *The Star*, 25 February 1890, p. 25 (p. 25). This is cited in Dibble, *Stanford*, p. 217. Such negative criticism was in direct contrast to the positive reception which Stanford received from other critics for his conducting skills. See for example Anon., 'Cambridge University Musical Society', *The Musical Times and Singing Class Circular*, 21 (1880), 288 (p. 288).

¹⁶⁴ Laurence, *Shaw's Music*, ii, p. 373.

¹⁶⁵ Stanford had held many prestigious positions as conductor during his career, having conducted the Bach Choir from 1885–1902, the Leeds Festival and the Leeds Philharmonic. He also appeared as guest conductor at different venues across the country and in 1884 he had been awarded honorary conductorship of the Royal Philharmonic Society.

England had happily accepted Stanford as one of their own, offering him prestigious positions across the country. Shaw, however, had a different perception and continually highlighted Stanford's Irishness in his damning reviews of his music. As Stanford's *Irish Symphony* began to gain international success, this ironically marked the beginnings of changing perceptions towards Stanford and his music in England. Shaw's satirical criticism of Stanford's use of Irish folklorism in his compositions radically affected public perception of the composer. George Dyson recognized that:

Stanford challenged the continental giants on their own ground. He was to show the slow-moving public that it was possible to be a musician of pronounced distinction, and yet lose not a particle of one's native character [...] Stanford held to his own native strain.¹⁶⁶

Although Stanford had left Ireland for Cambridge in 1870, he continued to visit his family and friends during the 1870s and 1880s. On 11 April 1891 Stanford appeared at the Instrumental Club, Merrion Row, Dublin performing as part of a trio.¹⁶⁷ His continued reference to Irish folk music in his compositions may have been seen as a longing for his past life in Ireland.¹⁶⁸

While Shaw's criticism was entertaining for readers of his articles, his negative criticism served to highlight important issues relating to Stanford and his music: his academicism, his reliance on traditional means of composition and his

¹⁶⁶ George Dyson, 'Charles Villiers Stanford', *The R.C.M. Magazine*, 1923, 43–46 (p. 44).

¹⁶⁷ Stanford's Piano Trio no.1 op.35 in E flat was performed with the help of Werner and Rudersdorff while a Trio of Mozart and a Sextet by Brahms were also included in the programme. After his parents died there are fewer records of his visits to Ireland. John Stanford died on 17 July 1880 while Mary Stanford died on 1 January 1892. An aunt who had lived with his mother had died earlier in mid-December 1891 while another aunt died only days previously on 27 December 1891. In a letter to his friend Francis Jenkinson he confided: 'now all my links to the old country and blessed family are practically gone'. Letter from Stanford to Jenkinson, 1 January 1892, in Rodmell, *Stanford*, p. 162.

¹⁶⁸ Initiated by Shaw, Stanford's Irishness has now become the subject of much scholarly interest and debate in the last century. Notable musicologists including Axel Klein, Michael Murphy, Joseph Ryan and Harry White have all recently written on the topic. Indeed, Klein has noted that Stanford was 'too Irish for the English, too English for the Irish, and too German for both', which perfectly summarises the situation Stanford found himself in as a voluntary exile working in England and trying to forge a reputation for himself in his adopted country, while also demonstrating traits of his national character in his compositions. See Axel Klein, *Irish Classical Recordings: A Discography of Irish Art Music* (Westport: Greenwood Press, 2001), p. 145.

Irishness. Although Stanford continued to receive some positive criticism in the press in the twentieth century, it is clear that the writings of critics tainted Stanford's reputation in musical circles in England. Additionally, there are many reviews of performances of Stanford's *Irish Symphony* and his Second Piano Concerto in American newspapers, and interestingly, American critics began to reiterate comments made by Shaw about Stanford's music with the *New York Times* including an excerpt from George Bernard Shaw's criticism of the *Irish Symphony* in the English publication, *World*, in a review in 1893.¹⁶⁹ Despite this, the work continued to hold a prominent place in the symphonic repertoire at the major performing venues.¹⁷⁰ In the case of his Second Piano Concerto which received its premiere in America many critics pointed out its traditionally formalistic elements. One writer compared its spirit to Schumann noting that 'Our Musical Hotspurs will decry it as smugly academic, but it has a clean musical face. It knows its purpose, and achieves it'.¹⁷¹ The writer in *The New York Times* shared similar views to Shaw when commenting on Stanford's compositional skill: 'Sir Charles Stanford [...] is conservative rather than modern. His pianoforte concerto is also skilfully and

¹⁶⁹ Anon., 'Gossip of Concert Hall and Opera House. 'The Pianist, His Piano and His Harps – A Few Remarks to Show How the Wheels Go Around – the Return of Mme. Materna, the Famous Wagner Singer – Phases of the Wagner Controversy – Kneisel as a Conductor – Villiers Stanford's Irish Symphony', *New York Times*, 21 May 1893, p. 13 (p. 13).

¹⁷⁰ Other compositions by Stanford received performances in America including *The Revenge* (1887) (Anon., 'Music in America', *The Musical Times and Singing Class Circular*, 29 (1888), 39–40 (p. 40). And Anon., 'British Music in the Great North-West. An Important Propaganda', *The Musical Times*, 44 (1903), 15–16 (p. 16).) Reference is made to *At the Abbey Gate* (1992) here: Anon., 'Musical Notes from Abroad', *The Musical Times*, 63 (1922), 435–441 (p. 440). *East to West* (1900) is reported on in Anon., 'Music in America', *The Musical Times and Singing Class Circular*, 41 (1900), 481 (p. 481).) An account of a performance of *Serenade in G* (1884) is given in Anon., 'The Philharmonic Rehearsal', *New York Times*, 19 January 1884, p. 4 (p. 4).) However, to date no records of performances of Stanford's solo piano music in America have been traced.

¹⁷¹ Anon., 'Sir Charles Stanford's New Pianoforte Concerto', *The Musical Times*, 56 (1915), 478–479 (pp. 478–479).

effectively written, both for soloist and orchestra: but it is not notable for novelty of substance or great imaginative power.¹⁷²

In 1894 he had written an article entitled ‘Some aspects of musical criticism in England’, and in this piece he did not criticize the critic’s role but instead the conditions in which they had to work.¹⁷³ Indeed, Shaw believed it to be the best article he had read on the subject.¹⁷⁴ Stanford rose above any criticism which he had received from Shaw and his contemporaries and ignored such remarks.

1.5 Reception of the ‘Celt’ in Ireland (1888–1921)

1.5.1 Changing Perceptions of Stanford in Ireland

Although Stanford enjoyed positive reception in the press during his childhood years in Ireland, his reputation in Ireland changed over the course of his career. According to Klein, Stanford was the first Irish composer to study music abroad; he had been fortunate to leave Ireland in 1870, while notable musicians such as the Robinson brothers and Stewart had all decided to stay in Ireland and develop the tradition of art music in the country.¹⁷⁵ Greene believed that musicians in Dublin ‘were so imbued with the stay-at-home spirit that Dublin treated them as part of the landscape’.¹⁷⁶ Stanford’s fellow professor at the Royal College of Music, Sir Hubert Parry, was

¹⁷² Anon., ‘Music Festival Ends in Success: Litchfield County Choral Union Gives New Compositions at Norfolk’, *New York Times*, 6 June 1915, p. 17 (p. 17). According to Cecil Forsyth, a student and friend of Stanford’s who was also present at the concert ‘the work was received with tremendous enthusiasm’. Anon., ‘Sir Charles Stanford’s New Pianoforte Concerto’, p. 479.

¹⁷³ Charles Villiers Stanford, ‘Some Aspects of Musical Criticism in England’, *Fortnightly Review*, 1894, 826–831 (pp. 826–831). This was later printed in Charles Villiers Stanford, ‘Some Aspects of Musical Criticism in England’, in *Interludes Records and Reflections* (London: Constable & Co. Ltd., 1908), pp. 70–79.

¹⁷⁴ *Shaw’s Music: The Complete Musical Criticism in Three Volumes*, ed. by Dan Laurence, I (London: Bodley Head, 1981), p. 235.

¹⁷⁵ Klein, ‘Irish Composers and Foreign Education’, p. 271.

¹⁷⁶ Greene, *Stanford*, p. 20.

invited to Dublin to receive an honorary doctorate from Trinity College in 1892.¹⁷⁷

At this stage in his career, Parry had an impressive list of compositions and had established himself as a leading figure in the promotion of music in England. Parry's music was also making an impression on a Dublin audience; his 'Ode on St Cecilia's Day' was performed by the Dublin Musical Society under the baton of Joseph Robinson on 13 March 1890 and was received positively in the press.¹⁷⁸

If Stanford had felt that he had deserved this recognition in 1892 he may have been unjustified for his music had yet to make an impact on an Irish audience. Although he had completed his *Irish Symphony* in 1887, and promoted this national identity in America, few of his compositions were performed in Ireland, and many of his typically 'Irish' compositions were, in fact, not composed until after 1892.¹⁷⁹ His comic opera, *Shamus O'Brien* — along with earning itself an international reputation with performances in America and Germany — was undoubtedly one of his greatest coups in Ireland. The opera 'made a triumphal tour of Ireland in the Autumn of 1896 [...] [and this] turned the opera into a patriotic event that celebrated Ireland, the composer, the performers and Irish music'.¹⁸⁰ Denis O'Sullivan, who took a leading role in the opera noted that it appealed to him.¹⁸¹ It remained to be one of Stanford's most performed operas both during and after his lifetime. The opera's popularity

¹⁷⁷ For a list of eminent musicians who were guests at the tercentenary celebrations along with Stanford see Anon., 'Music in Dublin. Tercentenary of Dublin University', *The Musical Times and Singing Class Circular*, 33 (1892), 490 (p. 490).

¹⁷⁸ Anon., 'Music in Dublin', *The Musical Times and Singing Class Circular*, 31 (1890), 221–222 (pp. 221–222). Parry also visited Ireland to conduct a performance of his work 'King Saul' by the Dublin Musical Society on 15 March 1899. Other works by the composer continued to be performed in Ireland.

¹⁷⁹ Admittedly, practical reasons may have prevented more performances of his larger works in Ireland.

¹⁸⁰ Hoover, 'Constructing Ireland: Culture and Politics in Stanford's "Shamus O'Brien"', p. 126.
¹⁸¹ O'Sullivan commented that 'if I live for a thousand years I can never hope to have a part to fit me better – physically and in every other way. It appeals to the Irish that's in me, and altogether suits me admirably'. See Anon., "'Shamus O'Brien": An Irish-American Signal Success, Mr Denis O'Sullivan of Skibereen Descent', *The Southern Star*, 14 March 1896, p. 5 (p. 5). Stanford had originally offered Denis O'Sullivan the title role but he was unable to accept as he had entered into a three-year contract with the Carl Rosa Company. However, Sir Augustus Harris was determined to get O'Sullivan to take the lead role and organized for the termination of O'Sullivan's agreement.

seemed to lie in Stanford's endeavour to convey through music the conditions that prevailed in Ireland after the 1798 rebellion. A familiar story for an Irish audience, it was a pastiche opera using familiar Irish melodies. Stanford's 'Irish' compositions made up a considerable part of his oeuvre and these works contrasted with his more serious music.

Although Stanford banned performances of the opera from 1912 for fear that it would heighten anti-English feeling, the ban only lasted until his death when the work was subsequently revived at the Theatre Royal Dublin in 1924.¹⁸² The withdrawal of the opera was a difficult decision for Stanford to make as it was this work with which he was most associated in Ireland. Many newspaper reviews had referred to Stanford as the composer of *Shamus O'Brien*.¹⁸³ The popularity of the comic opera seemed to rest with Stanford's endeavour to convey the conditions that prevailed in Ireland through the use of familiar and memorable Irish melodies. This composition was an interesting departure from his more serious operas which he had composed prior to 1895. *Shamus O'Brien* offered great potential to earn himself a solid reputation among Irish musicians. It is clear that Stanford was playing to an Irish audience and it was the fruits of his continued dedication to the promotion and preservation of Irish folk melodies which finally brought him to public attention in Ireland. Despite the popularity of this work, Stanford's piano compositions failed to make an impact on an Irish audience.

¹⁸² The performance which was to be one of the chief attractions of the Tailteann Festival was announced in Anon., 'An Operatic Revival', *Freeman's Journal*, 22 April 1924, p. 4 (p. 4). Although Jacques comments on the outdatedness of the work and the empty seats, the 'enthusiasm was warm in other parts of the house.' See Jacques, 'Article', *Irish Independent*, 12 August 1924, p. 6 (p. 6).

¹⁸³ Anon., 'The Proposed Feis', *Evening Herald*, 16 June 1896. This is included in National Library of Ireland (Dn), Scrapbook 1895-1898, MS 34,921/1. This writer noted that it was a 'matter of regret that Dr Stanford, author of *Shamus O'Brien* should have resigned the presidency'.

Interestingly, Stanford's own invitation to receive a doctorate from the university did not arrive until 1921. A writer in the *Irish Independent* questioned in 1921: 'why [...] is Stanford, the greatest living Irish musician, practically unknown?'¹⁸⁴ Despite duly deserving this award, due to failing health, Stanford was unable to travel to Dublin to receive the honorary doctorate from Trinity College Dublin. It is difficult to account for the delay in nominating Stanford for a doctorate at Trinity. During his role as Professor of Music at this university, Stewart may have felt it inappropriate to nominate an ex-student. News of Stanford's achievements and accomplishments had been noted in the *Freeman's Journal*, *Irish Independent* and *The Irish Times*. Shortly after Stanford's election to Professor at Cambridge University, *The Irish Times* included an article from *The York Herald* recording Irish interest in the promotion of one of their own.¹⁸⁵ Indeed, *The Meath Chronicle* ran an interesting article on 'Professor Standford' [*sic*] commenting on him being the celebrity in a particular edition of *World*. Noting the link to the county of Meath through his father's position as Clerk of the Crown for the County of Meath, it was clear that they were keen to claim Stanford as one of their own.¹⁸⁶

1.5.2 Stanford's Engagement with the Feis Ceoil

Stanford's interest in the promotion of Irish music was further witnessed in his involvement with Feis Ceoil. Stanford's presidency of the Feis committee was announced at the Mansion House, Dublin on 4 April 1895 and this news was positively received by the Dublin press: 'no better choice could be made, nor any

¹⁸⁴ A. Mac Ropian, 'Ireland's Musical Soul: Its Quest by the Feis Ceoil', *The Irish Times*, 10 May 1921, p. 4 (p. 4).

¹⁸⁵ Anon., 'The Professorship of Music at Cambridge: Election of Dr Villiers Stanford', *The Irish Times*, 26 December 1887, p. 6 (p. 6). This article was reprinted from *The York Herald*.

¹⁸⁶ Despite their interest in claiming Stanford they spelled his name incorrectly. Anon., 'Professor Standford', *The Meath Chronicle*, 17 June 1899, p. 4 (p. 4).

more grateful to all classes of Irishman'.¹⁸⁷ So too, the *Irish Figaro* wrote that the Feis committee 'played their best card' when they got Stanford's services as conductor.¹⁸⁸ Unfortunately, this position was short-lived and after his proposals for the Feis were not accepted by the Executive Committee he resigned.¹⁸⁹ This event received much exposure in the Dublin press and although some sympathized with his plans for the promotion of the festival, most musicians associated with the Feis believed that his arrangements were not in keeping with the aims of the Feis.¹⁹⁰ Whoever was right it is clear that Stanford's refusal to alter his ideas to suit the aims of the festival did not show the Irish composer in a positive light and tainted his reputation among many Irish musicians who were involved in the running of the Feis.

Stanford appeared to have been deeply hurt by the decision of the Executive Committee and conveyed this in a letter to Annie Patterson in her position as honorary secretary of the Feis.¹⁹¹ However wounded his pride, Stanford,

¹⁸⁷ Anon., 'Article', *The Irish Times*, 4 April 1895, p. 4 (p. 4).

¹⁸⁸ Anon., 'Article', *Irish Figaro*, 20 June 1896. This is included in Dn, Scrapbook 1906–1907, MS 34,921/5.

¹⁸⁹ Stanford's proposals included: that the Halle orchestra from Manchester be brought over to perform and also that the Feis should hold a concert representative of international composers in addition to one solely of native music. See Anon., 'The Musical Feis', *Freeman's Journal*, 16 June 1896. This is included in Dn, Scrapbook 1895–1898, MS 34,921/1.

¹⁹⁰ Some believed that 'a cosmopolitan concert would not be in harmony with the immediate objects of the Feis'. See Anon., 'The Musical Feis', 16 June 1896. This is included in Dn, Scrapbook 1895–1898, MS 34,921/1. Others questioned Stanford's suggestion to have the Hallé band at the Feis believing it cast 'a slur on the orchestral resources of Dublin'. See for example Anon., 'Public Meeting at the Mansion House', *Freeman's Journal*, 6 June 1896, p. 5; Anon., 'The Proposed Irish Musical Feis', *Freeman's Journal*, 16 June 1896. These are included in Dn, Scrapbook 1895–1898, MS 34,921/1. Stanford did, however, receive some critical support. Shortly after his election to the presidency a writer in *The Irish Times* believed, however, that 'a local orchestra is an impossibility'. See Anon., 'Article', *The Irish Times*, 5 April 1895, p. 4 (p. 4). One writer in the *Sunday World* was of the opinion that Stanford 'would be one of the last to cast a slur on his compatriots and brethren'. In addition, the writer suggested that the Feis committee should 'put itself in his [Stanford's] experienced hands'. Anon., 'Irish Musical Society', *Sunday World*, 21 June 1896. This is included in Dn, Scrapbook 1895–1898, MS 34,921/1. Furthermore, a writer in *Irish Society* believed that Stanford had been 'acting with ordinary intelligence when he demanded the Halle band'. Anon., 'Article', *Irish Society*, 27 June 1896. This is included in Dn, Scrapbook 1895–1898, MS 34,921/1.

¹⁹¹ See excerpt from letter from Stanford to Annie Patterson (undated) in Annie Patterson, 'The Story of the Feis Ceoil', *The Irish Independent*, 12 May 1924, p. 7 (p. 7). In this article it is

nonetheless, continued to show an interest in the promotion of the Feis in Ireland acting as adjudicator for the composition classes.¹⁹² From the minutes of the Executive Committee it also appears that they were keen to continue their association with Stanford as his name was proposed on different occasions to fulfil the role of adjudicator.¹⁹³ The committee devised other projects in which to further their links

clear that Annie Patterson supported Stanford and she resigned her position as Honorary Secretary.

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Stanford adjudicated the composition competition at Feis Ceoil in 1899, 1902, 1907, 1913 & 1915. There was much correspondence between Stanford and the Feis Committee regarding this role. See for example Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Seventh Meeting of the Executive Committee 12 January 1899', in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1898–1900*, Dn, MS 34,914/2, Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Eighth Meeting of the Executive Committee, 19 January 1899' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1898–1900*, Dn, MS 34,914/2, Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Ninth Meeting of the Executive Committee, 26 January 1899' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1898–1900*, Dn, MS 34,914/2, Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Fifth Meeting of the Executive Committee, 27 December 1900' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1909–1903*, Dn, MS 34,915/3, Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Third Meeting of the Executive Committee, 1 December 1904' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4, Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Fourteenth Meeting of the Executive Committee 14 September 1907', in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4, Correspondence from Stanford to Feis Ceoil Committee noted in 'Minutes of the Eighth Meeting of the Executive Committee 24 June 1915', in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4. Interestingly, Stanford was also adjudicator for the National Eisteddfod of Wales in 1909. Anon., 'Extra Supplement: The Competition Festival Record September 1, 1908: The National Eisteddfod of Wales', *The Musical Times*, 49 (1908), 73–76 (p. 76). Other engagements as adjudicator include the Blackpool Festival in 1909. Anon., 'Extra Supplement: The Competition Festival Record February 1, 1910: The Blackpool Festival 1909', *The Musical Times*, 51 (1910). This article includes comments from Stanford's adjudication report.

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See 'Minutes of the Thirty-Fifth Meeting of the Executive Committee 25 October 1898' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1898–1900*, Dn, MS 34,915/2, 'Minutes of the Twenty-Sixth Meeting of the Executive Committee 2 October 1901' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1900–1903*, Dn, MS 34,915/3, 'Minutes of the Second Meeting of the Executive Committee 10 November 1903' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4, 'Minutes of the Sixteenth Meeting of the Executive Committee 14 June 1905' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4, 'Minutes of the Fifth Meeting of the Executive Committee 6 December 1906' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4, 'Minutes of the Thirteenth Meeting of the Executive Committee 19 June 1913' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4 and 'Minutes of the Seventh Meeting of the Executive Committee 27 May 1915' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4. Despite having resigned her position as Honorary Secretary, Annie Patterson remained a member of the Association. She may have been influential in acquiring his services as adjudicator. She had 'considered that his name had helped more

with Stanford: he received an invitation to conduct a work of his own at the festival in 1899¹⁹⁴ and in 1905 it was proposed to ask Stanford to travel to Dublin give the opening lecture on Irish music.¹⁹⁵ The press believed that the committee ‘was not discouraged by his withdrawal’ and it is clear that they were still keen to be associated with Stanford.¹⁹⁶ The reputation which he had secured for himself as a composer of note ensured that they valued his opinions on such matters and wished to benefit from his expertise. Associations with such eminent composers as Walter Parratt, Hubert Parry, Charles Wood and Stanford would clearly raise the profile of the Feis. The Feis committee regularly included Stanford’s arrangements of Irish airs along with some of his own original compositions in the concerts during festival week and they were also frequently chosen as test pieces for the competitions in the first quarter of the twentieth century. Table A1.1 in Appendix 1 lists performances of Stanford’s works in Feis concerts up to 1929, while Table A1.2 in Appendix 1 lists works composed or arranged by Stanford which were included on Syllabi of Feis Ceoil Competitions 1897–1907.¹⁹⁷ A complete examination of the Feis syllabi

than any other to awaken public interest in the Feis Ceoil’. See Patterson, ‘The Story of the Feis Ceoil’, p. 7. On his acceptance of the adjudicating position in 1915 Stanford offered to waive his fees for his services. See Correspondence from Stanford to Feis Ceoil Committee noted in ‘Minutes of the Eighth Meeting of the Executive Committee 24 June 1915’, in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4.

¹⁹⁴ See ‘Minutes of the Eleventh Meeting of the Executive Committee n.d.’ in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,914/2. Unfortunately, ‘Stanford wrote and telegraphed to say that it would be quite impossible for him to accept the invitation of the Committee to conduct a work of his own at the Festival on account of his prior engagements in London in May.’ See ‘Minutes of the Twelfth Meeting of the Executive Committee 17 February 1899’, in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1898–1900*, Dn, MS 34,915/2.

¹⁹⁵ ‘Minutes of the Eleventh Meeting of the Executive Committee’ 14 April 1905’ in, *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4. Unfortunately, a letter was received from Stanford expressing his regret that he could not deliver the lecture. See ‘Minutes of the Eleventh Meeting (Misprint) of the Executive Committee 19 April 1905’, in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,915/4.

¹⁹⁶ Anon., ‘The Proposed Irish Musical Feis’, 16 June 1896. This is included in Dn, Scrapbook 1895–1898, MS 34,921/1.

¹⁹⁷ Stanford’s songs and his arrangements of Irish folksongs were popular choices as ‘Own Choice’ songs in various competitions including Plunkett Greene Cup, Denis O’Sullivan Memorial Medal, O’Donoghue Cup, Ladies Committee Prize, Joseph O’Mara Cup, The Wallis Cup, P.J. Geoghegan Memorial Cup, Ladies Vocal Duet, Stanford Prize, Percy Whitehead Competition, Player Willis Vocal Bursary, Bohemian’s Prize, Turner Huggard

highlights the decrease in the use of Stanford's works as test pieces in the second half of the twentieth century.¹⁹⁸ Although he received some negative criticism in the press due to his suggestions for the running of the Feis, Stanford's involvement with the Feis Ceoil in Ireland reignited his reputation as an Irish musician and raised public awareness of his music. In the later years of the nineteenth century Stanford's music had received occasional performances in Ireland with some works receiving extensive reviews.¹⁹⁹ Through his interest in and use of Irish melodies in his compositions, many composers working in Ireland followed his trends in the late nineteenth and early twentieth centuries so he may have been seen as a pioneer for these endeavours.²⁰⁰ These works and his publications of Irish airs and songs all helped to raise awareness in the rich body of folk music available in Ireland.²⁰¹ Dibble believes that it was the Petrie Collection which 'marked the climax of Stanford's "scholarly" encounter with the Irish ethnic repertoire'.²⁰² For this work Stanford had been fortunate to collaborate with Alfred Perceval Graves who had written the texts for earlier collections which Stanford had compiled.²⁰³ Therefore, he had a detailed knowledge of the tradition of folk music despite living in England and

Memorial Cup, Merchant Cup, Bradbury Cup, Ladies Chorus, Florence Culwich Memorial Cup and also many of the solo singing competitions.

¹⁹⁸ Programmes from 1946 and 1948 to 1966 were missing from the collection in Dn. Due to the length of the complete listing of test pieces by Stanford chosen for inclusion on the Feis Syllabi, the author made the decision not to include the complete listing in the thesis.

¹⁹⁹ See Anon., 'Article', *Freeman's Journal*, 8 March 1886; Anon., 'Brief Summary of Country News: Dublin', *The Musical Times and Singing Class Circular*, 27 (1886), 232–235. Both include reviews of performances of his works.

²⁰⁰ Composers who included Irish folk melodies in their compositions at this time include Michel Esposito, Hamilton Harty, Robert O'Dwyer and Geoffrey Molyneux Palmer. Our Music Critic in *The Times* in 1952 on the centenary of Stanford's birth commented on Stanford's distinctive idiom which was to be found in his Irish works and noted that 'these things keep the composer's name green'. See Our Music Critic, 'Stanford: A Great Musician', *The Times*, 26 September 1952, p. 9 (p. 9).

²⁰¹ Stanford's collections include Charles Villiers Stanford, *Songs of Old Ireland: A Collection of Fifty Irish Melodies* (London: Boosey & Hawkes, 1882); Charles Villiers Stanford and Alfred Perceval Graves, *Irish Songs and Ballads* (London: Novello, 1893); Thomas Moore and Charles Villiers Stanford, *Irish Melodies of Thomas Moore: The Original Airs Restored & Arranged for the Voice* (London: Boosey & Co., 1895); Charles Villiers Stanford and Alfred Perceval Graves, *Songs of Erin: A Collection of Fifty Irish Folk Songs*, op.76 (London: Boosey & Co., 1901); Charles Villiers Stanford, *The Complete Collection of Irish Music: As Noted by George Petrie* (London: Boosey, 1902).

²⁰² See Dibble, *Stanford*, p. 368.

²⁰³ *Songs of Old Ireland* (1882) and *Irish Songs and Ballads* (1893).

not speaking the language. In a letter to Graves Stanford confided to his Irish friend that ‘Dublin has invariably shown me such a cold shoulder’ when he offered the manuscript to the Irish Academy.²⁰⁴ Ireland critically reviewed the publication and a Father Brennan, of Killarney, stated that ‘the result [of appointing Stanford as editor of the collection] proved that they were extremely unfortunate in their choice.’²⁰⁵ Although he was dismissed for his interest in and use of Irish music by both James Culwick and a writer in *The Irish Musical Monthly*,²⁰⁶ Stanford was seen as an ambassador for Irish music in England as well as Ireland. An anonymous critic in *The Irish Musical Monthly* rightly criticized Stanford for including English airs in the Petrie Collection and condemned him for not having recognized airs which were already in the volume but under a different title.²⁰⁷ Although not always to every musician’s liking, Stanford’s interest in the editing of Irish music ensured that there were collections of Irish airs available to musicians at home and abroad; thus ensuring the spread of Irish music.

By 1921 Trinity College of Music had a new Professor of Music, Charles Herbert Kitson. At this time members of the board who were responsible for nominating those to receive honorary doctorates may have felt it appropriate to offer Stanford an honorary doctorate from the university in view of his involvement in musical matters in Ireland.²⁰⁸ Greene firmly believed that the invitation in 1921 ‘was

²⁰⁴ Stanford to Graves, 16 February 1912, in Dibble, *Stanford*, p. 369.

²⁰⁵ Anon., ‘The Complete Petrie Collection of Ancient Irish Music’, *The Irish Musical Monthly*, 1 (1903), 133 (p. 133).

²⁰⁶ See Murphy, ‘Nation, Race and Empire’, pp. 46–55 and Anon., ‘The Complete Petrie Collection of Ancient Irish Music’, *The Irish Musical Monthly*, 11 (1902), 93–95 (pp. 93–95). Greene had also acknowledged some shortcomings in the collection. See Greene, *Stanford*, p. 167.

²⁰⁷ Anon., ‘The Complete Petrie Collection of Ancient Irish Music’, *The Irish Musical Monthly*, 1 (1903), 121 (p. 121). James Culwick also dismissed Stanford’s use of Irish airs. See Murphy, ‘Nation, Race and Empire’, pp. 6–55.

²⁰⁸ See Anon., ‘University Intelligence University of Dublin: Honorary Degrees Approved’, *The Irish Times*, 14 March 1921, p. 7 (p. 7). This article includes a list of the members of the Senate of the university including a list of all recipients of honorary degrees. This event was due to take place on 30 June 1921. A writer in *The Musical Times* noted that this invitation

no doubt a true endeavour to make amends'.²⁰⁹ It may also have been an attempt to raise awareness of the composer in Ireland, while also acknowledging the work he had done for the Feis Ceoil. Stanford had already been awarded honorary doctorates from Oxford, Cambridge and Leeds, and although persons of outstanding ability do not always receive such awards for their efforts, recognition of this type from Trinity College Dublin would have pleased him greatly.

1.6 Late Perceptions: Stanford as Old-Fashioned and Obstinate (1890–1924)

1.6.1 Late Foreign Perceptions (1900–1924)

The years immediately following Stanford's period of formal instruction at Cambridge University witnessed the ambitious young musician engage in a variety of musical activities. Recognition abroad was also secured at this time when it is clear that Stanford was focused on the promotion of his career at this time through his acquaintances with eminent musicians. So too, there was a steady flow of publications and performances of his works during this time and it appeared as if Stanford's place in British musical circles was secure. Concert listings from this period advertised in *The Musical Times* listed performances of a variety of works by Stanford including choral works, solo songs, solo instrumental works and some orchestral works in England and across Europe.

In addition to the interest in his music in Germany, Stanford received some exposure in America, Italy, Belgium, Russia and New Zealand as examiner of Canterbury College, New Zealand.²¹⁰ British music at the turn of the century was

was somewhat belated. See Anon., 'Music in the Provinces: Dublin', *The Musical Times*, 62 (1921), 361–369 (p. 364).

²⁰⁹ Greene, *Stanford*, p. 275.

²¹⁰ Anon., 'Music in Russia', *The Musical Times*, 57 (1916), 364–365 (p. 364). This article includes information on British composers who have featured on programmes in Russia since

virtually unknown in Belgium, and in an attempt to change the Belgian perception of the country's music, a concert of British music was held in Belgium in 1898.²¹¹ Writing in the Brussels musical journal, *Le Guide Musical*, M. Maurice Kufferath commended Stanford's *Irish Symphony*: 'Altogether, the symphony is a work of high value, destined, we are persuaded, to remain on record as one of the most finished examples of British musical art of the present time.'²¹² Once more it was notable that Stanford was recognized as an important representative of the English school of composition. There are no records of performances of his piano music. However, it must be recognised that not all such concerts would have been reviewed.

1.6.2 Changing Perceptions in England (1900–1924)

Despite a change in the reception of Stanford's music, he received a number of appointments and awards. He was conferred with a Doctor of Law from Leeds University in 1904. In 1906 he was appointed President of the Cheltenham Philharmonic Society, a position he held until his death²¹³ and on 21 November 1914

1902. Through the efforts of Albert Visetti, a staunch advocate for British music abroad, Stanford's orchestral works were, for the first time, brought before an Italian audience. Visetti also ensured performances of music by Sterndale Bennett and Sullivan thus equating Stanford with these English masters. Anon., 'Albert Visetti', *The Musical Times*, 54 (1913), 153–156 (p. 154). Further performances of his music were given in Naples and Rome in 1901 and 1910 respectively.

²¹¹ The critic of the event commented that the 'vigorous, characteristic and independent modern British school, as revealed by the present performance, came as a surprise to many amongst the numerous audience'. 'As a distinguished representative of contemporary British art', Stanford was invited to conduct. The concert took place on 9 January 1898 at the Alhambra Hall, Brussels with a performance by the Ysaye Symphony Orchestra. The concert was part of a series in which each concert was dedicated to the music of a particular nation. See Anon., 'British Music in Brussels', *The Musical Times and Singing Class Circular*, 39 (1898), 102–103 (pp. 102–103).

²¹² Anon., 'British Music in Brussels', p. 103.

²¹³ The Cheltenham Philharmonic Society was founded in 1895. Interestingly, a significant figure in the promotion of the society was Charles Phillips, who had been an organist in Dublin. They had a chorus of over one hundred and an orchestra of more than fifty players and performed much contemporary repertoire from England and the continent. The Society successfully attracted a number of eminent performers and conductors to work with the society including John McCormack, Agnes Nicholls, Coleridge-Taylor and Sibelius. Stanford conducted some of his one works with this group. The Society is still in existence. 'History of the Cheltenham Philharmonic Society', <<http://www.cheltenhamphilharmonic.org.uk/history.htm>> [accessed 7 December 2007]. For further information on Stanford's involvement with the society as president and conductor

Stanford was elected president of the Church Orchestral Society.²¹⁴ Membership of other societies and committees included the Folk Song Society, Royal Musical Association and the International Musical Congress. During this period he also worked as an examiner for the Associated Board of the Royal Academy of Music.²¹⁵ In November 1921 he was awarded an Honorary Fellowship Diploma from the Royal College of Music, a significant honour for Stanford in light of his achievements as Professor at the college.²¹⁶ His most prestigious awards of the twentieth century was the knighthood, which he received in 1902.

Despite these achievements, Stanford's music was beginning to lose favour with audiences and performers with fewer appearances in concert listings particularly after World War I.²¹⁷ During his early years in England he enlisted many distinguished performers to give premieres of his works; in a number of cases he dedicated works to them.²¹⁸ A younger generation of composers, many of whom had studied composition with Stanford himself, were beginning to dominate concert listings. Despite not receiving the same formal musical instruction as a child as Stanford, during the 1890s Edward Elgar began to develop a public profile for himself. With the premiere of the *Enigma Variations* under Richter's baton in 1899,

see Francis Smith, *The Cheltenham Philharmonic Society 1895–1995* (Cheltenham: Cheltenham Philharmonic Orchestra, 1995), pp. 11–12, 20–21, 37 & 39.

²¹⁴ Harvey Grace, 'Church and Organ Music. The Compleat Organist. IV. Of Choirboys (Continued)', *The Musical Times*, 55 (1914), 27–31 (p. 30).

²¹⁵ Shortly after his death in 1924 it was noted that Stanford had been a member of the Associated Board for over twenty-four years.

²¹⁶ These fellowships were awarded to those musicians who had given significant service to music and to the College. Stanford was among the first recipients of the award. Anon., 'Royal College of Music', *The Musical Times*, 62 (1921), 851 (p. 851).

²¹⁷ After World War I Stanford found it more difficult to secure first performances of his works. A notable concert, however, took place in his honour with The Guildford Symphony Orchestra. Plunkett Greene was the soloist in a programme which included Stanford's Sixth Symphony, Fourth Irish Rhapsody, *Songs of the Sea* and some other miscellaneous songs accompanied by Samuel Liddle and conducted by Claud Powell. The concert, which was the Second of Four Orchestral Subscription Concerts, took place at the County and Borough Hall, Guildford and was organized by The County School of Music, Guildford, Ltd. See Anon., 'Concerts & C.', *The Times*, 21 February 1923, p. 10 (p. 10). Greene continued his partnership with Liddle with a concert of Stanford songs in the Aeolian Hall on 25 February 1925. See Anon., 'Concerts & C.', *The Times*, 16 February 1925, p. 10 (p. 10).

²¹⁸ These performers included Leonard Borwick, Francis Galpin, Lady Halle Guido Papini, Alfredo Piatti and Ludwig Straus.

the work was greeted with acclaim and its performance heralded Elgar as the pre-eminent composer of the time; his success spread to America and a steady flow of compositions ensued. Despite Stanford's support of the younger musician,²¹⁹ in his inaugural lecture at Birmingham University on 15 March 1905, Elgar criticized the composition of rhapsodies in England which appeared as a public attack on Stanford's compositional talent:

Twenty, twenty-five years ago, some of the Rhapsodies of Liszt became very popular. I think every Englishman since has called some work a Rhapsody. Could anything be more inconceivably inept? To rhapsodise is one thing Englishmen cannot do [...] It points a moral showing how the Englishman always prefers to imitate.²²⁰

As Elgar was seen as the next rising star in the development of a musical tradition in England, his public attack on composers of rhapsodies did little to promote Stanford's music nor reinstate his place as a composer of merit in England. Coupled with negative criticism in the press and compositions from emerging young composers, this event signalled a decline in interest in Stanford's music. As the younger generation's works began to receive performances by notable performing groups, it was not long before Stanford's music was seen as outdated. As one would expect from contemporary criticism, Stanford often received both positive and negative reviews the press. However, one cannot read too much into some of the more favourable comments: although they appear to be encouraging, they do not

²¹⁹ Stanford had been supportive of Elgar in his early years and Stanford had been responsible for putting Elgar forward for membership of the Athenaeum Club.

²²⁰ Percy Young, 'Edward Elgar: The Inaugural Lecture', in *A Future for English Music and Other Lectures* (London: Dennis Dobson, 1968), pp. 51–53 (pp. 51–53). This is cited in Nicholas Temperley, *The Romantic Age 1800–1914: Music in Britain* (London: Athlone Press, 1981), p. 428. According to Elgar, Stanford sent a letter to him shortly after the announcement of his appointment to the professorship at Birmingham, the tone of which Elgar found to be hurtful. Unfortunately, the letter does not survive, but Jerrold Northrop argues that Elgar believed Stanford resented his recent appointment. Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford: Oxford University Press, 1984), pp. 449–450. In a letter from Elgar to his publisher Alfred Littleton Elgar wrote 'Many disagreeables arise from certain quarters over my new appointment which seems to have caused bitter irritation.' See letter from Elgar to Alfred Littleton, 29 December 1904, in Jerrold Northrop Moore, *Elgar and His Publishers: Letters of a Creative Life* (Oxford: Clarendon Press, 1984), II, p. 602.

offer the reader a clear insight into the music of the composer. At times more comment was made on the performer's execution of the works than on the content of the music itself. When the music is discussed many repeat earlier criticism of the composer. If one surveys reviews of performances of Stanford's works over his career, an obvious trend can be identified. Towards the latter part of his compositional career, critics commented on Stanford's reliance on orthodox forms.²²¹ His music has been described, among other things, as 'old-fashioned – at least a decade behind the times',²²² and lacking 'warm inspiration'.²²³ What seems to carry him through was his consummate craftsmanship: 'he may not always have had things of insistent importance to say, but everything was extremely well said.'²²⁴ Such comments on Stanford's old-fashioned trends had a bearing on public perceptions of the aging composer and impacted on the reception of his solo piano music.

Through his continued work at the Royal College of Music it was evident that Stanford's role as a professor of composition affected his role as a composer; his creative development suffered at the hands of his academicism. His continued respect for the music of such German masters as Brahms and Schumann is evident in his compositions which date from this period.²²⁵ Stanford's preference for traditional forms played an important role in the changing perceptions of him as a composer and it was clear that he did not always approve of modern compositional trends or indeed

²²¹ One such example is his Stanford's String Quartet in G which was first performed on 27 November 1894 at a Monday 'Popular Concert'. Although the critic commended the composer for certain passages in the work which he described as 'impressive' and 'delightful', he still recognizes the four movements as being 'orthodox in structure and detail'. See Anon., 'Monday and Saturday Popular Concerts', *The Musical Times and Singing Class Circular*, 35 (1894), 25 (p. 25).

²²² Anon., 'Music in the Provinces: Bournemouth', *The Musical Times*, 58 (1917), 35–42 (p. 36).

²²³ Anon., 'The Birmingham Musical Festival', *The Musical Times*, 44 (1903), 725–728 (p. 727).

²²⁴ Anon., 'The Work and Influence of Charles Villiers Stanford', p. 258.

²²⁵ Eric Blom correctly pointed out in 1942 'the influence of Brahms, whom he [Stanford] revered, is sometimes too plainly evident in the chamber music to make it quite convincingly as an individual enlargement of the repertory.' Eric Blom, *Music in England* (Harmondsworth: Penguin Books, 1942).

those composers who used such methods in their work: 'a composer, who writes down ugly sounds, jarring and inconsequent discords, and formless, unhinged movements, is only offending against the laws of taste and common sense'.²²⁶ Despite holding conservative views he believed himself to be a Progressist and he welcomed 'every innovation, however unfamiliar, provided that it makes for the enhancement of beauty'.²²⁷

By the turn of the century his period of fame had almost passed with fewer inclusions in programme listings. The professor, who was once in demand to write commission pieces for the great musical festivals in England, was soon overshadowed by the next group of composers which included Edward Elgar and Ralph Vaughan Williams.²²⁸ White sums up Stanford's position at this time: 'Stanford and Parry, a pair of sirens blest only by their professional peers, but otherwise eclipsed by the passage of time, and by the music of Edward Elgar' [and others].²²⁹ Stanford was well aware of the situation and had earlier confided in Richter:

You know probably how things are going musically here [...]. Of the Englishmen of my generation next to nothing. The younger generation is

²²⁶ Charles Villiers Stanford, 'On the Study of Music', *Music & Letters*, 7 (1926), 229–235 (p. 231). This was published posthumously.

²²⁷ These words were spoken by Stanford in a lecture which he gave at the Royal Musical Association in 1920 entitled 'On Some Recent Tendencies in Composition'. In this lecture he also outlined that he was also "'academic" in the true sense'. Charles Villiers Stanford, 'On Some Recent Tendencies in Composition', *Proceedings of the Musical Association*, 47 (1921), 39–53 (p. 39).

²²⁸ An interesting table is produced in Herman Klein, 'The Question of Festivals: A Plea for Continuance', *The Musical Times*, 60 (1919), 63–67 (p. 65). It is obvious from this table that Stanford's music was popular at these venues during the 1890s with only a few appearances in the programmes in the first decade of the twentieth century. A noteworthy example of a decline in interest in Stanford's music at festivals is found in the programme for the Leeds Festival in 1913 which saw the English school of composition represented by Granville Bantock, Hamilton Harty and George Butterworth. See 'Leeds Festival', <http://www.leeds.gov.uk/discover/discovery.asp?pageno=&page=20031110_356182278&to pic=20031110_154781521&subsection=20031118_412594021> [accessed 25 September 2007].

²²⁹ White, 'Cultural Theory, Nostalgia and the Historical Record', p. 31.

excellent, [...] but it should not in justice cut out entirely the men who prepared the way for them [...].²³⁰

Stanford clearly felt dejected. Although he was known for the outrageous comments which he made about his students' compositions, he also generously supported their music in other ways and nominated their works for performances, while his own remained unperformed.²³¹ This did not deter him from composition. However, to this day many of the works from this period remained unperformed and unpublished including a large number of his piano compositions which seldom featured in concert listings. Critics' unfavourable opinion did little to encourage performance of Stanford's works and Shaw's opinions were influential despite being founded on inconclusive theories and personal distaste of music associated with Brahms.

The neglect of a more experienced composer in favour of a younger one made an impression on Stanford's circumstances, compositional direction and indeed his character. As a young man Stanford's ambition is obvious through the pioneering work which he did in England to secure a solid reputation for himself. Although he expressed his concern to Richter in 1901 (see above), it appears that Stanford did little to regain his place as an eminent composer in England in the twentieth century. While he ensured that his students had a solid grounding in harmony and counterpoint at the Royal College of Music, he was conscious of the modernity of their compositions (which was not to his liking), and he was also aware of the success which many of his students had when their compositions were performed at notable venues across the country.²³² Although he continued to compose at a prolific rate, he may have decided that fame as a composer was not as important to him in the

²³⁰ Letter from Stanford to Richter, 12 November 1901, in Dibble, *Stanford*, p. 326.

²³¹ See for example Eugene Goossens, *Overtures and Beginners* (London: Methuen, 1951), pp. 80–81.

²³² See Pupils of Stanford, 'Charles Villiers Stanford by Some of His Pupils', pp. 193–207.

latter years of his life and recognised that the younger generation were inevitably taking centre stage. Recognition for his work at the Royal College of Music seemed to concern him more.

1.6.3 Failing Friendships and Reputation at the Royal College of Music

Stanford was aware of the impact which the lack of interest in his compositions would have on his lifestyle and financial security, and his compositional output from the later years of his life reflects these concerns. Interest in his music began to decline, along with been overlooked for appointments and positions of prominence.²³³ Stanford does not appear to have openly shown his feelings regarding his decline in popularity. Work at the Royal College was diminishing due to the war, and with no commissions from festivals Stanford turned his attention to writing music with a specific market in mind, one which would guarantee a source of income for the composer. This resulted in many solo instrumental and chamber works, and he had to sign away the royalties for some of these works to ease his financial burden at the time.²³⁴ These concerns directly impacted his compositions for solo piano.

Despite not criticising the role of the critics in an article he wrote in 1894,²³⁵ had Stanford revisited this topic in the latter years of his life, his opinions of music critics may have been somewhat different considering Shaw's musical diatribes; unfortunately, no records exist which outline his opinion of critics at this time.

²³³ Stanford's appearances as conductor at the Leeds Festival were in decline.

²³⁴ Stanford signed away the royalties to Stainer & Bell for Irish Song Cycles, Harvest Anthem and Eight Part-Songs in 1910, Four Four-Part songs in 1911 and Festal Communion Service and Eight Part-Songs in 1913. See letters from Stainer & Bell Ltd. to Stanford, 23 May 1910, 31 March 1911 and 27 January 1913, housed in Charles Villiers Stanford Collection at Robinson Library, University of Newcastle. According to Rodmell, *Stanford*, p. 311 Stanford signed away the royalties of *Night Thoughts*, op.148 to publisher Joseph Williams for £90 and Six Pieces for Violin and Piano, op.155.

²³⁵ Stanford, 'Some Aspects of Musical Criticism in England', pp. 70–79.

Stanford's relationship with other composers seems, at times, to have been influenced by circumstances which hindered the progress of his career.²³⁶ It was well-known that Stanford had a fiery temper and some would have been aware of his quarrels with fellow composers such as Parry and Elgar and his brashness. Stanford was aware of the difference between Irishmen and Englishmen and concluded that:

the cause of much of the friction between the typical Irishman and the typical Englishman always appeared to me to be easy enough to diagnose. If one Kelt offends another and apologizes, the injured party does not only forgive, he entirely and completely forgets. Tempers in Ireland are quick but not bad. The Englishman does not appreciate this distinction; he may quite honestly forgive, but he never forgets. In this natural disability lies, I feel sure, in great things as well as in small, the true source of the proverbial incompatibility of the Irish and English temperaments.²³⁷

Stanford also felt neglected at times in relation to appointments and he fought tirelessly for better teaching conditions for himself at the Royal College. While there were few permanent members of staff, Dibble also believes that the college authorities 'could not risk a volatile personality as the head of an institution with royal patronage', it is likely that this was also at the root of not making him permanent.²³⁸

Fuller-Maitland, however, spoke of Stanford's 'lack of that professional jealousy which has spoilt the nature of too many English musicians'.²³⁹ This was an unusual statement for Stanford's friend to make as it was clear that Stanford was jealous of Parry in his permanent position at the Royal College of Music despite claiming that he was worried that Parry's time for composition might suffer.²⁴⁰ The College were aware of their public image and they stood for the promotion of

²³⁶ These associations have been well-documented by writers in the press and in scholarly works; most recently in the publications of Dibble and Rodmell.

²³⁷ Stanford, *Pages From an Unwritten Diary*, p. 101.

²³⁸ Dibble, *Stanford*, p. 257.

²³⁹ Cited in Sydney Grew, *Our Favourite Musicians: From Stanford to Holbrooke* (Edinburgh: T.N. Foulis, 1924), p. 54.

²⁴⁰ For a more detailed account of Stanford's relationship with Parry see Adèle Commins, 'Parry and Stanford: Colleagues in Conflict', in *Maynooth Postgraduate Research Record: Proceedings of the Colloquium 2004* (Maynooth: NUI Maynooth Research Office, 2004), pp. 44-54.

English ideals and although they had been keen to have Stanford's association at the inception of the College in 1882, it may have been felt that it was inappropriate to give Stanford, as an Irishman, a permanent position there, despite Stanford being the first Irishman to be a professor at Cambridge University. In England Irish composers were in the minority.

Public opinion at the time may have influenced college authorities in their decision. According to George Grove:

someone said to me the other day that he [Stanford] was the most disliked man in England. He can be very disagreeable; but I have never yet seen that side of him towards myself. As to his music I cannot honestly say that I have ever cared for any of it. But on the other hand he is a very valuable member of College. His energy and vigour and resource are quite extraordinary. And above all he is so affectionate to me, and I am so fond of his wife [...] that I hope I shall never experience his rough side.²⁴¹

While there is no clue in the Grove correspondence to suggest who said this about Stanford, it is clear that Stanford was not liked by all.

In the 1880s Stanford was not afraid to voice his opinion on matters which he felt strongly about in newspapers and journals. In many letters written to *The Times* and *The Musical Times*, Stanford openly engaged in debates with other correspondents.²⁴² This correspondence may have upset authorities at Cambridge University and the Royal College of Music.

In the years leading up to his death in 1924, definite trends in Stanford's compositional output can be noticed. Fewer of his works from this period were published and it is not clear whether he approached publishers about the possibility

²⁴¹ Letter from George Grove to Edith Oldham, 21 February 1892, in Dibble, *Stanford*, p. 257.
²⁴² Stanford corresponded with *The Times* from 1885 to 1924. Hudson lists each of these letters in one of his folders which is available for consultation in the Stanford Collection at the Robinson Library, Newcastle. During the summer of 1887 a series of bitter letters between Stanford and Edmund Garrett were printed in the *Cambridge Review*. According to Rodmell the letters 'caused quite a stir in Cambridge circles'. See Rodmell, *Stanford*, pp. 130–132. Later in 1890 Stanford's quarrel with Augustus Maans was reported on in the *Cambridge Review*.

of publishing these works. Shortly after his death Guy Stanford wrote to Jock McEwen that ‘there is yet so much for the world to hear that has never been heard yet’.²⁴³ Stanford’s own ambition to succeed may have deserted him in his final years and old age may have held him back from promoting himself. By the end of his life he may well have come to realize that his fame as a composer in England had almost passed as he had not engaged with modern compositional developments in England. Howells believed these to be ‘the days of his increasing neglect, a neglect he continually felt’ and which hurt him.²⁴⁴

1.7 Early Posthumous Reception (1924–1952)

Stanford’s death was reported in the Irish and English press,²⁴⁵ and tributes were written about the man and his music.²⁴⁶ A lengthy article appeared in *The Irish Times* which proclaimed that Stanford ‘was to musical Ireland what Mr W.B. Yeats is to literary Ireland’.²⁴⁷ Irish music-lovers were obviously proud of their national

²⁴³ Letter from Guy Stanford to Jock McEwen, 30 March 1924, in Dibble, *Stanford*, p. 459.

²⁴⁴ Howells, ‘Charles Villiers Stanford (1852–1924): An Address at his Centenary’, p. 21. Howells gave the talk on 11 December 1952.

²⁴⁵ British music suffered three blows within a short period of time as Walter Parratt, Frederick Bridge and Stanford all died within a relatively short period in 1924. Bridge died on 18 February 1924, Parratt died on 27 March 1924 and Stanford died on 29 March 1924.

²⁴⁶ Hamilton Harty wrote to Mrs Stanford shortly after Stanford’s death. Although Harty’s letter no longer exists the content of Mrs Stanford’s reply to Harty gives a clear indication of the content of Harty’s letter. Mrs Stanford wrote: ‘No words can say how much your letter has touched me. Your appreciation and love of my husband’s music is very beautiful [...] your perfect rendering of the Rhapsodies. How very real it was. I will be delighted to give you a piece of his music, but I am afraid it can not be just yet, as we had not been able to tackle things up to the present. The letter was written shortly after Stanford’s death on black edged “mourning stationery”. See letter from Lady Stanford to Hamilton Harty, n.d.. I am grateful to Declan Plummer for alerting me to this letter in the Harty Collection at Queen’s University Belfast.

²⁴⁷ His death was reported in Anon., ‘A Great Musician: Death of Sir Charles Stanford’, *The Irish Times*, 31 March 1924, p. 6 (p. 6); Anon., ‘Born in Ireland’, *Freeman’s Journal*, 31 March 1924, p. 4 (p. 4); Anon., ‘Composer Dead: Sir Charles V Stanford Passes Away: Born in Dublin’, *Freeman’s Journal*, 31 March 1924, p. 4 (p. 4). An interesting article in *The Irish Book Lover* reported that during a meeting of the Literary Society, members learned of the death of Stanford. A vote of condolence was passed to Lady Stanford after which Alfred Graves spoke about Stanford and their joint work. It was noted that Stanford had edited the Petrie Collection of Irish music for the Society. See Anon., ‘Irish Literary Society’, *The Irish Book Lover*, XIV (1924), 79 (p. 79).

composer.²⁴⁸ In recognition of the contribution which Stanford had made to British musical life, his ashes were buried in Westminster Abbey and his gravestone in the abbey reads 'A great musician', which sums up his life as an all-round musician. On Stanford's death, one obituary recognized that many of his compositions remained unknown.²⁴⁹ However, the journalist hoped that this would not always be the case recognising that a revival was deserving:

we believe that a revival of the bigger Stanford works will take place, and that it will show him to be of greater stature than was evident to most musicians during his lifetime. But even without such a revival his name will stand high, not merely in the roll of British composers [...] but in that elect line where such national labels are rarely used.²⁵⁰

Many concerts included music by Stanford shortly after his death across England and Ireland. Stanford's obituary in the *Freeman's Journal* gave a rich account of his life and his achievements, but the writer lamented that 'it is a matter for regret that he found time to conduct many musical festivals in England and abroad, while he did not appear to have had an opportunity of doing so in his native country.'²⁵¹ It was unfortunate that Stanford did not return to Ireland to conduct any of his works although he had received an invitation to do so in 1899.²⁵²

1.7.1 Early Posthumous Recognition in Ireland

Ireland celebrated Stanford's music with posthumous performances of both his sacred and secular music: *Shamus O'Brien* was produced in Dublin in August 1924 in connection with the Tailteann Games under the conductorship of Vincent O'Brien, while Miss Culwick's Choral Society organized a concert in memory of Stanford at

²⁴⁸ Stanford's funeral was also reported on in Irish Press. See Anon., 'London Letter: Sir Charles Stanford', *The Irish Times*, 4 April 1924, p. 4 (p. 4).

²⁴⁹ Anon., 'Walter Parratt, February 10, 1841–March 27, 1924, and Charles Villiers Stanford, September 30, 1852–March 29, 1924', *The Musical Times*, 65 (1924), 401–403 (p. 403).

²⁵⁰ Anon., 'Walter Parratt and Charles Villiers Stanford', p. 403.

²⁵¹ Anon., 'Composer Dead: Sir Charles V Stanford Passes Away, 31 March 1924, p. 4.

²⁵² Stanford had received an invitation from the Feis Committee to conduct one of his one works during the Festival. See 'Minutes of the Eleventh Meeting of the Executive Committee n.d.' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books 1903–1929*, Dn, MS 34,914/2.

the Metropolitan Hall on 7 March 1925.²⁵³ This concert was especially significant as it drew from the broad range of Stanford's output and included a choral work, part-songs, unaccompanied choruses, piano solos and chamber music.²⁵⁴ His music continued to be represented at the Feiseanna in Sligo, Derry and Dublin. Of particular note, his piano work 'Alone' from *A Toy Story* was the test piece for the Preparatory Piano Under 12 competition at the Feis an Athair Maitiú in 1925.²⁵⁵ The Derry Feis, like its counterpart in Dublin, founded a competition to honour Stanford, while Sligo Feis awarded a Stanford Memorial Cup for the singing of songs by Irish composers, one of which was to be by Stanford.²⁵⁶ Further recognition came in 1947 when Ireland finally recognized his genius and named a street after him in Walkinstown, Dublin, while in 1985 An Post issued a stamp in his honour. Additionally, a plaque was erected outside his house in Herbert Street, Dublin and also in St Patrick's Cathedral, Dublin.²⁵⁷

1.7.2 Due Recognition at the Feis Ceoil

Since its inception Stanford's music featured prominently on the syllabi of the Feis Ceoil in Dublin. Only two months after the publication of Greene's biography of Stanford it was proposed by Madame Coslett Heller, on behalf of the ladies

²⁵³ For an account of the performance at the Tailteann Games see Jacques, 'Revival of Shamus O'Brien: A Night of Memories', *The Irish Independent*, 12 August 1924, p. 6 (p. 6).

²⁵⁴ See Anon., 'Stanford's Music: Commemoration Concert in Dublin', *The Irish Times*, 9 March 1925, p. 6. Stanford's *Stabat Mater* was given its first Dublin performance at a concert of the Dublin Philharmonic Society at the Theatre Royal on 31 March 1928, while other events to celebrate his music were organized in Ireland including an illustrated lecture to the Irish literary Society by Mr Rowland Owen on Stanford's songs. Anon., 'Songs of Stanford', *Irish Independent*, 15 December 1930, p. 8 (p. 8).

²⁵⁵ *The Pibroch* was the test piece for the bass solo while *Blackberry Time* was the test piece for the contralto solo.

²⁵⁶ See Section 1.7.2 for details on the initiation of the Stanford cup at Feis Ceoil. Anon., 'Keen Competition: Awards at Sligo Feis', *Irish Independent*, 14 April 1928, p. 8 (p. 8).

²⁵⁷ To mark European Music Year An Post issued a number of stamps on 16 May 1985. Stanford featured on the 26p stamp which was designed by Patrick Hickey with illustrations by Jack Farrar. In total five stamps featured composers and commemorated Turlough O'Carolan (37p), Handel (22p), Bach (26p) and Scarlatti (22p). See Anon., 'Stamps on Music', *The Irish Times*, 14 May 1985, p. 13 (p. 13).

committee, that a cup in memory of Stanford be offered at the Feis.²⁵⁸ The inauguration of the Stanford Challenge Cup and Memorial Medal was an opportune way to ensure lasting recognition of Stanford's music in Dublin during Feis Ceoil.²⁵⁹ For its inception at the Feis in 1936, the prize was to be presented for the best interpretation of any two of Stanford's songs.²⁶⁰ In succeeding years the prize was to be awarded for performances of his music on other instruments.²⁶¹ Table A1.3 in Appendix 1 outlines the competitions for which the cup was awarded since its

²⁵⁸ 'Minutes of the Fifth Meeting of the Executive Committee 20 June 1935', in *Executive Committee, Finance Committee and Music Sub Committee Minute Books October 1900–December 1963*, Dn, MS 34,913/5. The subject was discussed in greater length at subsequent meetings. See 'Minutes of the Sixth Meeting of the Executive Committee 27 June 1935,' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books October 1900–December 1963*, Dn, MS 34,913/5, 'Minutes of the Seventh Meeting of the Executive Committee 26 September 1935,' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books October 1900–December 1963*, Dn, MS 34,913/5, 'Minutes of the Fifth Meeting of the Executive Committee 11 June 1936' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books October 1900–December 1963*, Dn, MS 34,913/5 and 'Minutes of the First Meeting of the Executive Committee 22 October 1936' in *Executive Committee, Finance Committee and Music Sub Committee Minute Books October 1900–December 1963*, Dn, MS 34,913/5. Such discussions concerned the collecting of funds, the design of the Stanford medal and the nature of the Stanford Prize for subsequent years. Incidentally, Coslett Heller, who was one of the original teachers at the Leinster School of Music, bequeathed portraits of Stanford and scores to the library of the Royal Irish Academy of Music in 1940. See Anon., *Prospectus and Syllabus of Academy Examinations* (Dublin: Royal Irish Academy of Music, 1975), p. 4.

²⁵⁹ The Stanford cup was a replica of the Ardagh Chalice and the silver medal bore a portrait of Stanford on one side with an inscription on the reverse side which read: 'Be thou gracious to my country and to me, who sing of my country' a translation of Stanford's Latin transcription to his *Irish Symphony*. The Stanford medal was complete with a wreath of arbutus surrounding the inscription which offered a reminder of Stanford's song *My Love's an Arbutus*. Full pictures of both the medal and cup were published in *The Irish Times*. See Anon., 'Memory of Stanford: New Feis Ceoil Prize, Novel Conditions of Competition', *The Irish Times*, 1 April 1935, p. 5 (p. 5). A copy of the medal is included as Fig.A1 in Appendix 1 of this thesis.

²⁶⁰ The inaugural competition, adjudicated by Plunkett Greene, attracted much attention yielding thirty-five competitors, the second highest entry in the Feis. For a full list of entry numbers at the 1936 Feis see Anon., 'Entries for Feis Ceoil: The New Stanford Prize', *The Irish Times*, 17 April 1936, p. 4 (p. 4). The first winner of the Stanford competition was Mary Dempster O'Neill, Waverly Avenue, Ballymena, Co. Antrim with her performance of 'There's a Bower of Roses' and 'A Soft Day'. See Anon., 'Stanford Prize Goes North', *The Irish Times*, 14 May 1936, p. 5 (p. 5). This article gives a full account of Plunkett Greene's comments on the competition. One writer had hoped for a larger attendance for the inaugural contest but concluded that 'to the general musical public the name of Stanford has not yet acquired the drawing power with which a degree of antiquity has endowed other great composers'. L.P., 'Impressions of the Feis Ceoil - 3', *The Irish Times*, 14 May 1936, p. 5 (p. 5). However, it was this event which would ensure that the musical genius be permanently remembered in Ireland.

²⁶¹ The Stanford competition continued to draw attention from musicians in Ireland, and due to the conditions of the competition, Dublin audiences were exposed to a wide array of music by the Irish composer during each Feis; Stanford's songs were popular choices by the competitors in the Denis O'Sullivan and Plunkett Greene cups. Sullivan and Greene had both been keen promoters of Stanford's music so it was fitting that their competitions should also promote Stanford's songs.

inception and highlights that the Stanford Cup was only awarded to the piano competition on five occasions, in 1945, 1947, 1956, 1957 and 1961. Indeed, on account of awarding the Stanford Cup to a pianist in 1956, the test piece was noted in a newspaper review. However, the reviewer's comments would have done little to ignite further interest in Stanford's piano music. Despite noting the quality of craftsmanship and its attractiveness 'in a well-bred sort of way', his misrepresented judgement of the works was damning: 'Stanford's piano music is far from being the most frequently heard section of his output probably because it is very difficult for the performer and not immediately rewarding to the listener.'²⁶² Such a negative statement was unfortunate considering the significance of his report as it is one of the few references to Stanford's piano music in the Irish press.

1.7.3 Continued Promotion in Ireland: Larchet and Swanton

Ireland endeavoured to renew interest in Stanford's music at other events across the country. Many notable musicians such as Dr J.F. Larchet and F.C.J. Swanton were committed to raising Irish public awareness of the richness of Stanford's music. Larchet lamented that although 'the English have honoured Stanford, have we his own people appreciated him as we should?'²⁶³ Larchet gave illustrated lectures on Stanford's music and included Stanford's works in concerts.²⁶⁴ One reviewer noted issues relating to Stanford reception in Ireland:

in Ireland Stanford's name for very many years – almost, indeed, since the beginning of his career in the 'eighties of last century – has lingered

²⁶² Anon., 'Stanford Prize Went to the Pianists', *The Irish Independent*, 9 May 1956, p. 9 (p. 9).
²⁶³ John F. Larchet, *Text of a Lecture-Recital on Charles Villiers Stanford*, 17 September 1935. I am grateful to Shiela Larchet-Cuthbert for furnishing me with a copy of this script
²⁶⁴ One lecture was broadcast on national radio and advertised in national press. See Anon., 'Daily Programme Review', *The Irish Times*, 17 September 1935, p. 4 (p. 4). In his role as a prominent conductor, Larchet strove to include selections of Stanford's music in concerts under his direction in the early twentieth century. One such concert, held at the Theatre Royal on St Patrick's Day 1923, included the overture from Stanford's *Shamus O'Brien* and his Irish Rhapsody no.1. Advertised as a national concert, the inclusion of Stanford's music is testament to the perceptions of Stanford as a national composer.

under a cloud, which has not been dispelled even since his death. The reason is hard to seek.²⁶⁵

Indeed, Stanford's music has not dominated the concert programmes in Ireland since his departure; however, it is incorrect to suggest that he has 'lingered under a cloud'. As argued earlier, attempts were made to foster links between Stanford and the Feis Ceoil and concerts and Feis syllabi continued to promote his music. The writer attributed Stanford's removal from Ireland in his younger days along with the lack of Ó or Mac in his surname to problems with Irish reception of his music. Contrary to the writer's perception, Stanford's father was awarded popular reception by music circles in Ireland during his involvement with musical activities before the birth of his son.²⁶⁶ Stanford's removal to England undoubtedly shaped public opinion of him in Ireland as other notable musicians had decided to stay at home to foster the tradition of art music in Ireland. Although the writer in *The Irish Times* felt that Ireland was only 'beginning to accord him due recognition' in 1935, the grounds for this statement are not clear. Stanford's music appeared frequently in concert programmes in the years after his death with special commemorative concerts organized to celebrate his compositional gifts and there were conductors and musicians who had promoted his music in Ireland throughout his career: Larchet and the choirs at St Patrick's Cathedral and Christ Church Cathedral to name but a few. The writer rejoiced that 'another Irish musician, [Larchet] discerning Stanford's true place in the history of Irish music, has sought to make his [Irish] people aware of it.'²⁶⁷ This article was important for reminding Irish musicians of the greatness of

²⁶⁵ Anon., 'Music in Ireland', *The Irish Times*, 18 September 1935, p. 6 (p. 6). See also Anon., 'Charles Villiers Stanford: Broadcast Talk', *Irish Independent*, 18 September 1935, p. 12.

²⁶⁶ However, there is evidence that musicians changed surnames to more popular versions; Stanford's violin teacher Richard O'Shaughnessy had altered his surname to Levey as he considered it 'to be a more musical one' with similar practices in England. Stanford, *Pages From an Unwritten Diary*, p. 34.

²⁶⁷ Anon., 'Music in Ireland', p. 6.

Stanford in the hope that his music would be given a place of prominence in his native country in the twentieth century and beyond.²⁶⁸

Cork-born organist, F.C.J. Swanton, spent most of his life working in Dublin and had a special affinity for Stanford's music.²⁶⁹ Over the course of his career Swanton was much in demand as a recitalist. What is most significant is the repertoire chosen for his recitals. The extensive collection of programmes from concerts which included works by Stanford housed in the National Library of Ireland demonstrates that Swanton was a committed supporter and promoter of Stanford's music throughout his life.²⁷⁰ Indeed, Swanton owned copies of a number of Stanford scores including works for solo piano and these have now been deposited in the National Library of Ireland.²⁷¹ His enthusiasm for Stanford's music is evident as he noted, quite surprisingly that he liked 'his songs more than Schubert's',²⁷² while also

²⁶⁸ Another review of the same programme was less critical of the lecture and the reception of Stanford's music in Ireland. However, while proclaiming Stanford a musical genius, the writer noted that although 'Stanford's songs were fairly well known – mainly through the Feis Ceoil in Dublin [...], [he acknowledged that it] was 'his really big instrumental works, written of the Irish style, [which] were not known'. Anon., 'Charles Villiers Stanford: Broadcast Talk', p. 12.

²⁶⁹ F.C.J. Swanton (1895–1974) worked as organist at SS Philip & James, Booterstown, mid-1920s–1951, Mariners' Church, Dún Laoghaire, 1951–1972, St Andrew's Presbyterian Church, Blackrock, 1972–1974.

²⁷⁰ Along with standard organ repertoire including works by Bach, Franck, Brahms and Dupré, Swanton endeavoured to promote a wide section of Stanford's music for organ including preludes and fugues and sonatas and more popular works such as *St Patrick's Breastplate* and *Intermezzo on Londonderry Air*. The collection of programmes held in the National Library confirms his popularity as a recitalist. See F.C.J. Swanton Papers, 'Concert Programmes, News Cuttings, etc. relating to F.C.J. Swanton, 1922–1972', Dn, MS 21,801.

²⁷¹ For example, the inscription on the inside cover of various volumes of Stanford's Twenty-Four Preludes in All the Keys for Pianoforte, op.179 reads 'F.C.J. Swanton'. See for example Dn, MU-sb-133. In February 1937 and October 1952 Swanton gave talks on Stanford's music; the transcripts of which are available in the National Library of Ireland. Chopin, Mozart, Sir Edward Elgar, Sir Charles Villiers Stanford, Church Music, etc., c.1937–1964', Dn, MS 21,800. The first talk took place on 27 February 1937 in the Royal Irish Academy and was organized by the Leinster Society of Organists and Choirmasters. The lecture included performances of Stanford's Sonata Celtica op.153, Sonata Eroica op.151 by Swanton, performances of Stanford songs 'Back to Ireland', 'The Chapel on the Hill', 'Drake's Drum' and 'Devon, O Devon' along with numbers from *The Fire of Turf* performed by Michael O'Higgins, while the choir of the Church of SS Philip and James, Booterstown sang the Benedictus in B flat, 'While Shepherds Watched their Flocks', 'My Love's an Arbutus' and 'Farewell' from *Songs of the Fleet* with Mr G. Cobb as soloist.

²⁷² F.C.J. Swanton, *Stanford and Stanford Songs*, 30 January 1937, in 'Sixteen Papers and Essays by Francis Swanton of Dublin on Beethoven, Chopin, Mozart, Sir Edward Elgar, Sir Charles Villiers Stanford, Church Music, etc., c.1937–1964', Dn, MS 21,800.

commenting that Stanford made ‘charming use of the piano’.²⁷³ Swanton’s lectures highlighted Stanford’s importance as both a composer and pedagogue and in Swanton’s opinion Stanford’s ‘loss to Ireland is incalculable’, faulting Ireland for not making enough of her national music.²⁷⁴ Swanton attempted to address the reasons for which he believed Stanford should be honoured in Ireland. He was insistent that Stanford’s music deserved to be heard in his native country. Perhaps if Ireland had been more interested in the promotion of native music then this would have added greatly to the interest in Stanford’s music in Ireland in the twentieth century: ‘if Ireland is ever to make anything of her national music — which does not seem likely at present — it will be through such composers as Stanford.’²⁷⁵ While recognising that Stanford’s music was out of fashion, Swanton believed that ‘there will be a revival of his works before long.’²⁷⁶ Swanton’s continued support for Stanford’s music helped to raise public awareness of Stanford’s music in Ireland as Stanford’s organ works were included in his recitals over a forty year period.²⁷⁷

Other initiatives and events in Ireland continued to raise public awareness in Stanford’s music as few if any references to performances of his solo piano music exist.²⁷⁸ Service listings frequently included his church music in Christ

²⁷³ F.C.J. Swanton, *Lecture on Charles Stanford*, in ‘Sixteen Papers and Essays by Francis Swanton of Dublin on Beethoven, Chopin, Mozart, Sir Edward Elgar, Sir Charles Villiers Stanford, Church Music, etc., c.1937–1964’, Dn, MS 21,800.

²⁷⁴ F.C.J. Swanton Papers, *Sir Charles Stanford*, 30 January 1937, in ‘Sixteen Papers and Essays by Francis Swanton of Dublin on Beethoven, Chopin, Mozart, Sir Edward Elgar, Sir Charles Villiers Stanford, Church Music, etc., c.1937–1964’, Dn, MS 21,800. It had been widely acknowledged both in Ireland and England that Stanford had done much for the promotion of Irish music. F.C.J. Swanton Papers, *Stanford*, 21 July 1953, in ‘Thirty-one Articles by Francis C.J. Swanton on Sir Charles V. Stanford and Other Composers,’ Dn, MS 21,804.

²⁷⁵ Swanton, ‘Sir Charles Stanford’, p. 6. This article summarised Swanton’s lecture.

²⁷⁶ Anon., ‘Sir Charles Stanford: A Great Dublin Composer’, p. 6.

²⁷⁷ Swanton contributed a detailed article on Stanford and his work as a composer and pedagogue during Stanford’s centenary year. See F.C.J. Swanton, ‘Sir Charles Villiers Stanford 1852–1952: A Centenary Appreciation’, *The Irish Times*, 1 October 1952, p. 4 (p. 4). Unfortunately, many of his views on Stanford’s music were a repeat of earlier opinions by the writer. See also See F.C.J. Swanton Papers, ‘Concert Programmes, News Cuttings, etc. relating to F.C.J. Swanton, 1922–1972’, Dn, MS 21,801.

²⁷⁸ The Irish Ballet Production Society gave its initial production at the Gaiety Theatre on 8 October 1939. Interestingly, one of the new ballets performed, *Marriage Rites*, used music by

Church Cathedral, St Patrick's Cathedral, Dublin and St Patrick's Church of Ireland Cathedral, Armagh. Being a Protestant unionist would also have impacted upon the reception of his music in Ireland.

1.7.4 Early Posthumous Reception and Tributes in England

The continued renewed interest in Stanford's work did not happen immediately after his death in England, though his importance as a musician was recognized with tributes by many former students at the Royal College of Music published in *Music and Letters* and *The R.C.M. Magazine*.²⁷⁹ The focus on his pedagogical talents in these writings overshadowed his work as a composer.²⁸⁰ Although his prolific compositional output was still widely acknowledged, it appears that his role as an educator was seen as more important in praising the influence which Stanford had on musical life in England. Writing in 1952, his son Guy recognized that 'one got tired to death of the same list of pupils — entirely ignoring the fact that he was a great *composer* first and foremost [...] [and] one now hopes more performances are given and less just lipservice.'²⁸¹ In the years succeeding his father's death Guy appears to have questioned the lack of interest in his father's work and believed that

Stanford. Over sixty years later a ballet production in Ireland returned to Stanford's music. Based in Summerhill Co. Meath, Ballet Ireland gave the world premiere of the ballet 'Irish Rhapsody', which included music by Stanford, at the National Concert Hall Dublin in October 2000. The ballet company took the ballet on a tour of Ireland and England. See Anon., 'Ballet Ireland Opens Its Autumn Season', *The Meath Chronicle*, 14 October 2000, p. 8 (p. 8).

²⁷⁹ These tributes include Waddington, 'Stanford in the Early Days', pp. 13–17, Hugh P. Allen, 'Editorial', *The R.C.M. Magazine*, 1923, 30–33; Charles L. Graves, 'In Memoriam. Sir Frederick Bridge: Sir Walter Parratt: Sir Charles Stanford', *The R.C.M. Magazine*, 1923, 33–34; A.C. Mackenzie, 'Sir Charles Stanford: A Tribute', *The R.C.M. Magazine*, 1923, 37–38; George Dyson, 'Charles Villiers Stanford', *Music & Letters*, 5 (1924), 193–207; Marion M. Scott, 'Sir Charles Stanford and the R.C.M. Orchestra', *The R.C.M. Magazine*, 1923, 48–52; Pupils of Stanford, 'Sir Charles Stanford and His Pupils', *The R.C.M. Magazine*, 1923, 55–61; John Alexander Fuller-Maitland, 'Some Memories of Stanford in the Seventies', *The R.C.M. Magazine*, 1924, 102–104; Walford Davies and others, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207.

²⁸⁰ In his teaching room at the Royal College of Music a plaque was erected by his students in his memory. Unfortunately, there is no record at the Royal College of Music identifying those students who undertook this project.

²⁸¹ Letter from Guy Stanford to Susan Stanford, 6 December 1952, quoted in Hudson, 'Stanford', *NG1980*, p. 72.

performances of his compositions were warranted. Haydn Wood noted that Guy was protective over his father's work.²⁸² In an earlier letter Guy Stanford stated that 'my reactions to all accounts of his life are *chiefly* that far too much emphasis has been given to his teaching and far too little on his composition.'²⁸³ It is difficult to say for certain whether these were only the personal opinions of his son, or whether he was repeating a concern which Stanford himself had expressed to his son in the later years of his life. The lack of a personal diary and correspondence makes it difficult for scholars to assess Stanford's real feelings on this matter.²⁸⁴ Dunhill believed that 'it was as a composer, assuredly, that Stanford would most have desired to be remembered' as he took great pride in his compositional activities, setting aside time each morning to compose.²⁸⁵ If Stanford had been keen to be remembered as a composer, one wonders why he did not commit himself to changing his compositional style to show that he was capable of breaking ties with his musical past. Interestingly, one critic writing shortly after his death suggested that his name should also be honoured as a conductor and a teacher despite acknowledging that 'a man who is a composer does not want to be remembered by anything else, and if we have laid stress on Stanford's other activities it implies no slight to his compositions, but merely diffidence in embarking on so large a subject in a little space.'²⁸⁶ Unfortunately, such comments immediately after his birth tainted reception of his work as a composer.

Harry Plunkett Greene, long-term friend of Stanford, worked tirelessly throughout his career as a promoter of Stanford's songs, and in his own capacity as a

²⁸² Haydn Wood met with Guy Stanford at Boosey & Hawkes on 11 September 1941. See <www.haydnmusic.com> [accessed 23 November 2009].

²⁸³ Letter from Guy Stanford to Susan Stanford, 7 November 1952, quoted in Hudson, 'Stanford', *NG1980*, p. 72.

²⁸⁴ Both Rodmell, *Stanford* and Dibble, *Stanford* note the lack of diary.

²⁸⁵ Anon., 'The Work and Influence of Charles Villiers Stanford', p. 258.

²⁸⁶ Anon., 'Sir C.V. Stanford: A Composer of Genius', *The Times*, 31 March 1924, p. 17 (p. 17).

respected baritone he often included his friend's songs in his recitals.²⁸⁷ Although some of the material presented in Greene's 1935 biographical account cannot be verified due to the absence of correspondence from which Greene quotes, an interesting picture is painted of Stanford and his devotion to the promotion of music in England. Greene's book raised awareness in the greatness of Stanford as a composer, and Ireland, it seems was ready to reclaim Stanford as one of their own.²⁸⁸

Colles' statement in *Groves's Dictionary of Music and Musicians* (1940) that 'the time is not ripe for a thorough reevaluation of his music' represented the political climate at that time while also acknowledging that perhaps enough time had passed since his death before a detailed appraisal could be made of his music.²⁸⁹ In the period since Stanford's death the public were more concerned with familiarising themselves with the 'classics' and trying to become accustomed with the music of their own generation which ensured that orchestral music of Stanford and his contemporaries has been neglected by this generation.²⁹⁰ The 1940s witnessed a decline in interest in Stanford's music both in Ireland and England with many of his contemporaries suffering a similar fate. As World War I placed restrictions on the performance of music, so too World War II impacted negatively on the promotion of music performances at major venues across England which were curtailed.

In the years following Stanford's death, reception of his music went through different stages. While his church music featured prominently in service

²⁸⁷ In 1922 Greene gave a lecture in Belfast on the art of singing and focused much of his lecture on the songs of Stanford. The lecture took place in April 1922 at the Belfast Rotary Club Luncheon. See Anon., 'Article', *Irish Independent*, 8 April 1922, p. 6 (p. 6).

²⁸⁸ The publication of Greene's biography in 1935 was reported on favourably in both Irish and English press and in the months after its publication it is apparent that numerous initiatives were instigated to elevate public opinions of Stanford's music in Ireland. See H.R.W. 'A Great Irish Musician', p. 4 & Anon., 'Charles Villiers Stanford: The Folk Music of Ireland', *The Irish Times*, 27 April 1935, p. 7 (p. 7).

²⁸⁹ 'Stanford', in *Grove 4*, V, p. 601. Colles blamed some of the lack of interest in Stanford's music on the introduction of the wireless.

²⁹⁰ 'Stanford', in *Grove 4*, V, p. 602.

listings, some other works were occasionally revived for single performances. Greater initiatives were needed to promote music by the composers of the British Musical Renaissance.

1.8 Centenary Celebrations of an Irish Composer (1952–2002)

Fortunately the centenary of Stanford's birth provided the stimulus for the renewed interest in Stanford's music both in Ireland and England. Despite an unsuccessful attempt made in 1952 to set up a Stanford society, many events were organized in his centenary year in England and Ireland.²⁹¹ In an effort to refresh people's memories of the reputation which he held during his life and also to inform younger musicians of his greatness, newspapers carried articles about Stanford and his music. As one writer put it 'we do well to reflect on what he did for British musical life.'²⁹² The first commemoration in London of Stanford's centenary took place in Westminster Abbey in July, the programme of which was made up entirely of Stanford's compositions.²⁹³

Former students of Stanford, in particular Herbert Howells and Ralph Vaughan Williams, paid tribute to their composition teacher during his centenary year. Howells gave an address at Stanford's centenary to the Royal Musical Association and spoke fondly about Stanford's work as a teacher, conductor and composer. Stanford had made a significant impact on Howells' life and he believed that 'the paramountcy that was his so fitfully, but often so brilliantly and in so many fields was, in one sphere of his genius, unquestioned, undimmed, and (in our own

²⁹¹ B. E. Lambie, 'A Stanford Society?', *The Musical Times*, 93 (1952), 509 (p. 509).

²⁹² Anon., 'Stanford: A Great Musician', *The Times*, 26 September 1952, p. 9.

²⁹³ Anon., 'London Letter: Centenary of Birth of Irish Composers', *Irish Independent*, 2 July 1952, p. 4 (p. 4). Another celebration took place at the Abbey in September 1952. See Anon., 'London Letter: Tribute to Dublin-born Composer', *Irish Independent*, 2 October 1952, p. 6 (p. 6). So too, celebrations continued in England with a performance of Stanford's *Stabat Mater* at the Three Choirs Festival in Hereford in November 1952.

history) unrivalled.²⁹⁴ In later years Howells recounted his fondness for Stanford to his fellow composer Seóirse Bodley. Bodley relates that Howells, during his visits to Dublin, used to call to no.2 Herbert Street and touch the door of the house.²⁹⁵ So too, Vaughan Williams complimented his former teacher's talents as a composer, conductor and teacher.²⁹⁶ Noting his concern for critics' treatment of Stanford in the past, Vaughan Williams believed that Stanford's music would return again and that he would come into his own. Although it was written in a positive light and serving to promote Stanford and his music, the article provided a nonetheless balanced synopsis of Stanford and, like other accounts written at this time, attempted to raise public awareness of Stanford.²⁹⁷ In 1953 Vaughan Williams dedicated his composition *Silence* to the memory of Stanford and also his *The Bluebird*.²⁹⁸

Centenary celebrations were also organized in Ireland. Stanford's relatives helped in the promotion of his music; William Bedell Stanford gave a talk about Stanford on Radio Éireann on 29 September 1952 and Radio Éireann's contribution to the celebrations continued with a programme of Stanford's music performed by the Symphony Orchestra at the Phoenix Hall and conducted by Dr

²⁹⁴ Herbert Howells met Stanford in 1912 and became his student and friend. Howells, 'Charles Villiers Stanford (1852–1924): An Address at his Centenary', p. 21. Howells gave his talk on 11 December 1952.

²⁹⁵ Interview with Seóirse Bodley, 15 July 2010.

²⁹⁶ While Vaughan Williams acknowledged that Stanford's prolific output had resulted in some dull music, he did not seem concerned about the uneven quality of his output, believing that one would also find some dull music in Beethoven and Bach.

²⁹⁷ Vaughan Williams, 'Charles Villiers Stanford', pp. 195–198.

²⁹⁸ Other compositions dedicated to Stanford by his former students included Holst's choral ballad 'King Estmere' (1927), Coleridge Taylor's opus 5 *Fantasiestucke* (1895) and Haydn Wood's Stanford Rhapsody (1947). Sedley Taylor composed a vocal work 'In Charley Villiers Stanford We Have had a Famous Chief', while Percival R. Kirby dedicated his book on the kettledrums to Stanford in 1932 following an earlier suggestion by Stanford to write a book about the drums. In the inscription Kirby wrote: 'I'll fondle him with a club'. For further details on Kirby's experiences with Stanford see Percival R. Kirby, *Wits End: An Unconventional Autobiography* (Cape Town: Timmins, 1967), p. 53; H. Van der Mescht, 'Annotating Percival Kirby's Autobiography Concerning His Studies at the Royal College of Music in London, 1910–1913', *South African Journal of Cultural History*, 21 (2007), 159–183.

Arthur Duff and broadcast on 30 September.²⁹⁹ Stanford's cousin continued to show a keen interest in Stanford reception and in his capacity as Senator Professor Stanford, he was invited to open an exhibition of eighteenth and nineteenth Irish music in Wexford in October 1952 which devoted a large part of the exhibition to Stanford's music.³⁰⁰

Services were held across the county in Stanford's memory.³⁰¹ In his address at the centenary celebration at St Patrick's Cathedral, Dublin, Rev Canon T.W.E. Drury appeared concerned over the lack of support for Stanford's music in Ireland. Believing Stanford to be 'not only an Irishman, but a great Irishman' he lamented that Stanford's music was not receiving the recognition it deserved: 'were it not for the occasional help of the Feis Ceoil [...] and a few pious admirers and a little outburst as at this time, in addition to the church musical tradition, Stanford

²⁹⁹ Arthur Duff (1899–1956) was an Irish conductor and composer. He was the first Irish-born bandmaster in the Irish army and later became Assistant Music Director at Raidió Éireann. The programme included Clarinet Concerto in A minor, with Gervase De Peyer as soloist, the *Irish Symphony* and the overture from *Shamus O'Brien*. Programme listings for Radio Éireann of the twentieth century often included music by Stanford. Raidió Éireann programmed a number of Stanford works following the centenary of his birth in September 1952. From 1938 to 1958 the Radio Éireann Orchestra/Radio Éireann Symphony Orchestra favoured Stanford's First and Fourth Irish Rhapsody giving two performances of each work: on 15 October 1942, 15 June 1945, 28 October 1945 and 5 February 1956. Later orchestral concerts included a performance of the First Irish Rhapsody on 31 January 1960, the Fourth Irish Rhapsody on 14 June 1974 and the Overture to *Shamus O'Brien* was performed on 3 March 1974. The Prelude to *The Travelling Companion* received one performance on 2 November 1958. See performance listings in Richard Pine, *Music and Broadcasting in Ireland* (Dublin: Four Courts Press, 2005), pp. 83, 145, 458 & 501. 'A Musical Bouquet' was a weekly programme which ran from mid-1957 to mid-1958 and interestingly A.J. Potter made an arrangement of Stanford's *There's a Bower of Roses* which was used as its signature tune. See Pine, *Music and Broadcasting in Ireland*, p. 385.

³⁰⁰ For more detailed information on the contents of the exhibition which was held at the Talbot Hotel see Anon., 'Wexford's Second Arts Festival Opened', *The Irish Times*, 27 October 1952, p. 4 (p. 4).

³⁰¹ The service from St Fin Barre's Cathedral, Cork with Rev R.J. Ross as preacher to commemorate Stanford's birth was broadcast on Radio Éireann on 28 September 1952 while St Patrick's Protestant Cathedral Armagh held a commemorative service with Most Rev Dr Gregg as presider. Music for the services included The Canticles in C for Matins and Evensong, the anthem 'I Saw Another Angel', and 'The Lord is My Shepherd', while the organ recital included the Postlude in D minor, the Pastorale in F and the Sonata Celtica. See Anon., 'Stanford Centenary Service', *The Irish Times*, 24 November 1952, p. 8 (p. 8). Stanford's parish church in Dublin, St Stephen's Church, Upper Mount Street, which housed the first organ which Stanford had played, held a centenary service on 20 November 1952 and the music at the service included compositions by Stanford, while the lessons were read by his cousin, Professor W.B. Stanford.

might be regarded as a foreigner.³⁰² These perceptive comments summed up the state of Stanford reception in Ireland in the twentieth century and it was difficult to sustain the interest in his music. On Stanford's death it was clear that with the critical interest shown in his music, the Irish public wished to claim him once more. Such opinions were re-iterated by Rev R.J. Ross in 1952 who believed that 'Ireland was proud of a great Irishman and musician.'³⁰³ Ross correctly pointed out that it was his 'church music more than his secular music which kept his memory green' although *Shamus O'Brien* was revived shortly after the centenary with a performance at the Rupert Guinness Hall by St James' Gate Musical Society on 6 April 1953.³⁰⁴

Renewed interest in Stanford's music following the centenary celebrations looked favourable for the restoration of Stanford's music to a prominent place in concert programmes. A piano piece by Stanford was performed in 1972 in a programme of piano music by Irish composers. Stanford's piano music received few performances after his death so it was significant that his work was chosen for inclusion in this concert.³⁰⁵ Despite this flurry of activity, interest in Stanford's music began to wane once more in Ireland. It appeared that it was difficult to sustain interest in his music save for a small group of Stanford enthusiasts. Pioneering work was undertaken by the Ulster Orchestra under the direction of Vernon Handley who performed and recorded the complete Stanford symphonies and Irish Rhapsodies in

³⁰² Anon., 'A Tribute to a Great Irish Composer', *Irish Independent*, 6 October 1952, p. 8 (p. 8).

³⁰³ Anon., 'Stanford Centenary Service', *The Irish Times*, 29 September 1952, p. 5 (p. 5). Rev R.J. Ross was the Principal of the Church of Ireland Training College, Dublin and was speaking at the centenary festival of Stanford's birth at St Fin Barre's Cathedral, Cork on 28 September 1952.

³⁰⁴ English interest in the work resulted in two performances of the work by the BBC Operatic Society in England in the 1960s.

³⁰⁵ Charles Lynch was the performer at this concert on 22 January 1972 which was organized by the Philosophical Society of Dublin University in co-operation with the new Irish Recording Company at the Examination Hall, Trinity College, Dublin. To commemorate the fiftieth anniversary of the death of Stanford, William Weston gave a recital of three of his organ works at St Ann's Church, Dublin. The works performed included Prelude and Fugue in C minor op.193 no.2, Sonata no.1 in F op.149 and Fantasia and Toccata in D minor op.57.

the 1980s and 1990s which made the orchestral music available to a wide audience.³⁰⁶

In England Dr Frederick Hudson, who had a great love of Stanford's music, was responsible for instigating a revival of interest in the composer and his music. Beginning in the 1950s he worked tirelessly until his death to gather together all material relating to the life and music of Stanford, including copies of music and original manuscripts, into the newly formed archive which is housed at the Robinson Library at the University of Newcastle. Hudson was continuously in contact with editors of publishing houses and librarians across the world in the hope of retrieving information on sources of Stanford's music and appeals for information appeared in music journals and newspapers across England and Ireland.³⁰⁷ Many individuals, libraries and publishing houses donated or placed on permanent loan originals or

³⁰⁶ Charles Villiers Stanford, *Symphonies 1–7*, Ulster Orchestra, cond. by Vernon Handley (Chandos Records, CHAN 9279, 1991), Charles Villiers Stanford, *Irish Rhapsodies Nos. 1–6*, Piano Concerto No. 2, *Down Among the Dead Men*, Margaret Fingerhut, Raphael Wallfisch, & Lydia Mordkovitch, Ulster Orchestra, cond. by Vernon Handley, (Chandos Records, CHAN10116–17X, 2003). Some other works recorded by the Ulster Orchestra included Clarinet Concerto op.80 in A minor, Concert Piece for Organ and Orchestra op.181, *Oedipus Rex* Prelude op.29, Piano Concerto no.2 in C minor op.126, Charles Villiers Stanford, *Irish Rhapsody no.3 for Cello & Orchestra* op.137, Raphael Wallfisch, Ulster Orchestra, cond. by Vernon Handley (Chandos Records, CHAN8861, 1990). Charles Villiers Stanford, *Symphony No. 4*, *Irish Rhapsody No. 6*, *Oedipus Rex*, op. 29: Prelude, Lydia Mordkovitch, Ulster Orchestra, cond. by Vernon Handley (Chandos Records, CHAN8884, 1990), Charles Villiers Stanford, *Symphony no. 2 'Elegiac'*, Clarinet Concerto, Janet , Hilton, Ulster Orchestra, cond. by Vernon Handley (Chandos Records, CHAN8991, 1991), Charles Villiers Stanford, *Piano Concerto no.2 op.126*, *Concert Variations Upon an English Theme*, Margaret Fingerhut, Ulster Orchestra, cond. by Vernon Handley (Chandos Records, CHAN7099, 1989). Other notable Irish performing groups have continued to promote Stanford's music and worked alongside recording companies to ensure widespread availability of Stanford's compositions. Under the direction of Colman Pearce the RTE Philharmonic Choir and the National Symphony Orchestra recorded Stanford's *Requiem* in 1997. Charles Villiers Stanford, *Requiem & The Veiled Prophet of Khorassan*, RTE Philharmonic Choir, RTE National Symphony Orchestra, cond. by Colman Pearce (Naxos, 8.555201–02, 1997). Re-released in 2004 with excerpts from Stanford's opera *The Veiled Prophet of Khorassan*, this recording has given Stanford enthusiasts the opportunity to hear music from one of Stanford's most favourite genres in which to write.

³⁰⁷ Frederick Hudson, 'Stanford's Opus Numbers', *The Musical Times*, 103 (1962), 250; Frederick Hudson, 'C.V. Stanford: Nova Bibliographica', *The Musical Times*, 104 (1963), 728–731; Frederick Hudson, 'C.V. Stanford: Nova Bibliographica II', *The Musical Times*, 105 (1964), 734–738; Frederick Hudson, 'Stanford's Autograph Mss', *The Musical Times*, 105 (1964), 440; Frederick Hudson, 'C.V. Stanford: Nova Bibliographica III', *The Musical Times*, 108 (1967), 326; Frederick Hudson, 'Charles Villiers Stanford', *The Musical Times*, 128 (1987), 421.

copies of Stanford manuscripts and publications to the archive in Newcastle. Dr Allen Percival and the board of Directors at Stainer & Bell gave all the autographs of Stanford works in their own collection on permanent loan to the Robinson Library in 1979. In 1976 Hudson donated all the items from his own personal collection to the library.³⁰⁸ This was a significant venture undertaken by Hudson and his regular updates on donations to the archive including a revised and extended catalogue of Stanford's work were published in music journals.³⁰⁹ The catalogue originally appeared in *Music Review* in 1964 and as new information came to light, Hudson noted his earlier errors and made many additions to the 1976 printed catalogue.³¹⁰ Hudson's unpublished catalogue also includes much interesting data which he collected from newspapers, journals, publishing houses, libraries and personal collections and gives significant information on first performances of some of the piano works, information on dedicatees of the works, contextual information, reference to particular works which appear in other sources, in addition to reviews of the performances.³¹¹

The archive is a valuable resource for Stanford scholars and the support received by Hudson for this scholarly project bears testament to the interest which musicians and musicologists had in the continued promotion of Stanford's music. The body of scholarly literature concerning him has expanded in the last thirty years

³⁰⁸ For further information on the acquisition history, genesis and content of the Stanford Collection at the Robinson Library, Newcastle University see Adèle Commins, 'In Stanford's Hand: The Manuscript Collection of Charles Villiers Stanford at the Robinson Library, Newcastle University', *Brio*, ed. by Katharine Hogg, 49 (2012), 79–93.

³⁰⁹ Frederick Hudson, 'A Catalogue of the Works of C. Villiers Stanford (1852–1924)', *Music Review*, xxv (1964), 44–57; Frederick Hudson, 'A Revised and Extended Catalogue of the Works of Charles Villiers Stanford', *Music Review*, xxxvii (1976), 106–129.

³¹⁰ Unfortunately, Hudson died in April 1994 before his final and updated catalogue was published. Fortunately for scholars, however, these annotations are available for consultation along with a more detailed catalogue in the Enright Room in the Robinson Library at the University of Newcastle.

³¹¹ Hudson's unpublished catalogue has been an invaluable source to this dissertation.

and many critical commentaries and articles on aspects of the composer's life and music have been published in journals and books.³¹²

1.9 Early Twenty-First Century Reception (2002–2012)

The year 2002 marked the 150th anniversary of the composer's birth with many performances of his music and the publication of two detailed biographies of the composer.³¹³ Since this celebratory year there has been a renewed and sustained interest in his music. Irish-born pianist Finghin Collins has demonstrated his interest in Stanford's larger works. With the National Symphony Orchestra of Ireland he gave a performance of Stanford's Second Piano Concerto in C minor at the National Concert Hall, Dublin on 4 October 2002.³¹⁴ This was a significant performance as the work had been largely neglected by performing groups after initial performances in America and England shortly after its composition in 1911.³¹⁵ Collins renewed his interest in the concerto and with performances in Belfast and in London at the BBC

³¹² See for example Rodmell, 'A Tale of Two Operas', pp. 77–91, Allis, 'Another 48', pp. 119–137, Christopher Scheer, 'For the Sake of the Union: The Nation in Stanford's Fourth Irish Rhapsody', in *Europe, Empire, and Spectacle in Nineteenth-Century British Music*, ed. by Rachel Cowgill and Julian Rushton (Aldershot: Ashgate, 2006), pp. 159–170; Jeremy Dibble, 'An Eclectic Playground: Style and Genre in Stanford's Church Music (i)', *Church Music Quarterly*, 2002, pp. 9–12; Jeremy Dibble, 'An Eclectic Playground: Style and Genre in Stanford's Church Music (ii)', *Church Music Quarterly*, 2002, pp. 15–17; Jeremy Dibble, 'Fantasy and Hybridization in the British Variation Tradition', in *Nineteenth-Century British Music Studies*, ed. by Jeremy Dibble and Bennett Zon, 2 (Aldershot: Ashgate, 2002), II, 235–247.

³¹³ Rodmell, *Stanford*, and Dibble, *Stanford*. Both works are detailed in the Introduction to this thesis.

³¹⁴ Michael Durkan, 'Reviews', *The Irish Times*, 14 October 2002. Interestingly, Finghin Collins' two sisters, Mary and Dearbhla, had performed the work in a two-piano arrangement on 8 February 1988 in the Field Room of the National Concert Hall, Dublin in an all-Stanford concert organized by the Proteus Ensemble under the direction of Kenneth Shellard. The concert also featured *Songs of the Sea* op.91 with Nigel Williams as soloist and Stanford's Clarinet Sonata op.129 with Michael Seaver as soloist. Mary Collins later recorded the work on the 29 February with the RTE Symphony Orchestra with conductor Janos Fürst. See Charles Acton, 'Stanford Concert in Field Room', *The Irish Times*, 11 February 1988, p. 12 (p. 12).

³¹⁵ In his review of the concert, which also included works by Bruckner and Debussy, Michael Dervan passed little comment on the concerto which is not surprising as Dervan had little praise for Stanford's *Irish Symphony* when it was programmed at a pre St Patrick's Day concert at the same venue in 2001 under the direction of Colman Pearce. The other works in the all-Irish concert included *A Small White Cloud Drifts over Ireland* (Seóirse Bodley), *Embers* (Raymond Deane) and Victor Herbert's Cello Concerto no.2.

Proms in 2008³¹⁶ and subsequently recorded the concerto with the RTE National Symphony Orchestra conducted by Kenneth Montgomery in 2010.³¹⁷

Smaller compositions by Stanford have also received interest by performers and recording companies. The RTE Vanburgh Quartet have been instrumental in the promotion of a selection of Stanford's chamber music.³¹⁸ Released with Hyperion Records, both recordings add to the rich collection of Stanford music in the Hyperion catalogue. The interest taken by the English label in some of Stanford's lesser-known works is an important venture to ensure the spread of such works among musicians. Other record labels such as Naxos, Olympia, Priory and Regis are also responsible for promoting the music of Stanford and these projects will ensure continued interest in his music. One of the most interesting releases in recent times is a performance of Stanford's *Songs of the Fleet* op.117 conducted by Stanford himself.³¹⁹ This recording gives an insight into Stanford's interpretative skills as a conductor and although many musicians who played in orchestras under

³¹⁶ The concert on 5 August 2008 took place in the Whittla Hall, Queen's University Belfast while the concert on 7 August 2008 featured as part of the Five Nations and Proms Series in Royal Albert Hall, London. Both concerts were with the Ulster Orchestra conducted by their principal conductor Kenneth Montgomery. The performance was reviewed in a number of publications including: Barry Millington, 'Proms Gets Taste of Ireland', *Evening Standard*, 8 August 2008; Millington; Matthew Rye, 'BBC Proms 2008: Orchestra Pays Homage to Williams Through His Absence', *The Telegraph*, 8 August 2008; Hilary Finch, 'Prom 28: Ulster Orchestra/Montgomery at the Albert Hall/Radio 3: Charles Villiers Stanford's Outrageous Second Piano Concerto Receives Its Much Delayed Proms Premiere', *The Times*, 11 August 2008. A list of reviews are available at 'News', http://www.finghincollins.com/news_results.php?id=4 [accessed 10 August 2009].

³¹⁷ This recording also features Stanford's Concert Variations on an English Theme 'Down Among the Dead Men'. Released by Claves Records, the works were recorded at the National Concert Hall in Dublin in June 2010 and was supported by the Arts Council / Music Network's Music Recording Scheme: Charles Villiers Stanford, Piano Concerto no.2 op.126, Concert Variations upon an English Theme "Down among the Dead Men" in C minor, op. 71, Finghin Collins, RTE National Symphony Orchestra cond. by Kenneth Montgomery (Claves 501101, 2010). The most recent performance of the concerto took place on Friday 1 July 2011 in the National Concert Hall with the National Symphony Orchestra conducted by Alan Buribayev.

³¹⁸ Charles Villiers Stanford, *String Quartet no.1 op.44 & no.2 op.45*, Fantasy for Horn Quintet in A minor, Stephen Stirling, RTE Vanburgh Quartet (Hyperion, CDA67434, 2005) & Charles Villiers Stanford, Piano Quintet op.25 & String Quintet op.85, Piers Lane, Garth Knox, RTE Vanburgh Quartet (Hyperion, CDA67505, 2005).

³¹⁹ Stanford, *Songs of the Fleet* op.117, Harold Williams, London Symphony Orchestra, cond. by Sir Charles Villiers Stanford (Dutton CDBP9777, 2007). This performance was recorded in 1923 and was released as part of a compilation of British composers conducting their own composition in 2007.

his baton have commended his skills as a conductor, the existence of a recording of a work conducted by him would make an interesting study of his skills in this area.³²⁰ Indeed, the paucity of recordings of his solo piano music confirms the need for dedicated examination of this neglected music.

The most recent initiative, the foundation of the Stanford Society, will prove instrumental in the continued promotion of the music of the composer. The Society, which held its inaugural event in Cambridge in March 2007, hopes to foster and support the promotion of the music of Stanford through the publication of a journal and the organisation of concerts devoted to his music.³²¹ Further events including conferences will be significant to secure continued exposure for Stanford and promote scholarly interest in his music and will add greatly to the body of research already underway by academics dealing with music in England in the nineteenth and twentieth centuries.

Fortunately, the body of scholarly research concerning Stanford's music is now much richer and a variety of research projects have been undertaken in recent years. To ensure continued recognition for his music, a complete thematic catalogue of his works is long overdue. Only with the publication of a collected edition will the entire scope of his compositional output become known.³²² In turn, this will make his music more readily available for performance and research. Such publishing houses as Stainer and Bell and Cathedral Music have continued to promote Stanford's music

³²⁰ Scott, 'Sir Charles Stanford and the R.C.M. Orchestra', pp. 48–52.

³²¹ The weekend event in Cambridge to celebrate the foundation of the Stanford Society comprised of talks, concerts and services, and the unveiling of a plaque in honour of the former conductor of the Cambridge University Musical Society. The Stanford Society has since hosted events and festivals in London (October 2008), Oxford (October 2009), Dublin (October 2010), Cambridge (October 2011) and Durham and Newcastle (March 2012).

³²² It is the present author's intention to compile a complete edition of Stanford's piano works as part of her future research plans.

through the publication and supply of his music.³²³ Unfortunately, this has only served to only make available published compositions, while many of the unpublished works never received performances. This is particularly relevant in the case of his solo piano works. Many significant publishing houses ceased to publish Stanford's music and as a result performers have to visit libraries and archives to locate some of his lesser-known compositions.³²⁴ *Musica Britannica* was founded in 1951 and have published volumes and anthologies of music of lesser known material.³²⁵ These scholarly editions provide an important and valuable resource to scholars and performers alike. Geoffrey Bush edited a collection of Stanford songs in 1986 and this added to the rich corpus of British music available to musicians.³²⁶ Future publications of Stanford's music in this format would see authoritative and scholarly editions of Stanford's music available, while the release of the unpublished material would enable musicians to fully appreciate the complete range of Stanford's music which may, in turn, encourage future research projects on all aspects of his compositions and ensure a continued place for Stanford's music in the repertoire of performing groups. Some of Stanford's compositions, such as *The Bluebird* and his Anglican church music, have remained popular since their first performances. It is significant that it is Stanford's church music which has stood the test of time,

³²³ See 'Charles Villiers Stanford', <<http://www.stainer.co.uk/stanford.html>> [accessed 1 November 2011] and 'Cathedral Music', <<http://www.cathedral-music.co.uk/Home.aspx>> [accessed 1 November 2011] for details on Stanford's compositions published and reissued by each publishing house.

³²⁴ Examples of publishers of Stanford's piano music include Augener, Joseph Williams and Ascherberg and Hopwood & Crew. However, many of his original publishers no longer exist.

³²⁵ Examples include keyboard music by Orlando Gibbons, John Bull and William Byrd and vocal music by Thomas Weelkes and John Blow. Founded in 1951, *Musica Britannica* strive to make available examples of the rich volume of British music. Their scholarly texts ensure the availability of such works, thus guaranteeing performance of works which perhaps would have otherwise lain dormant. Although many of their publications reflect British compositions from periods preceding Stanford's time, this company is also interested in the promotion of music by composers of the English Musical Renaissance: a selection of Stanford's songs were edited by Geoffrey Bush, who also prepared an edition of songs by Stanford's contemporary Hubert Parry. For a full list of publications by *Musica Britannica* see 'Musica Britannica, A National Collection of Music', <<http://www.musicabritannica.org.uk/volumes.html>> [accessed 21 January 2011].

³²⁶ *Charles Villiers Stanford: Songs*, ed. by Geoffrey Bush (London: Stainer & Bell, 1986), LII.

retaining a prominent place in church repertoire across England, Ireland and America. Swanton drew an interesting conclusion on the position of Stanford's church music: 'History teaches us that the Church has often kept alive the works of composers, whose secular works fell out of use, to be revived by later generations.'³²⁷ This is certainly true in the case of Stanford's solo piano music which is central to this study.

1.10 Conclusion: Changes in Stanford Reception

The reputation of the man and musician has undergone a transformation over the course of his life and posthumously. The size and diversity of Stanford's compositions, as well as his untiring promotion of music in England, bears testimony to the argument that his contribution to musical life in England deserves to be recognized. Stanford approached every musical activity in his life wholeheartedly and although he took great interest in his teaching activities, he continued composing on a regular basis despite not receiving the same recognition for his compositional work in the later years of his life. Unfortunately, not all of Stanford's creative output was brought before a foreign audience. When all public performances of his works abroad are surveyed it is noticeable that his solo instrumental music was virtually unknown abroad.³²⁸ During the late nineteenth and early twentieth century there was an abundance of music-making across Europe. European composers were plentiful and although there were many performance opportunities in different musical establishments, there was intense competition among these composers for a place on a programme for a concert. It is unclear whether his solo piano music received performances abroad.³²⁹ It was also a difficult time for the English school of music as

³²⁷ Swanton, 'Sir Charles Villiers Stanford – 1852–1952: A Centenary Appreciation', p. 4.

³²⁸ Much of his music may also have been performed in an informal setting which would account for the absence of reviews in contemporary music journals.

³²⁹ It must also be acknowledged that such concerts would have been less extensively reviewed.

many did not recognize the standard of composition in England at this time. In contrast, Stanford strove to alter this perception and inform foreign audiences of the wealth of music in the English school of composition.

Despite his best attempts at composition, 'time and skill served the composer instead of the birthpangs of the imagination'.³³⁰ His facility as a composer was hindered by his faith in on traditional forms which led to negative reception of his music. Interestingly, Sydney Grew acknowledged that Stanford lacked intense feeling and passionate endeavour.³³¹

Whatever reservations critics may have had it is clear that Stanford altered the landscape of British music in the second half of the nineteenth century primarily through his work as a pedagogue and conductor. Although 'his strong streak of Irish cantankerousness may have quenched nearly as many talents as it purged', no other composer had as great an impact as a teacher of composition in England.³³² Musical life changed considerably during Stanford's presence in England. Stanford worked tirelessly to foster a musical tradition in England. Whether or not he was wholly aware of the influence which he had on non-musicians in England, Stanford's educative endeavours as professor of composition, musical director and conductor made a significant contribution to musical life in England. Interestingly, in 1893 Charles Willeby found it difficult to assess in which capacity Stanford's work had been most valuable, an issue which continued to dominate reception studies of Stanford both during his lifetime and posthumously.³³³

³³⁰ Our Music Critic, 'Stanford: A Great Musician', p. 9.

³³¹ Grew, *Our Favourite Musicians From Stanford to Holbrooke*, p. 32.

³³² Our Music Critic, 'Stanford: A Great Musician', p. 9.

³³³ Charles Willeby, *Masters of English Music* (London: James R. Osgood, McIlvaine & Co., 1893), p. 293.

Stanford reception underwent significant changes over the course of his career and posthumously which affected the promotion of his solo piano music. In this period of re-evaluation it is necessary to engage in historical revisionism and re-examine the misconceptions regarding Stanford and his music and reconsider the breadth of his compositions for solo piano in order to appreciate the immense contribution which he made to piano music in the nineteenth and twentieth centuries. As Gurney noted 'when England is less foolish she will think more of him'.³³⁴ This study is one such attempt in the reassessment of Stanford's work as a composer. The increase in interest in Stanford's music may once again return him to his position of prominence which he held during the British Musical Renaissance and highlight that his solo piano works are worthy of examination, analysis and performance.

³³⁴I. B. Gurney, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207 (p. 200).

Chapter 2 Stanford as Pianist and Composer for the Piano

2.1 Introduction

Charles Villiers Stanford's output for the piano embraces over thirty works not counting his piano duets. The range of musical material and the variety of genres presented throughout his piano compositions demonstrates his command of the instrument both in terms of his technical fluency and his use of keyboard colour. Writing in 1923, one critic believed that there were four types of music being produced for the piano: '(i) the elementary teaching piece; (ii) the banal equivalent of the shop ballad; (iii) the light salon piece; and (iv) the appallingly difficult serious work'.¹ Feste further noted that 'a pianist of fair technique who wishes to play good music can find little material outside the classic, because our serious pianoforte composers today are unplayable save by virtuosi.'² An examination of Stanford's piano pieces suggest that his compositions can be broadly placed in three of these categories: (i) piano miniatures or character pieces which are in the tradition of salon or domestic music;³ (ii) works which have a pedagogical function, and (iii) works which are written in a more virtuosic vein.⁴ At the present time, however, many of these compositions are virtually unknown. This chapter, therefore, seeks to discuss Stanford's compositions for piano in terms of the different styles which he employed in his writing for the instrument. It is the purpose of this chapter to consider the range of Stanford's works for the piano in order to provide a view of his engagement with the instrument. It will address the genres employed by the composer in his solo piano music. Reception of his piano works will be examined both during his lifetime and posthumously. I will also consider how changing events in Stanford's life affected

¹ Feste, 'Ad Libitum', *Musical Times*, 64 (1923), 612–616 (p. 613).

² Feste, 'Ad Libitum', p. 613.

³ This category includes those works written for four hands.

⁴ *Three Dante Rhapsodies* are Stanford's best example in this category: Charles Villiers Stanford, *Three Rhapsodies for Pianoforte Solo*, op.92 (London: Houghton & Co., 1905).

the reception of his piano music and argue that — on account of the variety of his piano music and his skilful writing for the instrument — many of the works for piano deserve a place in the repertory. Before a consideration of his piano music can take place, it will be useful to examine coverage of these works in musicological literature in addition to highlighting the sources of the compositions. Having been introduced to the piano at such a young age it is no surprise that he had a continued interest in writing for the instrument. In assessing his musical legacy for the piano it is worth considering the extent of Stanford's childhood experiences with the piano in addition to his activities as a performer on the instrument in later years in order to address what influence these experiences may have had on his compositions for the piano and whether they affected reception of his piano music. The cultural context of his music and musical life in England will also be examined to provide a contextual background to this chapter. This assessment and consideration of Stanford's piano music will serve many purposes: (i) it will promote his body of compositions for the piano that arguably deserves greater exposure; (ii) it will help to contribute towards a greater understanding and appreciation of Stanford's music, and (iii) it will outline issues of Stanford's compositional style and reception issues concerning the piano music.

2.2 Critical Reception

Claims that Stanford was too much an academic were laid down in the later decades of the nineteenth century and unfortunately, it has proved difficult to dispel these beliefs.⁵ There is no doubt that the reception of Stanford's piano music suffered at the hands of these early critics and what is most ironic about this ill-fated reception

⁵ Shaw frequently referred to Stanford as 'Professor' Stanford in his reviews of Stanford's music. See G.B. Shaw, 'Music in London 1890–1894, 3 Vols', London: Constable & Co, 1932, pp. 203–204; George Bernard Shaw, *Music in London* (London: Constable & Co. Ltd., 1949), pp. 303–308.

history is that it is probable that much of the music itself was not examined before it was written off. Stanford's role as an academic and his dedication to the work of his predecessor Brahms affected public perceptions of his music.⁶ It was difficult for a Victorian composer to be taken seriously in England and Stanford's conservative and traditional views on composition would not have helped dispel the opinions of the critics which played a defining role in the reception history of his piano music. Having received little critical attention to date, the tone adopted by writers who have discussed his piano music has often been negative or dismissive.

2.2.1 Contemporary Critical Reception

Some writers have referred to aspects of Stanford's piano compositions. However, it was difficult for some to be enthusiastic in their promotion of Stanford's piano music as there was a general opinion that piano music in England did not represent the strongest part of composers' output at the time. One critic in 1901 commended the English schools of composers but suggested that members of this school of composition 'from the greatest to the least, are not at their best in writing for the pianoforte' and claimed that 'the paucity of first-rate English works published for the piano is undeniable.'⁷ Statements like this in the press would not have convinced the British public of the value of British piano compositions at the time. Although it is true to say that the British Musical Renaissance did not produce vast amounts of piano music, there are many works which are certainly worthy of examination and performance and which are valuable and informative examples of British piano

⁶ In a similar vein, Sterndale Bennett, who had been Professor of Music at Cambridge University (1856–1875), was perceived as an inferior imitator of Mendelssohn in England. Geoffrey Bush, 'Sterndale Bennett: The Solo Piano Works', *Proceedings of the Royal Musical Association*, 91 (1965), 85–97 (p. 85).

⁷ Anon., 'Miss Verne's Recital', *The Times*, 12 December 1901, p. 15.

music from the period as they display the composers's facility for writing for the instrument.⁸

In his incomplete catalogue of Stanford's compositions which appeared in 1921, Porte claimed to provide a brief description of each work.⁹ The following piano works, which were composed by the time of publication, were omitted: Two Novelettes,¹⁰ Six Waltzes,¹¹ *Charivari in Dresden Fünf Phantasie-stücke Für Pianoforte*,¹² *Une Fleur de Mai*,¹³ Toccata in C major¹⁴ and Scherzo in B minor.¹⁵ As many of these compositions, however, were unpublished, it is likely that Porte did not have access to these works, while information regarding performances was in some cases scarce and non-existent in others. At times Porte's comments on each work were lacking in imagination and did not always provide an accurate account of the music; he failed to examine critically the piano music and the information provided is more of a descriptive nature than analytical. One reviewer noted that the book failed badly as a critical study; such criticism would have done little to facilitate interest in Stanford's piano music.¹⁶ Furthermore, Porte's book on Edward Elgar was not positively received by critics.¹⁷ With two negative reviews within the space of three months this would not have secured support for his catalogue of Stanford's compositions. In his index of works at the back of the book Porte only

⁸ See Sections 2.13, 6.8.2 and 6.8.3 for a discussion on British piano music from this period.

⁹ Porte, *Stanford*, p. 13.

¹⁰ Charles Villiers Stanford, *Two Novelettes for Solo Pianoforte* (Unpublished).

¹¹ Charles Villiers Stanford, *Six Waltzes for Pianoforte Solo*, op.9 (Unpublished); Charles Villiers Stanford, *Six Waltzes for Piano Duet* (Unpublished).

¹² Charles Villiers Stanford, *Charivari in Dresden/ Fünf Phantasie-stücke Für Pianoforte Zu Vier Händen* (Unpublished).

¹³ Charles Villiers Stanford, *Une Fleur De Mai Romance for the Pianoforte* (Dublin: M. Gunn & Sons, n.d.); Charles Villiers Stanford, *Une Fleur De Mai Romance for the Pianoforte* (London: Edward Ashdown, 1887).

¹⁴ Charles Villiers Stanford, *Toccata in C Major for the Pianoforte*, op.3 (London: Chappell, 1876).

¹⁵ Charles Villiers Stanford, *Scherzo in B Minor* (Unpublished).

¹⁶ Feste, 'The Musician's Bookshelf', *The Musical Times*, 62 (1921), 843–845 (p. 844).

¹⁷ For a critical review of Porte's book on Elgar see Feste, 'The Musician's Bookshelf', *The Musical Times*, 62 (1921), 621–622 (p. 622). This book on Elgar was published a short time before Porte's book on Stanford: John Fielder Porte, *Sir Edward Elgar* (London: Kegan Paul, Trench, Trubner & Co., 1921).

included thirteen of Stanford's pieces for piano, while the chapter on the composer's works provided notes on only eleven of these pieces. Although he listed two unpublished works in this chapter, the author made no comment on their musical content and three educational works for piano were included in the section entitled 'Works without Opus Numbers'.¹⁸ As the first annotated catalogue of Stanford's compositions up to 1921, it is obvious that Porte obviously engaged in some level of research in order to present information on publishers and first performances. However, due to the lack of critical commentary on each of the works and the omission of key works, this work has not provided the readership with a clear picture of the quality of Stanford's compositions for the piano. Therefore, it is important that a systematic study of the whole corpus of Stanford's music for piano be undertaken.

2.2.2 Posthumous Reception: An Inaccurate Account

The first book to provide a study of Stanford's music after his death was completed by Fuller-Maitland.¹⁹ Published in 1934, the book dealt with the music of both Parry and Stanford, Fuller-Maitland devoted a chapter to the piano music of both composers but does not succeed in giving a full picture of Stanford as a composer for the piano, as the author only makes reference to six works for piano. Although the

¹⁸ Charles Villiers Stanford, *Suite for Pianoforte Solo*, op.2 (London: Chappell, 1876); Charles Villiers Stanford, *Toccata in C Major for the Pianoforte*, op.3 (London: Chappell, 1876); Charles Villiers Stanford, *Sonata in D Flat*, op.20 (Unpublished); Charles Villiers Stanford, *Six Concert Pieces*, op.42, Book 2 (Unpublished, 1894); Charles Villiers Stanford, *Ten Dances Old and New for Young Players*, op.58 (London: Boosey & Co., 1895); Charles Villiers Stanford, *Four Irish Dances*, op.89 (Unpublished); Charles Villiers Stanford, *Three Rhapsodies for Pianoforte Solo*; Charles Villiers Stanford, *Six Characteristic Pieces for the Pianoforte*, op.132 (London: Stainer & Bell, 1913); Charles Villiers Stanford, *Five Caprices for Pianoforte Solo*, op.136 (London: Stainer and Bell, 1913); Charles Villiers Stanford, *Night Thoughts*, op.148 (London: Joseph Williams, 1917); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*; Charles Villiers Stanford, *Ballade for Solo Pianoforte in G Minor*, op.170 (London: Ascherberg, Hopwood & Crew, 1919). (Porte incorrectly lists op.89 as op.79 on a number of occasions throughout this book. The educational works listed are Charles Villiers Stanford, *Six Sketches in Two Sets for Pianoforte: Elementary* (London: Joseph Williams, 1918); Charles Villiers Stanford, *Six Sketches in Two Sets for Pianoforte: Primary* (London: Joseph Williams, 1918); Charles Villiers Stanford, *A Toy Story for the Pianoforte* (London: Stainer & Bell, 1920).

¹⁹ Fuller-Maitland, *The Music of Parry and Stanford*.

pieces chosen by Fuller-Maitland represent different stages in the composer's life, the comments made about some of the individual works fail to provide real insight into each composition. Those works listed as examples of Stanford's writing for the piano include Toccata in C op.3, Sonata in D flat op.20, Scherzo in B minor, *Ten Dances Old and New*, *Three Dante Rhapsodies* op.92 and *Six Characteristic Pieces*, op.132.²⁰ The author made it clear that he was not interested in the piano compositions of either composer stating that 'the piano works of the two composers need not detain us long.'²¹ While he may also have been referring to the size of their respective outputs for piano not needing a lengthy discussion, an introduction such as this to a chapter devoted to the piano music of two leading composers who were, in Fuller-Maitland's own opinion, 'the leading spirits in the renaissance of British music', portrays a picture which suggests that neither were highly proficient in the area of piano composition.²² Although Fuller-Maitland did claim that 'Stanford was the more accomplished executant', he devoted less of the chapter to Stanford's compositions than to Parry's despite Stanford having composed more works for the piano than Parry.²³ Fuller-Maitland had been a continuous supporter of Stanford and his music both during and after Stanford's life. He wrote the article on Stanford *Grove's Dictionary of Music and Musicians* in 1900.²⁴ Meirion Hughes condemned Fuller-Maitland's abuse of his position as editor of this volume, in which he projected both Parry and Stanford with expanded entries and declared both composers as 'the twin pillars of the British Musical Renaissance'.²⁵ While Hughes may condemn this exploitation of power on Fuller-Maitland's part, Fuller-Maitland was not incorrect in his statement considering the contribution which both men had

²⁰ Despite being a composition for solo piano Stanford's 'March', was listed in the chapter on orchestral works in Fuller-Maitland, *The Music of Parry and Stanford*, p. 24.

²¹ Fuller-Maitland, *The Music of Parry and Stanford*, p. 24.

²² Fuller-Maitland, *The Music of Parry and Stanford*, p. 11.

²³ Fuller-Maitland, *The Music of Parry and Stanford*, p. 24.

²⁴ John Alexander Fuller-Maitland, 'Charles Villiers Stanford', in *Grove 2*.

²⁵ Hughes, *The English Musical Renaissance and the Press*, p. 38.

given to the promotion of British music during the British Musical Renaissance, particularly through their roles at the Royal College of Music. During Fuller-Maitland's period of music critic at *The Times* Stanford's music received positive commentary; indeed, Hughes commented that Stanford 'came in for the most extravagant praise'.²⁶ In Fuller-Maitland's opinion 'Stanford is musical counterpart to Tennyson.'²⁷ Although this comparison was drawn in relation to Stanford's 'special poetic affinities', the very placing of Stanford as a parallel to Tennyson who was well-respected in poetic circles in England as well as holding the post of Poet Laureate bears testament to Fuller-Maitland's view of him.²⁸ Understandably, it would be difficult to deal with all of the two composers' compositions in each of the respective chapters; however, the piano works which Fuller-Maitland chose for inclusion in his chapter appear to be a random selection and do not necessarily highlight Stanford's talents as a composer for this instrument. Most disappointing of all was the lack of a list of compositions in each category by both composers, leaving the reader unaware of the size of Stanford's considerable output for piano. Admittedly, the onerous task of preparing such a book on both the music of Parry and Stanford would unavoidably lead to gaps in his commentary as it would be difficult to include all aspects of both composers' compositional output in one book. Although the idea of including the music of both figures from the British Musical Renaissance was an interesting and worthwhile project, a volume for each would have served the purpose much better in order to do their music any justice at all. The limitations of such a task, at a time when Stanford's music would have benefited from much wider coverage, did not spread awareness of the size and variety of

²⁶ Hughes, *The English Musical Renaissance and the Press*, p. 31.

²⁷ Fuller-Maitland, *The Music of Parry and Stanford*, p. 11.

²⁸ This comparison was similar to an opinion held by a critic writing in *The Irish Times* after Stanford's death in which the writer proclaimed that Stanford 'was to musical Ireland what Mr W.B. Yeats is to literary Ireland. See Anon., 'A Great Musician: Death of Sir Charles Stanford', p. 6.

Stanford's output for piano. Of all the writers on Stanford's music at this time Fuller-Maitland had perhaps the most intimate knowledge of Stanford's music as he had performed some of Stanford's music at concerts in Cambridge in the 1870s and 1880s as well as being Stanford's duet partner in numerous concerts. It is surprising, therefore, that Fuller-Maitland was not more enthusiastic about his duet partner's piano compositions. Or perhaps this is a measure of Stanford's success? Considering the size of the publication it is also plausible to suggest that Fuller-Maitland believed that the compositions in other genres were more significant and devoted more attention to these.

Percy Grainger, who was the dedicatee of Stanford's *Three Dante Rhapsodies* op.92, provides a damning account of his opinions of Stanford's piano music in his anecdotes written in the 1940s and 1950s.²⁹ While these anecdotes are unpublished, they represent Grainger's opinions which he may have voiced publicly. After initial performances of the *Three Dante Rhapsodies*, Grainger discontinued from including them in his recitals despite pleas from Stanford to perform them.³⁰ Grainger declared, 'who else would have bothered with his dry 'Four Irish Dances' & miserably dull Dante Rhapsodies?'³¹ He also noted his lack of interest in the rhapsodies: 'what rack-pains I tholed with that hated Beatrice Rhapsody! How hard it

²⁹ Percy Grainger Anecdotes, in Parkville, Grainger Museum, University of Melbourne (PVgm). These were compiled in 1952. Each anecdote is titled individually and in most cases dated. I am grateful to the staff at the Grainger Museum for furnishing me with copies of Grainger's anecdotes.

³⁰ Percy Grainger Anecdote 423-17, 'Stanford Deemed my "Irish Tune" Un-Irish & My "Brigg Fair" Un-English. His Disapproval of Vaughan Williams's Norfolk Rhapsodies', 1949, PVgm.

³¹ Percy Grainger Anecdote 423-1, PVgm. Grainger gives further insight into his opinion of Stanford: 'Both [Stanford and America] were nice enough as long as I played second fiddle, played other men's works and played into the hands of other men's vanities. Both gave me the cold shoulder the moment I made any sign of being a great man in my own right'. See Percy Grainger Anecdote 423-20, 'Stanford Wanted to Take me to Norfolk, Conn. Festival to Play His "Down Among the Dead Men" Variations', 1949, PVgm. It appears that Stanford's relationship with Grainger deteriorated after Grainger declined an offer to perform *Concert Variations Upon an English Theme* op.71 at the Norfolk Music Festival. Grainger noted 'I could not see myself making my bow to America in such a patchwork quilt of good and bad as Stanford's variations are'.

was to keep in mind, in practising, on its dull, dry phrases and what a fool I felt, playing it in concerts.'³²

Examples of Stanford's piano music have often been included in chapters dealing with the development of piano composition in England in the nineteenth and twentieth century. However, many of these accounts fail to demonstrate any real insight into Stanford as a composer of piano music and tend to restate earlier perceptions in relation to other aspects of his compositional style. Even though Stanford is often chosen as a representative of the English school of composition, many publications fail to include Stanford as a writer of music for the piano. In his 1972 review of *Keyboard Music* Frank Dawes lamented the fact that Stanford had not been mentioned in Denis Matthews' book.³³ Although James Gibb designated a section to piano music from Great Britain in his chapter 'The Growth of National Schools',³⁴ Stanford was not included here as a composer for the instrument although the following composers were represented: Sterndale Bennett, Frederick Delius, E.J. Moeran, Arnold Bax, York Bowen, John Ireland and Arthur Bliss suggesting the omission of a complete generation of composers. Gibb concluded that 'the nineteenth century was a bleak one for British music',³⁵ a statement which is unfounded as there were many composers actively composing for the piano in England during this period including Sterndale Bennett, Parry and Stanford. Unfortunately, for the composers of the second half of the nineteenth century in particular, reception of solo piano music moulded in the style of European art music from earlier decades was negative, a perception which would not have helped the promotion of Stanford's

³² Percy Grainger Anecdote 423–19, 'Stanford's Dante Rhapsody (Beatrice)', 1949, PVgm. Grainger also noted that the *Three Dante Rhapsodies* were awful. See Percy Grainger Anecdote 423–17, 'Stanford Deemed my "Irish Tune" Un-Irish & My "Brigg Fair" Un-English. His Disapproval of Vaughan Williams's Norfolk Rhapsodies', 1949, PVgm.

³³ Denis Matthews, *Keyboard Music* (Harmondsworth: Penguin Books, 1972).

³⁴ James Gibb, 'The Growth of National Schools', in *Keyboard Music* (Middlesex: Penguin Books, 1972), pp. 259–315.

³⁵ Gibb, 'The Growth of National Schools', p. 301.

compositions for the instrument. Although this may not have been the strongest aspect of some composers' output at the time, the renewal of interest shown in their work by musicologists and performers alike bears testament to the standard of their piano works as examples of the wealth of composition for the instrument composed during the British Musical Renaissance. Dawes was clearly disappointed that the author failed to acknowledge Stanford's greatness as a composer for the instrument as he believed that Stanford 'certainly knew how to write for the piano'.³⁶

John Parry's chapter on piano music from 1870–1914, in the fifth volume of Temperley's *The Blackwell History of Music in Britain*, provides an overview of piano composition in the period.³⁷ This volume, *The Romantic Age 1800–1914*, is an important addition to the study of British music in the nineteenth and twentieth century and Parry's chapter focuses on the works of British composers including Sullivan, Parry, Stanford, Elgar, Coleridge-Taylor, McEwen and Dale. Despite being a more convincing account of British piano composition during this period, John Parry claims that 'for the young composer with an English name, however talented and impeccably trained he might be, financial reward and popularity could only be attained by composing small pieces for gifted amateur pianists and drawing-room songs for musical evenings around the piano'.³⁸ An examination of Stanford's output for piano reveals that many of his works for the instrument do in fact fit into this category of composition. However, Parry fails to identify the demand for pedagogical pieces at the time, a market which Stanford responded to. Notwithstanding the fact that many of Stanford's piano pieces were most likely played at musical evenings, this broad statement does not recognize that other works

³⁶ Frank Dawes, 'Book Review of Denis Matthews Keyboard Music', *The Musical Times*, 113 (1972), 560.

³⁷ John Parry, 'Piano Music: 1870–1914', in *The Romantic Age 1800–1914*, ed. by Nicholas Temperley (Oxford: Blackwell, 1988), pp. 424–434.

³⁸ Parry, 'Piano Music: 1870–1914', p. 424.

were performed in reputable venues across England including St James's Hall, Bechstein Hall, Prince's Hall and Wigmore Hall.³⁹ Stanford's *Three Dante Rhapsodies* op.92 are discussed by Parry in his chapter but little is said about the works from an analytical perspective. Although some positive comments are made during his discussion of Stanford's *Five Caprices* op.136,⁴⁰ Parry concludes that Stanford's 'later piano music relies more and more on Brahms and has few moments of real imagination or originality'.⁴¹ Like previous commentary on Stanford's compositions this statement echoes other contemporary opinions of his music and does not promote Stanford as an important composer of British piano music.

John Caldwell's *The Oxford History of English Music* is a two-volume survey in which the author traces the development of music in England throughout the ages. Sharing a similar view to John Parry, Caldwell devotes less than one page to the composition of piano music in England during the period 1870–1914 stating that 'music for piano alone occupies only a small corner of the English musical garden at this period.'⁴² Only two works by Stanford, both listed by their incorrect titles, are mentioned briefly by Caldwell, namely his *Five Caprices* and *Three Dante Rhapsodies*, both of which had been discussed by John Parry as noted above.⁴³

It appears that writers were not concerned with the output of piano music by composers during the British Musical Renaissance. Dramatic music and music with a literary focus seemed to interest the public more and the promotion of popular ideologies by such critics as Joseph Bennett, Hueffer and Shaw had a negative

³⁹ See Table 2.7 for a select list of performances of Stanford's piano music.

⁴⁰ Stanford, *Five Caprices*.

⁴¹ Parry, 'Piano Music: 1870–1914', p. 430.

⁴² Caldwell, *The Oxford History of English Music*, p. 304.

⁴³ The lack of interest which Caldwell obviously had in piano music from this period is reflected in his detail on Stanford's piano music. Although he gives the opus numbers and dates of compositions of the two works mentioned, neither are given their correct title. *Five Caprices* are noted as the *Capriccios* while the *Three Dante Rhapsodies* are known as the *Rhapsodies*.

impact on both contemporary audiences and future music enthusiasts. Without the support of the writers on British musical history, old myths, which commenced with the damning criticism of Shaw, along with the continued emphasis on Stanford's role as a pedagogue, did little to make performers aware of the true value of Stanford's piano music.

In his study of light music in Britain since 1870, Geoffrey Self attests that 'some of the most entertaining music originated in Britain' between 1870 and 1970.⁴⁴ He rightly acknowledged that this music lay in the shadow of the music being composed on the continent. Although he devoted an entire chapter to the study of piano music, he suggests that between 1913 and 1924 Stanford only composed *Six Characteristic Pieces* op.132, *Five Caprices* op.136 and his *Ballade* op.170.⁴⁵ In his attempt to present a survey of 'light music' composed in England, Self fails to give the reader any true insight into Stanford's piano music although he commends his work as a teacher of composition when dealing with the works of some of Stanford's students throughout the book. This exhibits another example of public perceptions of Stanford whereby he is commended for his role as pedagogue before considering his accomplishments as a composer. Self also asserted that Stanford was one of a range of composers whose 'creative eyes were fixed on the requirements of the great choirs and festivals and on the need to secure the prime novelty commissions of the latter'.⁴⁶ It is certainly true that Stanford was interested in such commissions as he was successful in acquiring these in the nineteenth century during a period when the composition of piano pieces declined.⁴⁷ However, if, as Self suggests that Stanford was only attracted to 'novelty commissions' why then was Stanford continuously drawn to writing piano music? Clearly Stanford realized that he was no longer being

⁴⁴ Geoffrey Self, *Light Music in Britain Since 1870: A Survey* (Aldershot: Ashgate, 2001), p. ix.

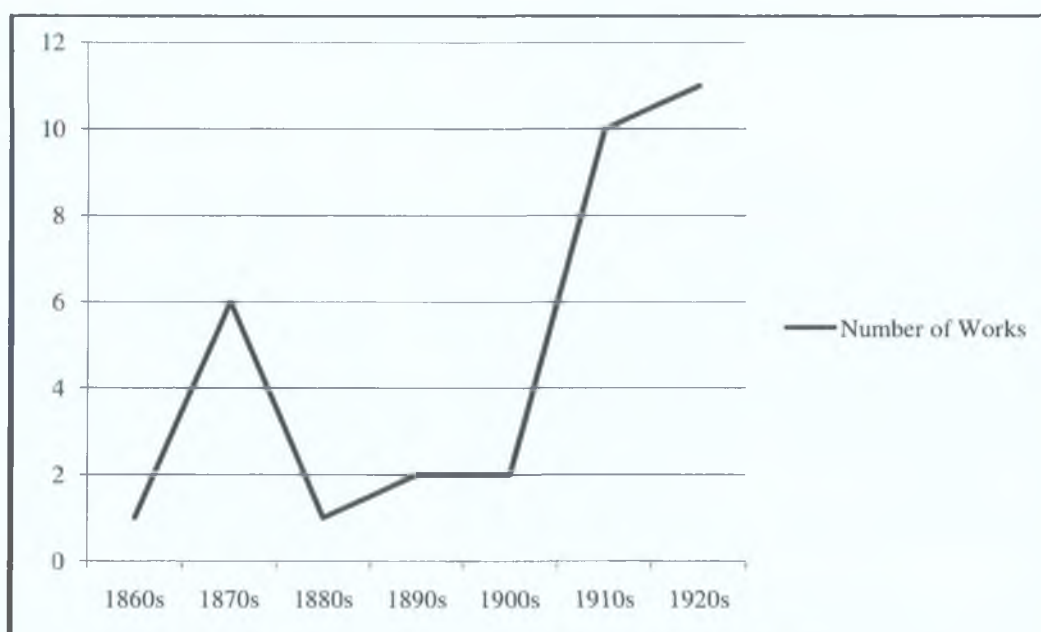
⁴⁵ Self, *Light Music*, pp. 154–165.

⁴⁶ Self, *Light Music*, p. 155.

⁴⁷ See Table 1.1 for a list of commissions from festivals.

considered to compose commission pieces for the prominent English festivals once Elgar became the favourite followed by a growing interest in the younger generation of composers in England at the beginning of the twentieth century. This realisation coupled with the necessity to acquire publications and royalties resulted in an increase of interest in piano composition in the later years of his life, a trend highlighted in the following graph:

Fig. 2.1: Number of Compositions for Piano by Stanford Per Decade



Volumes of *Grove's Dictionary of Music and Musicians* published after Stanford's death failed to include complete lists of Stanford's piano compositions; therefore, Stanford was not fully given the credit which he deserved as a composer in this genre. For example, the fourth edition of *Grove's Dictionary of Music and Musicians* included only thirteen piano pieces by Stanford in their list of works by the composer, while the fifth edition listed only fifteen piano compositions by Stanford.⁴⁸ Indeed, despite dedicating sections of the biographical article to

⁴⁸ Colles, 'Stanford', pp. 121–122. S.G., 'Stanford', *Grove's Dictionary of Music and Musicians*, ed. by Eric Blom (London: Macmillan, 1975), pp. 45–55. In Blom's listing he

Stanford's orchestral works, oratorios, cantatas, operas, church music and chamber music, his solo instrumental music was not subject to any discussion. As noted in the previous chapter, the pioneering work of Frederick Hudson ensured that many of Stanford's works, which had lain forgotten for centuries, were uncovered resulting in a catalogue of the composer's works.⁴⁹ This updated information was also included in Hudson's article on Stanford in *The New Grove Dictionary of Music and Musicians*.⁵⁰ Much of the details concerning location of manuscripts and details on publications of each piano work have been reproduced as an appendix in both Dibble's and Rodmell's 2002 biographies of the composer.⁵¹ In addition, Dibble's entry on Stanford in *The New Grove Dictionary of Music and Musicians* provides a more complete listing of the composer's works for piano.⁵² While the most recent accounts of Stanford's life and music in 2002 by Dibble and Rodmell place emphasis on different aspects of Stanford's piano compositions, they include some interesting observations on Stanford's compositions for piano. To tie in with the chronological layout chosen for their biographies both authors provide details on dates of composition and information on first performances of works. The two writers make interesting connections between Stanford's compositions and the work of contemporary composers. While Dibble gives a comprehensive list of Stanford's compositions including details on each of the piano works,⁵³ of greater interest to this

incorrectly lists 1875 as the date of composition for the *Three Dante Rhapsodies* and only lists the first set of Twenty-Four Preludes op.163.

⁴⁹ See Section 1.8 for further details on Hudson's Stanford collection and accompanying catalogues.

⁵⁰ This listing of his piano compositions is still incomplete and gives 1875 as the incorrect date of composition for *Three Dante Rhapsodies*. See Frederick Hudson, 'Charles Villiers Stanford', in *NGroveD*, XVIII, pp. 70–74.

⁵¹ Dibble, *Stanford*, pp. 480–482 and Rodmell, *Stanford*, Appendix One, pp. 1–28.

⁵² There are some omissions, however, in Dibble's catalogue which will be detailed later in this chapter.

⁵³ Although op.2 is absent from Dibble's list of compositions for piano, this appears to be an oversight as he had accounted for the work earlier in his book. See Dibble, *Stanford*, pp. 75, 205 & 481.

study is the emphasis placed by each writer on Stanford's piano preludes as noted in Section 3.5.3.

Such neglect of British piano music in the earlier literature has led to negative perceptions of British piano music composed during the British Musical Renaissance.⁵⁴ Many accounts of Stanford's work as a composer dwell on his composition in those genres for which he has gained recognition: his orchestral works, his songs and his church music. Of late, there has been a renewed interest in his chamber music.⁵⁵ Although some sources, as mentioned above, cover some aspects of his compositions for piano, other accounts fail to include reference to his piano music. This study hopes to address this imbalance and dispel this myth that piano music only occupied a small patch of the English musical garden, by presenting an account of Stanford's piano music which outlines that it is worthy of systematic study and performance. In addition, it will be necessary to examine Stanford's piano music in the context of British piano music from the period while also considering the general status of British piano music at the time and public perceptions of this music.

2.3 Sources and Publications

Stanford's compositions include over thirty works for solo piano and piano duet. In addition to the works written specifically for the piano, the arrangements of works which he made for piano and piano duet demonstrates his facility as a composer.⁵⁶

⁵⁴ Stanford was not the first composer whose piano music was neglected. Sterndale Bennett's piano music was disregarded for a number of reasons according to Geoffrey Bush, one of which was on due to the fact that he was English. See Bush, 'Sterndale Bennett: The Solo Piano Works', p. 85.

⁵⁵ See for example, Keighary-Brislane, 'The Piano Trios of Charles Villiers Stanford'.

⁵⁶ The arrangements include an arrangement of his Serenade in G for piano duet, the arrangement of his Six Waltzes, originally written for piano solo, for piano duet, and the arrangement of two fugues, originally written for organ solo, for piano. For a complete list of

Approximately half of the composer's piano compositions have no opus number, while nine works remain unpublished:⁵⁷

Table 2.1: Complete List of Stanford's Compositions for Solo Piano

Opus No.	Title of Work	Date of Composition	Publisher	Location of Original Autograph
-	March in D flat	September 1860	Musical Times ⁵⁸	Unknown
-	Two Novelettes	4 November 1874	Unpublished	University of Newcastle
-	Charivari in Dresden Fünf Phantasie-stücke für Pianoforte	1875	Unpublished	In Private Hands ⁵⁹
2	Suite for Pianoforte Solo	1875	Chappell	Unknown
3	Toccata in C	1875	Chappell	Unknown
-	Une Fleur de Mai	1875	M. Gunn & Sons and Edward Ashdown	Unknown
(9) ⁶⁰	Six Waltzes (also duet version) ⁶¹	27 February 1876	Unpublished	University of Newcastle
20	Sonata in D flat	1883–1884	Unpublished	Unknown
42	Six Concert Pieces (Book 2 only as Book 1 is missing) ⁶²	1894	Unpublished	University of Newcastle
58	Ten Dances for Young Players Orchestrated as Suite of Ancient Dances ⁶³	1894	Boosey & Co.	Unknown

his compositions and arrangements for piano duet see Table A3.2 in Appendix 3. For a list of his chamber compositions which include piano see Table A4.1 in Appendix 4.

⁵⁷ I am grateful to the Stanford Collection at the Robinson Library, University of Newcastle, England for furnishing me with copies of the autograph manuscripts for the purposes of this research project. Much of the information contained in this table is available as an appendix in Dibble, *Stanford*, pp. 480–482. However, Dibble omitted *Suite for Piano* op.2 from his list and included the *Lieder Ohne Worte* in the song category. In order to provide a more comprehensive list of the composer's piano compositions it was believed to be necessary to reproduce the information here. The source for much of this material came from Hudson's unpublished catalogue of Stanford's compositions which is available for consultation in the Enright Room, Robinson Library, University of Newcastle.

⁵⁸ Anon., 'Charles Villiers Stanford', p. 786.

⁵⁹ According to Hudson's unpublished catalogue, this work was in the private possession of Arthur P. Smith, London in 1983.

⁶⁰ Opus 9 was also assigned to Stanford's First Cello Sonata in A major which was completed in 1877 and published by Bote & Bock in Berlin in 1878.

⁶¹ This work also exists in a duet version.

⁶² Book 1 of this set has never been traced.

⁶³ Stanford arranged a number of dances from this collection for orchestra: Charles Villiers Stanford, *Suite of Ancient Dances*, op.58 (London: Boosey & Co., 1895).

-	Scherzo in B minor	c.1901	Unpublished	Unknown
89	Four Irish Dances ⁶⁴	1903	Unpublished	Royal College of Music
92	Three Dante Rhapsodies	1904	Houghton and Chiltern Music	Unknown
132	Six Characteristic Pieces	1913	Stainer & Bell and Chiltern Music	University of Newcastle
136	Five Caprices	1913	Stainer & Bell	Unknown
-	Fare Well: In Memoriam K. of K. ⁶⁵	1916	Evans Bros	Unknown
148	Night Thoughts	1917	Joseph Williams	Unknown
150	Scènes de Ballet	1917	Augener	British Library
163	Twenty-Four Preludes in all the Keys Set I	1918	Swan & Co. and Chiltern Music	Unknown
-	Six Sketches in Two Sets for Children	1918	Joseph Williams	Unknown
170	Ballade in G minor	1919	Ascherberg ⁶⁶	University of Newcastle ⁶⁷
-	Toccatà in C major	1919	Unpublished	University of Newcastle
-	Six Song-Tunes	1920	Stainer & Bell	Unknown
-	A Toy Story for Children	1920	Stainer & Bell	University of Newcastle
178	Three Waltzes	1923	Swan & Co.	Unknown
179	Twenty-Four Preludes in all the Keys Set II	1920	Swan & Co.	Unknown
184	Three Nocturnes	1921	Unpublished	University of Newcastle
-	Sonatina in G major	1922	Unpublished	University of Newcastle
-	Sonatina in D minor	1922	Unpublished	University of Newcastle

⁶⁴ These dances were later arranged by Percy Grainger: Charles Villiers Stanford, *Four Irish Dances Arranged for the Piano by Percy Grainger*, ed. by Percy Grainger, op.89 (London: Houghton & Co., 1907). An orchestral arrangement of the dances was also made but remains unpublished: Charles Villiers Stanford, *Irish Dances for Small Orchestra* (Unpublished).

⁶⁵ Charles Villiers Stanford, *Farewell: In Memoriam K. of K. for Pianoforte Solo* (London: Evans Bros., 1916).

⁶⁶ David Patrick edited Ballade op.170 for Fitzjohn Music Publications in 1999 and is available for purchase from 'Fitzjohn Music Publications', <<http://www.impulse-music.co.uk/fitzjohnmusic.htm#psol>> [accessed 12 February 2011]. This work was also included as the first work in *Repertoire Series of Pianoforte Music by Modern British Composers* (London: Ascherberg, Hopwood & Crew, 1920).

⁶⁷ Only the first two pages of this autograph have survived.

-	Irish Airs Easily Arranged for Pianoforte Solo	1922	Ascherberg	Unknown
(193) ⁶⁸	Two Fugues, à 3 in C minor and à 4 in B minor	1922 & 1923	Unpublished	British Library
-	Three Fancies	1923	Edward Arnold	Unknown
-	Scherzo for Two Pianos in C major	1922–1924	Unpublished	University of Newcastle
372	Limmerich ohne Worte from <i>Nonsense Rhymes</i> ⁶⁹	n.d.	Stainer & Bell	Unknown

Most of the dates of composition for the piano works are substantiated through Stanford's meticulous dating of his manuscripts or through the publication dates. However, there are some works which have proved difficult to date due to the lack of documentary evidence. In his list of piano compositions by Stanford, Dibble lists a date of *c.* 1919 for the Scherzo in B minor. No manuscript or publication of the work exists making it difficult to back up this claim. Hudson remained unsure of a date of composition for the work only listing it as an unpublished work. However, in both versions of his catalogue and in his article on Stanford in *Grove's Dictionary of Music and Musicians* Hudson lists Stanford's compositions for piano in a chronological order and the scherzo is placed after Ballade op.170 which was completed in 1919. Research undertaken for this study has revealed that Fanny Davies performed a scherzo by Stanford in 1902.⁷⁰ In addition, a review in 1901 mentioned that Adela Verne gave a concert at the Salle Erard in December 1901 which included illustrations of piano music by modern British composers including Parry, Ireland, Hurlstone, Pitt, Ashton and Barnett. Stanford's piano music was

⁶⁸ These two fugues were pianoforte arrangements of the fugues from Charles Villiers Stanford, *Three Preludes and Fugues for the Organ*, op.193 (London: Novello, 1923).

⁶⁹ *Nonsense Rhymes* were published under the pseudonym Karel Dřofnatski and each piece within the collection was assigned opus numbers which did not follow the sequence of opus numbers for Stanford's other works published at this time. While *Nonsense Rhymes* is not listed as a piano piece, Limmerich ohne Worte has been included in this complete list of compositions for piano by Stanford as it is for solo piano.

⁷⁰ This performance took place at the University Music Class Room, Edinburgh, on 10 December 1902 in a concert arranged by a Professor Niecks.

represented at this concert with a performance of a 'brilliant scherzo in B minor' from manuscript.⁷¹ The writer of the review noted that this scherzo was an early work by Stanford and described it as 'a piece of the most effective kind'. Despite the suggestion that it was 'an early work', there is no other record for the date of composition for this scherzo. Therefore I have assigned the date of composition for the piece as c.1901 and not 1919 as stated by Dibble. There is also a lack of certainty about the date of composition for Stanford's Scherzo for two pianos.⁷²

Stanford was fortunate that many of his piano works were published during his lifetime with many issued shortly after composition. Stanford expressed his concerns about the difficulties in getting works published by English publishing houses. He commended foreign publishing houses for attending concerts to hear newly composed works played from manuscripts, while noting that the same process did not always happen in England.⁷³ Stanford clearly understood the necessity of having works published but appeared to have little faith in English publishing houses:

The main point of my contention is that the printing of a few works in England alone will not make the slightest impression. Mr. F. Simrock himself told me that works published in England alone were isolated and stillborn- 'todgeschlagen.' All the foreign publishers have one foot in their own country and one elsewhere. Those who are not German have branches in Central Europe: those that are German have branches here in England, where you would have us believe that music of the type they publish does not pay. Why, then, do they come here? If English publishers do not carry out that prime necessity in the event of their building up a list of native high-class absolute music, I know perfectly well that their action would be only philanthropic and foredoomed to failure.⁷⁴

⁷¹ Anon., 'Miss Verne's Recital', p. 15.

⁷² Stanford's Scherzo for Two Pianos in C major is unpublished and undated. See Charles Villiers Stanford, *Scherzo for Two Pianofortes in C Major* (Unpublished).

⁷³ Charles Villiers Stanford, 'Sir Charles Stanford on Musical Publishing: To the Editor of the Musical Times', *The Musical Times*, 48 (1907), 38 (p. 38).

⁷⁴ Stanford, 'Sir Charles Stanford on Musical Publishing', p. 38.

During his lifetime Stanford published his piano compositions with a range of publishing houses, many of which reflected the type of publications in their catalogues.⁷⁵ For example, the catalogue of the publishing house Ascherberg, Hopwood & Crew was based mostly on light music,⁷⁶ while Chappell also dominated in this field.⁷⁷ Augener was known for producing cheap editions of the classics in addition to modern works and was associated with both educational and piano music.⁷⁸ Despite the range of publishers who published Stanford's piano music, in most cases his piano scores are no longer available for purchase, while others remain in manuscript. Although performers now have access to his piano music housed in libraries and online, the limited availability of publications has hindered posthumous performances of his piano music and has undoubtedly led to the decline in interest in this aspect of the composer's output.⁷⁹ Works which are available for purchase today are listed in Table 2.2 but this small collection only serves to highlight the lack of awareness in the composer's music for the instrument. Although Stainer & Bell Ltd. no longer hold Stanford's piano music in their current sales catalogue, those works which had been originally published by the publishing house are available as authorised photocopies through special order.⁸⁰ Stanford's connection with the publishing house from its earliest beginnings may explain the company's continued

⁷⁵ See Table 2.1 for a list of publishers of Stanford's piano music.

⁷⁶ J.A. Fuller-Maitland & Peter Ward Jones, 'Ascherberg', in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/01392>> [accessed 10 June 2009].

⁷⁷ William Henry Hust, Margaret Cranmer, Peter Ward Jones & Kenneth R. Snell, 'Chappell', in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/05438>> [accessed 10 June 2009].

⁷⁸ Peter Ward Jones, 'Augener', in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/01512>> [accessed 10 June 2009].

⁷⁹ For example, a number of Stanford's piano compositions are available for download here: 'Charles Villiers Stanford', http://imslp.org/wiki/Category:Stanford,_Charles_Villiers [accessed 24 July 2012].

⁸⁰ These works include Five Caprices op.136, Six Characteristic Pieces op.132, *Night Thoughts* op.148, *Three Rhapsodies* op.92, Six Sketches for Piano: Elementary Grade & Six Sketches for Piano: Primary Grade.

interest in his music.⁸¹ Many of Stanford's works were published with the company following his support of the enterprise.⁸² They also published Stanford's treatise on musical composition as part of a joint venture with Macmillan and promoted the work as an educational primer.⁸³ Other publishing houses have taken a small interest in Stanford's piano music. For example Cathedral Music continues to publish some of Stanford's piano music, while some of the composer's miniatures have been published in collections of piano music.⁸⁴ The inclusion of two preludes in collections of Romantic music suggest that the editors of these collections placed these works on a par with the other pieces in the set and also believed these works to be marketable. While there has been renewed interest in the composer's life and music by musicologists and performers — primarily initiated by the recent Stanford biographies in 2002 by Dibble and Rodmell — new editions of Stanford's piano music would raise awareness of the richness of Stanford's contribution to piano literature as the small list of published works is disappointing when one considers Stanford's reputation as a composer in England:

⁸¹ Stainer & Bell Ltd. had formed in December 1907 and Stanford's friend and biographer, Harry Plunkett Greene, was a member of the music selection committee whose responsibility was to establish the initial range of the catalogue for the company. Stanford himself publicly supported this venture and encouraged his friend Robert McEwen to invest in the firm. Another member of the music selection committee was Richard Henry Walthew (1872–1951) who had studied with Stanford from 1890–1894. He worked as a teacher and composer from Highbury in North London and subsequently made a piano arrangement of Stanford's First Irish Rhapsody in 1913.

⁸² 'Stainer & Bell 100 Years of a Great British Publisher', <<http://www.stainer.co.uk/100years1.htm>> [accessed 24 March 2008].

⁸³ Stanford, *Musical Composition: A Short Treatise for Students*.

⁸⁴ Prelude op.163 no.4 is available for purchase in the following piano album: *More Romantic Pieces for Piano*, ed. by Lionel Salter, V (London: ABRSM Publishing, 1990). Prelude op.163 no.10 is available in the following album: *A Romantic Sketchbook for Piano*, ed. by Alan Jones (London: ABRSM Publishing, 1996).

Table 2.2: Availability of Stanford's Piano Music Today For Purchase

Opus No.	Title of Work	Date of Composition	Original Publisher	Present Publisher
92	Three Dante Rhapsodies	1904	Houghton and Chiltern Music	Stainer & Bell ⁸⁵ and Cathedral Music ⁸⁶
132	Six Characteristic Pieces	1913	Stainer & Bell and Chiltern Music	Stainer & Bell and Cathedral Music
136	Five Caprices	1913	Stainer & Bell	Stainer & Bell
148	Night Thoughts	1917	Joseph Williams	Stainer & Bell
163	Twenty-Four Preludes in all the Keys Set I	1918	Swan & Co. and Chiltern Music	Cathedral Music
-	Six Sketches in Two Sets for Children	1918	Joseph Williams	Stainer & Bell and Set 1 available from ABRSM Publishing ⁸⁷
170	Ballade in G minor	1919	Ascherberg	Banks Music Publications and Fitzjohn Music Publications
179	Twenty-Four Preludes in all the Keys Set II	1920	Swan & Co.	Cathedral Music

⁸⁵ The copyright of the second work in the set reads 1905 Houghton & Co. However, the copyright of the work was assigned to Stainer & Bell Ltd. in 1912. Staff at Stainer & Bell archive could not confirm the exact date for the assignment of copyright to Stainer & Bell Ltd. for the first and third piece in the set. However, they believe that it is likely that the copyright for all three were assigned to the company at the same time. The Stanford Archive at Newcastle holds a copy of the *Three Dante Rhapsodies* published by Chiltern Music in 1992. Stainer & Bell believe that it would be doubtful that the copyright would have been assigned to another publisher so soon. It is more likely that permission was granted by Stainer & Bell to Chiltern music to print a certain number of copies, rather than the copyright having been transferred to them. I am grateful to Caroline Hallaway at the Stainer & Bell Ltd Archive for furnishing me with this information and for undertaking to clarify some points for me on this matter.

⁸⁶ I am grateful to Richard Barnes from Cathedral Music for furnishing me with details on works still published by Cathedral Music and for providing information on their sales of Stanford's piano works up to 2010 which highlight the lack of awareness of his solo piano music.

⁸⁷ Set 1 is available from ABRSM Publishing as part of George Dyson, *Twelve Easy Pieces* (London: ABRSM Publishing, 1952). No.1 from Set 1 is available in *Short Romantic Pieces for Piano*, ed. by Lionel Salter (London: ABRSM Publishing), I. The pieces in this book are rated at Grade 1–2 level. No.1 from the first set is available in: *A Keyboard Anthology*, ed. by Howard Ferguson, 2, Book 1 (London: ABRSM Publishing, 1990).

Due to the work of Frederick Hudson copies of all Stanford's published piano music are available for consultation at the Stanford Collection which is housed in the Special Collections at the Robinson Library, University of Newcastle England.⁸⁸ In addition to holding a complete collection of Stanford's published material for piano, many of the remaining manuscripts gathered by Hudson from publishing houses and private collections are available for consultation in the library in addition to facsimile copies of those manuscripts which are housed at the Royal College of Music London and the British Library London.⁸⁹ Table 2.1 above outlines the location of original autographs of Stanford's piano music (if known) and also highlights those pieces composed by Stanford for which the autographs are missing. Fortunately for scholars many of Stanford's manuscripts have survived which allows for an investigation into some aspects of the composer's compositional process although the absence of other manuscripts can pose problems when undertaking to prepare an edition of the works.⁹⁰

2.4 Stanford's Creative Process

The collection of scores for the piano by the composer is a fascinating compilation and the availability of autograph manuscripts sheds some light on Stanford's compositional process. Stanford was a committed composer who set aside time each morning for musical composition.⁹¹ Dunhill believed that 'the writing of music thus

⁸⁸ See Section 1.8 for further information pertaining to the setting up of this archive by Dr Frederick Hudson, retired member of staff at the university.

⁸⁹ Of Stanford's compositions the Royal College of Music, London holds only one autograph manuscript of a piano work: *Four Irish Dances* op.89 (MS 4136), while the British Library holds the manuscripts of *Scènes de Ballet* op.150 (Add.MS.54389) and *Two Fugues à 3 in C minor and à 4 in B minor* (Add.MSS.53.734).

⁹⁰ The difficulties encountered during this project when preparing an edition of the preludes will be noted in the supplementary volume which accompanies this dissertation.

⁹¹ Thomas Dunhill, 'Charles Villiers Stanford: Some Aspects of His Work and Influence', *Proceedings of the Musical Association*, 53 (1926), 41–66 (p. 46). Dunhill believes that Stanford continued this trend until nearly the end of his life.

became a regular habit with him.⁹² Although the creative process of many composers has undergone scrutiny by various musicologists and scholars, no extensive study has been undertaken on Stanford's creative process. Dunhill gave further clues into Stanford's compositional process outlining that Stanford:

scarcely ever made a sketch. Even complicated orchestral works were written straight into the score, in ink, without previous preparation. He scarcely ever made an alteration, or needed to make one. His thought flowed as rapidly as that of an ordinary mortal when writing a letter. A long work on a big scale, which would have occupied months or even years of the time of most composers, meant for him the earnest application of a few days only.⁹³

It could be proposed that Stanford lacked the facility to be a discriminating composer. Although some of the later manuscripts show some alterations and marking out of notes, there is little evidence of reworking. Possibly affirming his great facility as a composer this could also suggest that he did not maintain rigorous quality-control as a composer.⁹⁴

Despite Hudson's exhaustive search to compile all available autograph material by Stanford composer, no sketches by the composer have been traced. As a composer he never used the piano for his piano compositions and Grainger noted this in his anecdotes: 'I often did seeing him writing piano music miles away from the piano and didn't it sound like it, too!'⁹⁵ Despite being harsh in his comment, Grainger's observation is interesting in providing information on Stanford's compositional process. Dunhill also claimed that Stanford did not use the piano when composing:

⁹² Dunhill, 'Some Aspects of His Work and Influence', p. 45.

⁹³ Dunhill, 'Some Aspects of His Work and Influence', p. 45.

⁹⁴ Despite this claim by Dunhill, an examination of twenty-five manuscripts covering a range of genres and spanning the composer's career revealed alterations to the scores. In some cases there were examples of staves stuck over staves. Other works had bars marked out with revised bars written at the bottom of the page or at the end of the score. It is acknowledged, however, that some of these alterations may have been made after a performance of the work.

⁹⁵ See Percy Grainger, Anecdote 423-18, 'My Dealings with Stanford Anent his "Four Irish Dances"', 1949, PVgm.

in spite of his admiration for Beethoven and Schumann and even Meyerbeer (each of whom certainly did) he endeavoured to uphold the quite untenable view that it was impossible to compose properly if you made use of the keyboard in so doing. Few would not envy such fluency and such mental independence as this. But it undoubtedly had its dangers. It is idle to deny that amongst the immense mass of music that Stanford has left behind him there a good many works which lack special interest or distinction. He was always extraordinarily susceptible to the music of other composers, and some of his compositions are undeniably of a composite blend, which, I think, is unavoidable when a very impressionable composer allows himself to put his first thoughts on paper without previous subjection to a prolonged self-criticism. This was the obvious defect of his great qualities.⁹⁶

According to Stanford himself, the most undesirable method of composing involved writing the music at the pianoforte, and he made clear reference to this in his treatise on musical composition: 'the instrument should only be used as a test of work done, never (with one exception) as a suggestive medium for the materials of a work.'⁹⁷ It was not unusual for composers to abstain from using the piano for compositional purposes; Sterndale Bennett was another such composer as other composers, including Brahms and Stravinsky, had composed at the keyboard, sometimes with problematic results.⁹⁸

An examination of Stanford's surviving autograph scores for the piano demonstrates his development as a composer, with clear differences in terms of writing style, layout and overall clarity of writing and presentation over the course of his compositional career.⁹⁹ His earliest surviving manuscript for piano is that of the Two Novelettes which were completed in November 1874.¹⁰⁰ Worked on during his time in Leipzig this manuscript reveals a young composer who took great pride in his

⁹⁶ Dunhill, 'Some Aspects of His Work and Influence', pp. 45–46.

⁹⁷ Stanford, *Musical Composition*, p. 179. The one exception he mentioned in relation to the use of the piano was 'the technical laying-out of passages intended primarily for the instrument'.

⁹⁸ Peter Horton, 'William Sterndale Bennett: Composer and Pianist', in *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, ed. by Therese Marie Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), p. 129.

⁹⁹ While most scores were written in black ink some have pencil markings where extra notes or additional markings have been added in. A range of manuscript paper was used by the composer with some scores bound. Stanford's scores represent a composer with clear intentions and numerous performance instructions are included with a variety of dynamic and articulation markings.

¹⁰⁰ The first novelette was completed on 30 October 1874 while the second was dated 4 November 1874.

work as the manuscript is meticulous and reflect his high standards during his youthful years. At this time the manuscripts have a great sense of clarity about them and demonstrate an assured composer. Even in these early years Stanford was careful to date his manuscripts — an invaluable practice for musicologists in compiling a complete list of compositions of by the composer.¹⁰¹ Works dating from the 1890s and 1900s are written by a more assured composer although there are some examples of alterations to the scores in the second book of *Six Concert Pieces* op.42 (1894), *Four Irish Dances* op.89 (1903), while some later works also show evidence of alterations: *Six Characteristic Pieces* op.132 (1912) and *Scènes de Ballet* op.150 (1917).¹⁰² Stanford wrote his scores in ink and the marking out of bars along with some scribbling out of notes written in a more hurried way are in stark contrast to the careful composer working in the 1870s. Leslie Heward, who had studied composition with Stanford, provides an interesting insight into Stanford's ideas on the presentation of scores:

he told me that neatness was the mark of the amateur – no publisher would look at it twice – I must on no account make crotchet heads touch their tails – a ruled line was simply not done – a perfect oval for a semibreve was unthinkable in the best compositions – I should attempt a more professional style [...] and he dashed off as appalling an array of hieroglyphics as would be beyond the power of any spider to emulate or any human to decipher.¹⁰³

In Stanford's later scores, note heads are frequently not joined to their stems, stems appear much shorter, note heads vary in size and are not always clearly placed on the stave, while some note heads have no stems at all.¹⁰⁴ Notwithstanding the impact which the pressures of work and the onset of old age would have had on

¹⁰¹ While he often dated individual movements or pieces within a collection, there are some late works, however, which are undated.

¹⁰² Charles Villiers Stanford, *Scènes De Ballet for Pianoforte*, op.150 (London: Augener, 1917).

¹⁰³ L.H. Heward, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207 (p. 202).

¹⁰⁴ In the case of vocal works from this period it is often difficult to make out the text. In some scores he omits clefs and key signatures from subsequent pages. The scribbling out of notes appears in a more hurried way which is in stark contrast to the meticulous composer working in the 1870s.

his handwriting as is also evident in his letters, the change in the presentation of the manuscripts outlines his development as a composer and it was clear that he was confident in his own talents in this sphere. Although some of the later manuscripts show a number of alterations and marking out of notes, there is little evidence of reworking.

From a study of Parry's manuscripts and sketchbooks Michael Allis believes that 'the perception that Parry enjoyed an "extraordinary facility" has been greatly exaggerated; not only do manuscript sources document the struggles to find satisfactory solutions to compositional problems, but references in Parry's diaries also suggest the difficulties of composition, and do not reflect a superficial ease.'¹⁰⁵ A lack of sketchbooks and the condition of Stanford's manuscripts of his piano music appear to exhibit the work of a composer who did not struggle with composition in the same manner as Parry.¹⁰⁶ It is also worth noting that all of Stanford's manuscripts for piano all works are complete, thus demonstrating a high level of artistic accomplishment.¹⁰⁷ Considering that Stanford disposed of many letters it is also possible that he may have destroyed sketches, despite Dunhill's claim.¹⁰⁸

To present a more conclusive theory on Stanford's creative process here a more thorough and complete investigation of all remaining Stanford autographs would, however, need to be undertaken. One problem in relation to Stanford's piano music unfortunately, is that not all manuscripts of the composer's work have survived. Of primary focus to the study of this dissertation are Stanford's forty-eight

¹⁰⁵ Michael Allis, *Parry's Creative Process* (Aldershot: Ashgate Publishing, Ltd., 2003), p. 234.
¹⁰⁶ Parry was not alone in his struggle with composition as Elgar and Beethoven also left fragments of scores.

¹⁰⁷ Only op.170 survives in incomplete form. However, this work is published so the remaining pages of the manuscript are lost.

¹⁰⁸ To date no sketches of his piano works have surfaced.

preludes, op.163 and op.179. From an examination of the printed copies it is clear that there are some mistakes including the omission of rests and ledger lines, irregularities with accidentals and the incorrect number of beats per bar. As the manuscript of this work has not survived this makes it difficult to state if the mistakes were on account of slips by the engraver or poor proofreading by Stanford. However, in an attempt to present an accurate account of each work a working edition of each prelude has been prepared for this dissertation and is presented as a supplementary volume to this thesis along with a critique of the mistakes found in the original publication. The preparation of this edition will eventually form part of a critical edition of the preludes and which will make the works more accessible to the amateur and professional pianist.

2.5 Stanford's Early Introduction to the Piano

2.5.1 Piano Instruction

Stanford's autobiography gives a clear account of the interest which the young boy had in the piano and the opportunities afforded to him as a young musician growing up in Dublin. The Stanford household was often filled with the sound of music as it was used for music gatherings. Stanford's mother was a pianist and it was most likely she who encouraged the young boy to learn the instrument. Piano lessons occupied much of Stanford's childhood days and the coverage which he gave to these lessons in his autobiography is significant. The level of detail presented suggests that he was clearly fond of this instrument during his childhood days. Interestingly, less information is given on the violin lessons he took with R.M. Levey. Initial piano lessons appear to have taken place with his mother, after which he received instruction from an array of proficient pianists in the city. Each of his piano teachers had a specific interest in the music of different composers and his

autobiography clearly recounts the repertoire which he had learned from his various piano teachers. Although not always to his liking, this study of music by the various composers ensured that he had a thorough knowledge of the repertoire of many of the great masters. His autobiography outlines Miss Meeke's preference for the music of Chopin, his study of Mozart under the guidance of Ernest Pauer, Miss Flynn's 'unholy affection for the works of Dussek', while Michael Quarry introduced him to the music of Schumann and Brahms.¹⁰⁹ Through this varied repertoire the young Stanford was equipped with a solid understanding of the compositional techniques employed by many eminent composers; Meeke, Flynn and Quarry had all studied with Moscheles in either London or Leipzig.¹¹⁰

Stanford's godmother, Elizabeth Meeke, had taken over his piano instruction at the age of seven. Stanford made an exaggerated claim that she had been one of Moscheles's favourite students.¹¹¹ The young student benefited from his godmother's instruction and Stanford fondly recounts her teaching of Beethoven traditions. Meeke's thorough teaching methods ensured that the young pianist had an assured command of acciaccaturas and mordents in addition to her insistence on building his technique on the instrument: Stanford commented on her teaching of the correct performance of two successive notes which were slurred.¹¹² In addition, he recounted Meeke's insistence on learning to read at sight with the aid of Chopin's

¹⁰⁹ See Stanford, *Pages From an Unwritten Diary* pp. 56–58, 60, 71 & 75.

¹¹⁰ Quarry had played Moscheles' concerto for his diploma examination at the conservatory in Leipzig after having studied with the German pianist from 1862 to 1866. Richard Pine and Charles Acton, 'From Kalkbrenner to O'Connor', in *To Talent Alone: The Royal Irish Academy of Music, 1848–1998* (Dublin: Gill & Macmillan, 1998), p. 498. A copy of Quarry's diploma certificate from the conservatory in Leipzig is also included here.

¹¹¹ Stanford, *Pages From an Unwritten Diary*, p. 56. Dibble, *Stanford*, p. 25 writes that Meeke had settled in Leipzig between 1825 and 1846. This claim by Stanford appears a little inflated, particularly as both Felix and Fanny Mendelssohn, among others had also taken masterclasses with Moscheles. Perhaps a little flattering in his description of his teacher, Stanford stated that she had 'hands of exactly the same build and type of Madame [Clara] Schumann's, whose style she closely resembled both in touch and in interpretation'. See Stanford, *Pages From an Unwritten Diary*, p. 56.

¹¹² For a more detailed account of these traditions see Stanford, *Pages From an Unwritten Diary*, p. 57.

mazurkas. Although he believed her method to be ‘daring’, he acknowledged that it was ‘wholly effective’.¹¹³ Stanford’s autobiography outlines additional details pertaining to other aspects of his teacher’s teaching methods including Meeke’s thoughts on touch and the position of the performer at the piano.¹¹⁴ He commented on the ‘velvety quality’ of her playing and it is interesting to note that Stanford’s own touch at the piano was later remarked upon by Greene:

Stanford’s touch was the most delicious thing imaginable, impossible to define. It had a sweetness which gave one a lump in one’s throat; a beauty which pervaded every note of the whole and a sparkle which made one chuckle. It never varied in this respect and seemed inviolate in crabbed passages, fifth-rate pianofortes, or moods of irritation. He never practised in later life, and yet it was just as beautiful till the day of his death. His playing was as unself-conscious as himself, his hands just following the colours of his joyous humorous imagination. He always said that it was to Quarry he owed whatever he was as a pianist.¹¹⁵

The experiences of Stanford’s early teachers before his period of instruction with Quarry undoubtedly laid foundations in terms of technique and touch. Taking the full span of his career, comments on Stanford’s playing are few as it was not as a pianist that Stanford was remembered for in the later decades of his career, despite having taken an active role as pianist and chamber musician in Cambridge.¹¹⁶ Reviews or comments on his playing which have survived are positive about his abilities as a pianist.¹¹⁷

When Meeke left Ireland in 1862 Stanford’s instruction on the piano was taken over by Miss Flynn. According to Annie Patterson, Miss Henrietta Flynn ‘was one of the foremost lady teachers of pianoforte in Dublin’.¹¹⁸ After showing much promise during her studies with W.S. Conran in Dublin, Flynn travelled to Leipzig in

¹¹³ Stanford, *Pages From an Unwritten Diary*, p. 57.

¹¹⁴ Stanford, *Pages From an Unwritten Diary*, p. 58.

¹¹⁵ Greene, *Stanford*, p. 33. See also Greene, *Stanford*, p. 85.

¹¹⁶ See Section 2.9 for an account of Stanford’s performances at Cambridge University.

¹¹⁷ See for example Stanford, *Pages From an Unwritten Diary*, p. 122 and Conclusion Books of the Seniority, Minute 20, 8 March 1873 in Dibble, *Stanford*, p. 53.

¹¹⁸ Patterson, ‘Miss Margaret O’Hea’, p. 3.

the early 1840s to further her musical education. Initially accepted as a private student of Mendelssohn, she became one of the first students to enter the newly founded conservatory of music in Leipzig and was awarded a diploma from the institution.¹¹⁹ She later took a course of fifty lessons on the art of teaching the piano from Moscheles. Upon her return to Dublin she resided in Harcourt Street and often performed at the old Philharmonic concerts and taught a number of students in the city.¹²⁰ Unfortunately, due to the establishment of the Royal Irish Academy of Music and the appointment of Fanny Robinson as professor of piano there, many students attended the academy to receive instruction in the instrument after which Flynn moved to London.¹²¹ Stanford gives few details on Flynn's teaching methods. One of her students in Dublin, Margaret O'Hea, however, provides some insight into her teacher's teaching methods: Flynn insisted that 'long daily practice at the pianoforte of exercises scales and brilliant pieces will produce fluency, but it is the slow movement which shows the artist'.¹²² This may indeed explain her insistence that Stanford focus on the works of Dussek for developing his technique.¹²³

Following his period of instruction with Flynn Stanford took lessons with Michael Quarry. It was clear that Quarry was in demand as a piano teacher in Dublin

¹¹⁹ For further details relating to Miss Flynn's period of instruction with Mendelssohn see Stanford, *Pages From an Unwritten Diary*, pp. 74–75 and Patterson, 'Miss Margaret O'Hea', p. 3.

¹²⁰ One such performance was given by the Miss Flynn at a concert organized by Miss Ellen Williams at the Antient Concert Rooms at which she accompanied Herr Elsner in Mendelssohn's Sonata for cello and piano op.58 and also performed two short solos. See Anon., 'Miss Williams's Concert', *The Irish Times*, 16 May 1862, p. 2 (p. 2).

¹²¹ The Royal Irish Academy of Music was founded in 1848. Among the founders included John Stanford, R.M. Levey, Charles Graves and Joseph Robinson. The first classes were held in the Antient Concert Rooms in Pearse Street before moving to St Stephen's Green. In 1871 the Academy moved to 36 Westland Row.

¹²² Patterson, 'Miss Margaret O'Hea', p. 3.

¹²³ O'Hea detailed a difficulty Stanford had while counting the slow movement of a work. O'Hea noted that Stanford was puzzled over a bar in the slow movement of a work which he was working on in his lesson with Miss Flynn. He suggested to his teacher that there may even have been a misprint in the bar but O'Hea, also sitting in the room, realized that the young pianist had mistaken hemidemisemiquavers for demisemiquavers. See Patterson, 'Miss Margaret O'Hea', p. 3. This article misprints semidemisemiquavers for hemidemisemiquavers.

having taught at the Dublin High School for Girls and Kindergarten,¹²⁴ Alexandra College and the Royal Irish Academy of Music.¹²⁵ Quarry was also a gifted pianist and composer and gave performances in the Antient Concert Rooms, often including his own compositions.¹²⁶ At one concert Quarry performed a toccata by Stanford which was most likely Stanford's Toccata in C op.3 which had been completed in 1875. The inclusion of the work, while displaying his continued interest in Stanford, also testifies to his opinion of his former student's composition. Greene believed that it was Quarry who introduced Stanford and his friend, Raoul Couturier de Versan,¹²⁷ to the 'romantic side of music'.¹²⁸ Stanford had met de Versan in Bray when Stanford was fourteen years old, and during their time under Quarry's instruction the two enjoyed playing duets together. Before their acquaintance with Quarry the two young pianists enjoyed the music of Beethoven, Mozart and Mendelssohn.¹²⁹ Greene claims that Quarry:

¹²⁴ Anon., 'Dublin High School for Girls and Kindergarten', *The Irish Times*, 8 January 1881, p. 7 (p. 7). His other commitments as a teacher are witnessed through his membership of the local committee of the Dublin Local Centre of Trinity College, London. See Anon., 'Music and the Drama', *The Irish Times*, 29 March 1890, p. 4 (p. 4).

¹²⁵ Dibble, *Stanford*, p. 26 reports that Quarry resigned from the Royal Irish Academy in 1882 'after having complained about practices inimical to his having effective control of his piano classes'.

¹²⁶ One such concert was given on Tuesday 20 March 1877 and included the Dublin premiere of Rubinstein's Trio in B, Chopin's Ballade in F minor, Rheinberger's Minuetto 'Aus alter Zeit', Beethoven's Sonata for F for piano and violoncello and a set of variations by Saint-Saëns. Other performers at the concert included G.E. Sproule, H.V. Yeo, P. Healy and Herr Elsner. See Anon., 'Article', *The Irish Times*, 5 March 1877, p. 6 (p. 6); Anon., 'Article', *The Irish Times*, 21 March 1877, p. 6 (p. 6). He performed two of his own compositions, a Toccata and Minuet Caprice, at a concert in the Antient Concert Rooms in 1888. For further details relating to the performers at this concert see Anon., 'Complimentary Concert to Mr Gradison', *The Irish Times*, 6 April 1888, p. 6 (p. 6). He performed regularly in his native Cork. One such performance took place in 1877 in which Quarry took the solo role in a piano concerto which he had composed himself. This concert, which was the third concert of the Cork Orchestral Union, took place in the Assembly Rooms, South Mall on 4 April, also included a performance of Chopin's Ballade in G minor op.23 by Quarry. See Anon., 'Brief Summary of Country News: Cork', *The Musical Times*, 18 (1877), 242 (p. 242). He made another appearance in the county in 1878. This concert took place at St Anne's Hill, Blarney. See Anon., 'Concert at St Anne's Hill, Blarney', *The Cork Examiner*, 4 September 1878.

¹²⁷ Raoul Couturier de Versan was one of Charles's closest friends in Dublin. Four years Charles's senior, he was a lawyer but also a keen musician. Stanford dedicated some piano pieces to him.

¹²⁸ Greene, *Stanford*, p. 33.

¹²⁹ Greene, *Stanford*, p. 32. Greene claimed that the two boys disliked Thalberg and Moore's Irish melodies. Although Stanford comments favourably on the lesson which he received

gave the boys the run of his rooms and when work was done he let them “rag” to their hearts’ content. They played anything that came into their heads, and improvised and larked and let their spirits run wild. Music to them became an exuberant expression of fun and happiness. They appeared at *tableaux vivants* in grotesque masks and made up duets on the popular tunes of the day as they came into their heads, and the more thoroughly they played the fool the fresher they came back to harness.¹³⁰

Stanford recounts his time with Quarry and commented that together with the Cork-born musician they ‘spent hours over four-hand arrangements of the [Brahms’s] Serenades, the Sextets, and the Hungarian dances; and he taught me the Handel Variations, and even the D minor concerto’.¹³¹ The two young pianists continued to spend time together performing for de Versan’s college friends while de Versan was an undergraduate at Trinity.¹³² In a letter to *The Irish Times* in 1896 de Versan concluded that it was:

Quarry’s teaching [which] exercised a marked and permanent effect on the future career of his pupil [Stanford], emancipating him completely from the influences of Mendelssohn, and first making him acquainted with the works of Schumann, who more than any other composer has influenced the spirit of Professor Stanford’s compositions. It was likewise due to Mr Quarry that Professor Stanford selected Leipzig for the completion of his musical studies.¹³³

An insight from one who had been so close to Stanford in his childhood days is significant as he too was exposed to similar experiences, while under the tutelage of Quarry.

It is clear that Stanford was fortunate to have been under the tutelage of talented pianists who themselves had received excellent training from notable musicians Moscheles and Mendelssohn. Stanford’s privileged background and his father’s experience in musical circles in the city would certainly have ensured that he received the best possible training. Although the biographical account of Stanford

from one who was, ‘an artist as well as pianist, of the highest calibre’, he did not appear too keen on the Swiss pianist’s compositions; the ‘ephemeral rubbish’ which he wrote. See Stanford, *Pages From an Unwritten Diary*, p. 60.

¹³⁰ Quarry lived at 8 Wilton Terrace. Greene, *Stanford*, p. 34.

¹³¹ Stanford, *Pages From an Unwritten Diary*, pp. 75–76.

¹³² In de Versan’s words, ‘There was never the slightest desire to show off; that was then, and always, missing from his character’. See Greene, *Stanford*, p. 34.

¹³³ R.C. de Versan, ‘Professor Villiers Stanford’, *The Irish Times*, 23 March 1896, p. 6 (p. 6).

which appeared in *The Musical Times* in 1898 mentions that the young boy also received instruction on the piano from Fanny Robinson, Stanford does not mention this lady in his autobiographical account of his childhood in Dublin.¹³⁴ Stanford does hint, however, that he had received training from another teacher: 'during my old teacher's absence from Dublin [...] I had been placed in other hands'.¹³⁵ Dibble's suggestion that this may have been Fanny Robinson is plausible as her husband Joseph Robinson was a family friend of the Stanford's.¹³⁶ On account of his father's contacts in Dublin and London Stanford received piano lessons with Thalberg and Ernst Pauer. Thalberg was staying with a friend of the Stanford's in Dublin in 1862 and Stanford believed that the short lesson with Thalberg was worthwhile as he corrected a fault which Stanford had acquired in his playing.¹³⁷ In addition, Stanford remarked that this lesson was similar to the lessons which he received from his godmother, Miss Flynn.¹³⁸ During his lesson with Pauer during a family excursion to London in the same year, they focused on the music of Mozart.¹³⁹ Although details pertaining to the lessons are scant, this occasion is evidence of the connections which John Stanford had in London, while these opportunities gave Stanford a rich exposure to music and trends of different composers.¹⁴⁰

Stanford's final piano teacher was Robert Papperitz with whom Stanford studied during his leave of absence in Leipzig in 1874 and 1875. Also receiving

¹³⁴ Anon., 'Charles Villiers Stanford', p. 786.

¹³⁵ Stanford, *Pages From an Unwritten Diary*, p. 60.

¹³⁶ Dibble, *Stanford*, p. 25.

¹³⁷ Stanford recounts that Thalberg corrected him for raising his wrist above the flat level of his hand as he struck a note as it would cause him to thump as he played the piano. See Stanford, *Pages From an Unwritten Diary*, pp. 60–61.

¹³⁸ Thalberg had spent some time studying with Moscheles in London.

¹³⁹ Ernst Pauer (1826–1905) was an Austrian pianist, composer, editor and teacher. He studied piano with Mozart's son Wolfgang. He was Professor of Piano at the Royal Academy of Music. He published piano arrangements of the symphonies of Beethoven and Schumann and edited nineteenth-century piano and vocal music. He also produced some books of studies for piano.

¹⁴⁰ See Stanford, *Pages From an Unwritten Diary*, p. 71 for details regarding Pauer's interest in the music of Mozart.

instruction in composition from Carl Reinecke at this time, Stanford attributes any progress which he made in the first two years of his time in Germany to the advice of his 'broad-minded sympathetic teacher [Papperitz] who himself had studied under Moscheles, Moritz Hauptmann and Richter at the Leipzig Conservatory.¹⁴¹ Although the details on the time which Stanford spent under Papperitz's tutelage are scant, one Canadian composer, Arthur Dumouchel, testified to Papperitz's 'unpretentious technique, clear and elegant execution' which gives some indication of the training which Stanford would have received from the German teacher at Leipzig.¹⁴² De Versan wrote to Mary Stanford giving her details on her son's productive time in Leipzig. According to de Versan, Papperitz told him that 'Charles had a wonderful talent and that it would *the greatest loss for England* had he not adopted music as his profession'.¹⁴³

Having been founded by Mendelssohn in 1843, the Leipzig Conservatory ensured a strong tradition of theory and instrumental tuition. The engagement of many of Stanford's piano teachers with this tradition would surely have influenced Stanford's musical taste during his formative years and play a central role in his musical development. Flynn's stories about her experiences as a student of Moscheles must indeed have encouraged Stanford and it is no surprise that in later years Stanford wished to study in Leipzig where he would continue to assimilate the trends of the German tradition which were to remain with him throughout his compositional career. Stanford was clearly aware of the influence which the Leipzig

¹⁴¹ Another notable composer who studied with Papperitz in Leipzig included Edvard Grieg while many American and Canadian musicians had also travelled to the conservatory and were fortunate to have received instruction from Papperitz among other talented teachers teaching there.

¹⁴² H  l  ne Plouffe, 'Arthur Dumouchel', <<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0001055>> [accessed 6 April 2008]. Arthur Dumouchel (1841–1919) was an organist, pianist, teacher, composer and choirmaster. Having taken up a number of organist and conducting positions in America Dumouchel travelled to Europe (1869–1872) where he studied with Moscheles, Friedrich Richter and Reinecke.

¹⁴³ Greene, *Stanford*, p. 60.

school of composition had on his musical career: after George Dyson became the Mendelssohn scholar at the Royal College of Music, Stanford enquired of him what he was planning to do. When Dyson suggested to his teacher that he would visit Leipzig, Stanford informed his composition student that the visit was unnecessary as he already had studied for four years at the college, and instead suggested a visit to Italy indicating his awareness that his style of composition teaching was mirrored on the style of the Leipzig School.¹⁴⁴ The influences of Stanford's childhood which shaped him as a musician are also clearly detectable even in later compositions where it is obvious that he never freed himself from the influence of the Romantic aesthetic. While details on all of the repertoire which Stanford would have studied are scant, programmes of concerts which he performed in the family home also provide an insight into some of the repertoire which he was familiar with during his youth. These concerts are discussed in Section 2.8.1.

2.6 Stanford's Interest in the Piano and Piano Technique

As outlined above Stanford received thorough grounding in piano technique. In later years his own technique on the instrument was often commended. Although Stanford was not primarily a pianist he was aware of and interested in the piano techniques of different pianists and he commented on such things in his autobiography while other aspects of his career were omitted. Stanford clearly worshipped Sterndale Bennett and in an article on the composer Stanford also included reference to his technique on the instrument.¹⁴⁵ The capabilities of the instrument obviously interested him and

¹⁴⁴ Dyson, 'Charles Villiers Stanford', p. 196.

¹⁴⁵ Stanford spoke fondly about the great beauty of Bennett's touch and tone with whom he played piano duets all evening. Stanford was fortunate to play through Bennett's G minor Symphony in addition to other four-handed arrangements of Bennett's orchestral works with the composer himself. However, Stanford did admit to finding his piano music, with the exception of Mozart's music, the most difficult to play: 'he unconsciously lays traps for the performer at the most unexpected moments, which spell disaster to the unwary'. See

led to his continued interest in composing for the instrument. As well as commenting on the hands and technique of his piano teachers Stanford was impressed with Stewart's 'perfect pianoforte touch' on the organ.¹⁴⁶ Stanford's observations on the modern pianoforte are interesting to note and he wrote that some of the fault of the pianists lay 'at the door of the modern pianoforte'.¹⁴⁷ He further commented that it was 'the age of the *hit* instead of the *pressure*,' and admitted that 'if it is old-fashioned to prefer the pressure, I am happy to be still in the ranks of the out-of-date'.¹⁴⁸ It obviously did not concern Stanford that he was not keeping up with recent trends in piano technique. Liszt's and Rubinstein's style of playing were both examined by Stanford in his autobiography and it is evident that he supported both men's style of playing commenting in particular on the 'beauty of tone' which he believed 'to be the predominant quality' of both performers.¹⁴⁹ The beauty of Bennett's touch and tone was also commended by Stanford.¹⁵⁰ Of the Welsh pianist, John Parry, Stanford wrote that 'his pianoforte playing was masterly, and he had a touch to rival Thalberg'.¹⁵¹ Such an array of comments supports a view that Stanford was clearly interested in the possibilities of the instrument. In view of his interest in piano technique, it is telling that many of his pieces can be seen as suitable material for teaching different aspects of technique. Although the titles of these works do not suggest a pedagogical function, the material presented in the pieces make them suitable for such purposes.¹⁵²

Stanford, *Pages From an Unwritten Diary*, pp. 46, 56, 57, 58, 59, 60, 108 & 200 and Charles Villiers Stanford, 'William Sterndale Bennett', in *Interludes; records and reflections*, (London: J. Murray, 1922), pp. 161–209 (p. 163). These sources include Stanford's comments on a selection of pianists and their technique.

¹⁴⁶ Stanford, *Pages From an Unwritten Diary*, p. 46.

¹⁴⁷ Stanford, *Pages From an Unwritten Diary*, p. 58.

¹⁴⁸ Stanford, *Pages From an Unwritten Diary*, p. 59.

¹⁴⁹ Stanford, *Pages From an Unwritten Diary*, p. 59.

¹⁵⁰ Stanford, 'William Sterndale Bennett', p. 163.

¹⁵¹ Stanford, *Pages From an Unwritten Diary*, p. 108.

¹⁵² See Section 2.6.1 for an account of those pieces suitable for pedagogical material.

The expressive capabilities of the instrument fascinated Stanford greatly and this undoubtedly contributed to his continued interest in writing for the instrument.¹⁵³ In addition, Stanford feared that many composers did not exploit the full range of the piano preferring to write music which remained predominantly in the middle three octaves of the instrument.¹⁵⁴ Many of Stanford's own compositions for the piano exploit the full expressive range of the instrument in a Beethovenian attempt to achieve an array of different tone colours. Stanford believed strongly in the capabilities of the piano and the contrasts of pitch which it produced when one wrote music bearing the seven octaves of the instrument in mind.¹⁵⁵ Stanford was fully aware of the possibilities of the piano for his composition students in terms of composition in addition to the advantages of playing piano; Geoffrey Self wrote that Stanford insisted that all of his students at the Royal College of Music become proficient keyboard players.¹⁵⁶ Through Stanford's involvement with the piano from an early age and his views on the use of the piano it is no wonder then that he continued to compose for the instrument over the course of his career; one of his earliest compositions was for the piano, while his last work for the piano was completed in 1923.

2.6.1 Stanford's Pedagogical Piano Music

In view of Stanford's interest in piano technique, an examination of his complete list of compositions for piano reveals that many of his pieces are suitable as pedagogical material. *Ten Dances for Young Players* op.58 was dedicated to his two children Geraldine and Guy, aged eleven and nine years respectively in 1894.¹⁵⁷

¹⁵³ Stanford, *Musical Composition*, p. 92.

¹⁵⁴ Stanford did not refer to any specific composers in relation to this comment.

¹⁵⁵ Stanford, *Musical Composition*, p. 92.

¹⁵⁶ Geoffrey Self, 'Coleridge-Taylor and the Orchestra', *Black Music Research Journal*, 21, 261–282 (p. 262).

¹⁵⁷ Geraldine was born on 19 February 1883 while Guy was born on 3 May 1885.

Unfortunately, as Stanford omitted many of the details relating to his family from his autobiography there are no records of either child having received musical instruction. It is likely, however, that both children had the opportunity to take music lessons. A listing in *The Musical Times* substantiates the claim that Stanford's son, Guy, could play the instrument as it notes that he performed on piano at a concert to raise money for the Red Cross in 1918.¹⁵⁸ Stanford's composition of these miniatures, with the inclusion of 'young players' in the title, is reminiscent of similar works by other composers of the period: Schumann's *Album for the Young* op.68 and Tchaikovsky's *Album for the Young* op.39.¹⁵⁹ Stanford's set of dances received positive criticism in 1895; the critic commented that it was 'not often that music intended for children's use has so much value and beauty'.¹⁶⁰ The writer chose the most delightful of the dances for inclusion in his review commenting on their 'piquancy and charm'. A review of these dances in *The Times* was significant as few publications of Stanford's piano music were commented on in the press. The ten traditional dances of op.58 include a Valse, Galop, Morris Dance, Polka, Mazurka, Saraband, Gigue, Branle, Minuet and Passepied. As a set they give students experiences of playing in different meters, while at the same time experiencing dance music from a variety of European countries. In addition, the works exhibit a range of pianistic textures and techniques suitable for young players and demonstrate a composer who was well aware of the capabilities of young pianists. Most interesting about this set of dances, however, is the version which the composer orchestrated as *Suite of Ancient Dances* in 1895. This selection of five of the original dances from the initial collection demonstrates Stanford's facility as an orchestrator.

¹⁵⁸ The concert which took place at Torpoint on 30 November 1918 was arranged by Lady Beatrice Pole-Carew and included performances by Mr Cecil Baumer (piano), Mrs Hall Parlby (violin), Mrs Kennedy (violin) and Mr Vyvian Pedlar (violin). See Anon., 'Music in the Provinces', p. 36.

¹⁵⁹ Peter Ilich Tchaikovsky, *Kinder-Album: Album for the Young: Twenty-Four Easy Pieces for the Piano*, op.39 (London: Bayley & Ferguson, 1891); Robert Schumann, *Album for the Young*, op.68 (New York: G. Schirmer, Inc., 1893).

¹⁶⁰ Anon., 'New Pianoforte Music', *The Times*, 1895, 2 (p. 2).

Although these dances for children were published in 1895, Stanford did not revisit piano literature for children until the later years of his life with a number of publications in this area. These included *Six Sketches in Two Sets for Children: Elementary & Primary*, *Six Song-Tunes*,¹⁶¹ *A Toy Story for Children*¹⁶² and *Irish Airs Easily Arranged for Pianoforte Solo*.¹⁶³ Many of the works in these sets bear dance titles, while others are a little more inspiring and would clearly appeal to the child's imagination. Examples of child-friendly titles from *Six Sketches* include 'The Hunt on the Hobby Horse', 'Doll's Minuet', 'The Bogie Man' and 'The Golliwog's Dance'. Each of the pieces in *Six Song-Tunes* suggest a different mood: 'Sleep Tune', 'Sun Tune', 'Marching Tune', 'Swing Tune', 'Dance Tune' and 'Sea Tune'. Most imaginative of all Stanford's compositions with children in mind, however, is *A Toy Story* in which each piece has an evocative title for the child to imagine as they play the music: 'Alone', 'The Postman', 'The New Story', 'The Broken Toy', 'The Mended Toy', 'Not Alone'. Although written for children, this set of miniatures represents many characteristic features of Stanford's compositional voice. Most notable is Stanford's reworking of the musical material from the first piece in the set in the final piece, producing a cyclical effect and suggestive of programmatic music. It is the most creative of all his works which were written specifically for children. Reminiscences of his childhood days may have attributed to the composition of these pieces at such a late stage in his creative life; these were the last of such pieces by Stanford. Although all of these works from 1918–1920 were published, no opus number was assigned to them. He obviously recognized the financial potential of composing such works as there was a secure market for pieces of this nature. Published with Joseph Williams, a company who 'had a strong interest in educational

¹⁶¹ Charles Villiers Stanford, *Six Song Tunes for the Pianoforte* (London: Stainer & Bell, 1920).

¹⁶² Charles Villiers Stanford, *A Toy Story for the Pianoforte*.

¹⁶³ Charles Villiers Stanford, *Irish Airs: Easily Arranged for Pianoforte Solo* (London: Ascherberg, Hopwood & Crew, 1924).

music',¹⁶⁴ the two sets of Six Sketches were not unlike other works published by this publishing house. Two such works published by this company during the same period included the six pieces in *A Children's Party* by Maud Gilson and *Country Life* by Ernest Newton.¹⁶⁵ Remaining piano miniatures by Stanford were published with Stainer & Bell, the firm with which Stanford had strong connections in the later years of his life. Many other composers during the British Musical Renaissance produced piano miniatures suitable for children to play and indeed to be used for pedagogical purposes. Interestingly, Queen Mary took an avid interest in this genre of composition and the music room in the Queen's Doll's House at Wembley housed tiny volumes of music, an unusual collection which included a miniature copy of Stanford's *A Toy Story*.¹⁶⁶

Stanford's pedagogical music exposes the young player to many different challenges and provides experience in a range of musical expression, dance meters, rhythmic figurations and changes in hand positions. While the works would serve as excellent studies in alberti bass, broken chords, contrapuntal playing and independence of hands, the melodic interest is of primary focus throughout the pieces for Stanford maintained that 'melody is essential to all work if it is to be of value'.¹⁶⁷ While they present some technical difficulties for the learner pianist, the pieces, all of

¹⁶⁴ Peter Ward Jones, 'Joseph Williams', in *GMO OMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/3035>> [accessed 17 November 2007].

¹⁶⁵ Ernest Newton, *Country Life* (London: Joseph Williams, 1910); Maud Gilson, *A Children's Party: Six Little Pieces for the Pianoforte* (London: Joseph Williams, 1917).

¹⁶⁶ Each miniature copy of the music had been prepared especially for the Queen's Doll's House by Novello & Co. Other piano compositions for piano in the collection included: *Distant Chimes* by Mackenzie, *Pavanne* by German, *The Hardy Tin Soldiers* by York Bowen, *Highland Dance* by McEwen, *Solemn Melody* by Walford Davies, *Suite in F* by Parry, *The Rachray Man* by Hamilton Harty, *Crossing the Bar* by Bridge, *The Days of Old* by Holbrooke, *The Adoration* by Ireland, *Madame Noy* by Bliss, *Four Songs* by Holst, *Three Songs* by Lord Berners, *Four Conceits* by Goossens, *Neried* by Bax, *Adoration* by Frank Bridge, *Fairy Lullaby* by Quilter, *Country Dance* by Bainton, *The Nightingale* by Delius, *Margaret* by Austin, *The Talisman* by Maddison, *The Dancer* by Smyth, *Childhood* by Cowen, *The Knight's Leap* by Parratt, *Songlets for Children* by Lady Arthur Hill and *Nursery Songs* by Sharp. See Anon., 'Occasional Notes', 1924, p. 514.

¹⁶⁷ Charles Villiers Stanford, 'On Some Recent Tendencies in Composition', in *Interludes Records and Reflections* (London: J. Murray, 1922), pp. 89–101 (p. 97).

which bore attractive titles are appealing in their musical content. In particular, the two sets of Six Sketches also demonstrate a progression of difficulty and students studying from these sets would acquire a solid foundation in a range of musical techniques. In addition, Stanford's pedagogical music offers children an opportunity to have a greater understanding of music by allowing them to achieve a competent level of artistic understanding and technical facility. Although not a substantial part of his piano output, Stanford's works for the younger pianist are an important aspect of his compositional output, making a significant contribution to children's musical literature as many of the works would be an innovative part of a child's repertoire on the instrument. Stanford's creative and imaginative titles appear to have been an attempt by the composer to ensure that children were interested in the music which they played, while also learning different aspects of technique. Stanford believed that 'it is important that in music, as in other branches of education the teaching should be on the lines of interest and of charm, and not on those of mechanism: mechanism revolts; interest and charm never.'¹⁶⁸ Of particular interest to this study are Stanford's two collections of preludes. While they were most likely not written with a pedagogical focus in mind, analysis of the individual pieces have demonstrated their suitability in this regard. Pedagogical elements in the preludes will be discussed in Chapters 4 and 5.

2.6.2 Stanford and The Examination System in England: A Demand for Pedagogical Music

Although many of Stanford's compositions for other instruments along with works for the piano, including his forty-eight preludes, would be suitable as pedagogical material, Stanford's only example of writing miniatures which are clearly aimed at

¹⁶⁸ Charles Villiers Stanford, 'Some Notes Upon Musical Education', in *Interludes Records and Reflections* (London: J. Murray, 1922), pp. 1–17 (p. 4). Although he wrote this in relation to the school musical education system this clearly applies to his philosophy of music education in general.

this market exists in his piano writing. Such a market was flourishing at the time. With the rise of examination boards across the country, there was a strong demand for works which could suitably test students at a range of levels. The movement of local examinations took flight in England in the late nineteenth century.¹⁶⁹ In his role as Principal of the Royal Academy of Music, Alexander Mackenzie proposed that his institution and the Royal College of Music should collaborate in a system of conducting examinations in 1888. The director of the College, George Grove, agreed to the proposal and the Associated Board was founded in 1889 under the patronage of the Prince of Wales.¹⁷⁰ Stanford was on the board of examiners of this venture as were other professors associated with both colleges at the time.¹⁷¹ Stanford's participation in this enterprise bears testament to his interest in raising the standards of music-making and music education across the country.¹⁷²

For the first examinations there was a system of two grades: Junior and Senior for a variety of instruments.¹⁷³ There was great interest in this examination system and

¹⁶⁹ David Wright believes that there was great enthusiasm among the Victorians for 'gathering paper qualifications' and this could 'yield significant financial benefits, an opening that was to be recognized and shrewdly exploited by the main music colleges through the graded system'. See David Wright, 'The South Kensington Music Schools and the Development of the British Conservatoire in the Late Nineteenth Century', *Journal of the Royal Musical Association*, 130 (2005), 236–282 (p. 257). The system of local examinations owes its origins to the Society of Arts. Trinity College London initiated the first set of local examinations across England and were noted as the 'admitted pioneer of this enterprise'. See Anon., 'Musical Examinations', *The Musical Times*, 30 (1889), 585 (p. 585). Further details are given here on the proposed examination system to be offered by the Royal College of Music and the Royal Academy of Music.

¹⁷⁰ See Wright, 'The South Kensington Music Schools', pp. 258–259 for further details pertaining to the initiation of this system.

¹⁷¹ For a list of eminent professors associated with the initiative of which Stanford was one see for example Anon., 'The Associated Board of the R.A.M. and R.C.M. for Local Examinations in Music', *The Musical Times and Singing Class Circular*, 39 (1898), 785 (p. 785).

¹⁷² Stanford's commitment was evident when he turned down work offered to him by Ibbs and Tillet's concert agency in Bournemouth in April 1909 due to his examining duties with the Associated Board at this time. See letter from Stanford to Ibbs & Tillet, 24 January 1909, in Christopher Fifield, *Ibbs and Tillet: The Rise and Fall of a Musical Empire* (Aldershot, Hants; Burlington, VT: Ashgate, 2005), p. 70. Ibbs and Tillet were a classical music artist and concert management company based in London.

¹⁷³ There was to be no junior singing grade. For further information regarding the format of the exams see Anon., 'Local Examinations in Music: R. A. M. and R. C. M.', *The Musical Times and Singing Class Circular*, 30 (1889), 649; Anon., 'Occasional Notes', *The Musical Times and Singing Class Circular*, 30 (1889), 718–720 (pp. 718–719). For details regarding the first

reports on its first year show a favourable number of candidates in the various categories.¹⁷⁴ In addition to raising the standard of music education, David Wright believes that the spread of the examination system in England gave colleges power 'to shape musical taste nationally and across the Empire'.¹⁷⁵ Works included on the syllabus:

effectively determined what repertoire pupils should study, and so – by omission – what they would be less likely to encounter. Formation of musical taste by means of this market-driven examination system naturally privileged compositions in common-practice style and worked against more adventurous or modern idioms.¹⁷⁶

Writing in 1918 Ernest Austin applauded the Associated Board for including the works of English composers on the syllabi and noted that twenty-one pieces by English composers were to be included in the 1919 syllabus along with fifty-one pieces by other composers.¹⁷⁷ Interestingly, a range of Stanford's compositions including one of his piano preludes were chosen as test pieces on the graded examinations of various examination boards with the earliest record from 1915, suggesting that his music was deemed suitable for the purposes of examination.¹⁷⁸

annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations which was held in July 1890 at which some changes to be implemented were to be discussed see also Anon., 'Miscellaneous Concerts, Intelligence', *The Musical Times and Singing Class Circular*, 31 (1890), 491–493 (p. 419).

¹⁷⁴ For details regarding the first year of examinations see Anon., 'Report of the Associated Board of the Royal Academy and Royal College for Local Examinations in Music', *The Musical Times and Singing Class Circular*, 31 (1890), 599–600 (pp. 599–560). In 1890 1,141 candidates presented themselves for examination at forty-six centres in Britain. See Anon., 'The Associated Board of the Royal Schools of Music', p. 13.

¹⁷⁵ Wright, 'The South Kensington Music Schools', p. 258. The venture was applauded by many in England: the Duke of Kent, Prince George, commended the system of local examinations in his presidential speech at the Annual General Meeting of the board which was held at St James' Palace in July 1938. He noted that 'they set a standard which must mould the tastes and develop the appreciation of good music in a good number of young people.' See Anon., *The Associated Board of the Royal Schools of Music: 1889–1948*, p. 7.

¹⁷⁶ Wright, 'The South Kensington Music Schools', p. 258.

¹⁷⁷ This was in comparison with the forty-nine items in the 1909 syllabus which were all by foreign composers. Austin lists Stanford as a native composer. See Ernest Austin, 'The Pianoforte Music of the Associated Board Examinations for 1919', *The Musical Times*, 59 (1918), 546–547 (p. 546).

¹⁷⁸ Examination of syllabi of The Associated Board of the Royal Schools of Music, Trinity College London, Leinster School of Music and the Royal Irish Academy of Music have

Table 2.3: Appearances of Stanford's Piano Music on Examination Board Syllabi of the Associated Board¹⁷⁹

Year	Grade	Title of Piece	Country ¹⁸⁰
1915	Advanced ¹⁸¹	'Toccata', Six Characteristic Pieces op.132 no.6	
1918	Advanced	'Romance' in A flat, Six Characteristic Pieces op.132 no.5	
1919	Advanced	'Scherzio Marziale', Night Thoughts op.148 no.3	
1919	Advanced	'Tempo di Polka', Scènes de Ballet op.150 no.1	South Africa
1920	Primary	'Morris Dance', Six Sketches no.4 (Primary)	
1920	Elementary	'Hop-Jig', Six Sketches no.6 (Elementary)	
1921	Primary	'Scherzo', Six Sketches no.2 (Primary)	
1921	Elementary	'The Doll's Minuet', Six Sketches no.2 (Elementary)	
1921	Advanced	'Toccata', Six Characteristic Pieces op.132 no.6	
1922	Primary	'Lullaby', Six Sketches no.5 (Primary) ¹⁸²	
1922	Advanced	'Romance in B flat', Six Characteristic Pieces op.132 no.2	
1924	Elementary	'Gavotte', Six Sketches no.3 (Elementary)	
1926	Advanced	'Tempo di Polka', Scènes de Ballet op.150 no.1	South Africa
1930	Primary	'Lullaby', Six Sketches no.5 (Primary)	
1932	Advanced	'Toccata', Six Characteristic Pieces op.132 no.6	
1933	Primary	'Marching Tune', Six Song Tunes no.3	

demonstrated the inclusion of various works by the composer on the graded exams. Despite exhaustive searches it has not been possible to do a complete analysis of all examination syllabi of the various examination bodies in Ireland and England. In most cases, there was no complete record of all the syllabi. From the scant and extant records available (excluding the Associated Board of the Schools of Music) it is clear that Stanford's piano music seldom featured on examination syllabi. One such work by Stanford which was included on the syllabi at the Royal Irish Academy of Music was *The Leprechaun's Dance* for Grade 7 pianoforte exam.

¹⁷⁹ I am grateful to Vicky Chapman of the Syllabus Office at the Associated Board of the Royal Schools of Music who furnished me with this information.

¹⁸⁰ Exams organized by the Associated Board of the Royal Schools of Music were available to students across the world and different syllabi were often set for each country. Where the country does not use the syllabus for England, this is indicated by the inclusion of the country in the table.

¹⁸¹ The grading system used by the Associated Board of the Royal Schools of Music was as follows: I = Primary, II = Elementary, III = Transitional, IV = Lower, V = Higher, VI = Intermediate, VII = Advanced and VIII = Final. In 1933 the groups of division were combined into a single series of eight grades.

¹⁸² Interestingly, this was on the Grade 2 examination of the Royal Irish Academy of Music in 1998.

1947	Advanced	'Toccatà', Six Characteristic Pieces op.132 no.6	Australia
1950	Primary	'Lullaby', Six Sketches no.5 (Primary)	
1964	1	'Lullaby', Six Sketches no.5 (Primary)	
1982	2	'Lullaby', Six Sketches no.5 (Primary)	
1988	2	'Scherzo', Six Sketches no.2 (Primary)	
1990	2	'Gavotte', Six Sketches no.1 (Primary)	
1991	7	Prelude in C sharp minor op.163 no.4	

An examination of the table above highlights those works by Stanford which featured most often on the examination syllabi thereby determining those works by Stanford which children were most likely to encounter. The number of entries into the examination system would certainly have resulted in a large number of students and teachers becoming acquainted with a small selection of Stanford's piano music. Composed in 1918 Six Sketches featured most prominently and the very inclusion of the words 'Elementary' and 'Primary' in the titles of the two sets of pieces make them appropriate material for these stages in the examination process. It is interesting that none of Stanford's other works for solo piano were graded in this way save for the inclusion of 'young players' in the title of op.58. Having been so involved with the examination system Stanford was well aware of the rising success of the system with increased numbers presenting themselves for examination each year. The existence of the examination process in England ensured that there was a constant demand for new material for students to learn and Stanford's composition of works suitable for teaching purposes was certainly fuelled by the necessity to survive at this time on account of his change in his financial situation. Therefore, the composition of pieces suitable for this market was an important aspect of Stanford's compositional output in the later years of his life. What is important to note is that Stanford was completely undeterred by his declining position as a composer in England. Despite his failing health, he continued to offer useful piano compositions to the British public, both young and old, until the year before his death and his last

contribution to pedagogical music was his *Irish Airs Easily Arranged for Pianoforte Solo* in 1922.

2.7 Stanford's Wider Interest in Pedagogy

Although Stanford's role as a pedagogue is largely associated with his work as professor of composition at the Royal College of Music (1883–1924), he also took a keen interest in the musical education of the younger generation as exemplified in the many lectures and articles he wrote on children's musical education expressing his concerns about the standard of music education in England.¹⁸³ Stanford's role as a pedagogue is clearly obvious in his involvement in the promotion music education among the youth through the editing of folk songs from across the British Isles in *The New National Song Book* which he completed with Geoffrey Shaw.¹⁸⁴ This collection, coupled with his piano pieces aimed at young players, highlights his interest in fostering a strong musical tradition from the early years. In his role as pedagogue Stanford was keen to educate all ages, through his compositions and his rich programming of concerts under his direction. For that reason alone the value of his works as pedagogical material should be commended.

Early posthumous reception of Stanford focused on his pedagogical talents. Guy Stanford believed that 'too much emphasis [...] [was] given to his teaching and far too little on his composition'.¹⁸⁵ Despite being noted as a fine

¹⁸³ Two important articles reproduced in his collections of articles *Studies and Memories* and *Interludes Records and Reflections*. The first article entitled 'Music in Elementary Schools' was presented to the managers of the London Board Schools in 1889. Charles Villiers Stanford, 'Music in Elementary Schools', in *Studies and Memories* (London: Constable & Co. Ltd., 1908), pp. 43–60. For a fuller explanation of Stanford's views on education see Jeremy Dibble, 'Charles Villiers Stanford: Education, and the Concepts of Musica Pratica and Musica Theoretica', in *On Bunker's Hill: Essays in Honor of J. Bunker Clark*, ed. by J. Bunker Clark, William A. Everett and Paul R. Laird (Sterling Heights, Michigan: Harmonie Park Press, 2007), pp. 207–216.

¹⁸⁴ Stanford & Shaw, *New National Song Book*.

¹⁸⁵ Letter from Guy Stanford to Susan Stanford, 7 November 1952, quoted in Hudson, 'Stanford', *NG1980*, p. 72.

educationalist, examining boards in England and Ireland no longer identify the pedagogical value of his piano literature and include his music on examination syllabi. The last appearance of a work by Stanford on the syllabus for the Associated Board of the Royal Schools of Music was in 1991.¹⁸⁶ In addition to their carefully chosen titles, the technical and musical challenges Stanford's piano works present to the young pianist make the pieces suitable as repertoire employed by teachers and for inclusion on examination syllabi in both Ireland and England. Although Stanford may not have consciously set out to reform piano pedagogy in England in the early decades of the twentieth century, his contributions to this sphere must have contributed to the culture of piano playing among the youth.

2.8 Stanford's Engagement with Salon and Domestic Music-Making

2.8.1 Salon Music-making in the Stanford Household

Music-making at home was a common form of entertainment in the nineteenth century as pianos were easily accessible to families.¹⁸⁷ Plantinga believed that:

the single role in which the piano enjoyed uncontested dominance from the beginning of the century to its end was in its use as a domestic musical instrument [...] most of the best musicians of the century were

¹⁸⁶ See Table 2.3 for a full list of Stanford's piano works which appeared on syllabi of the Associated Board of the Royal Schools of Music.

¹⁸⁷ Pianos manufactured by English firms sold for as little as £20. The growing interest from composers in this genre was partly due to the rise of the piano as a domestic instrument. Pearsall claimed that 'the piano was a status symbol in the lower middle class home'. See Robert Pearsall, *Victorian Popular Music* (Devon: David & Charles, 1973), p. 74. Indeed, census figures from 1911 detail that there were over 47,000 'Musicians and Music Masters' compared to 26,000 in 1881 which demonstrates a steady growth in the number of students learning piano. Cyril Ehrlich pointed out that 'by the early twentieth century perhaps one Englishman in 360 purchased a new piano every year, a proportion at least three times higher than in 1852 [...] by 1910 there were some two to four million pianos in Britain – say one instrument for every ten to twenty people.' See Cyril Ehrlich, *The Piano: A History* (London: Dent, 1976), p. 91. This is quoted in David Rowland, 'The Piano Since C.1825', in *The Cambridge Companion to the Piano*, ed. by David Rowland (Cambridge: Cambridge University Press, 1998), pp. 40–56 (p. 49).

pianists, and most became so early in life, at home, where the instrument of the century held sway.¹⁸⁸

This was true in Stanford's case as domestic music-making played an integral role in Stanford's musical education in Dublin. Many musicians used to perform in the family home, and as Stanford became proficient at the piano he began to participate in such musical gatherings. On one such occasion Stanford recounted his difficulty in accompanying his father on piano when his 'very juvenile fingers could never get over the keys quick enough for his [John Stanford's] singing of 'Is not His word like a fire?' from Mendelssohn's *Elijah*.¹⁸⁹ Thalberg believed that while much musical entertainment had taken place away from the home at this time, the greater part of musical amusement took place within the family circle music on the piano.¹⁹⁰

Stanford performed in at least two recitals in the family home, when he was only nine and eleven years old respectively, the programmes of which are included in Tables 2.4a and 2.4b.¹⁹¹ The demanding repertoire for the 1864 recital, featuring Stanford in both the roles as soloist and as part of a piano trio, was performed from memory. The range of material, including sonatas by Beethoven and Dussek, a prelude and fugue by Bach and a waltz by Heller, are evidence that the young pianist had received thorough guidance in the canonical literature from his teachers and demonstrate his familiarity with contemporary compositional trends. Beethoven's Sonata in C minor, op.10, for example, demands secure technical skills in the handling of the octave passages and mature musicianship in the highlighting of the contrasts in mood and character throughout the work. The length of the

¹⁸⁸ Leon Plantinga, 'The Piano and the Nineteenth Century', in *Nineteenth-Century Piano Music*, ed. by Larry Todd (New York: Routledge, 2003), p. 1.

¹⁸⁹ Stanford, *Pages From an Unwritten Diary*, p. 32.

¹⁹⁰ Quoted in Edward Francis Rimbault, *The Pianoforte, Its Origins, Progress and Construction*, (London: Robert Cocks & Co., 1860), pp. 159–160 in Rowland, 'The Piano Since c.1825', p. 49

¹⁹¹ Dibble, *Stanford*, pp. 32–33. See also Rodmell, *Stanford*, pp. 29–30. These two recitals took place on 13 May 1862 and 6 June 1864 respectively.

programme also exhibits his talent at this young age and his ability to perform long works from memory:

Table 2.4a: Programme of the Recital Given by Stanford at Herbert Street, Dublin on 13 May 1862

Part I	
Andante Cantabile op.51 no.2	Beethoven
The Harmonious Blacksmith	Handel
Lieder ohne Worte no.4 Book 3 and no.6 Book 5	Mendelssohn
Part II	
Study op.70 no.4	Moscheles
Air with Variations in A	Mozart
Fuga Scherzando in A minor	Bach

Table 2.4b: Programme of the Recital Given by Stanford at Herbert Street, Dublin on 6 June 1864

Part I	
Sonata in C minor op.10 no.1	Beethoven
Trois Etudes	Heller
Song 'A Venetian Dirge'	Stanford
La Contemplazione	Hummel
Prelude and Fugue in C minor	Bach
Part II	
Sonata in C	Dussek
La Gaiété	Weber
Song 'Serenade'	Gounod
Waltz in E flat minor	Heller
Piano Trio in G major	Haydn

While Stanford was fortunate to have this opportunity to showcase his talents to a Dublin audience at such a young age, it is likely that his father's reputation in amateur music-making circles in the city ensured positive interest in this concert by the press. Beginning with a reference to John Stanford's musical skill, the review of Charles's 1864 recital highlights his maturity as a musician, while recognising his natural ability:

Of rare talent, who is doubtless destined for a great position in the musical world [...] It must be recorded [...] that a listener along of whatever experience, not knowing of the youth, or seeing the performer would suppose an artist at the instrument who had passed through years of mature study, neatness and precision, classic and elastic touch, expression and finish seem to have been bestowed by nature in this case, for Master Stanford plays with his head as well as with his hands. [...] In addition to his talent *comme executant* Master Stanford already displays a very high class for composition. [...] It only remains to wish him a great future and "may we live to see it".¹⁹²

Rodmell believes this piano recital was in the style of 'a typical Anglo-Irish musical soir e'¹⁹³ and Stanford's choice of programme was indicative of the repertory played in the home by amateur pianists during the nineteenth century.¹⁹⁴ According to de Val and Ehrlich, music in drawing-room settings had to be 'both effective and reasonably easy to play' and among the works suggested by de Val and Ehrlich one finds reference to Mendelssohn's *Lieder Ohne Worte*, one of which Stanford performed as a child.¹⁹⁵ Although these two aforementioned concerts are the only concerts at his home to have been highlighted in the press, it is likely that Charles may have engaged in other musical gatherings in the Stanford household as his talents were well-known among his father's acquaintances. It is difficult to rely on Stanford's autobiography for such details; although he does recount some events of his childhood, his autobiography is not a complete summation of his life.¹⁹⁶ In later years Stanford described his home as a 'great port of call for some very interesting visitors', many of whom he entertained on piano.¹⁹⁷ During each of John Palliser's visits to the house in the 1860s Stanford performed one of Bach's preludes

¹⁹² Anon., 'Article', *Orchestra*, 11 June 1864, p. 590 (p. 590).

¹⁹³ Rodmell, *Stanford*, p. 29.

¹⁹⁴ For an account of some of the favoured repertory in these settings see Dorothy de Val and Cyril Ehrlich, 'Repertory and Canon', in *The Cambridge Companion to the Piano*, ed. by David Rowland (Cambridge: Cambridge University Press, 1998), pp. 117–134.

¹⁹⁵ De Val and Ehrlich, 'Repertory and Canon', p. 118.

¹⁹⁶ See Greene, *Stanford*, pp. 9 & 33–34 for further examples of Stanford's involvement in informal music-making as a child.

¹⁹⁷ Stanford, *Pages from an Unwritten Diary*, p. 65.

and fugues for his visitor suggesting that Stanford may have had all of the forty-eight preludes and fugues in his repertoire, an exceptional achievement for a young boy.¹⁹⁸

It seems that Stanford was not shy about performing in front of strangers or acquaintances of his fathers. John Stanford had met William Sterndale Bennett at the Birmingham Festival of 1846 and had a connection with him through his own friendship with Wyndham Gould.¹⁹⁹ 1870 Stanford earned a golden sovereign from Bennett for playing all of his *Preludes and Lessons* from memory.²⁰⁰ These miniatures, which were written in all the major and minor key signatures, are suitable as teaching pieces and it is likely that they were used as teaching material by some of Stanford's teachers in Dublin. It is indeed noteworthy that Stanford followed suit with his own set of preludes which share many characteristics of those by Bennett.²⁰¹ Like Stanford's proclamation of knowing all of Bach's Preludes and Fugues, one has to be careful in the credulity of this statement as we have only Stanford's version of these events. If Stanford was the child prodigy as suggested by *Orchestra* this achievement is likely a performance of Bennett's complete *Preludes and Lessons* would have been possible as a performance of the set takes just a little over half an hour.²⁰² As Stanford was eighteen by the time of this performance, it is likely that he may have performed this set or indeed one set of Bach's Preludes and Fugues from memory at an earlier age. Many details, however, regarding Stanford's childhood performances are absent from records so it is impossible to either discount or prove

¹⁹⁸ Stanford, *Pages from an Unwritten Diary*, p. 66. John Palliser (1817–1887) was born in Waterford and was a geographer and explorer. He served in the military and became a captain in the Waterford artillery and later Sheriff of Waterford. It is unclear the number of times which Palliser visited the Stanford home.

¹⁹⁹ Gould was a member of Parliament for Limerick.

²⁰⁰ Stanford, 'William Sterndale Bennett', p. 162. Op.33 is a set of thirty miniatures which were composed between 1851 and 1853. See William Sterndale Bennett, *Prelude and Lessons*, op.33 (London: Leader & Cock: Addison & Hollie, 1853).

²⁰¹ An examination of Stanford's Preludes will be undertaken in Chapters 4 and 5 of this dissertation. For further references to Bennett's preludes see Section 3.10.

²⁰² The timings have been based on Sterndale Bennett, *Preludes and Lessons* op.33 and *Capriccio* op.2, *Romances & Impromptus*, Ilona Prunyi (Marco Polo 8.223578, 1992). The total timing for these works as listed on the CD is thirty-six minutes and forty-five seconds.

this theory. Stanford's performance of Sterndale Bennett's thirty *Preludes and Lessons* is not dissimilar to performances by childhood prodigies in Europe; one example being Fanny Hensel Mendelssohn who could perform all of book one of Bach's *Preludes and Fugues* by the age of twelve.

2.8.2 Later Salon Experiences

In later years Stanford continued his involvement in informal musical settings in the houses of eminent musicians. For example, when he was performing at a party in Leipzig he was asked to accompany a young singer called Jennie Wetton, who later became his wife.²⁰³ The musical partnership performed again at parties hosted by John Stanford upon the married couple's visit to Dublin in 1879.²⁰⁴ Due to the nature of such events it is impossible to account for every musical gathering at which Stanford would have performed. His autobiography gives few details on this aspect of his life after his departure from Dublin.²⁰⁵ However, recollections of friends and musicians give sufficient details to suggest that Stanford often attended and indeed participated in such gatherings. In later years — after World War 1 — Stanford attended two parties at Miss Marion Scott's house with his wife, the music of which included Herbert Howells' quartet *In Gloucestershire* and Ivor Gurney's *Ludlow and Teme*,²⁰⁶ while Stanford also attended a similar event at the home of Paul Victor

²⁰³ Stanford and Jennie Wetton married in 1878.

²⁰⁴ Greene, *Stanford*, p. 68. See Greene, *Stanford*, pp. 65–68 for details surrounding the couple's engagement and marriage.

²⁰⁵ One gathering at Arthur Coleridge's house is mentioned briefly and referred to as a 'private amateur performance' which included a performance by Jenny Lind which was conducted by Arthur Sullivan. Stanford, *Pages From an Unwritten Diary*, p. 54. Lind performed the soprano solo from *Ich hatte viel Bekümmerniss* by Bach.

²⁰⁶ Other guests at Marion Scott's party included Dunhill, Bliss, Harold Darke, Howells and Gurney. See Greene, *Stanford*, p. 113. Scott (1877–1953) was a violinist and pianist who studied composition with Stanford at the Royal College of Music. She was a noted performer in London musical circles, having formed 'The Marion Scott Quartet'. This group gave performances of Stanford's works at the Aeolian Hall. In addition, she was noted as a musicologist and writer, and she was an advocate for women in music.

Mendelssohn Benecke which was also attended by Fanny Davies and Joseph Joachim.²⁰⁷

Stanford organised informal music gatherings in his home which gives an indication of his interest in supporting informal musical settings outside of the concert hall.²⁰⁸ His guest performers may have been lucky enough to perform on Stanford's Bechstein piano. Once a permanent feature of Stanford's study, his son Guy donated the instrument to the Royal College of Music in 1940 and it was placed in his teaching room.²⁰⁹ For example, Grainger noted that he performed in at least four such settings hosted by Stanford.²¹⁰ Stanford's familiarity with the intimacy of such musical gatherings helps us understand the nature of some of his solo instrumental compositions which are not virtuosic in design but which would be suited for such entertainment. Greene also details the last party given at the Stanford home in July 1923 at which Greene performed along with Sybil Eaton on violin and Leonard Borwick as accompanist. For Greene, this party brought back memories of a performance by the Joachim Quartet at Stanford's house in Holland Street.²¹¹ The performance context in private aristocratic salons is poorly documented so it is no

²⁰⁷ Paul Victor Mendelssohn Benecke (1868–1944), grandson of Felix Mendelssohn, was a prominent pianist in Oxford musical circles during the late nineteenth and early twentieth centuries performing regularly at the Oxford Musical Club. He was also a senior fellow of Magdalen College. For details on the event held at Benecke's residence see Susan Wollenberg, 'Three Oxford Pianistic Careers', in *The Piano in Nineteenth-Century Culture: Instruments, Performers and Repertoire*, ed. by Susan Wollenberg, and Therese Maria Ellsworth (Aldershot: Ashgate, 2007), pp. 235–261 (p. 249).

²⁰⁸ It was not unusual for eminent musicians to host musical evenings at their home. For example, Grainger was guest at nine 'At Homes' organized by the violinist Lady Speyer and met Grieg at one of these in 1906. See Forbes, 'Grainger in Edwardian London', p. 3. Stanford met Percy Grainger on 6 July 1904 at a Stanford 'At Home'.

²⁰⁹ Guy's donation of Stanford's piano made for him by Carl Bechstein is reported on in Anon., 'Royal College of Music', *The Musical Times*, 81 (1940), 35 (p. 35). However, there is no record of the instrument at the Royal College of Music London despite a search of the catalogue of instruments held at the college undertaken in 2006. I am grateful to Chris Moulton and Alisa Avigdor for assistance in trying to locate this instrument at the college.

²¹⁰ The dates for these 'At Homes' are 6 July 1904, 12 July 1907, 11 July 1912 and 11 July 1913. Unusually Stanford does not refer to these gatherings in his writings.

²¹¹ In addition to these events, Stanford frequently played through new compositions in informal settings to Greene and Parry. After hearing Stanford play Parry's *Grosses Duo in E* and Stanford's own *Tocatta* and parts from *The Veiled Prophet of Khorassan*, Parry noted that Stanford 'reads wonderfully and has great facility generally and power also, and enthusiasm'. Diary of Hubert Parry, 11 January 1878, in Dibble, *Parry*, p. 158.

surprise then that there is no indication of the music which was performed at the social gatherings at the Stanford house. However, the calibre of the musicians who attended these gatherings would have ensured high quality performances of music, while the list of visitors at the parties displays the high standing in which Stanford was held in England.²¹²

2.8.3 Stanford's Salon Compositions

Despite the lack of details on the music which was performed at domestic music evenings in the early nineteenth century, many anthologies of music had been produced which were aimed specifically at this market and they often consisted of music which was 'semi-classical'.²¹³ Although many of Stanford's works could be suitable as drawing-room entertainment due to their brevity and attractive musical elements, many of them address issues of technique and would also be deemed appropriate for performance on the stage. In most cases Stanford did not give the works poetic titles. The tradition of composing music suitable for entertainment purposes in the home, much of which was performed by young ladies, witnessed an array of fanciful titles, sometimes exotic, suggesting different moods and emotions, people and places and these 'light classical' works were marketed as such. With their interesting titles the music did not appear to be of a serious nature. Of Stanford's piano works only three bear poetic titles: *Une Fleur de Mai*, *Night Thoughts* and *Scènes de Ballet*. In addition to their evocative titles, *Night Thoughts* and *Scènes de Ballet* both consist of short pieces grouped into collections making them suitable for this amateur market. They follow a tradition of characteristic pieces so prevalent in Europe at the time. Ehrlich believed that 'if young ladies were to demonstrate that

²¹² Two such visitors included Lord Kelvin (1824–1907), a Scottish physicist, and Lord Lister (1827–1912) who was professor of clinical surgery at King's College London. Greene states that Max Bruch and Tchaikovsky also attended such gatherings.

²¹³ Arthur Minton, 'Parlor Music', *American Speech*, 13 (1938), 255–262 (p. 255).

money had been well spent on instrument and lessons, it was imperative that they be provided with “effective” pieces.²¹⁴ It is clear that Stanford responded to this market through his composition of a number of piano pieces which were suitable for salon entertainment over the course of his career.²¹⁵ However, the musical content of Stanford’s compositions demonstrates that in addition to supplying pieces for this market, he also attempted to elevate the status of parlour music in England at the time. Both *Night Thoughts* and *Scènes de Ballet* contain six works each;²¹⁶ however, on the whole the composer does not give these works fanciful titles instead stating the genre of the work as the title of the pieces. Mendelssohn and Chopin both made contributions to the salon repertory and their music featured prominently in intimate music settings. Although these composers did not give elegant subtitles to their works, some publishers added titles to the works. The London publisher Wessel repeatedly gave Chopin’s salon music poetic titles.²¹⁷ Stanford’s practice of including the genre in the title of the work suggests that he wanted the works to be taken seriously as examples of British art music, while the musical content would still make them accessible to amateur musicians. Although Shaw claimed that ‘Mr Stanford is far too much the gentleman to compose anything but drawing-room or classroom music,’ this biting criticism — reminiscent of Wagner’s anti-Semitic diatribes against Mendelssohn — is clearly unfounded.²¹⁸ Stanford’s piano music displays qualities which ensure that it should be treated as more than ‘semi-classical’ in design. Arguably there are piano compositions and also some songs by Stanford

²¹⁴ Ehrlich, *The Piano: A History*, p. 94.

²¹⁵ Many of Stanford’s songs were also suitable for a similar performance setting and he responded to the demand in the market at this time for such pieces.

²¹⁶ The six pieces in *Night Thoughts* are ‘Nocturne’, ‘Ballade’, ‘Scherzo Marziale’, ‘A Soliloquy’, ‘Mazurka’ and ‘Lament’ while the six pieces in *Scènes de Ballet* include ‘Tempo di Polka’, ‘Pas de Deux’, ‘Valse Chromatique’, ‘Pas de Fascination’, ‘Mazurka’ and ‘Tourbillon’.

²¹⁷ Examples include ‘Le banquet infernal’ (Scherzo op.20), ‘La gracieuse’ (Ballade op.38) and ‘Les plaintives’ (Nocturnes op.27). Dorothy de Val & Cyril Ehrlich, ‘Repertory and Canon’, p. 123.

²¹⁸ Laurence, *Shaw’s Music*, II, p. 69.

which are suitable to the salon and which fill a social and financial need.²¹⁹ The simple form of many of the works in this category of composition demonstrates that he was able to shape his musical ideas succinctly. More importantly, these works were well within the capabilities of most amateurs. As with much of the serious music composed by Schubert, Brahms and Mendelssohn for a serious salon context, much of Stanford's salon music is also worthy of performance in more formal settings. It not only demonstrates the composer's compositional elegance, his clear handling of form, his musical feeling, his treatment of harmony and imaginative use of motivic development, but also redresses the misconception that the piano music of the British Musical Renaissance was only worthy of a cursory glance.²²⁰

2.9 Stanford the Public Performer and Accompanist

Reports of Stanford's childhood public performances are scarce, acknowledging that not all amateur music events were reported by the press. *The Irish Times* advertised an amateur concert organized by Stewart and Robinson in May 1867 in which 'Master Stanford' was to appear as composer of a "Kinder Waltz" and as performer in a duet by Dussek with Mr. Levey. [Richard Michael R.M. O'Shaughnessy].²²¹ Stanford's association with Stewart, Robinson and Levey was instrumental to his success in Dublin. The childhood waltz, now lost, is also an early example of Stanford's aspiration as a composer.²²²

Through his initial involvement with the Cambridge University Musical Society Stanford rose to fame as a solo pianist and chamber musician and performed

²¹⁹ Two such examples are *Night Thoughts* and *Scènes de Ballet*.

²²⁰ Caldwell, *The Oxford History of English Music*, II, p. 304.

²²¹ Anon., 'Amateur Concert', *Irish Times*, 1 October 1867, p. 4 (p. 4). Mr Levey, Stanford's violin teacher's name was actually Richard Michael O'Shaughnessy but he had changed his name.

²²² Although there are no further records of this waltz, it is significant that his early compositions would have been showcased in such a forum which would have had a formative influence on Stanford's future development as composer and musician. Neither Dibble, *Stanford* nor Rodmell, *Stanford* mention the work.

a Nachtstück by Schumann and a waltz by Heller for his début performance on 30 November 1870.²²³ As a newcomer to Cambridge, the role of performer was one vehicle used by Stanford to bring his name before audiences in England. He often played at the Cambridge University Musical Society ‘Popular Concerts’ of chamber music and became involved with other notable musicians which included Fuller-Maitland, Barclay Squire, F.W. Hudson and his brother T.P. Hudson and R. Gompertz. An examination of concert programmes reveals Stanford’s many appearances as piano soloist and in piano duets, while he featured most often as a chamber musician and accompanist.²²⁴

A selection of works performed by Stanford on piano at Cambridge and in other venues is included in Table 2.5 all of which demonstrate that he was an accomplished musician and an accustomed performer. Although references to performances by Stanford are a little scant, contemporary reviews confirm that he was an accomplished and ‘clever pianist’ who made a strong impression as a pianist throughout his life.²²⁵ His versatility on the instrument was also noted and he was

²²³ Anon., ‘Charles Villiers Stanford’, p. 788. Which Nachtstück or waltz by Schumann and Heller was performed by Stanford is unclear. Stanford had been elected to the membership of the Cambridge University Musical Society on 25 October 1870, only weeks after his entry as an undergraduate.

²²⁴ Over the course of his life Stanford performed in various settings with a range of notable performers including duets with de Versan and Fuller-Maitland, trios, quartets and quintets with W.F. Donkin, T. Percy Hudson, F.W. Hudson, Alfred Burnett, Ludwig Strauss, Joseph Joachim, Gompertz, Whitehouse, Betjemann and Jung and he accompanied such talented musicians as Piatti, Galpin, Hausmann and Greene. As well as performing much of his own chamber music, the music in his repertoire was clearly dominated by the German school of composition with the music of Brahms and Schumann featuring prominently in his concert listings. For a selected list of Stanford’s piano duet performances see Table A3.1 in Appendix 3.

²²⁵ In his account of Italian musicians Andrew de Ternant commented that a ‘brilliant young Irishman’ accompanied Boito to visit Verdi, bringing with him a score of an opera. Noting that he was a ‘clever pianist’ who played a lengthy selection from the opera ‘with much intelligence’ de Ternant suggested that this Irishman was Stanford. See Andrew de Ternant, ‘Debussy and Some Italian Musicians’, *The Musical Times*, 65 (1924), 812–814 (p. 813). For other impressions of Stanford as a pianist see Greene, *Stanford*, pp. 30, 60 & 85; Goodhart, ‘The Importance of Playing from Vocal Score’, p. 60; Anon., ‘Cambridge University Musical Society’, *The Musical Times and Singing Class Circular*, 20 (1879), 20–21 (p. 21); Anon., ‘Royal Choral Society’, *The Musical Times*, 49 (1908), 322; A.M. Goodhart, ‘Notes on “Improvisation” and Transposition’, *The Musical Times*, 78 (1937), 872–873 (p. 873); Owen Thompson, ‘Organ Memories’, *The Musical Times*, 79 (1938), 369–

commended for his unobtrusive accompaniments when he filled in parts of the score of *Semele* during a performance with the Cambridge University Musical Society.²²⁶ Reviews of Stanford's piano playing were positive with one reviewer in the *Cambridge Chronicle* commenting that 'this gentleman is so great a favourite as a pianist that his appearance was hailed with delight.'²²⁷ More importantly and perhaps most interestingly his playing in the capacity of soloist, chamber musician or accompanist was never criticized and this helped to promote him as a young emerging pianist. Rodmell commended Stanford as being Cambridge University Musical Society's:

most regular chamber ensemble pianist and accompanist [...] He was not a virtuoso and appears only once to have taken the solo role in a concerto and very rarely as a solo pianist, almost always appearing instead as an accompanist or chamber musician. This preferred role may have influenced his view on piano technique, on which he had robust views, feeling that warmth of tone had been sacrificed by some in the quest for virtuosity.²²⁸

Indeed, the fact that he appeared more often as accompanist and chamber musician informs us about his attitude to performing on the piano in contrast to his role as organist. Although the 1870s and 1880s were Stanford's most prolific years in terms of public appearances on the instrument, after his marriage to Jennie Wetton Stanford's appearances were as accompanist and as a chamber musician and he regularly accompanied Plunkett Greene. Much later in his career he continued to be proficient in the role of accompanist and it was noted that he 'perfectly supplied, at the pianoforte, the continuo part' of Bach's church cantata 'Watch ye, pray ye' at

371 (p. 371); Anon., 'Bristol Musical Festival', *The Musical Times*, 49 (1908), 725–726 (p. 725).

²²⁶ A reviewer of the concert noted that 'the accompaniments [...] interfered as slightly as possible with the work as it originally stood.' See Anon. 'Cambridge University Musical Society', p. 21. Other reports note that he filled in the figured bass for Bach's Mass in B minor with the Royal Choral Society also in 1908. Anon., 'Royal Choral Society', p. 322.

²²⁷ Anon., 'Article', *Cambridge Chronicle*, 6 June 1874, p. 8 (p. 8). This is cited in Rodmell, *Stanford*, p. 39.

²²⁸ Rodmell, *Stanford*, p. 167.

Bristol Musical Festival in 1908.²²⁹ One must also be careful not to over exaggerate the criticism of his playing in the musical press. Although complimentary about his competence on the instrument, little insight into his technique can actually be drawn from the criticism. Sterndale Bennett had been the last of the composer pianists from England and although Stanford revered Bennett, it seems that he did not want to emulate Bennett in this capacity.²³⁰ The demands of two professorships and numerous conducting engagements along with the time spent composing would have made it difficult for any musician to continue in the role as performer.²³¹ Furthermore, despite the numerous articles written by Stanford on a range of musical subjects, the topic of piano performance never featured in these writings.

Many of Stanford's experiences as a performer played a significant role in shaping his compositional style. His chamber music output includes four piano trios, two piano quartets and one piano quintet.²³² Despite initial performances of these works during Stanford's life, they fell out of fashion in performing circles. The

²²⁹ Anon., 'Bristol Music Festival', p. 725. One such appearance by Stanford as accompanist was at the Bechstein Hall in 1908 accompanying Joseph O'Mara. See Anon., 'London Correspondence', *Freeman's Journal*, 10 October 1908, p. 3 (p. 3).

²³⁰ Other notable composer pianists in Europe included George Osborne, Chopin and Liszt. John Parry believes that Britain did not produce any virtuoso-composers during the British Musical Renaissance. Parry, 'Piano Music: 1870–1914', p. 424. Sterndale Bennett, had spent time in Leipzig and many of his works assumed a Mendelssohnian character. See Horton, 'William Sterndale Bennett, Composer and Pianist', pp. 119–147 for an account of Sterndale Bennett and his piano music.

²³¹ Stanford also had the responsibility of providing for his family and he succeeded in doing this through his roles as composer, conductor and pedagogue. Against this background, it was unlikely that Stanford could have become a concert pianist.

²³² For a list of his chamber compositions which include piano see Table A4.1 in Appendix 4. Some of Stanford's chamber works enjoyed positive criticism in the press and were frequently included in concert listings receiving performances at Cambridge. Three of Stanford's piano trios have been the subject of a dissertation by Elizabeth Keighary-Brislane as the First Piano Trio, in G major was completed in 1875 but is unpublished and the autograph is missing. She notes similarities between the trios and music of Schubert, Dvořák, Schumann and Brahms. See Keighary-Brislane, 'The Piano Trios of Charles Villiers Stanford'. An examination of Stanford's chamber music featured in *Cobbett's Cyclopedic Survey of Chamber Music* where Dunhill noted that 'Stanford made up his mind from the first that in this domain the lead of the great German masters was the only lead worth following. He adopted their principles root and branch, and never ceased to pay tribute in his writings to what he felt to be the proven wisdom of prescribed structural design'. See T.F. Dunhill, 'Stanford', *Cobbett's Cyclopedic Survey of Chamber Music*, ed. by Walter Willson. Cobbett (London: Oxford University Press, 1963), 451–454 (p. 452).

range of material performed by Stanford in the roles of piano soloist, accompanist and chamber musician includes much new music which was recently composed on the continent and reflects his interest in keeping up with continental trends of the time:

Table 2.5: Selected List of Performances by Stanford on Piano

Date ²³³	Name of Work	Composer	Stanford's Role/ Other Performers (where known)
30 November 1870	<i>Nachtstück</i> by Schumann and a Waltz by Heller ²³⁴		Makes debut as pianist at Cambridge
March 1871	Piano Trio op.3 no.1	Beethoven	Pianist
June 1871	Piano Concerto	Weber	Stanford as soloist in the concerto
1871/1872	Overture op.106	Hiller	Duet with Frank McClintock
1871/1872	Hungarian Dances	Brahms	Duet with Frank McClintock
19 March 1872	Piano Solos	Unknown	Pianist
May 1873	May Queen	Bennett	Accompanying soloists
2 June 1874	Piano Quintet op.44	Schumann	Pianist with Ludwig Straus, Alfred Burnett and W.F. Donkin
2 June 1874	Grand Sonata for Violin and Piano op.145	Raff	Unknown
4 March 1875	Piano Quartet op.26	Brahms	W.F. Donkin, T.P. Hudson and Alfred Burnett
4 March 1875	Piano Trio in G	Stanford	Pianist, Alfred Burnett and W.F. Donkin
4 March 1875	Songs op.23 and Two Irish folk song arrangements	Sterndale Bennett, Robinson and Stanford	Accompanist
18 May 1875	Piano Quintet op.130	Spohr	Hudson brothers, Alfred Burnett and Ludwig Straus
16 February	Piano Solos	Stanford	Pianist

²³³ Despite exhaustive searches, some of the details are absent from this table, and in a number of cases there is uncertainty surrounding some of the dates.

²³⁴ Which *Nachtstück* or waltz by Schumann and Heller was performed by Stanford is unclear.

1876				
21 February 1876	Duet version of Six Waltzes	Stanford	Fuller-Maitland	Duet with Fuller-Maitland
23 February 1876	Piano Quartet in B flat op.16	Beethoven	Williams, H.M. Bower and F.O. Bower	W.H. Blakesley, C.F. Abdy Williams, H.M. Bower and F.O. Bower
7 March 1876	Piano Quintet in E flat op.44	Schumann	Joachim, Rev F. Hudson, Rev T.P. Hudson and Mr Burnett	Joachim, Rev F. Hudson, Rev T.P. Hudson and Mr Burnett
15 March 1876	Piano Duet	Brahms	Fuller-Maitland	Duet with Fuller-Maitland
29 March 1876	Songs	Gibbons, Dowland, T. Morley	Unknown	Accompanist ²³⁵
10 May 1876 (Grand Concert)	Unknown	Unknown	Miss Robertson, Mrs Irene Ware, Miss Fanny Robertson, Mr W. Shakespeare and Mr Wadmore	Miss Robertson, Mrs Irene Ware, Miss Fanny Robertson, Mr W. Shakespeare and Mr Wadmore
10 May 1876	Solo Piece for Piano	Unknown	Soloist	Soloist
29 May 1876	Violin Sonata in D minor op.12	Schumann	Ludwig Straus	Ludwig Straus
21 February 1877	Violin Sonata no.3 in A	Mozart	C.F. Williams	C.F. Williams
21 February 1877	Piano Trio op.1/2	Beethoven	Williams and F.O. Bower	Williams and F.O. Bower
21 February 1877	Piano Duet <i>Bilder aus Osten</i> op.66	Schumann	Fuller-Maitland	Duet with Fuller-Maitland
February and March 1877	Transcription of Wagner's <i>Das Rheingold</i> Rhapsodie Hongroise no.14	Stanford	Soloist	Soloist
28 February 1877	Sonata for Two Violins and Piano	Bach	Williams, H.M. Bower, F.O. Bower and C.F. Abdy-Williams	W.H. Blakesley, H.M. Bower, F.O. Bower and C.F. Abdy-Williams
7 March 1877	Andante and Scherzo from Serenade	Stanford	Williams, H.M. Bower, F.O. Bower and C.F. Abdy-Williams	W.H. Blakesley, H.M. Bower, F.O. Bower and C.F. Abdy-Williams
7 March 1877	Piano Quintet in A minor op.107	Raff	Williams, H.M. Bower, F.O. Bower and C.F. Abdy-Williams	W.H. Blakesley, H.M. Bower, F.O. Bower and C.F. Abdy-Williams

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Stanford was one of many accompanists at this concert which also included Fuller-Maitland and W.B. Squire.

7 March 1877	Duets	Raff and Stanford	Duet with Fuller-Maitland
1 May 1877	Cello Sonata	Stanford	Robert Hausmann ²³⁶
17 May 1877	Piano Quintet op.34	Brahms	Ludwig Straus, Alfred Burnett, F.W. Hudson and T.P. Hudson
17 May 1877	<i>Grosses Duo</i> in E minor	Parry	Duet with Fuller-Maitland
18 May 1877	Neue Liebeslieder Walzer Set II op.65	Brahms	Duet with De Versan
18 May 1877	Sonata in D major for Pianoforte and Violin	Stanford	Herr Straus
24 October 1877	Piano Trio op.1/1	Beethoven	C.F.A. Williams and O.J. Ellison
24 October 1877	Piano Sonata no.2	Parry	Pianist
30 October 1877	Instrumental Music	Mozart, Beethoven, Schumann, Wagner and Stanford	Rev F.W. Hudson, Mr C.F.A. Williams, Rev T.P. Hudson and Mr G.F. Cobb
21 November 1877	Piano Trio op.11 in B flat	Beethoven	C.F.A. Williams and F.O. Bower
21 November 1877	Piano Duet	Grieg	Duet with W. Barclay Squire
21 November 1877	Piano Trio no.6 in D major	Haydn	C.F.A. Williams and F.O. Bower
c.1878 ²³⁷	Concertstückes for Clarinet, Corno di Bassetto and Piano op.113	Mendelssohn	Herr Pape and J.H. Maycock
19 February 1878	Piano Trio op.49 in D minor	Mendelssohn	C.F. Abby Williams and F.O. Bower
19 February 1878	Duet for Pianoforte and Cello from Sonata op.5	Beethoven	F.O. Bower
21 February 1878	Waltzes for Piano Duet	Stanford	Duet with Fuller-Maitland
21 February 1878	Cello Sonata	Stanford	Robert Hausmann
26 February 1878	Sonata for Flute, Violin and Piano	Bach	C.J.R. Scudamore and C.F.A. Williams
27 February 1878	Funf stücke im Volkston op.102	Schumann	C.A. Piatti
19 March 1878	Trio for Piano, Clarinet and Cello op.11	Beethoven	F.W. Galpin and F.O. Bower
19 March 1878	Duet	Liszt	Duet with W.

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This was one of Hermann Franke's chamber concerts at the Royal Academy of Music.

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J.H. Maycock, 'Neglected Solo Instruments', *The Musical Times and Singing Class Circular*, 27 (1886), 549 (p. 549).

26 March 1878	Variations Upon a Theme by Schumann	Brahms	Barclay Squire R.C. Rowe
17 May 1878	Duet for 2 pianos in E minor	Parry	Duet with Fuller-Maitland
2 October 1878	Cello Sonata	Stanford	Unknown ²³⁸
16 October 1878	Piano Trio op.1 no.3 in C minor	Beethoven	Hermann Franke and F.O. Bower
16 October 1878	Piano Duet	Schubert	Duet with Fuller-Maitland
8 November 1878	Piano Trio in G major, <i>Mahrchenerzahlungen</i> and Sonata Duo in A op.32	Stanford, Schumann and Bennett	F.W. Hudson, Mr Webb, Mr Gilpin and T.P. Hudson
27 November 1878	Semele	Handel	Accompanist
18 February 1879	Three Intermezzi For Clarinet op.13	Stanford	F. Galpin
13 March 1879	Songs	Brahms and Stanford	Mr Herbert E. Thorndike
13 March 1879	Fünf stücke im Volkston op.102	Schumann	C.A. Piatti
16 May 1879	Piano Trio in D minor op.63	Schuman	Ludwig Straus, Alfred Burnett and T.P. Hudson
4 November 1879	Piano Quartet in E major op.6	Goetz	Rev F.W. Hudson, W.F. Donkin and Herr Daubert
4 November 1879	Sonata in A major for Piano and Cello	Beethoven	Herr Daubert
4 November 1879	Sonata for Violin and Piano in F op.8	Grieg	Rev F.W. Hudson
18 February 1880	Clarinet Intermezzi op.13	Stanford	F.W. Galpin
21 May 1880	Piano Quartet in F from MS	Stanford	R. Gompertz, A. Burnett, T.P. Hudson and H. Progratsky
21 May 1880	Piano Quintet in A op.114	Schubert	R. Gompertz, A. Burnett, T.P. Hudson and H. Progratsky
13 May 1881	Piano Quartet in A major op.26 and Piano Quintet in A major op.114	Brahms and Schubert	R. Gompertz, A. Burnett, T.P. Hudson and H. Progratsky
14 November 1881	Piano Quartet in G minor op.26	Brahms	R. Gompertz, W.F. Donkin and W.E. Whitehouse
2 June 1882	Piano Quartet in F	Stanford	R. Gompertz,

	major op.15		C.F.A. Williams, W.F. Donkin, T.P. Hudson and Mr E. Capel Cure C.A. Piatti ²³⁹
7 November 1887	Sonata in F op.99 no 7	Brahms	
14 November 1887	Selection of Songs	Schubert and Brahms	Plunkett Greene
18 March 1889	Piano Trio op.101	Brahms	Joseph Joachim and Robert Hausmann C.A. Piatti
18 November 1889	Cello Sonata no.2 in D minor op.39	Stanford	C.A. Piatti
1908	Mass in B minor	Bach	Accompanist
1908	Cantata	Bach	Accompanist
1908	Stanford Songs	Stanford	Accompanist ²⁴⁰
25 October 1909	Songs	Various	Plunkett Greene
26 November 1909	Songs	Various	Plunkett Greene
17 March 1912	Irish Fantasies for Violin and Pianoforte, Pianoforte Quintet in D minor op.25, Irish Song Cycle, 'Cushendall', Seven Old Irish Airs	Stanford	Plunkett Greene ²⁴¹

Posthumous accounts of Stanford as a pianist are positive: Arthur Hutchings believed that 'Stanford far excelled him [Parry] as a pianist,'²⁴² while Sir Walter Parratt posthumously noted that Stanford 'makes the pianoforte sound like an orchestra' after Stanford had played through his choral ballad on the piano for the esteemed organist.²⁴³ The drop in performances after 1882 coincides with his appointment to the Royal College of Music. In view of this trajectory, it is perhaps telling that no reviews profess him as a virtuosic pianist.

²³⁹ This performance took place at St James' Hall.

²⁴⁰ This concert took place at the Bechstein Hall.

²⁴¹ This concert was particularly notable as to celebrate St Patrick's Day the entire programme of the South Place Sunday Popular Concert was devoted to the music of Stanford. Plunkett Greene took the role of singer at the concert.

²⁴² Arthur Hutchings, 'Review of The Romantic Age 1800–1914', *Music & Letters*, 64 (1983), 237–241 (p. 240).

²⁴³ Goodhart, 'Suggestions for the Pianoforte Accompaniment of Choral Singing', p. 156. Goodhart was also impressed by Stanford's playing through of a score of *The Revenge* to a musical society and after the performance Goodhart announced that Stanford's playing 'was not ordinary playing, but part playing – "composer's" playing'. A.M. Goodhart, 'The Importance of Playing from Vocal Score', *The Musical Times*, 76 (1935), 60 (p. 60).

2.10 Stanford's Solo Piano Works

2.10.1 Stanford's First Composition for Piano

Stanford's first composition for piano was completed in 1860, while his last work for this instrument was completed in 1923. One of his initial works, his childhood march was termed Opus 1 in Stanford's sketch book; however, this was later changed and it was noted as an early attempt at composition and not submitted for publication to publishers.²⁴⁴ Due to the reproduction of the work in *The Musical Times* in 1898,²⁴⁵ it is the earliest of Stanford's composition for which music exists. The chronology for this march is unclear. According to the biographical article on Stanford in *The Musical Times* in 1898, the work was composed in September 1860 for performance at the Theatre Royal production of 'Puss-in-Boots'. Rodmell correctly noted, however, that the production of this pantomime did not take place until the winter of 1863–1864.²⁴⁶ Whatever the date of composition, it is indeed an early and youthful work by the composer and the existence of such a work from Stanford's childhood clearly outlines the promise and interest which the young musician was showing as a composer. Written in ternary form the music of this march in D flat has a simple and tuneful melody accompanied by a repeated accompaniment based on a repeated rhythmic pattern. As Rodmell has pointed out this work does not illustrate any significant aspects of the youthful composer's style.²⁴⁷ However, if the work was in fact written in 1860, when Stanford was only eight years old, it is clear that the young boy was already demonstrating an early understanding of harmony and

²⁴⁴ Opus 1 in the composer's authorised list of compositions is Eight Songs from 'The Spanish Gypsy'. The first three songs in the set were published by Novello in 1877 while the remainder of the songs were published by Chappell in 1878.

²⁴⁵ Charles Villiers Stanford, 'March in D Flat Major Opus 1', in *The Musical Times* (London, 1898), pp. 785–793 (p. 786).

²⁴⁶ Rodmell, *Stanford*, p. 28. Dibble does not give any information on this composition apart from noting its publication in *The Musical Times* in 1898. See Dibble, *Stanford*, p. 32. Porte, *Stanford*, pp. 7–8 and Greene, *Stanford*, p. 31 print the date of 1860 as the date of composition for this march. However, as with many of the details recorded in both these books, there are inconsistencies due to their lack of scholarly content.

²⁴⁷ Rodmell, *Stanford*, p. 28

structure. As this work is the earliest piano composition by the composer for which music exists it has been included here in full:

Example 2.1. Stanford: March

March

The image displays a musical score for a piece titled "March" by Stanford. The score is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is characterized by a rhythmic, march-like quality. The right hand (treble clef) features a melodic line with frequent eighth and sixteenth notes, often grouped in triplets. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, accents, and triplet markings. The piece concludes with a double bar line at the end of the sixth system.

This youthful composition conveys Stanford's early use of a traditional genre, something which would continue to dominate his compositions for this instrument.

2.10.2 Positive Reception of Stanford's Early Piano Compositions

His early compositions were received favourably by such fellow musicians as George Osborne. Osborne's comments may have been exaggerated on account of Stanford's age and his bias towards his fellow-countryman; however, they impress upon us the interest which Osborne took in the young composer's music:

I received your Piano Forte piece, which is very pretty, and I have already played it to an admiring audience. I am not perhaps the best judge of your works, for I like you, and the rural tree, of which you are the fruit. Trying as I do, to divest myself of my partiality, and merely considering you as a German celebrity – let us suppose for instance one Herr Knickerbockerfasholder – I can *really* say, I am very much pleased with the composition.²⁴⁸

Dibble believes that the composition which Osborne was referring to was the young composer's undated 'Romance pour le piano', *Une Fleur de Mai*.²⁴⁹ The manuscript for this work is lost which makes it difficult to work out the date of composition for the work.²⁵⁰ As Osborne's letter is dated 7 March 1866 this suggests that the piece in question was written shortly before this date. No other records of any piano pieces composed before Stanford's departure to Cambridge exist although it is likely that his childhood sketchbook may have contained some sketches of piano pieces from this period.

2.10.3 Early Cambridge Compositions

Stanford's first serious examples of piano composition did not begin to emerge until the young musician was settled in Cambridge and some of these works were accepted for publication in the 1870s and 1880s. His first two works for piano to be assigned opus numbers were his Suite For Pianoforte Solo op.2 and Toccata op.3. Dedicated to de Versan and Marie Krebs respectively, the works demonstrate

²⁴⁸ See letter from G.A. Osborne to Stanford, 7 March 1866, in 'Anon., 'Charles Villiers Stanford', p. 787.

²⁴⁹ Dibble, *Stanford*, p. 34.

²⁵⁰ A date of c.1875 is suggested by Hudson in his unpublished catalogue as the publisher was based in Grafton Street from c.1865–1875.

Stanford's facility and knowledge of Baroque dances. Porte rightly acknowledges that they are written in an 'olden style'²⁵¹ as the suite comprises of dances associated with the Baroque: Courante, Sarabande et Gigue and Gavotte.²⁵² Krebs included the Courante from the suite in a concert which she gave in Dresden. Stanford was obviously impressed with the young German pianist as he dedicated his next piano composition to her. Written in C major this toccata is the first piano work by Stanford which appears to have interested a range of performers at the time: Michael Quarry gave a performance of the work in Dublin in 1877, while W.H. Speer performed the work at a Cambridge University Musical Society concert on 10 June 1886, and it is likely that the dedicatee performed the work although no record of the performance has yet been traced. Porte believed the work to be 'effective and rather sparkling [...] and although it savours of German school it has just that touch of individuality that is typical of its composer'.²⁵³ Fuller-Maitland was less detailed in his comments on the work and noted that the work was a 'brilliant toccata'.²⁵⁴ Written while Stanford was in his early twenties, the influence of the German school of composition was already evident in his writing.

2.10.4 Stanford the Traditionalist

One thread which filters through much of Stanford's piano music is his association with the past. Stanford's knowledge of a variety of classical forms is evident in his piano compositions in which his use of Baroque, Classical and Romantic models and harmonic language indicate that he had a strong reverence for composers of earlier generations. Fuller-Maitland noted that Stanford was a 'slightly less thorough

²⁵¹ Porte, *Stanford*, p. 15.

²⁵² Dibble, *Stanford*, p. 75 states that the pieces of op.2 include Courante, Sarabande, Gigue et Gavotte. However, in their published version by Chappell in 1875 the Sarabande and Gigue are grouped together. In Dibble, *Stanford*, pp. 480–481, he omits the Suite for Piano op.2 altogether from his list of compositions for piano solo and duet.

²⁵³ Porte, *Stanford*, p. 16.

²⁵⁴ Fuller-Maitland, *The Music of Parry and Stanford*, p. 24.

admirer of what used to be called the Music of the Future' than Parry 'and his work as a pioneer was on behalf first of Schumann and then of Brahms'.²⁵⁵

Stanford's organ teacher, Stewart, did not have an appreciation for the music of Schumann or Brahms, and although Stanford was fond of his mentor and learned much during his period of instruction with him, it is noteworthy that he took such an interest in the music of the German composers.²⁵⁶ Stanford's interest in Schumann's music continued during his time at Cambridge as he produced many of the German composer's works with the Cambridge University Musical Society. During a trip to the continent in 1873 Stanford attended the Schumann Festival at Bonn with his friend, Frank McClintock.²⁵⁷ The detailed account of the event produced by Stanford in his autobiography, including reference to the works performed in addition to the performers at the festival, is testament to the impact which the festival had on Stanford.²⁵⁸ Although the highlight of this visit to Germany was undoubtedly Stanford's first encounter with Brahms, Schumann's music continued to hold special interest for Stanford. In his music there are clear examples of where he was influenced by Schumann's writing including his choice of forms and techniques employed in his compositions.²⁵⁹ Only one year after his visit to Bonn Stanford completed his *Two Novelettes*. Dibble believes that the composition of these two works, which are 'cast in a similar mould to the eponymous works of his idol, are an example of Stanford's continued obsession with Schumann'.²⁶⁰ Stanford's interest in Schumann's piano music continued with the composition of *Charivari in Dresden* in 1875. Dibble believes that *Fünf Phantasie-stücke für Pianoforte zu vier*

²⁵⁵ Fuller-Maitland, *The Music of Parry and Stanford*, pp. 11–12.

²⁵⁶ Parker, 'Style and Influence in the Music of Robert Stewart', pp. 159–165.

²⁵⁷ This concert took place from 17–19 September 1873. Details on the programme can be found in Stanford, *Pages From an Unwritten Diary*, pp. 133–134.

²⁵⁸ Stanford, *Pages From an Unwritten Diary*, p. 134.

²⁵⁹ Aspects of Stanford's compositional style will be discussed in later sections of this thesis.

²⁶⁰ Dibble, *Stanford*, p. 65. The autograph score which is housed at Newcastle University Library, England, as MS 80, is signed and dated 30 October 1874 at the end of the first work which is in A minor, while the second in F major is dated 4 November 1874.

Händen was modelled consciously on Schumann's five-movement *Faschingsschwank Aus Wien* (Phantasiebilder), op. 26.²⁶¹ Schumann's movements include *Sehr lebhaft*, *Romanze*, *Scherzino*, *Intermezzo* and *Finale*, while Stanford's five movements are not dissimilar: *Praeludium*, *Erster Eindruck*, *Scherzo*, *Romanze* and *Finale*.

Among Stanford's admired models one would include Bach, Brahms, Mendelssohn and Schumann. Stanford's preference for past masters was openly proclaimed in the musical press and his music was classified as being old-fashioned, dull and lacking inspiration. Dyson, Dunhill and de Versan have all commented on Stanford's engagement with the music of the past.²⁶² Dunhill noted that 'in the large amount of purely instrumental music which Stanford achieved he was seldom tempted to desert classical traditions. He clung to the orthodox forms with extraordinary tenacity. In music, as in politics, he was unreservedly, passionately conservative [...] He belonged to the [...] order of classical-modernists.'²⁶³ Fuller-Maitland further noted that Stanford was content with the 'classical patterns as they stood'.²⁶⁴ These views tainted both contemporary and posthumous reception of his music.

However negative the criticism may have been concerning his old-fashioned ways, it did not radically alter his style of composition; the range of traditional genres and dance forms chosen for his piano compositions clearly exhibit

²⁶¹ While he was in Leipzig in 1875, Stanford was joined in Dresden by Arthur Duke Coleridge (great-nephew of Samuel Taylor Coleridge), Charles Anderson and Gerard Cobb. In memory of a private concert they organized there Stanford composed the *Fünf Phantasie-stücke für Pianoforte zu vier Händen*. He dedicated the work to Gertrude and Mary Liddell, who were among the women who accompanied him in Dresden. The copyist's score, with autograph title-page, is in the private possession of Mr Arthur P. Smith, London. See Dibble, *Stanford*, pp. 74–75.

²⁶² See for example de Versan, 'Professor Villiers Stanford', p. 6 for his views of Stanford's involvement with the music of past generations.

²⁶³ Dunhill, 'Some Aspects of His Work and Influence', p. 49.

²⁶⁴ Fuller-Maitland, *The Music of Parry and Stanford*, p. 32.

a wide interest in a variety of styles from a range of musical periods (Fig. A2 in Appendix 5).

Coupled with Stanford's fondness for traditional ideals in his composition was his thorough knowledge of music through his work as conductor, musical director, pedagogue and performer. Dyson commended Stanford's broad knowledge of music and commented that 'Stanford had an encyclopaedic knowledge of music. [...] He had also been in close touch with all the finest traditions and all the most gifted exponents of his time.'²⁶⁵

Stanford's teachers in Dublin had all ensured that he received a thorough grounding in the classics, while his mentors in Germany during the 1870s were deeply rooted in traditional means of composition.²⁶⁶ He was always keen to further his own knowledge and during his visits to the continent he kept abreast of contemporary compositional developments which influenced his work as pedagogue, composer and conductor.

Comments by Dunhill in relation to Stanford's chamber music are also applicable to his piano music. He noted:

the great masters of the past were again his guides, philosophers, and friends. He owed a good deal to Schubert and Schumann, and a good deal more to Brahms. He was evidently bent on writing not for his own day, but for all days, quite oblivious of the circumstances that most of those around him were experimenting with various interesting things which might or might not survive as permanencies.²⁶⁷

²⁶⁵ Dyson, 'Charles Villiers Stanford', p. 198. Edgar Bainton confirmed that Stanford had an amazing 'comprehensive knowledge of musical literature of all nations and ages'. See Edgar L. Bainton, 'Charles Villiers Stanford by Some of His Pupils', *Music & Letters*, 5 (1924), 193–207 (p. 201).

²⁶⁶ See Stanford, *Pages From an Unwritten Diary*, pp. 274–275 for an account of his period of study with Rockstro and Stanford, *Pages From an Unwritten Diary*, pp. 156–157 & 164–165 for an account of Stanford's training with both German teachers in Leipzig. He was complimentary about his time with Kiel who was enthusiastic about all the modern musical developments.

²⁶⁷ Dunhill, 'Some Aspects of His Work and Influence', p. 51.

Stanford himself felt an allegiance to those composers whose music he had studied and performed and proclaimed 'the road (of orthodoxy) may be sometimes dusty and heavy, but it was made by the experience of our forefathers, who found out the best direction for ensuring our progress.'²⁶⁸ Dunhill further noted that Stanford:

revered the earlier classics, belonged to both camps in the days of the stormy Brahms-Wagner controversy, admired Dvořák and Franck, was an enthusiast for the modern Russian school as soon as it became known here, and adored the later Verdi. Light music he loved, especially that of the French and Viennese schools. In his later years he looked askance upon the tendencies of the most modern schools of composition, but when I learnt from him he was fully abreast of the times, even, I think, almost prophetically ahead of them, for he put his finger upon the now palpable weaknesses of Tchaikowsky and Richard Strauss when everybody was raving about the nobility and perfection of all their works.²⁶⁹

British musicians were deeply engaged with German musical ideas and a writer in *The Musical Times* acknowledged that the style of many young English composers had 'been too exclusively formed on the model of living German composers'.²⁷⁰ German musicians had also made this observation. However, in response to the concert of British music which Stanford gave in Berlin in January 1896, one critic in the *Berliner Zeitung* wrote that to believe that 'the English fog is not conducive to musical production' was a prejudice, noting that there were many works by 'distinguished German composers in which there is more "fog" than in the productions which were introduced to us last evening'.²⁷¹ Stanford's music was received favourably in the German press and the writer admitted that although the Germans 'always demanded that preference should be given to German art [...] when what is foreign presents itself in such perfection as in the work of this English

²⁶⁸ Anon., 'The Work and Influence of Charles Villiers Stanford', p. 258.

²⁶⁹ Thomas Dunhill, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207 (pp. 205–206).

²⁷⁰ Anon., 'Occasional Notes', (2/1896), p. 89.

²⁷¹ Anon., 'Occasional Notes', (2/1896), p. 89. This concert which was conducted by Stanford included performances by Leonard Borwick and Plunkett Greene with the Berlin Philharmonic Orchestra. Works performed at the concert included Parry's *Tragic Overture*, MacKenzie's *Britannia Overture*, Stanford's *Symphony no.5 in D major*, his *Piano Concerto no.1* and some Irish folk-songs.

composer, we are the first to demand the deserved tribute of acknowledgement for the genius as master'.²⁷² Throughout the second half of the nineteenth century Jeffrey Richards believed that George Grove 'sought to break the stranglehold of German music on British cultural life' and this led to the foundation of the Royal College of Music in 1883.²⁷³ The foundation of the Royal College of Music with dedicated professors of composition gave opportunities to students who would not have been able to travel abroad to study composition. Prior to this the lack of educational opportunities for musicians in England in the nineteenth century forced ambitious musicians to travel abroad in search of tuition and experience. Of the numbers studying at the conservatoire at Leipzig a considerable number were British.²⁷⁴ Stanford's own influences from and respect for the German traditions were evident in his teaching at the College and ensured that Germanic traditions with a strong focus on academicism carried through in his own work as a composer and pedagogue; his compositions for piano display many examples of assimilation of German ideas in his writing. Former composition students noted his insistence on traditional ideas in his teaching; it was clear that he could not break himself free from the ties of the past.²⁷⁵ James Friskin wrote that Stanford insisted on 'a thorough grounding in the use of classical forms, upon which, with a certain amount of modal

²⁷² Anon., 'Occasional Notes', (2/1896), p. 89.

²⁷³ Jeffrey Richards, *Imperialism and Music: Britain, 1876–1953* (Manchester; New York: Manchester University Press, 2001), p. 12. This venture received support from the Prince of Wales who believed that the College 'could enhance "colonial co-operation and sympathy" and promote imperial unity "by inspiring among our fellow-subject in every part of the Empire those emotions of patriotism which national music is calculated so powerfully to evoke"'. Albert Édouard and James Macauley, *Speeches and Addresses of H.R.H. the Prince of Wales, 1863–1888* (London: J. Murray, 1889), pp. 404–405.

²⁷⁴ In 1858 when Sullivan went to Leipzig of the forty-five students studying there thirty were German while six were British. By 1876, of the 186 students 102 were German while twenty-six were British. See Leonard Milton Philips *The Leipzig Conservatory: 1843–1881* (PhD. Dissertation, Indiana University, 1978), pp. 204–205 in Wright, 'The South Kensington Music Schools', p. 248.

²⁷⁵ Vaughan Williams believed that 'the feeling of a great tradition is never absent' from his master's music while John Ireland wrote that Stanford had a 'love of order, form and efficiency'. Vaughan Williams, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207 (p. 195); John Ireland, 'Charles Villiers Stanford by Some of His Pupils', *Music & Letters*, 5 (1924), 193–207 (p. 195).

and other contrapuntal work, he founded his teaching'.²⁷⁶ Edgar L. Bainton and Harold Samuel recognized that Stanford thought little of his student's attempts at modern composition:

Sir Charles indeed expressed the opinion that most of them [his pupils] had 'gone too far', that they had carried their modernity beyond the limits of good sense. For in spite of his conversation, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight [...] he was a master of means. Everything he turned his hand to always 'comes off'.²⁷⁷

Stanford 'had a great hatred of musical insincerity. Many were the caustic remarks to his pupils when he felt that their efforts at modernism were more the attempts at a short cut to originality than the result of reasoned thought'.²⁷⁸

These reminiscences portray a master who was openly opposed to modern trends in composition and tried to discourage his students from giving into new ideas on musical composition. Despite this criticism, Stanford's skill was recognized by Bainton: 'he was a master of means. Everything he turned his hand to always 'comes off', a viewpoint often omitted from a critic's negative criticism of his music.²⁷⁹ Worth acknowledging, however, is that Stanford was not the only one of his generation to be a promoter of more traditional forms used by European composers, a problem noted by Anthony Milner:

At the beginning of the 20th century many composers were still more attracted to Continental models than to developing individual styles. Imitation of leading composers has of course always featured in musical development but where Britain was concerned such imitation, delayed the return to a native tradition.²⁸⁰

²⁷⁶ Friskin, 'Charles Villiers Stanford by Some of His Pupils', p. 205.

²⁷⁷ Bainton, 'Charles Villiers Stanford', p. 201.

²⁷⁸ Harold Samuel, 'Charles Villiers Stanford by Some of His Pupils', *Music and Letters*, 5 (1924), 193–207 (p. 207).

²⁷⁹ Bainton, 'Charles Villiers Stanford', p. 201.

²⁸⁰ Anthony Milner, 'British Music. A Misunderstood Tradition?: 3. The 20th Century', *The Musical Times*, 133 (1992), 71–72 (p. 71).

The common thread among all of Stanford's works for piano is his preference for traditional forms and genres. Fig. A2 in Appendix 5 details the different genres employed by Stanford in his piano writing demonstrating a longing for a continuance of past ideals. It is clearly identifiable that the waltz appeared most often in his compositions, save for the preludes. The genres chosen by Stanford clearly exhibit a wide interest in a variety of styles from a range of musical periods, while a range of traditional dance forms are exploited as are musical styles which are associated with a range of countries. It does not appear that Stanford modelled his piano compositions on the work of his teachers. Robert Prescott Stewart's output, for example, includes few piano works: a march and four piano fantasias with poetic titles.²⁸¹ Stanford did not compose fantasias for piano and the titles of his works were not reminiscent of songs. The very inclusion of at least one work written in a genre synonymous with composers of the past may have been a deliberate attempt to add to the rich body of piano literature or indeed an attempt to pay homage to those composers who 'found out the best direction for ensuring our progress'.²⁸² He may have been inspired by these composers and believed 'that he could make even grander use of the devices' in his compositions.²⁸³ For example, Chopin is represented through the ballade, mazurka and nocturne, Schumann with the novelette, Brahms with the intermezzo and rhapsody, Mendelssohn with his *Lieder Ohne Worte* and Bach with the Baroque dances (Fig. A2 in Appendix 5).

²⁸¹ Stewart also made a four-hand arrangement of his cantata 'A Winter's Night'. The title of the march which was composed in 1852 was 'The [Dublin] Exhibition Grand March' and was later published by Addison in 1854 while the titles of Stewart's fantasias which were all composed c.1862 were 'When the Rosy Morn', 'Thou Art Coming With the Sunshine', 'Dormi Pur' and 'My Thoughts Will Wander Far Away'. All four were subsequently published by H. Bussell in 1862. I am grateful to Lisa Parker for sharing this information with me.

²⁸² Dunhill, 'Some Aspects of His Work and Influence', p. 258.

²⁸³ For his discussion on the question of influence of the music of Haydn on Mozart see Charles Rosen, 'Influence: Plagiarism and Inspiration', *Nineteenth-Century Music*, 4 (1980), 87–100 (p. 90).

According to Korsyn there are times when we should analyse ‘pieces as “relational events” rather than as “closed and static entities”’,²⁸⁴ and as a result we are ‘integrating deep structural analysis with history’.²⁸⁵ Stanford’s use of forms and genres associated with other composer may be examined in this context. All of the above suggest that Stanford was familiar with the music of composers of this tradition and ‘such familiarity [...] is a minimal precondition for establishing influence’.²⁸⁶ Rosen believed that ‘the influence of one artist upon another can take a wide variety of forms, from plagiarism, borrowing, and quotation all the way to imitation’.²⁸⁷ Rosen also suggested that a composer may have inspired another composer ‘not to quotation but to original thought’ but Stanford’s use of these genres may have been intended to be instantly recognized.²⁸⁸ Or perhaps Stanford had fallen into the trap of the anxiety of influence? Poets and composers are often faced with the same problems of influence and Stanford could be compared to a poet as in Paul Ricoeur’s words: ‘the poet finds himself in [...] the “mediate, the already expressed”, wondering if he has arrived too late, if perhaps everything has already been said.’²⁸⁹ This could be the case here with Stanford who ‘seeks to “name something for the first time”, yet cannot completely silence the voices of his precursors’.²⁹⁰ Stanford was aware of one composer’s music demonstrating the influence of others and he

²⁸⁴ Kevin Korsyn, ‘Towards a New Poetics of Musical Influence’, *Music Analysis*, 10 (1991), 3–72 (p. 3).

²⁸⁵ Korsyn, ‘Towards a New Poetics of Musical Influence’, p. 15.

²⁸⁶ Korsyn, ‘Towards a New Poetics of Musical Influence’, p. 18.

²⁸⁷ Rosen, ‘Influence: Plagiarism and Inspiration’, p. 88.

²⁸⁸ Rosen, ‘Influence: Plagiarism and Inspiration’, p. 87. Some composers used deliberate recognisable quotations to make their homage to a particular composer obvious. Brahms seemed to want for his reference to be heard. He is reported to have said “Any ass can see that”, when one of his intended references were recognized. See Rosen, ‘Influence: Plagiarism and Inspiration’, p. 93.

²⁸⁹ Korsyn, ‘Towards a New Poetics of Musical Influence’, p. 7.

²⁹⁰ Korsyn, ‘Towards a New Poetics of Musical Influence’, p. 7. See Rosen, ‘Influence: Plagiarism and Inspiration’, pp. 88–91 for his commentary on the works of Mozart and Haydn and also pp. 91–100 for his discussion on the music of Brahms and his precursors. Harold Bloom’s theory of poetic influence has been discussed by Korsyn, ‘Towards a New Poetics of Musical Influence’, pp. 3–72. Substituting the composer and the composition for the poet and the poem according to Korsyn, ‘Towards a New Poetics of Musical Influence’, p. 10, Bloom feels that ‘every poem is a misreading or misprision of a precursor poem or poems’.

wrote in his treatise on musical composition about this difficulty, while cautioning students against originality.²⁹¹ In the case of works sharing similar notes he concludes that 'they are expressed and developed in a way which is individual to the composer who wrote them.' He encouraged his students to:

express yourself naturally, let your imagination run, do not let yourself be worried by reminiscence hunters, say what you want to say and what you feel you must say to the best of your ability, and with the least possible effort.²⁹²

Stanford's use of traditional forms and genres in his writing suggests a reflective nostalgia. Riley attributes reflective nostalgia to a sense of loss and longing.²⁹³ Stanford revered the music of the Leipzig school of composition and that of composers whom he believed had a sense of beauty in their music. In addition to continuing these trends in his compositions, he endeavoured to include this music in programmes which he conducted over the course of his career. Reflective nostalgia in Stanford's case may have been longing for a return to an interest in past ideals. This reminiscing continued with Stanford's use of Irish idioms in his piano writing. In addition to his more well-known works utilising Irish musical ideas, Stanford composed *Four Irish Dances* which were later arranged and promoted by Grainger. In the later years of his life he produced *Irish Airs Easily Arranged for Pianoforte Solo*. Stanford had already established himself as an arranger of Irish folk melodies with various editions brought out during his lifetime. Although his arrangements of

²⁹¹ Stanford, *Musical Composition*, pp. 188–189. He noted that 'Early Bach is scarcely distinguishable from Buxtehude, early Mozart from Haydn and early Beethoven from Mozart. Wagner is permeated with Weber, Brahms with Beethoven and Schubert. Their originality manifested itself as their brains developed the power of expressing themselves in a way which was personal and individual. No one dreams of calling Beethoven a plagiarist because the slow movement of his quintet for wind and piano begins like Mozart's "Batti, batti," or Brahms for starting his second Violin Sonata with the initial notes of Wagner'. He also believed that 'originality has far more to do with the treatment of melodies than with the invention of them. All poets and prose writers use the same vocabulary to express themselves, but it is their method of collating words, their literary style, which shows their greater or less individuality'.

²⁹² Stanford, *Musical Composition*, p. 189.

²⁹³ Matthew Riley, *Edward Elgar and the Nostalgic Imagination* (Cambridge, UK; New York: Cambridge University Press, 2007), p. 16.

the folk songs were of a simplified nature, his publication of the arrangements is not dissimilar to those completed by other composers. Beethoven, Henri Herz, George Alexander Osborne, Mendelssohn and Ignaz Moscheles, for example, had completed arrangements of Irish airs in the nineteenth century, while Stanford's arrangements thus continued a tradition of providing arrangements of popular Irish melodies for audiences; it is likely that he undertook this publication solely for financial gain.²⁹⁴

Even in the later years of Stanford's life his piano compositions present an image of a Victorian musician surrounded by the onset of modernism. This Victorian musician was firmly rooted in the Romantic aesthetic and the traditional values of musical composition were clearly important to him and his work despite the emerging trends in musical composition at the time as his compositions represent his continuing interest in historical styles.

2.11 Stanford and the Piano Sonata

Stanford's compositions for solo instruments include works for violin, clarinet, organ and piano.²⁹⁵ As with Stanford's compositions for these instruments, his works for solo piano exhibit great variety in terms of the forms chosen by the composer. Unlike some composers who are associated with a particular form, for example, Beethoven's association with and development of the sonata, Stanford's choice of musical forms for his piano works is varied and follow no particular pattern. Similar forms and

²⁹⁴ Ignaz Moscheles, *The Recollections of Ireland*, op.68 (London: J.B. Cramer, Addison & Beale, 1827); Henri Herz, *Variations Brilliantes Sur The Last Rose of Summer*, op.159 (Boston: Oliver Ditson & Co., 1843); George Alexander Osborne, *Fantasia on Irish and Scotch Airs* (London: Chappell, 1845); George Alexander Osborne, *A Brilliant Fantasia on Irish Airs* (London: Chappell, 1851); George Alexander Osborne, *Ireland, Fantasia on Favorite Irish Airs* (London: Chappell, 1853); Ludwig Beethoven, *Select Collection of Original Irish Airs*, WoO 152 (Leipzig: Breitkopf and Härtel, 1862); Felix Mendelssohn, *Fantasy on The Last Rose of Summer*, op.15 (Leipzig: Breitkopf and Härtel, 1877).

²⁹⁵ One work, however, Sonata for clarinet in F major op.129 has the option of been performed on viola instead of clarinet. Charles Villiers Stanford, *Sonata for Clarinet (or Viola) and Pianoforte*, op.129 (London: Stainer & Bell, 1919).

trends were employed by the composer in his compositions for solo organ, violin and clarinet. Although he wrote some sonatas for organ, clarinet and violin, the sonata, which had long been associated with the piano, does not figure in the composer's list of piano compositions, save for one such work which was completed in 1884. In 1839 Schumann 'observed that the only composers writing sonatas were young unknowns for whom the genre was merely a formal exercise'.²⁹⁶ Lisa Hardy states that 'often a composer considered launching his career with a published sonata, which would demonstrate not only his command of compositional technique, but would also show off a performer's skill'.²⁹⁷ Stanford's sonata for piano is indeed a relatively early work by the composer. Of Stanford's compositions for piano up to the date of composition of the sonata only two works had been published. Was the composition of this sonata an attempt by Stanford to gain recognition as a serious composer of piano music? On the other hand, an announcement in *The Musical Times* in 1883 which outlines the respect which some publishers had for his music may well have fuelled Stanford's interest in completing a sonata: Henry Carte of the publishing firm Rudall, Carte and Company had the intention of publishing ten sonatas for the pianoforte written by the following composers: Hiller, Gade, Grieg, Reinecke, Dvořák, Benedict, Macfarren, Stephens, Barnett and Stanford. Of the British composers included it is noteworthy that Parry was not included in this scheme; however, the inclusion of Stanford's work alongside that of those eminent European composers is testament to the respect which English publishing houses had for his music. Although Stanford's piano music does not enjoy rich exposure from the publishers as noted earlier in this chapter, those works published in collections of

²⁹⁶ Plantinga, 'The Piano and the Nineteenth Century', p. 14.

²⁹⁷ Lisa Hardy, *The British Piano Sonata, 1870–1945* (Suffolk: Boydell Press, 2001), p. 4.

piano music continue to be published alongside that of respected composers of piano music.²⁹⁸

Unfortunately, the manuscript of Stanford's sonata is lost and the work was never published.²⁹⁹ However, lengthy and detailed accounts provided by critics in both *The Times* and *The Musical Times* after initial performances of the work in 1884 which speak highly of the sonata surprisingly give many details about the work and it is to these sources which one must turn to for an insight into the composer's treatment of sonata form for piano. Schumann's claim that sonatas from the nineteenth century were merely exercises does not hold with Stanford's example of this form as suggested by the reviews of the work. Premiered by Agnes Zimmermann, on 4 February 1884 at St James' Hall, the sonata, in the unusual key of D flat major, which was most likely written for Zimmermann, was received enthusiastically.³⁰⁰ It is likely that the sonata was written for Agnes Zimmermann as she gave the premiere of the work. *The Times* claimed that the work was 'a new and important piece of chamber music by a young and rising English composer',³⁰¹ while acknowledging the composer's 'highly commendable reverence for the great masters'.³⁰² As the work is lost it is important to consider the main analytical points of the review from *The Times*:

The opening adagio, which, instead of being merely introductory, is an organic part of the whole conception, and returns again and again in various harmonic transformations. Although scarcely amounting to a definite melody, it gives, as it were, its individual *cachet* to the movement

²⁹⁸ Such collections include: Salter, *More Romantic Pieces for Piano, Book V*, Jones, *A Romantic Sketchbook for Piano, Book IV*, Salter, *Short Romantic Pieces for Piano, Book I* and Ferguson, *A Keyboard Anthology, Second Series, Book I*.

²⁹⁹ Stanford, *Sonata in D Flat*.

³⁰⁰ Agnes Zimmermann (1847–1925) was a pianist and composer of German birth based in England. She attended the Royal Academy of Music where she studied piano and composition under Ernst Pauer and George Macfarren. Compositions by Zimmermann include piano pieces, chamber music and some songs. She also produced editions of the sonatas of Mozart and Beethoven and the piano works of Schumann. Zimmermann gave a repeat performance of the sonata the following Saturday.

³⁰¹ Anon., 'Mr Stanford's New Sonata', *The Times*, 5 February 1884, p. 6 (p. 6).

³⁰² Anon., 'Mr Stanford's New Sonata', p. 6.

[...]. The principal theme of that *allegro*, announced in the key of the sonata, D flat, is a flowing melody, suave, and yet not without character. Its elaboration, in conjunction with the second theme in the key of the dominant, is the work of a thorough musician who through all the mazes of counterpoint and episodic matter retains firm grasp of his central idea. Clearness of design is indeed one of the chief merits of the movement, and by the light of a lucid and comprehensive analysis supplied by the programme the audience were able to follow the progress of the music without difficulty. The second movement, "intermezzo" in B flat minor which stands in the place of a scherzo, is short but none the less acceptable on that account. Its texture is delicate, its rhythm piquant, and, upon the whole, we are inclined to look upon it as the most finished movement of the three. [...] the entire sonata suggests Schumann and Brahms, but there is no sign of plagiarism or slavish imitation. The finale also opens with an adagio which, however, is more extensive, and more tangibly melodious than that of the first movement, and might be called an elegy. It is succeeded by a very lively *allegro* which, although brilliant and effective, cannot in a higher sense be called a worthy climax of what has gone before. [...] Mr Stanford's sonata is likely to add to his reputation: it is the result of talent and industry combined.³⁰³

The reviewer of Stanford's sonata observes many positive aspects of his compositional skill in writing for this instrument at such an early stage: his clear use of form, and his deft handling of counterpoint and episodic matter. While the review noted that the work was suggestive of Schumann and Brahms, the overall content of this review was positive. It is noteworthy that many of the comments made by this writer were similar to observations made by future critiques of Stanford's music. In its published review of the sonata *The Musical Times* critic was also positive about the work and its composer. Noting Stanford as 'an independent thinker' and commending his execution of the design, the critic professed the work as 'one of the most important compositions for piano solo within the past generation'.³⁰⁴

Although Hardy noted that 'music critics were likely to praise sonatas, merely because their name showed a serious intention' the detail which is given in both of these reviews is more than what was afforded to any other piano work by the composer in the press; it seems clear that the work was deemed to hold great value

³⁰³ Anon., 'Mr Stanford's New Sonata', p. 6.

³⁰³ Anon., 'Mr Stanford's New Sonata', p. 6.

³⁰⁴ Anon., 'Monday and Saturday Popular Concerts', *The Musical Times and Singing Class Circular*, 25 (1884), 147 (p. 147).

and an impressive addition to the genre.³⁰⁵ Such lengthy and detailed reviews of Stanford's sonata would have helped raise awareness of his piano music.

Although the work was favourably received in London in 1884, only one year later when it was performed by Fuller-Maitland at Cambridge, the work was described as not having 'enough continuity, repose or distinctive style' although the writer in the *Cambridge Review* claimed that the work would 'certainly add to his [Stanford's] reputation', echoing the critic in *The Times*.³⁰⁶ It is disappointing that, owing to his intimate knowledge of the piece, Fuller-Maitland did not say much more about the work in his account of Stanford's piano music, only noting that it was 'a spontaneous' work.³⁰⁷ Does this suggest, perhaps, that Fuller-Maitland was less impressed with this work than he was with the other works which he chose for inclusion in the chapter? Or perhaps, he had forgotten its contents? It is also likely that he only chose works for which publications existed. Although this work is unpublished, due to the positive reviews which it received after initial performances in 1884 the work received mention in books on the sonata.³⁰⁸ Shedlock gives a very brief sketch of the harmonic layout of this work.³⁰⁹ It is unfortunate that this work has disappeared from the canon of sonatas by British composers as there are many sources which document its existence. Unfortunately, it is difficult to say with any degree of certainty that Stanford approached a publisher in the hope of getting the sonata published. If he had been unsuccessful in acquiring a publisher for the sonata, this may have been a contributing factor in the ten-year break from piano

³⁰⁵ Hardy, *The British Piano Sonata 1870–1945*, p. 4.

³⁰⁶ *Cambridge Review*, 4 March 1885, xcii cited in Rodmell, *Stanford*, p. 94. The performance of this work took place at a Wednesday Popular Concert in Cambridge on 25 February 1885.

³⁰⁷ Fuller-Maitland, *The Music of Parry and Stanford*, p. 24.

³⁰⁸ Such works included Hardy, *The British Piano Sonata 1870–1945*, pp. 23–25, John South Shedlock, *The Pianoforte Sonata, Its Origins and Development* (New York: Da Capo Press, 1967), pp. 234–235; William S. Newman, *The Sonata Since Beethoven* (New York: W.W. Norton, 1972), pp. 587–588.

³⁰⁹ Shedlock, *The Pianoforte Sonata*, pp. 234–235.

composition which began at this point in his compositional career, and may explain why he did not write any further sonatas. It may also have led to a realisation that he needed to compose pieces which would interest the British musical public; the market for piano sonatas was not as high as it was at the beginning of the nineteenth century. British musicians needed works which could be performed by amateurs. Writing in 1901, one critic noted that publishers were reluctant 'to undertake anything but the flimsy drawing-room pieces that are likely to succeed in ladies' schools'.³¹⁰ Many pieces composed after this period were within the capabilities of most amateur pianists with many of Stanford's piano preludes falling within this category of composition. Stanford was not the only British composer to turn away from sonatas: For example, Parry, Smyth and German did not return to the form in the twentieth century.

2.11.1 Stanford and the Sonatina

Despite not completing another piano sonata Stanford produced two sonatinas in the later years of his career. The two miniatures, in G major and d minor respectively, were completed in May 1922 but remain unpublished.³¹¹ Was the composition of these two works an attempt by Stanford to make sonatas accessible to amateurs? Both of Stanford's sonatinas are written in the standard three-movement form. They represent a simple style and do not exemplify the same emotional depth nor the richness of texture so often found in sonatas of the preceding centuries. Sequential passages combined with lyrical melodies and chromatic passages make the two sonatinas an attractive pair. Rodmell believes that in these two sonatinas:

not only is the piano writing pared down to the minimum but the gestures are small and restrained; as in the late compositions of Saint Saëns, there

³¹⁰ Anon., 'Miss Verne's Recital', p. 15.

³¹¹ Charles Villiers Stanford, *Sonatina in D Minor for Pianoforte Solo* (Unpublished); Charles Villiers Stanford, *Sonatina in G Major for Pianoforte Solo* (Unpublished).

is a spirit almost of neoclassicism in the music [...]. Stanford's neoclassicism was not expressed in the *enfant-terrible* style of Prokofiev, however, but like Saint-Saëns, in a manner of emotional and practical understatement.³¹²

Although sonatinas flourished during the eighteenth century, they were largely neglected by Romantic composers. However, there was a revival of interest in the genre by the next generation of composers with notable examples by Ravel (1903–1904) and Bartók (1915).³¹³ It would be safe to suggest that there are indeed elements of neoclassicism in Stanford's two works as the works exhibit a classical balance and style.³¹⁴ A recovery of these works would make for an interesting performance of the two works as a set, while also offering a glimpse at Stanford's handling of the sonatina in the later years of his life.

2.12 Performance Reception of Stanford's Piano Works

Stanford's piano music has been long underestimated but recently his music has begun to assume a place in the repertoire. Several factors contributed to the neglect of Stanford's music for the instrument: (i) much of the music remained unpublished during and after Stanford's lifetime; (ii) negative reception of his music during his lifetime and (iii) the dominance of traditional elements in the works.

In comparison to the interest shown by performers in other genres of Stanford's compositional output there appears to have been less interest by performers in his piano music and as a result performances of Stanford's piano works are difficult to trace. Stanford's association with notable performers in England, however, did ensure that some works received at least one performance during their lifetime. An examination of Stanford's complete work list reveals that many of his

³¹² Rodmell, *Stanford*, pp. 327–328.

³¹³ Maurice Ravel, *Sonatina* (Paris: Durand & Fils, 1905); Bela Bartók, *Sonatina*, Sz.55 (Budapest: Rózsavölgyi és Társa, 1919).

³¹⁴ See Section 3.11.3 for a discussion on the possible influence of neoclassicism on Stanford's piano music.

compositions were dedicated to distinguished performers and conductors who performed the works.³¹⁵ The promotion of his music by such performers could only serve to help in the dissemination of his music. As with compositions in other genres Stanford was fortunate to have the support of talented musicians to promote his piano music.³¹⁶ Such performers included Fuller-Maitland, Agnes Zimmerman, Percy Grainger, Fanny Davies, Dora Bright and Leonard Borwick. With the exception of Fuller-Maitland, who worked primarily as a music critic and writer on music, each of these performers had earned a solid reputation for themselves as pianists in England. Although Zimmermann was born in Germany, she was a student of piano and composition at the Royal Academy of Music. After giving her first performance in 1863 at the Crystal Palace playing Beethoven's *Emperor Concerto* she performed regularly in England with occasional appearances in Germany. Borwick was fortunate to have studied with Clara Schumann at the Hoch Conservatory at Frankfurt and he too made his debut with the *Emperor Concerto*.³¹⁷ Borwick was a loyal supporter of Stanford and his music and it was he who premiered Stanford's Piano Concerto no.1 in 1895 and Concert Variations Upon an English Theme in 1899 conducted by the composer on both occasions. Grainger also regularly performed Stanford's piano music and also made arrangements of Stanford's *Four Irish Dances*. Dora Bright had forged a reputation for herself in England; she was the first woman composer to have a work played by the Royal Philharmonic Society

³¹⁵ For example, the dedication of Irish Rhapsody no.1, no.2 and no.6 to conductors Hans Richter and Willelm Mengelberg and soloist Sybil Eaton respectively ensured interest by these musicians in the work.

³¹⁶ Stanford's solo instrumental music for violin, clarinet and organ was dedicated to a range of eminent exponents of these instruments including Robert Hausmann, Ludwig Straus, Alfredo Piatti, Lady William Hallé, Oscar Street, Charles Draper, Walter Parratt, Alan Grey, Charles Marie Widor and Harold Darke.

³¹⁷ Leonard Borwick (1868–1925) was an English pianist. He made his English debut in London with the Schumann concerto. He played with the Joachim quartet and appeared in concert with Stanford's biographer Harry Plunkett Greene from 1893 for ten years. He performed at many concerts in America, Australia and Europe.

when she appeared as the soloist in her own Fantasia in G in 1892,³¹⁸ while Fanny Davies, who had received instruction from Clara Schumann, was noted for her performances of Beethoven, Schumann and Brahms across Europe and England.³¹⁹

Stanford understood the benefit of having his music associated with eminent performers and it is noteworthy that in many cases performances of the works were given by the dedicatees of the work, a list of which is given in Table 2.6. This was one way to ensure a performance of the work. Unfortunately, there are few records which suggest that the pianists continued to include Stanford's piano compositions in their programmes after the initial performance. In her account of the sonata Lisa Hardy suggests that the reason why many of the sonatas composed in England did not gain a permanent place in the repertoire of notable performers was that the performers 'became inundated with compositions, all competing for an airing'.³²⁰ Although these pianists may have attempted to champion Stanford's music in England, this was not sufficient to raise the awareness of his solo piano music abroad and as such none of his works for solo piano were published with European publishing houses.³²¹ It has been difficult to locate records of performances of Stanford's piano music abroad during his lifetime. It was not until the twentieth century that performers began to perform British piano music abroad, thus building a reputation for British composers as composers for the instrument. However, by that

³¹⁸ Dora Bright (1863–1951) was an English pianist and composer. After having studied at the Royal Academy in London she forged a reputation for herself as concert pianist in England. Her compositions included Piano Concerto no. 1 in A minor which received performances at Crystal Palace, Cologne, Dresden and Leipzig, another piano concerto, a piano quartet, string quartets, three operas and twelve ballets.

³¹⁹ Fanny Davies (1861–1934) was an English-born pianist. Noted for her work as a soloist, accompanist and chamber musician, she gave many performances of the music of Brahms in England. She also published articles in music journals of the time in addition to giving musical lectures. Recordings by the pianist exhibit her true Romantic style of playing.

³²⁰ Hardy, *The British Piano Sonata 1870–1945*, p. 4.

³²¹ Although *Scènes de Ballet* was published by the German publishing house, Augener, they had an office based in London.

point in Stanford's career his music had ceased being published by German publishing houses.³²²

Table 2.6: List of Dedictees of Stanford's Piano Music

Opus No.	Title of Work	Date of Composition	Dedictee
2	Suite	1875	Raoul De Versan
3	Toccata in C	1875	Marie Krebs
(9)	Six Waltzes	27 February 1876	Fuller-Maitland
42	Six Concert Pieces (Book 2 only)	1894	Fanny Davies
58	Ten Dances for Young Players Orchestrated as Suite of Ancient Dances	1894	Geraldine and Guy Stanford
92	Three Dante Rhapsodies	1904	Percy Grainger
132	Six Characteristic Pieces	1913	Moritz Rosenthal
179	Twenty-Four Preludes in all the Keys Set II	1920	Harold Samuel

Attempts were made by pianists in England to proclaim the greatness of piano composition from this period and concerts were arranged which consisted wholly of pieces by British composers. Two such concerts were given in 1892 and 1902 by performers Dora Bright and Fanny Davies. On both occasions Stanford's music for the piano was included as representative of British piano music of the period. As was the case, however, with much of the piano music being composed in England at the time it was difficult to secure continued performances of the music. To some Stanford's music would seem old-fashioned with too strong an allegiance to the use of traditional forms and ideas. Plantinga wrote that:

there is no denying that a great deal more piano music of real consequence was written in the first half of the nineteenth century than in

³²²

See Table 1.2 for details regarding the publication of Stanford's music by German publishing houses.

the second. The decline of the piano as a vehicle for the musical thoughts of the leading composers seems to have paralleled the general fall from grace of sonata-type pieces' [...] 'a general feeling in this arena, after that shorter keyboard works of Schumann, Liszt, and many others, such associations were already an old story.'³²³

This trajectory did not hold well for the promotion of Stanford's piano music in the twentieth century and may well explain the lack of interest in British piano music of the period. However, in an attempt to outline the interest shown by a range of performers in Stanford's piano music a select list of performances of Stanford's piano music has been listed in Table 2.7:³²⁴

Table 2.7: Select List of Performances of Stanford's Piano Music³²⁵

Opus No.	Title of Work	Date of Performance	Performer	Venue
9	Six Waltzes (Duet Version)	20 February 1879	Stanford and Fuller-Maitland	Guildhall, Cambridge
20	Sonata in D flat	4 February 1884	Agnes Zimmermann	St James' Hall
20	Sonata in D flat	16 February 1884	Agnes Zimmermann	St James' Hall
20	Sonata in D flat	25 February 1885	J.A. Fuller-Maitland	Guildhall, Cambridge
3	Toccata in C	10 June 1886	W.H. Speer	Guildhall, Cambridge
42	Ballade in G Minor	4 November 1891	Leonard Borwick	Guildhall, Cambridge
-	Work by Stanford ³²⁶	16 February 1892	Dora Bright	Princes' Hall
42	Ballade in G Minor	23 January 1893 ³²⁷	Leonard Borwick	St James' Hall ³²⁸
-	Selection of pieces by Stanford ³²⁹	11 January 1895	Leonard Borwick	St James' Hall

³²³ Plantinga, 'The Piano and the Nineteenth Century', p. 13.

³²⁴ It proved difficult to locate performances of Stanford's piano works, particularly in the period after his death. It is acknowledged that not all recitals would be recorded in the press.

³²⁵ It was not possible to locate more posthumous performances of Stanford's piano works. This explains the large gap in years between performances in 1922 and 1972 in the table. It is acknowledged that all performances may not have been publicised or reviewed.

³²⁶ Despite exhaustive searches it has not been possible to locate the title of this piece.

³²⁷ For a review of this performance in which the critic noted the writing in the ballade as 'modern' see Anon., 'Monday and Saturday Popular Concerts', *The Musical Times and Singing Class Circular*, 34 (1893), 86–87.

³²⁸ This performance was part of the Monday and Saturday Popular Concerts.

	Scherzo in B Minor	December 1901 (performed from manuscript)	Adela Verne	Salle Erard
-	Scherzo	10 December 1902 (Performed from manuscript)	Fanny Davies ³³⁰	University Music Class room, Edinburgh
92	<i>Three Dante Rhapsodies</i> op.92 (no.2 and no.3)	13 February 1905	Percy Grainger	Bechstein Hall
92	<i>Three Dante Rhapsodies</i> op.92 (no.1 and no.3)	25 March 1905	Percy Grainger	Wigmore Hall
-	Piano Piece(s) by Stanford	24 September 1909	Percy Grainger	Yamen Rooms, Liverpool
163	Three Preludes from Twenty-Four Preludes in all the Keys Set I	12 November 1920	Harold Samuel	Wigmore Hall
- ³³¹	Four Preludes	18 March 1922	Harold Samuel	Aeolian Hall
-	Piano piece by Stanford ³³²	22 January 1972	Charles Lynch	Examination Hall, Trinity College Dublin
92	Three Dante Rhapsodies op.92	6 November 2002	Charles Wiffen	Royal College of Music ³³³

With Stanford's position as Professor of Composition at the Royal College of Music it is difficult to state why no students performed his music. It is clear that he did not engage in the self-promotion of his piano works. Many of the

³²⁹ The review of the recital does not detail the exact pieces performed by Borwick and only names the composers featured on the programme. For further details on this recital see Anon., 'Messrs. Plunket Greene and Leonard Borwick's Recital', *The Musical Times and Singing Class Circular*, 36 (1895), 97 (p. 97).

³³⁰ The comprehensive programme for this concert was drawn up by a Professor Niecks and was entitled 'A Recital of British-Irish Harpsichord and Pianoforte Music from the 16th to the Present Century' and formed the scheme of the second historical concert.

³³¹ It has not been possible to distinguish if the preludes were from op.163 or op.179.

³³² Stanford's piece was performed in a programme of piano music by Irish composers. It has not been possible to identify this piece.

³³³ This was a special celebration concert for the centenary of Stanford's birth and included the following works: *Three Intermezzi for Clarinet and Piano* op.13, *Three Songs*, *Three Dante Rhapsodies*, Piano Quintet in D minor, op.25. The other performers at the concert were Elizabeth Ball and Karin Mazenauer (violin), Merlyn Sturt (viola) and Oliver Ray (cello). I am grateful to Peter Horton at the Royal College of Music for furnishing me with a copy of this programme.

students at the college would have taken piano as their first study and numerous recitals and concerts were given by the students at the college as outlined in *The Musical Times* and *Royal College of Music Magazine*. Some performers may have been keener to be seen to be promoting the piano music of the rising stars in British music. Accounts written by former students testify to the interest which Stanford took in their development as composers, and in this role as pedagogue he was committed to the promotion of their music; he often encouraged them to present their works to performers and conductors in the hope of achieving a performance of their compositions. Such interest in the work of his students could have attributed to a lack of interest in trying to secure performances of his works.

For Stanford the safer option may have been to compose music which would fill a social need, the success of which would not depend upon the promotion of his music in concert halls across the country. Financial reward from publishers may have been more lucrative for the composer than one-off performances of his works by notable musicians. Of late, Stanford's piano music is beginning to be performed and recorded once more. 1992 witnessed the release of a recording of Six Characteristic Pieces op.132, *Three Dante Rhapsodies* op.92, Twenty-Four Preludes in all the Keys op.163 and Twenty-Four Preludes in all the Keys op.179. On her album *Fallen Leaves from an Irish Album* Una Hunt included Stanford's 'Toccatà' from Six Characteristic Pieces op.132, Prelude in D flat major from op.179 and the first waltz from Three Waltzes op.178.³³⁴ Christopher Howell's recent release entitled *Land of Sunset Glories: Piano Music by Charles Villiers Stanford* includes a wide and varied selection of Stanford's piano music.³³⁵ Interestingly, this project was

³³⁴ Charles Villiers Stanford and others, *Fallen Leaves From an Irish Album*, Una Hunt (RTELYRICFM, CD109, 2006).

³³⁵ Those works by Stanford performed on the CD include: Nocturne in G minor op.148 no.1, Tempo di Valse op.163 no.10, Basso Ostinato op.179 no.14, Caprice in C minor op.136 no.1, Roundel op.132 no.4, Ballade in G minor op.170, Waltz in D minor op.178 no.2, Ballade in F

undertaken by an Italian company and not by an English company.³³⁶ Such recordings are important steps in securing future interest in the rest of Stanford's piano compositions.

2.13 Piano Music of the British Musical Renaissance

Stanford was noted as one of the leaders of the British Musical Renaissance along with such composers as Hubert Parry and Alexander MacKenzie. Prior to the emergence of these leading musicians in England, few British composers had established an international reputation.³³⁷ Some found fault with their reliance on the ideas and methods of the German composers. This was in part due to the travels of young British composers to Europe to study in some of the leading conservatories on the continent.³³⁸ Stanford recognized the deficiencies in the musical education system in England and wrote:

not only was there in England in the early seventies [1870s] a lack of means to teach composition – the man to teach it, and the surroundings which enable a student to hard and judge of his own work, (a part of the training which is even more important than word-of-mouth tuition) – but the opportunities of hearing first-rate music were far fewer.³³⁹

Stanford believed that Leipzig was the best centre of music to visit if one wished to gain a thorough musical education:

major op.148 no.2, Scherzo Marziale op.148 no.3, Caprice in D minor op.136 no.2, Toccata in C minor op.132 no.6, Sarabande op.2 no.2, Gigue op.2 no.3 and "Addio" op.179 no.24. Charles Villiers Stanford, *Piano Music: Land of Sunset Glories*, Christopher Howell (Sheva Collection SHEVA 019, 2008).

³³⁶ This company have recorded some other works by Stanford including a collection of *Songs of Old Ireland*: Charles Villiers Stanford, *Songs of Old Ireland*, Gilberto Fornito and Christopher Howells, (Sheva Collection, SHEVA031, 2010).

³³⁷ Stanford endeavoured to make European audiences more aware of the wealth of compositions emanating from the manuscripts of English composers. One writer in 1896 commented: 'further proofs that the long-standing prejudice against English music is rapidly giving place to feelings more worthy of the countrymen of Beethoven were afforded recently with the Concert of English music given in Berlin by Professor Villiers Stanford [...] and the famous Berlin Philharmonic Orchestra'. See Anon., 'Occasional Notes', (2/1896), p. 89.

³³⁸ There were institutions in England involved in the provision of musical instruction: the Royal Academy of Music which was founded in 1822 and universities such as Oxford and Cambridge. However, there were no real opportunities for students to study the art of composition in their native country.

³³⁹ Stanford, *Pages From an Unwritten Diary*, pp. 139–140.

the serious student of composition therefore had both for tuition and experience to betake himself abroad, and the centre which was most attractive was Leipzig; partly from its traditions, partly from the apostolical succession of Englishmen who had gone there, partly from the excellent opportunities it offered of hearing all schools of music both in the theatre and in the concert-room, and from the central position which placed it within easy reach of Berlin, Dresden and Weimar.³⁴⁰

In Stanford's opinion Sterndale Bennett was the leading composer in England, but due to the musical situation in England at the time he was forced to teach pianoforte keeping him 'out of sympathy with any modern music since that of his close friend, Mendelssohn'.³⁴¹ By the late nineteenth century British music was only beginning to move from the parlour to the concert-hall made possible by the growth of concert venues in the 1860s.³⁴² Aimed at the more popular audience these concerts fostered a strong musical tradition among the London public.³⁴³ In addition to the foundation of new venues many choral societies, orchestral societies and amateur choirs were founded during this period and they served as vehicles for performing a rich array of music by both European and British composers alike. Leon Botstein believes that 'the access to musical culture on a broad scale, after

³⁴⁰ Stanford, *Pages From an Unwritten Diary*, p. 142.

³⁴¹ Stanford, *Pages From an Unwritten Diary*, p. 138.

³⁴² Consisting of a large concert hall and a small hall St James' Hall, Piccadilly was established by the publishers Cramer, Beale & Chappell in 1858. The Monday Popular Concerts took place at this venue from 1859 to 1879 while the Saturday Popular Concerts did not begin until 1865 but lasted until 1904. The People's Concert Society formed in 1878 with the aim of 'increasing the popularity of good music by means of cheap concerts'. See Cyril Ehrlich, Simon McVeigh, Michael Musgrave, 'London (i), VI: Musical Life: 1800–1945', in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/16904pg6>>

[accessed 4 May 2008]. These concerts took place in disadvantaged parts of London including the People's Palace in the East End. Piano manufacturers began to showcase their instruments in large showrooms which also accommodated recital venues. The first Steinway Hall was founded in New York (on 14th Street, Manhattan) in 1866, followed by the first Steinway Hall in Europe which was opened in London in 1875. Bechstein followed the lead in London opening Bechstein Hall in 1901 at 36 Wigmore Street. This was a popular venue for solo and chamber recitals in the twentieth century and remains as such today under its new title of Wigmore Hall. The Aeolian company who made pianolas took over the Grosvenor Gallery in 1903 and the first recital at Aeolian Hall was given in 1904. These were important venues for performers, composers and piano sellers, Pianists who frequently performed at these venues included Ferruccio Busoni, Percy Grainger, Myra Hess, Arthur Rubinstein, Camille Saint-Saëns and Max Reger. Interestingly, Percy Grainger premiered Stanford's *Three Rhapsodies* at the Bechstein Hall in 1905.

³⁴³ Fuller-Maitland believes that it was not until 1859, 'and the start of the Popular Concerts, was it possible for the music student to become acquainted with the classics of chamber music in anything like a systematic way'. See Fuller-Maitland, *The Music of Parry and Stanford*, p. 4.

1830, coincided with the elevation of some forms of music into a “separate” high art, making them more prized and mysterious.³⁴⁴ Most importantly, there was a demand for composers to produce music for these events.

Many of the British composers of the nineteenth century looked to the past for guidance in musical principles and their compositions reflect European trends of the nineteenth century. Mendelssohn had made such an impact on British musical life and many composers wished to emanate his style in their writing. Hughes and Stradling believe that ‘the Mendelssohn factor was to remain central to the development of English music throughout the second half of the nineteenth century’.³⁴⁵ Composers from this period took an interest in the past in other ways also; the foundation of the Purcell Society and the preparation of editions of Bach’s *St Matthew Passion*. Stanford was surrounded by and immersed in this tradition. Although the British Musical Renaissance strove to promote British music and elevate the status of art music, many of the composers involved in this movement were conservative in their views on musical composition and the range of piano pieces composed during the British Musical Renaissance attest that no one genre dominated. The forms and genres chosen by Bennett, Parry and MacKenzie for their piano works include capriccios, romances, impromptus, preludes, sonatas, variations, fugues, fantasias, marches and many character-style pieces, some which bore fanciful titles. Much of their repertoire, like Stanford’s, remains neglected. The piano works of Parry and MacKenzie represent a small part of their compositional output. Although some works were championed by notable performers, British piano music failed to secure a place in the repertoire. Hamilton believes that the:

³⁴⁴Leon Botstein, ‘The Audience’, *The Musical Quarterly*, 83 (1999), 479–486 (p. 480).³⁴⁵Hughes and Stradling, *The English Musical Renaissance*, p. 17.

wan echoes of Mendelssohn helped to reinforce the idea that British piano music remained hopelessly indebted to the composer of the Songs without Words, a situation that was likely to continue so long as the most promising English students were regularly shipped off to the ultraconservative Leipzig Conservatory to sit at the feet of the master's statue.³⁴⁶

Hamilton further commented that while the acknowledgment of Elgar as an outstanding genius 'forced a change in the received opinion of British Romantic music'[...], [this] did little to encourage native piano composition until the early decades of the twentieth century'.³⁴⁷ Hamilton does not recognize the piano music which was composed in England during the latter half of the nineteenth century by such composers as Parry, MacKenzie or Stanford. While acknowledging the quality of piano music from English and Irish composers, Niecks blamed the composers themselves for the lack of public interest in British piano music:

In more recent times the British and Irish composers have been too busy with chorus and orchestra, in cantata, oratorio, opera, and symphony, to find leisure to occupy themselves with the poor and humble pianoforte [...] if the British composers have neglected the clavier, the British public have still more neglected their composers for the clavier.³⁴⁸

Interestingly, Parry and MacKenzie included reference to their homeland in some of their compositions: Parry completed two books entitled *Characteristic Popular Tunes of the British Isles* (1885), Mackenzie composed *Scenes in the Scottish Highlands* op.23 (1880) and *English Air with Variations* op.81 (1915) in a similar vein to Stanford's *Four Irish Dances* op.89 (1903) and *Irish Airs Easily Arranged for Pianoforte Solo* (1922).

However, in terms of the size of output for the instrument Stanford was certainly the most prolific and his list of compositions for the instrument attest that he was the leading composer of piano music in England at this time. Stanford was

³⁴⁶ Kenneth Hamilton, 'Pianistic Anglophilia: From County Derby to Countless Dervishes', <<http://www.victorianweb.org/mt/elgar/hamilton.html>> [accessed 19 April 2008].

³⁴⁷ Kenneth Hamilton, 'Pianistic Anglophilia: From County Derby to Countless Dervishes', <<http://www.victorianweb.org/mt/elgar/hamilton.html>> [accessed 19 April 2008].

³⁴⁸ Anon., 'Occasional Notes', *The Musical Times*, 44 (1903), 19–22.

the most prolific composer of piano music from the period from Ireland and he surpassed his teacher, Robert Prescott Stewart, in terms of the quality, variety and size of his output for piano. The examination of Stanford's preludes in Chapters 4 and 5 below will highlight the value of two examples of his compositions for piano.

In his account on the composition of piano music in England in the 1950s Harold Rutland observed that while the piano was still a popular instrument, few composers were composing music for the instrument save for some educational pieces and concertos. Having noted John Field and Sterndale Bennett as two composers who had written successfully for the instrument Rutland believed that although Parry, Stanford and Mackenzie had all composed music for the instrument none of them showed any special feeling for the instrument: 'their style of piano-writing was derived from Brahms, and partly from Liszt in the case of Mackenzie. Elgar, their junior by a few years, wrote no music of importance for piano.'³⁴⁹ Rutland asserted that there were numerous composers from the next generation of British composers 'who produced piano music that was individual in style and showed a sensitive awareness of the capabilities of the instrument: Bax, Cyril Scott, John Ireland and York Bowen are names that at once spring to mind'.³⁵⁰ An examination of Stanford's output for the instrument negates Rutland's claims. There are many passages in Stanford's music for piano which have a sense of melodic beauty, while many of his compositions demonstrate many pianistic passages which represents the work of a composer who understood the instrument. Examples of these will be highlighted in the analysis of his preludes.

³⁴⁹ Harold Rutland, 'Notes and Comments', *The Musical Times*, 98 (1957), 74–75 (p. 74).
³⁵⁰ Rutland, 'Notes and Comments', p. 74.

2.14 Conclusion

It is clear that from an early age the piano played a central role in Stanford's musical development throughout his career. Early instruction on the instrument was important for giving him a solid grounding in technique but also for exposing him to a rich body of canonic literature. Although the instrument clearly was important to him during his childhood days, it receives no more mention in his autobiography. Reviews of concerts from his early days profess him a prodigy pianist, and upon arrival at Cambridge University he made his mark as a pianist, both as soloist and accompanist. Testimonials to his playing are significant in assessing his knowledge of and skill on the instrument. Having been exposed to a rich array of music from the continent, and with few models in England or indeed Ireland in terms of composition it is no wonder, then, that he assimilated the trends of these composers in his own compositions for the instrument. Although there are clear signs of continuing in the style of his forefathers, admittedly, Stanford must be commended for his workmanship and his handling of compositional devices.³⁵¹ Charles Wood noted that 'whatever else you might say about Stanford, he never wrote a bar that was bad in workmanship.'³⁵² Walker believed Stanford to be 'less at home in his instrumental compositions'.³⁵³ Admittedly, his output for other solo instruments was not as prolific.³⁵⁴ An examination of the repertoire for solo piano discounts Walker's claim as the range of forms exploited and devices utilized clearly demonstrates that he was completely at home composing in this medium. Although each of the works may not be masterpieces, they make an important contribution to the body of piano literature from the British Musical Renaissance.

³⁵¹ Waddington noted that Stanford often commented on the 'bad workmanship' of his students' compositions. See Waddington, 'Stanford in the Early Days', p. 15.

³⁵² Waddington, 'Stanford in the Early Days', p. 16.

³⁵³ Walker, *A History of Music in England*, p. 303.

³⁵⁴ For a list of compositions for other solo instruments see Dibble *Stanford*, pp. 477–480.

Stanford's use of genres and forms owes much to the eighteenth and nineteenth centuries. Musical material also demonstrates his skilful assimilation of styles and these stylistic elements are clearly recognisable in his use of traditional harmony, mastery of structure, form, motivic and thematic development. These stylistic elements coupled with the genres chosen may have been a deliberate attempt by Stanford to seek a place in the lineage of serious composers and part of an ambitious compositional agenda. It also suggested that he was completely devoted to the Romantic aesthetic. Faulted for his preference in writing in this vein this should not continue to taint the reception and promotion of his piano music; the value of his contribution to this tradition should be recognized. It is clear that Stanford did not seek to reform piano composition in England; however, in this climate of re-evaluation the assessment of his piano music will affirm that he was a leading composer of piano music in Ireland and England during the British Musical Renaissance. The following chapters will focus on assessing Stanford's contribution to the prelude tradition. This examination of Stanford's forty-eight preludes will discern those features which demonstrate his following of particular traditions, while also unearthing those features which show a typical Stanfordian footprint.

Part 2: Stanford's Preludes for Piano

Chapter 3 Stanford's Preludes for Piano: Embracing a Tradition?

3.1 Germination of the Works

It is nearly a century since Stanford's two sets of twenty-four preludes each were completed, and despite a performance by the dedicatee of some of the preludes from the second set shortly after their completion, Stanford's preludes are seldom heard in performance, unlike well-known collections of preludes by Bach, Chopin, Scriabin and Shostakovich.¹ As one of the leading figures in the British Musical Renaissance and the first Irish-born composer to complete such a monumental collection of preludes the works are deserving of systematic analysis, study and performance. Stanford's two sets of preludes, op.163 and op.179, were completed in 1918 and 1920 respectively and are without question his largest contribution to piano repertoire.² The manuscript of both sets of preludes is missing, which leaves some questions about the composition of these works unanswered.³

3.2 Publications of the Preludes

The date 'September 1918' is printed on the final page of Prelude no.24, while 'December 1920' is printed on the final page of op.179, most likely signifying the date of completion for each set. These dates, however, give no indication as to when Stanford may have begun these compositions, and one cannot be sure of how long it took him to complete the task although it was known that Stanford composed at a prolific rate.⁴ Shostakovich, for example, took less than five months to complete his

¹ See Section 3.5.2 for an account of contemporary performances of Stanford's preludes by the dedicatee.

² Dibble, *Stanford*, p. 481 states that the second set of preludes were completed in 1921.

³ See Section III in Introduction for a list of the research questions.

⁴ In his published catalogue Hudson, 'A Revised and Extended Catalogue of the Works of Charles Villiers Stanford', p. 118 no date is noted. However, in his unpublished revision he had added in, in pencil, the date of composition as being 1918.

twenty-four preludes and fugues op.87, and though Chopin's set of twenty-four preludes was not completed until 1839 there is evidence to suggest that he began working on them in 1836.⁵ Unfortunately, no such evidence indicates the details surrounding the composition of Stanford's preludes. Both sets were published by Swan & Co. — op.163 in 1919 and op.179 in 1921 — as part of the Magnus pianoforte album series.⁶ Unusually the two sets were published in different formats: op.163 appeared in three series, while op.179 was divided into four series:⁷

Table 3.1: Breakdown of Preludes for Publication

Series No.	Preludes	Magnus Album No.	Music Plate
1 st Series	Nos I–VIII ⁸	43	2586
2 nd Series	Nos IX–XVI	44	2587
3 rd Series	Nos XVII–XXIV	45	2588
4 th Series	Nos XXV–XXX	88	2755
5 th Series	Nos XXXI–XXXVI	89	2756
6 th Series	Nos XXXVII–XLII	90	2757
7 th Series	Nos XLIII–XLVIII	91	2758

⁵ See Maurice J. E. Brown, 'The Chronology of Chopin's Preludes', *The Musical Times*, 98 (1957), 423–424 (pp. 423–424).

⁶ The copyright at the bottom of each score reads Copyright MCMXIX by Swan & Co., Watson & Wilcock Ltd. When the first three sets were published in 1919 the next four sets were advertised as being ready for publication.

⁷ Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.163, First Series, nos 1 to 8 (London: Swan & Co., Watson & Wilcock, 1919); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.163, Second Series, nos 9 to 16 (London: Swan & Co., Watson & Wilcock, 1919); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.163, Third Series, nos 17 to 24 (London: Swan & Co., Watson & Wilcock, 1919); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.179, Fourth Series, nos 25 to 30 (London: Swan & Co., Watson & Wilcock, 1921); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.179, Fifth Series, nos 31 to 36 (London: Swan & Co., Watson & Wilcock, 1921); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.179, Sixth Series, nos 37 to 41 (London: Swan & Co., Watson & Wilcock, 1921); Charles Villiers Stanford, *Twenty-Four Preludes, in All the Keys for Pianoforte*, op.179, Seventh Series, nos 42 to 48 (London: Swan & Co., Watson & Wilcock, 1921). Dibble wrongly states that the second set of preludes appeared in three series like the first set of preludes. See Charles Villiers Stanford, *Stanford Piano Music: Twenty-Four Preludes Set 2*, op.179 and *Three Rhapsodies*, op.92, Peter Jacobs (Olympia, 638, 1997). The albums of op.163 and op.179 can be identified by their respective Music Plates.

⁸ Roman numerals are used here as in the published version of the score.

Why the preludes were divided in this fashion is unusual and difficult to account for. Furthermore, it seems somewhat odd that the two sets of preludes were not published in a similar arrangement with four books for each set. In the case of Chopin's preludes Eigeldinger states that the French publisher Catelin split the music into two volumes for commercial reasons.⁹ While the publication of Stanford's preludes in seven different series is most likely an editorial decision in line with the layout of their album series, it has been difficult to locate publication information for Stanford's preludes which might explain the layout of the publication of the second set of preludes and therefore it is unclear why the second set of preludes was published in a different format to the first set.¹⁰ It is plausible to suggest that Stanford submitted the preludes to the publisher as they were completed in groups and then the publishers decided to issue them in this way. Based at Walmar House, 288 Regent Street, London, Swan & Co. were well-known for their series of "Magnus" pianoforte albums:¹¹

Fig. 3.1: Mechanical Copyright Stamp for Swan & Co.¹²



⁹ Jean-Jacques. Eigeldinger, 'Twenty-Four Preludes op.28: Genre, Structure, Significance', in *Chopin Studies*, ed. by Jim Samson and John Rink (Cambridge: Cambridge University Press, 1988), pp. 167–194 (p. 167).

¹⁰ The albums range between sixteen and twenty-six pages of music, with an average of twenty pages per album.

¹¹ This is written on the front cover of numerous publications by the publishing house. An address of 312 Regent Street is included on the 4th Series. Later records suggest that the company moved to 24 Great Pulteney Street, Golden Square, London, W1, England and were then under the care of Arcadia Music Publishing Co. Ltd, 10 Sherlock Mews, Baker St, London, W1, England.

¹² 'Mechanical Copyright Stamps', <<http://www.78rpm.net.nz/mechcopy/mech2.htm>> [accessed August 2010].

Interestingly, Stanford's Preludes op.163 was the first work which he published with Swan & Co.. Records of company publications held at the British Library suggest that this publishing house was in existence until the latter half of the nineteenth century with an extensive list of publications appearing in the early twentieth century. Although it was based in London, Stanford had not previously had works published by Swan & Co. and the reason for his decision to publish the initial set of preludes with them is not apparent. From an examination of the works published by Swan & Co. which are housed at the British Library, it appears that they specialized in the publication of piano works and violin pieces with piano accompaniment. Other works issued by Swan & Co. bear attractive titles suggestive of character pieces suitable for salon entertainment or for the amateur market. Therefore the publication of Stanford's preludes and waltzes seems a logical choice for Stanford in light of these observations. Records available on the British Library online catalogue also suggest that Swan & Co. had not yet acquired the piano music of any composer of Stanford's reputation at the time.

At this stage in his life, Stanford had collaborated with a variety of publishers, and Table 2.1 outlines the varied list of publishers used for his pieces for solo piano. Stanford had disagreements with particular publishers which also accounts for the variety of publishers utilized by him during his career. Additionally, his composition list for solo piano is varied and reveals an interest in composing such works which would have been highly marketable at that time, and the preludes would certainly fit in this category. Due to his financial difficulties in the later years of his life it is likely that he would have taken the opportunity to explore a new publishing venture in the hope that this would lead to a wider circulation and guarantee a source of income in his later years. Furthermore, other publishers may not have been interested in publishing the works. Whatever the reason for the initial contact with

the company, the placing of his first set of preludes there subsequently led to the publication of his second set. In addition, his Three Waltzes op.178 were published by Swan & Co. in 1923 — four years after the first book of preludes had appeared.¹³ Numerous waltzes were published by Swan & Co. in the first half of the twentieth century, with examples by such English composers as Geoffrey Say, Laurence Grose, Sydney Baynes and Thomas Wilson. Why Stanford did not publish the preludes with Stainer & Bell is difficult to ascertain, particularly as he had strong ties with this prestigious publisher.¹⁴ Indeed, Stainer & Bell continue to publish and make scores by Stanford across a range of genres available both through their sales catalogue and as authorised photocopies from their archive library.¹⁵ Only six works for piano, however, are available through their archive library.¹⁶ Stanford's decision to publish with Swan & Co., while it may have been a wise move financially at the time, did not help future interest in the works among performers and musicologists due to the initial non-promotion of the works by publishers and the disappearance of this publishing house in the second half of the twentieth century, and as a result of this choice of publisher the reception of the preludes suffered.¹⁷

Despite the unfortunate outcome for Swan & Co., it is interesting that Stanford's preludes are one of few works by him which are still available for purchase as both sets of preludes were subsequently published in 1992 by Chiltern

¹³ Three Waltzes were published as Volume 100 in the Magnus Albums and can be identified as Music Plate 2861. However, the copyright of these pieces omits the reference to Watson & Wilcock Ltd. See Charles Villiers Stanford, *Three Waltzes for Pianoforte*, op.178 (London: Swan & Co., Watson & Wilcock, 1923).

¹⁴ For further details on the foundation of Stainer & Bell and Stanford's involvement in acquiring funding for the enterprise see 'Stainer & Bell 100 Years of a Great British Publisher', <<http://www.stainer.co.uk/100years1.html>> [accessed 10 October 2009]. Harry Plunkett Greene was also on the music selection committee.

¹⁵ For a full list of works available from Stainer see 'Charles Villiers Stanford', <<http://www.stainer.co.uk/stanford.html>> [accessed 10 January 2011].

¹⁶ These works include: Five Caprices op.136 (Ref 39605), Six Characteristic Pieces op.132 (Ref 39640), *Night Thoughts* op.148 (Ref 35589), *Three Dante Rhapsodies* op.92 (Ref 39652, 37256 & 37255), Six Sketches for Piano: Primary Grade (Ref 38369), Six Sketches for Piano: Elementary Grade (Ref 39642).

¹⁷ It is not known why Swan & Co. ceased activity.

Music, a subsidiary of Cathedral Music.¹⁸ While the editor of this publication noted the difficulties in the initial promotion of the works, he also announced Stanford as a pioneer in the renaissance of British art music for the piano, an achievement which is often neglected in Stanford studies:

They have never been widely known: owing to the demise of the publishers the Preludes never had the chance to become an established part of the repertoire. Yet, as in so many other fields Stanford (like Parry, but not Elgar, who was no pianist) was a pioneer in the revival in Britain of serious piano writing. With the distinguished exception of Sterndale Bennett most nineteenth century piano composers rarely aimed higher than the salon. But Stanford's example led directly to the great outpouring of piano music from the next generation, particularly his pupils Ireland and Bridge, and the "Frankfurt School" – Quilter, Cyril Scott, Balfour Gardiner, and Grainger.¹⁹

Despite this proclamation by the publisher, Stanford's preludes and, indeed his other works for solo piano, failed to gain a permanent place in British piano repertoire from the nineteenth and twentieth centuries. Disappointingly, the new publication of his preludes by Chiltern Music in 1992 did not amend many of the mistakes in the original publications of 1919 and 1921. A detailed examination of, and comparison, between the first publication and the most recent edition reveal

¹⁸ Cathedral Music Publishing is based at King Charles Cottage, Racton, Chichester, Sussex, PO18 9DT. See Table 2.2 for details on piano works by Stanford still available for purchase. Additionally, the score of Twenty-Four Preludes for Piano op.163 is available for download here 'Charles Villiers Stanford', [http://imslp.org/wiki/Category:Stanford, Charles Villiers](http://imslp.org/wiki/Category:Stanford,_Charles_Villiers) [accessed 24 July 2012].

¹⁹ This caption is printed on the inside front cover of the Chiltern edition of op.163. Indeed, Grainger often performed his own arrangement of Stanford's 'A March-Jig' from Four Irish Dances and according to Gillies and Pear Grainger 'had played it over 200 times before the war, making it by far his most frequently programmed item'. See Malcolm Gillies and David Pear, *Portrait of Percy Grainger* (Rochester, NY: University of Rochester Press, 2002), p. 48. Bird believed that he included the work on one of his first recordings on 16 May 1908. See John Bird, *Percy Grainger* (London: P. Elek, 1976), p. 126. Lewis Foreman believes that 'Grainger's use of the tunes may be yet another evidence of Stanford's sympathetic and friendly attitude towards the young composer in the early years of the [twentieth] century'. See Lewis Foreman, *The Percy Grainger Companion* (London: Thames Publishing, 1981), p. 137. See also Percy Grainger Anecdotes, (PVgm) in which Grainger clearly pronounces his views on Stanford's piano music.

that the 1992 reprint is indeed a photocopy of the original publication which is hardly surprising considering the expense of reengraving or amending the original prints.²⁰

3.3 The Preludes and the Significance of Their Dedication to Harold Samuel

As the manuscript of each set of preludes is missing, it is difficult to answer a number of questions in relation to the preludes. For example, the second set clearly bears a dedication to Harold Samuel, while the first set has no such indication on the score. In light of the number of errors in the printed score, the absence of a dedication of the first set to Samuel could also have been an omission. Dibble believes that Samuel was ‘most likely the inspiration behind the collections’.²¹ It does appear unusual that Stanford did not dedicate the first set to Samuel or indeed another pianist. However, it may never have been Stanford’s intention to include a dedication with the preludes, as he had not included a dedication on a piano piece since 1913, although he had been composing steadily for the instrument. Instead, Samuel’s promotion of a number of the preludes from the first set may have been the impetus for Stanford to dedicate the second set to this esteemed performer. Lack of documentary evidence and primary sources make it difficult to confirm the composer’s intentions in this regard. Introduced to Bach’s keyboard music as a child Samuel was noted as an excellent exponent of this repertoire.²² Stanford would have

²⁰ The only mistake which I could find which had been altered in the revised 1992 edition was the change of time signature of Prelude no.8 op.163 from 3/4 to 2/4. See Section 2.4 and the supplementary volume to this thesis for further details on errors in the original publication.

²¹ Dibble, *Stanford*, p. 448.

²² For information regarding Samuel’s early interest in Bach’s music see C., ‘British Players and Singers: I. Harold Samuel’, *The Musical Times*, 63 (1922), 15–18 (pp. 15–18). Samuel performed a series of six recitals at Wigmore Hall, all in one week, in June 1921, with each concert focused entirely on the keyboard works of Bach and completed a similar cycle in New York in the same year. The success of these recitals was largely the result of Samuel’s style of playing. ‘The word for his style was “fresh”, in its various sense, one of which was bound up with the fresh personality of the pianist himself, Anon., ‘Obituary of Harold Samuel’, *The Musical Times*, 78 (1937), 174–175 (p. 175). The writer of the obituary noted that ‘Samuel set out to restore keyboard music to its place at the keyboard. See here for additional comments on the English pianists’ style of playing.

been familiar with Samuel's talents as a pianist, as he received instruction from Dannreuther while studying composition with Stanford at the Royal College of Music.²³ During Samuel's time at the Royal College, Stanford took an interest in his interpretation of Bach. Greene goes as far as to claim that Samuel learned the fundamentals of the playing of Bach from Stanford.²⁴ In his biographical account Greene included Samuel's recollections of how when he performed a work by Bach, Stanford abruptly observed that he played Bach like a blacksmith. Such initial reactions were not unusual for Stanford, as many of his students noted this abruptness in his character. However, noting that Samuel was upset, Stanford advised him to play Bach with more expression as 'he [Bach] was an affectionate old gentleman. He had twenty children'.²⁵ Stanford would have been aware of the interest being generated in Samuel's interpretations of Bach's music, which undoubtedly coloured the decision to dedicate the second set of preludes to Samuel; after all, the works were completed in the same year as Samuel's concerts promoting Bach's music.²⁶ Samuel had become 'so closely associated in the public mind with the one composer [Bach] that he had some difficulty in persuading people that he could play any other music'.²⁷ Stanford's dedication may also betray an attempt to gain some exposure for the works in future concerts. Unfortunately, after the brief appearances of a selection of the preludes by Samuel,²⁸ there are no records detailing

²³ Samuel studied composition with Stanford from 1897–1900.

²⁴ Greene, *Stanford*, p. 107.

²⁵ Greene, *Stanford*, p. 107.

²⁶ Greene recounts another event at which Samuel was turning pages for Stanford during a performance of 'Cuttin Rushes' at the Aeolian Hall with Plunkett Greene as soloist. The two pianists clearly shared a close friendship: 'There is a very hard passage to finger at the end and I heard Samuel say "Fake!" and Stanford say "Liar!"'. See Dunhill, 'Some Aspects of His Work and Influence', p. 63.

²⁷ Anon., 'Obituary of Harold Samuel', p. 175.

²⁸ See Section 3.5.2 for details regarding Samuel's performances of a selection of the preludes.

future performances, until a recent reawakening of interest in Stanford's piano music.²⁹

3.4 Samuel and Stanford: A Fruitful Friendship

The closeness of their friendship is further witnessed through Stanford's dedication of other piano pieces to Samuel and also in the intimacy of Stanford's address to Harold as 'Sammy'. Indeed, after Stanford's death Samuel wrote a tribute to his composition teacher and, although it was short, his compliments demonstrated the respect which Samuel had for Stanford as a pedagogue. For Samuel, Stanford represented 'the last of the formalists, and, to my mind, can be likened to a firm rock, standing out in what is still the somewhat fluid material of modern musical ideals'.³⁰ The preludes of op.179 are not the only works which Stanford dedicated to Samuel.³¹ In December 1922 Stanford completed Three Preludes and Fugues op.193 for organ. He subsequently re-arranged the second and third fugues from the set for piano and sent them to Samuel as Christmas and New Year's gifts.³² Although not of particular importance to an analytical study of the preludes, I have included Stanford's inscription from both scores to highlight two points. Firstly, the dedication on the three-part fugue in c minor, which was dated December 1922, highlights the intimacy of Stanford's relationship with Samuel and reads: 'A Christmas card for

²⁹ It is also recognised that reviews may not have been written for all of Harold Samuel's performances.

³⁰ Samuel, 'Charles Villiers Stanford by Some of His Pupils', p. 207.

³¹ In an interview with Howard Ferguson who had stayed with Harold Samuel in London while also his student at the Royal College of Music, Ferguson informed Lisa Hardy that when Samuel died he discovered a collection of the works which Stanford had written for Samuel and he then sent them to Frederick Hudson at the University of Newcastle. See Hardy, *The British Piano Sonata 1870–1945*, p. 186. Hudson's unpublished catalogue confirms that Ferguson presented the scores to the University of Newcastle in July 1978. The collection includes Samuel's copy of op.163 and op.179 which bear an inscription from Stanford.

³² In their piano version these fugues remain unpublished. Samuel bequeathed the manuscripts to Howard Ferguson, who presented them to the British Library in 1966. The original manuscript remains housed in the British Library as Add.MS.53734 while a facsimile is available for consultation at the Stanford Collection which is housed at the Robinson Library, University of Newcastle. See Charles Villiers Stanford, *Fuga à 3 in C Minor* (Unpublished); Charles Villiers Stanford, *Fuga à 4 in B Minor* (Unpublished).

Sammy for many kindness, C.V.S'. Secondly, the inscription at the end of the four-part fugue in b minor, which was dated 1 January 1923, highlights an important aspect of Stanford's compositional method: 'Here is a New Year's Card! Please tell me if it arrives safely! For H.S. I hope I have put in all the beastly accidentals. Probably not. C.V.S.' As already noted there are many inconsistencies in the scores of the preludes from op.163 and op.179. As the manuscript of the preludes has not survived this makes it difficult to state if the mistakes were the fault of composer, copyist or publisher. While he most likely received proofs before the works were printed, it is evident that he was insufficiently rigorous in reviewing his own music; Stanford's admission to Samuel that the manuscripts of the fugues may contain discrepancies confirms that he was well aware of his own failings in this capacity.³³

Furthermore, it was widely known that Stanford composed at a prolific rate. Dunhill compared Stanford's compositional skill to that of Mozart, noting that Stanford's technical facility 'was not possessed by any of his contemporaries'.³⁴ In an article on Stanford's songs Greene recounted an occasion when he sent the tune and words of 'Molly Brannigan', to the composer at 9 o'clock. An impressed Greene received the arrangement of the song two and a half hours later. Remembering this occasion he commented: 'it could have been done in the time only by a writer whose technical expression was so spontaneous as to be involuntary.'³⁵ While one must be cautious in reading Greene's comments, as his biographical account is typical of such accounts, nevertheless he is praiseworthy of Stanford's rapid skills as a composer. This ability, however, may have led to a lack of self-criticism.³⁶ Despite the lack of

³³ See Section 2.4 for further details on Stanford's creative process.

³⁴ Dunhill, 'Some Aspects of His Work and Influence', pp. 41–65.

³⁵ Moira O'Neill and Harry Plunket Greene, 'Stanford's Songs', *Music & Letters*, 2 (1921), 96–106 (p. 98).

³⁶ Another example of Stanford's fluency was witnessed by Dr Alcock who requested that Stanford make an orchestral setting of his chant to the 150th Psalm for a special festival performance at Salisbury Cathedral. After giving the chant to Stanford at two o'clock, he received a fully prepared score by three o'clock. Greene believed that there was 'something

details relating to the length of time it took to complete each set of twenty-four preludes, and acknowledging the speed at which he wrote other works, it would be plausible to suggest that they may have been dispatched over a short period of time. Any inconsistencies in the preludes should not take away from their value as piano pieces, as these inaccuracies can be rectified through the reissuing of a performing edition.

3.5 Critical Reception

3.5.1 Contemporary Musicological Commentary

A declining interest in Stanford's piano music was already well underway in the early decades of the twentieth century with fewer performances of his works. It is likely that Stanford was aware of this lack of interest in his piano music; yet he continued to write piano literature in a variety of genres, each time seeking public interest. The preludes may have been one such attempt. He was obviously not deterred by a declining reception, and he may not have had any insecurities about writing the most significant of his piano compositions at this point in his career. The neglect in performance of his preludes is mirrored by writers on British musical history who have failed to mention Stanford's forty-eight preludes in their literature. Although his preludes represent a sizeable part of his output, they have since received little critical attention. As with the early critics, the tone adopted by musicologists who have discussed his piano music has often been negative or dismissive. Indeed, the music of his later years has received little attention from scholars and performers with the exception of a relatively small collection of pieces. Despite a proclamation from John Porte that the works 'provide the finest

fascinating in this power of going direct for what you want to say and saying it in the fewest number of notes without stopping to think how you do it.' O'Neill and Greene, 'Stanford's Songs', p. 98.

introduction to the genius of the composer', it seems rather ironic that the works did not receive more attention during the composer's lifetime or posthumously.³⁷ Lack of promotion of the pieces, and indeed of all Stanford's solo piano output, has resulted in many of his pieces remaining hidden from serious musical scholarship and performance. The first set of twenty-four preludes features prominently in Porte's catalogue, where each prelude is briefly described with reference to its most interesting aspects in the author's opinion.³⁸ More noticeable, however, is that they are the only pieces in Porte's catalogue for which the author supplied musical examples. While many of the comments made in relation to other compositions by Stanford illustrate Porte's lack of familiarity with the music, and although the review of the catalogue does not inspire enthusiasm in the musicologist, the level of detail exhibited in his notes on the preludes demonstrates his interest in this music and his understanding of the worth of these preludes.³⁹ However, while one notes the attention he gives to the first book of preludes, many of his comments are commonplace and do not offer insightful criticism of the works, with his remarks being more descriptive than perceptive.⁴⁰ Despite the absence of critical commentary on the preludes, Porte's selection of the first set of preludes for discussion is important and he also recognizes their importance for the musical amateur:

[the preludes] 'are derived from the choicest aspects of Stanford's varied and versatile genius. They cover almost every mood, from that of the funeral procession to the jovial, and from the weighty Hibernian march to fairy-like charm and grace. As a whole, they provide the finest introduction to the genius of the composer. Unlike some of his earlier pianoforte music, they are, with certain exceptions, genuinely pianistic. Their appearance created for British pianoforte music a new and enhanced value. In spirit they are poetical, but always altruistic and sincere. If they have not the floridness of the Polish musical temperament found in Chopin's *Etudes* and *Preludes*, they are on the other hand more masterly and free from disconcerting technical difficulties to the amateur. The poetry is there, but under the control of a master, who makes it concise

³⁷ Porte, *Stanford*, p. 122.

³⁸ Porte, *Stanford*, pp. 121–130.

³⁹ Feste, 'The Musician's Bookshelf', p. 844.

⁴⁰ Reference to the preludes of op.179 is absent from his study, as the last work to be included in his catalogue is op.177. Op.177 was completed in November 1920.

and yet beautiful; pianistic, yet playable by the average pianist who has a genuine love of good music.⁴¹

Porte rightly acknowledged that the preludes from the first set ‘form a unique opportunity for anyone who is an average pianist to get into touch with the versatile genius of a great composer who has been too long neglected in practical recognition’.⁴² His proclamation is a genuine summation of the set of preludes as he provides an accurate account of the work; and he obviously recognized and lamented the disappearance of Stanford’s piano music from performance listings. However, Porte’s positive remarks failed to ignite public interest in the composer’s piano music, and the negative review of Porte’s book did little to encourage readers of the value of his comments in his catalogue. It is unlikely, though, that the book had a wide readership. Even though he believed that the works ‘created for British pianoforte music a new and enhanced value’, it seems rather ironic that the works were not performed more regularly after their premiere.

3.5.2 Contemporary Performance Reception

Continued lack of public interest in Stanford’s music ensured that the preludes remained practically unknown, and as a result they received little critical attention. Despite numerous searches, performances of the preludes shortly after their completion appear to be limited: the first recorded programming of some of the preludes appears to have taken place at the Wigmore Hall. The concert of piano music by the dedicatee of Stanford’s second book of preludes, Harold Samuel, was reported on favourably in *The Times*. Included in the concert were works by Bach, Schubert, Debussy and a new sonata by James Friskin including ‘some dainty

⁴¹ Porte, *Stanford*, pp. 121–122.

⁴² Porte, *Stanford*, pp. 13–14.

preludes by Stanford'.⁴³ As there are so few contemporary records or reviews relating to Stanford's preludes the passages on these pieces have been included in full here:

Sir Charles Stanford's preludes are recent works from op.163, which apparently runs to at least 20 numbers. If the other 17 are as good as the three played by Mr Samuel (two were repeated) they are a collection worth exploring. These three are all quite simple, but each has clear character and, unlike most new piano music, they could be enjoyed by the amateur of moderate technical powers.⁴⁴

Despite implying that they are simple, the overall tone of the review is positive and makes an attempt to interest the public in the remainder of the set.

At a later concert in the Aeolian Hall Harold Samuel performed four of the preludes in a concert which also included Mozart sonatas and an 'Essex' rhapsody by Armstrong Gibbs. The reviewer noted the preludes as being 'graceful and homely'.⁴⁵ While the reviews of these performances give little critical analysis of the pieces, they refer to their suitability for amateur performers in a similar vein to Porte. Such continued reference to their suitability for amateur performers and to their simplicity, while perhaps positive in terms of generating sales, may have ironically prevented them from being taken seriously as collections of preludes by professional performers, which add to the strong tradition of such a body of work in musical history. Notwithstanding the value of a number of these works for amateur performers (which will be considered below), they still hold value as pieces suitable for concert performance. While some may be simple on their own, a performance of a complete set in concert would make for a demanding programme for the performer, but also highly interesting and entertaining for the audience due to the variety and contrast of musical material.

⁴³ Anon., 'A Sonata by Friskin: Mr Harold Samuel's Recital', *The Times*, 13 November 1920, p. 8 (p. 8).

⁴⁴ Anon., 'A Sonata by Friskin', p. 8.

⁴⁵ Anon., 'Mozart and the Piano: Harold Samuel's Recital', *The Times*, 20 March 1922, p. 10 (p. 10).

3.5.3 Recent Reception and Scholarship

As the preludes were not promoted by their publishers in the years after their initial publication, this contributed to the pieces remaining hidden from serious musical scholarship and performance. Despite some broadcast recordings of a number of preludes from both op.163 and op.179 on 26 May 1938 by Angus Morrison, who was taught by Harold Samuel and who later became a composer and teacher at the Royal College of Music, the first complete recording of both op.163 and op.179 did not appear until 1992.⁴⁶ It is notable that, less than two years after the release of Peter Jacob's recordings of the preludes, the first critical study of the preludes was undertaken by Michael Allis in 1994, a substantial commentary on the preludes which — perhaps unsurprising in view of their reception history — did not seem to generate any real interest in the composer's piano music.⁴⁷ Allis's pioneering article of 1994 was the first critical piece on Stanford's piano music, as he made worthwhile comments in relation to Stanford's contribution to the prelude in England. However, although Allis noted that Stanford's preludes had been given little attention in music literature, and notwithstanding the interesting links which Allis made between some of Stanford's preludes and those by Bach, he did not make a case for the future promotion of the preludes. While Allis addresses the issue of historic sensibility and drew connections between Stanford's prelude and the Bachian tradition, he focuses too much on demonstrating how Stanford was influenced by the Bachian prelude tradition and Baroque models. He fails to recognise the influence of other composers and traditions on Stanford's preludes. My analysis of the preludes will draw upon

⁴⁶ For this broadcast Morrison recorded Prelude nos 13, 21, 25, 26 and 28. Interestingly, Morrison had also recorded the Romance from *Six Characteristic Pieces* op.132 for the same broadcast. 'Capaneo' from *Three Dante Rhapsodies* was later broadcast on 6 September 1977 by Colin Kingsley.
'The British Library Sound Archive Catalogue', <<http://cadensa.bl.uk/uhtbin/cgiisirs/Ozj2DtTICE/WORKS-FILE/110290100/9>> [accessed 20 December 2010].

⁴⁷ Allis, 'Another 48', pp. 119–137.

Allis's claim about Stanford's historic sensibility by demonstrating that Stanford was not only indebted to the Bachian prelude tradition, but his important and valuable contribution to the prelude tradition in the twentieth century demonstrates a fusion of the Bachian prelude tradition with that of the Romantic prelude tradition.

Although the preludes represent a sizeable part of Stanford's output for piano, many writers failed to include reference to them in their accounts of his piano music. Rodmell recognized their value as they receive more attention in his book than any of Stanford's other works for solo piano; he devotes a page to a commentary on the works and, like Porte, he includes musical examples for selected preludes, namely nos 2, 8, 9, 15, 17 and 22. Expanding on Allis's idea that Stanford's preludes display some possible influences of Bach as a starting point, Rodmell also notes connections in some of the preludes with works by Chopin, Schubert, Schumann and Liszt. Overall, he is complimentary of the works, and in an attempt to acknowledge Stanford as an able composer of piano music Rodmell asserts that the preludes are among some of Stanford's best compositions from the post-war period and believes many of the pieces to be 'highly effective'.⁴⁸ Dibble, however, afforded little attention to the works in his biography on the composer, only commenting that they were 'an interesting if unequal menagerie of character pieces'.⁴⁹ Dibble's appraisal is perhaps surprising considering his comprehensive programme notes for both recordings of the preludes ten years previously.

3.5.4 Recent Performance Reception

It is only in recent times that musicologists and performers have begun to place any importance on these works in Stanford's output. Undoubtedly the preludes represent some of his strongest compositions for piano; however, as stated already the public

⁴⁸ Rodmell, *Stanford*, pp. 320–324.

⁴⁹ Dibble, *Stanford*, p. 448.

had to wait until 1992 for a recording of the works. One pianist, Peter Jacobs, who has an interest in resurrecting neglected piano music by British composers, completed recordings of both sets of Stanford's preludes for piano.⁵⁰ Jacobs has been noted for his untiring work in promoting British music,⁵¹ and he recorded op.163 on the Priory label, a company specialising in British church music, while op.179 was recorded for the Olympia label.⁵² Unfortunately, neither CD is available for purchase, and although the recording of op.163 is no longer part of the company's current sales catalogue, it features as a 'Deleted Title' which is only available as a special order. Such lack of availability of a recording of the preludes may contribute to an ignorance of the works today. Preludes nos 10, 14, 24 and 27 have all been recently recorded.⁵³

3.6 Stanford and the Prelude: A Lifelong Engagement?

3.6.1 Introduction

The last ten years of Stanford's life witnessed the composer writing in a variety of genres which he had not previously explored. One such genre was the piano prelude, with the first set completed in 1918. It is important to consider the reasons why he chose to write in this genre in the later years of his life in order to understand his intentions when completing the forty-eight preludes. This consideration, in addition to a number of other central research questions, is fundamental to gaining a full

⁵⁰ Jacobs is noted for his recordings of the music of Frank Bridge, Alan Bush, Benjamin Dale, Balfour Gardiner and Vaughan Williams.

⁵¹ Martin Anderson, 'A British Music Round-up, I: Rubbra and Others', *Tempo*, New Series, 2001, 56–61 (p. 59).

⁵² Charles Villiers Stanford, *Piano Music of Sir Charles Villiers Stanford: Twenty-Four Preludes Set 1, op.163 and Six Characteristic Pieces, op.132*, Peter Jacobs (Priory Records, 449, 1996) and *Charles Villiers Stanford, Stanford Piano Music: Twenty-Four Preludes Set 2, op.179 and Three Rhapsodies, op.92*, Peter Jacobs (Olympia, 638, 1997). It is worth noting that although both recordings were brought out on two different labels, both were recorded and produced by a Neill Collier on successive days at the same venue in London. Jeremy Dibble wrote the programme notes for the two discs.

⁵³ See Section 2.12 for details on these recordings.

insight into the completion of these works at this late stage in his compositional career. Many of these research questions relate to Stanford's intentions when deciding to write the preludes: (i) What was his experience with the prelude as a genre, and did this influence his decision to complete forty-eight preludes? (ii) What was his intention when he decided to write preludes so late in his life, and what was the stimulus which drew him to this genre? (iii) Was it always his intention to write a second set? (iv) What was his intended function for the works, and why did he not pair each prelude with a fugue? (v) What hope did he have for their performance either in a domestic setting or professionally, and was it his intention for them to be performed as a set? From an analytical perspective a number of questions arise: (i) What aspects of his preludes exhibit traits of Stanford the traditionalist? (ii) Did he intend the works to be motivically linked in terms of their content and style? (iii) Which model of the prelude was Stanford following, or was he torn between two traditions — those of the Baroque and Romantic, and did he build upon these traditions and make his own contribution to the genre? (iv) Why do these preludes remain virtually unknown? (v) Most importantly of all these questions, what was Stanford's contribution to the prelude genre? With a lack of source material in relation to Stanford's preludes my analysis of and engagement with the music aims to propose theories which will supply possible answers to these questions.

There is a dearth in Stanford's writings on his piano music, and in spite of the numerous articles he wrote, he divulged few if any details on his compositional process and he never relayed any details of his compositions for solo piano. Despite this lack of information, many ideas presented by him in his writings on composition can also be applied to his compositional process for his piano works. The only substantial clues given on his compositional preferences, some of which help in understanding his compositional choices, can be gleaned from his treatise on

Musical Composition and in his articles on composition.⁵⁴ Additionally, there is no extant correspondence between him and Samuel which would shed light on the composition of the preludes and the decision to write preludes at this stage of his career. The only performer of his piano music to have enjoyed a fruitful relationship with the composer was the Australian Percy Grainger. Stanford nick-named Grainger ‘Polar Bear’, and his correspondence includes variants of this.⁵⁵ Grainger noted that ‘there is no doubt that Stanford had some real love for me [...] He asked me to look in and see him any and every Sunday morning when I could.’⁵⁶

3.6.2 Stanford’s Preludes for Organ: An Early Encounter

Stanford’s preludes for piano were not, his first experience with the genre; an examination of Stanford’s compositions for organ reveals examples for that instrument. Interestingly, Stanford’s earliest publication for the organ was a prelude and fugue in e minor which dates from c.1875.⁵⁷ On occasions his preludes for organ were coupled with either fugues or postludes, while others were unattached preludes. Stanford’s list of compositions for the organ, outlined in Table 3.2, demonstrates a

⁵⁴ See Stanford, ‘On Some Recent Tendencies in Composition’ (1920–1921), pp. 39–53, Stanford, ‘The Composition of Music’, pp. 50–80 and Stanford, *Musical Composition*.

⁵⁵ In Stanford’s address to Grainger on a letter dated 5 January 1905 Stanford included drawings which could represent the constellations of Ursa Major (the Great Bear) and Ursa Minor (the Little Bear). Another letter dated 9 July 1906 includes a drawing of a bear trap. Stanford also sent Grainger a cutting from an advertisement for “The Bear” Manuscript Music Books and included his own inscription: ‘muffins and marmalade to order’. I am indebted to the staff at the Grainger Museum Collection at University of Melbourne, Victoria, Australia for furnishing me with a copy of the letters from Stanford to Grainger. Correspondence exists between the two men from 1904 to 1911. In her article ‘Grainger in Edwardian London’ Forbes included the complete Grainger-Stanford correspondence as an appendix to her article, while other letters have appeared in Foreman’s collection of letters which deal with British music studies. See Forbes, ‘Grainger in Edwardian London’ and Foreman, *From Parry to Britten: British Music in Letters 1900–1945*, pp. 8–12, 18–20, 25, 35–37, 43, 69 & 111.

⁵⁶ Percy Grainger Anecdote 423–18, PVgm. For other similar comments by Grainger see Percy Grainger Interview *British Australasian* 3 January 1906 in Forbes, ‘Grainger in Edwardian London’ p. 6 and Letter from Grainger to Cecil Sharp, 14 April 1924, in Malcolm Gillies and David Pear, *The All-Round Man: Selected Letters of Percy Grainger, 1914–1961* (Oxford: Oxford University Press, 1994), p. 66.

⁵⁷ Although this prelude and fugue from 1875 was not assigned an opus number, it was published in *Organist’s Quarterly Journal of Original Compositions* in January 1876 and later by Novello in 1877.

composer who had a strong but intermittent interest in the composition of preludes for the organ. This could possibly relate to the continuous presence of the prelude in organ literature in terms of its functional role, and Stanford would have regularly performed such works in his role as organist. Many preludes began as improvisatory pieces based on hymn tunes to be used during the service of the day. An accomplished organist, Stanford was certainly familiar with the tradition of improvisation and, although he had harsh words to say about this art, he was especially talented and skilled in improvisation.⁵⁸ This skill was noted by Owen Thompson, who recalled how Stanford ‘marvellously’ improvised before an evening service at Trinity College, Cambridge.⁵⁹ Indeed, Stanford’s experiences as an organist transfer themselves to his piano preludes, and numerous examples suggest the influence of the organ, one being the first prelude of op.163. This will be detailed in the analysis of individual preludes in the succeeding chapters.

In comparison to his prelude compositions for piano, Stanford’s preludes for organ spanned the length of his adult compositional career. Interestingly, shortly after the completion of his preludes for piano, he composed three preludes and fugues for organ, op.193:

Table 3.2: Stanford’s Preludes for Organ

Opus No.	Title	Date of Composition	Publisher	Date of Publication
–	Prelude and Fugue in E minor	c.1875	Organist’s Quarterly Journal of Original Compositions and Novello	January 1876 and 1887
–	Prelude on ‘Jesu Dulcis Memoriae’	19 November 1879	Chiltern Music	1982

⁵⁸ See Stanford, *Musical Composition*, pp. 179–181.
⁵⁹ Thompson, ‘Organ Memories’, p. 371.

88	Six Preludes	29 June 1903	<i>Vocalist</i> and Breitkopf & Härtel	1903–1905 and 1905
101	Six Short Preludes and Postludes Set I	April 1907	Stainer & Bell	1907
105	Six Short Preludes and Postludes Set II	February 1908	Stainer & Bell	1908
–	Chorale Prelude on Parry's 'Why Does Azure Deck the Sky'	c.1920	A Little Organ Book by A. & C. Black	1924
182	Six Occasional Preludes	c.1921	Stainer & Bell	1930
193	Three Preludes and Fugues	December 1922	Novello	1923

Many of Stanford's preludes for the organ are based on pre-existing melodies and in this way differ from his treatment of the prelude genre when writing for piano. Such organ preludes include the Six Short Preludes and Postludes Set I (1907) and Set II (1908).⁶⁰ Using a pre-existing melody as the basis for the prelude closely resembles that of the seventeenth-century organ prelude tradition and denotes Stanford's engagement with this tradition of prelude composition. Although a thorough examination of his organ preludes goes beyond the scope of this thesis, it is clear that he perceived the genre of the prelude differently when applied to organ and piano. As such, it is in his piano preludes that he was most modern in his approach to prelude composition, breaking away from the traditional approach to prelude writing. Additionally, the piano preludes represent an understanding of the varying approaches to the composition of such pieces. Before one can thoroughly investigate Stanford's contribution to the prelude tradition it is necessary to examine its origin to assess how the composer's music fits within this tradition.

⁶⁰

Both sets of preludes and postludes, op.101 & op.105, were published by Stainer & Bell, and the autographs are housed at Robinson Library, University of Newcastle.

3.7 The Prelude Tradition: A Varied Prehistory

3.7.1 The Beginnings of the Prelude and Fugue

According to Bedbrook, the prelude is ‘the ancestor of all genuine keyboard music’.⁶¹ The earliest surviving preludes are five short *praeambula* written for organ in Adam Ileborgh's tablature of 1448.⁶² Throughout the sixteenth and seventeenth centuries composers continued to show an interest in the genre, with solo instrumental preludes appearing by Buxtehude, Kuhnau and Böhm.⁶³ Johann Kaspar Ferdinand Fischer completed an organ cycle entitled *Ariadne Musica* in 1702, a collection which featured preludes and fugues in twenty different keys.⁶⁴ Although Mattheson's *Exemplarische Organisten-Probe* from 1719 contained two sets of twenty-four pieces in all the keys,⁶⁵ it was Bach who was the first to complete preludes in all twenty-four keys for the keyboard in 1722, while his second set dates from 1744.⁶⁶ Bach had a strong interest in equal temperament, and this was an important factor in his composition of preludes and fugues in all the keys; his set was the first to explore the cycle of keys arranged in ascending chromatic order, with the octave being divided into twelve equal semitones.

Stanford's preludes differ from Bach's contribution to the genre as Bach coupled each prelude with a fugue in the same key; therefore in Bach's case his preludes had a preparatory function for the work which followed. While no other

⁶¹ Gerald Stares Bedbrook, *Keyboard Music from the Middle Ages to the Beginnings of the Baroque* (New York: Da Capo Press, 1973), p. 32.

⁶² David Ledbetter, ‘Prelude’, in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/43302>> [accessed 23 November 2009].

⁶³ See for example Johann Kuhnau, *Neue Clavier Übung Andrer Theil* (Leipzig: In Verlegung des Autoris, 1695). This was completed in 1689.

⁶⁴ Johann Caspar Ferdinand Fischer, *Ariadne Musica* (Freiburg: Christophorus-Verlag, 1986).

⁶⁵ Johann Mattheson, *Exemplarische Organisten-probe Im Artikel Vom General-bass* (Hamburg: Schiller-und Kissnerischen, 1719).

⁶⁶ Johann Sebastian Bach, *Das Wohltemperirte Klavier, I*, BWV 846–869 (Leipzig: Breitkopf and Härtel, 1866); Johann Sebastian Bach, *Das Wohltemperirte Klavier, II*, BWV 870–893 (Leipzig: Breitkopf and Härtel, 1866). See Ledbetter, ‘Bach's Well-Tempered Clavier: The 48 Preludes and Fugues’, pp. 2–9 for information on the dates of Bach's preludes and fugues.

composer at this time produced a set of twenty-four preludes and fugues to match Bach's example, springing from the revival of interest in Bach's music, composers in the nineteenth century, however, did exhibit the influence of Bach's model of prelude and fugue, notable examples being Mendelssohn's *Six Preludes and Fugues* for piano op.35 (1832–1837), Liszt's *Prelude and Fugue on B–A–C–H* (1855) and Brahms's two preludes and fugues for organ (1856–1857).⁶⁷ Others were inspired to complete works exhibiting a range of tonalities, examples being Reicha's thirty-six fugues op.36 (c.1805), Clementi's *Gradus ad Parnassum* (1817–1826) and Klengel's *Canons et Fugues Dans Tous les Tons Majeurs et Mineurs* (1855).⁶⁸

3.7.2 Changing Times: The Emergence of the Unattached Piano Prelude

The Romantic period witnessed a change in the role of the prelude, and this emerging tradition in the nineteenth century observed a practice of independent or unattached preludes. Notwithstanding that Bach's musical influence on the nineteenth-century prelude collections is fundamental, and although the prelude retained its title, the nineteenth century witnessed an abandonment of its prefatory role. Prelude collections at this time placed a greater emphasis on music which was more suitable to concert or domestic performance settings rather than maintaining an association with the church. While some composers completed twenty-four preludes, making a closer connection with the preludes of Bach, other composers compiled sets of

⁶⁷ Howard Ferguson, 'Prelude', in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/43302>> [accessed 23 November 2009]. See for example, Felix Mendelssohn Bartholdy, *Six Preludes and Fugues*, op.35 (London: Peters, 1971); Franz Liszt, *Prelude and Fugue on the Theme BACH: For Organ* (New York: G. Schirmer, 1974); Johannes Brahms, *Prelude and Fugue*, WoO10 (Leipzig: Breitkopf and Härtel, 1926); Johannes Brahms, *Prelude and Fugue*, WoO09 (Leipzig: Breitkopf and Härtel, 1926). Other examples included Franck's *Prélude, choral et fugue* for piano (1884) and Reger's *Prelude and Fugue* for violin op.117.

⁶⁸ Anton Reicha, *Thirty-Six Fugues for Piano*, op.36 (Kassel: Bärenreiter, 1973); Muzio Clementi, *Gradus Ad Parnassum* (New York: G. Schirmer, 1926); August Alexander Klengel, *Canons Et Fugues: Dans Tous Les Tons Majeurs Et Mineurs* (Leipzig: Breitkopf and Härtel, 1854). See Eigeldinger, 'Twenty-Four Preludes op.28', p. 171.

varying numbers of preludes. The first complete printed edition of Bach's *Das Wohltemperirte Klavier* appeared on the continent in 1801, published by Simrock, Nägeli and Hoffmeister & Kühnel and the availability of the works ensured wider interest in the pieces.⁶⁹ The first collection of preludes for piano following Bach's tonal model which were written by a pianist were completed by Frederic Kalkbrenner in 1827:

Table 3.3: Select List of Piano Prelude Collections (1777–1913)

Composer	Title of Work	Date of Composition
Tomaso Giordani	Preludes for the Harpsichord or Pianoforte in All the Keys Flat and Sharp	1777
Muzio Clementi	Preludes and Exercises in all Major and Minor Keys	1811
Johann Baptist Cramer	Twenty-Six Preludes or Short Introductions in the Principal Major and Minor Keys for the Pianoforte	1818
Johann Nepomuk Hummel	Vorspiele op.67	1818
Maria Szymanowska	Vingt Exercises et Preludes	1820
Henri Herz	Exercises and Preludes op.21	1822
Charles Chaulieu	Twenty-Four Little Preludes op.100	1820s
Frederic Kalkbrenner	Vingt-Quatre Preludes Dans Tous les Tons Majeurs et Mineurs, Pouvant Servir d'Exemple Pour Apprendre à Préluder op.88	1827
Joseph C. Kessler	Preludes op.31	1834
Frederic Chopin	Twenty-Four Preludes op.28	1836–1839
Charles-Valentin Alkan	Twenty-Five Preludes in All Major and Minor Keys op.31	1847
Stephen Heller	Preludes op.81	1853
Ignaz Moscheles	Collection of Fifty Preludes op.73	1855
Stephen Heller	Preludes op.150	1879
Ferruccio Busoni	Preludes op.37	1880–1882
Rachmaninov	Ten Preludes op.23	1903
Cesar Cui	Twenty-Five Preludes op.64	1903
Claude Debussy	Piano Preludes (Book 1)	1909–1910

⁶⁹ For further information on the publication history of Bach's preludes see Yo Tomita, "'Most Ingenious, Most Learned, and yet Practicable Work': The English Reception of Bach's Well Tempered Clavier in the First Half of the Nineteenth Century Seen Through the Editions Published in London", in *The Piano in Nineteenth-Century Culture: Instruments, Performers and Repertoire*, ed. by Susan Wollenberg and Therese Maria Ellsworth (Aldershot: Ashgate, 2007), pp. 33–68 (p. 33).

Rachmaninov	Thirteen Preludes op.32	1910
Claude Debussy	Piano Preludes (Book 2)	1912–1913

Eigeldinger believes that some of these volumes primarily had a pedagogical focus.⁷⁰ Although many contained studies in every key, few followed a tonal pattern, thus loosening their connection with Bach's volumes. Eigeldinger further suggests that Chopin was only marginally influenced by his predecessors and believes that 'the only real similarity is in the pattern of key arrangement borrowed from Hummel'.⁷¹

In the latter half of the nineteenth century and continuing into the twentieth century composers produced smaller sets of preludes. Examples of such preludes were compiled by composers Scriabin, Szymanowski, Rachmaninov and Debussy.⁷² According to Howard Ferguson 'these preludes have no prefatory function and are simply collections of short pieces exploring particular moods, musical figures or technical problems, and drawing on a wide range of influences including jazz, folk music and dance forms.'⁷³ This definition could also be attributed to Stanford's preludes, as many of his pieces exhibit a range of moods, exploit a variety of musical figures and technical problems and also display an array of dance forms. However, this is a loose summation of the pieces and does not

⁷⁰ Eigeldinger, 'Twenty-Four Preludes op.28', p. 172.

⁷¹ Eigeldinger, 'Twenty-Four Preludes op.28', p. 173.

⁷² Some of his collections of preludes composed between 1888 and 1896 include Alexander Scriabin, *Twenty-Four Preludes*, op.11 (Leipzig: M.P. Belaieff, 1897); Alexander Scriabin, *Six Preludes*, op.13 (Leipzig: M.P. Belaieff, 1897); Alexander Scriabin, *Five Preludes*, , op.15 (Moscow: Muzgiz, 1948); Alexander Scriabin, *Five Preludes*, op.16 (Leipzig: M.P. Belaieff, 1897); Alexander Scriabin, *Seven Preludes*, op.17 (Leipzig: M.P. Belaieff, 1897). Szymanowski's set of preludes dates from 1899–1900: Karol Szymanowski, *Nine Preludes*, op.1 (Vienna: Universal Edition, 1906). Rachmaninov's preludes date from 1903 and 1910 respectively: Sergei Rachmaninov, *Ten Preludes*, op.23 (Moscow: A. Gutheil, 1904); Sergei Rachmaninov, *Thirteen Preludes*, op.32 (Moscow: A. Gutheil, 1911). Debussy's two books of preludes date from 1910 and 1911–1913: Claude Debussy, *Préludes*, Book 1 (Paris: Durand & Fils, 1910); Claude Debussy, *Préludes*, Book 2 (Paris: Durand & Fils, 1913).

⁷³ Howard Ferguson, 'Prelude', in *GMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/43302>> [accessed 23 November 2009].

inform us of any special or significant aspects of the collection. Although the unattached preludes by the above composers seemingly move away from Bach's model of the attached prelude, it must be remembered that although Bach is normally associated with preludes which were coupled with fugues, the German composer did also complete shorter sets of unattached preludes, two such being Little Preludes from *Klavierbüchlein für Wilhelm Friedemann Bach* BWV 924–932 and Six Little Preludes BWV 933–938.⁷⁴ However, it is the two sets of twenty-four preludes with which he is most closely associated, works which remained an intrinsic part of the musical canon. Although most of the unattached prelude collections moved away from Bach's tonal model, Stanford followed this closely in the composition of his own sets; his allegiance to Bach's preludes and a Bachian tradition will be discussed below.

While the unattached preludes of the nineteenth and twentieth centuries differ from their Baroque predecessors Stanford's preludes need to be considered in the context of both traditions due to his noteworthy fusion of the Baroque tonal model with the unattached prelude which represented the Romantic tradition.

3.8 Bach and His Influence on Composers and Their Preludes

Bach's two sets of twenty-four preludes and fugues have remained an integral part of a pianist's repertoire since their publication in the early nineteenth century, and as such the link to Bach is often cited in relation to a composer's decision to write a set of preludes.⁷⁵ In the case of Chopin, for example, it was clear that he was influenced

⁷⁴ Johann Sebastian Bach, *Nine Little Preludes*, BWV 924–932 (Leipzig: Breitkopf and Härtel, 1890); Johann Sebastian Bach, *Six Little Preludes*, BWV 933–938 (Leipzig: Breitkopf and Härtel, 1916).

⁷⁵ While the works were not published until 1801, manuscript copies of Bach's preludes and fugues were in circulation during the second half of the eighteenth century.

by Bach in his compilation: he was first acquainted with Bach's music during childhood lessons in Poland, and Liszt noted that Chopin was an enthusiastic student of Bach's music having studied and performed the works.⁷⁶ August Klengel was noted for his performances of Bach's preludes and fugues, and his *Kanons und Fugen in Allen Dur-und Molltonarten*, a collection of forty-eight canons and fugues, were seen as his homage to Bach.⁷⁷ After hearing these works Chopin began work on his own preludes, which were completed on 22 January 1839. Robert Wason acknowledged Chopin's debt to Bach, particularly in the connections between Bach's Prelude in C major from his first book of preludes and Chopin's Etude op.10 no.1.⁷⁸

3.9 Stanford's Engagement with Bach's Music

Stanford's encounters with Bach's music began during his childhood days in Dublin, and this early exposure began a life-long interest in and reverence for Bach's music. As noted in Chapter 2 Stanford recounted in his informative autobiography the visits to the Stanford home by John Palliser for whom the youth performed Bach's preludes and fugues from memory for his visitor. Stanford's organ teacher, Sir Robert Stewart, was a staunch advocate of Bach's music, and Stanford was fortunate to hear his Dublin mentor perform the German composer's music on the organs at

⁷⁶ In later years Chopin corrected mistakes in the Paris edition of Bach's preludes and fugues, and it has been reported that he played at least fourteen of Bach's preludes and fugues from memory for his students.⁷⁶ Indeed, Chopin brought with him his copy of Bach's *Das Wohltemperirte Klavier* on his trip to Majorca. Frederick Niecks, *Frederick Chopin, as a Man and Musician* (London; New York: Novello and Company Ltd., 1901), I, p. 30.

⁷⁷ August Klengel, *Kanons Und Fugen: In Allen Dur- Und Moll-Tonarten* (Leipzig: Breitkopf and Härtel, 1854). These works were edited by Moritz Hauptmann and published posthumously in 1854 by Breitkopf & Härtel. It has proved difficult to locate the exact date of composition for these works. It is likely that they were completed during the 1820s as Chopin discusses the works in a letter to his family in 1829. See letter from Chopin to his family, 26 August 1829, in *Selected Correspondence of Frederic Chopin*, ed. by Arthur Hedley (London: Heinemann, 1962), p. 29.

⁷⁸ Robert W. Wason, 'Two Bach Preludes/Two Chopin Etudes, or Toujours Travailler Bach—Ce Sera Votre Meilleur Moyen De Progresser', *Music Theory Spectrum*, 24 (2002), 103–120 (p. 103). Reverence of Bach's music impacting upon the composition of preludes continued after Stanford. For example, after visiting Leipzig in 1950 Shostakovich commemorated the bicentenary of Bach's death with his set of preludes and fugues op.87 in 1951, although the Russian composer had previously completed a set of preludes in 1933 (op.34) which followed a similar tonal structure to that used by Chopin.

the two cathedrals in Dublin.⁷⁹ Stanford recognized that Bach was Stewart's 'chief deity', which confirms that Stanford would have been exposed to a wide range of Bach's organ music, including preludes and fugues, through his organ teacher.⁸⁰ Although Stewart was criticized for his treatment of Bach's music, Stanford was deeply impressed by his teacher's interpretation and included examples of Stewart's phrasing of Bach's music in his autobiography.⁸¹ Stewart performed some of Bach's fugues on the Hill organ in the gallery of the Crystal Palace in 1851, and he often included Bach's 'St Anne' Prelude and Fugue BWV552 in his recitals.⁸² Additionally, an examination of Stewart's performances and lectures delivered at Trinity College, Dublin, also demonstrates his fondness for the music of Bach, many of which discussed Bach's preludes and fugues. His 1872 lectures on musical form discussed these works and concentrated on the Prelude in C from the first book and the Fugue in c sharp minor in particular.⁸³ Stewart's reverence for Bach's music would surely have had a strong impact on the impressionable Stanford, initiating an interest in Bach's music which Stanford always maintained. Furthermore, Stanford was exposed to live performances of Bach's music as a child. Concerts attended by Stanford during his childhood years often included Bach's works; one such concert

⁷⁹ Stanford, *Pages From an Unwritten Diary*, p. 41.

⁸⁰ For some details pertaining to Stanford's organ tuition with Stewart see Stanford, *Pages From an Unwritten Diary*, pp. 50–51. Stewart also gave Stanford opportunities to hear live performances of organ music. Stanford recounted how Stewart had 'smuggled' him in to turn pages for a performance during the Installation of the Prince of Wales as a Knight of St Patrick's Cathedral although Stewart played the music by heart.

⁸¹ Stanford, *Pages From an Unwritten Diary*, p. 47.

⁸² Additionally, Stewart performed Bach's Prelude in A in a recital on 23 September 1878 on the Cavallé Coll organ in the Manchester Town Hall, with works by Johann Schneider, Handel, Spohr and Mendelssohn. Parker, 'A Victorian Musician', pp. 35 & 159.

⁸³ See Anon., 'Trinity College', *Freeman's Journal*, 11 March 1872, p. 3 (p. 3). According to James Culwick Stewart showed 'his complete admiration' for Bach through his discussion of Bach's preludes and fugues in this lecture. See James C. Culwick, *Fifty Years in the Life of a Great Irish Musician: A Paper Read at the Dublin Conference of the Incorporated Society of Musicians, Dec. 31st, 1902* (Derby: Chadfield and Son, 1903), p. 12. Stewart explained the three subjects in the C sharp minor fugue with the aid of large diagrams during his lecture on musical form. See Anon., 'Trinity College Dublin: Lecture on Music', *Daily Express*, 11 March 1872, p. 2 (p. 2).

took place in 1862, when the young Stanford was only ten years old: yet he clearly remembers Joachim performing Bach's g minor fugue.⁸⁴

According to Tomita, from the 1820s Bach's *Well Tempered Clavier* had 'successfully entered the popular repertoire' of keyboard music, so it was no surprise that Stanford was exposed to these pieces as a child⁸⁵ and his music would continue to be one influence on many of Stanford's musical ideas and experiences in later life⁸⁶ through his work as a student,⁸⁷ performer, conductor and editor.⁸⁸ As conductor at Cambridge, Stanford gave numerous performances of Bach's music; one notable work was the English premiere of Bach's cantata *Gottes Zeit* on 19 March 1872. On 13 March 1885 the Cambridge University Musical Society gave a

⁸⁴ Stanford, *Pages From an Unwritten Diary*, p. 61. In addition to such public performances, piano teachers exposed Stanford to Bach's music for keyboard, while Michael Quarry introduced him to Bach's choral music. Stanford was clearly taken by his introduction to Bach's vocal music and admitted that it was 'a new world which opened to my eyes, when I first read the score of the St Matthew Passion, which till then had never penetrated to Ireland. Until I saw it, I did not even know that Bach had written anything which was not a fugue for pianoforte or for organ'. See Stanford, *Pages From an Unwritten Diary*, p. 76.

⁸⁵ Tomita, 'The English Reception of Bach's Well Tempered Clavier', p. 64.

⁸⁶ The esteem in which Stanford held the German composer's music was apparent in his travels to Eisenach to witness the unveiling of the Bach statue in September 1884. This event was part of the Bach festival which took place from 28–29 September 1884. See Stanford, *Pages From an Unwritten Diary*, pp. 251–252. Additionally, Stanford attended the Bach centenary celebrations, thereby demonstrating his interest in Bach's music.

⁸⁷ Worth noting is that Stanford's mentor Reinecke had made transcriptions of a number of Bach's works, including Bach's *12 Little Preludes*, and had edited a version of Bach's forty-eight preludes and fugues. Johann Sebastian Bach, *Das Wohltemperirte Klavier: Mit Fingersatz, Vortragszeichen Und Analytischen Erläuterungen Hrsg. V. Carl Reinecke* (Leipzig: Breitkopf and Härtel, 1892).

⁸⁸ Stanford was familiar with Bach's music having prepared editions of *Sleeper's Wake* and *St Matthew Passion*. This study of the music is similar to Bach's own study of the music of Italian composers such as Vivaldi and Corelli. Stanford's edition of *Sleeper's Wake* was published by Boosey in 1898, while *St Matthew Passion* was published by Stainer & Bell in 1910. A performance of the work was later conducted by Stanford at the 1910 Leeds Festival. Reception of this edition was mixed. See David Johnston, 'Bach and the Bible', *Proceedings of the Royal Musical Association*, 90 (1963), 27–42 (pp. 30–31). However negative the reviews of the edition were, the fact that Stanford was interested in such a project not only displays his reverence for Bach's music but also his aim in ensuring the continued promotion of the music of previous generations. In a similar vein Stanford prepared editions of works by Purcell and Handel. He added an additional accompaniment to Handel's *Semele* in 1878, but this remains unpublished. He also added additional organ and harp parts to Handel's *Ode for St Cecilia's Day* in 1910, but this was also never published. He edited a number of songs from Purcell's *The Tempest* in 1907 which remain unpublished and also completed an arrangement of Purcell's *Ten Sonatas in Four Parts* was published by Novello in 1896.

performance of Bach's Prelude and Fugue in G minor with Joachim as soloist.⁸⁹

Table A2.1 in Appendix 2 lists works by Bach which Stanford conducted during his fourteen-year stewardship of the choir.⁹⁰

During the nineteenth century there was a revival of interest in Bach's music, and publications flourished at this time, making his music widely available.⁹¹ The first English edition of a collection of preludes and fugues from Bach's forty-eight was printed for Broderip & Wilkinson in 1802,⁹² while a complete edition of the forty-eight preludes was prepared by Samuel Wesley and Charles Frederick Horn in 1810.⁹³ Copies of this edition were available at Cambridge University and Royal College of Music London. In his examination of Stanford's preludes, Michael Allis includes a valuable table of publications which cite Bach at this time, and this

⁸⁹ See Allis, 'Another 48', p. 122 for a complete list of performances of Bach's works at Cambridge by the Cambridge University Musical Society.

⁹⁰ Information for this table was compiled from Basil Keen, *The Bach Choir: The First Hundred Years* (Aldershot: Ashgate, 2008), pp. 214–225.

⁹¹ Articles on Bach's music appeared in a variety of journals, while a number of his pieces were the subject of discussion and analysis. Notable writers provided analyses of Bach's preludes and fugues, and this would have further raised awareness of the German composer's collection. One of Bach's preludes and fugues was included in A.F.C. Kollmann's *Essay on Practical Musical Composition* in 1799, while William Shield treated another prelude in his 1800 *Introduction to Harmony*. In the 1893 publication *Analysis of J.S. Bach's Wohltemperirtes Clavier* J.S. Shedlock provided the translation from Hugo Riemann's original and it was published by Augener, London. Another similar work was Frederick Iliffe, *The Forty-Eight Preludes and Fugues of Johann Sebastian Bach* (London: Novello, Ewer and Co., 1897). Stanford's colleague at the Royal College of Music, Hubert Parry published a book on the German composer in 1909. See Charles Hubert Hastings Parry, *Johann Sebastian Bach: The Story of the Development of a Great Personality* (London: G.P. Putnam's Sons, 1909).

⁹² Michael Kassler, 'Broderip, Wilkinson and the First English Edition of the "48"', *The Musical Times*, 147 (2006), 67–76 (p. 67).

⁹³ The first book was published on 17 September 1810. See *The Morning Chronicle* 18 September 1810. See also F.G.E., 'Bach's Music in England', *The Musical Times and Singing Class Circular*, 37 (1896), 652–657 (p. 656). This is quoted in Michael Kassler, *The English Bach Awakening: Knowledge of J.S. Bach and His Music in England, 1750–1830* (Aldershot: Ashgate, 2004), p. 22. The second book was published in 1811, the third in 1812 and the fourth in 1813. For further information on these and later publications and revisions of the works see F.G.E., 'Bach's Music in England', p. 656 and Kassler, *The English Bach Awakening*.

highlights an increased awareness of Bach's compositional process from a musicological perspective.⁹⁴

Establishing the influence of Bach's preludes on Stanford's own collections raises an important question. Since aspects of Bach's works manifest themselves within Stanford's preludes in multiple ways, why did he not choose to follow his preludes with fugues, as Bach did for his? It is also plausible to suggest that Stanford may not have enjoyed writing fugues, with few fugues found throughout his output. Furthermore, as a form, the fugue does not lend itself to characteristic-like pieces. The development of the prelude during the Romantic period could also be responsible for this omission in Stanford's sets. The presence of preludes from this period would have been performed regularly in both domestic and concert settings, and it is likely that Stanford would have been familiar with a number of the nineteenth-century prelude compositions. Secondly, although the fugue was often seen as more senior to the prelude, since the later part of the eighteenth century the fugue has not been regarded as important a genre as it was during Bach's time.⁹⁵ Therefore, it is not unusual that Stanford's preludes are not paired with fugues. Indeed, Edridge further suggests that with Bach's second book of twenty-four preludes, the prelude had changed, 'increasing in its importance. The preludes are not more beautiful, but more intricate and massive'.⁹⁶ It is no surprise then that the prelude eventually became a separate entity, no longer requiring a consequent fugue. Instead, Stanford chose to infuse elements of both the Baroque and Romantic traditions into his preludes as those of the Romantic period underwent a significant transformation.

⁹⁴ Allis, 'Another 48', p. 133.

⁹⁵ T.G. Edridge, 'Prelude and Fugue Relationships', *The Musical Times*, 101 (1960), 298–299 (p. 298).

⁹⁶ Edridge, 'Prelude and Fugue Relationships', p. 298.

3.10 Stanford's Familiarity with Preludes by Other Composers

3.10.1 Stanford's Autobiography: Poetry and Truth

Stanford's knowledge of preludes by other composers has been difficult to confirm, as details pertaining to Stanford's repertoire are incomplete. One has to rely on newspaper reports and reviews from the time, also information which he divulges in his autobiography in order to ascertain the repertoire with which he was familiar. Indeed, there are many unanswered questions about Stanford's life and his views on piano composition. While one has to be cautious in an assessment of Stanford's comments in his autobiography, questioning the reliability of his account and acknowledging that some of his recollections of events and facts may be inaccurate or indeed exaggerated, it is the one main source of information relating to personal events in his life. The memoirs provide a useful tool for following the course of his early musical study, and any comments divulged in the autobiography regarding his childhood musical experiences and early pedagogy are revealing in terms of considering the influence of his formative years on later musical experiences. Stanford's autobiography is an example of a work where a number of significant details have undergone a degree of self-censorship.⁹⁷ However, as it is the only autobiographical document we have to use it critically. Unfortunately, apart from the repertoire performed by Stanford during his childhood days and undergraduate time in Cambridge, little is known of the piano works with which he was familiar.⁹⁸ Moreover, the contents of his library have not survived, and this presents some difficulties in determining the full extent of his interests in piano literature. What is clear is that he had experience performing preludes by composers including Bach and Sterndale Bennett. Therefore, his decision to write preludes is not unusual when

⁹⁷ A number of writers at this time fictionalized their past, Sean O'Casey being one.
⁹⁸ See Table 2.5 for a list of piano works performed by Stanford.

one considers his exposure to the genre from early childhood. Greene records how Stanford played preludes and fugues in the drawing-room of the Greene household in Bray in 1868, while in 1862 Stanford had studied and performed the fourth study from Moscheles op.70, a suite of twenty-four *morceaux caractéristiques* in all the major and minor keys which are suitable as pedagogical material.⁹⁹ Although the suite does not follow the tonal plan used by Bach in his preludes, Stanford's awareness of these works demonstrates his early exposure to sets of pieces which were compiled according to a particular tonal plan, in this case a work in each major and minor key. Stanford was also familiar with Sterndale Bennett's *Preludes and Lessons* op.33 having performed them from memory during his youth.¹⁰⁰ A set of thirty pieces, these works follow a similar plan to Bach's preludes and fugues in that each prelude is coupled with a lesson, although Sterndale Bennett included thirty works. Geoffrey Bush comments that 'the Preludes are mostly little more than introductory flourishes, often in free recitative; but the *Lessons* are fairly extensive, being sometimes designed as characteristic pieces [...], sometimes as descriptive ones [...], and sometimes as short studies affording practice in a particular technical problem, like trills or octaves.'¹⁰¹ Stanford's pieces are somewhat unusual, however, in that some of the preludes are quite short, with a number of them only four bars long, while seven were assigned subtitles.¹⁰² Due to their brevity and musical material it is clear that the preludes here had a prefatory function, with greater emphasis placed on the succeeding lessons. Bennett assigned subtitles to seven of the

⁹⁹ This event may have taken place in either 1868 or 1869, as Greene states that it happened when Stanford was three years old. Ignaz Moscheles, *Twenty-Four Studies for the Piano*, op.70 (New York: G. Schirmer, 1916). See Table 2.4a for a list of other works performed at this concert.

¹⁰⁰ Interestingly, the preface to this collection of preludes and lessons suggests 'that the pupil be led to cultivate the faculty of *playing by memory*, and for this purpose a selection should, in the first instance, be made of the shortest Preludes or Lessons – when the memory becomes stronger the longer pieces may be attacked'. See William Sterndale Bennett, *Preludes & Lessons Op. 33* (Augener & Co., 1935).

¹⁰¹ Bush, 'Sterndale Bennett', p. 95.

¹⁰² These subtitles include 'The Butterfly' (No.5), 'Minuetto' (No.6), 'Emotion' (No.14), 'Aria' (No.19), 'Zephyrus' (No.25), 'Il Penseroso' (No.26) and 'Scherzetto' (No.29).

lessons. Interestingly, but perhaps more coincidental than deliberate, Stanford attached subtitles to eleven of his preludes (Tables 3.6.1 and 3.6.2).

3.10.2 Prelude Performances in London

Whether Stanford had played the preludes of other notable composers as Chopin, Rachmaninov, Scriabin or Debussy is unclear.¹⁰³ It is likely that Stanford had performed preludes by Chopin, as they were originally published in 1839 and readily available, while preludes by other composers were performed in London.

Chopin's piano music featured prominently on recital programmes in London with numerous notable pianists including some or all of them in performances. For example, Benno Moiseiwitsch regularly included Chopin's preludes in programmes. In addition to playing Chopin's Sonata in B minor and the four ballades at a concert in the Queen's Hall in March 1917, he also performed all twenty-four preludes.¹⁰⁴ He later included twelve of Chopin's preludes at a concert in the Queen's Hall in April 1918.¹⁰⁵ Listings and reviews in *The Musical Times* and *The Times* confirm the interest shown by pianists in these works.

Rachmaninov's preludes were also popular in England at this time. Prelude in C sharp minor op.3 no.2 was a favourite among audiences in England at the turn of the twentieth century, and the Russian composer often performed this work during his visits to London. One such performance took place at the Queen's Hall on 19 April 1899, and Parry commented that the work delighted the public.¹⁰⁶ Watson Lyle noted in 1928 that no recital at the Queen's Hall by Rachmaninov ended without a performance of his Prelude in C sharp minor op.3 no.2, while his

¹⁰³ See Section 2.5 for details on Stanford's exposure to Chopin's mazurkas.

¹⁰⁴ Anon., 'London Concerts', *The Musical Times*, 58 (1917), 225–226 (p. 225).

¹⁰⁵ Anon., 'London Concerts', *The Musical Times*, 59 (1918), 266–267 (p. 266).

¹⁰⁶ Dibble, *Parry*, p. 368.

preludes in g minor op.23 no.5 and G major op.32 no.5 were also favourites as encores.¹⁰⁷ His Prelude in C sharp minor was widely available as many London publishers brought out editions of the music, with some giving it fanciful subtitles such as *The Burning of Moscow*, *The Day of Judgement* and *The Moscow Waltz*. Furthermore, the work received much exposure in the press, with many critics referring to it as being ‘hackneyed’. *The Musical Standard* commented that a forthcoming performance of the work would settle the ‘vexed question of its proper reading; for as a rule the Prelude is almost unrecognisable, so differently is it played by amateur and professional pianists’.¹⁰⁸ Rachmaninov made numerous appearances as a soloist in London and gave the English premiere of his second piano concerto in London on 29 May 1902; the work was subsequently heard during an all-Russian concert at Queen’s Hall, London on 26 May 1908.¹⁰⁹ One wonders if Stanford could have been present at any of these concerts, as earlier compositions such as his Second Piano Concerto demonstrate the influence of the Rachmaninov so it is possible that Rachmaninov continued to influence Stanford.¹¹⁰ One thing that can be assumed, however, is that Stanford knew Rachmaninov’s music well enough to invite him to be a soloist at the Leeds Festival in 1910, where Stanford himself was

¹⁰⁷ Watson Lyle, *Rachmaninoff: A Biography* (London: William Reeves Bookseller Ltd., 1938); Robert Matthew-Walker, *Rachmaninoff: His Life and Times* (London: Midas Books, 1980).

¹⁰⁸ Geoffrey Norris, ‘Rachmaninov in London. Geoffrey Norris Celebrates the 50th Anniversary of Rachmaninov’s Death with a Description of the Pianist-Composer’s First Visit to London, and the Ensuing Battle with the Critics’, *The Musical Times*, 134 (1993), 186–188 (p. 187).

¹⁰⁹ Patrick Piggott, *Rachmaninov* (London: Faber and Faber, 1978), p. 41. This concert took place at Queen’s Hall, London with the Philharmonic Society. The soloist was Basil Sapellnikoff with Frederic H. Cowen as conductor. In 1908 the concerto was played by the London Symphony Orchestra with Rachmaninov himself as soloist and S. Koussevitzky conducting. See also Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (London: Allen & Unwin, 1965), p. 146.

¹¹⁰ See Commins, ‘Stanford and Rachmaninov: A Tale of Two Concertos’, for a discussion on the similarities between the two piano concertos by the two composers which demonstrates the possible influence Rachmaninov may have had on Stanford’s piano concerto.

the principal conductor.¹¹¹ However, through attendance at concerts and recitals it is likely that he may have been acquainted with his contribution to this genre.

Stanford may also have been aware of Scriabin's music. Scriabin had visited London for the first time in 1914 and on 14 March a number of his works including his tone poem *Prometheus* op.60 and his Piano Concerto, in F sharp minor op.20 with the composer as soloist were performed at the Queen's Hall under the direction of Henry Wood. Indeed, the two works had been previously heard in London on 2 January 1913. During his visit in 1914 Scriabin also gave some piano recitals at the Bechstein Hall, the first of which included his Preludes op.13 while the second concert featured his Preludes op.16 and op.17.¹¹² Reception of his concerts was positive with invitations to return the following season, a visit which did not take place on account of the outbreak of war.¹¹³ Critics took interest in Scriabin's music with a number of articles written about the composer, while his piano works were subject to analysis and discussion in *The Musical Quarterly* in 1916.¹¹⁴ In this article it was noted that his early works had been accepted in all the colleges and academies.¹¹⁵ There was a greater awareness of Scriabin's music at this time and his piano music, including a number of his preludes, featured on programmes in London in such venues as the Queen's Hall, Bechstein Hall and Wigmore Hall.

¹¹¹ According to Parry Rachmaninov had even visited the Royal College of Music in October 1910 to play this work. See Dibble, *Parry*, p. 434.

¹¹² For details on the performance in the Bechstein Hall see Anon., 'M. Scriabin at the Piano', *The Times*, 21 March 1914, p. 10.

¹¹³ For further details on Scriabin's visit to London in 1914 see Michel Dimitri Calvocoressi, *The National Music of Russia: Mussorgsky and Scriabin* (London: Waverley Book Co., 1925), pp. 60–66.

¹¹⁴ A. Eaglefield Hull, 'A Survey of the Pianoforte Works of Scriabin', *The Musical Quarterly*, 2 (1916), 601–614. Scriabin's piano music had previously been subject to discussion in *The Times*: Anon., 'Scriabin's Pianoforte Music', *The Times*, 8 March 1913, p. 9; Anon., 'Scriabin and the Piano: Three New Sonatas', *The Times*, 14 March 1914, p. 11. Other articles include: Rosa Newmarch, "'Prometheus": The Poem of Fire', *The Musical Times*, 55 (1914), 227–231; Rosa Newmarch, 'Alexander Scriabin', *The Musical Times*, 56 (1915), 329–330.

¹¹⁵ Eaglefield Hull, 'A Survey of the Pianoforte Works of Scriabin', p. 613.

Whether or not Stanford possessed copies of piano music and the preludes in particular by these composers is unknown. In his capacity as Professor of Music at Cambridge and more importantly at the Royal College of Music, where he played an active role as Professor of Composition, Orchestration and Conductor of the college orchestra, he would have had access to a considerable wealth of music which was housed in the libraries at these institutions. Amidst the rich cultural climate in London and his position at the Royal College of Music, exposure to such piano pieces would have been inescapable for Stanford.

3.11 Stanford's Musical Aesthetics

3.11.1 Stanford's Preludes: A Debt to Tradition

Due to the popularity of preludes for piano in England and the understanding that the composition of a set of twenty-four preludes was a monumental task for a composer, it is not surprising that Stanford experimented with this genre. Indeed, the use of an already established genre following in the tradition of Bach represents a continuation of his life-long interest in traditional forms and genres. Michael Allis has suggested that Stanford was influenced by Bach's forty-eight preludes in terms of tonality, structure, form and melody.¹¹⁶ While true, other composers also influenced Stanford's style of composition in the preludes. I firmly believe that Stanford was paying homage to Bach in his composition of these preludes both structurally and tonally, but more significant is the fact that Stanford was also aiming to place himself in the lineage of great composers with his own contribution to this genre. While we cannot claim with certainty that he had originally intended to complete forty-eight preludes, the sheer scale of his project — forty-eight preludes — reveals the depth of his veneration for Bach. Such embracing of and respect for a tradition is evident in

¹¹⁶ Allis, 'Another 48', pp. 119–37.

many of Stanford's preludes. In addition to incorporating many elements in his music as he was inspired by the Bach revival, it is clear that Stanford's pieces are also a product of his large and varied musical experiences and they exhibit his artistic debt to a range of other composers, namely, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms and Rachmaninov. Some composers and their attitude to the music of their forefathers embody a 'historicist modernism'. This 'historicist modernism' represents 'music written around the years 1900 that derives its compositional and aesthetic energy not primarily from an impulse to be new, but from a deep and sophisticated engagement with the music of the past'.¹¹⁷ Stanford's engagement with the past is witnessed through his employment of forms, genres and compositional trends including his harmonic palette, phrase structure and stylistic nuances. Frisch sees Reger's *Variations and Fugues*, op.81 as 'an act of restoration', a type of cultural re-engagement 'to the world of Bach that is acknowledged as past and that must be reconstituted in contemporary terms'.¹¹⁸ Stanford was clearly aiming at a similar 'act of restoration'. Whether Stanford was familiar with Reger's music has been difficult to establish although a number of Reger's piano works, however, were performed in London. Examples include a performance of the *Variations and Fugues* by Max Pauer in the Bechstein Hall in June 1914,¹¹⁹ while the Sonata in F sharp minor was played by Arthur Rubinstein at the same venue only two weeks later.¹²⁰

Stanford's debt to his forefathers is an important issue to address in order to show his varied assimilation of musical ideas from a range of sources. He should not, however, be faulted for this debt to tradition. Other composers had also shown

¹¹⁷ Walter Frisch, 'Reger's Bach and Historicist Modernism', *19th-Century Music*, 25 (2001), 296–312 (p. 299).

¹¹⁸ Frisch, 'Reger's Bach and Historicist Modernism', p. 299.

¹¹⁹ Anon., 'A Musical Diary', *The Times*, 1 June 1914, p. 13.

¹²⁰ Anon., 'A New Song-Cycle', *The Times*, 15 June 1914, p. 12.

an interest in the music of the past; for example, Lyn Henderson believes that this 'time travelling was not unusual in Russian music'.¹²¹ So too Vainer proposed that 'the prelude tradition, with its strong Baroque influences, was passed on through Chopin's important collection [op.28].'¹²² Yet Ong questions if this tradition has continued in the twentieth century.¹²³ It is highly evident that in addition to references to the Romantic tradition in Stanford's preludes, echoes of the Baroque are still firmly to the fore.

3.11.2 Stanford's Views of Modern Compositional Trends

Stanford's conservative views on composition were documented in a number of articles and his treatise of composition.¹²⁴ His paper 'On Some Recent Tendencies in Composition,' clearly highlights his concerns. While he was aware of more modern composition tendencies, he was not keen on accepting these emerging compositional trends.¹²⁵ He proclaimed:

Let me begin by saying that I am, and always have been, essentially a Progressist, and welcome every innovation, however unfamiliar, provided that it makes for the enhancement of beauty, as I consider it. I am not in the modern, perverted sense of the word, now usually used as a term of opprobrium, "academic," but I hope that I am "academic" in the true sense, which cannot be too much insisted upon, of one who knows his business.¹²⁶

Emerging trends which he disapproved of took away from the beauty of composition in his opinion. He noted his disgust at the use of consecutive fifths in modern composition and his disapproval of the emphasis composers placed on the whole-tone scale, over-crowding modulation and the over-reliance upon chromatics:

¹²¹ Lyn Henderson, 'Shostakovich and the Passacaglia: Old Grounds or New?', *The Musical Times*, 141 (2000), 53–60 (p. 53).

¹²² Sofya Vainer, 'The Evolution of the Set of 24 Preludes for Piano in the Nineteenth Century' (unpublished MMus, Australian Catholic University, 1997), p. 91.

¹²³ Ong, 'The Piano Prelude in the Early Twentieth Century', p. 20.

¹²⁴ See Stanford, 'On Some Recent Tendencies in Composition' (1920–1921), pp. 39–53, Stanford, 'The Composition of Music', pp. 50–80 and Stanford, *Musical Composition*.

¹²⁵ Stanford, 'On Some Recent Tendencies in Composition', (1920–1921), pp. 39–53. This paper was given to the Royal Musical Association on 18 January 1921.

¹²⁶ Stanford, 'On Some Recent Tendencies in Composition', (1920–1921), p. 39.

'Fifths were prohibited because they were ugly and they are as ugly now as they every have been, and as they ever will be, world without end.'¹²⁷ Earlier in 1911 Stanford had noted that 'a man who knows he is writing consecutive fifths can write them if he is convinced of their appropriateness, and can convince the hearer of their beauty, without being pulled up by the old formula of infringement of rule'.¹²⁸ Stanford voiced his concerns in public and made his views on the direction which modern composition was taking known to his students. He was critical of their work if they exhibited these trends in their compositions. Dyson confirmed Stanford's dislike of chromatics as he noted that Stanford wrote in his report 'has a bad fit of chromatics. Hope he will soon grow healthy and diatonic'.¹²⁹

Dunhill noted that Stanford 'was an enthusiast for the modern Russian School as soon as it became known here [England] and while Dunhill acknowledged that Stanford 'looked askance upon the tendencies of the most modern schools of composition', he believed that Stanford was 'fully abreast of the times [...] [and] put his finger upon the now palpable weaknesses of Tchaikovsky and Richard Strauss when everybody was raving about the nobility and perfection of all their works'.¹³⁰

To demonstrate his feelings on the emerging trends he first made reference to these new ideas in his satirical *Ode to Discord* of 1908.¹³¹ The lengthy analytical programme note provides clues into Stanford's intentions in this work. The opening melodic line of the work, taken from Schubert's 'An die Musik', is immediately interrupted by a discord setting the scene for a portrayal of those elements in modern music which he despised. The evocative title of 'Midnight Orgy

¹²⁷ Stanford, 'On Some Recent Tendencies in Composition,' (1920–1921), pp. 39–40.

¹²⁸ Stanford, *Musical Composition*, p. 3.

¹²⁹ Dyson, 'Charles Villiers Stanford', p. 196.

¹³⁰ Dunhill, 'Charles Villiers Stanford', p. 206.

¹³¹ Charles Villiers Stanford, *Ode to Discord: A Chimerical Bombination in Four Bursts* (London: Boosey & Co., 1908).

of the Chromatic Brigands' for the final 'burst', in addition to titles chosen for some of the protagonists such as 'Goddess of Discord' and the chorus of 'Chromatic Brigands', highlight his disdain for many developments which he disapproved. With quotations from a number of works including *Tod und Verklärung* and *Ein Heldenleben*, Stanford includes augmented triads, consecutive fifths, and passages of augmented fifths and chromatic diminished fifths, while curious instrument choices and an unusual treatment of register all point to his disapproval of these trends. Riley believes that 'the targets of the *Odes* appear to be Berlioz, Strauss and Debussy', and suggests that Elgar may have been 'in his sights too.'¹³² While this piece is an attack of sorts on modern developments, Stanford did engage enthusiastically with some recent compositions by composers who were actively promoting these modern tendencies. For example, he wished to programme Debussy's, *The Blessed Damsel*, at the 1910 Leeds Festival and described the work 'as fascinating stuff' in a letter, despite mimicking Debussy's use of the whole-tone scale in *Ode to Discord*.¹³³ He later conducted Debussy's *Nocturnes* at the Royal College of Music on 15 February 1912. Eugene Goossens wrote that 'Stanford laid most of the blame for the wildness of the young radicals on the pernicious influence of Strauss and Debussy, though secretly he grudgingly admired the more conservative efforts of both composers.'¹³⁴ Despite disliking the music of Richard Strauss, Stanford did conduct some of his works. For example the Royal College of Music Orchestra gave a performance of *Tod und Verklärung* on 12 November 1903, while *Don Juan* was programmed at the 1904 Leeds Festival under Stanford's baton. However, the small number of occasions which he programmed modern European compositions and the lack of

¹³² Matthew Riley, *British Music and Modernism, 1895–1960* (Farnham, Surrey; Burlington, VT: Ashgate, 2010), pp. 25–26. See also Dibble, *Stanford*, pp. 382–383 for a persuasive account of this work.

¹³³ Letter from Stanford to Hannam, 21 October 1909, in Greene, *Stanford*, p. 143. Charles Villiers Stanford, *Ode to Discord: A Chimerical Bombination in Four Bursts* (London: Boosey & Co., 1908). For an insight into Stanford's dislike of the use of the whole-tone scale see Stanford, 'On Some Recent Tendencies in Composition', (1920), p. 41.

¹³⁴ Goossens, *Overtures and Beginners*, p. 82.

references to works which he approved of and liked gives a clear indication on his preferences. Stanford was open and direct about his opinions of particular works and composers and was opposed to students following such practices. He commented to Howells that he couldn't 'accustomise [his] nostrils to these modern stinks'.¹³⁵ Works which he disliked included *Elektra*, *Sinfonia Domestica* and *Salome*. Stanford described *Elektra* as 'pornographic rubbish'¹³⁶ and remarked that after hearing a performance of *Sinfonia Domestica* he came out 'with no more impression than going through a smelly tunnel in a railway'.¹³⁷

One of the aspects of the modern compositions which he took issue with was the idea of beauty in the works. Stanford had specific but yet narrow views on the representation of beauty in his music and promoted this in his treatise on composition.¹³⁸ Music which embodied harsh sounds and placed emphasis on discordant tonality did not meet with his approval. Despite some examples being included on his programmes, it is clear that Stanford had conservative ideas when programming concerts at the Royal College of Music. Programmes of orchestral concerts at the Royal College of Music between 1905 and 1921 represent a wide range of music. Rodmell notes that the works included 'inevitably reflect[ed] his own preferences'. Stanford's programmes clearly represented his unwillingness to engage with more modern compositions by foreign composers. Such lack of interest in composers such as Mahler, Stravinsky, Richard Strauss and many of the French composers resulted in a lack of exposure to these works for the student players and also audiences. Rodmell noted that 'whether he [Stanford] heard or examined Stravinsky's work is unknown' and correctly postulates that Stanford's 'reaction is

¹³⁵ See Paul Spicer, *Herbert Howells* (Bridgend, Wales: Seren, 1998), p. 60.

¹³⁶ Goosens, *Overtures and Beginners*, p. 82.

¹³⁷ See letter from Stanford to Greene, 30 September 1905, in Greene, *Stanford*, p. 264.

¹³⁸ See for example, Stanford, *Musical Composition*, p. 3.

easy to predict'.¹³⁹ Other conductors, however, such as Henry Wood and Thomas Beecham were more willing to programme works by composers which Stanford chose to exclude. Interestingly, the list of opera productions at the Royal College of Music which were conducted by Stanford from between 1900 and 1914 includes some lesser known works.

Stanford promoted the work of a number of contemporary composers who he admired. For example, he frequently programmed music from Russia including works by Rachmaninov and Glazunov on a number of occasions at concerts in Leeds and in London. Students at the Royal College of Music were regularly exposed to these composers' music. Stanford had met both men during their respective visits to London. The Royal College of Music Orchestra gave the first English performance of Glazunov's Symphony no.7 on 17 February 1903, having previously performed the fifth and sixth symphonies. Rodmell claims that 'the favouring of Glazunov arose from Stanford's personal admiration for him, [...] [while] the poor representations of such composers as Elgar and Richard Strauss are surely also the result of his personal antipathies'.¹⁴⁰ Stanford and the Royal College of Music Orchestra gave the English premiere of Rachmaninov's *The Isle of the Dead* and Stanford conducted a number of performances of Rachmaninov's Second Piano Concerto.

3.11.3 Stanford as Neoclassicist?

Neoclassicism was a movement which emerged between the two world wars, and while Stanford is not regarded as a neoclassical composer, his approach to composition shares some affinity to the neoclassical composers who drew inspiration

¹³⁹ Rodmell, *Stanford*, p. 359.

¹⁴⁰ Rodmell, *Stanford*, p. 344.

from the Baroque and Classical periods. Composers associated with this movement including Satie, Hindemith and Stravinsky sought to revive 'the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism.'¹⁴¹ Emotional restraint and control, economy and clarity of ideas were important ideals within this reactionary movement, while borrowed music was also an accepted feature of the neoclassical compositions. A number of compositions at this time were modelled on earlier works. For example, Stravinsky's *Pulcinella* from 1920 was based on an early eighteenth-century music which was then attributed to Pergolesi, while Satie's *Sonatine Bureaucratique* from 1917 used a piece by Clementi. A number of composers at this time returned to use forms which had not been used at the beginning of the twentieth century as composers indulged in expressionism and atonal experiments. Such use of more traditionally perceived forms and borrowing from his predecessors is also evident in Stanford's music. While Stanford did not revive the prelude as a genre, considering its repeated appearances during the Romantic period, the clear sense of tonality, balance and order in his preludes, coupled with his choice of a piano miniature as a means to express his restrained emotions suggest that Stanford may have been responding to this aesthetic in his composition of his preludes, while the exaggerated emotionalism, expressionism and dissonance evident in many of the compositions from the beginning of the twentieth century is clearly absent from Stanford's preludes as he chose a piano miniature, ordered around a Bachian tonal model for his largest contribution to piano repertoire. Interestingly, Rodmell perceptively commented on 'a spirit almost of neoclassicism' in Stanford's two sonatinas which were composed shortly after the preludes referring

¹⁴¹ Arnold Whittall, 'Neo-classicism', in *GMO OMO*. <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/19723>> [accessed 13 August 2012].

to the 'emotional and practical understatement'.¹⁴² Stanford may not have been consciously aware of neoclassicism and it may have been coincidental that some of his compositions from this period share similarities to neoclassicism. Despite some similarities between his style and that of neoclassicism a classicist style was part of Stanford's style and his classical strain was never taken over by modernist trends.

Stanford would have been familiar with the work of a number of composers associated with this movement. However, as few of their works were programmed in his concerts he had little opportunities to engage in this music and it is unlikely that he embraced the compositions with enthusiasm. Despite reference to the music of Reger in an article written by Stanford in the *Morning Post* in 1915, there are no records of Stanford's engagement with his music.¹⁴³ Whether Stanford was familiar with Debussy's preludes is also not clear; the English premiere of the second book was given in London in 1913 by English pianist Walter Morse Rummer. Works by these composers were performed across England but his reluctance to engage with this music and programme it confirms that he did not embrace this music aesthetically.

Indeed, a return to simplicity is also evident in Stanford's decision to complete a number of shorter and smaller works aimed at children during the 1910s and 1920s. While it may only be a minor point, it is interesting to note that the fifth piece in the Elementary collection Stanford's *Six Sketches* from 1918 is entitled 'The Golliwog's Dance', somewhat reminiscent of Debussy's 'Golliwog's Cakewalk' which was completed ten years earlier. Notwithstanding the similar titles with both works aimed at young pianists, a more advanced command of rhythm and technical skills at the piano would be required for a convincing performance of Debussy's

¹⁴² Rodmell, *Stanford*, pp. 327–328.

¹⁴³ See letter from Stanford to the *Morning Post*, 21 September 1915, quoted in Dibble, *Stanford*, p. 421.

piece. However, despite the difference in standard required to perform the two pieces, both dance-like works share a similar character and rhythmic vitality. Interestingly, elements of Debussy's suite recalls classicism as the first piece *Gradius ad Parnassum* nods to Clementi's collection of exercises by the same title. In spite of the similar choice of inspiration for a work aimed at children, it is impossible to confirm if Stanford was influenced by Debussy's approach to piano composition. Indeed, there are no records of Stanford having travelled to Paris. As noted earlier, the interest which Stanford took in completing so many works for young players was in response to his need to earn money. Such pieces were marketable and guaranteed a source of income.

3.11.4 Contemporary Reactions Towards Modern Compositional Trends

Stanford was not unique in his views on the direction being taken by modern composers, and his concerns were shared by some of his British and European contemporaries. Indeed, Stanford was not the only Professor of composition in London at this time who was not enthusiastic about the modern developments. According to Bax, Frederick Corder who was his composition teacher at the Royal Academy of Music, 'could see nothing in Debussy', and after an examination of Debussy's *L'Après-Midi d'un Faune* exclaimed that he could not understand it.¹⁴⁴ Bax further noted that despite Corder's interest in *Till Eulenspiegel* and his 'championship of the works of his own pupils, I never heard him express approval of any other music of modernistic tendencies'. Stanford's conservative aesthetics were not unlike his colleagues at the Royal Academy of Music and represent general views on composition in Britain in the early decades of the twentieth century. In

¹⁴⁴ Arnold Bax and Lewis Foreman, *Farewell, My Youth, and Other Writings* (Aldershot: Scolar Press, 1992), p. 21.

addition to the articles written by musicologists and critics on the new trends, a number of composers were equally vocal in their opinions and views on recent changes in compositional styles.¹⁴⁵

Stanford was not the first British composer to publicly voice his strong views on modern compositional tendencies. Writings by his contemporary Parry clearly outline that he was troubled by the modern advancements. While Stanford had proclaimed his distaste of consecutive fifths in 1921, Parry had previously referred to them in a lecture which he delivered at the International Musical Congress on 31 May 1911, commenting on the change in opinions regarding unprepared chords, augmented fourths, consecutive seconds and sevenths. He noted that 'it was even in more recent times that consecutive fifths were regarded as so ugly that a self-respecting composer suffered tortures of shame if he had used them inadvertently'.¹⁴⁶ In *Style in Musical Art* Parry commented on the use of the whole-tone scale which was 'the recent vogue' which resulted in the use of 'two of the most aggressive intervals available in the modern musical system'.¹⁴⁷ Despite the strong views held by Stanford and Parry in relation to their favoured trends in composition, and the influence which they held over the younger generation of composers through their work at the Royal College of Music, many of their students were ready to embrace the emerging trends, some with great success.

A number of Russian composers shared similar views to Stanford. Rachmaninov, for example, was not willing to embrace the new methods. In an

¹⁴⁵ William Henry Hadow, 'Some Tendencies in Modern Music', in *Collected Essays* (London: Oxford University Press, 1928), pp. 1–25; William Henry Hadow, 'Some Aspects of Modern Music', in *Collected Essays* (London: Oxford University Press, 1928), pp. 26–40. These articles were written in 1906 and 1915 respectively and published in the *Edinburgh Review* in October 1906 and in *Musical Quarterly* in January 1915. In the second of these articles Hadow was troubled by the abstraction in Schoenberg's music, for example.

¹⁴⁶ C. Hubert H. Parry, 'The Meaning of Ugliness', *The Musical Times*, 52 (1911), 507–511 (p. 507).

¹⁴⁷ C. Hubert H. Parry, *Style in Musical Art* (London: Macmillan, 1911), p. 247.

interview with David Ewen in *The Etude* in 1941 he was critical of modern music. Rachmaninov was content with working within the Romantic tradition which he had been immersed in since his studies. He noted that he had ‘no sympathy with any composer who produces works according to preconceived theories or [...] who writes in a certain style because it is the fashion to do so.’¹⁴⁸ Indeed, like Stanford, Rachmaninov was criticised for not keeping up with modern developments. Both Stanford and Rachmaninov held similar views on the importance of melody. Rachmaninov noted that melody was the foundation of all music, while Stanford believed that ‘melody is essential to all work if it is to be of value’.¹⁴⁹ Similarities in their work do not end there as it is clear that both composers were committed to the Romantic tonal idiom. Rachmaninov’s handling of tonality has been the subject of a number of articles; Fisk noted that his Preludes op.23 were ‘fully comprehensible in terms of functional tonal harmony’.¹⁵⁰ Many of his works display a harmonic framework which is predominantly diatonic with emphasis on tonal cadences, and although other works include more chromatic progressions Rachmaninov ‘never abandoned functional tonality’, although he drew ‘new and original tonal configurations and textures into a traditional tonal framework’.¹⁵¹ Interestingly, a number of similarities between Stanford’s and Rachmaninov’s preludes will be noted in the examination of Stanford’s preludes in Chapters 4 and 5. Medtner also suffered on account of his rejection of the modern aesthetic. Writing in 1928 Sabaneev claimed that ‘he [Medtner] and his work belong to another sphere, to another age’.¹⁵² Medtner also openly criticised modern music and in his book *The Muse and the*

¹⁴⁸ David Ewen, ‘Music Should Speak from the Heart’, *The Etude*, 1941, 804–848.

¹⁴⁹ See both Stanford, ‘On Some Recent Tendencies in Composition’, p. 97 and Sergei Rachmaninov, ‘National and Radical Impressions in the Music of Today and Yesterday’, *The Etude*, 1919, 615 (p. 615).

¹⁵⁰ Charles Fisk, ‘Nineteenth-Century Music? The Case of Rachmaninov’, *19th-Century Music*, 31 (2008), 245–265 (p. 254).

¹⁵¹ Fisk, ‘Nineteenth-Century Music? The Case of Rachmaninov’, p. 258.

¹⁵² Leonid Sabaneev, ‘Nikolai Medtner’, *The Musical Times*, 69 (1928), 209–210 (p. 210).

Fashion he denounced the prevailing progressive movement and expressed his disillusionment with modernism.¹⁵³

Another Russian composer, whose work Stanford admired was Aleksandr Glazunov. Like Stanford his music was also described as academic and he rejected modernism. According to Slonismky, ‘Glazunov remained faithful to the ideals of nineteenth-century art. He refused to compromise with dissonant music; but he was unfailingly fair to students of his Conservatory who indulged the passion for modernistic discords’.¹⁵⁴ Only thirteen years Stanford’s junior, Glazunov, like Stanford, did not wish to accept modernism in the later years of his life, instead criticising the developments. Both were content with the traditions which they were familiar with and at this stage in their careers they were not willing to embrace in change. Correspondence from Glazunov to Stanford in 1921 clearly outlines Glazunov’s views on modern compositional trends. Glazunov refers to a letter which Stanford had written to Glazunov in 1920 and his response to Stanford suggests that Stanford was informing him of developments in England which he disapproved of. Glazunov shared his concerns and noted ‘as for me I have to say that in general, I have scarcely changed my convictions at all and I am happy to remain a backward musician’.¹⁵⁵

Stanford’s aesthetics reflect a culture among other composers of an older generation across Europe. While representative examples of Russian composers have been chosen here as comparators on account of connections between preludes by

¹⁵³ See for example Nikolay Karlovich Medtner and Alfred J. Swan, *The Muse and the Fashion, Being a Defence of the Foundations of the Art of Music; Translated with Some Annotations by Alfred J. Swan* (Haverford: Haverford College Bookstore, 1951), pp. 2–3. This was originally published in 1935.

¹⁵⁴ *Nicolas Slonimsky: Writings on Music*, ed. by Electra Slonimsky Yourke, Volume Two: Russian and Soviet Music and Composers (New York: Routledge, 2004), p. 44.

¹⁵⁵ Letter from Glazunov to Stanford, 22 April 1921, quoted in Dibble, *Stanford*, p. 454. Stanford’s letter to Glazunov in 1920 has not survived.

Rachmaninov and Stanford, French composers at this time were also concerned about some of the recent developments. The title of Dukas's article from 1924 shares a similar title to Stanford's lecture written only three years previously: *Les Tendances de la Musique Contemporaine*.¹⁵⁶

Interestingly, it appears that there was a strong interest in commenting on trends in contemporary music; an article examining trends in contemporary Belgian music was published in July 1921.¹⁵⁷ Many composers of Stanford's generation felt disconnected with emerging trends and they continued to compose in a tradition which they had studied and respected. While reception of Stanford's music has suffered on account of their reliance on traditional forms and structures, he was not alone. Music by a number of his British contemporaries including Sterndale Bennett, Mackenzie, Cowen, Parry Elgar and Vaughan Williams all experiencing similar neglect of their music.

The examination of the preludes which will follow in Volume 2 of the thesis will investigate Stanford's debt to tradition through his composition of these pieces while also seeking out those features which demonstrate a composer endeavouring to develop an original style of his own. The range of material presented over the course of his forty-eight preludes, while acknowledging the rich

¹⁵⁶ Paul Dukas, 'Les Tendances De La Musique Contemporaine', in *Les Ecrits de Paul Dukas* (Paris: Société d'éditions Françaises et Internationales, 1948), pp. 667–671. Indeed, writing in 1863 Robert Prescott Stewart was disillusioned with the developments in German music, noting that he had no sympathy with the new German school: 'this music not only lacks the melody essential to please the general ear; but is deficient in *form* which is an important element in the works of the great composers'. See Robert Stewart, 'Music: (with Illustrations) a Lecture', in *Lectures Delivered Before the Dublin Young Men's Christian Association* (Dublin: Hodges Smith, 1863), p. 126. However, after a visit to the Bayreuth Festival in 1876 Stewart's opinions towards Wagner's music changed somewhat. Following an examination of lectures delivered by Stewart and other extant material, Parker has suggested that 'Stewart was neither a classicist nor a modernist but recognized the merits of both schools of composition'. See Lisa Parker, 'For the Purpose of Public Music Education: The Lectures of Robert Prescott Stewart', in *Irish Musical Studies: Music in Nineteenth Century Ireland*, ed. by Michael Murphy and Jan Smaczny (Blackrock, Co. Dublin: Irish Academic Press, 1990), IX, 187–210 (p. 194).

¹⁵⁷ Charles Van den Borren and Frederick H. Martens, 'The General Trends in Contemporary Belgian Music', *The Musical Quarterly*, 7 (1921), 351–365.

tradition which he had inherited, also reveals the composer's imagination as an accomplished creator presenting his musical thoughts in these miniatures.

3.12 Stanford's Decision to Write His Preludes

While it is important to consider Stanford's reasons for composing a set of twenty-four preludes in an attempt to gain an insight into the composer's music, it must also be acknowledged that these questions cannot be answered with full certainty. Why did Stanford want to compose a set of twenty-four preludes to begin with? In Shostakovich's case it was quite clear: 'At first I wanted to write a kind of technical exercise in polyphony. Subsequently, however, I broadened my task and decided to compose on the model of Bach's *Das Wohltemperirte Klavier*, a big cycle of pieces in polyphonic forms, with a definite imagery and artistic intent.'¹⁵⁸ For Stanford, his lifelong interest in Bach's music clearly provided the impetus to pay his personal homage to Bach by composing his own set of forty-eight preludes. Also linked to this is a clear sense of nostalgic reflection.

3.12.1 Longing and Reflection: A Return to Past Ideals and Nostalgic Reflection?

While teasing out Stanford's debt to tradition, of greater interest is his decision to complete his largest contribution to the solo piano repertoire so late in his life. While this is a pertinent issue, it has to be acknowledged that the lack of documentary evidence makes it difficult to answer this question. Due to his initial and continued contact with Bach's music from early childhood, it is likely that a sense of nostalgic reflection drew him towards this genre, particularly as music 'relies so fundamentally

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Cited in Lyudmila Polyakova, 'Towards the Discussion of Dmitry Shostakovich's 24 Preludes and Fugues', *Soviet Music*, 6 (Moscow: Foreign Language Publishing, 1951), 55.

on the repetition of its own past events as a means of gaining coherence'.¹⁵⁹ A realisation that death is imminent can affect one's state of mind and brings recollections from the past to the fore. In spite of his failing health, Stanford valiantly continued to compose until the end of his life, with the completion of the forty-eight preludes during his final compositional period. This is critical in our understanding and appreciation of his talents, in that he was not entirely deterred by a growing awareness of his waning powers and he continued to work at his compositions until about a year before he died. By the time he composed the preludes he was sixty-five years of age, he may have felt death approaching, especially as his father died aged seventy. Furthermore, in September 1917, the year before the first set of preludes was completed, Stanford had moved temporarily to Windsor on doctor's orders on account of the raids, and this marked the beginning of a decline in his health. As the war progressed, he felt more and more isolated from musical life in England, a fact which impacted on his compositional outlook.

His autobiography which he had completed in 1914 reveals a man who had fond memories of his musical childhood in Dublin. A sense of longing for and remembering of childhood events is not unusual in the later years of one's life. The reader is treated to a re-enactment of past experiences through a number of recollections by Stanford of piano lessons with an array of teachers in Dublin, in addition to clear accounts of concerts attended in his youth. The level of detail afforded to his early experiences with the piano is noteworthy and clearly demonstrates that this instrument held a poignant significance for him. While he also having received tuition on the violin from Levey, fewer details on this aspect of his musical training are given in the autobiography, suggesting that this instrument interested him to a lesser degree as well as not having as significant an impact on his

¹⁵⁹Scott Burnham, 'Schubert and the Sound of Memory', *The Musical Quarterly*, 84 (2000), 655–663 (p. 655).

future compositions as he wrote fewer solo violin pieces than solo piano works.¹⁶⁰

Portnoy believes that ‘it is not so much the varied experiences that life may afford the artist as the manner in which impressions, events and places register on his consciousness.’¹⁶¹ The emphasis placed on the performance of Bach’s preludes and fugues for visitors to the Stanford home during his childhood clearly remained in his consciousness, firstly warranting special mention in his autobiography only four years before the completion of the first book of preludes, and secondly through the completion of his own collection of forty-eight preludes which capture his youthful vision and recaptures his boyhood. Indeed, both the intimacy and personal nature of the prelude genre are also evident in some of Stanford’s preludes.

A number of writers (Frisch, Daverio, Fisk and Gingerich) suggest that ‘the later instrumental music of Franz Schubert stands as a distinctive realization of this recollective mode of musical consciousness.’¹⁶² Burnham further postulates that the music ‘faces backward rather than forward, recreating a past rather than creating a future’. Indeed, Stanford’s recapturing of his childhood also represents this facing backwards instead of embracing the music of the future. While gestures in Stanford’s preludes do not necessarily evoke the quality of reminiscence, the continued reference to past forms, genres, and compositional practices associated with earlier

¹⁶⁰ For a complete listing of Stanford’s compositions for solo violin see Dibble, *Stanford*, pp. 477–479.

¹⁶¹ Julius Portnoy, ‘A Psychological Theory of Artistic Creation’, *College Art Journal*, 10 (1950), 23–29 (p. 25).

¹⁶² Burnham, ‘Schubert and the Sound of Memory’, p. 656. Late style in Schubert has occupied a number of writers. For some interesting observations in relation to late style and death in Schubert see Lorraine Byrne Bodley, ‘Late Style and the Paradoxical Poetics of the Schubert-Berio Renderings’, in *Unknown Schubert*, ed. by Barbara M. Reul and Lorraine Byrne Bodley (Aldershot: Ashgate, 2008), pp. 233–249. Some of the issues raised here could be applied to Stanford.

periods of music also results in 'a cumulative orientation toward the past, a kind of systemic nostalgia.'¹⁶³

The juxtaposition of the tragedy of demise during his life in terms of his fall from public favour with the happy childhood recollections and the promise which he showed as a pianist as a child may have encouraged Stanford to revisit a genre associated with his past. The reflection may also suggest that he was composing for himself rather than for public recognition. Such a use of this genre suggests a reflective nostalgia. Riley attributes this engagement to a sense of loss and longing.¹⁶⁴ This return to a specific genre and instrument, both of which had played a pivotal role in his childhood, denotes a man whose life had come full circle as he made his largest contribution to British piano music in the twentieth century and may have been a type of self-renewal for the composer. Indeed, late works often revert to simplicity, and choosing to write miniatures at this point in his career is therefore not surprising.¹⁶⁵ I believe that Stanford's recollection of childhood events and nostalgic reflection of his homeland coupled with his declining health of later years would have inspired him to make his mark on British piano composition with his largest piano collection.

The omission of particular details from Stanford's autobiography is worth considering here. His childhood days in Dublin obviously represented to him the 'ideal' Ireland, the Ireland which he would prefer to remember for the remainder

¹⁶³ Frisch discusses the 'various acts of recollection' in Schubert's String Quartet in G major D887, in which he points to passages in later movements which recall events and moods from earlier movements and proposes that these 'acts of recollection' can 'take over the musical structure', the result being 'a cumulative orientation toward the past, a kind of systemic nostalgia'. See Burnham, 'Schubert and the Sound of Memory', p. 656.

¹⁶⁴ Riley, *Edward Elgar and the Nostalgic Imagination*, p. 16. In Stanford's case such reflective nostalgia not only signalled his musical roots in the Leipzig school, but also embraced a longing for his homeland which is evident in his use of Irish idioms, modal progressions, dance rhythms and dances in his Four Irish Dances op.89.

¹⁶⁵ The simplicity of the opening of Schubert's Ninth Symphony has often been cited in this regard.

of his life. Riley queries if ‘nostalgia [is] primarily a relief from, or a resource for, confronting the subject’s anxieties?’¹⁶⁶ In this Ireland the piano was a significant part of his development as a musician, but it also offered him opportunities to perform and enjoy performing in public. Despite having broken all physical ties with Ireland after the death of his parents, Stanford kept a close eye on political developments in Ireland, and he was disturbed by the turn of events there in the early twentieth century. Returning to his native Ireland was a dream for him which unfortunately did not become a reality: despite an invitation from Trinity College Dublin to travel to Dublin to receive an honorary doctorate from the university in 1921, he was unable to attend as his doctor advised him not to travel on account of the war in Ireland at the time.¹⁶⁷ Herbert Howells believed that ‘Ireland was, in fact, an abiding powerful nostalgia in him’.¹⁶⁸ Indeed, Portnoy notes that:

much art originates in a contemplative or thoughtful mood. But [...] [it does] not explain what brings on a contemplative mood. Surely these reflective and pondering artistic tendencies are either caused by introspection or anxiety. An emotional condition creates an artistic mood and this mood in turn is recreated by the observer or listener. A mood is the effect whose cause is often unconscious in nature. Art is born of man’s emotions to stir others’ emotions. That is the nature and function of art.¹⁶⁹

In Stanford’s case this ‘introspection or anxiety’ is clearly the result of many years away from his native country and remembering back to happier times.

Why did Stanford leave the writing of the preludes so late in his life if they represented such an important aspect in his childhood? These happier times may have been part of his unconscious and only became significant when realisations that

¹⁶⁶ Riley, *Edward Elgar and the Nostalgic Imagination*, p. 15.

¹⁶⁷ See Anon., ‘University Intelligence’, p. 7 for a list of those names proposed by the Board of the Senate of the University of Dublin which were considered on 12 March 1921. Although Stanford never alluded to the lack of an invitation from Trinity to receive an honorary doctorate earlier in his career, Greene believed that he had hoped for two things in his life: to be made a Fellow of Trinity College Cambridge and to receive an honorary doctorate from Trinity College Dublin. See Greene, *Stanford*, p. 77.

¹⁶⁸ Howells, ‘Charles Villiers Stanford (1852–1924): An Address at His Centenary’, p. 19.

¹⁶⁹ Portnoy, ‘A Psychological Theory of Artistic Creation’, p. 26.

death was imminent came to the fore: 'the repressions of feelings and the impressions, memories and events that the artist stores away in his unconscious faculty are the heavily laden roots which are primary sources in the creation of art.'¹⁷⁰ More significantly, 'these very impressions and memories which were received through the senses undergo a period of incubation or unconscious elaboration.'¹⁷¹ Portnoy believes that when memories have been 'sufficiently mulled over in the unconscious' they 'may rise to the conscious level [...] in one of two ways: firstly, in response to an external stimulus or series of stimuli this latent material comes to the fore spontaneously; or, secondly, the artist may deliberately indulge in a mood of reflection and introspection with the purpose of evoking an emotional mood conducive to creation.'¹⁷² In Stanford's case both of Portnoy's ideas are somewhat applicable and likely: the fond memories of a genre which provided favourable associations for him and the realisation that he wished to add to the prelude tradition, a contribution made by other notable composers, may both have provided the stimulus for this creation. Interestingly, Portnoy further attests that an 'artist expresses himself through the particular art form toward which he is inclined by virtue of natural endowment and training. Art creation is the conversion of human emotions which, fed by anxiety, apprehension, longing and anticipation seek and find release in expression.'¹⁷³ For Stanford, such release was his monumental composition of forty-eight preludes.

¹⁷⁰ Portnoy, 'A Psychological Theory of Artistic Creation', p. 27.

¹⁷¹ Portnoy, 'A Psychological Theory of Artistic Creation', p. 27.

¹⁷² Portnoy, 'A Psychological Theory of Artistic Creation', p. 27.

¹⁷³ Portnoy, 'A Psychological Theory of Artistic Creation', p. 27.

3.13 Forty-Eight Preludes: A Crowning Artistic Achievement?

An 'artist's creative activities is orientated toward the past and determined by past conditioning that all motivation takes the form of tension reduction, that the relief from tensions not only provides the pleasures involved in creative productions but also serves as the reinforcing mechanism for the drive'.¹⁷⁴ While Stanford may not have consciously sought to reform piano music as a composer, to write forty-eight preludes towards the end of his career was surely an attempt to make a significant contribution to piano music in England. An ambitious self-conscious agenda may have been his motivation to compose such a collection, particularly in light of the 'neglect he continually felt' at this time.¹⁷⁵ These preludes crown a lifetime of pianistic output. Indeed, this significant body of works represents the culmination of his life-long interest in traditional forms. It was also a conscious decision and deliberate move by a composer to make a grand gesture in his mature years, particularly for an instrument with which he had limited success as a composer in the public eye. Additionally, no British composer thus far had completed twenty-four preludes, a fact Stanford was probably aware of.

Due to the lack of a public appreciation of his works and the growing interest shown in the younger generation of composers, Stanford may have felt a failure in terms of his piano compositions. One critic writing shortly after his death noted that 'in his later years he was generally regarded as a disappointed man, though this was only partially true.'¹⁷⁶ The composition of such a large collection of works may well have been an attempt to reaffirm his place as a leading composer of piano

¹⁷⁴ Ralph J. Hallman, 'Aesthetic Motivation in the Creative Arts', *The Journal of Aesthetics and Art Criticism*, 23 (1965), 453–459 (p. 455).

¹⁷⁵ Herbert Howells described the last decade of Stanford's life as 'the days of his increasing neglect, a neglect he continually felt'. Howells, 'Charles Villiers Stanford (1852–1924): An Address at His Centenary', p. 21.

¹⁷⁶ Anon., 'Sir C.V. Stanford: A Composer of Genius', p. 17.

music of his generation, and it would have been a significant achievement for him to have been the first Irish-born composer to complete such an onerous undertaking and place him in the lineage of great composers of preludes. He may have been conscious that he was working in the shadow of a number of composers whom he regarded as geniuses. For works completed late in an artist's life Wood believes that it seems plausible to suggest that 'the approaching death of the artist gets into the works'.¹⁷⁷ Indeed, it is interesting to observe in the preludes that the death of others had an impact on Stanford's writing, and references to death are revealed in the collections with funeral marches, works written in an elegiac manner and the subtitle 'In Memoriam' for Prelude no.22. However, like many other aspects of his life, we have few clues as to Stanford's thoughts or indeed preoccupations with death. Some other compositions bore the imprint of war with some dedicated to the memory of those who were killed.¹⁷⁸ Indeed, the allusions to funeral marches may have been a reference to his own approaching death. In Edward Said's words 'late works crown a lifetime of aesthetic endeavour', a summation which is particularly apt in Stanford's case.¹⁷⁹ However, by choosing to write in a specific genre this can set up

¹⁷⁷ Michael Wood and Edward W. Said, 'Introduction', in *On Late Style: Music and Literature Against the Grain* (New York: Pantheon Books, 2006), p. xiii.

¹⁷⁸ Other works which demonstrate the influence of war include *For Lo, I Raise Up*, op.145 (1916), *Fare Well: In memoriam K. of K. Kitchener of Khartoum* (1918), Sonata Eroica for Organ op.151 (117), Piano Trio no.3 op.158 (1918), *Song of Agincourt* op.168 (1918–1920) which was written in commemoration of those members of the Royal College of Music who fought, worked and died for their country, and *At the Abbey Gate* op.177 (1920) which was written for an unknown warrior who was interred in Westminster Abbey. One interesting composition from this period was his choral work *There's a Sound of Voices Rising*. Stanford had been appointed president of the Cheltenham Philharmonic Society in 1906. With the coming of the war in 1914, the society began to organize money for the Red Cross by holding a series of concerts. For the first of these 'Patriotic Concerts' Stanford wrote this choral work with words written by one of the society's members, Herbert T. Rainger. Unfortunately, this music now appears to be lost, so it is difficult to determine the mood of the work in the context of the words. A review of the concert noted that it gave 'an air of serious solemnity to the surrounding circumstances'. See Anon., 'The Philharmonic Society. Grand Patriotic Concert', *The Looker-On*, 31 October 1914, pp. 6–7 (p. 6). The words were printed in a programme of the Cheltenham Philharmonic Society from its concert on 28 October 1914. The concert also included a performance of Grainger's arrangement of Stanford's Irish Reel from *Four Irish Dances* op.89. I am grateful to Francis Smith of the Cheltenham Philharmonic Orchestra for furnishing me with a copy of the programme from this event.

¹⁷⁹ Edward W. Said, *On Late Style: Music and Literature Against the Grain* (New York: Pantheon Books, 2006), p. 7.

expectations by performers and critics alike as to the function of the work. The question of function in Stanford's preludes will be considered below.

3.14 War and Turmoil: A Personal Contribution

3.14.1 Financial Difficulties

While the preludes represent a composer who was aware of following trends set by a number of his predecessors, a number of important and interesting themes emerge from the collection. Nostalgia and late style have been referred to above. Additionally, considering the historical context for these preludes it is clear that Stanford was deeply affected by events of the war which had such a negative impact on musical life in England. For one so involved in and dependent on musical activities in the country he had witnessed first-hand the effects which World War I had on the economic, social and personal aspects of his lifestyle, and overt references to this are found in letters and articles written by the composer.¹⁸⁰ Although he was fortunate enough to be employed as Professor of Music at Cambridge University and as an hourly-paid Professor of Music at the Royal College of Music, these positions did not bring with them a healthy salary.¹⁸¹ It annoyed him that his income was less than that of most of the other professors in the College, while Parry was on a salaried arrangement, a position to which Stanford himself may have been expecting to be appointed.¹⁸² On a number of occasions he raised the issue of his income with the

¹⁸⁰ Indeed, H.C. Colles in his article on 'Music in War-Times' printed in *The Musical Times* in 1914, wrote that music 'had given them [musicians] no other training through which they could make a living'. See Anon., 'Music in War-Time', *The Musical Times*, 55 (1914), 707 (p. 707).

¹⁸¹ Stanford's salary of £200 from Cambridge had remained fixed since his appointment in 1887, while falling numbers at the Royal College of Music resulted in a decrease in salary from this institution despite the increase in living costs in England at the time. Figures taken from 'Cost of Living Calculator', <<http://www.cleavebooks.co.uk/scol/calcoluh.htm>> [accessed 22 October 2008] outline a steady increase in the cost of living from the 1890s to the 1920s.

¹⁸² Stanford, however, did not show his disappointment and wrote a letter to his fellow composer. See the congratulatory note to Parry after his appointment: Letter from Stanford to Parry, 23 November 1894, in Graves, *Hubert Parry*, p. 355.

College and was unsuccessful in his plea to Parry (in his capacity as Director) in the hope that the Executive Committee would consider the post of orchestral and opera conductor as a salaried position.¹⁸³ Not surprisingly, Stanford does not mention this situation nor his relationship with Parry in his autobiography, despite the references to the foundation of the College and George Grove.

The war had put a huge strain on his financial position. Students were away at war, and the festivals were cancelled which would have impacted on potential commissions for Stanford.¹⁸⁴ He could no longer afford to compose large-scale orchestral or vocal works because there was no guarantee of a financial return for such works. Instead he composed more solo or chamber works which were more likely to be published. Letters from publishers to Stanford outline that the composer sold the rights of many of his works; obviously he was in need of the money.¹⁸⁵

As Stanford's income declined he had to move his family from their central home of twenty-three years at Holland Street to a smaller house further away from the College at Lower Berkeley Street. Correspondence from Stanford to Robert McEwen somewhat reveal the extent of his problems as he requested loans from his

¹⁸³ See letter from Stanford to the Director of the RCM [Parry], 27 October 1901, contained in the Minute Book of the RCM. Stanford received an increase for all conducting duties but no salary, and Parry told him that he agreed with this decision. According to Parry, Stanford 'was thunderous' and 'more black and gloomy than ever'. See Diary of Hubert Parry, 10 December 1901 and Diary of Hubert Parry, 13 December 1901, in Dibble, *Stanford*, p. 337. See also Diary of Hubert Parry, 18 Oct 1915, in Rodmell, *Stanford*, p. 306 for further details on Stanford's financial difficulties.

¹⁸⁴ Stanford felt very strongly about the impact which the loss of musical events in England was having on the profession, and he was outspoken in his views on this subject in the press. See Charles Villiers Stanford, 'Birmingham Musical Festival', *The Times*, 12 December 1914, p. 9 (p. 9). He was also a member of the 'Music in War Time Committee of the Professional Classes War Relief Council' whose main aim was to organize and give concerts and work to musicians affected by the war who were no longer fit for service. They 'wished to develop schemes for the employment of people in the musical world during the war, and to deal with cases of distress in the musical world which may be attributable to the war.' Stanford was also involved in raising money for the Red Cross.

¹⁸⁵ See letters from Stainer & Bell Ltd. to Stanford, 23 May 1910, 31 March 1911 and 27 January 1913, housed at Robinson Library, University of Newcastle.

Scottish friend.¹⁸⁶ Things appeared to be so bad that Stanford offered to sell McEwen his Jacob and Abraham Kirckmann harpsichord of 1771 and Hubert von Herkomer's portrait of Stanford.¹⁸⁷

His financial strains would have been one of the contributing factors in his decision to write marketable piano preludes. Additionally, the war impacted on his own health considerably.¹⁸⁸ In 1917, only a short time before the completion of his first set of piano preludes, his nerves got the better of him and he had to leave for Windsor to avoid the air raids, staying in various hotels which also added to the strain of his finances.

3.14.2 Stanford's Reactions to the War in his Compositions

From a survey of all the works composed by Stanford during and after the war period some trends can be noticed. During this period he composed no symphonies after 1912 and he returned to composing concertos and miscellaneous orchestral works in 1918 after a five-year hiatus. It was unlikely that larger works would be performed or indeed published in England. In contrast, there was a steady flow of works for solo piano, as these were more likely to be published and eased his financial situation. If Parry had successfully obtained a salary for Stanford, he could have composed whatever suited his desire. Instead, Stanford's compositions were driven by the market for music in England at that time. Many of his solo piano works of this time are suited to domestic music-making, similar in style to salon music of the eighteenth

¹⁸⁶ See letters from Stanford to McEwen, 27 August 1921 and 1 February 1922, in Dibble, *Stanford*, pp. 457–458.

¹⁸⁷ Sir Hubert von Herkomer (1849–1914) was a painter, film director and composer. The portrait of Stanford which he painted in 1882 is now housed by the Royal College of Music, London. Incidentally, von Herkomer also painted a portrait of Jennie Stanford in 1883 which is now housed in the Royal Academy of Music, London. Stanford tried to sell the harpsichord on the grounds that he had no room in the house for it when in fact he was probably in need of the money.

¹⁸⁸ Greene, *Stanford*, p. 269.

and nineteenth centuries. With the cancellation of concerts, many favoured domestic music-making at this time as a source of escape.

Despite the reduction in income from decreasing numbers at the College, Stanford was concerned for the welfare of many of his students who were away at war. Sons of good friends were killed at war.¹⁸⁹ As a father himself, Stanford knew the pain which they both suffered; Stanford's own son, Guy, served at the Somme but fortunately he had to return home on account of appendicitis. Hospital bills for both Guy and his daughter Geraldine put additional strain on Stanford's finances. In correspondence to his friend Robert McEwen, it is clear that Stanford was very bitter about the recent events of the war. Referring to the German Emperor he wrote: 'I should like to have *his* blood.'¹⁹⁰ Some of the works of this period, inevitably, bore the imprints of war, with moods and figures reminiscent of war times while others were dedicated to those who had lost their lives at war. Indeed, Prelude no.22 overtly remembers Maurice Gray, while the seventh prelude is also suggestive of the war. For Prelude no.22 Stanford suitably chooses the opening of Chopin's 'Marche funèbre' as the basis of this work, which is dedicated to the memory of M.G. Stanford knew Alan Gray well, as Gray had played at his wedding in 1878 and later succeeded him as organist at Trinity College, Cambridge.¹⁹¹

An analysis of the preludes highlights that war was never far from his mind during the compositional process. A number of motifs and ideas portray the heroic (Prelude no.8), while others evoke the pain of suffering during the war with

¹⁸⁹ Casualties included fellow composer Charles Wood's son Patrick, organist Alan Gray's two sons Maurice and Edward Jasper, and Robert McEwen's two sons.

¹⁹⁰ See letter from Stanford to McEwen, 10 August 1914, in Dibble, *Stanford*, p. 419.

¹⁹¹ This prelude will be examined in Section 4.22. This prelude is not the only work by Stanford to relate to Maurice Gray's death. Stanford's Third Piano Trio, op.158, with the subtitle 'Per astra ad aspera' which translates as 'To the stars through struggle', also dates from 1918 and was written in memory of Maurice Gray and his brother Edward Jasper, among other heroes. The piano trio bears the inscription 'In Memoriam: E.U.; A.T.; A.K.; E.J.G.; M.G.; sempiternam patriae laudem funere cumulantium.'

references to funeral marches and dedications to those who lost their life in the war (Prelude no.22). He was deeply affected by the death of friends and loved ones, and these losses had a profound impact on his compositions. Many composers engaged in writing elegies for those who had died, and while some of Stanford's preludes do not overtly make reference to death, the tone and mood presented suggest an elegiac outpouring. The examination of the preludes below will highlight further references. Although Stanford left no diary, and his autobiography from 1914 omits many personal feelings, the creative process can be deemed a substitute as he clearly incorporates his feelings about the war in his music.

3.15 Problems of Genre

One 'challenge' which emerges with the composition of a prelude is that there is no clear structural or formal model for the composer to follow. Ultimately a composer was free to structure the prelude in whichever way was considered desirable. In the hands of other composers it was treated as a work of indefinite character and form. Although there were numerous available examples of composers having composed sets of twenty-four preludes, the main requisite for the composer was to compose one prelude in each major and minor key. A similar point arose for composers who chose shorter sets of preludes. The result was a heterogeneous collection of pieces linked by title and key. In his account of Chopin's preludes, Frederick Niecks was critical of the composer's collection of pieces: they reminded him 'of nothing so much as of an artist's portfolio filled with drawings in all stages of advancement — finished and unfinished, complete and incomplete compositions, sketches and mere memoranda, all mixed indiscriminately together. The finished works were either too small or too

slight to be sent into the world separately'.¹⁹² Such damning criticism of Chopin's preludes is unfounded; while some are short, they still succeed as pieces performed in their own right. Indeed, Stanford's fourteenth prelude is only twenty-three bars long. One reason for such criticism is founded in the reception history of this musical form. Although the prelude had become an independent genre in the Romantic period without the need for a succeeding fugue, there was still a sense of unease in relation to such preludes. André Gide was equally critical when he failed to understand the title which Chopin had given to his preludes. Familiar with Bach's preludes and fugues he believed that Chopin should also have paired each of his preludes with a fugue.¹⁹³ By way of contrast Rachmaninov was clear in his own opinions regarding the prelude:

The prelude, as I conceive it, is a form of absolute music, intended, as its name signifies, to be played before a more important piece of music or as an introduction to some function. The form has grown to be used for music of an independent value. But so long as the name is given to a piece of music, the work should in some measure carry out the significance of the title.¹⁹⁴

Ong recognizes an apparent contradiction here, as he believes Rachmaninov's two sets of preludes, op.23 and op.32, are composed in a similar vein to Chopin's unattached preludes. It is difficult to agree with Rachmaninov's view that a work should carry out the significance of the title due to the evolution of the genre in terms of the changes to its function and conventions. With no structural model by which one can measure Stanford's handling of the prelude form in order to assess his contribution to the genre, it was more fitting to examine his preludes in the context of characteristics or types which have been proposed by various writers.

¹⁹² Frederick Niecks: *Frederick Chopin as a Man and Musician*, II (London 1888), 254–255 in Thomas Higgins ed.: *Chopin's Preludes op.28* Norton Critical Scores (New York: Norton, 1973), p. 93.

¹⁹³ André Gide in Thomas Higgins ed.: *Chopin's Preludes op.28* Norton Critical Scores (New York: Norton, 1973), 96.

¹⁹⁴ Sergei Rachmaninoff, 'My Prelude in C sharp minor', *The Delineator*, 75/2 (February 1910), p. 127 cited in Ong, 'The Piano Prelude in the Early Twentieth Century', p. 16. See also Victor Seroff, *Rachmaninoff* (New York: Simon and Schuster, 1950), p. 51.

3.16 Stanford's Choice of Genre: Deliberate in Design?

What exactly drew Stanford to this genre is difficult to ascertain. It may have been part of his 'endeavour to preserve traditional generic distinctions', representing his predilection for the past and his disdain for more modern developments and trends.¹⁹⁵ In the case of Stanford's preludes, the title 'Prelude' will not reveal the meaning of his intention for the works. His use of the generic title 'prelude' invokes an expectation of some of its established features in the performer or musicologist, as Kallberg notes that 'the choice of genre by a composer and its identification by the listener establish the framework for the communication of meaning.'¹⁹⁶ In the first place Stanford may have been trying to conform to a tradition set by his predecessors. Jim Samson believes that Chopin 'valued genre as a force for conformity, stability and closure', a 'channel through which the work might seek a fixed and final meaning'.¹⁹⁷ Unlike the organ preludes, where Stanford appears more stable in his continued use of specific genres and forms, an examination of the genres used by him in his piano music does not highlight a pattern and suggests that he experimented with a range of different genres and forms when writing for the instrument. One could conclude that he was being more adventurous in his approach to piano composition. However, as is the case for much of his compositional career, there are no first-hand comments from him in relation to his approach to piano compositions, and his decision to write preludes for the instrument at this late stage in his life is an important question in my study. So why did Stanford choose this particular genre as the pinnacle of his contribution to piano composition? As a

¹⁹⁵ Garratt, 'Mendelssohn and the Rise of Musical Historicism', p. 61.

¹⁹⁶ Jeffrey Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', *Nineteenth-Century Music*, 11 (1988), 238–261 (p. 243).

¹⁹⁶ Anon., 'Sir C.V. Stanford: A Composer of Genius', p. 17.

¹⁹⁷ Samson, 'Chopin and Genre', p. 223. Pascall suggests different approaches a composer may take when examining genre and like Samson discusses conformity and suggests that a result of generic crossover is possible. See Robert Pascall, 'Genre and the Finale of Brahms's Fourth Symphony', *Music Analysis*, 8 (1989), 233–245 (p. 236).

composer of piano music he concentrated on one-movement character pieces, publishing them either as single works or more typically in small collections. It is possible that he felt more confident in this area or focused on it as he knew that such pieces were more marketable in the music culture of his day. Indeed, the lack of piano sonatas in his output confirms this, while the lack of a mentor who wrote in sonata form could explain why he did not choose to write a grand sonata at this stage in his career. Jim Samson believes that 'Chopin did not select genre titles arbitrarily or use them loosely in his mature music. They had specific, though not necessarily conventionally, generic meanings, established through an internal consistency in their application'.¹⁹⁸ As Stanford chose to write the preludes during his mature period of composition it is likely that he was aware that his remaining compositions were not going to make a strong impact on British musical culture as he was sensitive to the changes in styles which were embracing musical culture in the twentieth century. Did he perceive the preludes as valedictory pieces? Dubrow views the choice of a genre as both a 'declaration of independence' and a 'declaration of indebtedness'.¹⁹⁹ Stanford's choice of the genre of the prelude reveals his indebtedness to both traditions, as he clearly demonstrates his respect for a past form while also adding his own contribution to the genre. Furthermore, his stylistic synthesis of old and new musical idioms with elements from both the Baroque and the Romantic traditions exhibits his link with the Leipzig school of composition, following a trend used by Mendelssohn. The composition of his sets of preludes suggests a final attempt by the composer to reaffirm his place as a leading composer of piano music of his generation and to place himself in the line of composers who had successfully completed twenty-four preludes in all the keys following the tradition set by Bach in

¹⁹⁸ Jim Samson, 'Chopin and Genre', *Music Analysis*, 8 (1989), 213–231 (p. 216).
¹⁹⁹ Heather Dubrow, *Genre* (London; New York: Methuen, 1982), p. 8.

the eighteenth century. Stanford's joint declarations result in his interesting and unique contribution to the prelude tradition in the twentieth century.

Due to the evolving status of a particular genre, in this case 'the prelude', using the generic term helps to classify the relationship between particular works of the same title. Such classifications serve Stanford's contribution to the prelude well, and his decision to compose preludes represents his understanding of the genre while he modified pre-existing expectations associated with the prelude genre when writing the first complete set of twenty-four preludes by a composer of the British Musical Renaissance.

Although without accompanying fugues Stanford's preludes set him apart from many of the composers for two reasons: firstly, he compiled two books with twenty-four preludes in each set, and he also followed Bach's tonal plan. Chopin's preludes, for example, are each related by every major and relative minor key at the interval of a third, while Hummel's collection of preludes also rejects Bach's tonal model. Why Stanford did not follow the tonal model of the Romantic composers is difficult to account for. One reason is that like Bach he had an interest in equal temperament and referred to this topic in two articles: 'The Composition of Music' and 'On Some Recent Tendencies in Composition', also in his treatise on musical composition.²⁰⁰ Composers had exploited equal-temperament tuning since the turn of the eighteenth century by organising preludes in every major and minor key. Therefore, on initial inspection, Stanford's preludes suggest a close connection to Bach's two sets suggesting that he wished to write a set like Bach. As Stanford was obviously following the tonal pattern of Bach why then did he not include fugues in his collections? Jung, Kallberg, Ledbetter and Kramer all believe that

²⁰⁰ See Stanford, 'The Composition of Music', pp. 50–80 & 58–59, Stanford, 'On Some Recent Tendencies in Composition', pp. 89–101 & 92–94 and Stanford, *Musical Composition*, pp. 14, 17 & 147.

Chopin's preludes no longer require consequent fugues, as they are complete works in and of themselves, and Stanford's preludes can be classified in a similar way. It is also clear that Chopin raised the prelude to a level of unprecedented independence and that Stanford continued this tradition in the twentieth century. Additionally, although his preludes indeed share characteristics with Bach's, they were conceived as more than improvisatory exercises with a prefatory function and do not require consequent fugues in a similar fashion to those other sets of preludes completed in the nineteenth and twentieth centuries. On a surface level Stanford's preludes differ from Bach's contribution to the genre, as the latter had a preparatory function when coupled with fugues in the same keys, while Stanford's works follow the model of the unattached prelude of the nineteenth century. His modelling on Bach's tonal plan combined with the unattached function of the nineteenth century embraces two traditions — that of Bach revived in the nineteenth century and that of the Romantic generation — and the resulting composition is an interesting and worthy contribution to the prelude tradition in the twentieth century due to its originality in terms of the fusion of ideas.

3.17 Popular Genres within the Preludes

The explicit and implicit references to and evocations of popular genres add an extra dimension to Stanford's handling of the prelude genre and highlight an interesting tendency in his compositional style. During 'the nineteenth century there was a greater degree of cross-fertilization, as emotionally loaded, popular genres increasingly penetrated' other forms and genres.²⁰¹ Jim Samson recognized an aspect of genre study in Chopin: 'his persistent allusion to genres outside the main

²⁰¹ Jim Samson, 'Genre', *GMO OMO*, <http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/40599> [accessed 30 July 2012].

controlling genre of the work'.²⁰² He notes that these popular genres included the march, funeral march, waltz, mazurka, barcarolle and chorale, but the most common genres infused into Chopin's music were that of the waltz and mazurka.²⁰³ Stanford, too, infuses one genre into another, confirming his expert and eclectic handling of a variety of genres. The inclusion of recognisable and popular genres makes the preludes more appealing to both an amateur performer and an audience, and it is likely that it was the amateur at which the works were aimed. This 'mixing or blending of genres [...] strengthens the communicative and programmatic potential of [the] genre'.²⁰⁴ Such reference to the popular genre could create tension between the 'host' and 'guest' genres.²⁰⁵ Samson further notes that the tension between a controlling genre and the popular genres that invade it results in a kind of displacement and fragmentation of traditional generic context. Furthermore, the merging of two styles, forms or genres within one is part of Stanford's contribution to the prelude tradition by adding something different to each of the pieces. Samson suggests that with Chopin the 'popular genre often functions as a parenthesis rather than a control' as the work may not be a waltz, 'only referring to a waltz'.²⁰⁶ However, by only referring to the popular genres he ensured that the music could still be treated as serious art music. Such classification forms a clear link between Stanford's preludes and Romantic traditions. Tempo marking and subtitles in Stanford's preludes refer to other genres: there are five references to a march, two references to a waltz (the tenth prelude in each set), with one reference each to a fughetta, sarabande, gavotte and musette; many of these are reminiscent of Baroque binary dance forms but without the constraints of formal counterpoint in the fugues

²⁰² Samson, 'Chopin and Genre', p. 224.

²⁰³ Samson, 'Chopin and Genre', p. 224.

²⁰⁴ Jim Samson, 'Genre', *GMO OMO*, <http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ic/subscriber/article/grove/music/40599> [accessed 30 July 2012].

²⁰⁵ I have taken this terminology from Samson, 'Chopin and Genre', p. 224.

²⁰⁶ Samson, 'Chopin and Genre', p. 225.

with which they were once paired. As such the preludes are a compilation of selected styles and genres, with each displaying distinct characteristics. These allusions add a greater depth and richness to the preludes. There are, however, some preludes which engage in contrapuntal writing with references to inventions and fughetta, but this is not the main focus of Stanford's writing style in his sets of preludes. Those works which do include contrapuntal passages clearly draw on an interest in Baroque counterpoint. The application of binary forms by Stanford within his prelude compositions is yet another example whereby he refers to the work of Bach in which a number of the preludes use alternate sectional forms. During the English Musical Renaissance, the piano miniature featured prominently and binary dance forms provided 'suitable frameworks for composers responding to the demand for music suitable for the domestic market in England at the turn of the century. Furthermore, the use of Baroque forms offered composers an opportunity to engage in musical historicism while 'keeping within the parameters of the miniature'.²⁰⁷

Bach's preludes were regarded as high art, with many seen as equally important to his fugues in terms of their design and material employed, since they present a range of moods, emotions and artistic design. Similarly, Stanford's preludes, independent of fugues, exhibit these traits. Samson further states that 'the popular genre is then part of the content of the work rather than the category exemplified by the work, and its markers may well be counterpointed against those of other popular genres, as well as those of the controlling genre'.²⁰⁸ Stanford's process of integration of a popular genre into a controlling genre places the music on a par with that of contemporary composers and makes for an interesting contribution to the prelude tradition. Interestingly, neither the preludes of Bach or Chopin include specific reference to a different genre. Why Stanford refers to other genres within his

²⁰⁷ Allis, 'Another 48', p. 135.

²⁰⁸ Samson, 'Chopin and Genre', p. 226.

prelude genre is difficult to ascertain; however, with the variety of genres alluded to, coupled with the composition of these preludes so late in his life, the works could be perceived as a summation of a number of ideas which were clearly important to him as part of his creative process. Such creation of variety and the inclusion of particular popular genres offers a snapshot of his favoured styles and popular genres as he explored the expressive possibilities of the prelude genre and reached the peak of his command of pianistic writing. In the words of Portnoy, ‘the whole life of the artist comes to expression in his creations.’²⁰⁹ Interestingly, Micznik has suggested that Mahler’s reliance on ‘previously codified generic types; reflect childhood encounters with those types of music and become events in his musical autobiography’.²¹⁰

Subtitles and tempo markings of thirty-six collections of preludes by nineteen different composers were examined highlighting few explicit references.²¹¹ References were found in collections by Alkan, Busoni, Rachmaninov and Sterndale Bennett. For example, in his *Twenty-Five Preludes in all the Major and Minor Keys* op.31 Alkan included the subtitle ‘Dans le style fugue’ which demonstrates a reference to a fugue while Busoni included five tempo markings in his *Twenty-Four Preludes* op.37 suggesting the desired performance style of each piece.²¹² Rachmaninov included two such references in his *Preludes* op.23: ‘Tempo di Minuetto’ and ‘Alla Marcia’. Interestingly, neither the preludes of Bach or Chopin

²⁰⁹ Portnoy, ‘A Psychological Theory of Artistic Creation’, p. 28.

²¹⁰ Vera Micznik, ‘Mahler and The Power of Genre’, *Journal of Musicology*, 12 (1994), 117–151 (p. 117).

²¹¹ These prelude collections included Alkan, *Twenty-Five Preludes in all the Major and Minor Keys* op.31, Bach, *Well-Tempered Clavier, Books 1 and 2*, Chopin, *Preludes* op.28, Rachmaninov *Preludes* op.23 and op.32, Syzmanowski, *Nine Preludes* op.1, Henz, *Exercises and Preludes* op.21, Chaulieu, *Twenty-Four Preludes* op.9, Scriabin *Preludes* op.11, op.13, op.15, op.16, op.17, op.22, op.27, op.31, op.33, op.35, op.37, op.39, op.48, op.67 and op.74, Heller, *Preludes* op.81 and op.150, Debussy, *Preludes Book 1 and 2*, Kalkbrenner, *Twenty-Four Preludes* op.88, Cesar, *Twenty-Five Preludes* op.64, Hummel, *Preludes* op.67, Moscheles, *Fifty Preludes* op.73, Beethoven, *Two Preludes* op.39, Rubinstein, *Six Preludes* op.24, Busoni, *Twenty-Four Preludes* op.37 and Sterndale Bennett, *Thirty Preludes and Lessons* op.33. Indeed, the only other composer to include subtitles was Debussy.

²¹² These subtitles were: ‘In Carattere d’un Corale’, ‘In Carattere di Giga’, ‘In Carattere Campestre’, ‘Alla Danza’ and ‘Lento (funebre)’.

include specific reference to a different genre. This is especially noteworthy considering Stanford's modelling on Bach's tonal plan. Of the preludes examined, Stanford makes more explicit references to other genres than in other collections. On account of these references this could call into question the validity of the title of his collection. When compared to other sets of piano works by the composer, it is clear that he had a strong interest in a wide range of genres as a number of his earlier piano collections included reference to a range of other genres. Many of his earlier one-movement character pieces were published either as single works or more typically in small collections. Preludes by other composers have been subject to scrutiny and analysis in order to determine a more appropriate generic title for the works.²¹³

3.18 Prelude Characteristics

Dictionaries and reference books offer a variety of explanations to describe what constitutes a piano prelude, with many listing a range of types and characteristics. A number of interpretations, however, while referring to preludes for piano, offer little insight into the actual features of the genre. For example, *The Concise Oxford Dictionary of Music* defines the piano prelude as 'a self-contained short piece for pianoforte, [...] [like] those by Chopin, Rachmaninov, Debussy, etc'.²¹⁴ Other writers offer expanded explanations of the genre, and while Jeffrey Dean interestingly suggests that 'there was a blurring of boundaries with the fantasia', he notes that it was Chopin's twenty-four preludes that 'became the new paradigm of the genre [...] [which] was followed by many other composers'. He further states that Chopin and his followers developed the prelude 'as an independent character piece for piano,

²¹³ J.J. Eigeldinger, 'Chopin and "La Note Bleue": An Interpretation of the Prelude Op. 45', *Music & Letters*, 78 (1997), 233–253.

²¹⁴ 'Prelude', in *CODM*, <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t76.e7231>> [accessed 23 January 2011].

exploring a particular expressive mood or technical device'.²¹⁵ While this is indeed true and could be applied to Stanford's preludes, it does little to clarify the function or indeed characteristics of the prelude. Ferguson describes three basic types of preludes: the unattached prelude, the attached prelude and the independent prelude.²¹⁶ While Stanford's preludes are clearly unattached, again this does little to describe the features or characteristics of his preludes which were composed without accompanying fugues. The following categories of prelude have emerged: preludes of virtuosity, preludes for pedagogical purposes, preludes as improvisatory warm-ups, preludes paired with fugues and prelude sets that are performed as a whole. While this provides a useful tool for categorising Stanford's preludes, it may be more useful, however, not to categorise the sets as a whole but to examine the expressive attributes and qualities of each individual piece.

As a result of a survey of the historical development of the prelude Siew Yuan Ong proposes six generic conventional and formal characteristics which he believes has contributed to the unique identity of the genre. These characteristics include: (i) tonality, (ii) pianistic/technical figuration, (iii) thematic treatment and formal structure, (iv) improvisatory style, (v) mood content and (vi) brevity.²¹⁷ He acknowledges that while many of the preludes from the early twentieth century are 'apparently diversified in style and outlook [they] exhibit affinity in one form or another to the generic characteristics'.²¹⁸ He further believes that it is 'their collective characteristics that have contributed to the genre's unique identity'.²¹⁹ In conclusion he sees the prelude as 'an amalgamation of a tonal, technical and affective piece,

²¹⁵ Jeffrey Dean, 'Prelude', in *OCM*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ic/subscriber/article/opr/t114/e5334>> [accessed 23 January 2011].

²¹⁶ Howard Ferguson, 'Prelude', in *NGroveD*, XV, p. 210. The unattached prelude emerged in the sixteenth century which evolved into the attached prelude during the Baroque, while the independent prelude was established in the Romantic era.

²¹⁷ Ong, 'The Piano Prelude in the Early Twentieth Century', p. i.

²¹⁸ Ong, 'The Piano Prelude in the Early Twentieth Century', p. i.

²¹⁹ Ong, 'The Piano Prelude in the Early Twentieth Century', p. i.

which may be considered a combination of a tonal essay, a study/toccata, and a character piece, and collectively a sequence of tonalities, a collection of pianistic technical studies, and a compendium of musical styles/genres in miniature'.²²⁰ Although he makes interesting comments here, his summation of the prelude fails to distinguish the word from many other generic titles. With no clear and consistent characteristics or assumptions about what a prelude represents this makes it difficult to assess a composer's contribution to the genre. Indeed, Heather Dubrow notes that although some forms have many conventions, others have few and loose rules.²²¹ When applied to Stanford's preludes, Ong's six proposed characteristics of preludes do little to clearly define or explain Stanford's contribution. Of the six suggested characteristics, the fourth, that of improvisatory style, is the least convincing.²²² Linked to this are Stanford's intentions for the preludes. It does not appear that he envisaged the preludes as improvisatory exercises, and indeed they contain sufficient musical substance to suggest that he wrote them in more than an improvisatory style. While acknowledging the usefulness of Ong's suggested characteristics, it is also fair to say that it is possibly fruitless to describe a prelude in such definite terms due to the indeterminate nature of the genre. One can certainly apply these in an examination of preludes from different periods of music, as they would be helpful in commenting on some of the features of Stanford's preludes which affirm that his works are part of the long tradition of the prelude. Interestingly, Ralph Cohen suggests that a single common trait may not be shared between all examples of a genre. Instead, there may be 'multiple relational possibilities' which are only

²²⁰ Ong, 'The Piano Prelude in the Early Twentieth Century', p. i.

²²¹ Dubrow, *Genre*, p. 10.

²²² For an account of improvisatory-like practices in prelude composition see Valerie Woodring Goertzen, 'By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists', *Journal of Musicology*, 14 (1996), 299–337. A number of examples of preludes are examined here which confirm that Stanford's preludes do not engage in such practices.

discovered as other examples are added to the group'.²²³ He further notes that although members of a genre may be related historically to each other there will also be changing and evolving traditions.²²⁴

3.19 Defining Their Role: The Function of Stanford's Preludes

Writing his preludes in the early twentieth century without accompanying fugues clearly denotes that Stanford did not see his pieces as fulfilling the traditional prefatory role. Did he perceive them as pedagogical works, were they written for the domestic setting or had he hopes for professional performances? While the prefatory role may have been the intended function of a prelude in the past, the function of a work can change. If this is the case, is the generic title 'prelude' still appropriate for such works which have lost their prefatory role? Dahlhaus believed that genres no longer had the same importance for musical perception that they had in the period prior to the eighteenth century, clearly demonstrating that Chopin held the same belief.²²⁵ Marcia Citron, however, argues that a genre does not have to be completely fixed and predictable, therefore allowing a genre to evolve and develop, and while Barbara Hernstein Smith acknowledges that it is not uncommon for genres to undergo change in terms of their style, she does, however, outline the key aspects of generic classification in musical genres, namely: 'function, style, scoring, length, site of performance, intended audience, manner and nature of reception, decorum of the

²²³ Cohen, 'History and Genre', p. 203.

²²⁴ Cohen, 'History and Genre', p. 207.

²²⁵ Carl Dahlhaus, *Foundations of Music History* (Cambridge: Cambridge University Press, 1983), pp. 13–14. See also p. 149 for an account on the decline of genres in the nineteenth century.

performative experience, and value'.²²⁶ Stanford's concept of the piano prelude had clearly changed from its original generic classification.

While Stanford may have chosen to follow Bach's tonal model in his composition of the preludes, his omission of a fugue with each prelude is therefore in keeping with contemporary developments as the function of the preludes evolved over time. As preludes lost their prefatory function, it is interesting to consider what then are the elements which justify the title 'Preludes', and do Stanford's examples possess any or all of the proposed characteristics? It is important to consider the implications for Stanford's choice of the generic title 'prelude' for these works, as such use often invokes an expectation of some of its established features or original function in the performer or musicologist as a 'generic contract' may be initiated between listener and composer.²²⁷ However, as they are not fixed the composer is not bound to comply with all expectations associated with a particular genre. With these impressions the composer can revise particular conventions or indeed incorporate an allusion to a different genre which can then create a mixture of genres, or generic interaction to coin Kallberg's phrase.²²⁸ This is true in the case of Stanford with his allusion to a number of popular genres throughout the sets of preludes which fit into Cohen's perception of genre, in that it is an invitation to reformulate and an invitation to reform.²²⁹

A number of writers have classified preludes or described them according to their features or function. While each focuses on different aspects to dwell on, this makes it difficult to answer a primary question: what is a prelude and

²²⁶ See Barbara Herrnstein Smith, 'Contingencies of Value', *Critical Inquiry*, 10 (1983), 1–35 (p. 23). This is quoted in Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), p. 124.

²²⁷ See Dubrow, *Genre*, pp. 31–37 for further details on 'generic contracts'.

²²⁸ Kallberg, 'The Rhetoric of Genre', p. 245.

²²⁹ Ralph Cohen, 'History and Genre', *New Literary History*, 17 (1986), 203–218.

do Stanford's conform to the generic expectations of the genre? This further complicates an answer to the question as to what he had contributed to the already established prelude genre. A more relevant question, however, is: what did each composer add to the development and evolution of the prelude genre?

3.19.1 A Pedagogical Function?

Instead of focusing on its features Eigeldinger believes that the prelude 'was defined above all by its *functions*'.²³⁰ An analysis of the individual preludes reveals that many of them would in fact be suitable for pedagogical purposes, but due to the lack of documentary evidence it is difficult to state for certain that this was the principal impetus behind the design of the collections. Stanford's preludes were composed with a didactic purpose in mind, and it is widely known that he used his own compositions in lessons with his sons and other students. Indeed, Bach's preludes have become a staple in the repertoire of young pianists over the centuries. It is unlikely that Chopin composed his preludes with a pedagogical focus; he performed four of the preludes in public on 26 April 1841. Ironically they were considered by Lenz as being 'suitable for use as advanced keyboard exercises' and recognized them as smaller versions of the composer's *Études*.²³¹ As there is no direct evidence to suggest that any of Stanford's preludes were written for teaching purposes I do not wish to commit intentional fallacy by claiming that they were intended as pedagogical works. However, they are clearly didactic as two definite pedagogical functions exist in Stanford's preludes. His experience and standing as a pedagogue was recognized in England in the late nineteenth and early twentieth centuries. Although he himself was not a piano teacher, the preludes do exhibit many features

²³⁰ Eigeldinger, 'Twenty-Four Preludes op.28', p. 170.

²³¹ W. von Lenz: 'Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin', in *Neue Berliner Musikzeitung* xxvi (36–8) (1872), 298 in Eigeldinger, 'Twenty-Four Preludes op.28', p. 171.

which demonstrate their suitability for use as didactic pieces. Many contain technical or idiomatic figurations which will aid the improvement of a specific skill, and these study-like pieces are useful for developing technique. For example, Prelude no.8 bears the subtitle 'Study'. Despite overlapping genre markers, there is sufficient evidence to differentiate this 'Study' from an Étude. A number of the preludes make for interesting and yet challenging studies in playing double octaves, voicing a melody over continuous semiquavers, playing over a continuous tonic pedal, playing passages of continuous sixths and performing music written on three staves. Noteworthy pedagogical traits will be highlighted in the analysis of each individual prelude in subsequent chapters. Perhaps more interesting is the usefulness of the works as composition teaching tools; one must be mindful not to neglect Stanford's role as a teacher of composition. His preludes reflect his preferences for musical composition, and any student wishing to engage in the study of compositional techniques employed by composers across the centuries would be served well by studying the preludes in both of Stanford's collections. Their return to Baroque trends and ideals make them a suitable tool to use for the teaching of composition. The collections function as examples of pieces which teach specific compositional techniques and styles, such as writing a piece over a ground bass, a two-part invention, a piece over a tonic pedal and composing pieces in such styles as march, waltz, musette and gavotte. While it may not have been Stanford's direct intention to use the pieces for this purpose, their usefulness in this regard should not be dismissed and their link to a Baroque practice noted.

3.19.2 An Amateur Audience?

Tied with the pedagogical focus of the works is their suitability as pieces for the domestic setting. A number of Stanford's piano pieces composed after the turn of the

twentieth century are clearly written with the amateur market in mind. Such a market would hopefully ensure the composer a source of income due to the popularity of such pieces at the time, on account of the rise in availability of pianos and the popularity of the examination system in England.²³² Works bearing fanciful and attractive titles which were well within the capabilities of the amateur market were more likely to be well received by the public and would gain him financial reward. Although Stanford had experienced selling the royalties of some works to publishers, it is unknown whether a similar agreement was conducted between the composer and the publishers of the preludes. Selling outright may have been more attractive financially for him at this stage in his life. However, it may well have been his intention to elevate the status of domestic music-making and aim these pieces at this market, as a number of the works included fanciful titles which would be attractive to the amateur pianist. The preludes offer a wide variety of both pianistic and musical challenges; these range from technical display to a variety of characters with each prelude typically exhibiting only one broad character, idea or mood while the set is a summary of the complete range of moods available to the Romantic composer, making for an interesting set of pieces to study and perform. One historical function of the prelude was to set a mood, and Stanford refers to this tradition through his exploration of various moods throughout the preludes, producing a number of poetic-like character pieces. By definition, a character piece is usually for solo piano, which expresses a single mood or a programmatic idea defined by its title. The titles added to the pieces embody moods which often embrace human characters, scenery and literary conceptions.²³³ This is certainly true of some of Stanford's preludes, which are character-like in their design, and the addition of subtitles such as 'In the

²³²

For further information on the examination system in England see Section 2.6.2.

²³³Maurice J.E. Brown, 'Characteristic Piece', in *GMO OMO*, <<http://0www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/05443>> [accessed 23 December 2010].

Woodland' (Prelude no.13) is in keeping with this aspect. Stanford did in fact write a set of Six Characteristic Pieces op.132 in 1913, and had it been his intention that the preludes were to be character pieces, he could have given a similar title to the set of pieces which he ultimately entitled preludes. Given the individual titles which he applied to his Six Characteristic Pieces, it is unlikely that they were intended to represent or evoke a particular mood as the set includes a study, a toccata and two romances. Brown suggests that 'the collective title is apparently used simply to indicate that the individual pieces are typical of their particular genres.'²³⁴ As some of the characteristics proposed by Brown could also apply to Stanford's preludes, including their presentation as a set of pieces, it is therefore not unacceptable to refer to individual preludes as character pieces. Technically the preludes maintain a degree of accessibility, but this still makes them challenging for study and performance as well as being an attractive set to perform. Stanford cast his ideas into a relatively simple structure, which allows the amateur pianist to master the music. The two sets of preludes reveal a composer who successfully demonstrated his command of many brilliant technical aspects of pianism and pianistic figurations with a style that exhibits both lyricism and a wide range of moods. Therefore the targeted audience for these preludes is inextricably linked to the intended function of the preludes.

Their suitability for many functions makes them more accessible as pieces, either as individual works or indeed as complete sets. While the preludes may not have a prefatory role, as was the original intention for such works, their characteristics and functions have since evolved and expanded, thus giving the prelude additional and developed status as an independent piece for solo piano without a definite set of formal expectations or conventions. As suggested by

²³⁴ Maurice J.E. Brown, 'Characteristic Piece', in *GMO OMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ic/subscriber/article/grove/music/05443>> [accessed 23 December 2010].

Ferguson and Ledbetter, 'the term was later applied to a variety of formal prototypes and to pieces of otherwise indeterminate genre.'²³⁵

3.20 Unity and Coherence: A Deliberate Design

While reflecting on the intended function of the works and on events in England during Stanford's life at the time of composition, it is also worth considering whether each of the two books of preludes displays a sense of coherence and unity and if there are any characteristics which clearly define that they are successful as a set of forty-eight preludes. When assessing Stanford's completion of two sets of preludes the following pertinent questions must be addressed: Was it Stanford's intention to complete forty-eight preludes from the outset? Did Stanford see the twenty-four preludes in each set as being linked in some way, and did he wish for them to be performed as an entire set? Or did he perceive each prelude as an individual character piece conveying a specific mood and only compiled them in a set for the sake of publishing? Shostakovich cautioned people that he did not believe his twenty-four preludes and fugues op.87 to be a single composition. Instead, he had intended for the work to be a series of separate pieces composed in a similar genre but not connected by any common idea. Writers have examined sets of preludes by other composers with a view to determining if they were conceived as an organic whole and have found motivic connections between preludes.²³⁶ Others, however, do not offer the same results. Eigeldinger suggests that preludes by Szymanowski, Moscheles and Kalkbrenner have no 'internal unity, beyond what is guaranteed by

²³⁵ Howard Ferguson & David Ledbetter: 'Prelude' *NGroveD*, XX, p. 292. See also David Ledbetter and Howard Ferguson, 'Prelude', in *GMO OMO*, <<http://0-www.oxfordmusiconline.com.dkitlibs.dkit.ie/subscriber/article/grove/music/43302>> [accessed 22 November 2010].

²³⁶ See for example Eigeldinger, 'Twenty-Four Preludes op.28', pp. 167–194 for his examination of Chopin's preludes, while Dunsby presents a persuasive account of motivic connections in Schumann's *Kinderszenen* op.15. See Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice* (New Haven: Yale University Press, 1988), p. 90.

inclusion of all twenty-four keys, which they handle differently'.²³⁷ In their studies on Chopin's preludes Eigeldinger (1988) and Gerhard (1996) believed that as there are motivic connections between Chopin's preludes there is no need for the addition of a fugue, as in essence each prelude serves as the consequent of its predecessor.²³⁸ Eigeldinger proposes that Chopin's preludes are inextricably linked by a single unifying motivic cell. Although there does not appear to be a single unifying motif in Stanford's preludes, an examination of the music demonstrates, however, that there are examples of internal unity utilising harmonic, structural, rhythmic, motivic and textural devices with many stylistic and thematic connections. Of greatest importance to the consideration of a composition as a set is the issue of unity, and one of the central questions of this thesis is whether Stanford intended for the works to be performed as a set. Indeed, it is difficult to state for certain whether it was always his intention to complete two sets of preludes. Upon completion of the first set, did he intend to compose the second set to create a set of forty-eight preludes? While the second set begins with Prelude no.25, without the original manuscript it is impossible to state whether this was the original numbering as suggested by Stanford or whether it was an editorial decision. The identification of pertinent features from the first set of preludes in the second is indeed a starting point of reference in terms of unity between the two. As a number of these features exist in other compositions by Stanford they could therefore indeed be deemed characteristic features of his musical style. With these traits the style of writing is unified and clearly distinctive as being Stanfordian in style while also presenting a cohesive composition. Without searching for linking features, Allis draws the following conclusions from his examination of

²³⁷ Eigeldinger, 'Twenty-Four Preludes op.28', p. 170.

²³⁸ Anselm Gerhard, 'Reflexionen Über Den Beginn in Der Musik: Eine Neue Deutung Von Frédéric Chopin's "Préludes" Op.28', *Deutsche Musik im Wegekreuz zwischen Polen und Frankreich*, ed. by Christoph-Hellmut Mahling and Kristina Pfarr, 1996, 99–112.

the preludes in terms of shared features in preludes in the same key from Sets I and II:

Table 3.4: Similarities between Preludes op.163 and op.179²³⁹

Prelude No.	Key Signature	Time Signature	Point to Note
5 29	D major D major	12/16 9/8	Both D major preludes are in compound time
24 48	B major B major	Common Time Common Time	Both B major preludes are in common time
10 34	e minor e minor	3/4 3/4	Both e minor preludes are waltzes
19 43	A major A major	3/4 3/2	Both A major preludes are in a slow triple time
22 45	b flat minor b flat minor	Common Time 9/8	Both b flat minor preludes are funeral marches
20 44	a minor a minor	3/4 3/8	Both a minor preludes are in a quick triple time

It is interesting to contemplate if there was a deliberate aspect of design in relation to the only two pairs of works in the sets: the two funeral marches (both in b minor) and the two waltzes (both in e minor). It is noteworthy that they produce the furthest tonal relationship, that of a tritone, for such distantly related genres.²⁴⁰

While the tonal architecture unifies the set of preludes, the works also exploit the principle of alternation and contrast, an important notion in Chopin's preludes as noted by Eigeldinger.²⁴¹ In Stanford's preludes contrast is achieved on a number of levels: between major and minor, diatonic and chromatic, opposing tempi and characters, rhythms and metres, lengths and sizes and between ascending and descending melodic lines. This dependence on contrast also provides a mechanism

²³⁹ Allis, 'Another 48', pp. 123–124.

²⁴⁰ I am grateful to Paul Rodmell for pointing out this observation.

²⁴¹ See Eigeldinger, 'Twenty-Four Preludes op.28', pp. 167–194.

for unity in the works. The high level of contrast achieved between one prelude and its successor contributes to a significant level of tension which also aids the flow throughout the set. Additionally, the instruction at the bottom of *Prelude no.42* to repeat *Prelude no.41* suggests a deliberate attempt to join preludes together for performance purposes, and linkages between two successive preludes may suggest that they were intended to be performed in pairs (*Preludes nos 25 and 26*). While the preludes possess many typical Stanfordian traits, with unifying features throughout the set, the preludes need not be performed as a set, as each prelude also succeeds as a piece in its own right. From my research some links have been noted between the works, and these will be explored in the individual analysis of the preludes. Consequently, these connections, coupled with the variety of moods and characters presented throughout, add to the claim that the preludes can be performed as a unified set of pieces. In this way, the works offer a broad spectrum of emotions and demonstrate the composer's assured understanding of contrast. Furthermore, individual preludes maintain a degree of unity through their monothematic or monomotivic content,²⁴² continuity of mood and texture, and strong presence of tonic harmony.

3.21 Structural Examination of the Preludes

To aid a more complete understanding of the questions posed above the next step is to undertake an examination of the preludes to evaluate the extent of Stanford's debt to the past and assess his unique contribution to the prelude tradition. It is also worthwhile to note the categories of prelude proposed by Ong, Ledbetter and Ferguson. Before addressing some issues in relation to Stanford's preludes it is

²⁴² This term is borrowed from Jeffrey Kallberg, 'Small "Forms": In Defence of the Prelude', in *The Cambridge Companion to Chopin*, ed. by Jim Samson (Cambridge: Cambridge University Press, 1992), pp. 124–144 (p. 134).

important to present an overview of the preludes in terms of their tonal design, the composer's tendencies in terms of time signature chosen for each prelude and the length of each piece before establishing that the preludes do in fact share basic structural and compositional elements with those of Bach and Chopin. Preludes by these two composers have been chosen as representatives which use the same tonal design as Stanford and also as an example of unattached preludes. Additionally, there is a clear link between the two composers due to Bach's influence on Chopin's writing and the influence which Chopin had on composers who wrote independent piano preludes. While a range of time signatures was exploited in each set of Stanford's preludes, with examples in both simple and compound time, he was at his most adventurous in the penultimate prelude in his use of alternating time signatures:²⁴³

Table 3.5.1: Structural Overview of Preludes op.163

Prelude no.	Key	Time Signature	Tempo Marking	Length in Bars
1	C	Common Time	Moderato maestoso con moto	78 bars
2	c	3/4	Andante espressivo	77
3	Db	Common Time	Allegro appassionato	56
4	c#	6/8	Allegretto grazioso	37
5	D	12/16	Allegro	48
6	d	3/4	Larghetto	51
7	Eb	3/4	Allegro marziale	51 *
8	eb	2/4	Allegro	74
9	E	Common Time	Andante giusto	33
10	e	3/4	Tempo di valse	63 *
11	F	3/4	Andante cantabile	85
12	f	Common Time	Allegro moderato	38
13	Gb	3/4	Andante	64

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* denotes incorrect treatment of the initial upbeat. The structural examination of the preludes highlights those in which the number of beats in the final bar does not correspond with the upbeat. Admittedly, this does not happen in all cases where a prelude begins with an upbeat; however, there are enough examples of this practice to highlight it as a tendency in his compositional practice. Stanford's preludes are not the first such pieces by the composer to include this 'error'. *Francesca*, the first of his *Three Dante Rhapsodies* from 1904, had a similar issue. While this practice could be described as careless in terms of his attention to detail, Stanford may not have felt the need to ensure that the final bar contained the correct number of beats.

14	f#	9/8	Allegretto moderato	23
15	G	2/4	Allegretto grazioso	67
16	g	Common Time	Adagio (con Fantasia)	43
17	Ab	3/4	Allegro maestoso	56
18	g#	2/4	Allegretto	54
19	A	3/4	Andante	51
20	a	3/4	Allegro giocoso	42
21	Bb	6/8	Andante moderato	39
22	bb	Common Time	Alla Marcia solenne	35
23	B	2/4	Andante moderato (<i>alla Marcia</i>)	57
24	b	Common Time	Andante <i>appassionata</i>	28 *

Fig. 3.2.1: Time Signatures in op.163

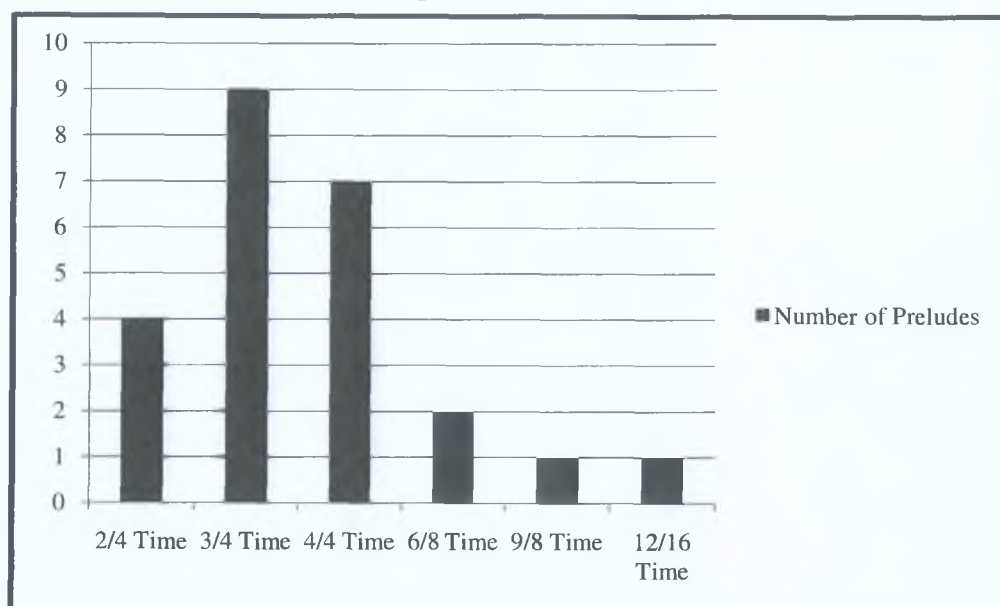
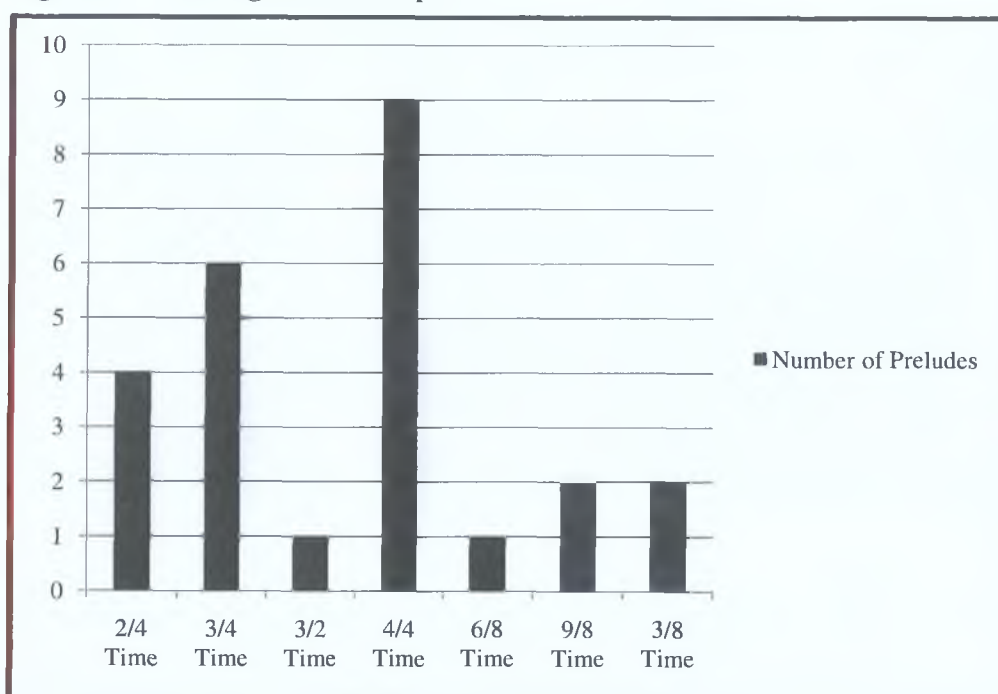


Table 3.5.2: Structural Overview of Preludes op.179

Prelude no.	Key	Time Signature	Tempo Marking	Length in Bars
25	C	Common Time	Andante e largamente	42
26	c	3/8	Allegro	72
27	Db	Common Time	Moderato scherzando	26
28	c#	3/4	Allegro	54
29	D	9/8	Allegretto grazioso	46
30	d	2/4	Allegretto	86
31	Eb	Common Time	Andante (largamente)	50 *
32	eb	3/4	Allegretto	65
33	E	2/4	Alla Marcia	91 *
34	e	3/4	Tempo di valse	89
35	F	Common Time	Allegro moderato	33
36	f	6/8	Allegretto moderato ma con moto	64
37	Gb	2/4	Allegro scherzando	66

38	f#	3/4	Larghetto	56
39	G	3/4	Allegro con fuoco	87
40	g	Common Time	Andante rubato	47 *
41	Ab	Common Time	Alla gavotte	32
42	g#	Common Time	L'istesso tempo	36
43	A	3/2 ²⁴⁴	Alla sarbando (<i>pesante</i>)	42
44	a	3/8	Allegro con fuoco (To be played in one rush)	71 *
45	Bb	9/8	Allegro	67
46	bb	Common Time	Alla Marcia funebre (<i>non troppo lento</i>)	61
47	B	2/4 and 3/4	Allegro vivace	78
48	b	Common Time	Adagio molto espressivo	49 *

Fig. 3.2.2: Time Signatures in op.179²⁴⁵



In terms of length and duration Stanford's preludes share many characteristics with those of his predecessors. The short length is in keeping with the original function of a prelude as a prefatory piece of music, and Siew Yuan Ong notes brevity as a characteristic of a prelude.²⁴⁶ Many of Bach's and Chopin's preludes were noted for their brevity. Bach's preludes range from nineteen to 108

²⁴⁴ The 3/4 time signature in the score is incorrect.

²⁴⁵ As Prelude no.47 has two time signatures at the beginning of the piece, both were included here for statistical purposes.

²⁴⁶ Ong, 'The Piano Prelude in the Early Twentieth Century', p. i.

bars, while Chopin's range from twelve to eighty-nine bars. In keeping with this tradition Stanford's shortest prelude is twenty-three bars long while his longest is ninety-one bars in length. The comparison between the lengths of Stanford's preludes and those of Bach and Chopin demonstrate his understanding of the genre of the prelude as a miniature. Eigeldinger noted that the lengths of many of the preludes in early nineteenth-century volumes were 'fairly constant', and accounting for the varied length of Chopin's preludes he affirms that 'this seems to be a necessary concomitant of their musical substance and of their place in the overall musical sequence'.²⁴⁷ The time taken to perform each of Stanford's preludes has been included in Tables 3.6.1 and 3.6.2. As there is only one complete recording of the preludes, timings have been based on Peter Jacob's interpretations of the preludes. Although they range from one minute to a little over five minutes, the average length of the preludes in the first set is two minutes and ten seconds, while the average length of the preludes in the second set is two minutes.²⁴⁸ Such lengths confirm their status as miniatures and demonstrate that Stanford's preludes are not dissimilar to those composed in the preceding decades and centuries. Of special significance is the final prelude of the second set, which takes approximately five minutes to perform. Although not the longest prelude in bar numbers, in terms of its duration and positioning in the set this work serves as the climax of a set which displayed contrasted sequencing and a clear tonal plan and gives a sense of finality to the composer's two sets of preludes. This further strengthens the claim that these preludes were intended to be performed as part of a set. The final prelude in the sets by Chopin, Rachmaninov (op.32) and Debussy also served as climaxes to the sets.

²⁴⁷ Eigeldinger, 'Twenty-Four Preludes op.28', pp. 172–173.

²⁴⁸ The duration for the performance of the preludes is taken from Stanford, Piano Music of Sir Charles Villiers Stanford: *Twenty-Four Preludes Set 1*, op.163 and *Six Characteristic Pieces*, op.132, Peter Jacobs (Priory Records, 449, 1996) and Stanford, Stanford Piano Music: *Twenty-Four Preludes Set 2*, op.179 and *Three Rhapsodies*, op.92, Peter Jacobs (Olympia, 638, 1997).

The performance of full sets of preludes was popular in the late nineteenth century with pianists as Arthur Friedheim, Ferruccio Busoni and Alfred Cortot.²⁴⁹

Linked to the idea of the preludes as a set, the tempo markings chosen for each prelude exhibit a degree of variety and suggest a broad range of moods and characters while also ensuring a strong sense of contrast throughout each set. The contrast achieved by the varied tempo markings and time signatures substantiates the claim that the works were intended to be performed as a set. Some of the tempo markings and subtitles evoke a specific style or refer to a particular dance form hinted at in the composition. These explicit references at the head of the pieces suggest a structure or model for the particular works and demonstrate Stanford's ordered sense of composition. All changes in tempo noted by him in each prelude have been marked in the table to highlight his clear compositional intentions:

Table 3.6.1: Performance Indications, Length and Duration of Preludes op.163

Prelude No.	Performance Indications	Subtitle ²⁵⁰	Length in Bars ²⁵¹	Duration
1	Moderato maestoso con moto		78	3'29"
2	Andante espressivo		77	4'16"
3	Allegro appassionato		56	1'49"
4	Allegretto grazioso, [rit (bar 9), a tempo (bar 10), rall (bar 27), a tempo (bar 28)]		37	1'30"
5	Allegro		48	1'10"
6	Larghetto, [poco accel. (bar 28), rall (bar 31), a tempo (bar 32)]		51	2'32"
7	Allegro marziale		51 *	1'47"
8	Allegro, [poco rall (bar 45), a tempo (bar 46)]	Study	74	1'49"

²⁴⁹ See James Huneker, *Chopin: The Man and His Music* (New York: C. Scribner's Sons, 1900), p. 237; James Methuen-Campbell, *Chopin Playing: From the Composer to the Present Day* (London: V. Gollancz, 1981), p. 23.

²⁵⁰ The subtitles for preludes nos 8, 9, 18, 22, 38, 40 & 42 are all placed in brackets on the score.
²⁵¹ * denotes incorrect treatment of the initial upbeat.

9	Andante giusto, [Allegro (bar 32)]	Humoresque	33	1'34"
10	Tempo di valse, [poco rall (bar 26), a tempo (bar 27), rall (bar 58), a tempo (bar 59)]		63 *	1'12"
11	Andante cantabile, [rall (bar 9), a tempo (bar 13), accel (bars 39–40), rall (bar 45), a tempo (bar 47), rall (bar 69), a tempo (bar 71)]		85	3'05"
12	Allegro moderato		38	1'27"
13	Andante, [rall (bar 62)]	In the Woodland	64	3'10"
14	Allegretto moderato		23	1'37"
15	Allegretto grazioso		67	1'34"
16	Adagio (con Fantasia)		43	3'22"
17	Allegro maestoso, [rall (bar 55)]		56	1'48"
18	Allegretto	Toccata	54	1'25"
19	Andante, [rall (bar 47), a tempo (bar 49)]		51	2'57"
20	Allegro giocoso		42	1'19"
21	Andante moderato	Carillons	39	2'13"
22	Alla Marcia solenne	In Memoriam M.G.	35	2'58"
23	Andante moderato (<i>alla Marcia</i>)	En Rondeau	57	1'41"
24	Andante appassionata, [rall (bar 26)]		28 *	2'10"

Table 3.6.2: Performance Indications, Length and Duration of Preludes op.179

Prelude No.	Performance Indications	Subtitle	Length in Bars	Duration
25	Andante e largamente, [accel (bar 24), accel (bar 29), rit (bar 34)]		42	2'29"
26	Allegro		72	1'00"
27	Moderato scherzando, [rit (bar 20), a tempo (bar 21)]		26	1'12"
28	Allegro		54	1'29"
29	Allegretto grazioso		46	2'22"
30	Allegretto		86	2'13"
31	Andante (largamente), [rall (bar 49)]		50 *	2'41"
32	Allegretto, [Poco meno mosso e rubato (bar 25)]		65	2'21"
33	Alla Marcia		91 *	1'59"

34	Tempo di valse, [poco rall (bar 31), a tempo (bar 32), Piú lento (bar 84)]		89	1'43"
35	Allegro moderato		34	1'36"
36	Allegretto moderato ma con moto		64	2'20"
37	Allegro scherzando	Fughetta	66	1'17"
38	Larghetto, [rit (bar 42), a tempo (bar 43)]	Basso Ostinato	56	2'27"
39	Allegro con fuoco		87	1'05"
40	Andante rubato, [ed affrett (bar 29), a tempo (bar 45)]	Quasi Recitativo	47 *	2'25"
41	Alla gavotte		32	1'23"
42	L'istesso tempo	Musette	36	1'09"
43	Alla sarbando (<i>pesante</i>), [rit (bar 39)]		42	1'43"
44	Allegro con fuoco (To be played in one rush)		71 *	0'50"
45	Allegro		67	1'29"
46	Alla Marcia funebre (<i>non troppo lento</i>)		61	4'24"
47	Allegro vivace		78	1'30"
48	Adagio molto espressivo	Addio	49 *	5'05"

Key:

Under two minutes of performance time
Between two and four minutes of performance time
Over four minutes of performance time

As the preludes have now been examined as a set, the next step is to undertake a detailed and critical examination of each individual piece, which will provide answers to many of the questions raised in this chapter in relation to Stanford's intentions while also assessing aspects of his compositional style.