

Arnold Cooke's Chamber Music With  
Piano: Contexts, Stylistic Evolution And  
Performance

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Arnold Cooke's Chamber Music With  
Piano: Contexts, Stylistic Evolution And  
Performance

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## **Abstract**

With no substantial biography of Arnold Cooke available, little is yet generally known of the life which gave rise to some 180 compositions, nearly a third of which is chamber music: this music is similarly unknown. The new four-CD collection of previously unrecorded works, performed by *The Pleyel Ensemble* and released on the label *MPR*, contains fifteen premières which I chose according to two criteria:

1. To provide typical examples of instrumental music, from across Cooke's long career, as yet commercially unrecorded.
2. To represent each of the instrumental combinations with piano frequently used by the composer: piano and strings, piano and wind, and mixed wind, strings and piano.

Together with these recordings, this supplementary study allows, for the first time, a comprehensive perspective to be taken on the composer's output. It builds on the work in the two most important pieces of Cooke scholarship to date; Eric Wetherell's monograph of the composer written for the British Music Society in 1999, and Alan Poulton's annotated works list in volume 1 of his 'Dictionary-Catalog of Modern British Composers' published in 2000.

The recorded repertoire is placed in the context of Cooke's life via a biographical sketch and an examination of his personality, musical vocabulary and aesthetic, knowledge of all of which are essential to understanding the creative urge that produced it. These elements are drawn together in a first attempt to describe the development of Cooke's mature compositional style as demonstrated by the recordings. Although sometimes criticised for being too derivative and conservative, a first ever collation of reviews of publications and performances of Cooke's music, almost invariably positive in tone, aims to debunk this perception, whilst recognising the traditionality of Cooke's musical language. These findings are borne out by exploration of the newly-recorded repertoire.

The thesis, alongside the new public access to many works which the recordings provide, advocates Cooke's output, seeking to rescue it from its current state of obscurity, whilst offering conclusions as to how that state has come about.

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This PhD is dedicated with love to my parents, Edward and Helen Davies, for inspiring my profound love of music, a deep curiosity about almost everything, and for leading by example to help me become the best musician that I can be. Thank you both from the bottom of my heart.

## **1 Introduction**

My introduction to the music of Arnold Cooke came in childhood when I played his *Rondo* for horn and piano D52 (1950) with my younger brother, Laurence. That remained the extent of my knowledge of Cooke's oeuvre until a more recent performance of the same piece, that I gave with Anthony Halstead, piqued my interest. Having always liked this short, decidedly Hindemithian work, I decided to find out more about the composer and his music. A simple internet search revealed an extensive catalogue of works that encompasses most traditional genres of instrumental and vocal music.<sup>1</sup> A large proportion of Cooke's output of nearly 180 works is chamber music, and many of those pieces are scored for single or multiple instruments with piano.

It soon became clear that there was very little written about Cooke's life and career, and that the vast majority of his music was unrecorded. Upon further investigation, I discovered that the composer's archive of manuscripts and a small quantity of minor ephemera was housed at the Royal Northern College of Music, where I work, and it seemed to present a gilt-edged opportunity to engage in some original research. Obtaining copies of several chamber works, I found music of considerable quality and craftsmanship, which confirmed that a deeper exploration of Cooke's life and music was not only of wider value than just to me, but also long overdue. Therefore, as a primary aim of my research, I set about devising an extensive recording project designed to allow public accessibility to much of the chamber music for the first time and offer a broad overview of the composer's stylistic evolution between 1936 and 1987.

### **1.1 The recordings**

The new four-CD collection of previously unrecorded works, performed by my own chamber ensemble, *The Pleyel Ensemble* and released on *Mike Purton Recording Service's* new label *MPR*, contains fourteen premières (Table 1) which I chose according to two broad criteria:

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<sup>1</sup> MusicWeb-International homepage [online], <<http://www.musicweb-international.com/cooke/>> [accessed 15 June 2014]

1. To provide typical examples of instrumental music from across Cooke's long career as yet commercially unrecorded.
2. To represent each of the instrumental combinations with piano frequently used by the composer i.e. piano and strings, piano and wind, and mixed wind, strings and piano.

Table 1 Repertoire recorded

<b>Work</b>	<b>Duration</b>
Sonata for two pianos D21 (1936–37)	18'00"
Sonata no. 1 for violin and piano D26 (1939)	15'00"
Piano Trio D31 (1940–44)	23'00"
<i>Alla Marcia</i> for clarinet and piano D38 (1947)	4'30"
Piano Quartet D46 (1948–49)	26'30"
Sonata for oboe and piano D65 (1957)	20'00"
Sonata for oboe and piano (or harpsichord) D88 (1962)	18'00"
Quartet for flute, clarinet, cello and piano D93 (1964)	17'00"
Trio for clarinet, cello and piano D98 (1965)	21'30"
Piano Quintet D110 (1969)	24'00"
<i>Pavane</i> for flute and piano D112 (1969)	3'30"
<i>Prelude and Dance</i> for clarinet and piano D142 (1979)	3'30"
Sonatina for alto flute and piano D156 (1985)	14'00"
<i>Intermezzo</i> for oboe and piano D161 (1987)	3'30"
<b>Total</b>	<b>212'00"</b>

With increased accessibility to Cooke's chamber music as a primary aim of this project, it was important to find the right recording label for what is undoubtedly a somewhat specialised product. Mike Purton founded his label *Mike Purton Recordings* in 2014 with its 'mission to bring unfairly forgotten and overlooked

music to life with the finest musicians and highest production values.<sup>2</sup> I have known Mike for many years and his relatively new label, specialising in British chamber music, seemed the ideal platform upon which to release this collection.

It is, incidentally, a peculiar and happy coincidence that his recording company is based a stone's throw from Cooke's Kent home in Five Oak Green. We began negotiations in 2015 and started recording the following year in the Carole Nash Recital Room at the RNCM. A set of four compact discs was envisaged with works grouped together, on the whole, by their instrumentation. The only work which did not fit naturally into a set was the Sonata for two pianos D21 (1936–37), but it was the perfect length to make up a full programme if included with the complete music for oboe.

The first disc includes Cooke's Duo for violin and viola D16 (1934–35) and Sonata no. 2 for violin and piano, D53 (1951), neither of which form part of the submission for this degree. D16, whilst not previously recorded, is not scored for piano, whilst D53 had already been recorded in 2005.<sup>3</sup> Similarly, on the third disc, the Quartet for oboe and string trio D45 (1948), whilst not previously available on CD, had been released on vinyl in the 1980s and is, of course, not scored for piano. All fourteen of the other works presented are world première recordings.<sup>4</sup>

The titles of the four CDs are as follows:

1. The Complete Sonatas for Violin MPR 103; release date 01.11.2018
2. Piano Trio, Quartet and Quintet MPR 104; release date 06.09.2019
3. Complete Music for Oboe and Sonata for Two Pianos MPR 108; release date 01.05.2020
4. Chamber Music for Flute, Clarinet, Cello and Piano MPR 109; release date 25.09.2020

Recording was completed in December 2019 and the four CDs were released between November 2018 and September 2020.

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<sup>2</sup> Quoted from Mike Purton Recording's website, <<http://www.mikepurtonrecording.com/about/>> [accessed December 2020].

<sup>3</sup> A. Cooke, *Three String Sonatas*. Sonata no. 2 for violin and piano, Sonata for viola and piano, Sonata no. 2 for cello and piano. Suzanne Stanzeleit. Morgan Goff. Raphael Wallfisch. Raphael Terroni. 2006 reissued 2014. Compact disc. British Music Society. BMS432CD. Naxos. 8.571362.

<sup>4</sup> A. Cooke, *The Seamew*. The Seamew, Suite in C for piano, Quartet for oboe and string trio. Francis Loring, Roger Garland, Lynn Fletcher, Andrew McGee, Roger Smith, Richard Adeney, Roger Lord and Colin Horsley. 1983. Vinyl record. Meridian. E77064.

Together with these recordings, this supplementary study allows, for the first time, a comprehensive perspective to be taken on the composer's output. It builds on the work in the two most important pieces of Cooke scholarship to date; the late Eric Wetherell's monograph of the composer written in recognition of Cooke's 90<sup>th</sup> birthday for the British Music Society in 1996, and Alan Poulton's annotated list of Cooke's works in volume 1 of his 'Dictionary-Catalog of Modern British Composers'.<sup>5</sup>

It has been of equal importance to reintroduce this repertoire on the concert platform as well as on record, thus with *The Pleyel Ensemble*, I have been performing as many works in public as possible since beginning this PhD. I strongly believe that the music deserves to be heard as it offers a voice unique in British music. Table 2 lists a total of twenty performances of eighteen different works in which I have taken part over the last five years.

Table 2 List of performances

Date	Venue	Work(s)	Performer(s)
18.10.2015	Methodist Church, Alderley Edge, Cheshire	<i>Quartet-sonata</i> for recorder, violin, cello and piano D97 (1964)	John Turner (rec), Benedict Holland (vln), Heather Bills (vc) & Harvey Davies (pf)
01.04.2016	CNRR, RNCM, Manchester	<i>Arietta</i> for piano D158 (1986) and <i>Suite no. 3</i> for piano D150 (1982)	Harvey Davies (pf)
15.04.2016	Sine Nomine, Altrincham, Cheshire	<i>Arietta</i> for piano D158 (1986) and <i>Suite no. 3</i> for piano D150 (1982)	Harvey Davies (pf)

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<sup>5</sup> Eric Wetherell, *Arnold Cooke* (London: British Music Society, 1996) and Alan Poulton, *A Dictionary-Catalog of Modern British Composers*, (Westport, Connecticut & London: Greenwood Press, 2000), I .



<b>Date</b>	<b>Venue</b>	<b>Work(s)</b>	<b>Performer(s)</b>
<b>01.07.2016</b>	Sine Nomine, Altrincham, Cheshire	Sonata no. 1 for violin & piano D26 (1938– 39)	Benedict Holland (vln) & Harvey Davies (pf)
<b>03.07.2016</b>	Methodist Church, Chapel-en-le-Frith, Derbyshire	Piano Trio in C D31 (1941–44)	Sarah Ewins (vln), Heather Bills (vc) & Harvey Davies (pf)
<b>07.09.2016</b>	BBC Studios, Media City, Salford	Symphony no. 6 D152 (1983–84) World Première	BBC Philharmonic Orchestra, Andrew Gourlay
<b>04.11.2016</b>	CNRR, RNCM, Manchester	Sonata for two pianos D21 (1936–37), Sonata no. 1 for violin & piano D26 (1938– 39), <i>Oh what is that sound</i> for baritone & piano D41 (1946–47), Piano Trio in C D31 (1941–44), <i>Quartet-sonata</i> for recorder, violin, cello & piano D97 (1964) and <i>Like the inferred</i> <i>sweetness</i> for baritone & piano DAnh.7 (undated)	Helen and Harvey Davies (pf), Benedict Holland (vln), Sarah Ewins (vln), Peggy Nolan (vc), John Turner (rec), James Berry (bar) & Harvey Davies (pf)
<b>25.08.2017</b>	Sine Nomine, Altrincham, Cheshire	Sonata for solo violin D111 (1969) and Sonata no. 2 for violin & piano D53 (1951)	Benedict Holland (vln) & Harvey Davies (pf)
<b>28.10.2017</b>	Emmanuel Church, Didsbury, Manchester	Piano Trio in C D31 (1941–44)	Sarah Ewins (vln), Heather Bills (vc) & Harvey Davies (pf)

<b>Date</b>	<b>Venue</b>	<b>Work(s)</b>	<b>Performer(s)</b>
<b>24.02.2018</b>	Emmanuel Church, Didsbury, Manchester	Piano Quartet D46 (1948–49)	Sarah Ewins (vln), Susie Mészáros (vla), Heather Bills (vc) & Harvey Davies (pf)
<b>23.03.2018</b>	Sine Nomine, Altrincham, Cheshire	Piano Quartet D46 (1948–49)	Sarah Ewins (vln), Susie Mészáros (vla), Heather Bills (vc) & Harvey Davies (pf)
<b>31.03.2018</b>	Sine Nomine, Altrincham, Cheshire	Piano Quintet D110 (1969)	Benedict Holland (vln), Sarah Ewins (vln), Susie Mészáros (vla), Heather Bills (vc) & Harvey Davies (pf)
<b>03.09.2018</b>	Sine Nomine, Altrincham, Cheshire	Trio for clarinet, cello & piano D98 (1964)	Janet Hilton (cl), Heather Bills (vc) & Harvey Davies (pf)
<b>07.10.2018</b>	Marden House, Calne, Wiltshire	<i>Rondo</i> for horn and piano in Bb D52 (1950) and <i>Nocturnes</i> : 5 songs for soprano, horn & piano D60 (1956)	Laurence Davies (hrn), Michelle Sheridan Grant (sop) & Harvey Davies (pf)
<b>01.01.2019</b>	Gregynog Hall, Newtown, Powys	Quartet for flute, clarinet, cello & piano D93 (1964)	Jonathan Rimmer (fl), Janet Hilton (cl), Heather Bills (vc) & Harvey Davies (pf)
<b>23.06.2019</b>	St. Anne's, Kew, London	Piano Trio in C D31 (1941–44)	Sarah Ewins (vln), Heather Bills (vc) & Harvey Davies (pf)

<b>Date</b>	<b>Venue</b>	<b>Work(s)</b>	<b>Performer(s)</b>
<b>08.10.2019</b>	BBC Broadcasting House, London. 'In Tune', BBC Radio 3	Piano Trio in C D31 (1941–44) (1 <sup>st</sup> movement extract)	Sarah Ewins (vln), Heather Bills (vc) & Harvey Davies (pf)
<b>13.10.2019</b>	Two Moors Festival, St. Andrew's Church, Tiverton, Devon	<i>Arioso &amp; Scherzo</i> in F for horn, violin & piano D63 (1957)	Laurence Davies (hrn), Sarah Ewins (vln) & Harvey Davies (pf)
<b>14.10.2019</b>	Two Moors Festival, Blundell's School, Tiverton, Devon	Piano Trio in C D31 (1941–44)	Sarah Ewins (vln), Heather Bills (vc) & Harvey Davies (pf)
<b>03.12.2019</b>	Castell Deudraeth, Portmeirion, Gwynedd	Piano Trio in C D31 (1941–44) (1 <sup>st</sup> movement only)	Sarah Ewins (vln), Heather Bills (vc) & Harvey Davies (pf)

It has been of the utmost importance to me to programme as many of the works we have been recording as possible. The process of recording is not only more efficient following live performances, but the musicians invariably gain far deeper insights into the music as a direct result of that experience. Given the centrality to this project of bringing Cooke's work to a wider audience, frequent public performances are far more than mere pragmatism for the performers; they represent a crucial part of the rehabilitation of this repertoire, as well as providing opportunities to promote interest in the recordings and ultimately, the music itself.

My initial enquiry was to explore Cooke's chamber music and confirm my suspicion that it was unjustly neglected. I believe that these recordings travel a considerable distance in proving that his work consistently displays not only a high standard of workmanship, but also is sufficiently original to be worthy of further study and wider recognition.

## **1.2 Performance materials**

Having identified the chamber works to be recorded for this project, my priority was to obtain performance materials. This frequently proved difficult for a number of reasons. Many of Cooke's earlier works had either remained unpublished or been returned to him by their original publishers when they fell out of print. The vast majority of these were taken on, from about 1980 onwards, by a publishing company called Anglo-American Music Publishers (A-AMP) owned by an English composer and organist, Eric Howard Fletcher.<sup>6</sup> Over the next thirty years, A-AMP brought out many of Cooke's works either as new editions or first editions. Unfortunately, these are now impossible to obtain, as A-AMP's offices are in Florida, and they are no longer willing to fulfil orders from overseas following several incidences of orders lost in transit. The company publishes four of the most substantial works I had identified for recording, the Piano Trio, Piano Quintet, Quartet for flute, clarinet, cello and piano and the Trio for clarinet, cello and piano which, fortunately, I had managed to purchase before the company's self-imposed embargo on overseas sales came into force. However, it became clear immediately that the editions were mostly unusable due to numerous misprints and omissions and, in the case of the Quintet, a completely impractical print layout as well. Thus, before the learning of these works could take place, I had to correct my copies by consulting Cooke's manuscripts, a very lengthy process, but one that was entirely necessary for accurate recordings to be made. For the Piano Trio the process was fairly simple as Cooke's autograph MS could be used as the primary source. It is written in blue ink and legible, as is almost always the case with Cooke's fair copy autographs. However, as the MS had clearly been used for early performances, it was necessary to distinguish between Cooke's markings and those of the performers. This was not difficult as the hands are quite distinct from one another. The A-AMP edition had incorporated a considerable number of the performance markings without comment, so they were removed to leave only Cooke's original intentions. The multiple errors were corrected directly into the printed copy.

The Piano Quartet existed only, as far as I was then aware, as the facsimile of Cooke's autograph MS, so I commissioned Dr Andrew Mayes to set the music. Further layout changes and corrections were made by Roger Turner, former Librarian to the BBC Philharmonic Orchestra, and a first edition completed in

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<sup>6</sup> Letter from Cooke to Peter Marr dated 08.08.1980.

February 2017. For the Quintet, because of the frequent errors in the published edition and its problematic layout, it was also necessary to commission a new edition. Roger Turner set the music from a copy of the autograph MS and the edition was completed in March 2017.

The autograph MS of the Trio for clarinet, cello and piano is not in the RNCM Archive, however there is a copy of it there as photographic transparencies. This source was used to correct the many inaccuracies in the A-AMP edition, score and parts. A-AMP's edition was typeset in 1984, presumably using a primitive music processing programme, with the result that the printed score is unclear and in a very large font size. In addition, the score has the clarinet and cello parts at the same dimensions as the piano part, meaning that there are far more page-turns than should be necessary. I therefore commissioned Roger Turner again to input the music using *Sibelius* software, resulting in a professional, corrected edition completed by the beginning of February 2018. A telling letter from Cooke to June Emerson states that Cooke himself was also unhappy with the A-AMP edition of the Trio for clarinet, cello and piano, as well as others and I quote: 'I myself am dissatisfied and bothered by the poor quality of the printing and production of these works, and also two others issued by Anglo-American, a Trio for clarinet, cello & piano, and a Septet for Clarinets.'<sup>7</sup>

The autograph MS of the Quartet for flute, clarinet, cello and piano is in the British Library. I added the many necessary corrections directly to the A-AMP score from a copy of the MS, the layout being somewhat less impractical than the Trio for clarinet, cello and piano. I was not able to obtain a copy of the A-AMP edition of the Sonatina for alto flute and piano, for the reasons mentioned earlier, so I made an edition from the MS in the RNCM Archive.

The two violin sonatas, Sonata for two pianos, short works for flute or clarinet and piano, and both oboe sonatas were all available to me in their original editions. These are published by OUP or Novello and all produced with the attendant accuracy and practicality of layout that has come to be expected of these important British publishers. Even so, there were occasions when it was necessary to cross-check details in the scores with MS sources where available. This was

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<sup>7</sup> Letter dated 24.06.1986.

particularly the case with the two-piano sonata and will be discussed in more depth in the case study.

## **2 Methods**

## **2.1 The research questions**

Cooke died at the age of 98 having completed his final work ten years previously. According to Wetherell the composer himself told the singer Francis Loring that he had begun to compose aged about eight years, so a simple calculation reveals that he wrote music over a period of eighty years.<sup>8</sup> In itself, that is remarkable. Art music, perhaps the ultimate aesthetic expression of Western philosophy, is never static in its forms and styles. It holds a mirror to contemporary culture, thinking, fashion and politics, variously in comment, protest or parody, but always in reflection. Cooke's music can be viewed no differently. His substantial contribution to the canon may, in itself, be enough to justify this practical study, let alone that his eight decades of compositional activity covered the majority of the extraordinary twentieth century with its two World Wars, the decline of the largest empire in history, and technological advances more far-reaching than could possibly have been imagined in 1906, the year of Cooke's birth. My recorded survey of Cooke's chamber music covers works written in six of those eight decades and this accompanying thesis seeks to understand Cooke's artistic response to a rapidly-altering environment and answer the following overarching research question:

- How does Cooke's chamber music reflect his evolving style over a period of six decades?

Section 4 identifies and classifies the significant developments of that style as portrayed in the recorded repertoire, whilst Section 5 places it within a biographical context.

Learning, performing and ultimately, recording this exceptional chamber music prompted a number of relevant subsidiary questions which are addressed:

- Why is the music so little-known and ignored today when the composer had a long and successful career stretching across six decades?
- Has the frequent association of Cooke's name with that of his teacher, Hindemith, ultimately been deleterious to Cooke's standing as a composer?
- Is Cooke's music simply too derivative: does it lack distinction?

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<sup>8</sup> Wetherell, p.11.

Cooke was, after all, commissioned and promoted by the BBC, many prominent executants and British orchestras during the twentieth century, so what has caused this considerable musical legacy to sink from the general consciousness so quickly? Furthermore, much of Cooke's music from the 1930s to the 1950s was taken on by important publishers such as the Oxford University Press and Novello & Company shortly after it was composed, thus it remained easily accessible to potential performers, yet the vast majority of the chamber music remained unrecorded and little-known at the start of this project in 2015.

## **2.2 Texts and archives**

The research takes a multi-method approach. It draws on qualitative analysis of the many different texts, documents and manuscripts associated with Cooke's music as well as personal reminiscences of Cooke. These have been sought from as many former students and acquaintances as I have been able to trace. The documents in question range from Cooke's personal and business correspondence to commentary on concert performances and reviews of published music and recordings.

Unfortunately, Cooke's papers and correspondence, excepting the manuscripts of his music, were cleared from Phyllis Cottage, his and Morrison's Kent home, when it was sold and appear not to have survived.<sup>9</sup> There would, undoubtedly, have been an immense amount of material of value to researchers with an interest in Cooke's life and career, not least because of his longevity and the large number of musicians who were involved with his music, if only briefly or tangentially. Nonetheless, a small number of institutions do hold primary sources in their collections; principally, the Royal Northern College of Music, the BBC's Written Archive, the British Library and the library of King's College, Cambridge. The first two of these are substantial collections, respectively, autograph manuscripts and correspondence, the third, a more randomly acquired collection of both manuscripts and letters, and the fourth, Cooke's war-time letters to his Cambridge professor, E. J. Dent.

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<sup>9</sup> Julia Earnshaw said in a telephone call to the author on 30.08.2017 that Phyllis Cottage was in a considerable state of chaos when the time came to clear the property for resale.



### **2.3 Discoveries: correspondence, autograph manuscripts and works**

With so few secondary sources to draw on, these resources have been invaluable to this research, but it seemed likely that there would be more correspondence to uncover. Given that Cooke was born one hundred and fifteen years ago at the time of writing, it has been a priority to contact as many of his surviving acquaintances as possible. This has proved an extremely valuable expenditure of time and energy, resulting in the discovery of well over a hundred previously unrecorded autograph letters and several manuscripts, many of which would, in all likelihood, have been lost. For my own purposes, and to be of use to future researchers, I have catalogued all the items of correspondence of which I am currently aware, and this list forms APPENDIX B to this thesis. The catalogue lists the documents by correspondent, gives the location of the letters and a brief synopsis of their contents.

My discoveries include a collection of 85 letters to and from the German publisher Moeck who had a 25-year association with Cooke, commissioning and publishing many works for their *Zeitschrift für Spielmusik* series. These letters have provided a fascinating insight into Cooke's approach to his business dealings and self-promotion, a previously little-known side of the composer. In addition, Moeck generously allowed me to have copies of all Cooke's fair-copy and corrected manuscripts in their possession.

Another publishing house, Emerson Edition, also made available copies of Cooke's correspondence with the Emerson family, a collection of 23 letters, as well as copies of two manuscripts that they possess. In addition, I have unearthed correspondence with other commissioners; the organist, the late Dr Peter Marr, for whom Cooke wrote the *Fantasia* for organ D95 (1964) and the *Toccata & Aria* for organ D104 (1966), Roger Birnstingl, the dedicatee of Cooke's Sonata for bassoon and piano D160 (1987) and the Trio for oboe, clarinet and bassoon D153 (1984), Francis Loring, the commissioner of *The Seamew* D145 (1979–80), Mary Brenchley, for whom Cooke wrote the Sonatina for alto flute D156 (1985), and Robert Crowley, who commissioned two of Cooke's last four works, the *Suite in G* for organ D167 (1989) and his setting of the Anglican Service for Holy Communion, the *Radlett Service* D168 (1991). Other previously unknown letters

have surfaced including correspondence with Alan Bush, Richard Deering, Derek Hayes, Alan Poulton, Pamela Weston, Mervyn Williams and Olive Zorian. I have been able to secure most of these letters, either as originals or in facsimile, for the Cooke Archive at the RNCM to be available for future researchers.

I have been able to enrich the collection at the RNCM by discovering a number of previously unknown autograph MSs. These include the two organ works composed for Dr Peter Marr (D95 and D104), the two works commissioned by Robert Crowley (D167 and D168) and two copies of the Sonata for solo violin D111 (1969), one from James Barton, the dedicatee, and another from Peters Edition, the work's initial publisher.

Equally significant have been my rediscoveries of a number of missing works. As far as this project is concerned, the most important of these is the Piano Quartet D46 (1948–49), which was never published. The MS may be with the BBC, although that is yet to be confirmed, but having found that the last-known performance of the work was in 1987, a broadcast on BBC Radio 3, I contacted Anthony Goldstone, the pianist on that occasion. To my surprise and delight, he had retained two facsimile copies of the MS, one of which he sent to me. This now resides in the RNCM Archive. I have also rediscovered the MS of the full score of Cooke's Concerto for piano and orchestra D28 (1939–40), which had been considered lost, in the Library of the Royal Academy of Music. In addition, Cooke's niece, Mrs. Julia Earnshaw, gave me the MS of a short organ work from 1936 composed for her parents' wedding service, a work that was previously completely unknown (D19). This was gifted to the RNCM's Archive by the Cooke/Earnshaw family. A further discovery has been Cooke's own arrangement for violin, horn and piano of the *Arioso & Scherzo* for horn and strings D63 (1957). The MS was discovered in Dennis Brain's library of music, now in private ownership, and the horn player Stephen Stirling had a copy of it which he made available to me. Again, with Roger Turner's help, I made a first edition and gave the first performance in modern times with *The Pleyel Ensemble* at the Two Moors Festival, October 2019.

### **3 Literature Review**

### **3.1 The Monograph and Printed Articles**

There are three unequivocally positive assessments of Cooke's achievements during the first half of his career which help to underline the importance of my new recordings of his chamber music.<sup>10</sup> Wetherell's monograph on the composer, written at the end of that career, is lavish in its praise of Cooke's music and seems to issue a challenge to future researchers to assess his work. Thus, I perceive a gap in current Cooke scholarship, in that a study of a broad selection of his chamber music has not existed until now. My work aims to begin a process of more detailed research into a composer whose music is consistently, if infrequently, recommended by diverse commentators over a sixty-year period.

Before 1996 only a handful of articles dealing with Cooke and his output had been published. The most important of these include Havergal Brian's article on Cooke in 1936, two articles by John Clapham in *Music Review* and *Music Survey* in 1950 and 1951 respectively, Colin Mason's article 'Arnold Cooke' in *The Musical Times* in 1967, two interviews with Cooke in *The Journal of The Composers' Guild of Great Britain* in 1967 and 1972 and Francis Routh's chapter in 'Contemporary British Music'.<sup>11</sup> Since 1996, apart from a number of sleeve notes to accompany recordings of some of Cooke's music, there have only been two important contributions to Cooke scholarship, Kristin Polk's doctoral dissertation and the chapter cataloguing Cooke's compositional output in Alan Poulton's magnum opus, 'A Dictionary-Catalog of Modern British Composers'.<sup>12</sup> Furthermore, there is an entry on Cooke in 'The New Grove Dictionary of Music' of 1980 by Dr Peter Marr, subsequently updated for the 2001 edition by Eric Wetherell.

Cooke himself was the originator of some of the information in the chronological work list in Poulton's 'Dictionary-Catalog'. Other sources for Poulton were

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<sup>10</sup> Havergal Brian, 'Personalities: Arnold Cooke', *Musical Opinion*, 59.706 (1936), 844–845, John Clapham, 'Arnold Cooke's Symphony', *Music Review*, 11.2 (1950), 118–121 and John Clapham, 'Arnold Cooke: The Achievement of Twenty Years', *Music Survey*, 3.4 (1951), 250–256.

<sup>11</sup> Brian, pp. 844–845, Clapham, 'Arnold Cooke's Symphony', pp. 118–121, Clapham, 'Arnold Cooke: The Achievement of Twenty Years', pp. 250–256, Colin Mason, 'Arnold Cooke', *Musical Times*, 108.1489 (1967), 228–230, Michael Dawney, 'Arnold Cooke in Conversation with Michael Dawney', *Senior British Composers – 10, Composer, Journal of the Composers' Guild of Great Britain*, 45 (1972), 8, Richard Arnell, 'Arnold Cooke: a Birthday Conversation.' Richard Arnell in conversation with Arnold Cooke, *Composer, Journal of the Composers' Guild of Great Britain*, 24 (1967), 18–20, Francis Routh, *Contemporary British Music*, chapter 5; Arnold Cooke (London: Macdonald, 1972).

<sup>12</sup> Poulton and Kristin M. Polk, 'An analysis of form and tonality in Arnold Cooke's Sonata for Oboe and Piano (1957)' (Denton, Texas: University of North Texas, 2008). UNT Digital Library.

Wetherell and Cooke's niece, Mrs. Julia Earnshaw. The 'Dictionary-Catalog' also contains, where known at the time, details concerning instrumentation, first performances, performers, commissioners, publishers and durations. This, in turn, has been the primary source for my own updated work list which constitutes APPENDIX A of this thesis.

The most substantial attempt to describe Cooke's life and music marked the composer's 90<sup>th</sup> birthday in 1996, and was written by the late composer and conductor Eric Wetherell. Wetherell's work is a monograph which runs to eight short chapters with a preface. It also includes a list of just three of Cooke's works available on record although more were, in fact, recorded by 1996. There is no bibliography and, whilst many interesting biographical and compositional details are given, they are, unfortunately, mostly unreferenced. Wetherell does include a list of Cooke's works referred to in the text but complains in the preface of the lack of accessibility to both printed and recorded music, thus the list is limited to 79 of the 180-or-so works composed. Although many of those works are given little more than a cursory nod in the text, a more thorough examination of the music was not the aim of its author. Despite its limitations the monograph is still an important contribution to Cooke scholarship offering a biographical sketch, a chapter discussing Cooke's musical idiom, five chapters discussing various genres amongst Cooke's compositions and a final chapter which serves as a brief conclusion.<sup>13</sup> The conclusion is a passionate defence of Cooke's music suggesting that, as Wetherell sees it, the reasons for Cooke's relative obscurity are essentially fourfold: the composer's reticent attitude to self-promotion, Cooke's alleged deliberate exclusion by the BBC for belonging to the 'wrong' post-romantic school of composers, Cooke's being a 'disciple' of Hindemith and the lack of interest from Cooke's publishers in promoting his work. Whilst there is no doubting the current obscurity of Cooke as a composer, the reasons are indeed manifold and complex and part of a wider picture of neglect across much twentieth century British music. Wetherell's assertions may be somewhat over-simplified, but my own research is confirming elements of all four as pertinent to the reasons for Cooke's comparative obscurity.

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<sup>13</sup> The genres covered are, in order, orchestral works, concerti, chamber music, keyboard music and miscellaneous works. The latter includes all of Cooke's vocal works as well as other instrumental works that I would consider chamber music.

In his chapter on Cooke, Routh describes his style thus: 'a simple approach to tonality, inherited from a conventional English background, is overlaid with a certain piquancy, and an unfailing craftsmanship derived from his teacher Hindemith.'<sup>14</sup> Routh is a defender of Cooke as a creative artist although he has a tendency to damn with faint praise, thus: 'If Cooke's work does not call for the deepest emotional response, or excite the profoundest involvement by the listener, it rarely, if ever, falls below a serviceable level of competence.'<sup>15</sup> and again: 'Cooke is not a stylistic originator; [...] if style were everything, then Cooke would probably have to give place to more original minds than his.'<sup>16</sup>

Nearly a fifth of Routh's chapter is spent defending *Gebrauchsmusik* as a concept, a term often associated with Hindemith's music and also Cooke's. However, the opening paragraph ends with the following statement: 'the music is, generally speaking, simple, easy to play, accessible; in a word, *Gebrauchsmusik*.'<sup>17</sup> This is a strange comment, and one that is simply untrue, given that the vast majority of Cooke's output is concert music written for professional musicians and could not be described as 'simple, easy to play'.

There is some discussion of a very small part of Cooke's oeuvre, but a further 22% of the chapter, in terms of total word-count, is concerned with Cooke's as yet unperformed opera, *Mary Barton* D48 (1951–54). Apart from the fact that the opera is by far Cooke's longest work, it is not clear why Routh gives it so much space; he even provides a synopsis of Elizabeth Gaskell's eponymous novel, upon which the libretto is based. Equally significant *performed* works receive scant mention or are ignored, works such as the String Quartet no. 1 D13 (1933), Sonata for viola and piano D20 (1937) or any of the first three of Cooke's six symphonies, which had appeared before 1972. There is, moreover, a certain amount of factual inaccuracy in the chapter. He writes that Cooke had composed 76 'main works' by 1972 but does not offer the reader his definition of 'main'.<sup>18</sup> In fact, the list of compositions runs to nearly 120 by 1972. Routh also states that 'only once has he [Cooke] written a serial work, Op. 65 Theme and Variations for recorder solo' but this is misleading as Cooke uses serial techniques in a number of other works such as the Duo for violin and viola D16 (1935), Three Pieces for

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<sup>14</sup> Routh, p. 80.

<sup>15</sup> *Ibid.*, p. 86.

<sup>16</sup> *Ibid.*, p. 80.

<sup>17</sup> *Ibid.*, p. 80.

<sup>18</sup> *Ibid.*, p. 84.

piano D17 (1935) and the Divertimento for flute, oboe, violin, cello and piano D127 (1974).<sup>19</sup> Whilst the chapter is important, inasmuch as there is yet so little in print about Cooke's music, it seems a curiously missed opportunity to examine the wider aspects of his oeuvre up to that point and offers a rather myopic view of his work.

As mentioned earlier, the composer Havergal Brian contributed a particularly perceptive piece of prose about the 30-year-old Cooke and his music to *Musical Opinion* in 1936.<sup>20</sup> This is the first published article about Cooke and one that formed a vital reference for most of the later pieces. Brian references six of Cooke's works and is unreservedly enthusiastic about the music describing the Duo for violin and viola D16 (1934–35) as having 'Bach-like mastery and austerity' and the Sextet for brass D11 (1931) as being 'a splendid exhibition of contrapuntal facility and invention.'<sup>21</sup> Cooke's musical language was to mature and mellow over the coming fifteen years but already Brian notes key features of it that would remain throughout Cooke's long career. These include comparisons with Brahms and the observation that the music is closer in tradition 'to the Elizabethans and Bach rather than to Wagner and Strauss'.<sup>22</sup> Interestingly, Brian's article is the only one concerning Cooke which does not mention Hindemith as an influence. At the time of his writing the piece, none of Cooke's works had yet been published and Brian was keen to advocate Cooke to the wider musical community as he clearly felt that the composer would be one to watch.

Two articles by the musicologist John Clapham appeared in successive years, 1950 and 1951.<sup>23</sup> The first concerns Cooke's Symphony no. 1 D42 (1946–47), which had been premièred by the BBC Symphony Orchestra under Sir Adrian Boult in February 1949. Clapham describes Cooke's Symphony in favourable terms giving seven musical excerpts and writing of the musical idiom as being 'intended to be enjoyed by audience and performers alike'.<sup>24</sup> He concludes that 'There are resemblances to Hindemith, but the music is decidedly English and individual'.<sup>25</sup> Clapham's 1951 assessment of Cooke's music is no less enthusiastic

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<sup>19</sup> Ibid., p. 82.

<sup>20</sup> Brian, pp. 844–845.

<sup>21</sup> Ibid., p. 844.

<sup>22</sup> Ibid., p. 844.

<sup>23</sup> Clapham, 'Arnold Cooke's Symphony' and Clapham, 'Arnold Cooke: The Achievement of Twenty Years'.

<sup>24</sup> Clapham, 'Arnold Cooke's Symphony', p. 118.

<sup>25</sup> Ibid., p. 118.

than Brian's, fourteen years previously, but he has the benefit of many more works upon which to comment. He describes typical features of Cooke's music, now in a settled style, as exhibiting contrapuntal techniques and a stronger feeling for tonality than in works pre-1936. 'His writing is well ordered [...] he has virility, humour and a healthy sanity.'<sup>26</sup> A further sixteen years later and Colin Mason in *The Musical Times* is equally convinced of the value of Cooke's music describing him thus: 'Cooke is the complete craftsman, a composer of limited but genuine individuality (whose) output [...] is a splendid source of well-written, attractive, serious, unpretentious and eminently performable works...'<sup>27</sup>

To date there have been just three doctoral theses concerning Cooke's music, Polk, Gaulke and Wheeler, all of which are American.<sup>28</sup> These examine a small selection of chamber works: Polk is concerned with the Sonata for oboe and piano D65 (1957), whilst Gaulke and Wheeler both write about the Sonata for clarinet and piano D73 (1959) and two smaller pieces for clarinet and piano, *Alla Marcia* D38 (1946) and *Prelude and Dance* D142 (1979).<sup>29</sup> Gaulke's dissertation provides formal, structural and tonal analysis of a number of Cooke's compositions for clarinet, and the appendix includes copies of Gaulke's and Cooke's correspondence between June 1971 and August 1974. In this exchange of letters, Cooke provides much autobiographical detail found in no other source material known to me: he was clearly flattered to be the subject of the thesis and was extremely amenable to the many questions put to him by Gaulke. The result is a series of documents including not only unparalleled detail about Cooke's upbringing and early life, but also, allusions to Cooke's aesthetic and other important matters relating to his music.

Tangential and relevant literature which has helped to contextualise Cooke's life, career, music and times for this research, has included works about other composers who knew Cooke, whose music he admired, or who enjoyed careers contemporary with his. Samuel Midgley's musical recollections provide a colourful

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<sup>26</sup> Clapham, 'Arnold Cooke: The Achievement of Twenty Years', p. 255.

<sup>27</sup> Mason, 'Arnold Cooke', p. 229.

<sup>28</sup> Kristin M. Polk, 'An analysis of form and tonality in Arnold Cooke's Sonata for Oboe and Piano (1957)' (Denton, Texas: University of North Texas, 2008). UNT Digital Library, Stanley J. Gaulke, 'The published solo and chamber works for clarinet of Arnold Cooke' (Ann Arbor: University Microfilms International, 1978) and John E. Wheeler, 'The music for solo clarinet by Arnold Cooke: The influence of Paul Hindemith and a comparison of the music for solo clarinet by both composers' (Denton, Texas: North Texas State University, 1987). UNT Digital Library.

<sup>29</sup> Chapter 5 of Wheeler's thesis also deals with Cooke's two clarinet concerti but does not mention the works for unaccompanied clarinets.

description of music making in the north of England between 1860 and 1930, even referencing Cooke's grandfather's domestic chamber music parties.<sup>30</sup>

### **3.2 Criticism**

Whilst there may not be much scholarship concerning Cooke's music, his works did receive attention with frequent performances, broadcasts and publication during his lifetime. Fortunately, the most active and successful years of his career coincided with something of a heyday for musical periodicals such as *Musical Opinion*, *The Musical Times* and *Music & Letters*. These institutions issued hundreds of reviews of performances, recordings and publications, which, together with reviews in daily newspapers, provide a regular diary of British musical life in the last century. Music publishing in the British Isles was also healthy and prolific and some of Cooke's music was taken on by major publishers; principally Novello & Co., The Oxford University Press, and a few titles, by Schott & Co. Ltd. and Peters Edition. In addition, the BBC was continuing to define its rôle in British society during the 1930s, '40s and '50s and radio was the organ for the dissemination of large amounts of art music, whether contemporary or historical. Thus, Cooke's music received numerous reviews, and it is to these that I will turn to analyse the reception history of his output. There is not the scope within this thesis to cover every review of performances, broadcasts and publications of Cooke's work in detail; however, my intention is to give a sense of how critical appraisal of his work began in the 1930s and evolved over the subsequent five decades. I have endeavoured to be judicious in my choice of reviews mentioned and tried to give a balanced view with my selections, bearing in mind the subjective nature of reviews. Reviewers are bound to have opinions and personal taste, to which the reader of the review is not necessarily party. Nonetheless, reviews are of value in providing factual material about performers, dates and venues as well as the occasional recording of an audience response to a performance. Of course, reviews can be more or less insightful, so I have attempted to evaluate them, particularly those of first performances, for the opinion

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<sup>30</sup> Samuel Midgley, *My 70 Years' Musical Memories (1860–1930)* (London: Novello & Co., 1934), p. 69.



and historical snapshot that they provide, rather than necessarily as definitive qualitative statements about the music itself.

Of some nineteen compositions written by Cooke during the 1930s, just three received mentions or reviews in *The Musical Times*, and *The Yorkshire Post* reviewed a performance of Cooke's String Quartet no. 1 D13 (1933) in March 1938.

The aforementioned caveat about reviews is highlighted by the two reviews of performances of Cooke's Quintet for harp, flute, clarinet, violin and cello D12 (1932) which appeared just over a year apart in *The Musical Times* by the same reviewer, M.M.S.<sup>31</sup> In the first of these, a review of the first performance, the music is described as being 'planned with quiet ambition and executed with unostentatious technique. The unusual team of instruments was handled with excellent effect.'<sup>32</sup> However, in the second, M.M.S. writes that 'the combinations of ideas and notes were ingenious, but the scoring throughout was monotonous and without allure.'<sup>33</sup> One wonders which opinion the reviewer really held. A further illustration of divided opinions had occurred two years previously when Cooke's *Concert Overture* no. 1 D15 (1934) received a performance at the Promenade Concerts on 30 August 1934. F.H., reviewing the concert for *The Musical Times*, dismisses the overture in five words; 'Arnold Cooke is pure Hindemith'.<sup>34</sup> On the other hand, Benjamin Britten describes the work as '...exhilarating and certainly up to date.'<sup>35</sup>

The other work reviewed during the '30s was the Sonata for viola and piano D20 (1936–37). At the first performance in the Aeolian Hall, M.M.S. said that whilst the music is 'Composed on the most modern harmonic lines, (it) is less successful in structure, exemplifying short-range logic, long-range consistency, and progression by *non sequitur*.'<sup>36</sup> The viola sonata is, in fact, a substantial and complex piece of music, typical of Cooke's thorough, organised style. To use the term 'short-range

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<sup>31</sup> Probably Marion Margaret Scott (16.07.1877–24.12.1953) violinist, musicologist and critic.

<sup>32</sup> M.M.S., *Musical Times*, 76.1104 (1935), 170.

<sup>33</sup> M.M.S., *Musical Times*, 77.1120 (1936), 550. The 22-year-old Benjamin Britten was also at this performance in the Aeolian Hall and records in his diary entry for 13 May 1936 that the quintet had 'some good ideas, but a student work'. John Evans, *Journeying Boy: The Diaries of the Young Benjamin Britten 1928–1938*, (London: Faber and Faber Ltd. 2010), 353.

<sup>34</sup> F.H., *Musical Times*, 75.1100 (1934), 939. Possibly Frank Howes 02.04.1891–28.09.1974, chief music critic for *The Times*.

<sup>35</sup> Evans, p. 222.

<sup>36</sup> M.M.S., *Musical Times*, 78.1137 (1937), 992.

logic' is to miss the point of this music where part of what satisfies is precisely the opposite; overall structure. Once again, based on a live, first-time hearing, the difficulty of making a fully-informed, critical appraisal of a work of this complexity is clear. The review of the sonata's publication (along with the Sonata no. 1 for violin and piano D26 (1938–39)) by OUP in 1940 recognises the importance of the structure of the music commenting 'Two serious, well-conceived works that merit attention from all violinists and violists interested in music of a modern idiom.'<sup>37</sup> But yet again the reviewer, E.R., demonstrates a certain lack of objectivity by then saying that the music 'interests the mind but touches no deeper layers.', the sort of criticism that is meaningless given that different individuals will respond in utterly different ways to the same music.<sup>38</sup>

Seven of Cooke's works were reviewed in performance and as publications during the 1940s, the Sonata for two pianos being covered favourably in both *Music & Letters* and *The Musical Times*.<sup>39</sup> The *Concert Overture no. 2; Processional* D37 (1945) and Symphony no. 1 D42 (1945–47) were both enjoyed according to reports of their first performances by W.H.M. and W. R. Anderson respectively, the former enjoying the 'lucent orchestration' and 'native English vigour...in no way belied by its Hindemithian contrapuntal caste' and the latter, the performance by Sir Adrian Boult and the BBC Symphony Orchestra.<sup>40</sup> Anderson's apt description of the Symphony has it as a 'blend of older-orthodox-romantic and mildly Hindemithian phraseologies.'<sup>41</sup>

It is in the 1950s and '60s that Cooke's work attracts more interest from critics as his career becomes firmly established. These two decades are also his most prolific, begetting 29 and 35 compositions respectively. The number of repeat performances of many of these works also increases with pieces such as the Trio for violin, viola and cello D51 (1950) receiving numerous performances from its dedicatees, the Carter String Trio, as well as being taken up by the Cummings and Tunnell Trios. The year 1950 also saw the composition of the little *Rondo* for horn and piano D52, a slight work which was, nonetheless, destined to become

<sup>37</sup> E.R., *Music & Letters*, 22.1 (1941), 94.

<sup>38</sup> Possibly Edmund Rubbra 01.05.1901–14.02.1986.

<sup>39</sup> E.B., *Music & Letters*, 22.3 (1941), 295 and A.H., *Musical Times*, 85.1214 (1944), 117.

<sup>40</sup> W.H.M., *Musical Times*, 89.1262 (1948), 123–124 (p. 123) and W. R. Anderson, 'Round About Radio', *Musical Times*, 90.1274 (1949), 121–123 (p. 122).

'W.H.M.' is probably Wilfred H. Mellers 26.04.1914–17.05.2008.

William R. Anderson 07.12.1891–28.01.1979, organist, choirmaster, critic and musicologist.

<sup>41</sup> W. R. Anderson, 'Round About Radio', *Musical Times*, 90.1274, p. 122.

possibly the most frequently played of Cooke's entire output. It was commissioned for a series of works for brass instruments published by Schott, made popular by the great horn player Dennis Brain, and still appears with regularity on practical exam syllabi. In fact, virtually every work completed by Cooke during the 1950s luxuriated in multiple performances given by a variety of performers over the next thirty years or so, and a number have remained in concert repertoire, especially the Sonata no. 2 for violin and piano D53 (1951), *Nocturnes* for soprano, horn and piano D60 (1956), *Three Songs of Innocence* for soprano, clarinet & piano D64 (1957) and the Sonata for clarinet and piano D73 (1959). In addition, several works of the period have been recorded in modern times, D53 (twice), D60 and D64, D73 and the Clarinet Concerto no. 1 D59 (1955).<sup>42</sup>

Of the 23 reviews of publications and performances I have found from the 1950s, most are generally positive with regard to the music, but to illustrate the circumspection with which reviews must be viewed, it is worth mentioning two assessments of the Quartet for oboe and strings D45 (1948). The first, by an anonymous reviewer, refers to a performance by Léon Goossens and the Carter String Trio, the dedicatees of the work, given on 12.12.1950 at the R.B.A. Galleries in London. 'Arnold Cooke's quartet for oboe and string trio also adds too little of its own to what it has inherited from Hindemith and "the English six-eight school" to make any great impression.', says the reviewer, whilst Alec Rowley, reviewing the Novello publication of the work writes: 'Compact writing, close imitations and contrapuntal facility plus individuality, together with some strong tunes, are the ingredients of this most effective work, in which modernity remains subservient to ideas that are crystal-clear in outline and elegant in style.'<sup>43</sup> These

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<sup>42</sup> Cooke, A. *Three String Sonatas*. Sonata no. 2 for violin and piano, Sonata for viola and piano, Sonata no. 2 for cello and piano. Suzanne Stanzleit. Morgan Goff. Raphael Wallfisch. Raphael Terroni. 2006 reissued 2014. Compact disc. British Music Society. Naxos. 8.571362 and Cooke, A. *The Complete Sonatas for Violin*. Benedict Holland. Susie Mészáros. Harvey Davies. 2018. Compact disc. MPR103.

Cooke, A. *Arnold Cooke Chamber Music*. Piano sonata no. 1, *Three Songs of Innocence*, Rondo in Bb, Flute Quartet, *Nocturnes*, Piano sonata no. 2. Raphael Terroni. Melanie Lodge. Jonathan Jaggard. Patrick Williams. Lorraine Schulman. Warren Zielinski. Morgan Goff. Justin Pearson. 2010. Compact disc. Dutton Epoch. CDLX 7247.

Arnold, M., Benjamin, A., Cooke, A., Gregson, E., Horowitz, J. *British Clarinet Sonatas*, Vol. 2. Michael Collins. Michael McHale. 2013. Compact disc. Chandos. CHAN 10758.

Britten, B., Finzi, G., Cooke, A. & Mathias, W. *British Clarinet Concertos*, Vol. 2. Michael Collins. BBC Symphony Orchestra. Michael Collins. 2016. Compact disc. Chandos. CHAN 10891.

<sup>43</sup> 'London Concerts', *Musical Times*, 92.1296 (1951), p. 83 and Alec Rowley, *The Musical Times*, 98.1368 (1957), p. 81.

examples illustrate the perils of assessing music through reviews alone and may tell the reader as much about the reviewer as the reviewed!

I have seen 30 reviews from the 1960s. At the start of a decade which saw much experimentation and the emergence of the 'Manchester New Music Group', Alexander Goehr, Peter Maxwell Davies and Harrison Birtwistle, Cooke was in his mid 50s and a well-known figure in British music. Reviewers are, by this time, generally better-acquainted with Cooke's music and seem happier to assess it for what it is, rather than what they think it should be. A number of writers have grown weary of the oft-repeated references to Cooke's teacher and commit pen to paper to reprimand those who trot out this obvious connection. Thus, the composer Nicholas Maw rallies to Cooke's defence in a review of the Sonata D53:

Arnold Cooke's Sonata [...] well deserves publication. This composer's great strengths are that he accepts the limitations of his own talent and does not try to strain it, and that he works within a very well-defined musical vocabulary. This, as various critics never tire of pointing out, owes a considerable debt to Hindemith – but it is not such a large debt as all that. The three movements are firmly-moulded in traditional forms, and it says a lot for Cooke that he can use them without strain.<sup>44</sup>

Throughout the reviews of the 1960s, a variety of commentators give almost unreserved praise to the works in question, and it is as though the reviewers have come to an undiscussed consensus that Cooke's music should be taken at face value rather than being constantly compared with either his teacher's or his contemporaries'. This said, Lennox Berkeley is mentioned a few times as a composer with similar talents. A.H. reviewing Berkeley's *Autumn's Legacy* Op. 58 and Cooke's *Nocturnes* D60, feels that 'Cooke's is a rather less distinct personality than Berkeley's.' but goes on to say that 'Cooke's degree of individuality is surely underestimated, [...] whose contemporaries would have profited by lending their ears more often to his well-designed and well-sustained eloquence than to the hysterical affectations of the fashion-sheep.'<sup>45</sup> This barbed dart, presumably aimed at some of A.H.'s colleagues, goes to the heart of my own assertion that Cooke is

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<sup>44</sup> Nicholas Maw, *Musical Times*, 103.1436 (1962), p. 704.

<sup>45</sup> A.H., *Music & Letters*, 46.1 (1965), p. 92.

still under-rated and deserving of a higher status than he currently enjoys. Colin Mason comments in 1963 that

Arnold Cooke is a composer with gifts of a similar nature to Berkeley's [...] whose music bears much the same relationship (to Hindemith's) as Berkeley's to Stravinsky's. It has a similar emotional reserve, urbanity, and unassertive individuality, and it sounds a quietly distinctive note in English music.<sup>46</sup>

Mason would go on to write his perspicacious article simply entitled 'Arnold Cooke' in 1967.<sup>47</sup>

Of the six reviews I have found from the 1970s and '80s, the most significant and substantial is Edmund Rubbra's report of the première of Cooke's Concerto for cello and orchestra D125 (1972–73) given by the late, and much-lamented, Thomas Igloi with the BBC Symphony Orchestra conducted by Sir Charles Groves at a Promenade Concert in 1975.<sup>48</sup> He was impressed enough to call the work 'one of the finest [...] to come from the composer's pen', and of its orchestration he wrote 'So expert is the writing that the unusually large orchestra never swamps the solo part, but is so used to achieve a kaleidoscopic background against which the cello can function with ease and clarity.' A fine composer himself, Rubbra was also known for his perceptive musical criticism, but perhaps it comes as no surprise that he should be sympathetic towards the music of a colleague which, like Rubbra's own, was grounded in tradition.

Cooke's 75<sup>th</sup> birthday concerts at Mayhurst and St. John's, Smith Square in 1981 were covered favourably by Felix Aprahamian, Max Harrison and Andrew Clements for national newspapers but criticism of performances is rare from this time onwards.

For the Cooke scholar, the dozens of existing reviews of performances, recordings and publications offer a valuable picture of Cooke's evolving music as well as the broader musical context within which the composer worked. For the most part,

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<sup>46</sup> Walter Willson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music*, ed. by Walter Willson Cobbett and Colin Mason, III, 2nd edn (London: Oxford University Press 1963), p. 108.

<sup>47</sup> Mason, 'Arnold Cooke', pp. 228–230.

<sup>48</sup> Edmund Rubbra, 'Tradition and Invention', *Listener*, 14 August 1975, p. 215.

Cooke's music received approbation, if sometimes qualified, and occasionally patronising, from its various commentators over nearly five decades of its public assessment.

### **3.3 Recordings**

Existing recordings have played an important part in my research, and aside from my own performances, they have provided the most efficient way to familiarise myself with the composer's musical language. Wetherell complained in the preface to his monograph that Cooke's 'representation in the commercial disc catalogue is lamentable', but since 2005, many more recordings have been released than during Cooke's lifetime.<sup>49</sup> Symphonies nos. 4 and 5 are now available from Lyrita, Organ Sonata no. 1 D118 (1971) from Priory Records, in addition, both Sonatas for piano, two concerti and a good selection of chamber works, at least 23, including my own recordings, can now be obtained. This is a vital resource, not only for future scholars of Cooke's music, but also as a tool for the dissemination of the current state of scholarship. The increasing availability of recordings has afforded plenty of opportunity for reviews, and the tone of these has definitely changed in recent years. Thus, the three reviews of the CD 'Arnold Cooke: Three String Sonatas' glow in their praise for the music.<sup>50</sup> John France comments without reserve '[...] these are three sonatas that stand up well in their own right as a vital contribution to the corpus of European chamber music.'<sup>51</sup> Nick Barnard, writing for the same website, said 'Musically, Cooke's star has not risen nearly as much as I feel it deserves to [...]. All three works are of considerable stature'.<sup>52</sup> Rob Barnett writing of the Sonata no. 2 for cello & piano D144 (1979–80) says

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<sup>49</sup> Wetherell, p. 7.

<sup>50</sup> Cooke, A. *Three String Sonatas*. Sonata no. 2 for violin and piano, Sonata for viola and piano, Sonata no. 2 for cello and piano. Suzanne Stanzeleit. Morgan Goff. Raphael Wallfisch. Raphael Terroni. 2006 reissued 2014. Compact disc. British Music Society. BMS432CD. Naxos. 8.571362

<sup>51</sup> John France, *MusicWeb-International*, <[http://www.musicweb-international.com/classrev/2010/Jan10/Cooke\\_BMS432cd.htm](http://www.musicweb-international.com/classrev/2010/Jan10/Cooke_BMS432cd.htm)> [accessed 21 May 2017] (para. 8 of 8).

<sup>52</sup> Nick Barnard, *MusicWeb-International*, <[http://www.musicweb-international.com/classrev/2009/Nov09/cooke\\_BMS432cd.htm](http://www.musicweb-international.com/classrev/2009/Nov09/cooke_BMS432cd.htm)> [accessed 21 May 2017] (para. 1 of 6 and para. 6 of 6).

‘There is a particularly lovely Lento. One soon gets to look forward to Cooke’s slow movements; so rewarding are they in their reticence and expression.’<sup>53</sup>

The reissue of Cooke’s Symphony no. 1 in Bb D42 (1945–47) in 2008 prompted the following comment from Paul Conway ‘There is enough craftsmanship and formal mastery in his symphony to suggest that Cooke has been unduly overlooked [...] With its clarity of texture and impressive command of symphonic language and structure, Arnold Cooke’s First Symphony is a genuine discovery’.<sup>54</sup>

It is not necessary to keep quoting reviews, but as yet, I have not found one written after Cooke’s death that is not as fulsome in its praise for the music as these examples. This is in keeping with the thrust of a broader reappraisal of the many less well-known composers of Cooke’s generation; Elizabeth Lutyens, Mátyás Seiber, Elizabeth Maconchy and Grace Williams, to name but a few. Still others await greater recognition; Humphrey Searle and Christian Darnton, for instance, but in the light of modern acceptance, tolerance and inquisitiveness, their times will also surely come.

#### **4 A chronological classification of Cooke’s œuvre**

A sense of how Cooke’s music evolves over time may best be gained by a process of periodification, so to that end I have categorised his output into seven chronologically-ordered periods, the boundaries for which are defined by either life events or marked stylistic changes (Table 3). The latter occur just twice, reflecting the consistency of Cooke’s musical vocabulary over many years. Table 3 also

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<sup>53</sup> Rob Barnett, *MusicWeb-International*, <[http://www.musicweb-international.com/classrev/2006/Apr06/Cooke\\_sonatas\\_BMS432CD.htm](http://www.musicweb-international.com/classrev/2006/Apr06/Cooke_sonatas_BMS432CD.htm)> [accessed May 2017] (para. 3 of 8).

<sup>54</sup> Paul Conway, *Tempo*, 62, 244 (2008), p.67.

shows the distribution of my recorded repertoire across this new periodification and demonstrates how repertoire was selected to be as representative of Cooke's long career as possible.

Table 3 Periodification of Cooke's œuvre

<b>Chronology</b>	<b>Works</b>	<b>Pleyel Ensemble première recordings</b>	<b>Description</b>
<b>1921–29</b>	<b>D1–D8</b>		Juvenilia and student works. Tonal music influenced by Brahms, Delius, Elgar, Vaughan Williams and others. Cooke's early focus is on chamber music.
<b>1929–32</b>	<b>D9–D12</b>		Works composed under Hindemith's tutelage in Berlin, again concentrating on chamber music.
<b>1932–36</b>	<b>D13–D18</b>	Duo for violin and viola D16 (1934–35)	First independent works characterised by astringent dissonance and of a highly contrapuntal nature. Chamber music still features prominently, and the period includes Cooke's first surviving orchestral works.
<b>1936–47</b>	<b>D19–D41</b>	Sonata for two pianos D21 (1936–37)  Sonata no. 1 for violin & piano D26 (1938–39)	The emergence of Cooke's characteristic style; lyrical, tonal, recognisably English and incorporating formative influences. The music of this period rejects the purely



Chronology	Works	Pleyel Ensemble première recordings	Description
		Piano Trio D31 (1941–44)  <i>Alla Marcia</i> for clarinet and piano D38 (1947)	academic approach of the previous one. Chamber music and songs predominate output.
<b>1947–63</b>	<b>D42–D89</b>	Piano Quartet D46 (1948–49)  Sonata for oboe and piano D65 (1957)  Sonata for oboe and harpsichord (or piano) D88 (1962)	A period of stylistic consolidation and maturity beginning with Symphony no. 1 and settlement in London. Cooke's most well-known works were composed in this period.
<b>1963–1986</b>	<b>D90–D157</b>	Quartet for flute, clarinet, cello and piano D93 (1964)  Trio for clarinet, cello and piano D98 (1964)  Piano Quintet D110 (1969)  <i>Pavane</i> for flute and piano D112 (1969)  <i>Prelude and Dance</i> for clarinet and piano D142 (1979)  Sonatina for alto flute and piano D156 (1985)	Two distinct strands of music are evident: a return to a somewhat more dissonant style for 'concert music' and a simplified style for amateurs. The period saw the composition of the majority of Cooke's orchestral works and much chamber music.

Chronology	Works	Pleyel Ensemble première recordings	Description
1986–1996	D158– D170	<i>Intermezzo</i> for oboe and piano D161 (1987)	Works of a simple nature, yet still idiosyncratic. Output is mostly small-scale chamber music.

Cooke himself gives the dates for the earliest of these as being before he went to study with Hindemith in 1929.<sup>55</sup> He goes on to describe his own music at this point as beholden to Brahms, Elgar, Delius and Vaughan Williams, and this is borne out by examination of the only two works to have survived from this period; the Sonata for cello and piano in D minor D4 (1925–26) and the String Quartet in C# minor D6 (1927–28).

The second period is defined by Cooke's studentship with Hindemith, from which only four completed works survive, or were thought sufficiently highly of by their composer that they were retained. In fact, of these, only the *Three Part Songs* D9 (1931), may not have received performances either at the time or in later years. The other works received repeat performances, in the case of the Suite for brass sextet D11 (1931), as much as sixteen years after its composition. The *Passacaglia, Scherzo & Finale* D10 (1931) was first performed, on Hindemith's advice, without its slow introduction but Cooke later reinstated this, defying his teacher, as he felt it was required and that he liked it. That he thought well enough of this student work, is further shown by the fact that he arranged it for string orchestra in 1937, a version that was given its première in 1940 by the London Women's String Orchestra under Kathleen Riddick in the Aeolian Hall, London.

Cooke's return to England marks the start of the third period (1932–36). His music from this time, whilst adopting certain features that would continue to appear in his mature style, is perhaps more preoccupied with technical correctness than purely musical concerns, as the composer himself intimated.<sup>56</sup> The period is defined by

<sup>55</sup> Arnold Cooke speaking on *Composer's Portrait*, broadcast 3pm Wednesday 30.11.1966 on the BBC's *Third Programme*.

<sup>56</sup> Ibid.

the terse *Duo* for violin and viola D16 (1934–35) and the *Three Pieces* for piano D17 (1935). The *Three Pieces* are still loosely tonal, in the sense that they begin and end on the same notes, but the music is at once dissonant and contrapuntal. Cooke explores ideas using all twelve notes of the chromatic scale although strict serial techniques are avoided. Although there are *cantabile* moments, Cooke does not use melody as such, but maintains linear interest through contrapuntal means. Much of the harmony is generated using fourths and fifths leading to a predominance, not only of those intervals, but of minor sevenths and major ninths, derived respectively from two fourths or fifths added together.

Example 1 Cooke *Three Pieces* for piano D17 (1935), *Ostinato*, bb. 1–6 (© A-AMP date unknown)

I  
Ostinato

Allegretto

Piano

*sempre staccato*

This is almost an intervallic study (Example 1) and despite some expressivity in the writing, the music displays a generally light-hearted and playful nature with a sound world strongly reminiscent of Hindemith. A possible inspiration is a passage from the first movement of Hindemith's *Übung in drei Stücken* (1925) (Example 2). I have no way of knowing if this was a work familiar to Cooke, but the similarities are striking: both composers use polytonality to generate dissonance and contrast a lyrical, legato melody in the upper register with a jagged, staccato bass line in quavers. Where Cooke sets his music in 3/8, Hindemith creates the impression of 3/8 in the bass as a cross-rhythm against the 2/4 melody.

Similarly to D17, the *Duo* D16 is a tightly-knit composition. It too is highly contrapuntal, Cooke seeking to exploit the two single-line instruments in a closely-argued two-part invention, rather than looking to enrich the texture with chords and double stops (Example 3).

Example 2 of Hindemith *Klaviermusik* Erste Teil: *Übung in drei Stücken* (1925), bb. 84–101 (© Schott 1925, renewed 1953) (Permission by arrangement with Schott & Co., London)

[Schnelle Viertel, durchaus sehr markiert zu spielen]

Piano

Whether at this time Cooke had rationalised an aesthetic perspective that he felt was genuinely his is hard to say, but this phase of composition was brought to an end in 1936 after only a few years' experimentation. The composer Havergal Brian observed that 'Arnold Cooke has also acquired facility in continuous contrapuntal writing: he appears to think and breathe contrapuntally.'<sup>57</sup> But, with Cooke's growing maturity came a post-Romantic lyricism that he had quite deliberately cultivated and in a 1966 broadcast Cooke gave for the BBC, he said: 'the desire [began to manifest itself] to explore and develop the possibilities of pianoforte writing, with its emphasis on harmony and configuration rather than on pure counterpoint. By this means I hoped [...] to aim at more melodic and lyrical content.'<sup>58</sup>

<sup>57</sup> Brian, p. 844.

<sup>58</sup> Arnold Cooke speaking on *Composer's Portrait*.

Example 3 Cooke *Duo* for violin and viola D16, mvt. 1, bars 1–10 (© A-AMP date 2005)

The musical score is for a duo for violin and viola. It is in 4/4 time and marked 'Lento espressivo'. The violin part begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The viola part begins with a piano (*p*) dynamic and features a more rhythmic, arpeggiated line. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

The period from 1932 to 1936 was one of the least compositionally-productive stretches of Cooke's life, possibly indicating a certain difficulty he experienced in the process of composition, and perhaps a dissatisfaction with the music itself. Certainly, the deliberate change in style of 1936 led to an immediate increase in productivity; it is as if Cooke felt that he had allowed himself to be true to his natural musical leanings. Although, of course, there is further stylistic evolution from 1936 onwards, his music never returned to this somewhat puritanical severity of expression, almost a sterility, with its overemphasis on contrapuntal correctness.

It is highly likely that Cooke would have been one of the regular attendees at the Manchester branch of the International Society for Contemporary Music's concerts in the Memorial Hall, Albert Square, especially as several of his own works were performed in the 1930s. There, he would have heard some of the new music by his teacher, Hindemith; early performances of his Sonata for flute and piano (1936) and the Sonata for violin and piano in E major (1935) were given at these concerts and both works are representative of the lyrical style to which Hindemith himself had turned in the 1930s. I am sure that for Cooke, hearing this music probably came as something of a relief to him. I suspect that he felt that it had allowed him some sort of permission to compose in a more traditional style with its use of classical forms and instrumentations yet with an 'updated' take on tonal harmony. There can be no doubt that Cooke was, in fact, in thrall to the overwhelming genius of Hindemith. However his teacher's music was received at

the time, and however it is received now, the fact remains that Hindemith had developed a highly original voice, instantly recognisable, and of significant influence on many composers. We know from Cooke's testimony that Hindemith was possessed of a Mendelssohnian fluency as a composer, something that often left his students utterly over-awed, and always impressed, as he 'improved' and rewrote pieces that they had composed for his classes.<sup>59</sup> But, Hindemith's vital legacy to his students, whatever their own styles became, was a deep knowledge of the craft of composition, and in Cooke's case, an unshakeable belief in the fundamental importance of structure and tonality, fully intended to be discernible to the listener.

So, the fourth period (1936–47) marks the arrival of what will become Cooke's mature style. Cooke's remark that his change in style during 1936 was an entirely conscious decision, was doubtless based on what he perceived as the musical shackles created for him by his rigorous study with Hindemith and the tyranny of his own technique. He clearly sought emancipation from this discipline and in doing so, he must have come to the realisation that the discipline could be freeing, not binding, compositionally. The chamber works he wrote tell their own story of this progress and they coincide with Hindemith's own intensive period of instrumental sonata composition. In all, Hindemith composed eighteen sonatas either with or for piano between 1936 and 1941. The majority of these works, plus the Sonata for harp (1939), were written between 1936 and 1939 and Cooke's own works of this time show a great affinity with these pieces. Edition Schott were bringing out Hindemith's sonatas virtually as soon as they were completed, thus by 1937, Cooke would have had the opportunity to study the Sonata in E for violin and piano (1935), all three sonatas for piano (1936), and the Sonata for flute and piano (1936). It is clear that these works held great appeal to Cooke with their strong melodic content, enormous rhythmic vitality, carefully-integrated counterpoint and lucid formal structures. Furthermore, the tonal logic of the music held the key to what was to become Cooke's own understanding of what was intelligible in music.

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<sup>59</sup> 'Arnold Cooke: a Birthday Conversation.' Richard Arnell in conversation with Arnold Cooke, *Composer, Journal of the Composers' Guild of Great Britain*, 24 (1967), pp. 18–20 (p. 18).

Cooke only acknowledged Hindemith as the direct model for one work, his Quartet for flute, clarinet, cello and piano D93 (1964).<sup>60</sup> However, he certainly absorbed much of Hindemith's musical language and certainly appeared to use other works to gain inspiration, a further example being the similarities between the rondo theme of Cooke's Sonata no. 1 for violin and piano D26 (1938–39) (Example 4) and the opening of Hindemith's Sonata (1936) (Example 5) for piano. In the same key, the two themes begin over a tonic pedal, are set in two beats to the bar and have very similar tessiture.

Example 4 Cooke Sonata no. 1 for violin and piano D26 (1938–39), mvt. 3, bb. 1–8 (© OUP 1940)

**RONDO**  
Allegro ma non troppo ♩=112

Violin

Piano

*p*

*poco cresc.*

*simile*

<sup>60</sup> The model for this work was Hindemith's Quartet for clarinet, violin, cello and piano (1938). Letter from Cooke to Stanley J. Gaulke dated 01.12.1972.

Example 5 Hindemith Sonata no. 2 for piano (1936), mvt. 1, bb. 1–16 (© Schott 1936) (Permission by arrangement with Schott & Co., London)

Mäßig schnell (♩=108)

Piano

The musical score for Hindemith's Sonata no. 2, first movement, measures 1-16. It is written for piano in 2/4 time. The tempo is 'Mäßig schnell' (moderately fast) with a quarter note equal to 108 beats per minute. The score begins with a mezzo-forte (mf) dynamic and ends with a piano (p) dynamic. The right hand plays a melodic line with various intervals and rests, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat).

With just two years between the composition of the two sonatas, the similarities are perhaps unlikely to be purely coincidental. Example 6 and Example 7 compare the way the two composers end their 3rd movement rondo themes, again, the similarity between them suggesting that, at the very least, Cooke knew his teacher's recent piano sonata.

Example 6 Cooke Sonata no. 1 for violin and piano D26 (1938–39), mvt 3., b. 19 (© OUP 1940)

[Allegro ma non troppo ♩=112]

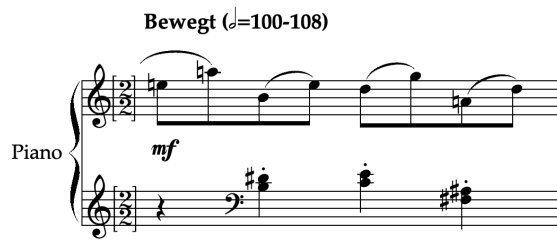
Violin

Piano

The musical score for Cooke's Sonata no. 1, third movement, measure 19. It is written for violin and piano in common time (C). The tempo is 'Allegro ma non troppo' (fast but not too fast) with a quarter note equal to 112 beats per minute. The violin part features a melodic line with a long note, while the piano part provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).



Example 7 Hindemith Sonata no. 2 for piano (1936), mvt. 3, b. 11 (© Schott 1936)  
(Permission by arrangement with Schott & Co., London)



Cooke's Symphony no. 1 D42 (1945–47) marks something of a watershed for the composer and the beginning of a fifth wave of composition. Like Brahms, Cooke was in his early forties when his Symphony no. 1 was completed, but unlike Brahms, the work had taken just over a year to compose rather than twenty. Nonetheless, it was a significant achievement and was accepted immediately by the BBC for broadcast. The first performance was not until 26 February 1949 from the BBC studios but it had received a play-through at Maida Vale some ten months earlier from the BBC Symphony Orchestra under Adrian Boult. A further performance was given by the Yorkshire Symphony Orchestra and Maurice Miles in 1950, and the work was the subject of an article by John Clapham in *'Music Review'* the same year.<sup>61</sup> Clapham admits that 'There are resemblances to Hindemith, but the music is decidedly English and individual'.<sup>62</sup> Of the texture, he writes that it 'is frequently contrapuntal and canonic, but it has the clarity of Mozart rather than the complexity of Bach.'<sup>63</sup>

I have mentioned, in section 3, the relative success of the majority of the works in this, Cooke's most prolific period in terms of minutes of music composed per year. 'Success', I am defining as immediate publication, frequency of performances, inclusion in the canon and a lasting presence on record. However, four years of his life at this time were taken up with the composition of his only full-length opera, *Mary Barton* D48 (1949–53). Begun in response to an Arts Council competition and despite there being no real prospect of a performance, he soldiered on with its composition, managing to write just four other works during the same four years. Dr Peter Marr, an organist and student of Cooke's at Trinity from 1955–58, worked

<sup>61</sup> Clapham, 'Arnold Cooke's Symphony', pp.118–121.

<sup>62</sup> *Ibid.*, p. 118.

<sup>63</sup> *Ibid.*, p. 118.

on Cooke's behalf to have the opera produced by the Operatic Society at Reading University in 1980, but his efforts came to nothing and the work remains unperformed. The music of this period is, perhaps, some of Cooke's most engaging; it has an attractive warmth and lyricism notwithstanding its technical accomplishment. Many of the chamber works such as the Trio for violin, viola and cello D51 (1950), *Rondo* for horn and piano D52 (1950), *Nocturnes* for soprano, horn and piano D60 (1956) and the Sonata for clarinet and piano D73 (1959) received numerous performances and, indeed, remain some of his best-known works; the last three named still enjoying active concert lives.

Example 8 Cooke Piano Quartet D46 (1948–49), mvt. 1, bb. 1–9 (© Estate of Arnold Cooke 2021)

Allegro ma non troppo  $\text{♩} = 138$

The musical score is for the first movement of Cooke's Piano Quartet D46. It is in 4/4 time and has a key signature of one flat (B-flat). The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 138 beats per minute. The score is for four instruments: Violin, Viola, Violoncello, and Piano. The first nine measures are shown. The Violoncello and Piano parts have dynamics: *mp*, *cresc.*, and *mf*. The Piano part also has a *simile* marking. The Viola part has a *dim.* marking. The Violin part has a *p* marking.

Defending himself from perceived criticism after the first performance of his Sonata no. 2 for piano D99 (1965), Cooke said in 1966 that '[...] I believe very few composers change or even develop very much after the age of 40', offering Bach,

Strauss and Brahms as examples.<sup>64</sup> If, as it seems, Cooke was applying this gross generalisation to himself, then he was referring to his music from the beginning of this period onwards, and indicating that he didn't consider his compositional process to have altered substantially. In reality, the differences between the music of this time and his later music are, at times, considerable – works such as the Piano Quartet D46 (1948–49) and the Sonata no. 2 for violin and piano D53 (1951) inhabit quite different sound worlds from the Quartet for flute, clarinet, cello and piano D93 (1964) or the Trio for clarinet, cello and piano D98 (1965) – but the differences are mostly sonic rather than fundamental in terms of construction and language. Both share Cooke's trademark lyricism, but the earlier music owes a larger debt to Brahms. Example 8 shows the opening bars of D46 with its sweeping cello melody; it is absolutely typical of the music of these years. Other Brahmsian characteristics Cooke favours and uses frequently, include hemiolas, both vertical and horizontal, and pedal-points such as in Example 9.

Example 9 Sonata no. 2 for violin and piano D53 (1951), mvt. 1, bb. 227–233 (© Novello & Co. 1961)

[Allegro con brio ♩=132]

The musical score for Example 9 consists of two systems. The first system shows measures 227–230. The violin part begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, 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D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E35

The penultimate, and longest, period (1963–86) I have identified is characterised partly by Cooke's music for amateurs, particularly recorder players, a small quantity of music for young people, and most of his large-scale orchestral works. These include his symphonies nos. 2 to 6, *Variations on a theme of Dufay* for full orchestra D103 (1966) and the *Concerto for Orchestra* D157 (1986), as well as concerti for cello and clarinet. The composition of chamber music continued unabated, and the period contains most of Cooke's music for organ as well as an unperformed one-act opera, works for solo instruments, choral and other vocal music. 1963 was the year that Cooke and Morrison moved permanently from London to Kent, and for that reason, I have chosen it as the start of this period. They did not move again and there is plenty of evidence from correspondence that they enjoyed the rural life with its comparative peace and quiet. A large proportion of Cooke's output was written during these 23 years and the period begins, perhaps appropriately, with the composition of his Symphony no. 2 D90 (1963) which carries the following retrospective dedication: 'In memory of my teacher, Paul Hindemith.'<sup>65</sup>

Aside from the string quartets and Piano Quintet D110 (1969), most chamber works from the 1960s and '70s rejoice in unusual instrumental combinations such as two of the works I have recorded, the Quartet for flute, clarinet, cello and piano D93 (1964) and the Trio for clarinet, cello and piano D98 (1964). These works are more pungently dissonant than those of the preceding decade, nevertheless they retain a more obvious tonality than his astringent creations of the early 1930s. The music effortlessly incorporates sounds and rhythms reminiscent of Bartók, Shostakovich and Hindemith and fuses them into a uniquely personal idiom. Whilst Cooke's slow movements are as beautiful and lyrical as ever, quicker movements contain themes notable for their jagged topography and quirky rhythms; just such an example being the second subject from the first movement of D93 (Example 10).

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<sup>65</sup> Letter from Cooke to Gertrud Hindemith dated 10.01.1964. Her husband had just died.

Example 10 Cooke Trio for clarinet, cello and piano D93 (1964), 1<sup>st</sup> mvt., bb. 36–47, clarinet part. (© A-AMP 1984)

[Allegro non troppo ♩=126]

Clarinet in B $\flat$

The musical score for the Clarinet in B $\flat$  part of Example 10, measures 36–47, is written in 4/4 time. The tempo is marked [Allegro non troppo ♩=126]. The key signature has one flat (B $\flat$ ). The score begins with a *mf* (mezzo-forte) dynamic and a crescendo marking (*cresc.*) at the end of the first line. The melody consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals). The second line starts with a *f* (forte) dynamic and includes a *sf* (sforzando) marking. The piece concludes with a final note and a fermata.

Music for amateurs provided Cooke with a regular source of income from the '60s onwards. Although these works have not featured as a part of my recording project, they do represent a condensation of the composer's thoughts and style. Until this point, Cooke had not been a miniaturist, except where individual song settings and a few pedagogically-conceived instrumental pieces were concerned. His natural instincts lay with sonata form and the working out of material that that entails, so the challenge of encapsulating his ideas in a more compact manner must have been thought-provoking. From a cursory study of the numerous short movements he produced during this period, Cooke rises to that challenge admirably, particularly in the works for recorders. These essentially amount to a simplification of the composer's mature style but are not of inferior quality for that. Commissioned by Moeck Verlag and published in their *Zeitschrift für Spielmusik*, these works were written exclusively for this extensive series. The *Zeitschrift* is a subscription series of modern and older works, founded by Hermann Moeck Snr. in 1932, to address the paucity of repertoire then available for recorder players, whether amateur or professional. Its longevity attests its commercial success for Moeck Verlag. Cooke's first contribution was in 1964 and his last, in 1982. In all, he wrote 11 works for the series.

Example 11 is the opening of the fourth movement of the Sonatina for recorder trio D124 (1972) and is a typical example of the application of learned compositional technique to music that is not technically difficult, whilst retaining a contemporary idiom. 'A.A.C.' are Cooke's initials and the composer turns them into a musical cryptogram such as those used by Shostakovich and J. S. Bach.

Example 11 Cooke Sonatina for recorder trio D124 (1972), 4<sup>th</sup> mv't., bb. 1–21 (© Moeck Musikinstrumente + Verlag GmbH, D-Celle, 1973)

#### IV. Menuetto (A.A.C)

**Allegretto (♩=112)**

The musical score is for a recorder trio (Soprano, Alto, and Tenor) and is in 3/4 time with a key signature of two flats. The tempo is marked 'Allegretto' with a quarter note equal to 112 beats. The score is divided into three systems. The first system (measures 1-8) shows the recorders entering with a piano (*p*) dynamic, followed by a crescendo (*cresc.*). The second system (measures 9-16) features a mezzo-forte (*mf*) dynamic with a decrescendo (*dim.*) towards the end. The third system (measures 17-21) returns to a piano (*p*) dynamic, with a mezzo-forte (*mf*) section in the middle marked with a crescendo (*cresc.*).

It is fair to regard the final period of composition (1986–96) as a life's work winding down. Thirteen more works were written during this decade, half of which were five minutes or less in duration. There is a detectable drop in Cooke's creative energy, and probably his enthusiasm for composition, particularly after the death of his partner in 1988. A letter to the organist Robert Crowley from 1990 is informative: 'I really don't have much time for (composition) these days; living alone and having to look after myself and the house and garden, taking my dog out...not much time left for serious composition!'<sup>66</sup>

The beautiful *Intermezzo* for oboe and piano D161 (1987), is a rather inspired miniature and, in my opinion, as good as anything from these last years despite

<sup>66</sup> Letter from Cooke to Crowley dated 08.12.1990.

being just 3½ minutes in length. It is a tiny summation of the composer's aesthetic ideals, and even, arguably, his whole life's work: simple yet learned, organic in its construction, tonally and rhythmically unambiguous with stylistic inspiration drawn from three hundred years of Western musical heritage.

Composed for a concert at the Wigmore Hall to celebrate the 90<sup>th</sup> birthday of Léon Goossens, for whom Cooke had first written forty years previously, this little gem was first played by Nicholas Daniel and Julius Drake and broadcast the following year. Its simplicity belies its difficulty in performance. Quiet, slow and sustained, the music's cleverly-contrived lines require immaculate voicing, excellent tonal control and careful shaping. It is strangely melancholy, considering that it was composed for such a celebratory event, but then, Cooke's language almost always produces this emotional effect when in a slow tempo.

Example 12 Cooke *Intermezzo* for oboe and piano D161 (1987), bb. 1–3 (© A-AMP 1994)

Intermezzo

Molto adagio ed espressivo ♩=c.60

The musical score for Example 12, Cooke's *Intermezzo* for oboe and piano, measures 1-3. The tempo is marked 'Molto adagio ed espressivo' with a metronome marking of approximately 60 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The oboe part (top staff) begins with a rest, followed by a series of eighth and sixteenth notes, including triplets and slurs. The piano part (bottom staff) features a tonic pedal point in the left hand and a melodic line in the right hand. Dynamics include piano (*p*) for both parts.

The 28 bars of its entirety are fashioned from the various rhythmic and motivic materials in the first three bars (Example 12), in keeping with Cooke's practice of deriving larger structures from cellular detail, and thus maintaining integrity throughout. These opening bars display a number of other typical features of the composer's late style: a tonic pedal underpins the tonality, and a neo-baroque texture is engendered with the use of dotted rhythms, trills and polyphony. In this short excerpt, the rhythmic errors in the beaming of beats two and three of the oboe part are Cooke's and have been reproduced here exactly as in his MS.

Ten of these final works are either songs, miniatures or collections of short movements, the others include the Sonata for bassoon and piano D160 (1987)

and Sonata for flute and harp D165 (1988). Both works seemed to have awoken memories of Hindemith in Cooke; perhaps writing sonatas for less common instrumental combinations was just too strong an association for him. Whatever the reason, they are both unambitious in content as well as scale.<sup>67</sup> Each sonata is in three movements, and neither is technically difficult to play. The sonatas were not written to commission but with specific professional musicians in mind; D160 for the bassoonist Roger Birnstingl and D165 for members of the *Ondine Ensemble*. The compact scale of the music and its unostentatious style are both typical traits of this last phase of composition, and perhaps the title 'Sonatina' rather than 'Sonata' would better convey the nature of the music. All in all, these last pieces signify a quiet end to a life dedicated to music; a life that produced compositions of a remarkably consistent standard every single year between at least 1925 and 1989.

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<sup>67</sup> D160 lasts just over 13 minutes whilst D165 is only 12 minutes.



## **5 The recorded repertoire placed; a biographical context**

Cooke's traditional English education between 1914 and 1929, typical for the male child of a relatively wealthy middle-class family at that period, might not have brought him into contact with much contemporary European culture had he not come into the influential sphere of E. J. Dent, his professor at Cambridge. Whilst Dent may not have regarded himself primarily as a composer, as Cooke's teacher of composition he clearly provided inspiration.<sup>68</sup> Dent was highly knowledgeable of contemporary music on the Continent and an enthusiastic advocate for much of it, indeed his presidency of the International Society for Contemporary Music in the 1920s and '30s was an active manifestation of that advocacy, and one that brought him into contact with many of the leading composers of the time. The extent of his influence on the direction of Cooke's life simply cannot be overstated. Without Dent, Cooke would probably not have studied with Hindemith in Germany and may also not have gained his positions at the Royal Manchester College of Music or Trinity College of Music, for it was Dent who recommended him for both teaching positions and facilitated his period of study with Hindemith. Thus, Cooke, in his mid-20s and in Berlin, was exposed to a rather broader spectrum of music than otherwise might have been the case and by late 1932, had settled on a compositional direction that would diverge significantly from the path he had been following prior to his German experiences. He was soon to discover that such an oblique divergence would lead up a blind alley for him, compositionally speaking, and with increasing maturity, Cooke returned to some of his earlier stylistic leanings, incorporating them effortlessly into a more modern, and personal, musical language.

With the events of Cooke's life not generally well known, the inclusion of this short biography is important. His development as a musician cannot be separated from his experiences and indeed, the biggest stylistic changes, between the late 1920s and the end of his Royal Naval service during World War II, coincide with the most rapidly changing environment in his adult life. This sketch is based on two principal sources; Wetherell's monograph and Cooke's autobiographical detail in his letters

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<sup>68</sup> Other composers benefitting from Dent's teaching included Arthur Bliss, Bernard Stevens and Armstrong Gibbs.

to Stanley J. Gaulke.<sup>69</sup> Cooke had no direct descendants, so additional family information has been kindly supplied by his niece, Mrs. Julia Earnshaw.<sup>70</sup>

Arnold Atkinson Cooke was born at Castle House, Gomersal in Yorkshire on 4 November 1906 and christened at St. Mary's Church, Gomersal on 5 December that year. His mother, May Atkinson, was a lady of leisure and a good amateur pianist who held a Certificate in piano playing from Trinity College Local Examinations. She began Cooke's musical education, teaching him the piano from when he was seven. His father, Reginald, was a director of the family business of Cooke and Sons, a carpet manufacturing firm in the Spen Valley. Begun in 1795 by Reginald's great grandfather, the business had been highly successful throughout the 19<sup>th</sup> century making *Kidderminster* and *Brussels* carpets and later diversifying into coco-matting at a separate factory in Hadleigh, Suffolk. In addition, the firm owned a large distribution centre in London. It was taken over in 1938 by Blackwood Morton of Kilmarnock becoming BMK Carpets Ltd.<sup>71</sup> The carpet manufactory had provided the Cooke family with a very good standard of living so that the 1911 Census of England and Wales records that they had five domiciled domestic servants at that time.

Reginald, one of eight children, was the only one of the four boys who was not musically inclined and had not learnt an instrument, but he had come to appreciate some music, in particular, Mendelssohn's *Elijah* and Handel's *Messiah*.<sup>72</sup> Two of the brothers, Percival and Stanley played the piano and the cello, trained at the Royal College of Music, became professional musicians, and both composed. Percival died in his early 30s and Stanley, who wrote under the nom de plume Cecil Stanley, died in 1915 aged just 44. The third brother, Edward, was a 'good amateur pianist and played the viola'.<sup>73</sup> Of the girls, Minnie played the violin. Their father, James Samuel Cooke, was also musically gifted and played the violin. He had been a founding contributor to the Royal College of Music with a gift of £50, and for many decades held chamber music parties at his house in Ben Rhydding, Yorkshire.<sup>74</sup> Despite this musical family heritage, Cooke was not exposed to much

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<sup>69</sup> Stanley 'Jack' Gaulke was an American clarinettist and author of 'The published solo and chamber works for clarinet of Arnold Cooke' (Gaulke).

<sup>70</sup> Julia Earnshaw is the daughter of Cooke's younger brother William (1906–1994).

<sup>71</sup> Letter from Cooke to Gaulke dated 12.10.1971.

<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

<sup>74</sup> Samuel Midgley, *My 70 Years' Musical Memories (1860–1930)* (London: Novello & Co., 1934), p. 69.

serious music except during occasional visits to his grandfather's house, where he later recalled hearing Schubert's *Unfinished Symphony* and the great impression it left on him.<sup>75</sup> The family attended church regularly and Cooke began to compose hymn tunes aged about eight. In 1915 he went to Streete Preparatory School in Westgate-on-Sea, Kent where his piano lessons continued, and he took part in his class singing periods.

The family moved to Ben Rhydding in 1920 to be near to Cooke's grandfather James Samuel, by then aged 82, and Cooke became a regular visitor to him in holiday times, where he listened to gramophone records and was allowed to play his grandfather's *Orchestrelle*. This machine played perforated rolls, similarly to a pianola, and Cooke got to know a number of pieces well including Brahms Symphony no. 1 which, he remembered, he loved.<sup>76</sup> This formative experience had a lasting and profound effect on him, and the influence of Brahms's music may be heard throughout the repertoire we have recorded. He had begun to write larger pieces than hymn tunes and in 1921, the year he went to Repton School, composed a Sonata for piano D1 (now lost). Dr George Gilbert Stocks (1877–1960) was the music master at Repton and proved an important early influence, engendering and encouraging Cooke's love of music. Stocks had been a pupil of Parry at Oxford and began to teach Cooke composition as well as the piano. Cooke also started to learn the cello with Penelope Forman, the sister-in-law of Repton's Headmaster Dr Geoffrey Francis Fisher. His progress on both instruments and as a composer must have been rapid, and by the end of his time at the school, Cooke had won prizes for his string playing and begun composing a substantial three movement Sonata for cello and piano D4 (1925–26), which he dedicated to Miss Forman. The work was completed at Cambridge and given its first performance there by Cooke himself.<sup>77</sup> This is the earliest surviving of Cooke's works and demonstrates that his lifelong interest in chamber music dates back to his school days; indeed, the vast majority of his early output is scored for a variety of chamber ensembles.

Cooke went up to Gonville and Caius College, Cambridge in September 1925 to read History but after taking his Part One and gaining a BA, he changed to Music, graduating with a BMus in 1929. He had taken part in much music-making at

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<sup>75</sup> Letter from Cooke to Gaulke dated 12.10.1971.

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

Cambridge, particularly as the cellist in a string quartet and in the cello section of the *CUMS* orchestra. Musical inspiration was provided by his professor, E. J. Dent, who was Cooke's principal composition tutor, but he also came under the influence of C. B. Rootham and Boris Ord. All three tutors helped instil Cooke's interest in early music. This interest manifested itself throughout his career, not only in terms of his considerable contribution to the modern recorder repertory, but in the frequent use of formal models such as suites and divertimenti, and even a first movement in the style of a French overture.<sup>78</sup> In addition, Cooke composed a rare, recent example of a work for viols as well as pieces for solo harpsichord. Further evidence may be found in Cooke's musical idiom with its reliance on part-writing, contrapuntal devices and a predilection for false relation and modality, of which numerous examples are to be found throughout the music we have recorded.

On Dent's advice, Cooke went to Berlin in 1929 to study with Hindemith at the Hochschule für Musik, following in the footsteps of Walter Leigh who had gone three years earlier from Cambridge. Hindemith's radical approach to teaching composition, combined with exposure to the rich and varied musical life of Berlin, had a profound influence on Cooke. The experiences essentially laid much of the foundation for Cooke's compositional style and his long, successful career. In addition, Hindemith's personal interest in early music chimed with and reinforced Cooke's; Dent's great insight into Cooke's personality was to understand just how fruitful this teacher/pupil relationship was to be for the young composer.

Returning to England in 1932, Cooke replaced Leigh as Musical Director at the Cambridge Festival Theatre for a season. Leigh had resigned to concentrate on the composition of his light opera, *The Pride of the Regiment*, and had recommended Cooke for the position. It was only a part time post involving the composition of incidental music for productions, and Cooke had time for his own composition. He turned first to chamber music, composing the String Quartet no. 1 D13 (1933), and began his most ambitious work to date, the thirty-minute cantata *Holderneth* D14 (1933–34) for mixed chorus, baritone and orchestra. *Holderneth* is a setting of words by Edward B. Sweeney, an American friend Cooke had met in Berlin, and probably still awaits its première. By the end of the 1932/33 season, the Festival Theatre in Cambridge was in financial trouble and Cooke's brief

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<sup>78</sup> Quartet for treble recorder, violin, cello and harpsichord D97 (1964).

employment ended. Through E. J. Dent, Cooke heard that a position to teach theory, harmony and counterpoint had become available at the Royal Manchester College of Music and he was appointed in the summer and began teaching there in the autumn of 1933.

Although Cooke permanently left Manchester for London in 1938, his periods in Cambridge, Berlin and Manchester had enabled him to secure many friendships and connections that would prove invaluable in the following decades. Works from this period receiving some public success include the Quintet for harp, flute, clarinet, violin and cello D12 (1932), String Quartet no. 1 D13 (1933), which was performed several times and broadcast by the Griller Quartet and the *Concert Overture no. 1* D15 (1934). This work was a prize winner in a competition organised by the *Daily Telegraph* and given a performance at the Promenade Concerts in 1934 by Sir Henry Wood and the BBC Symphony Orchestra.<sup>79</sup>

Cooke's job in Manchester was only part time, but he still felt unable to compose much. Writing to Gaulke in 1971 Cooke said that he 'always had the hope to settle in London [...] and regarded the Manchester post as only temporary.'<sup>80</sup> If Cooke was feeling trapped in Manchester, he may have felt equally trapped by his own musical idiom in these years, and for the second time in a decade, quite deliberately reinvented himself as a composer. As outlined in section 4, works from 1936 onwards display a marked softening of musical language. Now in his early thirties, a developing personal and musical maturity seems to be reflected in this new style, and it may be that this increasing sense of self-belief was what led to Cooke's decision to move to London in 1938. With new-found compositional freedom, Cooke produced four substantial chamber works between 1936 and 1939: his Sonata for viola and piano D20 (1936–37), Sonata for two pianos D21 (1936–37), Sonata no. 1 for piano D23 (1938) and Sonata no. 1 for violin and piano, D26 (1939). D21 and D26 are the two earliest works with piano in my new recordings and amply demonstrate Cooke's growing musical confidence with their masterful formal constructions and bold tonal idiom. This period was capped by his second essay in concerto form, that for piano D28 (1939–40), a work that was

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<sup>79</sup> With the prize money, Cooke took a trip to New York and back in the summer of 1934 on the SS Bremen.

<sup>80</sup> Letter from Cooke to Gaulke dated 12.10.1971.

eventually premièred and broadcast by Louis Kentner and the BBC Symphony Orchestra under Clarence Raybould in 1943.<sup>81</sup>

It is not clear how Cooke supported himself financially between leaving Manchester and the beginning of his naval service in 1941, but the sale of the family business in 1938 had resulted in a substantial sum of money coming his way and was probably the means by which he was able to stay independent. Cooke divided his time during these three years between London, his parents' Yorkshire home and a village in Gloucestershire called Marshfield.<sup>82</sup> Cooke's friend, the literary critic John Davenport, had bought *The Malting House*, a large property in Marshfield, just before the war and invited a number of his friends to live there in the summers of 1940 and 1941.<sup>83</sup> In this artistic retreat, Cooke was able to spend the days composing, whilst the evenings (and probably the nights) were spent in music-making and 'artistic discussion' according to Cooke.<sup>84</sup> It was clearly an inspiring time for Cooke and he completed his Piano Concerto, wrote the Sonata no. 1 for cello and piano D29 (1941), some songs and the first movement of his Piano Trio D31 (1941–44).

Called up to the Royal Navy in 1941 and serving until the end of the war, Cooke was not able to compose much music during this period. Fortunately, a sequence of letters written to Dent during the war years survives at King's College, Cambridge and provides fascinating details of the composer's activities, musical and otherwise at this time. What little music he did manage to write came in fits and starts and without doubt the most significant is the aforementioned Piano Trio. It is certainly one of the finest works he had yet produced, despite, or perhaps because of, its long genesis. The second movement was written during a period of leave at home in late 1943, and the finale, during the summer of 1944 aboard his ship, the *DS Thames*.<sup>85</sup> Despite being taken up by the Kantrovitch Trio after the war, who performed and broadcast it many times, the Trio does not appear to

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<sup>81</sup> Cooke's first attempt at a concerto, the Concerto for horn and orchestra AC7 (1928–29), was a student work which he later destroyed.

<sup>82</sup> The 1939 Register of England and Wales taken on 29 September 1939 records Cooke as being at 'Dunluce', Ilkley and he must have stayed there for some time as he is registered as being a telephonist at Ilkley Town Hall in support of the war effort.

<sup>83</sup> Others there included Dylan and Caitlin Thomas, Lennox Berkeley, William Glock and Antonia White.

<sup>84</sup> Letter from Cooke to Gaulke dated 12.10.1971. One suspects that the evenings' 'artistic discussions' will have been enhanced by various hedonistic pursuits as there were several heavy drinkers amongst the guests and some highly creative, unconventional characters.

<sup>85</sup> Harvey Davies, 'Arnold Cooke's War', *Manchester Sounds*, 10 (2020), 47–57 (p. 55).

have been given a life elsewhere until our recent performances, live broadcast for the BBC and recording.<sup>86</sup> It is testament to Cooke's continuity of thought that the Trio is such a well-integrated work. Unsurprisingly, it reflects the darkness of the period with the menacing, militaristic mood of the first movement referencing Brahms' Piano Quartet, Op. 60; itself a work inspired by tragedy. The Trio has the longest slow movement of all Cooke's chamber works. Powerful and again, menacing, the movement's 6/8 time is anything but pastoral and the music is almost constantly underlaid with sinister, throbbing pedal points. At first glance appearing to provide some relief, the nervous finale is never settled with its blistering tempo, insistent rhythmic ostinati and uncomfortable Lydian inflections. The Trio is a remarkable work which, with our recording, will hopefully become better known.

The enforced leave of absence from his art does appear to have helped consolidate Cooke's musical thoughts as he immersed himself in composition in 1945, continuing very much along the trajectory he had left in 1941. The two years following his demobilisation were spent composing the Symphony no. 1 D42 (1945–47), incidental music for a Louis MacNeice radio drama, DAnh.13 (1947), and the String Quartet no. 2 D43 (1947). Then, in 1947 he gained what would become a long-standing position at Trinity College of Music teaching harmony and counterpoint, orchestration and composition, much as he had in Manchester. Cooke remained in this post until his retirement in 1978.

The year 1948 marked the beginning of a long period of stability in Cooke's life. Apart from the appointment at Trinity, he also gained his doctorate from Cambridge University having submitted his recent Symphony no. 1 as well as the pre-war Concerto for piano and orchestra and Sonata for viola and piano. Cooke settled down with his partner, William 'Billy' Morrison, whom he had met in 1946 through John Davenport.<sup>87</sup> They lived in a small house in Kensington for fifteen years from 1948 before moving to Five Oak Green, Kent for the rest of their lives. Morrison worked for Oxford University Press and his primary interests were literary, particularly the works of Blake and Shakespeare, and he was himself a poet.<sup>88</sup> Their relationship appears to have been a happy one and certainly

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<sup>86</sup> The personnel of the Kantrovich Trio were Vera Kantrovitch (vln), Lilly Phillips (vla) and Hilda Bor (vc). Kantrovitch also led the Welbeck String Orchestra.

<sup>87</sup> Davenport's second wife was Marjorie Morrison and Billy was one of her younger brothers.

<sup>88</sup> Wetherell, p. 14.

Morrison was ever-supportive of his partner's career.<sup>89</sup> Cooke set some of Morrison's poems to music and dedicated his Concerto for clarinet and string orchestra no. 1 D59 (1955) to him.<sup>90</sup>

The late 1940s and the '50s were creatively fertile for Cooke as well as being commercially successful. Thus, four of the works I have recorded date from this period. He composed many large-scale works: Concerto in D for string orchestra D44 (1947–48), Quartet for oboe and strings D45 (1948), Piano Quartet D46 (1948–49), Trio for violin, viola and cello D51 (1950), Sonata no. 2 for violin and piano D53 (1951), Sinfonietta for eleven instruments D56 (1954) as well as his three-act opera, *Mary Barton* D48 (1949–54), concerti for violin, oboe, clarinet and treble recorder and sonatas for oboe and clarinet. Premières of works were given by prominent instrumentalists such as Dennis Brain, Léon Goossens, Thea King, Yfrah Neaman, Peter Pears and Gervase de Peyer and there were numerous broadcasts on the BBC's Third Programme. The majority of these works were also taken on by major publishing houses, Novello, Schott & Co. and Oxford University Press.

During the following decade, Cooke was equally prolific receiving a string of major commissions from, amongst others, the BBC, Cardiff Festival, the Lord Mayor of London, the Hallé and Royal Liverpool Philharmonic Orchestras and Evelyn Rothwell. The 1960s also saw the development of an important friendship between Cooke and Carl Dolmetsch, the result of which was a series of works composed for the recorder player and his ensemble. It was, however, another recorder player, Michael Vetter, who brought about Cooke's connection with the German publishing firm of Hermann Moeck Verlag.<sup>91</sup> Vetter had sent the publishers an MS copy of Cooke's *Divertimento* for treble recorder and string quartet D77 (1959) suggesting that they might like to publish the work.<sup>92</sup> In the event, Moeck decided not to publish it, but did invite Cooke to contribute to their *Zeitschrift für Spielmusik* series. This partnership inspired Cooke to produce a sequence of works for recorders over the next twenty years; this being, ultimately, one of the largest

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<sup>89</sup> A sequence of letters from both Cooke and Morrison to Christian and Vera Darnton between 1961 and 1968 survives at the British Library (Add MS 62763, ff. 46-85v) and paints a picture of domestic happiness and mutual support.

<sup>90</sup> *The Rain* D47 (1949) and *Like the Inferred Sweetness* DAnh.7 (nd).

<sup>91</sup> Vetter was the dedicatee of Cooke's 'Serial Theme and Variations' for recorder D102 (1966).

<sup>92</sup> The work was actually written for Dolmetsch and first performed by him and the Aeolian Quartet in the Wigmore Hall on 08.02.1960.



contributions to modern recorder repertoire by a British composer and a reason for including the Quartet for recorder, violin, cello and harpsichord D97 (1964) in my recent performances as an example of this important part of Cooke's output.

Cooke continued to compose prolifically throughout the 1970s and '80s, writing mostly to commission, and he retired from Trinity College of Music in 1978. These years saw the production of many chamber works, orchestral music, a one-act opera, songs and other instrumental music. Following Morrison's death in 1988, Cooke produced just five more works, the last of these being the little *Song of Innocence* for soprano and tenor recorder D170 (1996) composed at the age of 89 for John Turner. Cooke moved into a nursing home, Capel Grange, Kent in 1993 where he lived for a further twelve years, dying on 13 August 2005, aged 98.

Chart 1 Minutes of music composed/number of works per decade<sup>93</sup>

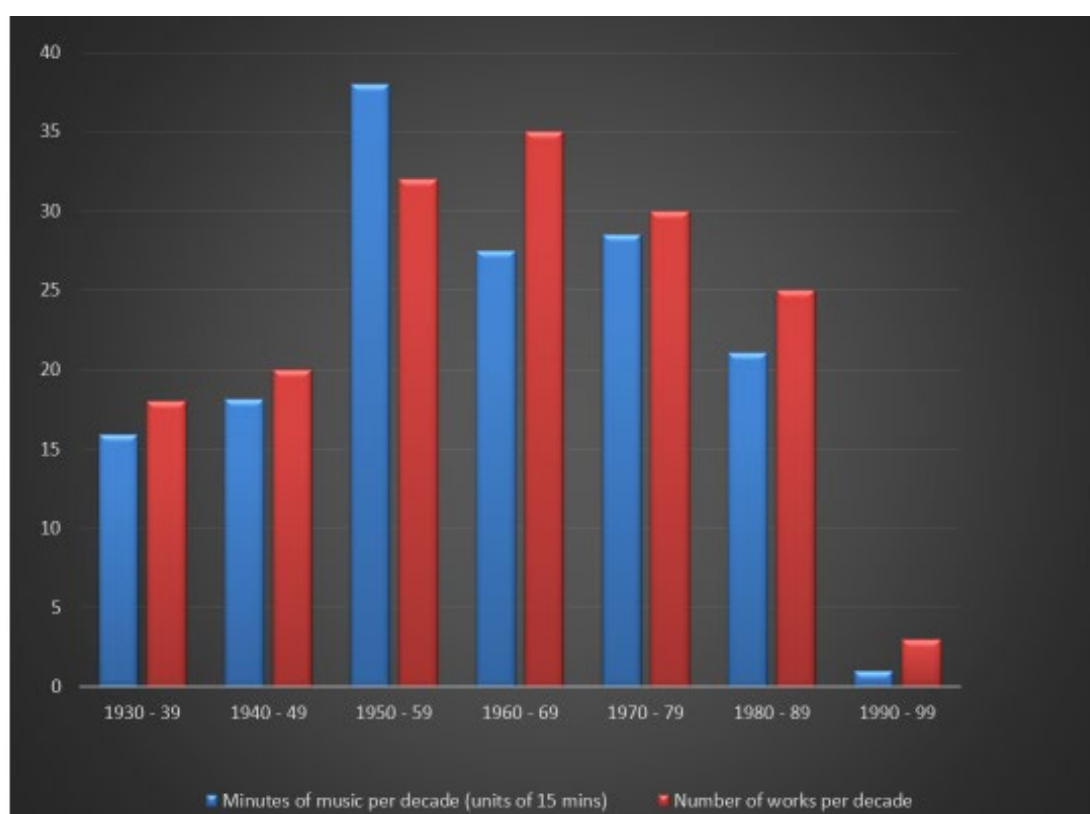


Chart 1 demonstrates Cooke's productivity across six-and-a-half decades of creative activity. The data for the 1920s is unreliable given that most of the music

<sup>93</sup> Compared with all other decades, the minutes of music written in the 1950s is out of proportion to the number of works composed because it includes Cooke's only full-length opera *Mary Barton* D48 (1949–53) (duration 3 hours).

of this period has not survived, so I have not assigned values to that decade. The chart shows a consistency of work ethic until the end of the 1980s, even if productivity does gradually slow.

### **5.1 Character and personality**

A brief consideration of Arnold Cooke as a man may be helpful in developing an understanding of his relative obscurity as a composer, one of the enigmas this study seeks to address. Similarly, insights into his character and personality are pertinent to any discussion of his music's broadly conventional sounds and constructions. It is heartening to note that I have neither read nor heard any conflicting opinions of Cooke's character from anyone who knew him personally.

The actor and author Roger Davenport, Billy Morrison's nephew, visited his uncles many times during childhood. He remembers a man who always wanted to be back at his piano, rather than engaging in social intercourse, and recalls that he was always good-humoured. Davenport suggested that his privacy and self-absorption were key factors when accounting for his lack of worldly recognition when he said that 'no man could have promoted himself less'.<sup>94</sup> This was confirmed by the conductor Peter Marchbank who said that it was very difficult to talk to Cooke about his music as he was so shy and modest.<sup>95</sup>

Two letters in the BBC's Written Archive written by Leonard Isaacs, the then Head of Music for the Home Service, reveal something of Cooke's relationship with the BBC and seem to confirm Davenport's and Marchbank's impressions. In the first, Isaacs is circulating an internal memo to various members of staff and wondering if they (the BBC) neglect Cooke because he is 'so reticent', implying that they might respond better to more aggressive self-promotion.<sup>96</sup> In the second, he wrote 'We don't do enough for Cooke', in an attempt to work on his behalf.<sup>97</sup> In both cases, the comments came in response to a sequence of letters to the BBC from

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<sup>94</sup> Personal email from Davenport to the author dated 30.03.2018.

<sup>95</sup> Email from Peter Marchbank to Martin Anderson dated 18.06.2018.

<sup>96</sup> Memo from Isaacs to Peter Gould and various BBC staff members dated 12.05.1955.

<sup>97</sup> Carbon copy of a letter from Isaacs to Lys Hackforth dated 22.09.1956 and annotated with this comment to Peter Gould, a BBC producer.

Lys Hackforth pushing several of Cooke's works, possibly without the composer's knowledge.<sup>98</sup>

The artist Gloria Loring, a friend of the composer, remembers his conversation as always being about music, giving the impression of a man totally immersed in his art.<sup>99</sup> Two of Cooke's former students recalled his kindness, humility and modesty, as well as his patience as a teacher, in communications with me.<sup>100</sup> His teaching methods were traditional in that he used Bach Chorales and R. O. Morris's *Foundations of Practical Harmony and Counterpoint* but did not see the need for 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> species counterpoint, according to the choral conductor Richard Stangroom, another student of Cooke's at Trinity College of Music.<sup>101</sup> Stangroom did not think that Cooke was a very inspiring teacher, but qualified this by saying that he had not studied composition with him, just harmony and counterpoint. However, another former student, Robert Pell, had enormous respect for Cooke as a teacher and these are his own words:

My first view of Dr Cooke was in the foyer of the old Trinity College of Music in Mandeville Place at the start of my first year in 1972. I saw a man of slight build dressed in a long, rather shabby raincoat, wearing a flat cap and carrying a 1960's style shopping bag. I had no idea at that moment that this was the man who was to be my composition professor for the next three years.

Dr Cooke's appearance was typical of his manner: quiet, gentle, unassuming and humble. Dr Cooke did not "teach" composition. (I recall Bartok's refusal to accept a lucrative invitation to teach composition in the US, reasoning that composition was impossible to teach.) I spent most of the first year working on advanced harmony and counterpoint pastiche exercises. I can remember little of what he said about these or my later essays in composition; he was so subtle and quiet in his manner, yet he passed so much on to me. The power of genius is impalpable but somehow it transmits to you when you are in the presence of it if you are open to receive it.<sup>102</sup>

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<sup>98</sup> Lily 'Lys' Hackforth was the wife of the classics scholar and Cambridge Don Reginald Hackforth. They had known Cooke since his Cambridge days and Lys was a keen supporter of his music, commissioning several works for the Thursday Concerts, a regular series she ran in Cambridge.

<sup>99</sup> Personal email from Loring to the author dated 14.12.2015.

<sup>100</sup> Emails from Keith Barnard to the author dated 10.08.2015 and Olatunji Akin Euba dated 13.07.2015.

<sup>101</sup> Telephone conversation between the author and Stangroom on 07.11.2016.

<sup>102</sup> Email from Pell to the author dated 25.09.2015.

Another account of Cooke's teaching and personality came from the composer Ed Welch who began studying with Cooke at Trinity in 1965.<sup>103</sup> Welch reported that he had never received a harsh word from Cooke in three years of study with him and that he had been encouraged to compose in a style natural to him. He goes on to describe Cooke's gentleness of approach; improvements would be suggested rather than insisted upon, and, rather than steering the student away from his instinctive use of melody and tonality, he would recommend more imaginative harmony. Welch went on to a successful career, mainly composing for television.

These descriptions of Cooke were corroborated by his friend, the late violinist Rosemary Rapaport, who wrote of him in 1995:<sup>104</sup>

(Cooke) was a real 'working' musician, untouched by personal ambition or aggrandizement. Arnold was a good friend of my husband Gerard Heller from long before the war. They both worked in Manchester, and music, especially chamber music, was their mutual love.<sup>105</sup>

Even in his written correspondence, Cooke was apt to be concise and polite, many letters being no longer than a side or two of his favoured blue Basildon Bond writing paper. The letters tend to be to-the-point rather than discursive although those I have seen to his friend, the composer Christian Darnton, reveal a more personal style and a distinctly bawdy sense of humour.

This kind, quiet and private man's character is undoubtedly reflected in the music we have recorded. The music does not push boundaries or particularly challenge either the ear or the intellect compared with some of his English contemporaries such as Elizabeth Lutyens, Alan Bush or even some of the outputs of Michael Tippett or Benjamin Britten. Almost never abrasive, the chamber works appeal to the listener through the use of familiar forms, compositional devices and tonality, if with a personal twist. As Hugh Ottaway wrote when reviewing Cooke's Quintet for

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<sup>103</sup> Undated letter from Welch to the author received 29.08.2017.

<sup>104</sup> Cooke's Sonata no. 2 for violin and piano D53 (1951) was written for Rapaport and the pianist Else Cross.

<sup>105</sup> Rosemary Rapaport, 'Arnold Cooke - a Personal Reminiscence': Printed in the sleeve note of Naxos CD no. 8.571362.

clarinet and strings D86 (1961–62) ‘Perhaps the sheer lucidity of this music is its own justification.’<sup>106</sup>

## **6 Selected Case Studies**

Given the restraints on the length of this commentary, it is not possible to write in detail about each of the fourteen newly-recorded works. Instead, I have elected to discuss pieces which I consider representative of the evolving style of Cooke’s

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<sup>106</sup> Hugh Ottaway, ‘Reviews’, *Musical Times*, 105.1458 (1964), p. 609

music across his long career. But, having already touched on how this style unfolded, discourse is mostly confined to compositional background and some elements of performance practice.

I have chosen three pieces, the Sonata for two pianos D21 (1936–37), the Piano Quartet D46 (1948–49) and the Piano Quintet D110 (1969). These works have been selected as typical of the years in which they were composed, and each is one of the more substantial chamber compositions in the recorded collection, both in duration and musical content. Furthermore, each is Cooke's only example in its particular genre. D21, is a work full of youthful vigour and one which confesses its composer's new-found freedom from an uncomfortable compositional cul-de-sac. Nonetheless, it still echoes with the influence of Hindemith in a way which the later works do not. D46, still filled with freshness and energy, describes Cooke's burgeoning maturity as a composer, distinctly comfortable with the musical direction he is taking. The work confidently espouses a very English melancholia juxtaposed with perhaps a nod to British light music in its neo-classical, irreverent finale. In contrast, the Piano Quintet of twenty years later, displays a seriousness of purpose throughout and evidence of further emancipation from the Hindemithian sound-world of some of Cooke's earlier music.

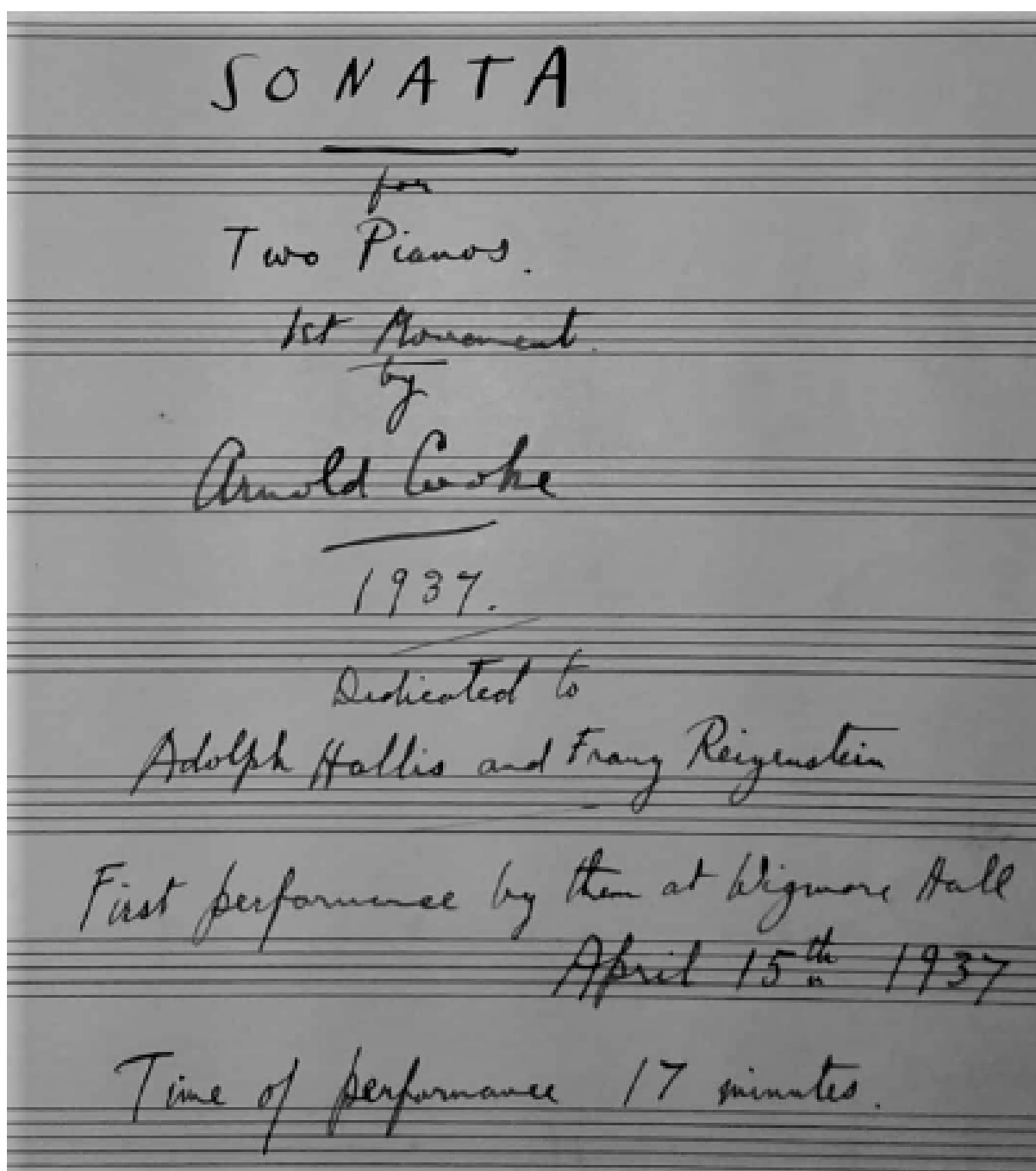
In addition, these works were selected because of the three different approaches I had to take in the preparation and utilisation of source materials. One published edition of each of D21 and D110 pre-existed the recordings: the former was made in consultation with the composer, the latter, in 2007 after the composer's death. D46, however, had not been published prior to this research and the MS was missing from the Cooke Collection at the RNCM.

### **6.1 Sonata for two pianos D21 (1936–37)**

Although there are numerous short pieces for two pianos from the early twentieth century, extended works are few and far between. Hindemith wrote a sonata in 1942 and Poulenc, in 1953. Stravinsky's Sonata for two pianos (1943) also post-dates Cooke's, although his first offering in the genre, which he entitled *Concerto*

for *Two Solo Pianos*, had appeared in 1935. Cooke did admit in a radio broadcast for the BBC in 1966 that Stravinsky's *Concerto* had made a considerable impression on him and that he had probably been influenced by it to some extent. However, the format and language are very different from Cooke's work, and any influence appears confined to a textural approach, although, even here, Stravinsky's writing is less formally contrapuntal, except, of course, in the final fugue. Stravinsky must have realised that in a four-part texture, clarity was much easier to achieve in performance with four rather than two hands. For Cooke, two pianos, four hands, also offered the perfect medium for his highly contrapuntal idiom, and in many ways, could not be better suited to his music of this period. Aside from the Stravinsky, virtually no other contemporary compositional models existed for Cooke aside from Arnold Bax's example. His sonata, written for Ethel Bartlett and Rae Robertson in 1929, is in a decidedly English pastoral vein, very different from Cooke's. I have no evidence that Cooke knew this work, but there are very superficial similarities in that each has three movements, each first movement begins with a slow introduction, and both sonatas finish with a light-hearted, virtuosic tour-de-force.

Figure 1 Title page of the autograph MS of Cooke Sonata for two pianos D21 (1936–37)



Probably begun in the autumn of 1936, Arnold Cooke's sonata was completed early the following year. It was written in response to a request from the pianists Adolph Hallis and Franz Reizenstein. The sonata received its first performance on 17 March 1937 at the Aeolian Hall, London, in a concert that was part of Hallis's series *The Seventeen Concerts*. Other enthusiastic performers of the sonata were Lucy Pierce and John Brennan in Manchester and later, Joan and Valerie Trimble



and the Peppin sisters, Geraldine and Mary. The work gained an almost immediate success in that it was one of eight selected, from a total of nearly seventy, by the Reading Committee of the International Society for Contemporary Music for inclusion in the British Section at their Festival in Kraków between 13 and 21 April 1939.

Cast in three movements, the work begins with a solemn, slow introduction to its fast, sonata-form first movement. A still-quicker coda balances the opening and finishes the movement with a flourish. The two pianos are given equal weighting, sharing all of the musical material, and the writing is idiomatic for the keyboard at all times. The slow movement has an A-B-A structure, the B section retaining the same triple-time metre as the outer parts, but in compound as opposed to simple time. This gives the effect of more movement despite the same pulse. To conclude, Cooke writes a very quick tarantella alternating it with an even faster galop: a tongue-in-cheek movement that provides the perfect balance to the lyrical slow movement and, at times, austere first movement.

A review of the first Manchester performance, given on 29 November 1937 by Lucy Pierce and John Brennan, eight months after the première, says:

Though at times the composer rejoices so percussively that he would have liked marrow-bones and cleaver or even an electric drill instead of a couple of mere pianos, the music is inspired by something far deeper than hard and incessant ingenuity. The fanciful ideas that chase each other through the vigorous sections come not only from an alert craftsmanship, but from a glowing imagination.<sup>107</sup>

Given that the music is broadly diatonic and uses well-worn formal constructs, this comment says as much about Hill's conservative tastes as it does about his clear ability to recognise quality when he encounters it, and is, perhaps, all the more admirable for that very objectivity.

Recording to modern, exacting studio standards is always challenging, but the two-piano medium presents particular difficulties. Precise ensemble is a primary

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<sup>107</sup> G. A. Hill, *Manchester Guardian* (1901–1959), 30 November 1937, p. 16, <<https://www.proquest.com/docview/484246884/DD3406CED0D24E2APQ/2?>> [accessed 13 April 2020]

practical concern for two pianists; as the nature of the piano's sound production is essentially percussive, it offers very little room for manoeuvre. So, instead of tessalating the two instruments along their curved edges, we chose to arrange the pianos with the keyboards side by side. The visual benefit of this arrangement is considerable and the performers' increased proximity to one another further facilitates precision. In music for two pianos the textures are almost invariably thick given the freedom that the composer has to exploit two full keyboards, so careful management of balance and voicing is essential. Furthermore, any duo has to make a choice between attempting to match individual sound production, or celebrating the inevitable differences between any two pianos, according to the textural demands of the music. The beginning of the slow movement and the start of the first movement *Allegro* section are examples requiring very different approaches. The former is essentially a melody with accompaniment, whilst the latter is imitative, requiring a more nuanced approach to voicing.

From an interpretive perspective, the work offers few dilemmas and we never found consensus difficult to reach. Furthermore, Cooke's written instructions are unambiguous, and the music speaks for itself. The Brahmsian tradition, so familiar to modern performers and listeners, and in which Cooke's music is steeped, has ensured that this music retains its immediacy for the experienced performer. Thus, our approach to interpretation was similar to the way we would approach a Brahms sonata, or indeed one by Hindemith. The music demands playing which elucidates the clarity of its structure, both horizontal and vertical, and its melodic nature requires a *cantabile* tone. Our use of *rubato* was guided by phrasing, harmony and the composer's own markings.

Between the première of this sonata and its publication four years later, there were at least three performances and its first broadcast. These were all given by Lucy Pierce and John Brennan, who worked regularly together in Manchester. As Cooke was in Manchester until the summer of 1938, by which time two of these performances and the broadcast had taken place, Pierce and Brennan must have worked from a manuscript copy.<sup>108</sup> As Hallis and Reizenstein had also given the first performance from manuscript, it is possible that the Manchester duo used the same copy. However, it is well-documented that Cooke was happy to make new

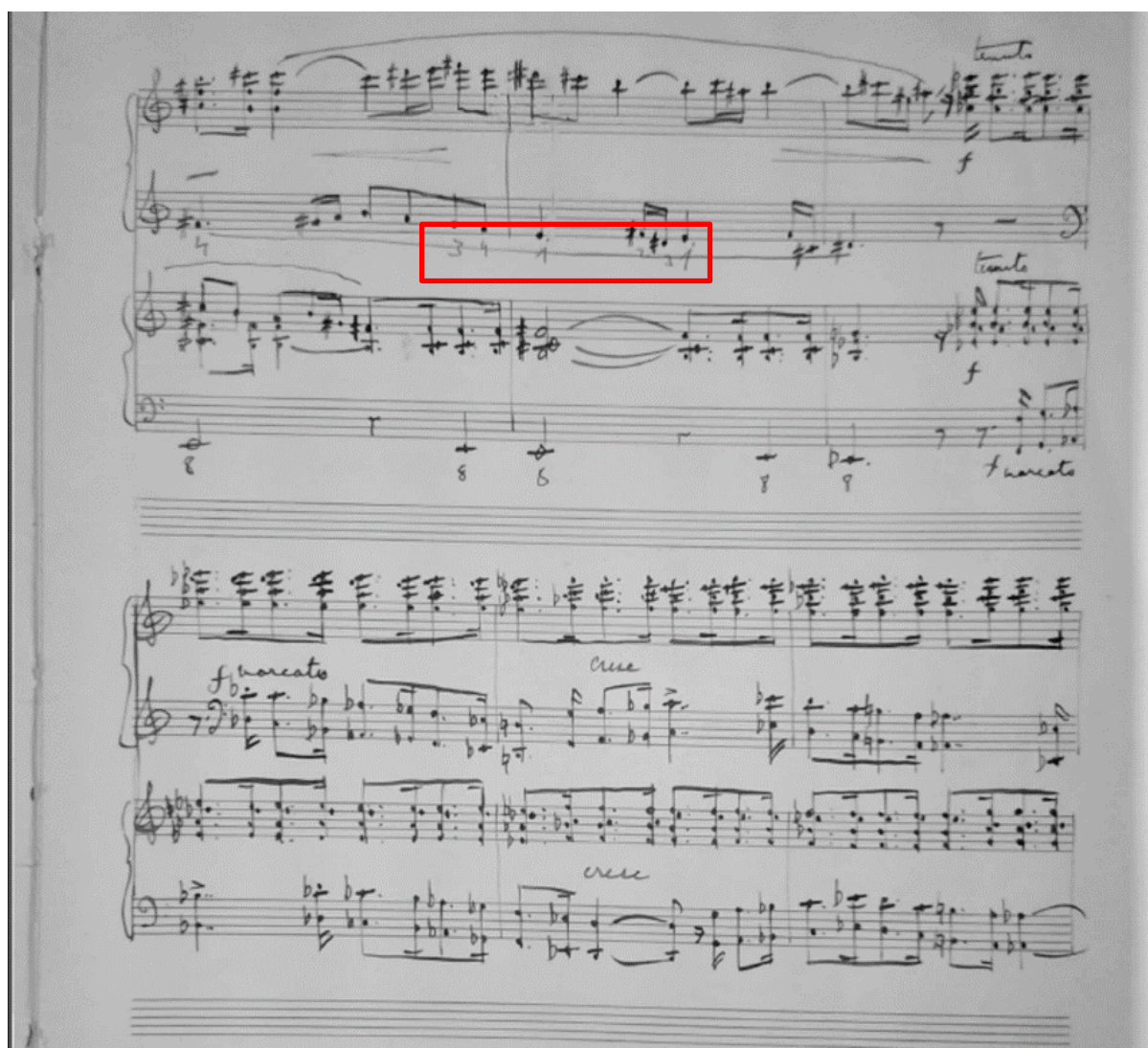
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<sup>108</sup> Pierce had been a student of Egon Petri and Ferruccio Busoni and taught at the RMCM where Brennan had studied with her for six years between 1927 and 1933.

manuscript copies for different performers to use and it seems more likely that this was the case.

This manuscript, now housed in the Cooke Collection in the RNCM Archive, has clearly been used for performance, as can be seen from the fingering added to the LH of the primo part in the first two bars of the example (Example 13).

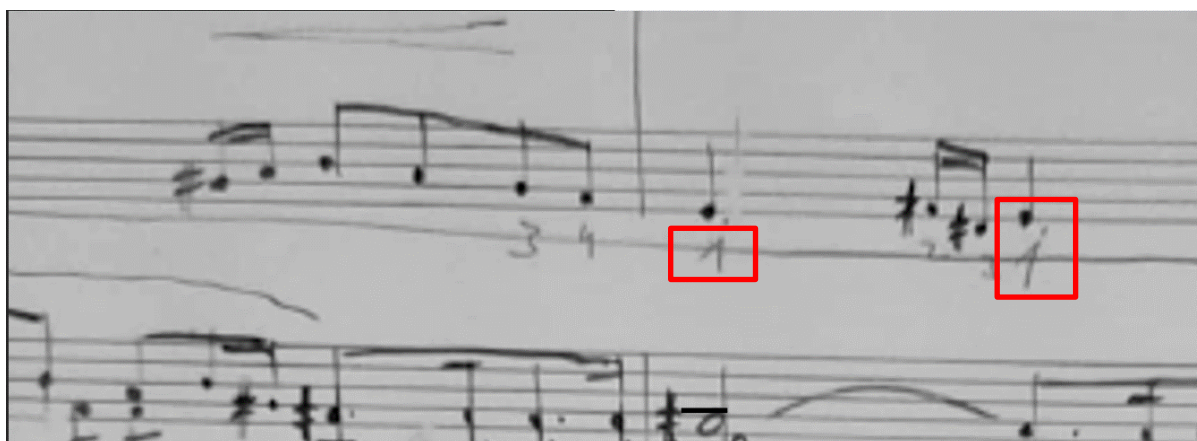
Example 13 Cooke Sonata for two pianos D21 (1936–37), mvt.1, bb. 11–16.  
Autograph MS (© OUP 1940)



Under a strong light, the MS reveals many such performance markings, originally made in pencil but subsequently erased. Whoever removed the markings obviously missed these particular fingerings, as similar markings are removed virtually everywhere else. Fortunately, they are still discernible though, and provide

a valuable store of performance practice information from either the first, or at least, a very early performance. I cannot be certain which performers made the markings, but my suspicion is that it was Hallis and Reizenstein, given the Continental written style of the number 1 (Example 14). A more detailed study of these markings remains for a future project.

Example 14 Cooke Sonata for two pianos D21 (1936–37), mvt.1, bb. 11–12, primo part. Original fingering in the autograph MS (© OUP 1940)



There is another significant set of differences between this MS and the published edition: the 153 variants between the two sources, including many dynamic alterations, some pedalling and articulatory changes, as well as a few different pitches and changes of register. Fundamentally, the music and musical effects remain unchanged, with no additional passages or radical rewriting. Cooke has clarified his tempo instructions for the first and last movements, adding metronome markings for the first edition.

These differences would seem to indicate that a revised version was made by Cooke specifically for the publisher with the retrospective benefit of at least three performances and a broadcast by the Manchester duo. Cooke was in Manchester until late summer 1938 and would have had the opportunity to work with Pierce and Brennan on the sonata, thus it may well be that it was they who suggested the changes which Cooke was evidently happy to implement. Evidence from later performers of his music and from a number of his own letters make it quite clear that Cooke was always comfortable accepting practical advice from players, in fact he actively sought it if writing for an unfamiliar instrument. Examples of this exist in

letters to the recorder player Carl Dolmetsch and the bassoonist Roger Birnstingl. Helen and I decided to remain with the text of the OUP edition when making our recording, given that it represents the composer's more recent thoughts, but it would be truly fascinating if another MS copy ever comes to light, to test my hypotheses about the provenance of this one.

## **6.2 Piano Quartet D46 (1948–49)**

This work was begun in 1948 in response to a commission from Patrick Hadley. Hadley had been appointed Chair of Music at Cambridge in 1946 and was involved with the *Cambridge Summer Festival of Music and Drama* and it was in this capacity that he commissioned the Quartet. Cooke had maintained his ties with Cambridge, principally through Edward Dent, but also through the *Thursday Concerts* run by Lily 'Lys' Hackforth. Cooke had already had performances given of 'some early works' and the Sonata for two pianos D21 (1936–37) at the *Thursday Concerts*, and it may well have been through Hackforth or Dent that the commission for the Piano Quartet came about.<sup>109</sup>

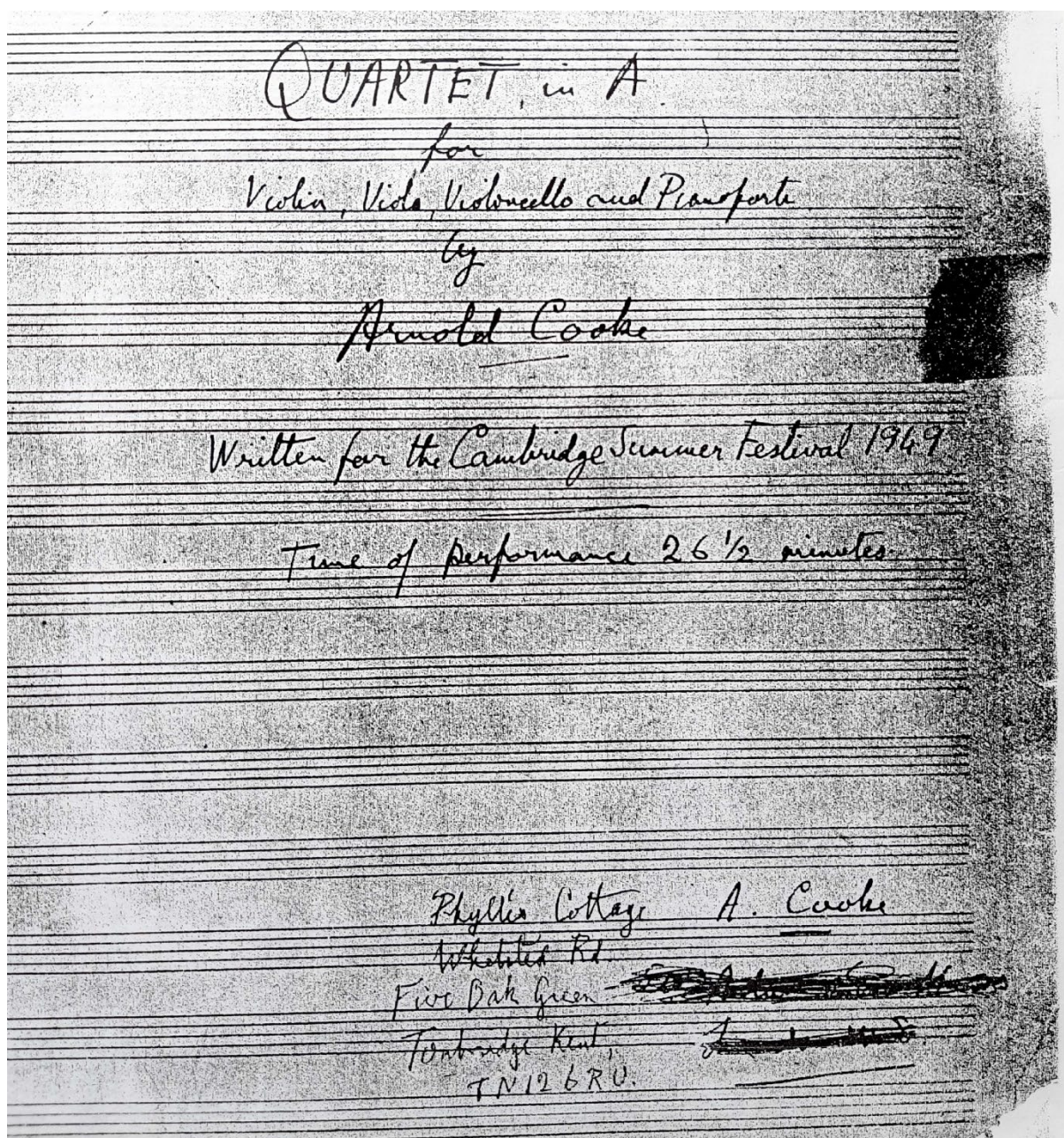
The Piano Quartet received its first performance and simultaneous BBC broadcast on the evening of 11 August 1949 from the Hall of St. John's College, Cambridge during the *Cambridge Summer Festival of Music and Drama*. The performers were Alfred Cave (vln), Watson Forbes (vla), John Moore (vc) and Alan Richardson (pf).

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<sup>109</sup> This quote comes from a note in the concert programme for the *Thursday Concerts* at Cambridge dated 01.12.1949, at which the première of Cooke's Quartet for oboe and strings D45 (1948) was given. I have been unable to verify what these 'early works' were.



Figure 2 Title page of the autograph MS of Cooke Piano Quartet D46 (1948–49)



The three string players were all members of the Aeolian String Quartet. Evidence of further performances after the première is scant, presumably because the work remained unpublished, but there was a Manchester performance, given by members of the Laurance Turner Quartet with the pianist Lucy Pierce in the Manchester City Art Gallery on 11 June 1951.<sup>110</sup> Pierce had known Cooke from his five years in Manchester in the 1930s and had remained a strong advocate for his music, so the impetus for this performance may have come from her. A second

<sup>110</sup> Laurance Turner (vln), Sydney Errington (vla) and Paul Ward (vc).

broadcast was given on BBC Radio 3 on 27 November 1987 by Roger Garland (vln), Brian Hawkins (vla), Roger Smith (vc) and Anthony Goldstone (pf).

A. P. D. Osland wrote the official BBC report on the first performance and broadcast describing the work as 'first-class' and writing that 'Arnold Cooke has provided some first-rate music making, it is written with assurance and skill and...in it we have a most useful addition to the piano quartet repertoire.'<sup>111</sup> It fares less well in the hands of W. R. Anderson later in 1949, who felt that it 'went through pretty conventional motions which did not seem to add up to much', but later gives himself away with the gross generalisation that 'the harmony did not stand up to the other elements [in the music], as so often in modern work, the great bulk of which isn't *whole* music.'<sup>112</sup> In utter contrast, Granville Hill, writing for *The Manchester Guardian* about the second performance of the work, describes it as 'one of the finest things I have heard from Mr. Cooke...vivid (and) logical in development...'<sup>113</sup>

The Quartet is a substantial piece of music cast in four movements. The writing is typical for Cooke at this period: strong melodic ideas abound within Brahmsian textures and harmonically, there is always a question mark over whether the tonality is major or minor. The music overflows with a certain confidence perhaps derived from Cooke's recently-gained doctorate and his more settled personal circumstances. It is closely allied with the *Concerto in D for strings* D44 (1947–48), a BBC commission for broadcast on their South American service, and first given by the Welbeck Orchestra under Maurice Miles in 1948. Whereas the *Concerto* is modelled loosely on the baroque concerto grosso, with a small group of soloists set against the larger ripieno, the Quartet is pure chamber music, thoroughly integrating the four parts throughout. As in the Piano Quintet D112 (1969), Cooke's choice of keys for the four movements offers another subtle message of structural unity. Here the keys are A minor, E major, C# major and A major, the keynotes of which spell an A major chord, reflecting the Classical aim of unifying diversity throughout a musical structure, often by subliminal means.

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<sup>111</sup> A. P. D. Osland, undated BBC report, BBC Written Archives.

<sup>112</sup> W. R. Anderson, *Musical Times*, 90/1279 (1949), p. 314.

<sup>113</sup> G. A. Hill, *The Manchester Guardian* (1901–1959), 12 June 1951, p. 5, <<https://www.proquest.com/docview/479165024/6DDDB112DD054282PQ/20?>> [accessed 13 April 2020].

Rhythmically powerful, the first movement is a sonata-form construction with strings set against the piano in a concertante manner albeit sharing the principal material equally. Its beautiful opening melody (Example 8) is presented by the cello with piano accompaniment and is highly chromatic, although always drawn back to its tonal centre. Cooke weaves a lyrical movement with much imitation and there is a hint of Hindemith about the shape of the melodies and harmony. The second movement is a whirling *Scherzo* in a quick one-in-a-bar. Although it is light-hearted in nature, Cooke nonetheless builds a technically-accomplished movement with two themes, both of which are ultimately, and cleverly, worked into fugato passages.

A beautiful, melancholy slow movement follows showing Cooke at his imaginative best. Cooke delivers a movement constructed with consummate skill that is both melodic and contrapuntal without ever sounding academic. A virtuosic, neo-classical romp serves as the rondo finale bringing the work to a close with another fugato derived from its main theme.

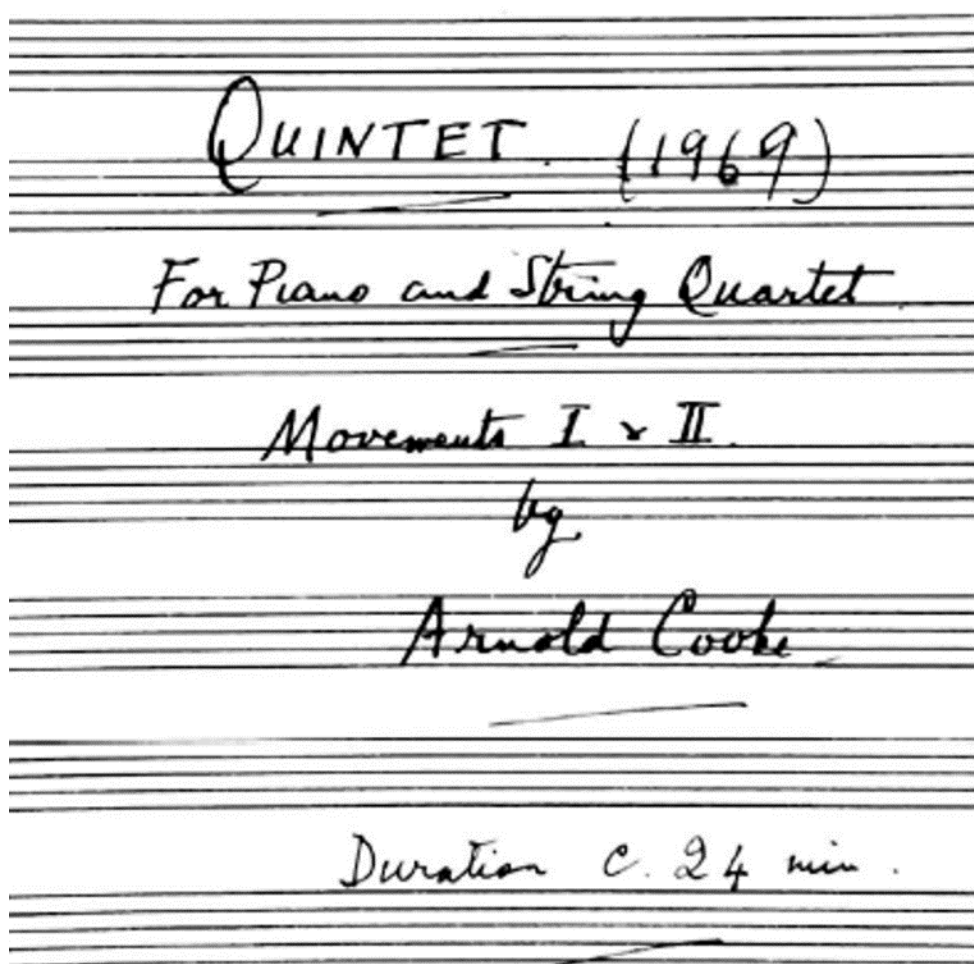
Never published, and with the autograph manuscript not in the Cooke Collection at the RNCM, tracing a copy of this work was of primary concern at the start of this project. Despite many of Cooke's works not being published until long after they were written, it is remarkable, if not miraculous, that so few are lost. The Quartet, along with the Wind Quintet D80 (1961), was the most significant of these missing works. I was aware of the broadcast made in 1987, thanks to the BBC Genome project, and I personally knew the pianist in that performance, the late Anthony Goldstone. When I spoke to Anthony, he not only remembered the occasion of the broadcast, but located the score from which he had played. In fact, he had two copies, and both were photocopies of Cooke's fair copy autograph manuscript. Anthony sent me the unmarked copy and I made a first edition with the help of Dr Andrew Mayes' and Roger Turner's digital engraving skills. The photocopy was clear enough not to cause any problems with legibility; however, there were a number of markings not in the composer's hand, rather, the hand of an early performer of the work. Almost entirely restricted to the piano part, the markings mostly consist of occasional fingering and highlighted accidentals so were easily distinguished. None of the performer markings was incorporated into my edition, which was completed by the end of March 2017.

### **6.3 Piano Quintet D112 (1969)**



Through his work at Trinity College of Music, Cooke had become acquainted with the Welsh composer Alun Hoddinott (1929–2008) who was an external examiner there. In turn, Cooke was appointed an external examiner for the University of Wales and the contact with Hoddinott proved fruitful in other ways. Hoddinott was Professor of Music at the University of Wales, Cardiff and, in 1967, had co-founded the *Cardiff Festival of Twentieth-Century Music* with the pianist John Ogden. The *Festival* was to commission some seventy new works and two were from Cooke: the Sonata for solo violin D111 (1969) and the Sonata no. 1 for organ D118 (1971).

Figure 3 Title page of the autograph MS of Cooke Piano Quintet D112 (1969)



In addition, Hoddinott commissioned this Quintet for Cardiff University Music Department. The work received its first performance on 13 October 1970 in the

Reardon Smith Lecture Theatre with the *Cardiff University String Quartet* and the pianist Valerie Tryon replacing the indisposed Eric Harrison. A first London performance was given at the Purcell Room on 14 May 1971, again by the *Cardiff University Ensemble*, and it was first broadcast on Radio 3 by the *Alberni Quartet* and Iris Loveridge on 5 March 1978. I have found no evidence of further performances, probably as a result of the work's unavailability, meaning that the performance I gave with my own ensemble at a private house in Altrincham in March 2018 was possibly the first for nearly half a century.

The Quintet was finally published in 2007 by A-AMP, nearly forty years after its composition. On inspection, it was clear that the edition was far from ideal. It consists of an unbound set of parts, the piano score in three separate volumes and running to a total of 122 pages. In the three quick movements that equates to a page turn for every ten seconds of music played. Whilst this is hardly practical, the layout was not the only problem which presented itself. Print quality was generally poor throughout, meaning that lines on staves were frequently indistinct or blurred and it was obvious that there were many errors. Consultating Cooke's manuscript of the Quintet in the RNCM Archive, I found that of the 122 pages of A-AMP's edition, only nine were without inaccuracies and the remaining 113 usually contained numerous errors.<sup>114</sup> A new performance edition had to be created if this work was to be studied, performed and recorded in any meaningful way. I completed the new edition within a three-month period early in 2016.

Cooke was very particular in the preparation of his fair copies of works as they were usually used for performances prior to the release of published editions, as is the case with this autograph. His hand is always legible, and ambiguities or mistakes are very rare; thus, the creation of the new edition was a relatively straightforward process. It was clear that the autograph had been used for one of the early performances by the pianist as the piano part includes some fingering, cautionary accidentals and other reminders. These are in a hand distinct from Cooke's and none is included in my new edition, rather, I have aimed for an 'urtext' not a 'performer's' edition. Editorial additions are very few, limited to the occasional cautionary accidental or implied phrase mark and always within square brackets to distinguish them.

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<sup>114</sup> The Cooke Collection, RNCM Archive, GB1179 AC/7/10

The shadow of Hindemith is present at times in the music but rather more evident are those of Bartók and Shostakovich. The first movement's introductory *Andante* serves as more than just an entrée designed to whet the musical appetite, rather, it introduces harmonic, melodic and rhythmic ideas which are central to the construction of the movement; it is essentially the ensuing *Allegro* in skeletal miniature (Example 15).

Example 15 Cooke Piano Quintet D112 (1969), 1<sup>st</sup> mvt., bb. 1–15 (© A-AMP 2007)

Andante ♩=63

The musical score is arranged for five instruments: Violin I, Violin II, Viola, Violoncello, and Piano. The tempo is marked 'Andante' with a quarter note equal to 63 beats. The key signature has one flat (B-flat). The time signature is 4/4. The score shows the first 15 measures. The piano part is particularly prominent, featuring a complex, rhythmic melody in the right hand and a more active line in the left hand. The string parts provide a harmonic foundation with long, sustained notes and some movement in the lower registers.

The image displays a musical score for a string quartet and piano. The top system consists of four staves: Violin I, Violin II, Viola, and Cello. Each staff begins with a half rest, followed by a melodic line that moves stepwise. The bottom system shows the piano accompaniment, with a more active melodic line in the right hand and a supporting bass line in the left hand. Both systems include dynamic markings 'dim.' and 'pp', and the instruction 'attacca subito' at the end of the system.

The piano's opening melody becomes the first subject of the *Allegro* and the strings' fragmentary melody becomes its second subject. The opening chord heard in the strings is a tonic chord in G major which confirms the key of the work. Its immediate disruption by the addition of the cello's dissonant  $E_b$  is not only surprising but crucial: far from being simply a G major triad with an added flattened sixth, this additional note creates a harmony formed by the interlocking of two chords which become central to the harmonic character of the work. Thus, the G, B and  $E_b$  is an augmented chord which also shares two of its notes with a G major triad. In terms of the macro key-structure of the work, its four movements have as their tonal centres G, B,  $E_b$  and G respectively, the notes of the same augmented triad. Furthermore, this chord appears transfigured into  $E_b$  major at the climax of the slow movement (Example 16, b. 70), arguably the emotional heart of the work. It can also be seen from Example 16 that the cello's first phrase (bb. 1–9) is a linear manifestation of these notes. By these simple, but effective means, Cooke not only hints at what is to come in the work, but ultimately sets the seeds of its harmonic and structural unity.

Example 16 Cooke Piano Quintet D110 (1969), 3<sup>rd</sup> mvt., bb. 67–70 (© A-AMP 2007)

The musical score for measures 67–70 of the 3<sup>rd</sup> movement of Cooke's Piano Quintet D110 is presented. The tempo is marked [Andante] with a quarter note equal to 60 beats. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is for Violin I, Violin II, Viola, Violoncello, and Piano. Measures 67–70 show a tremolo in the strings (Violin I, Violin II, Viola, Violoncello) marked 'f trem.' and a melodic line in the Piano marked 'mp'.

The *Scherzo* is the second movement of the work which, despite its generic title, is threatening in character rather than playful. A comparison with the *Scherzo* third movement of Shostakovich's Piano Quintet Op. 57 is apt, as Cooke achieves a similar effect by similar means, perhaps suggesting that Cooke at least consulted the fractionally-older composer's 1940 model.<sup>115</sup> Both movements are one-in-the-bar, exhilarating dances, although Cooke's is arguably darker from the start, and they are structurally different.

Cooke's *Scherzo* is, at first glance, in the traditional compound ternary form, albeit without the repeats expected from an eighteenth-century example, but the reprise of the A section is developed and altered, more in keeping with the recapitulation in a classical sonata form movement. This allows for the inclusion of an exciting coda nearly a fifth of the length of the entire movement which foreshadows the coda of the finale with its climactic effect.

As so often in Cooke's works, the slow, third movement contains some of the most beautiful music in the Quintet. Canons and other contrapuntal devices abound in its masterful construction yet the complex instrumental texture never feels thick or

<sup>115</sup>Shostakovich was born on 25 September 1906, so Cooke, born on 4 November that year, was less than six weeks younger.

overladen. The funereal character of the music is enhanced by ominous dotted rhythms and an exaggerated ‘Scotch snap’ feature, yet the music is lyrical throughout. The virtuosic finale lifts the mood although its tone is still serious despite a veneer of frivolity and energy. Again, littered with ingenious contrapuntal devices, the music tears towards a breath-taking coda, its 70 bars a continuous and mesmerising crescendo. The piano’s opening theme contains 11 degrees of the chromatic scale, the missing E natural being supplied by the viola in bar 5. This is quite typical of Cooke’s music at this time, but, as usual, the effect created is anything but atonal (Example 17).

Example 17 Cooke Piano Quintet D110 (1969), 4<sup>th</sup> mvt., bb. 1–11 (© A-AMP 2007)

**Allegro vivace** ♩=138-144

The musical score is for the 4th movement of Cooke's Piano Quintet D110, measures 1-11. It is in 2/4 time, key of B-flat major (two flats), and tempo of Allegro vivace (♩=138-144). The score is arranged for Violin I, Violin II, Viola, Violoncello, and Piano. The first system (measures 1-6) shows the string parts with staccato markings in measures 1-4. The piano part enters in measure 1 with a chromatic scale in the right hand. The second system (measures 7-11) continues the piano's chromatic scale and the strings' staccato pattern. The piano part ends with a *mf* dynamic in measure 11.

It is worth mentioning some passing similarities to certain passages in Hoddinott's music of this period reminiscent of the Quintet; I am thinking of the piano's passage in the first movement beginning at b. 79, a canon at the twelfth (Example 18), and the double-octave exclamation from the piano in bar 229 (Example 19) for example. These passages find resonance in several of Hoddinott's instrumental works of the early 1970s, notably his sonatas for violin and piano nos. 1 and 2, Opp. 63 and 73 no. 1, although the canonic passages between the hands are at the octave and usually only displaced by one or two notes.

Example 18 Cooke Piano Quintet D110 (1969), 1st mvt., bb. 78–85 (© A-AMP 2007)

[Allegro ♩=144]

The musical score is for the first movement of the Cooke Piano Quintet D110, measures 78-85. It is in B-flat major (two flats) and 4/4 time. The tempo is Allegro, marked with a quarter note equal to 144 beats per minute. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Piano. The piano part begins with a melodic line in the right hand, while the strings provide harmonic support. The piano part features a double-octave exclamation in bar 229.

Example 19 Cooke Piano Quintet D110 (1969), 1<sup>st</sup> mvt., bb. 228–231 (© A-AMP 2007)

[Allegro ♩=144]

Hoddinott, like Cooke, was something of a magpie, musically speaking. A very fluent musician and a prolific composer, he drew upon some of the many powerful influences around him; Bartók, the Polish School and, of course, the Celtic culture of his native Wales. Both composers display a high degree of technical accomplishment, use tone rows in the formation of thematic material without resorting to strict serialism, and prefer to retain a tonal centre in their compositions, albeit employing different modalities from each other.

Example 20 Cooke Piano Quintet D110 (1969), 2<sup>nd</sup> mvt., bb. 1–9 (© A-AMP 2007)

## II. Scherzo

Molto vivace (♩=108)



The image shows a musical score for a piece titled "[Presto]". It features two staves: Violin and Piano. The Violin staff is in G major, 2/4 time, and starts with a forte (ff) dynamic. The Piano staff is in G major, 2/4 time, and starts with a forte (ff) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The Violin part has a "sul G" marking and a "3" indicating a triplet. The Piano part has a "pizz" marking and a "6" indicating a sextuplet. The score is marked with a "Presto" tempo.

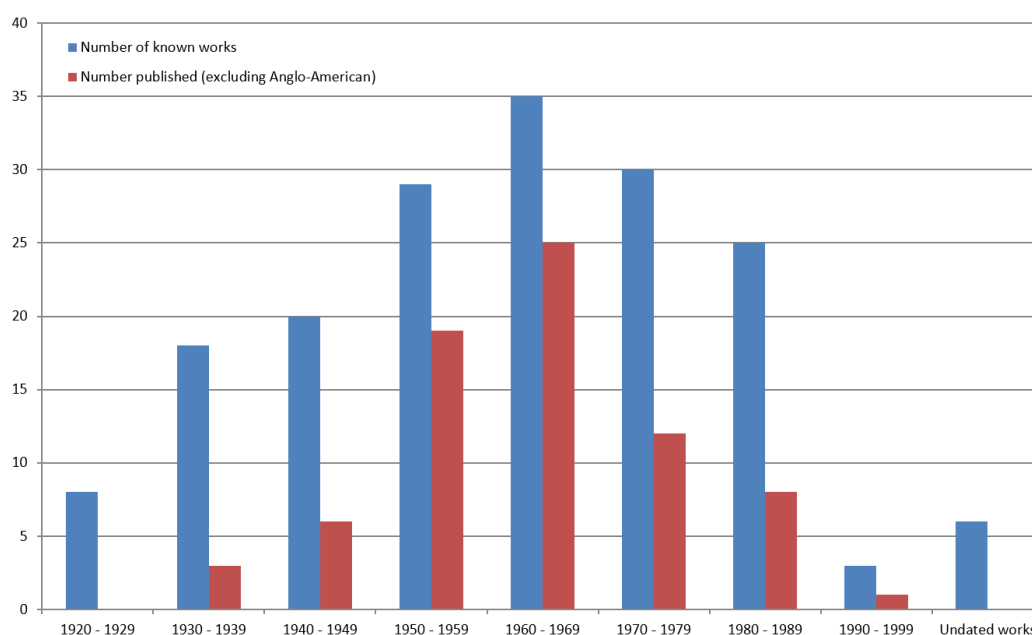
However, the melodic, harmonic and technical similarities between the two men's music surely owe more to Bartók's than to any mutual influence, but it is at least note-worthy that they display something of a convergence of compositional approaches at this period, especially as they were colleagues for a few years.

## 7 Conclusion

It is of further pertinence to the vexing question of Cooke's obscurity to look at his relationship with his British publishers (principally OUP, Novello and Schott) which begins to change from 1964. Between 1947 and 1963, of 44 compositions written, 28 were published, or nearly 64% of the total, but between 1963 and 1986, this drops to just 33%. However, that figure includes the works published by Anglo-American from about 1981, and without those, the proportion published by O.U.P. and Novello nosedives to just under 17%. Schott published just one work.<sup>116</sup>

Chart 2 is an illustration of Cooke's published music and demonstrates this trend. I have chosen to leave out the works published or re-published by Anglo-American because, numerous though these are, and of commendable intention, their general lack of availability and poor quality have actually worked against the music and its composer.

Chart 2 Number of works/decade against the number published within 15 years of composition by houses excluding Anglo-American Music Publishers



<sup>116</sup> *Serial Theme and Variations for recorder D102* (1966)

During the 1960s, the commissions continued to roll in for Cooke, but the publishers, it seems, were no longer as willing to take the risk associated with a composer whose music was seen as inextricably linked with Hindemith's, and Hindemith had died in 1963. The importance of this aspect of publicity, I believe, cannot be over-estimated. Essentially, music which falls out of print, or is not published in the first place, is far less likely to be performed regularly and by a diversity of performers. Thus, Cooke's most frequently-performed works are those which have remained in the public consciousness, meaning those which have remained in print and were recorded relatively early on: the *Rondo* for horn and piano D52 (1950), the *Nocturnes* D60 (1959), *Sonatina* for flute and piano D61 (1956 rev. 1961) and the *Sonata* for clarinet and piano D73 (1959).

As the partnership with OUP was declining, Cooke was to garner relationships with three new companies during this period, two of which would prove particularly fruitful, Moeck and Emerson Edition. The association with the German firm of Moeck is documented in the correspondence which survives in Moeck's records and amounts to 85 letters across a quarter of a century. It is a valuable resource indeed. Fortunately, most of Cooke's correspondence with Emerson Edition also survives as a record of that business association. Important as these new business arrangements were, the fact remains that the works for Moeck were mostly written for amateurs and those for Emerson, are scored for comparatively rare instrumental combinations (clarinet quartet, bassoon and piano and flute and harp) with the exception of one, the little *Alla Marcia* for clarinet and piano D38 (1946), originally published by OUP. Novello still publish a good number of Cooke's works, but they do not seem to be promoted with any enthusiasm, if at all. These factors, in combination with the composer's excessive modesty, reticence to self-promote and his somewhat desultory sense of ambition, have ultimately proven toxic and resulted in the current situation.

There is absolutely no comparison to be drawn between the music of the composer Jeffrey Lewis and that of the subject of this thesis; however, David Jones, in his doctoral thesis 'The Music of Jeffrey Lewis' points to two significant factors in what he describes as the 'present invisibility' of Lewis as a composer,

which might equally be applied to Cooke, albeit for slightly different reasons.<sup>117</sup> Jones perceives the obscurity of Lewis's music to be due in part to:

the complex perceptions of what a general music-loving public might be thought to enjoy and what a more specialist, 'contemporary music' audience may wish to hear. One can readily point to a large number of living British composers whose music is – despite recordings and the easy availability of performing materials – rarely heard because it is perceived to lie between these two extremes; how much more difficult it is, therefore, to programme music that is, like Lewis's, unpublished and virtually unknown.<sup>118</sup>

Unlike Lewis's, almost the entirety of Cooke's œuvre is, or has been, published, a luxury afforded to very few composers, even some of those of rather greater public stature than Cooke's. Yet, ironically, the particulars surrounding much of that publishing have contributed to the overlooking of his music, the result being almost as bad as if it hadn't been published at all. Thus, if copyrights could be retrieved for Cooke's estate, there would at least be the potential to make and issue accurate critical editions. I have outlined the status quo in respect of Cooke's major publisher, A-AMP, in section 1.2 and whilst this unfortunate situation persists, it is difficult to see any immediate improvement in the fortunes of his music. Nonetheless, the spate of recent recordings *is* serving to highlight this music to a contemporary public, and it is hoped that my own contribution will encourage the exploration and performance of many more works currently unknown for no good reason.

## **7.1 The future**

Despite the availability now of many of Cooke's most important works on record, there still remains a significant quantity of chamber music to be recorded; two sonatas for cello and piano, five string quartets, sonatas for other instruments, works for multiple clarinets, divertimenti for mixed instruments, most of the works for recorder ensemble, other short pieces and all the songs. Both his operas

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<sup>117</sup> Jones, D., *The Music of Jeffrey Lewis*, unpublished doctoral dissertation, The University of Manchester, Faculty of Humanities, 2011, p. 405.

<sup>118</sup> *Ibid.*, p. 40.

remain unperformed, and recordings are not yet available of larger choral and orchestral works, aside from five of the six symphonies. Nonetheless, the music of Cooke *is* being rediscovered and reassessed as more recordings become available. This can only be good news but if there is to be a sustained revival in its fortunes, accurate editions do need to be readily available, unfortunately, often not the case at the moment. It is to be hoped that in time a solution to this problem may present itself, so that the majority of Cooke's output will not remain in its current state of obscurity, a situation due more to misadventure than the failings of the music's creator. The late Eric Wetherell wrote of his work: 'If this monograph only raises some curiosity about his work, it will have served its purpose.'<sup>119</sup> I also hope that this project will raise curiosity and that it will offer a springboard for further musical and scholarly exploration of Cooke's extensive œuvre.

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<sup>119</sup> Wetherell, p. 20.

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- Cooke, A. and others, '*Songs of Innocence*'. *Three Songs of Innocence for soprano, clarinet and piano, Nocturnes for soprano, french horn and piano*. Jean Danton. Thomas Stumpf. David Martins. Ellen Michaud-Martins. 1994. Compact disc. Albany Records. TROY264
- Cooke, A. and others, '*Great European Organs No. 83/The Father Willis Organ of St. Bees Priory, Cumbria*'. *Organ Sonata no. 1*. Daniel Cook. 2010. Compact disc. Priory Records. PRCD 1052
- Cooke, A., '*The Complete Sonatas for Violin*'. The Pleyel Ensemble. Benedict Holland. Susie Mészáros. Harvey Davies. 2018. Compact disc. Mike Purton Records. MPR103
- Cooke, A., '*Piano Trio, Quartet and Quintet*'. The Pleyel Ensemble. Benedict Holland. Sarah Ewins. Susie Mészáros. Harvey Davies. 2019. Compact disc. Mike Purton Records. MPR105
- Cooke, A., '*Complete Music for Oboe and Sonata for Two Pianos*'. Melinda Maxwell. Sarah Ewins. Susie Mészáros. Heather Bills. Harvey Davies. Helen Davies. 2020. Compact disc. Mike Purton Records. MPR108
- Cooke, A., '*Chamber Music for Flute, Clarinet, Cello and Piano*'. Jonathan Rimmer. Janet Hilton. Heather Bills. Harvey Davies. 2020. Compact disc. Mike Purton Records. MPR109

## **APPENDIX A**

### **Chronological list of the works of Arnold Cooke**

#### **Format**

Each entry consists of the following information where known:

date of composition, date of first performance and performers, whereabouts of manuscript, publisher (present and previous, if different), date of first broadcast and performers, date of first London performance and performers (if different from the first performance), and notes containing other relevant details about the composition. The notes may include details of further performances and broadcasts, circumstances of composition, commissioner(s) and background information. Dates of composition, if unreferenced, have come from the composer's own lists of works in various of his correspondence.

Every effort has been made to reference the information contained in the catalogue and I took, as its point of departure, the list of Cooke's works in Alan Poulton's (AP) 'A Dictionary-Catalog of Modern British Composers', Westport: Greenwood 2000. This extensive piece of research details the compositions of 54 British composers born between 1891 and 1923. Presumably the dates for inclusion were selected by the author because of the extraordinarily high concentration of significant twentieth-century composers born during that period. Information referenced 'JC' has been taken from one of two articles written about Cooke and his music by John Clapham.<sup>120</sup> Several lists were made by the composer himself and are included in his correspondence with the organist, Dr. Peter Marr, a student of Cooke's at TCM. These letters are in the RNCM Archive. Where information other than dates of composition has been obtained from Cooke's correspondence, the correspondents and date have been listed. A catalogue of Cooke's known correspondence forms APPENDIX B to Harvey Davies's PhD thesis 'Arnold Cooke's Chamber Music With Piano: Contexts, Stylistic Evolution And Performance'

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<sup>120</sup> John Clapham, 'Arnold Cooke: The Achievement of Twenty Years', *Music Survey*, 3/4, 1951, pp. 250-256

It is intended to continue to add further information to *The Catalogue* as it becomes known.

Key to abbreviations:

<b>AB</b>	Alan Bush
<b>AC</b>	Arnold Cooke
<b>A-AMP</b>	Anglo-American Music Publishers
<b>AP</b>	Alan Poulton; author of ' <i>A Dictionary-Catalog of British Composers</i> '
<b>BB</b>	Benjamin Britten
<b>BBC GP</b>	BBC Genome Project
<b>BBC WA</b>	BBC Written Archives
<b>BL</b>	British Library
<b>CASS</b>	Clarinet and Saxophone Society
<b>CD</b>	Carl Dolmetsch; recorder player and early music pioneer
<b>DoM</b>	Director of Music
<b>EE</b>	Emerson Edition
<b>EF</b>	Eric Fletcher; owner of A-AMP
<b>EJD</b>	Edward J. Dent; musicologist, teacher and friend of AC
<b>EW</b>	Eric Wetherell; author of the monograph <i>Arnold Cooke</i>
<b>Fb</b>	First broadcast
<b>FL</b>	Francis Loring; baritone and commissioner of AC's <i>The Seamew</i> D145 (1979–80)
<b>FLp</b>	First London performance
<b>Fp</b>	First performance
<b>HC-J</b>	Harry Croft-Jackson; BBC employee
<b>HD</b>	Harvey Davies; pianist, musicologist and compiler of this catalogue
<b>JC</b>	John Clapham; author of several articles about AC
<b>LCMC</b>	London Contemporary Music Centre
<b>MV</b>	Moeck Verlag
<b>MB</b>	Mary Brenchley; flautist, commissioner of works by, and correspondent with AC
<b>MO</b>	Musical Opinion
<b>MT</b>	The Musical Times

<b>MS</b>	Manuscript
<b>OUP</b>	Oxford University Press
<b>PC-H</b>	Peter Crossley-Holland; composer and BBC employee
<b>PM</b>	Peter Marr; organist, commissioner of works by, and correspondent with AC
<b>RAM</b>	Royal Academy of Music
<b>RB</b>	Roger Birstingl; bassoonist and commissioner of works by AC
<b>RC</b>	Robert Crowley; organist, commissioner of works by, and correspondent with AC
<b>RMCM</b>	Royal Manchester College of Music
<b>RNCM</b>	Royal Northern College of Music
<b>RVW</b>	Ralph Vaughan Williams
<b>SJG</b>	Stanley 'Jack' Gaulke; American clarinettist and author of a PhD thesis on AC
<b>TCM</b>	Trinity College of Music
<b>YPLI</b>	Yorkshire Post and Leeds Intelligencer
<b>WG</b>	William Glock; former Controller BBC Third Programme and friend of AC
<b>ZfS</b>	<i>Zeitschrift für Spielmusik</i> ; Moeck Verlag's flagship series of works for recorders

### **Dated Works**

<b>D1</b>	<b>Sonata for piano</b>
Date	1921 (AP)
Notes	Destroyed by AC (JC).
<b>D2</b>	<b>Piano Trio</b>
Date	1923–25 (AP)
Notes	Incomplete but destroyed by AC (JC). EW contradicts AP's dates for this saying that it was composed during AC's Cambridge days.



**D3                    *Air in F minor for piano***

Date                c.1924 (AP)  
Fp                  28.06.1924 AC, Repton School (AP & EW)  
Notes              Lost?

**D4                    *Sonata for cello and piano in D minor* (c.18 mins)**

Date                1925–26 (JC)  
Fp                  A Saturday evening 1926? Arnold Cooke (vc) & ?, University Music Club, Music School, Cambridge (SJG)  
MS                 RNCM  
Publ.               Unpublished  
Notes              Cooke had given it the Opus number 5 but has crossed it out and renumbered it 1. This suggests that there were more works destroyed or lost than we now know of. Rediscovered by HD on 10.02.2016 in the RNCM archive. This is the cello sonata mentioned by EW in the monograph which says it was begun whilst at Repton and performed at Cambridge when AC was a student there. AP doesn't list this work.

**D5                    *Sonata for violin & piano***

Date                1926–27 (AP)  
Notes              Destroyed by the composer (JC).

**D6                    *String quartet in C# minor* (duration unknown)**

Date                1927–28 (JC: AC The achievement of 20 years. *Musical Survey*, 1949–1952)  
Fp                  Unknown but probably at one of the Cambridge University Music Club concerts  
MS                 RNCM  
Publ.               Unpublished  
Notes              1<sup>st</sup> mvt. and the title page are missing from the MS and only the Scherzo 2<sup>nd</sup> mvt. and Finale survive. Probably written for AC's own string quartet while he was at Cambridge.

<b>D7</b>	<b>Concerto for horn &amp; orchestra</b>
Date	1928–29 (JC)
Notes	Destroyed by AC (JC).
<b>D8</b>	<b>String Trio</b>
Date	1929 (JC)
Notes	Destroyed by AC (JC).
<b>D9</b>	<b><i>Three Part Songs</i></b> (duration unknown)
Date	1 <sup>st</sup> May, June and October 1930
Fp	Unknown
MS	RNCM
Publ.	Unpublished
Notes	Not listed in AP or JC.
<b>D10</b>	<b><i>Passacaglia, Scherzo &amp; Finale</i> for octet (string quartet &amp; woodwind) (15 mins)</b>
Date	1931
Fp	?.?.1931 Berlin Hochschule ( <i>MO</i> , July 1936, p. 845)
MS	RNCM
Publ.	A-AMP
<b>D11</b>	<b><i>Suite for brass sextet</i> (12 mins)</b>
Date	1931
Fp	?.?.1931 Berlin Hochschule students, Berlin Hochschule ( <i>MO</i> , July 1936, p. 845)
MS	Whereabouts unknown
Publ.	A-AMP
FLp	See notes
Notes	A further performance was given by the brass section of the London Baroque Ensemble (musical director Karl Haas). It was called ‘Summer Entertainment’ and was at Russell Square on 27.07.1948. Performers were Malcolm Arnold and Wesley Woodage, trumpets, Dennis Brain and Francis Bradley, horns, George Maxted, trombone

and John Wilson, tuba (Info from Appendix E, 'Dennis Brain, A Life in Music.', Stephen Gamble, William Lynch).

- D12**      **Quintet for harp, flute, clarinet, violin & cello** (18 mins)
- Date      1932
- Fp      17.12.1934 Marie Korchinska (hrp), John Francis (fl), Richard Savage (cl), Anne Macnaghten (vln), Olive Richards (vc), Mercury (Ballet Club) Theatre, Notting Hill, London
- MS      RNCM
- Publ.      A-AMP
- Fb      11.08.1935 BBC National Programme, Marie Korchinska (hrp), John Francis (fl), Reginald Kell (cl), Jean Pougnet (vln), Anthony Pini (vc)
- Notes      This work and its instrumentation was suggested by Hindemith. Fp at a Macnaghten-Lemare Concert. Another performance at the Informal Music Club, Cambridge in May 1935. According to Britten's diary entry of 13<sup>th</sup> May 1936 ('Journeying Boy') he (BB) went to a performance of the work that evening in the Aeolian Hall given by Marie Korchinska and John Francis's Philharmonic Ensemble. He describes it as having '...(some good ideas, but a student work)'.
- 
- D13**      **String Quartet no. 1** (25 mins)
- Date      1933
- Fp      13.03.1935 (AP) Griller Quartet, Manchester Contemporary Music Centre. A concert programme dated 01.12.1949 from the Thursday Concerts in Cambridge states that the Weiss Quartet played the work there in 1934 but HD has been unable to verify this.
- MS      RNCM and a set of MS parts at the RAM that were sent to Olive Zorian by AC in the hope that the Zorian Quartet would perform it.
- Publ.      A-AMP, originally OUP (1941)
- Fb      09.06.1936 Griller Quartet (*MO*, July 1936, p. 845)
- Notes      Written during the season as DoM at the Cambridge Festival Theatre (1932–33), according to a letter to SJG dated 12.10.1971, and dedicated to the Griller Quartet. They had performed it twice in Manchester and once in Cambridge by July 1936 (*MO*, July 1936,

p.845). Further performance in Leeds at the University 07.03.1938 (*The Yorkshire Post*, 05 & 08.03.1938). Macgibbon Quartet recorded and broadcast the quartet on 15.02.1956 (letter AC to PC-H 09.05.1958 BBC WA).

- D14**      ***Holderneth: Cantata for mixed chorus, baritone & orchestra***  
(Edward B. Sweeney) (30 mins)
- Date      1933–34
- Fp      Unknown, probably unperformed
- MS      RNCM
- Publ.      A-AMP
- Notes      Begun in the spring of 1933. Sweeney was an American friend of AC's from Berlin days who went back to live in New York.
- 
- D15**      ***Concert overture no. 1 for full orchestra*** (8 mins)
- Date      1934
- Fp      17.05.1934 (Public rehearsal and performance) (EW), Hallé Orchestra & R. J. Forbes, RMCN College Hall, Manchester
- MS      RNCM
- Publ.      A-AMP
- Fb      08.11.1934 Hallé Orchestra and R. J. Forbes (BBC North Regional) (*The Manchester Guardian*)
- FLp      30.08.1934. BBC Symphony Orchestra & Henry Wood, Queen's Hall, Prom. No. 7
- Notes      This work won 3<sup>rd</sup> prize in the Daily Telegraph competition in 1934 (there were 223 submissions). The first performance is described in a letter from Douglas Steele to Martin Picken dated 28<sup>th</sup> May 1934. (*Manchester Sounds*, vol. 1, p. 96) BB describes Cooke's work as '...exhilarating and certainly up to date' (30.08.1934 'Journeying Boy'). Further performance by the Hallé Orchestra and R. J. Forbes on 08.11.1934 (<http://concertannals.blogspot.co.uk/2009/05/halle-orchestra-1925-1952.html>) (*MT*, Vol. 76, No. 1103 (January 1935), p. 73 has the date incorrectly as 02.11.1934)

- D16** ***Duo for violin & viola*** (15 mins)
- Date 1934–35 (dates on the MS)
- Fp 04.03.1937 David Carl Taylor (vln) & Watson Forbes (vla), RAM, London
- MS RNCM
- Publ. A-AMP
- Notes Fp at an Invitation Concert for the RAM New Music Society reported to have attracted a large audience in *MT*, Vol. 78, No. 1130 (April 1937), p. 358. Taylor and Forbes were both in the Stratton String Quartet which later became the Aeolian String Quartet. David Carl Taylor was a Jewish South African who had come to Britain to study on a South African University scholarship in 1927. He became a member of the LSO and joined the staff of the RAM in the mid-1930s (*Zionist Record*, 13.08.1937, p. 29). Taylor was killed in WWII.
- 
- D17** ***Three pieces for piano (Ostinato, Intermezzo and Capriccio)*** (7 mins)
- Date 1935
- Fp Unknown but see Fb
- MS RNCM
- Publ. A-AMP
- Fb BBC broadcast 19.04.1936 John Wills (pf) (AP) (Fp?)
- Notes Completed before September 1935 (letter AC to PH 15.09.1935).
- 
- D18** ***Quartet for flute, violin, viola & cello*** (15 mins)
- Date 1935–36
- Fp 1936 (AP) Ernst Brunner (fl) & student trio from the RMCM, RMCM College Hall, Manchester
- MS RNCM
- Publ. A-AMP
- Fb 22.11.1987 Sebastian Bell (fl), Gagliano Trio, Roger Garland (vln), Brian Hawkins (vla) & Roger Smith (vc). (BBC Bristol) (BBC GP)

FLp	13.04.1937 John Francis (fl) and ? Contemporary Music Centre Concert, Cowdray Hall ( <i>The Observer</i> 18.04.1937) (AC to SJG 12.10.1971)
Notes	Written for Ernst Brunner (Chemist, ICI family) of Wilmslow whilst AC was at RMCM. Brunner was a gifted amateur flautist.
<b>D19</b>	<b><i>Wedding March for organ</i> (2 mins)</b>
Date	1936
Fp	27.06.1937 Arnold Cooke(?), Ilkley Parish Church
MS	RNCM
Publ.	Unpublished
Notes	Written for the marriage of AC's brother, William, to Beryl Bigland. They were the parents of Julia Earnshaw and David Cooke. Julia gave HD the MS of this previously unknown work after the concert to celebrate the 110 <sup>th</sup> Anniversary of AC's birth at the RNCM on 04.11.2016.
<b>D20</b>	<b><i>Sonata for viola &amp; piano in F major</i> (20 mins)</b>
Date	1936–37
Fp	15.10.1937 Keith Cummings (vla), Lucy E. Pierce (pf), Aeolian Hall, London
MS	Unknown
Publ.	A-AMP (originally OUP 1940)
Fb	15.01.1951 Keith Cummings (vla) & Ivey Dickson (pno) (BBC GP) (probable Fb)
Notes	Begun in the summer of 1936 and completed a year later according to AC in his broadcast for the BBC on 30.11.1966 in their Composers' Portrait series. Keith Cummings was a student at the RMCM when Cooke started teaching there in 1933. Another performance 09.04.1940 Keith Cummings & Franz Reizenstein, LCMC Concert, Cowdray Hall, London ( <i>MT</i> , Vol. 81, No. 1167 (May 1940), p. 229). Probable first Manchester performance 11.07.1941 Christian Orford (vla) & Lucy Pierce (pf), Contemporary Music Centre, RMCM ( <i>The Manchester Guardian</i> ).

**D21**                    **Sonata for two pianos** (18 mins)

Date                    1936–37

Fp                        15.03.1937 Adolph Hallis & Franz Reizenstein (pfs), Wigmore Hall

MS                        RNCM

Publ.                    A-AMP (originally OUP 26.12.1940)

Fb                        26.07.1938 8.20pm BBC North Lucy E. Pierce & John Brennan  
*(The Manchester Guardian 26.07.1938, p. 2).*

Notes Written for Hallis & Reizenstein. AC received the invitation to write this work after he had begun the Sonata for viola & piano, D20 (acc. *Composers' Portrait Series*, BBC Radio 3). First performance was at *The Seventeen Concerts* curated by Hallis. The first Manchester performance by Lucy Pierce and John Brennan was given on 29.11.1937 for *The Contemporary Music Centre* at the Memorial Hall, Albert Square (*The Manchester Guardian 29.11.1937*), (*MT* has it incorrectly as 26.11.1937, Vol. 79, No. 1139 (January 1938), p. 65) and again in the week before 17.12.1937 by the same performers at the RMCM (*The Manchester Guardian 17.12.1937*). A further performance given by Lucy Pierce and John Brennan on 02.01.1940 in the *Manchester Tuesday Midday Concerts*, Houldsworth Hall (*MT*, Vol. 81, No. 1164 (February 1940), p. 88). Again 15.11.1941 at St. Mary's Hospital, Whitworth Park, Manchester (*Manchester Guardian 15.11.1941*). John Brennan was a student of Pierce at the RMCM in 1933 when AC started teaching there. Peppin sisters played it at the Wigmore Hall on 24.03.1947 (*The Times 22.03.1947*). Joan and Valerie Trimble played it 'faultlessly' at Wigmore Hall on 26.11.1947 (*Western Morning News, 27.11.1947*). The Trimbles also gave a performance for the Thursday Concerts in Cambridge possibly in 1947 (concert programme 01.12.1949 BBCWA). Trimbles again on 18.04.1950 at Houldsworth Hall, Manchester (*Manchester Guardian 19.04.1950*). Frances Knowles & Elizabeth Sutcliffe played it at the Wigmore Hall in 1951 (Lemy Lim 'Reception of Women Pianists in London, 1950–1960', unpublished doctoral thesis, City University, 2011) p. 322. Broadcast again 14.08.1953 Joan & Valerie Trimble. Further broadcast by the Trimbles on 17.05.1955 in a concert of

contemporary music for an invited audience arranged by the BBC in collaboration with the Music Section of the Institute of Contemporary Arts. (Arthur Hutchings, *MT*, Vol. 96, No. 1349 (July 1955), p. 368). Geraldine and Mary Peppin broadcast it on 13.02.1959 and recorded the 1<sup>st</sup> movement for 'Composer's Portrait' broadcast 30.11.1966 on the Third Programme.

- D22**      ***Passacaglia, scherzo & finale for string orchestra*** (15 mins)
- Date      1937
- Fp      07.05.1940 The London Women's String Orchestra & Kathleen Riddick, Aeolian Hall
- MS      RNCM
- Publ.      A-AMP
- Notes      Fp was for London Contemporary Music Centre. This work is a version of the 1931 octet. Review of fp in *The Scotsman*, 08.05.1940, p. 8.
- 
- D23**      ***Piano Sonata no. 1*** (16 mins)
- Date      1938
- Fp      ?.?.1939 Lucy Pierce (pf), RMCM College Hall, Manchester (AP)
- MS      RNCM
- Publ.      A-AMP
- Fb      08.09.1958 Lamar Crowson
- FLp      1959 Lamar Crowson, Macnaghten Concert, Arts Council Drawing Room (AP)
- Notes      1958–59 season of the Macnaghten Concerts. According to *MT*, Vol. 99, No. 1385 (July 1958), p. 390, this was the first performance of 'A sonata'.
- 
- D24**      ***Music and the People: a Historical Pageant to words by Randall Swingler***
- Date      1939
- Fp      01.04.1939 Royal Albert Hall
- MS      BL
- Publ.      Unpublished



Notes For the first concert of the *Festival of Music for the People* organised by Alan Bush. A 'Flourish for Wind Band' by RVW opened the pageant then Swingler's words were set by AC, Elizabeth Lutyens, Victor Yates, Edmund Rubbra, Erik Chisholm, Christian Darnton, Frederic Austin, Norman Demuth, Alan Bush, Elizabeth Maconchy and Alan Rawsthorne. AC was also the Speaker, a rôle shared with Wilfred Walter and Ronald Kelly.

**D25** ***Bedtime Songs; 12 Easy Songs for Children*** (W.A. Rathkey) (8 mins)

Date 1939

Fp Unknown

MS Whereabouts unknown

Publ. Stainer and Bell quondam Augener 1952

**D26** ***Sonata for violin & piano in G, no. 1*** (15 mins)

Date 1938–39

Fp Date and venue unknown but probably Manchester, Thomas Matthews (vln) & Dora Gilson (pf) (AP) The earliest performance found so far was given on 28.06.1940 given at the RMCM by Frances Christian Orford (vln) and Lucy Pierce (pf) for the Contemporary Music Centre (*The Manchester Guardian* 29.06.1940).

MS RNCM

Publ. A-AMP (originally OUP 1940)

FLp 21.01.1946 Cowdray Hall, Maria Lidka (vln) & Franz Reizenstein (pf) (AP)

Notes Begun after moving to Hampstead in autumn 1938. Dedicated to Thomas Matthews & Dora Gilson. Probably as yet unbroadcast.

**D27** ***Labrador Song for voice & piano*** (Hart Crane) (duration unknown and possibly lost)

Date 1939

Fp Unknown

MS Whereabouts unknown

Publ.	A-AMP (allegedly)
Notes	Crane was an American author who committed suicide in 1932, aged 32.
<b>D28</b>	<b>Concerto for piano &amp; orchestra</b> (34 mins)
Date	Autumn 1939–Autumn 1940 (letter AC to Arthur Bliss (BBC WA 02.07.1943))
Fp & Fb	11.11.1943 (AC letter to EJD), Louis Kentner (pf) & BBC Symphony Orchestra with Clarence Raybould, BBC Studio performance from Bedford.
MS	Xerox of score in the RAM Music Library. RNCM (the MS at the RNCM is a reduction for 2 pianos in the composer's hand. Some of the instrumentation is noted in the 2nd piano part.)
Publ.	A-AMP (allegedly)
Notes	Completed at Marshfield in 1940. The concerto should have been premièred at a Promenade concert in 1943 but in the end arrangements could not be made. Further broadcast perf. by Franz Reizenstein (pno) & the BBC Northern and Clarence Raybould on the Third Programme 09.01.1952 at 10.05pm. (BBC GP) Written at the suggestion of Adolph Hallis who wanted to premiere the work but had to return to South Africa at the outbreak of WWII. BBC Library in London had a set of parts in the composer's hand and another version is listed with small orchestra but those parts are now listed as 'withdrawn' and not there any longer. Further performance BBC Northern with Brian Priestman, Eric Parkin (pf) 04.01.1972 (acc. Roger Turner) broadcast 05.05.1972 (BBC GP).
<b>D29</b>	<b>Sonata no. 1 for cello &amp; piano</b> (26 mins)
Date	1941
Fp & Fb	11.08.1947 at 6.20pm James Whitehead (vc) & Gerald Moore (pf) on the BBC Third Programme. (BBC GP) also confirmed in <i>MT</i> , Vol. 88, No. 1255 (September 1947), p.287. AP is mistaken reporting the fp as the first concert performance.
MS	Whereabouts unknown

Publ. Novello Oct. 1960 but disputed by A-AMP

FLp 14.04.1948 William Pleeth (vc) & Margaret Good (pf), Wigmore Hall, London. (1<sup>st</sup> concert performance) Reviewed in the *Western Morning News* 15.04.1948

Notes Written at Marshfield (letter AC to SJG 12.10.1971). Another performance 25.11.1950 Antonia Butler (vc) & Norman Greenwood (pf) Wigmore Hall, London. 1<sup>st</sup> Paris performance; ?? .01.1956, venue unknown, Amaryllis Fleming (vc) & Lamar Crowson (pf) for *Les Amis de Musique de Chambre*. The work is advertised in *MT*, Vol. 127, No. 1717 (March 1986), pp.182–184. Fleming and Crowson also broadcast it on the BBC Third Programme on Sunday 20.01.1957 (BBC GP) (dates are incorrect in AP).

**D30** ***Four Shakespeare Sonnets for soprano & string orchestra*** [Shall I compare thee; That time of year; How like a winter; From you I have been absent in the spring] (11 mins)

Date 1941

Fp Sophie Wyss 'during the war' in London (letter AC to SJG 12.10.1971) but *MT* reports it as 28.01.1947 (*MT*, Vol. 88, No. 1250 (April 1947), p. 139), Sophie Wyss (sop) & Kathleen Merritt String Orchestra with Kathleen Merritt, Wigmore Hall, London

MS RNCM

Publ. A-AMP

Fb 13.08.1951 Max Worthley (ten), London Classical Orchestra & Trevor Harvey (AP)

Notes *MT* says fp (28.01.1947) was for the Gerald Cooper Concert Society. Dedicated to Sophie Wyss and apparently (acc. to AP) written at her suggestion. Composed at Marshfield (letter AC to SJG 12.10.1971) and completed by mid-August 1941 (letter Wyss to Julian Herbage 20.08.1941 BBC WA).

**D31** ***Piano Trio in C*** (23 mins)

Date 1941–44

Fp&b 11.08.1947 (BBC GP), Kantrovich Trio; Vera Kantrovich (vln), Lilly Phillips (vc) & Hilda Bor (pf), BBC Studio

MS RNCM

Publ. A-AMP

FLp 15.10.1956 Arts Council, 4, St. James Square, London Macnaghten New Music Group

Notes The first movement was completed at Marshfield in 1941, the slow movement written on leave at home towards the end of 1943 and the third during the summer of 1944. Subsequent broadcasts; 13.02.1948 Kantrovich Trio BBC Home Service (AC to H. Searle 13.01.1948 BBCWA). 27.12.1951 Kantrovich Trio (BBC GP) Vera Kantrovich also lead the The Welbeck Orchestra in the '50s. Another live performance 6.30pm, 05.01.1964 at Conway Hall, Red Lion Sq., London (*Monthly Record of South Place Ethical Society*, vol. 69, no. 1). Another performance by the Kantrovich Trio in the Wigmore Hall 29.05.1956 (reviewed in *The Times*, 30.05.1956).

**D32** ***March for military band*** (lost) (duration unknown)

Date Completed by July 1942

Fp Unknown

Publ. Unpubl.

Notes This work is described in a letter from AC to EJD dated 03.07.1942. It was in alla breve time and for 2 clarinets, alto and tenor saxophone, 2 cornets, trombone, euphonium and bombardon.

**D33** ***Suite no. 1 in C for piano*** (original version 5 movements **D33a**) (rev. 1962, 3 movements **D33b**) (15 mins and 7½ mins)

Date 1943–44

Fp 19.07.1944 Lucy Pierce, RMC ( *The Manchester Guardian*, 20.07.1944)

MS RNCM and RCM, which has William Glock's autograph copy (1943)

FLp 09.03.1958 Malcolm Troup, Park Lane House, London. AC in the audience.

Publ. A-AMP (originally OUP 1962 (revised version))

Fb	11.08.1947(?) Franz Reizenstein, BBC Studio. Fb rev. version 09.02.1963 BBC, Jean Mackie (AP)
Notes	Broadcast 28.04.1948 Radio Paris, Kyla Greenbaum (Franco-British exchange) (letter H. Searle to AC 23.03.1948 BBCWA also <i>MT</i> , Vol. 89, No. 1264 (June 1948), pp. 189–190). Composed on leave at the end of 1943 and the beginning of 1944. Further broadcast 01.12.1978 by David Parkhouse (BBC GP).
<b>D34</b>	<b><i>Sarabande for organ</i></b> (duration unknown)
Date	1960–61
Fp	Unknown
MS	Unknown
Publ.	OUP 1961
Fb	(Probable) 22.11.1967 from the Church of the Holy Sepulchre, either Harry Gabb or Timothy Farrell (BBC GP)
Notes	Arrangement of the Sarabande from the <b><i>Suite in C D33</i></b> , and published in an album of <i>Postludes and Interludes for Organ</i> (pp. 1–3).
<b>D35</b>	<b><i>Variations on an Original Theme for string quartet</i></b> (10 mins)
Date	Completed just before 27.4.1945
Fp	Unknown
MS	RNCM
Publ.	A-AMP
Notes	Completion date confirmed by AC in a letter to EJD dated 29.04.1945.
<b>D36</b>	<b><i>Song for tenor &amp; small orchestra</i></b> (Hölderlin tr. Frederick Prokosch) (6 mins)
Date	1945
Fp	Unknown
MS	RNCM
Publ.	Unpubl.
<b>D37</b>	<b><i>Concert Overture no. 2 for full orchestra: Processional</i></b> (8 mins)
Date	1945

Fp&b 26.02.1948 8pm (AP) BBC Symphony Orchestra & Sir Adrian Boult, Cambridge Festival. Studio rehearsal and play-through at Maida Vale, Studio 1, Mon. 10.11.1947 (letter Eric Warr to AC 07.11.1947 BBC WA)

MS RNCM

Publ. A-AMP

FLp 20.08.1948 LSO & Basil Cameron, Royal Albert Hall, London Prom. 24 (MT, Vol. 89, No. 1267 (September 1948), pp. 283)

Notes Written at home in Yorkshire (letter AC to SJG 12.10.1971) as an impression of the victory celebrations and processions. Further performances: Yorkshire Symphony Orchestra & Maurice Miles 25.09.1948 in Leeds Town Hall with the composer in attendance (advert in *The Yorkshire Post* 25.09.1948), Bournemouth Municipal Orchestra & Rudolf Schwarz: 14.10.1948 at Bournemouth Winter Gardens (*Western Gazette* 08.10.1948) 16.01.1961 BBC Northern & Meredith Davies, 04.05.1961 BBC Northern & George Hurst, 01.10.1965 BBC Northern & George Hurst. (Roger Turner, ex-BBC Philharmonic Librarian).

**D38 *Alla Marcia* for clarinet & piano (4½ mins)**

Date 1946

Fp 29.07.1951 (AP) performers unknown, Hovingham Hall, N. Yorks. Hovingham Festival.

MS Unknown

Publ. Emerson originally OUP 1947

Notes Composed at the suggestion of Alan Frank, head of Music Dept., OUP (Wheeler's dissertation on Cooke's clarinet music (Texas, 1987) also letter from AC to SJG 01.12.1972).

**D39 *Two Songs for high voice & piano* [1. Spring (T. Nash) 2. Song on May Morning (J. Milton)] (Lost) (7½ mins)**

Date 1946–47

Fp Date unknown, Sophie Wyss (sop) & ? (AP), Wigmore Hall, London (there is some doubt that this is correct)

MS	Unknown
Publ.	Unpublished
Notes	Currently lost. AP, JC and AC list these two songs as belonging with <b>D40</b> as a set of four songs for high voice, but the MS of <b>D40</b> is just the <i>Two Soldiers' Songs</i> .
<b>D40</b>	<b>Two Soldiers' Songs for voice &amp; piano</b> [1. Soldiers from the Wars Returning (A.E. Housman) 2. The Song of Soldiers (W. de la Mare)] (duration unknown)
Date	1946–47
Fp	04.02.1947 Sophie Wyss (sop) & Norman Franklin (pf), Wigmore Hall, London
MS	RNCM
Publ.	Unpublished
Notes	Information from the <i>Humphrey Searle Concert Programme Collection</i> (1936–58). This lists the first performance of the two songs but doesn't mention <b>D39</b> (see notes to <b>D39</b> ). Written for Wyss.
<b>D41</b>	<b>Two Songs for baritone &amp; piano</b> [(1. O what is that sound. (W. H. Auden) 2. Reconciliation (W. Whitman)] (5 mins)
Date	1946–47
Fp	Possible fp 10.03.1948 Anthony Rex (bar) & Hubert Greenslade (pf), Lunch Hour Concert, Wigmore Hall, London ( <i>The Times</i> , 06.03.1948)
MS	RNCM
Publ.	A-AMP (only no. 2)
Notes	04.11.2016 further performance of 'O what is that sound', James Berry (bar) & Harvey Davies (pf), RNCM, Manchester.
<b>D42</b>	<b>Symphony no. 1 in Bb</b> (35 mins)
Date	1945–47
Fp&b	26.02.1949 BBC Symphony Orchestra & Adrian Boult, BBC Studio. First rehearsal and play-through at Maida Vale Studios 29.04.1948 BBC SO & Boult. (Letter H. Vowles to AC 19.04.1948 BBC WA)
MS	Unknown

Publ. Novello

Fb Fp broadcast on the Third Programme. It was broadcast again the following day on the World Service (letter AC to SJG 12.10.1971).

Notes Begun at home in late 1945 and completed in autumn 1946 but the scoring was not completed until spring 1947 (letter AC to SJG 12.10.1971). First concert perf. Yorkshire Symphony Orchestra & Maurice Miles: 15.03.1950 advertised in the *YPLI*, 14.09.1949 for the coming winter season in Leeds, concert reviewed in the *YPLI*, 16.03.1950 (only listed as c.1950–51 in AP).

**D43 String quartet no. 2 in F (29 mins)**

Date 1947

Fp 06.10.1948 Sturdy String Quartet, Kathleen Sturdy (vln), June Hardy (vln), Molly Panter (vla) & Peter Beavan (vc) Council Chamber, Chelsea Town Hall, London (*The Times* 08.10.1948) (letter AC to Eric Warr 19.01.1955 BBCWA) (probably not written for them though)

MS RNCM

Publ. A-AMP

Fb Sat. 14.05.1949 at 10.10pm Sturdy Quartet (members as above) on the BBC Third Programme (BBC GP). Apparently not a very good performance (letter AC to PC-H 09.05.1958 BBC WA).

Notes Composed after AC had finished scoring the 1<sup>st</sup> Symphony between late spring 1947 and the autumn of that year (letter AC to SJG 12.10.1971). Completed before 30.09.1947 (letter AC to OZ 30.09.1947) Another performance 06.10.1948, Kathleen Sturdy String Quartet, Wigmore Hall, London. Subsequent broadcast 01.06.1959 by the Macgibbon Quartet, Margot Macgibbon (vln), Lorraine du Val (vln), Anatole Mines (vla) & Lilly Phillips (vc) (letter AC to HC-J 15.06.1959 BBC WA) (AP incorrectly has 09.06.1959).

**D44 Concerto in D for string orchestra (13½ mins)**

Date 1947–48



Fp 05.06.1951 LPO & Sir Adrian Boult (*MT*, Vol. 92, No. 1299 (May 1951), pp. 230–232), The Winter Gardens, Malvern (Elgar) Festival, Malvern, Worcs. AC was present (AC to BBC 14.12.1953 BBC WA)

MS RNCM

Fb ?.?.1948 Welbeck Orchestra & Maurice Miles broadcast on the BBC's South American division (AC to BBC 14.12.1953)

Notes Commissioned by the South American division of the BBC. Further broadcast 12.06.1992 City of London Sinfonia & Richard Hickox.

**D45 Quartet for oboe & strings (15½ mins)**

Date 1948

Fp 01.12.1949 (AC to Eric Warr BBC 08.12.1949 BBC WA) (given as 12.12.1950 (AP)), Léon Goossens (ob) & Carter String Trio; Mary Carter (vln), Anatole Mines (vla) & Peggie Sampson (vc), Thursday Concerts Series, University Music School, Cambridge

MS RNCM (MS missing penultimate page) and RCM which has parts belonging to the Carter String Trio

Publ. Novello 1956

Fb 09.10.1950 Goossens and the Carter String Trio (BBC GP confirmed by *MT*, Vol. 91, No. 1293 (November 1950), p. 435)

FLp 12.12.1950 Léon Goossens (ob), Maria Lidka (vln), Anatole Mines (vla) and Margaret Kitchin (vc) RBA Galleries, London (*LCMC* Concert) (AP and *The Times* 09.12.1950)

Notes Dedicated to Goossens and the Carter String Trio. The first London performance is confirmed in a short article on p.12 of *The Stage* dated 14.12.1950. Further broadcast by Sarah Francis (ob) & the Cummings String Trio 19.04.1979 (BBC GP).

**D46 Piano Quartet (26½ mins)**

Date 1948–49

Fp 11.08.1949 Alfred Cave (vln), Watson Forbes (vla), John Moore (vc) & Alan Richardson (pf), Cambridge Summer Festival of Music and Drama, Hall of St. John's College, Cambridge, 21.30–22.25

MS	BBC Library & RNCM (the copy at the RNCM is a xerox of the composer's MS which HD obtained from Anthony Goldstone)
Publ.	First edition made 2017 by HD, input to Sibelius and typeset by Dr. Andrew Mayes and Roger Turner. Listed by A-AMP but never actually produced as the whereabouts of the MS were unknown to EF.
Fb	Simultaneous BBC Third Programme broadcast confirmed by <i>Round about Radio</i> by W. R. Anderson ( <i>MT</i> , Vol. 90, No. 1279 (September 1949), p. 314)
Notes	Commissioned by Patrick Hadley. The first Manchester performance was given on 11.06.1951 by members of the Turner Quartet; Laurance Turner (vln), Sydney Errington (vla) & Paul Ward (vc) and Lucy Pierce (pf) ( <i>The Manchester Guardian</i> 12.06.1951). A subsequent recording for BBC Radio 3 was made by Roger Garland (vln), Brian Hawkins (vla), Roger Smith (vc) and Anthony Goldstone (pf) and broadcast on 22.11.1987 along with the <b>Flute Quartet D18 (1935–36)</b> , (same string players plus Sebastian Bell (fl)).

**D47      *The Rain* for voice & piano (W. R. 'Billy' Morrison) (2 mins)**

Date	1949
Fp	Unknown
MS	RNCM
Publ.	A-AMP

**D48      *Mary Barton: Opera with a prologue & three acts* Libretto: Arthur Rathkey based on the novel by Elizabeth Gaskell (180 mins)**

Date	1949–53
Fp	Unperformed
MS	RNCM
Publ.	Unpubl.
Notes	Begun in response to an Arts Council competition. Unsuccessful as an entry, however. Completion date confirmed in a letter from AC dated 14.12.1953 BBC WA.

- D49** *Prelude and Interlude from Mary Barton for orchestra* (7 mins)
- Date 1953
- Fp Unperformed
- MS RNCM
- Publ. Unpubl.
- Notes Parts in MS in RNCM archive.
- 
- D50** *Excerpts from Mary Barton; Introduction, 2 Arias & Interlude* (7 mins)
- Date Probably later than 1954
- Fp 26.03.1960 Sophie Wyss (sop), Modern Symphony Orchestra and Arthur Dennington, Northern Polytechnic Theatre, Islington (AC to BBC 28.04.1960 BBC WA)
- MS Whereabouts unknown
- Publ. Unpubl.
- Notes Also performed at Trinity College of Music 07.1960 by students (letter AC to HC-J 20.07.1960 BBC WA). Review of Fp by Colin Mason in *The Guardian* 28.03.1960.
- 
- D51** *Trio for violin, viola & cello* (16½ mins)
- Date 1950
- Fp ?.01.1951 Carter String Trio: Mary Carter (vln), Anatole Mines (vla) & Antonia Butler (vc), Cambridge (EW)
- MS RCM Score and parts belonging to the Carter String Trio
- Publ. Novello 1956
- Fb 02.07.1952 at 22.30 on the BBC Third Programme by the Carter Trio (BBC GP)
- FLp ?.01.1952 Carter Trio? Venue unknown (BBC GP)
- Notes Dedicated to the Carter Trio. Review of performance in *The Glasgow Herald*, 25.08.1953 Further performances by the Carters on 24.08.1953 in the Stonemasons Hall, Edinburgh as part of the Festival, 14.12.1953 Great Drawing Room, Arts Council, Mcnaghten Concert (*The Times* 15.12.1953), 16.03.1955 for Stonehaven Chamber Music Club at the Carron Rooms, *Dundee Courier*, 17.03.1955 and Wigmore

Hall 26.05.1956. Further broadcasts by the Cummings String Trio on 19.04.1979. (BBC GP) and Tunnell Trio, John Tunnell (vln), Kenneth Essex (vla) & Charles Tunnell (vc) on 24.05.1985 (BBC GP).

**D52                    *Rondo in Bb for horn & piano* (3½ mins)**

Date                    1950  
 Fp                      Unknown  
 MS                     RNCM  
 Publ.                  Schott & Co. 1952  
 Notes                According to John Humphries (email to HD from him 24.07.2016 via the British Horn Society) this was written for the Schott series of works for brass instruments along with Alan Bush's *Trent's Broad Reaches*, not for Dennis Brain, but Brain later took it up and popularised it. John Humphries has this information from a letter to him from AC but cannot find the letter at the present time (05.09.2016). Broadcast 14.03.1973 for James (hrn) & John McCabe (pf) (BBC GP).

**D53                    *Sonata no. 2 for violin & piano* (23 mins)**

Date                    1951  
 Fp                      17.05.1951 Rosemary Rapaport (vln) & Else Cross (pf), Wigmore Hall, London  
 MS                     Whereabouts unknown  
 Publ.                  Novello 1961  
 Fb                      31.07.1953 Yfrah Neaman (vln) & Howard Ferguson (pf) BBC (AP)  
 Notes                Commissioned by Gerard Heller (Rosemary Rapaport's husband d. 1958) Rosemary Rapaport (1918–2001) was the aunt of the composer Nicholas Marshall. First Manchester performance as on 01.06.1951 Rosemary Rapaport and Else Cross, Manchester City Art Gallery. Further broadcast by Peter Gibbs (vln) & Havelock Nelson (pf) on BBC Radio 3 11.03.1971. Another broadcast by Yfrah Neaman (vln) & ? 28.11.1979 and Nona Liddell (vln) & Daphne Ibbott (pf) on 06.06.1985 repeated 23.02.1986 (BBC GP)

- D54**      ***Lord, Thou hast been our refuge: motet for unacc. chorus*** (from Psalms 90 and 81) (10 mins)
- Date      1952
- Fp      27.07.1952 Leeds Philharmonic Society & Allan Wicks, Hovingham Hall, N. Yorks. (*Yorkshire Evening Post*, 28.07.1952).
- MS      RNCM
- Publ.      OUP 1953
- Fb      15.07.1953 BBC Midland Chorus and David Willcocks (letter AC to AB 12.07.1953. AP mistakenly says it was a month earlier)
- Notes      Hovingham Festival commission. Further broadcast 31.01.1972 BBC Chorus & Peter Gellhorn (BBC GP).
- 
- D55**      ***Concerto for oboe & string orchestra*** (21 mins)
- Date      1953–54
- Fp      06.08.1954 Léon Goossens (ob), Jacques String Orchestra & Reginald Jacques, Cambridge (Cambridge Festival) (letter AC to the BBC 28.03.1955 BBCWA)
- MS      Whereabouts unknown
- Publ.      Novello 1964
- Fb      05.08.1955 Léon Goossens (ob) with RPO & Basil Cameron, 7.30pm Royal Albert Hall, Prom. 12
- Notes      Also a version for oboe and piano with the oboe part edited by Léon Goossens. Performed at an open rehearsal by Goossens, Moscow State Symphony Orchestra & Clarence Raybould 17.04.1956 in Moscow ([jennifervyvan.co.uk](http://jennifervyvan.co.uk)). Goossens, Twentieth Century Ensemble & Hans-Hubert Schönzeler 23.05.1958 at the Wigmore Hall (*The Observer* 18.05.1958). Goossens, BBC Northern & Maurice Handford 03.08.1966 (acc. Roger Turner) and 09.06.1965 BBC Scottish & Norman Del Mar (letter AC to Christian Darnton 10.06.1965). Also broadcast by Janet Craxton, BBC Scottish Orchestra & George Malcolm on 16.11.1966. (BBC GP) Re-broadcast 24.07.1973.

**D56**      ***Sinfonietta for Eleven Instruments; fl, ob, cl, bsn, hrn, tpt, 2 vlins, vla, vcl & cb* (25 mins)**

Date      1954

Fp      16.05.1955 Lemare Chamber Orchestra & Iris Lemare, Macnaghten Concert, Arts Council Drawing Room, London. Gordon Heard (fl), James Brown, (ob), George Draper (cl), Roger Birnstingl (bsn), Paul Dudding (hrn), Bernard Brown (tpt), Anne Macnaghten (vln), Elizabeth Rajna (vln), Maxwell Ward (vla), Arnold Ashby (vc), Nigel Amherst (cb)

MS      Whereabouts unknown

Publ.      Unpublished, originally Mills 1961

Fb      22.08.1960 at 10.15pm BBC Third Programme Virtuoso Ensemble: Edward Walker (fl), Léon Goossens (ob), Sidney Fell (cl), Ronald Waller (bsn), John Burden (hrn), David Mason (tpt), David Martin (vln), Patrick Hailing (vln), Gwynne Edwards (vla), Willem de Mont (vcl) & James W. Merrett (cb) (BBC GP)

Notes      Written for the Macnaghten Concerts. Single instruments but could be played by chamber orchestra. Published by Mills in 1961 when Carey Blyton was music editor there. Subsequent performances by Léon Goossens & the Francis Chagrin Ensemble at Morley College (date unknown but confirmed in a letter from AC to Leonard Isaacs 13.12.1961 BBC WA) and from the Edinburgh Festival on 08.09.1962 (BBC relay) (*MT*, vol. 103, no. 1434, August 1962). Information from AC obituary in *The Scotsman*.

**D57**      ***This Worlde's Joie: song for solo tenor* (3½ mins)**

Date      1954

Fp      22.12.1954 Peter Pears (ten), Morley College, London

MS      RNCM

Publ.      Unpublished

Notes      Winning work (along with one by Malcolm Williamson) in Pears' song competition at a meeting of the Composers' Concourse. Written for Pears, who gave the first public perf. at the Aldeburgh Festival, Parish Church, Aldeburgh on 24.06.1955 (AP) and again at the 1967 Aldeburgh Festival. Duncan Robertson sang it for the ISCM's British

section (The Institute for Contemporary Arts) at the Art's Council Great Drawing Room on 07.02.1956.

<b>D58</b>	<b><i>Arioso &amp; Scherzo in F</i> for horn, violin 2 violas &amp; cello (8 mins)</b>
Date	1955
Fp	12.05.1955 Dennis Brain & Carter Trio with Marjorie Lempfert (2 <sup>nd</sup> vla), Cambridge Thursday Concerts, University Music School, Cambridge.
MS	RNCM
Publ.	A-AMP
Fb	Dennis Brain, Carter String Trio (Mary Carter, Anatole Mines and Eileen McCarthy) and Marjorie Lempfert (vla). Recorded 30.10.1956 and broadcast 03.11.1956
FLp	26.05.1956 Wigmore Hall, London. Same artists. AP is correct in saying that the 2 <sup>nd</sup> viola was Marjorie Lempfert at all the first performances as opposed to Eileen Grainger as reported elsewhere.
Notes	Cambridge Thursday Concerts commission suggested by Mrs. Hackforth (organiser of the CT Concerts) in the autumn of 1954 as a companion work to the Mozart Quintet K. 407. Further broadcast by Brain, Lempfert & the Carter Trio on the BBC Home Service 05.03.1957. The BBC preserved the recording of Cooke's <i>Arioso and Scherzo</i> and it was released on CD BBC Legends 4066-2 (2001). Recorded for broadcast by Ifor James and ? on 05.02.1969 and broadcast at 11.00 on 06.02.1969 (letter AC to David Stone 07.02.1969). Further broadcast by Alan Civil & Music Group of London 23.06.1978.
<b>D59</b>	<b><i>Concerto for clarinet &amp; string orchestra, no. 1</i> (25 mins)</b>
Date	1955 (letter AC to SJG 01.12.1972) (AP has it as 1955–56)
Fp	11.07.1957 Gervase de Peyer & Goldsbrough String Orchestra with Charles Mackerras, Cheltenham Town Hall, Cheltenham Festival
MS	Whereabouts unknown
Publ.	Novello 1955. Also arranged for clarinet and piano Novello 1964
Fb	Fp broadcast live on BBC Home Service

Notes	Dedicated to Billy Morrison. Not written to commission but AC submitted it for performance to the Cheltenham Festival in 1956 and it was chosen for 1957. (letter AC to SJG 01.12.1972) Broadcast again Gervase de Peyer (cl), BBCSO & Rudolf Schwarz 04.10.1958 also Gervase de Peyer (cl), BBC Scottish SO & James Loughran 09.01.1971.
<b>D60</b>	<b>Nocturnes: 5 songs for soprano, horn &amp; piano</b> [1. The Moon (Shelley) 2. Returning, we hear the Larks (Isaac Rosenberg) 3. River Roses (D. H. Lawrence) 4. The Owl (Tennyson) 5. Boat Song (John Davidson)] (12 mins)
Date	1956
Fp	19.03.1956 Sophie Wyss (sop), John Burden (hrn), Ruth Dyson (pf), Arts Council, 4, St. James Square, London
MS	RNCM
Publ.	OUP 1963
Fb	22.05.1957 Sophie Wyss (sop), John Burden (hrn) & Clifton Helliwell (pf) (AP)
Notes	Macnaghten New Music Group Concert. Commissioned (suggested) by Sophie Wyss (Wetherell). Another Macnaghten Concert performance 16.02.1962 Noelle Barker (sop), John Burden (hrn) & Colin Kingsley (pf). First Manchester performance 28.05.1964 Caroline Crawshaw (sop), Alan Francis (hrn), John McCabe, RMC Hall, Manchester. ( <i>The Guardian</i> 29.05.1964)
<b>D61</b>	<b>Sonatina for flute &amp; piano</b> (10 mins)
Date	1956 rev. 1961
Fp	? .08 or 09.1964 (Letter dated 26.09.1964 AC to MB), Mary Brenchley (fl) & Mary Hicks (pf), Ashwell Festival (AP)
MS	RNCM
Publ.	OUP 19.03.1964
Fb	24.11.1964 Harold Clarke (fl) & Hubert Dawkes (pf) BBC Home Service, Music at Night (BBC GP)



Notes The MS contains the original version as well as the revised version. AC gave permission for this to be played on the harmonica according to Douglas Tate. Further broadcast on the BBC Home Service by John Francis (fl) & Jean Mackie (pf) 15.05.1965.

**D62      Concerto for treble recorder & string orchestra (15 mins)**

Date 1956–57

Fp 19.09.1957 Philip Rodgers (rec) & A.V.R.O. Chamber Orchestra & Rolof Kroll, Radio Hilversum (Rodgers to BBC 22.12.1957 BBCWA)

MS RNCM

Publ. Schott & Co. 1957. Also arranged for recorder and piano Schott & Co. 1957

FUKb Philip Rodgers & BBC Midland Orchestra & Leo Wurmser 16.03.1959 (AP)

Notes Completed early 1957. Rodgers (1917–74) was a blind recorder player from Sheffield for whom works were also written by Malcolm Arnold and Colin Hand. Further broadcast 29.09.1957 Philip Rodgers, Radio Hilversum.

**D63      Arioso & Scherzo in F for horn, violin and piano (8 mins)**

Date 1957

Fp Date unknown, most likely to have been the London Horn Trio (see notes), date unknown. (John Burden (hrn), Lionel Bentley (vln) & Celia Arieli (pf))

MS Dennis Brain Library (?)

Publ. Estate of Arnold Cooke 2019

Notes Dennis Brain asked AC for a transcription of the original quintet work for horn trio, and he completed it shortly before Brain's death on the 01.09.1957 (letter AC to SJG 01.12.1972). AC gave it to the horn player John Burden who played it several times and definitely on 15.11.1972 at London University with Lionel Bentley (vln) and Bryan Vickers (pf). The horn player, Steve Stirling, had apparently come across the MS in Dennis Brain's library and sent HD a copy of the MS in January 2018 and HD made a first edition later that year. 13.10.2019

Sarah Ewins (vln), Laurence Davies (hrn) & Harvey Davies (pf), Two Moors Festival, St. Andrew's Church, Tiverton, Devon.

**D64** ***Three Songs of Innocence for soprano, clarinet & piano*** [1. Piping down the Valleys Wild 2. The Shepherd 3. The Echoing Green (Blake)] (6½ mins)

Date 1957

Fp A letter from AC to HC-J dated 25.11.1957 (BBCWA) says that the songs had already been performed by Pamela Woolmore (sop) and members of the Klarion Trio, so AP's (26.11.1957) date is incorrect. Klarion Trio: Jean Broadley (sop), Pamela Weston (cl.), Eileen Nugent (pf), venue unknown) Pamela Weston writes in her obituary of AC for the *CASS Magazine* that the Klarions gave the première at a Manchester Midday Concert in 1958! What is certain is that the Klarion Trio gave a performance at a Manchester Tuesday Midday Concert at the Lesser Free Trade Hall on 17.11.1959 (*The Guardian* 18.11.1959)

MS RNCM

Publ. OUP 24.03.1960 (AC to Pamela Weston 21.03.1960)

Fb 05.03.1959 Klarion Trio (AP incorrectly 27.03.1959 and AC also incorrectly 07.02.1959 in a letter to SJG dated 01.12.1972)

Notes Written for the Klarion Trio. A further performance by the New Klarion Trio was in the 1960–61 season of Sevenoaks Music Club (from their website).

**D65** ***Sonata for oboe & piano*** (20 mins)

Date 1957

Fp ?? 1958 Léon Goossens (ob) & ?, Cambridge Festival

MS Whereabouts unknown

Publ. Novello 1963

Fb 19.02.1959 Léon Goossens (ob) & Clifton Helliwell (pf) (AP) Pre-recorded at Maida Vale on 17.02.1959 (letter AC to Hugh Middlemiss 12.01.1959 BBCWA) Re-broadcast 24.04.1988

Notes	Written for Goossens and the oboe part edited by him for Novello. Further broadcast by Evelyn Barbirolli (ob) & Iris Loveridge (pf) 31.10.1973.
<b>D66</b>	<b><i>Little Suite for flute &amp; viola</i></b> (9½ mins)
Date	1957
Fp	Unknown
MS	RNCM
Publ.	Schott & Co. subsequently A-AMP
Notes	Written for the violist Anatole Mines (1914–1979) (letter AC to MB 03.02.1984). Mines was the last surviving daughter of the important cardiologist George Ralph Mines who died before she was born in 1914, aged 29.
<b>D67</b>	<b><i>Scherzo for piano</i></b> (3½ mins)
Date	1957
Fp	Unknown
MS	Whereabouts unknown
Publ.	Novello 1957 (1961?)
Notes	Novello publication originally advertised in <i>MT</i> , Vol. 102, No. 1419 (May, 1961), p. 313.
<b>D68</b>	<b><i>Dance of the Puppets &amp; Pastorale: two pieces for piano</i></b> (4 mins)
Date	1957
Fp	Unknown
MS	Whereabouts unknown
Publ.	<i>Modern Festival Pieces</i> Ricordi 1959
Notes	Commissioned by Ricordi.
<b>D69</b>	<b><i>Prelude for the Pageant for orchestra</i></b> (3 mins)
Date	1957
Fp	Presumably 25.07.1957 Repton School Orchestra
MS	Repton School
Publ.	Unpublished

<b>D70</b>	<b><i>The Masque of Schollers: stage music for the 400<sup>th</sup> anniv. Repton School (text: Eric Maschwitz) music also by Norman Demuth and J. D. Harvey</i></b> (7 mins)
Date	1957
Fp	25.07.1957 Repton School Orchestra & Mervyn Williams, Repton School. (Autumn 1958 (AP) but this is incorrect.) John Bowley, former DofM at Repton School confirmed 25.07.1957
MS	Whereabouts unknown
Publ.	A-AMP
Notes	Repton School Orchestra gave three performances on the 25, 26 and 27.07.1957 although on 28.03.1957 they had performed some scenes for the Queen and Duke of Edinburgh for their visit that day to the school.
<b>D71</b>	<b><i>Suite for three Bb clarinets</i></b> (9 mins)
Date	1958
Fp	17.10.1959 (AP) Stephen Waters, Archibald Jacobi & Basil Tchaikov (cls), venue unknown
MS	Unknown
Publ.	Emerson Edition 1989, originally OUP 1959
Fb	Broadcast 14.10.1974 by Georgina Dobrée, Thea King & Daphne Down (cls) (possibly not the first broadcast) (BBC GP)
Notes	Written at the suggestion of Alan Frank at OUP who wanted a work suitable for students to play (letter AC to SJG 01.12.1972). HD has Pamela Weston's score of this work and a letter from AC to her dated 10.07.1959 accompanying the score.
<b>D72</b>	<b><i>Concerto for violin &amp; orchestra</i></b> (27 mins)
Date	1958
Fp	07.07.1959 Yfrah Neaman (vln) with Hallé Orchestra & Sir John Barbirolli, Cheltenham Festival
MS	Whereabouts unknown
Publ.	Novello

Fb 25.10.1959 same artists as the fp, BBC Overseas Service. First home broadcast 22.10.1960. Same artists again BBC Home Service (AP)

Notes Dedicated to Neaman. Completed by beginning October 1958 (letter AC to Maurice Johnstone 10.10.1958 BBCWA). Broadcast on the BBC on 17.12.1976 by Yfrah Neaman and the BBC Northern Symph. Orch. with Vernon Handley at 12.24 pm. (BBC GP) Further performance by Neaman with the BBC Northern and Maurice Handford on 02.11.1966 (acc. Roger Turner).

**D73 Sonata for clarinet & piano in Bb (20 mins)**

Date 1959

Fp 13.03.1959 Thea King (cl), James Gibb (pf), Drawing Room, Arts Council, 4, St. James's Square, London. The performance was sponsored by Hampton Music Club according to a letter from AC to John E. Wheeler quoted in his doctoral dissertation 'The music for solo clarinet by Arnold Cooke.' NB Fp given as 06.03.1959 according to another letter AC to HC-J 15.06.1959 (BBCWA)

MS RNCM

Publ. Novello 1962

Fb 17.03.1960 'Music at Night' on the BBC Home Service, same artists as fp (BBC GP and letter AC to Pamela Weston 21.03.1960)

Notes Commissioned by Anthony Friese-Green (letter AC to SJG 01.12.1972). Fp adv. *MT*, Vol. 100, No. 1393 (Mar., 1959), p. 157. Written for Hampton Music Club and Thea King. Subsequent broadcast by Thea King (cl) & Clifford Benson (pf) on BBC Radio 3 12.04.1973. Another broadcast by Leslie Cawdry (cl) & James Walker (pf) on 21.05.1974 and another by Colin Parr (cl) & James Walker (pf) 16.06.1977. AC says in a letter to Pamela Weston (21.03.1960) that the fb was much better than the fp.

**D74 Five part-songs for unaccompanied SATB chorus [1. Dawn (John Ford) 2. Hey Nonny No! (Anon) 3. Hymn in praise of Neptune (Thomas Campion) 4. Fall leaves, fall (Emily Bronte) 5. God Lyaeus (John Fletcher)] (10 mins)**

Date 1959  
 Fp Unknown  
 MS Whereabouts unknown  
 Publ. Novello 1959 & 1960  
 Notes 'Hey nonny no!' and 'Dawn' published by Novello in 1959 (*MT* 1397). 'A Hymn in Praise of Neptune' and 'Fall, leaves, fall' published by Novello in 1960 (*MT* 1403 & 1408 respectively).

**D75** *Three Elizabethan Love Songs for tenor & guitar* [1. Lullaby of a lover (George Gascoigne) 2. Love is a sickness (Samuel Daniel) 3. A song of comparisons (Anon)] (10 mins)

Date 1959  
 Fp ??.1960 Wilfred Brown (ten) & John Williams (guitar), 'in the provinces' (letter AC to HC-J 28.11.1959)  
 MS RNCM  
 Publ. A-AMP  
 Fb 12.04.1960 Same artists as fp (AP)  
 FLp 13.05.1961 Wilfred Brown (ten) & John Williams (guitar), Wigmore Hall, London  
 Notes Written for Brown & Williams and completed by 09.1959 (letter AC to HC-J 19.09.1959).

**D76** *Divertimento for treble recorder & string quartet* (10½ mins)

Date 1959  
 Fp 08.02.1960 Carl Dolmetsch (rec) & Aeolian Quartet, Wigmore Hall, London (*The Times* 23.01.1960) (BMIC website says that it was the Martin String Quartet, as does Dr Andrew Mayes, the Dolmetsch scholar)  
 MS Probably DA  
 Publ. A-AMP  
 Fb 19.09.1960 Same artists as fp (AP) (not confirmed by BBC GP)  
 Notes Written for Dolmetsch. Michael Vetter had his own copy of the MS and a set of parts acc. to a letter from AC to MV 14.05.1964. Colin Mason's review of the fp in *The Guardian* 10.02.1960 confirms the quartet as

the Aeolian. First two movements completed by 25.09.1959 (letter of that date AC to CD).

**D77      *Divertimento for treble recorder & string orchestra (alt. version)***

(10½ mins)

Date      1959

Fp      Early 1960s cond. Dr Chalmers Burns, Newcastle (letter CD to AC  
10.07.1964)

FLp      05.02.1963 Students from TCM & AC, St Pancras Town Hall, London  
(*The Times* 06.02.1963)

MS      DA

Publ.      Unpublished

Notes      Further performance Carl Dolmetsch conducted by Dr Max Krone at  
the Idyllwild Arts Festival, California, summer 1964 (letter CD to AC  
10.07.1964).

**D78      *Jabez and the Devil: Ballet* (c.45 mins)**

Date      1959

Fp      15.09.1961 Royal Ballet conducted by John Lanchberry, Royal Opera  
House, Covent Garden

MS      Whereabouts unknown

Publ.      Unpublished

Notes      Commissioned by the Royal Ballet at the suggestion of the composer  
Denis Aplvor. Choreographed by Alfred Rodrigues, set and costume  
design by Isabel Lambert and lighting design by John Sullivan.

**D79      *Concerto for small orchestra* (18 mins)**

Date      1960

Fp      20.05.1960 Bath Festival Orchestra & Colin Davis, Bath Assembly  
Rooms

MS      Whereabouts unknown

Publ.      Belwin Mills 1961

Fb      Possible first broadcast BBC Ulster Orchestra with Eric Wetherell  
01.10.1976 (BBC GP)

Notes Completed by late 01.1960 (AC to PC-H 29.01.1960). Commissioned by Menuhin for the Bath Festival (MT, Vol. 101, No. 1409 (Jul., 1960), p. 438). Two broadcast performances by Eric Wetherell and the Ulster Orchestra on Radio 3 on 01.10.1976 and 23.12.1977 (BBC GP). Further performance and broadcast by the Bournemouth Sinfonietta & Christopher Adey on 05.07.1983 (BBC GP).

**D80 Wind quintet (lost) (13½ mins)**

Date 1961

Fp&b 04.05.1961 BBC Chamber Ensemble, Maida Vale Studios, London

MS Whereabouts unknown

Publ. Supposed to have been published by Belwin Mills, but they never brought it out.

Notes BBC commission for a Thursday Concert on the Third Programme.

**D81 Suite for treble recorder (or flute) & piano (or harpsichord) (9½ mins)**

Date 1961

Fp Unknown but both Hans-Martin Linde & Michael Arno had played it in London (letter AC to SJG 01.12.1972) date and venue unknown, presumably not together as Linde was a flautist/recorder player and Arno, a recorder player. Arno worked with harpsichordist Adrian Bush and they certainly played Cooke's music.

MS Whereabouts unknown

Publ. Schott & Co. 03.07.1963

Notes Transcription of the **Little Suite D66 for flute & viola** (letter AC to SJG 01.12.1972). Arno & Bush played it at the Purcell Room 04.10.1971 (MT, Vol. 112, No. 1543 (Sep., 1971), p. 929).

**D82 O sing unto the Lord: anthem on Psalm 96 for SATB, chorus & organ (7½ mins)**

Date 1961

Fp 22.11.1961 (EW) Massed choirs of Westminster Abbey, St. Paul's Cathedral and Westminster Cathedral



MS RNCM  
 Publ. Novello 1961  
 Fb 28.02.1962 at 4pm BBC Third Programme. Choral Evensong from Llandaff Cathedral, Master of the Choristers Robert Joyce (BBC GP)  
 Notes Commissioned for the *St. Cecilia's Day Festival* in London for 1961. The Festival was begun in 1946 and features a new commission from a British composer virtually every year.

**D83** ***O Men from the Fields: carol for unaccompanied chorus*** (1½ mins)  
 Date 1961  
 Fp Unknown  
 MS Whereabouts unknown  
 Publ. OUP 1961  
 Notes Commissioned by OUP. Cooke told the organist Robert Crowley that he had written this in an afternoon. First recording Bangor Grammar School Choir & Ian Hunter. Abbey CAPS 402(MC) (AP).

**D84** ***Three Wise Kings: carol for unaccompanied chorus*** (1½ mins)  
 Date 1961  
 Fp Unknown  
 MS Whereabouts unknown  
 Publ. A-AMP, originally OUP 1961  
 Notes Commissioned by OUP.

**D85** ***Jabez & the Devil: concert suite for full orchestra*** (17 mins)  
 Date 1961  
 Fp&b 05.09.1962 LPO & Basil Cameron, Royal Albert Hall, London, 19.30  
 Prom no. 40  
 MS Whereabouts unknown  
 Publ. A-AMP, originally OUP 1962  
 Notes Programme note by AC and a copy of the programme is in the Deryck Cooke Archive concert programmes: box 1 (archive box 7) Cambridge Uni. Library. Further performances on 17 and 18.02.1963, BBC

Northern & George Hurst (acc. Roger Turner). Also 02.09.1971 Trinity College of Music 1<sup>st</sup> Orchestra & Bernard Keefe, 13.07.1974 BBC CO & Ashley Lawrence and 09.09.1977 BBC CO & Frank Shipway (BBC GP).

**D86 Quintet for clarinet & string quartet (15 mins)**

Date 1961–62  
 Fp 16.07.1962 Gervase de Peyer & Allegri Quartet (Eli Goren, James Barton, Patrick Ireland & William Pleeth), Clothworkers' Hall, London  
 MS Whereabouts unknown  
 Publ. OUP 04.07.1963  
 Fb 26.01.1963 at 23.02 on the BBC Home Service by Gervase de Peyer & Allegri String Quartet (BBC GP) (18.01.1963 incorrectly in Poulton)  
 Notes Commissioned by the Lord Mayor of London for the first Festival of the City of London in 1962. Further broadcast Thea King (cl) & Britten Quartet 05.12.1994 (BBC GP).

**D87 *Prelude, Intermezzo & Finale for organ* (8½ mins)**

Date 1962  
 Fp 29.01.1964 George Guest, Whitworth Hall, Manchester University (*The Guardian* 27.01.1964) (*MT*, Vol. 105, No. 1455 (May, 1964), p. 379)  
 MS Whereabouts unknown  
 Publ. A-AMP, originally Novello 1962  
 Fb See notes (possible)  
 Notes Composed by May 1962. (Novello adv. *MT*, Vol. 104, No. 1440 (Feb., 1963), p. 129). Novello commission (EW & PM) in Novello's *Organ Music Club*, no. 29 (1962), pp 2–16. Broadcast BBC Radio 3, 22.01.1975 by George Guest recorded in St. John's College Cambridge.

**D88 Sonata for oboe & harpsichord (or piano) (18 mins)**

Date 1962

Fp            ??.1962 Duo Quillancia (Evelyn Rothwell (ob) & Valda Aveling (hpsd)),  
Huddersfield Music Society, Mayor's Reception Room, Huddersfield  
Town Hall

MS            RNCM

Publ.        OUP 1963

Fb            Hamburg Radio ?.05?.1963 same artists as fp (Rothwell was in  
Hamburg in May for a concerto performance with the Hamburg Phil.)  
and first UK broadcast 26.02.1964 same artists. (AP and BBC GP)

Notes       1<sup>st</sup> Manchester performance by Duo Quillancia 09.04.1963 Manchester  
Tuesday Midday Concert, Houldsworth Hall (*Manchester Guardian*  
10.04.1963). 03.06.1964 Evelyn Barbirolli & Ruth Fermoy (pf),  
Westminster Abbey and 06.06.1964 Central Hall, Manchester (*The*  
*Guardian* 03 & 08.06.1964). Subsequent broadcast by Sarah Francis  
(ob) & Millicent Silver (hpsd) BBC Radio 3, 15.01.1970, also Sarah  
Francis & Richard Nunn 16.04.1987 repeated 19.01.1988 (BBC GP).

**D89            *The Lord at first did Adam make: carol for SATB chorus & organ***  
(3 mins)

Date           1963

Fp            Unknown

MS            Whereabouts unknown

Publ.        Novello 1963

Notes       Commissioned by Novello for the *Sing Nowell* album.

**D90            *Symphony no. 2 in F* (32 mins)**

Date           1963

Fp            29.01.1964 Hallé Orchestra & Lawrence Leonard, Royal Festival Hall

MS            RNCM

Publ.        OUP 1963

Notes       Dedicated 'In memory of my teacher, Paul Hindemith' (letter AC to  
Gertrud Hindemith 10.01.1964) As yet unbroadcast and unrecorded.

- D91**      ***Ode on St. Cecilia's Day: cantata for soloists, chorus & orchestra***  
(Alexander Pope) (28 mins)
- Date      1964
- Fp      01.02.1968 Cambridge Philharmonic Society with Denis Fielder,  
Guildhall, Cambridge (letter AC to CD dated 23.02.1968).  
(Wetherell & AP have it incorrectly as 20.02.1968. Also incorrectly  
stated as Cambridge, ? .03.1968 with the Philharmonic Society  
(*MT*, Vol. 109, No. 1503 (May, 1968), p. 453)
- MS      RNCM
- Publ.      OUP 1965
- Notes      Letter from AC to SJG of 12.10.1971 also confirms that the fp was by  
the Cambridge Philharmonic Society in February 1968.
- 
- D92**      ***Loving Shepherd: anthem for unaccompanied chorus*** (Jane E.  
Leeson) (3 mins)
- Date      1964
- Fp      12.10.1968(?)(Gillian Widdicombe *MT*, Vol. 109, No. 1510 (Dec.,  
1968), p. 1153), Louis Halsey Singers, RCO
- MS      RNCM
- Publ.      OUP 1965 (Banks acc. to AP)
- Fb      (Probable) 23.09.1970 Bradford Cathedral Choir & Keith Rhodes.  
Choral Evensong (BBC GP)
- Notes      Further broadcast 15.12.1976 Durham Cathedral Choir & Richard  
Lloyd. Choral Evensong (BBC GP) and 11.08.1982 Canterbury  
Cathedral Choir & John Cooke (BBC GP).
- 
- D93**      ***Quartet for flute, clarinet, cello & piano*** (17 mins)
- Date      1964
- Fp      13.11.1964 Chantry Ensemble: Georgina Dobrée (cl), Patricia Lyndon  
(fl), Margaret Moncrieff (vc), Alexander Kelly (pf), 4, St. James's  
Square, SW1 London 19.30
- MS      BL
- Publ.      A-AMP

Fb 08.02.1971 at 3.33pm BBC Radio 3. Brian Boddis (fl), Donald Watson (cl), John Bunting (vc) and Havelock Nelson (pf) (BBC GP)

Notes Commissioned by the Macnaghten Concerts summer 1964 (letter AC to CD 12.11.1964) and first performed at one of the series. The model for this work was Hindemith's quartet for cl, vln, vcl and pf (letter AC to SJG 01.12.1972).

**D94** ***Postlude for organ*** (not in online works list) (duration unknown)

Date Probably written between 1962 and 1964

Fp Unknown

MS Whereabouts unknown

Fb Unknown

Publ. OUP 1964

Notes Published in an album of *Postludes for Organ* (pp 10–11) by OUP in 1964 with works by Mathias, C.S. Lang and others.

**D95** ***Fantasia for organ*** (5½ mins)

Date 1964

Fp 19.09.1964 Peter Marr, St. Mary's Church, Shinfield, Berks.

MS RNCM gifted by PM in 2016

Publ. Hinrichsen 1971

Fb Unknown

Notes Commissioned by Peter Marr for the opening of a two-manual organ at Shinfield, Berks. (Francis Routh, *British Contemporary Music*, 1972) In Vol 11 of *Anthology of Organ Music*, 2nd Series, works for two manuals & pedals ed. Gordon Phillips).

**D96** ***Suite for recorder quartet*** (5½ mins)

Date 1964

Fp for a possible fp see notes

MS Moeck

Publ. Moeck 1966

Fb Unknown

Notes Completed before 03.11.1964 according to a letter of that date from AC to Moeck. The work had been offered to OUP, but they refused it, so AC offered it to Moeck who published it in 1966. Performed by the Rengsdorfer Quartet in Spring 1970 at the Festival of School Music in Saarbrücken (letter AC to MV 12.09.1970).

**D97      *Quartet-sonata for recorder, violin, cello & harpsichord* (13 mins)**

Date 1964

Fp&b 03.02.1965 Carl Dolmetsch (rec), Alice Schoenfeld (vln), Eleonore Schoenfeld (vc), Joseph Saxby (hpsd), Wigmore Hall, London 19.30

MS Whereabouts unknown

Publ. A-AMP, originally Schott & Co. 1968

Notes Written at the request of Dolmetsch (letter CD to AC 10.07.1964) and dedicated to the Dolmetsch-Schoenfeld Ensemble. Letter from AC to CD of 21.12.1964 confirms that the work was completed earlier that month. Another broadcast perf. BBC Radio 3 19.07.1965 (AP).

**D98      *Trio for clarinet, cello & piano in Eb* (21½ mins)**

Date 1965

Fp 09.12.1965 Hilary Robinson Trio: Rachel Herbert (cl), Hilary Robinson (vc) & Marian Hirst (pf), Wigmore Hall, London

MS RNCM

Publ. A-AMP

Fb 20.08.1968 same artists as fp (AP) but not confirmed by BBC GP

Notes Written for the Hilary Robinson Trio and commissioned by them. Subsequent broadcast by members of the Music Group of London, (Keith Puddy (cl), David Parkhouse (pf), Eileen Croxford (vc) on 01.12.1978, 05.12.1984, 26.04.1986 and 23.07.1987 (BBC GP). Also broadcast 11.03.1991 by the De Saram Clarinet Trio (Angela Malsbury (cl), Rohan de Saram (vc) & David Pettitt (pf)).

**D99      *Sonata no. 2 for piano* (17 mins)**

Date 1965

Fp 05.07.1966 (AP) Rosemarie Wright (pf), Cheltenham Town Hall.  
Cheltenham Festival 1966

MS RNCM and Duncan Honeybourne

Publ. A-AMP

Fb 12.08.1966 Rosemarie Wright at 15.30 BBC

FLp 30.05.1985(?) Richard Deering, Purcell Room, London (AP has this incorrectly as 30.05.1975)

Notes Subsequent broadcast by Eric Parkin on 05.05.1987 (BBC GP).  
Another broadcast by Rosemarie Wright on 17.07.1986 in a live performance recorded in June 1985 at the Wigmore Hall as part of the 40<sup>th</sup> Anniversary celebrations of the Composers' Guild of Great Britain of which AC was a founder member. A third MS copy exists in Eric Parkin's hand and is in the possession of Duncan Honeybourne.

**D100** ***Five part-songs for unaccompanied SATB chorus*** (duration unknown)

Date 1966

Fp Unknown

MS RNCM

Publ. A-AMP, originally Novello 1966

Fb Unknown

Notes *Song on May Morning* (Milton) for unaccompanied chorus was the only one of the five published as an MT Supplement, Novello, 1966.

**D101** ***Kleine Gedichtkreis: Three songs for baritone and instrumental septet/piano*** [1. Über die Quelle geneigt ach, wie schwiegt Narziss 2. Oh wer die leyer sich trach 3. Töpfer nun trüste, treib, treib deine Scheibe Lauf (Rainer Maria Rilke)] (8½ mins)

Date 1966

Fp Unknown

MS RNCM

Publ. A-AMP

Fb Unknown

- D102**      ***Serial Theme and Variations for recorder*** (7 mins)
- Date            1966
- Fp                Unknown
- MS               RNCM
- Publ.            Schott & Co. 1968
- Fb                Unknown
- Notes            Written for Michael Vetter (Eve O'Kelly, *The Recorder Today* (1990), p.48).
- 
- D103**      ***Variations on a Theme of Dufay for full orchestra (Ce Moys de Mai)*** (18 mins)
- Date            Completed summer 1966 (programme note by AC)
- Fp&b            25.07.1969 RLPO & Charles Groves, Royal Albert Hall, London, Prom no. 7
- MS               RNCM
- Publ.            A-AMP
- Notes            Fp broadcast again on 21.05.1971 (BBC GP.) Not written to commission. Begun then dedicated, on hearing of his death, to the memory of the Indian atomic scientist Dr. Homi Bhabha, Cooke's friend from Cambridge days.
- 
- D104**      ***Toccata & Aria for organ*** (8½ mins)
- Date            1966
- Fp                22.04.1967 Peter Marr, St. Giles Church, Reading, Berks.
- MS               RNCM (gifted by Peter Marr in 2016)
- Publ.            A-AMP
- Fb                Unknown
- Notes            Commissioned by Peter Marr for a recital at St. Giles Church, Reading to commemorate the centenary of the rebuilding of the organ. (*The Organ*, Jan. 1967).
- 
- D105**      ***Impromptu for organ*** (2½ mins)
- Date            1966
- Fp                Unknown



MS RNCM  
 Publ. A-AMP, originally OUP 1967  
 Fb Unknown  
 Notes Written for OUP's *Easy Modern Organ Music*. 'For organ' is scratched out on the MS.

**D106 String quartet no. 3 (21½ mins)**

Date 1967  
 Fp&b 26.06.1968 (AP) English String Quartet: Nona Liddell (vln), Marilyn Taylor (vln), Marjorie Lempfert (vla) & Helen Just (vc) BBC Studio recorded 08.05.1968 (letter AC to Martin Dalby 05.03.1968 BBCWA)  
 MS RNCM  
 Publ. A-AMP  
 Notes Not written to commission (EW). Broadcast by the Delmé String Quartet 01.12.1978 (BBC GP).

**D107 Fugal Adventures for organ (6½ mins)**

Date 1967  
 Fp Unknown  
 MS Whereabouts unknown  
 Publ. A-AMP, originally Hinrichsen 1968  
 Fb Unknown  
 Notes Composed for Hinrichsen Edition's *Basic Organ Studies*.

**D108 Symphony no. 3 in D (24 mins)**

Date 1967  
 Fp&b 18.12.1970 (AP wrongly as ??.1968) BBC Northern & Nicholas Braithwaite (wrongly LPO (AP)), BBC Studio recording (according to Braithwaite) and BBC broadcast (letter AC to SJG 12.10.1971)  
 MS RNCM  
 Publ. A-AMP  
 Notes Subsequent performance and broadcast by the BBC Scottish with N. Braithwaite Midday Concert 08.03.1983 (BBC GP). Also broadcast

BBC SO & Norman del Mar 30.01.1981. Also 26.08.1983 BBC Northern & Braithwaite.

- D109**      **Country Songs: six songs for bass voice & piano** [1. The Ballad-Singer 2. Let me enjoy 3. Fiddler 4. At Day Close 5. Julie-Jane 6. Summer Schemes (Thomas Hardy)] (12 mins)
- Date            1968 rev. 1975
- Fp              Unknown
- MS             RNCM
- Publ.          A-AMP
- Fb              19.04.1979 (again 12.09.1979) Don Garrard (bass) & Geoffrey Parsons (pf) (AP)
- 
- D110**      **Piano Quintet** (24 mins)
- Date            1969
- Fp              13.10.1970 Valerie Tryon (pf) (Eric Harrison was indisposed) & Cardiff University Quartet (Alfred Wang & James Barton (vln), Gordon Mutter (vla) & George Isaac (vc)), Reardon Smith Lecture Theatre, Cardiff University
- MS             RNCM
- Publ.          A-AMP
- Fb              05.03.1978 at 13.10 on BBC Radio Three Iris Loveridge (pf) and the Alberní Quartet (BBC GP)
- FLp            14.05.1971 Cardiff University Ensemble, Purcell Room, London
- Notes          Commissioned by Alun Hoddinott. Fb re-broadcast on 26.04.1979 at 1.10pm. (BBC GP) Fully corrected edition made by HD and input to Sibelius by Roger Turner in 2017.
- 
- D111**      **Sonata for solo violin** (16 mins)
- Date            1969
- Fp              13.03.1970 James Barton, Llandaff Cathedral, Cardiff Festival
- MS             RNCM 2 copies one from Peters Edition and the other James Barton's own copy
- Publ.          A-AMP originally Peters 1976

Fb 07.12.1973 at 3.45pm on BBC Radio Three by James Barton during *Composer's Portrait* along with the **Nocturnes D60** and **Sonata for clarinet and piano D73** (BBC GP)

Notes Commissioned by Alun Hoddinott at the Music Department of Cardiff University for the 1970 Cardiff Festival. James Barton sent HD his MS copy of the sonata on 26.03.2018. It is the copy he learnt and performed the work from and contains some variants from the later copy made for Peters Edition and therefore from the published edition.

**D112      *Pavane for flute & piano* (3½ mins)**

Date 1969

Fp Unknown

MS RNCM

Publ. A-AMP originally OUP 1970

Fb Unknown

Notes Commissioned by OUP and published in *Modern Flute Music*, vol. 2 and mentioned by AC in his letter to MB of 06.01.1970 as about to be published by OUP.

**D113      *Quartet for recorders* (12½ mins)**

Date 1970

Fp Unknown

MS RNCM

Publ. Moeck 1971

Fb Broadcast in France April 1977 by Musique Amitié (letter AC to Moeck 02.11.1977)

Notes Written for a German recorder ensemble called the Rengsdorfer Quartet in early 1970 acc. to a letter from AC to Moeck dated 12.11.1970. The leader of the quartet was Maria-Elizabeth Klar. AC said that he would like to make a version for other woodwind instruments (letter AC to MV 15.09.1970) but this was probably never done, at any rate, it is currently unknown. This work was a considerable success for both MV and AC as it sold very well. (letter MV to AC 12.02.1976).

- D114**      **Trio for recorders** (11 mins)
- Date      1970
- Fp      Unknown
- MS      RNCM
- Publ.      Moeck disputed A-AMP
- Fb      Unknown
- 
- D115**      ***Festival Prelude for brass & percussion*** (5 mins)
- Date      1970
- Fp      One of 16–31.07.1970 Cambridge Philharmonic Society Ensemble & Hugh Macdonald (AP), Cambridge Festival, King's College Chapel, Cambridge
- MS      RNCM
- Publ.      A-AMP
- Fb      Unbroadcast
- Notes      Commissioned by the Cambridge Philharmonic Society for the Cambridge Festival 1970 (Fp date an educated guess from <http://archive.spectator.co.uk/article/30th-may-1970/22/festivals-guide-1970-this-is-not-a-comprehensive-guide>).
- 
- D116**      **Sonata for harmonica & piano** (16 mins)
- Date      1970
- Fp      ?.05.1970 (letter AC to MB 06.01.1970)
- MS      RNCM & Barbara Tate
- Publ.      A-AMP
- Fb      20.07.1975 on BBC Radio 3, Douglas Tate (harm) and John Constable (pf) (BBC GP and AP)
- Notes      Written for Douglas Tate who lived near MB. MB suggested the composition of this work to AC in her letter dated 06.01.1970. Another performance given 20.05.1972 when Tate played the sonata with Janet Edwards for the Manor Trust (Programme in possession of Barbara Tate).

- D117**      ***Intermezzo and Capriccio for harpsichord*** (5 mins)
- Date      1970–71
- Fp      Date and venue unknown, Joseph Saxby
- MS      RNCM
- Publ.      A-AMP
- Fb      Unknown
- Notes      Written for Joseph Saxby but two separate pieces in ms. *Intermezzo* written 1970 and *Capriccio* written 1971. Saxby played the *Capriccio* at the Haslemere Hall Annexe on 15.05.1976 (letter AC to CD 07.05.1976).
- 
- D118**      **Sonata for organ no. 1 in G** (16½ mins)
- Date      1971
- Fp      14.02.1973 Richard Elfyn Jones, Music Dept., University College, Cardiff
- MS      Unknown
- Publ.      A-AMP, originally Edition Peters 7182
- Fb      31.03.1976 BBC Radio 3 by W.O. Minay from St. Cuthbert's Church, Edinburgh (BBC GP)
- Notes      Music Dept. University College, Cardiff commission for the Cardiff Festival with funds provided by the Arts Council of Wales.
- 
- D119**      **Septet for clarinets** (16 mins)
- Date      1971
- Fp      ?.?.1972 London Clarinet Septet (AP), venue unknown
- MS      RNCM
- Publ.      A-AMP
- Fb      Unbroadcast
- Notes      Commissioned by Terry Busby for his London Clarinet Septet. Alternative version for cl, hn, bsn, vn, vla, vcl & db (**D120**).
- 
- D120**      **Septet for wind & strings** (alternative to the Septet for clarinets (**D119**); cl, hrn, bsn and string quartet) (16 mins)
- Date      1972

Fp Unknown, probably unperformed  
 MS RNCM  
 Publ. A-AMP  
 Fb Unbroadcast  
 Notes Arrangement made for the same instrumental combination as Beethoven Septet, ironically, as it is probably unperformed, to give more chances of performances according to AC. Not begun until after 18.01.1972 (letter AC to SJG 18.01.1972).

**D121      *Suite in C for recorder trio & harpsichord (optional)* (11 mins)**

Date 1971  
 Fp 01.03.1973 Carl Dolmetsch Consort: Jeanne, Marguerite & Carl Dolmetsch (rec), Joseph Saxby (hpsd), Wigmore Hall, London  
 MS Moeck & RNCM  
 Publ. Moeck 1974  
 Fb 30.11.1976 on BBC Radio Three by Carl, Jeanne and Marguerite Dolmetsch (rec) with Joseph Saxby (hpsd) (BBC GP)  
 Notes Written at the request of Carl Dolmetsch who also suggested the h'chord part (programme note by AC sent to CD). There was a further performance at the Haslemere Hall Annexe on 15.05.1976 (letter AC to CD 07.05.1976) and again 24.07.1981 at the Haslemere Festival (letter AC to MV 17.02.1981). First performance was given privately by the Carl Dolmetsch Consort in London 1972 for the *Society of Recorder Players* (letter AC to MV 15.02.1973).

**D122      *York Suite for recorders, string orchestra and optional timpani & percussion* (9 mins)**

Date 1972  
 Fp ?.04.1972 St. John's College, York, performers unknown (AP and confirmed in letter AC to MB 11.01.1972)  
 MS RNCM  
 Publ. A-AMP  
 Fb Unbroadcast  
 Notes Written for the Northern Recorder Course at York (AP).

- D123**      ***Amen for choir and organ*** (duration unknown)
- Date      1972
- Fp      10.07.1972 Trinity College of Music Choir, Westminster Abbey, London
- MS      Jerwood Library, Trinity College & RNCM
- Publ.      Unpublished
- Fb      Unbroadcast
- Notes      Written for the TCM Centenary Service.
- 
- D124**      ***Sonatina for recorder trio*** (6½ mins)
- Date      1972
- Fp      Unknown
- MS      Moeck & RNCM
- Publ.      Moeck 1973
- Fb      Unbroadcast
- Notes      Commissioned by Moeck for their *ZfS* and composed in late 1972 (letter AC to MV 19.09.1972.)
- 
- D125**      ***Concerto for cello & orchestra*** (25 mins)
- Date      1972–73 (AC to PM 08.02.74)
- Fp&b      06.08.1975 Thomas Igloi (vc), BBC Symphony Orchestra & Charles Groves, Royal Albert Hall, London, Prom no. 13
- MS      Whereabouts unknown, but EF according to a document signed by him on 23.02.1993 (in RC's letters)
- Publ.      Novello
- Notes      Completed by 29.06.1973 acc. to a letter of that date to SJG. A later letter says that it was intended for Zara Nelsova and that AC had already corresponded with her in New York acc. to a letter to SJG dated 23.08.1973. Promenade Concert with a pre-Prom talk by Arnold Cooke. BBC commission. Robert Ponsonby, the Controller of Radio 3, suggested in 1973 that Jackie Du Pré give the première but she turned it down (info from 'J. du Pré: Her Life, Her Music, Her Legend.' p. 371 Elizabeth Wilson 1999) Further broadcast by Raphael Wallfisch (vc) and the BBC PO & Bryden Thomson 14.05.1990 (BBC GP).

- D126**      **Symphony no. 4 in Eb** (34 mins)
- Date      1974
- Fp&b      15.01.1975 8pm BBC Symphony Orchestra & John Pritchard, Royal Festival Hall, London
- MS      RNCM
- Publ.      A-AMP
- Notes      Commissioned by the Royal Philharmonic Society (BBC GP). AC had started on the composition of the Symphony in June 1973 (letter AC to SJG 29.06.1973).
- 
- D127**      ***Divertimento* for flute, oboe, violin, cello & piano** (18 mins)
- Date      1974
- Fp      Unknown
- MS      Jerwood Library, Trinity & RNCM
- Publ.      A-AMP
- Fb      Unbroadcast
- Notes      AC confirms in his programme note for the work that this is one of only a few works based on twelve-tone serial technique (see also **D128**).
- 
- D128**      ***Divertimento* for descant recorder, treble recorder, violin, cello & harpsichord** (18 mins)
- Date      1974
- Fp      03.04.1986 Carl & Jeanne Dolmetsch (rec), Bernard Partridge (vln), John Stilwell (vc), Joseph Saxby (hpsd), Wigmore Hall, London (letter CD to AC 25.09.1985)
- MS      DA & RNCM
- Publ.      A-AMP
- Fb      Unknown
- Notes      This version dedicated to Carl Dolmetsch. FP advert *MT*, Vol. 127, No. 1717 (Mar. 1986), pp. 182–184. This is a version of the ***Divertimento* for fl, ob, vln, vc & pf D127**.
- 
- D129**      ***Suite no. 2* for piano** (18 mins)
- Date      1975



Fp 20.05.1977 Richard Deering (pf), Purcell Room, London  
 MS RNCM and Richard Deering  
 Publ. A-AMP  
 Fb Unknown  
 Notes AC sent Deering some revisions of passages to insert into two of the movements, *Study* & *Arioso*, in a letter to him dated 12.01.1979.

**D130      *Variations on two Christmas carols for recorder trio* (3½ mins)**

Date 1975  
 Fp Unknown  
 MS Moeck  
 Publ. Moeck 1976  
 Fb Unbroadcast  
 Notes Commissioned in July 1975 by Moeck for their *ZfS* and composed by the beginning of December 1975 (letter AC to MV 02.12.1975).

**D131      *The Invisible Duke: comic opera in one act for solo singers and orchestra* (45 mins)**

Date 1975–76  
 Fp Unperformed  
 MS RNCM  
 Publ. A-AMP (allegedly)

**D132      *Interlude for organ manual* (duration unknown)**

Date 1976  
 Fp unknown  
 MS RNCM  
 Publ. Unpublished  
 Fb Unknown  
 Notes Original title was 'Prelude or Interlude' but Prelude has been crossed out and Interlude circled on the MS.

**D133      *A Song of Comparisons for tenor & harp* (arr. of no. 3 of the Eliz. Love Songs, D75) (duration unknown)**

Date June 1976 (AP has it as 1956)  
 Fp Unknown  
 MS RNCM  
 Publ. Unpublished  
 Notes Letter from AC to Peter Pears dated 29.06.1976 encloses the arrangement newly-made for PP at Billy Morrison's suggestion.

**D134      *A Jacobean Suite for unaccompanied SATB chorus* (18 mins)**

Date 1976  
 Fp 14.11.1976 St. Alban's Chamber Choir & Richard Stangroom (AC to PM 16.11.1976), Purcell Room, London  
 MS RNCM  
 Publ. A-AMP 1980  
 Fb Unbroadcast  
 Notes Commissioned by the St. Alban's Chamber Choir.

**D135      *String Quartet no. 4* (24 mins)**

Date 1976  
 Fp&b 18.07.1978 (BBC GP) Delmé String Quartet, BBC Studio (?)  
 MS RNCM  
 Publ. A-AMP  
 Notes Fp & simultaneous BBC Radio 3 broadcast. Further broadcasts by the Delmé String Quartet on 23.11.1978 and 23.08.1979 on BBC Radio 3 (BBC GP) Galina Solodchin, the leader of the Delmé, said that it was not actually written for them though (email to HD 07.12.2015). Further broadcast on 09.07.1981 on BBC Radio 3 from Middleton Hall, University of Hull by the Delmé Quartet (recorded in May 1980) (BBC GP), also 18.01.1982 at 10.35 BBC Radio 3 Manchester (BBC GP).

**D136      *Six Duets for treble and tenor recorders* (6 mins)**

Date 1976  
 Fp Unknown  
 MS Moeck & RNCM  
 Publ. Moeck 1978

Fb Probably unbroadcast

Notes Suggested by Michael Vetter and written for him in mid-1976. Probably first performed by Vetter and his Japanese wife in Japan (AC to MV 05.10.1976). AC offered the duets to MV who took them for their *ZfS* for 1978. They were originally called *6 Pieces*, but MV thought that they should have a slightly more interesting title! (letter MV to AC 26.10.1976).

**D137      *Concertante Quartet for clarinets* (15 mins)**

Date 1977

Fp (?)30.03.1979 Milton Ensemble, Sutton Coldfield Public Library (AC to June Emerson 12.01.1979)

MS RNCM

Publ. Emerson Edition

Fb Probably 09.05.1990 No Strings Attached: Sarah Clark, Sara Lee (B flat clarinets), Andrew Sparling (E flat and B flat clarinets) Nicholas Hayes (bass clarinet) (BBC GP)

FLp Possibly 25.06.1988 No Strings Attached: Sarah Clark, Sara Lee (B flat clarinets), Andrew Sparling (E flat and B flat clarinets) Nicholas Hayes (bass clarinet), Wigmore Hall, London (AC to EE 20.06.1988). This concert was advertised in *The Guardian* on 02.07.1988 as being on 11.07.1988, so AC may have been wrong.

Notes Written for a clarinet group (The Milton Ensemble according to the MS cover) at Huddersfield Polytechnic (AP).

**D138      *Quartet for recorders no. 2* (17 mins)**

Date 1977

Fp 22.04.1978 Musique-Amitié, Lyon (AC to MV 02.11.1977)

MS RNCM

Publ. Moeck 1979

Fb Probably unbroadcast

Notes Written for Musique-Amitié, Lyon, recorder and flute ensemble association in Lyon. AC was one of the first composers to be

commissioned by them. Completed in November 1977 (letter AC to MV 02.11.1977).

**D139      String Quartet no. 5** (in one mvt.) (10 mins)

Date            1978

Fp              17.03.1979 Bochmann Quartet, Ticehurst Village Hall, Sussex

MS             RNCM

Publ.          A-AMP

Fb              Unbroadcast

Notes          Commissioned by the Ticehurst Music Club with funds provided by the SE Arts Association.

**D140      Suite for three viols** (two treble, one bass) (12 mins)

Date            1978–79

Fp              24.07.1981(AP) Dolmetsch Ensemble: Carl, Jeanne & Marguerite  
Dolmetsch, Haslemere Festival, Haslemere

MS             RNCM

Publ.          A-AMP

Fb              Unbroadcast

Notes          Written for Carl Dolmetsch (letter AC to PM 12.09.1981). The work had received a private performance before the fp at a meeting of the Dolmetsch Foundation at Haslemere, date unknown (letter AC to CD 05.06.1981).

**D141      Symphony no. 5 in G** (35 mins)

Date            1978–79

Fp              28.01.1981 (Studio performance)(AP) 29.01.1981 (public performance)  
(AC to PM 08.08.1980), BBC Northern Orchestra & Bernard Keefe,  
BBC New Broadcasting House, Manchester

MS             RNCM

Fb              17.07.1981 Midday Concert BBC Radio 3. This was the recording  
made of the fp (28.03.1982 same artists as the fp acc. to AP))

Notes          Peter Marchbank, then Artistic Director of the BBC Phil., initiated this  
première having become interested in AC's music after hearing the

'Suite from Jabez' at the Proms. Bernard Keefe was appointed to teach at TCM in about 1966. He was in charge of the College Orchestra and the Conductors' Class.

**D142**      ***Prelude & Dance for clarinet & piano*** (3½ mins)

Date            1979  
 Fp              Unknown  
 MS             RNCM  
 Publ.          Josef Weinberger 1980 (*Jack Brymer Clarinet Series*)  
 Fb              Unbroadcast  
 Notes        Commissioned by Jack Brymer.

**D143**      ***8 Inventions for alto recorder*** (10 mins)

Date            1979  
 Fp              Unknown  
 MS             Probably Moeck  
 Publ.          Moeck 1980  
 Fb              Unbroadcast  
 Notes        Commissioned by MV for their *ZfS* 1980 and composed by October 1979 (letter AC to MV 02.10.1979). AC says in the same letter that the works are intended for 'instruction and practice rather than for concert purposes'.

**D144**      ***Sonata no. 2 for cello & piano*** (27½ mins)

Date            1979–80  
 Fp              Unknown but possibly the fb  
 MS             RNCM  
 Publ.          A-AMP 1983  
 Fb              29.05.1987 by Moray Welsh (vc) & Roger Vignoles (pf) (BBC GP)  
 Notes        Completed by 04.1980 (AC to FL 07.04.1980). Subsequent performance by R. Wallfisch (vc) & R. Terroni (pf) on 04.11.2006 at the AC Centenary Concert held at Gresham School, Norfolk. Recorded by the same duo for BMS in 2005 and released by Naxos in 2006.

- D145**      ***The Seamew* for baritone, flute, oboe, two violins, viola & cello**  
(Francis Loring) (22 mins)
- Date      1979–80
- Fp      01.11.1981 Francis Loring (bass), Edward Beckett (fl), Roger Lord (ob),  
Roger Garland & Lynn Fletcher (vlins), Andrew McGee (vla) and Roger  
Smith (vc), Mayhurst, Woking, Surrey
- MS      RNCM
- Publ.      A-AMP
- Fb      Unbroadcast
- FLp      4.11.1981 St. John's, Smith Square, London, same artists as the  
premiere. 75th Birthday Concert for Arnold Cooke.
- Notes      Commissioned by the Mayhurst Arts Trust (The charity ran from 1978–  
93) with funds provided by the South-East Arts Association. *The  
Seamew* was originally composed as a stand-alone work, a  
companion piece to Warlock's *The Curlew*. It was begun in very late  
November or early December 1980 and completed by March 1980.  
The other two poems were sent to AC by Loring in April 1980 and set  
in the following months (Letters from AC to FL).
- 
- D146**      **Sonata for organ no. 2** (16 mins)
- Date      1980 (1981 AP)
- Fp      ? .09.1981, William Minay, First Church of Christ Scientist, Edinburgh
- MS      RNCM
- Publ.      A-AMP
- Fb      Unbroadcast
- 
- D147**      ***Pieces for Three* for three recorders** (duration unknown)
- Date      1981
- Fp      Unknown
- MS      Moeck
- Publ.      Moeck c.1982
- Fb      Unbroadcast
- Notes      Commissioned by MV for their *ZfS* 30.04.1981 and composed between  
September and mid-November 1981 (letter AC to MV 24.11.1981).

**D148**      ***The Heavens Declare the Glory of God* anthem for SATB & organ**  
(Psalm 19) (7½ mins)

Date            1981  
Fp              Unknown  
MS             RNCM  
Publ.          A-AMP  
Fb              Unbroadcast  
Notes          The composition of this anthem was suggested by Eric Howard  
Fletcher (letter AC to PM 12.09.1981).

**D149**      **Concerto no. 2 for clarinet & orchestra** (25 mins)

Date            1981–82  
Fp&b          08.02.1985 Stephen Bennett (cl) & BBC Philharmonic Orchestra &  
George Hurst, Concert Hall of the RNCM, Manchester  
MS             RNCM  
Publ.          A-AMP (version with piano reduction)  
Notes          Broadcast again 16.06.1985 (BBC GP) This was a commission by the  
American clarinettist Stephen Bennett.

**D150**      ***Suite no. 3 for piano*** (12 mins)

Date            1982  
Fp              Unknown  
MS             RNCM  
Publ.          A-AMP  
Fb              Unbroadcast

**D151**      ***Suite no. 2 for recorder quartet*** (duration unknown)

Date            1982  
Fp              Unknown  
MS             Moeck  
Publ.          Moeck 1984  
Fb              Unbroadcast  
Notes          Commissioned by MV 06.05.1982 and composed summer 1982 (letter  
AC to MV 18.02.1983).

- D152**      **Symphony no. 6 in E flat** (31½ mins)
- Date      1983–84
- Fp      07.09.2016 BBC Philharmonic & Andrew Gourlay, BBC Studio, Media City, Salford
- MS      RNCM
- Publ.      A-AMP
- Fb      BBC Radio 3, fp broadcast 12.09.2016
- Notes      Edited from the MS by HD and type-set by Roger Turner in 2016 for BBC Radio 3's British Season. Grant for type-setting provided by the RNCM's Research Fund.
- 
- D153**      **Trio for oboe, clarinet & bassoon** (14½ mins)
- Date      1984
- Fp      Autumn 1985, Oxford (AP), London Wind Trio (Neil Black (ob), Keith Puddy (cl) & Roger Birnstingl (bsn))
- MS      RNCM
- Publ.      A-AMP
- Fb      BBC Radio 3, London Wind Trio, 18.06.1986. Repeated BBC Radio 3, 19.01.1987 & 11.07.1988
- Notes      Written for the London Wind Trio (confirmed by Keith Puddy).
- 
- D154**      ***Repton Fantasia* for orchestra** (14 mins)
- Date      1984
- Fp      28.06.1985 (AP) Repton School Orchestra, Repton School
- MS      Whereabouts unknown. Facsimile only in the possession of Robert Kay (Acuta Music) Repton School has only an incomplete set of parts and no score.
- Publ.      A-AMP
- Fb      Unbroadcast
- Notes      Commissioned by the Repton Music Society in celebration of the opening of the new Music School. Variations on the Repton School song, the hymn tune *Repton* and *The Pilgrim Hymn*. Completed by the end of 1984 (letter AC to MB 25.05.1985).



- D155**      **Capriccio for recorder & piano** (3¾ mins)
- Date            1985
- Fp&b           13.10.1985 (BBC GP) John Turner (rec) & Peter Lawson (pf), Pebble Mill, Birmingham, BBC Radio 3
- MS              RNCM
- Publ.           Forsyth Bros.
- Notes          Written for William Alwyn's 80<sup>th</sup> birthday and dedicated to him. First concert performance 25.10.1985 John Turner (rec) & Stephen Reynolds (pf) Woodbridge School, Woodbridge, Suffolk. Fp re-broadcast 24.07.1986 (BBC GP).
- 
- D156**      **Sonatina for alto flute & piano** (14 mins)
- Date            1985
- Fp               21.09.1986 (AP) Mary Brenchley (fl) & Peter Saunders (pf), Little Benslow Hills, Hitchin, Herts.
- MS              RNCM
- Publ.           A-AMP
- Fb               Unbroadcast
- Notes          Written for MB at her suggestion between 01.1985 and by 24.05.1985 (letter AC to MB 24.05.1985). HD spoke to MB first on 18.09.2016 and met her at her home in Hitchin on the 21.12.2016. She gifted her letters from AC and programmes to the RNCM.
- 
- D157**      **Concerto for orchestra** (25 mins)
- Date            1986
- Fp               08.12.1987 BBC Philharmonic, Bryden Thompson, Free Trade Hall, Manchester
- MS              Unknown
- Publ.           Novello
- Fb               01.02.1988 (rec. 07.12.1987) same artists as fp (AP & BBC GP)
- Notes          AC gave Peter Marchbank (artistic director of the BBC PO in the 1980s) the score for this work, and he programmed it for the 1<sup>st</sup> performance. Completed in the latter part of 1986 (BBC announcer on first broadcast).

- D158**      ***Arietta for piano*** (1½ mins)
- Date            1986
- Fp              Unknown
- MS              RNCM
- Publ.           Unpublished
- Fb              Unbroadcast
- Notes          Written for Martin Apeldoorn and an arrangement of the ***Arietta for recorder & piano D159***.
- 
- D159**      ***Arietta for soprano recorder & piano*** (1½ mins)
- Date            1986
- Fp&b          04.11.1986 John Turner (rec) & Peter Lawson (pf), Pebble Mill, Birmingham
- MS              RNCM
- Publ.           Forsyth Bros. 1987
- Notes          Fp&b to celebrate AC's 80<sup>th</sup> birthday. It was written for the 50<sup>th</sup> Anniversary of the Society of Recorder Players and dedicated to the Society. Published in *A Birthday Album for the Society of Recorder Players* as a facsimile of the composer's MS. Fp re-broadcast 05.10.1987.
- 
- D160**      ***Sonata for bassoon & piano*** (13½ mins)
- Date            1987
- Fp              15.08.1989 RNCM, Manchester 1989, Roger Birnstingl (bsn) & Ian Brown (pf). International Double Reed Society Conference (acc. to <https://www.justforwinds.com/sonata-for-bassoon-and-piano-4>)
- MS              Emerson & RNCM
- Publ.           Emerson Edition 1988
- Fb              02.10.1988, BBC Radio 3, (BBC GP) Roger Birnstingl (bsn) & Ian Brown (pf)
- Notes          Composed without commission fee to AC but at his own suggestion (email from RB to HD 17.11.2015) Dedicated to Birnstingl. Fp re-broadcast 08.09.1989 (BBC GP).

- D161**      ***Intermezzo for oboe & piano*** (3½ mins)
- Date      1987
- Fp      12.06.1987 Nicholas Daniel (ob) & Julius Drake (pf), Wigmore Hall, London
- MS      RNCM
- Publ.      A-AMP
- Fb      30.11.1988 BBC Radio Three, Nicholas Daniel (ob) & Julius Drake (pf) from Pebble Mill (BBC GP)
- Notes      Written for Nicholas Daniel for the 90<sup>th</sup> birthday celebrations for Léon Goossens. Fb re-broadcast 28.11.1989 (BBC GP).
- 
- D162**      ***Three Flower Songs for soprano and treble recorder*** [1. To Daffodils 2. To Blossoms 3. To Violets (Robert Herrick)] (4½ mins)
- Date      1987
- Fp      03.08.1987 Claire Daniels (sop) & John Turner (rec), Ambleside Parish Church, Ambleside
- MS      RNCM
- Publ.      Peacock Press disputed A-AMP
- Fb      Unbroadcast
- Notes      Fp at a Lake District Summer Music Concert.
- 
- D163**      ***A Little Suite for solo recorder*** (5½ mins)
- Date      1987
- Fp      03.11.1987 John Turner, London College of Music, London
- MS      RNCM
- Publ.      Peacock Press disputed A-AMP
- Fb      Unbroadcast
- Notes      Written for John Turner.
- 
- D164**      ***Five Songs of William Blake for baritone, treble recorder & piano*** [1. To Spring 2. Spring 3. To the Muses 4. Night 5. The Fly] (14 mins)
- Date      1987
- Fp      03.03.1988 John Powell (bar), John Turner (rec) & Peter Lawson (pf), Royal Exchange Theatre, Manchester

MS	RNCM
Publ.	Novello 1988
Fb	Unbroadcast
Notes	Fp at a Manchester Midday Concert. Written for the three first performers. The Novello edition is a facsimile of the composer's MS. Dedicated to John Powell, John Turner and Peter Lawson.

**D165      *Sonata for flute & harp* (12 mins)**

Date	1988
Fp	Unknown
MS	Emerson Edition and RNCM
Publ.	Emerson Edition 1998
Fb	Unbroadcast
Notes	Written for, but not commissioned by, members of the Ondine Ensemble (fl, hp, vln, vla & vc); Marianne Ehrhardt (fl) & ? (hp) (AC to June Emerson 29.07.1988). The other members of the ensemble were Bridget Wallace (vln), Peter Stevens (vla) & Christina Shillito (vc). Completed before the end of 07.1988.

**D166      *Tudeley Prelude for organ* (3 mins)**

Date	1989
Fp	Winter of 1989–90 Simon Preston (letter AC to RC 08.12.90), Tudeley Parish Church, Five Oak Green, Tonbridge, Kent
MS	RNCM
Publ.	A-AMP
Fb	Unbroadcast
Notes	Written for the installation of a new organ at the church in Tudeley, Kent. AP gives the fp as given by Stephen Bennett, but this is because AC had written this to him in a letter dated 22.02.1991. However, AC is confused between Stephen Preston and Stephen Bennett (see <b>D149</b> ) but the information still found its way into AP's book. A further performance was given by RC at Westminster Abbey on 21.07.1991 (letter AC to RC 28.07.91).

- D167**      ***Suite in G for organ*** (Chaconne: Moderato, Allegro vivace, Andante, Jig: Allegro con brio) (15 mins)
- Date      Completed March 1989 (letter RC to AC 16.03.1989)
- Fp      ? .02.1990 RC, King's College Chapel, Cambridge (letter AC to RC 17.10.1988). Simon Preston according (incorrectly) to the Guardian obituary for AC but contested by RC who said to HD (14.09.2016) that he gave the fp in 1990 in King's College Chapel, Cambridge
- MS      RNCM
- Publ.      A-AMP 1994
- Notes      Written for RC (according to PM in *The Berkshire Organist*, 2006, p.73).
- 
- D168**      ***The Radlett Service (Holy Communion, Series 3) for SATB & organ*** (duration unknown)
- Date      August–September 1991 (letter AC to RC 30.09.1991)
- Fp      unperformed
- MS      RNCM
- Publ.      Unpublished
- Notes      Written for Christ Church, Radlett, Hertfordshire. Commissioned by RC with funds provided by Tony Whitehouse and begun in September 1989 (letter AC to EE 16.09.1989).
- 
- D169**      ***A Little Suite No. 2 for solo treble recorder*** (5 mins)
- Date      1993
- Fp      22.09.1994 John Turner, Penkhull
- MS      John Turner
- Publ.      Forsyth Bros.
- Fb      Unbroadcast
- Notes      Written in AC's nursing home, Capel Grange, Tudeley.
- 
- D170**      ***Song of Innocence for soprano and tenor recorder*** (1 min)
- Date      1996
- Fp      26.10.1996 Alison Wells (sop), John Turner (rec), Wilmslow Parish Hall
- MS      John Turner

Publ.	Unpublished
Fb	Unbroadcast
Notes	In memory of the soprano Tracy Chadwell. Written in AC's nursing home, Capel Grange.

### **Undated Works**

**DAnh.1      *On a Goldfinch for voice & piano* (W. Cowper) (duration unknown)**

Fp	Unknown
MS	RNCM
Publ.	Unpublished

**DAnh.2      *Two songs for bass voice & piano* (Thomas Hardy) (duration unknown)**

Fp	Unknown
MS	RNCM
Publ.	Unpublished

**DAnh.3      *Two pieces for flute and piano* (duration unknown)**

Fp	Unknown
MS	RNCM
Publ.	Novello

**DAnh.4      *Night Song for soprano or tenor & piano* (W. A. Rathkey) (duration unknown)**

Fp	Unknown
MS	RNCM
Publ.	Unpublished

**DAnh.5      *Peaces for two for voices or instruments* (duration unknown)**

Date	1980s
Fp	Probably Michael Vetter and Atsuko Iwami for whom the work was written.
MS	RNCM

Publ. Unpublished

**DAnh.6** *Fanfare for four trumpets in D & timpani* (duration unknown)

Date 1970s

Fp Unknown

MS RNCM

Publ. Unpublished

Notes Written for the British Youth Choir & Chamber Orchestra

**DAnh.7** *Like the inferred sweetness - song for contralto or baritone & piano* (W. R. Morrison) (3 mins)

Date After 1948

Fp possibly 04.11.2016 James Berry (bar) & Harvey Davies (pf), Carole Nash Recital Room, RNCM, Manchester

MS RNCM

Publ. Unpublished

**Incidental Music**

**DAnh.8** *Peer Gynt* (Ibsen) scored for oboe and string trio (AC to SJG 12.10.1971) (duration unknown) (*Lost*)

Date 1932

Fp 18.10.1932 Festival Theatre, Cambridge (*The Stage*, 20.10.1932)

MS Whereabouts unknown

Publ. Unpublished

Notes Brief review of the music in *The Stage*, issue as above

**DAnh.9** *The Merchant of Venice* (Shakespeare) scored for trumpet, clarinet and cello (letter AC to SJG 12.10.1971) (duration unknown) (*Lost*)

Date 1932

Fp Festival Theatre, Cambridge, date and performers unknown

MS Whereabouts unknown

Publ. Unpublished

**DAnh.10**     ***One More River*** (Galsworthy?) scored for harpsichord (letter AC to SJG 12.10.1971) (duration unknown) (*Lost*)

Date            1932–33

Fp              Festival Theatre, Cambridge, date and performers unknown

MS              Whereabouts unknown

Publ.           Unpublished

**DAnh.11**     ***Greek Play*** (percussion accompaniment) (duration unknown) (*Lost*)

Date            1932–33 (AP)

Fp              01.02.1933 or 21.05.1933 Festival Theatre, Cambridge

MS              Whereabouts unknown

Publ.           Unpublished

Notes           The play was either the *Suppliants* based on Aeschylus's *Suppliant Women* or Aristophanes' *The Birds*. (<http://www.apgrd.ox.ac.uk/>)

**DAnh.12**     ***Njal's Saga*** (Louis MacNeice) [1. The Death of Gunnar 2. The Burning of Njal] (duration unknown)

Date            February–March 1947 (letter AC to SJG 12.10.1971)

Fp&b           Recorded 11/12.03.1947, conductor Alan Rawsthorne

MS              BBC Music Library

Publ.           Unpublished

Notes           AC had met MacNeice in early 1947. Rawsthorne had originally been asked to compose this incidental music but was too busy so recommended AC. New production by Joe Burroughs broadcast 16.02.1966 with the Midlands Light Orchestra and Alan Rawsthorne (BBC GP). Cooke had to reconstruct the music for the new production receiving a fee of twenty guineas for his work.

**DAnh.13**     **Film music for a documentary about the colorado beetle** (duration unknown) (*Lost*)

Date            1948

Fp              Unknown

MS              Whereabouts unknown

Publ.           Unpublished



Notes            Listed in AP.

### **Unknown Works and Arrangements**

**DAnh.14      Trio for oboe, cello & piano (duration unknown)**

Date            Between March 1991 and summer 1991, if written.

Fp                Unknown

MS                Whereabouts unknown

Publ.            Unpublished

Notes            This work is mentioned in a letter AC wrote to RC on 23.03.1991 (letter 16) as being for the Silver Wedding of some friends who played oboe and cello. It is described in the letter as being unstated, and AC says it needs to be fairly substantial. Whether it was written, and for whom, remains unknown.

**DAnh.15      *Three Pieces* for piano (Capriccio, Intermezzo and Scherzo)  
(duration unknown)**

Date            1930 (AP)

Fp                Unknown

MS                Whereabouts unknown

Publ.            Listed by A-AMP

Notes            Listed in JC but I have seen no reference to this set of pieces anywhere else. It could be that JC has simply made a mistake as two of the movements have the same titles as **D17**.

**DAnh.16      *Francesca da Rimini* (Tchaikovsky) arr. for piano and strings  
(duration c.25 mins)**

Date            probably late 1935–early 36

Fp                03.02.1936 Students at the RMCM, 1<sup>st</sup> concert of Carl Fuch's new Chamber Music Club, 330, Oxford Road, Manchester (*The Manchester Guardian* 03.02.1936)

MS                Whereabouts unknown

Publ.            Unpublished

## **APPENDIX B**

### **Catalogue of the Correspondence of Arnold Cooke**

#### **Format**

This catalogue consists of a list of existing correspondence, both from and to Arnold Cooke. Correspondence is catalogued listing correspondents alphabetically, location of the letter(s), date of letter where known, the sender's address and a short synopsis of the letter's contents. Abbreviations, where used, are those of the correspondents' names.

There is no doubt that the list is far from complete, and as more correspondence comes to light, it will be updated.

**Denis Aplvor; 1981. Location; McMaster University, William Ready Division of Archives and Research Collections, Mills Memorial Library; Denis Aplvor collection Box 1: Series 2: Christian Darnton, F.56 Letters from friends and associates of Christian Darnton to Denis Aplvor, 1981, 5 items, 12pp. Arnold Cooke.**

1. ?.?.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to DAI giving details of his friendship with Christian Darnton. The letter dates from immediately after Darnton's death in 1981 and was in response to DAI's letter requesting information about their friendship for an article DAI was writing for *Composer* magazine.

**Arnold Bax; 1953. Location; British Library; MS Mus. 1672. Vol. xlvii. f. 17**

1. Single letter; 1953; contents unknown.

**BBC Written Archives; 1940–74. Location; BBCWA Centre, Caversham.**  
**227 letters and memos relating to Cooke's dealings with the BBC from 1940–74 when the file was closed. Where correspondence with the same person is**

**extensive, abbreviations of the names have been used, otherwise, names are quoted in full. Address of sender is included if present.**

N.B. These documents have been catalogued according to the works or subject to which they refer rather than by correspondent or date of letter. The letters offer many insights into, not only the relationship between Cooke and the BBC, but the workings of the BBC itself and elements of its policies and attitudes towards some British contemporary music. An important collection of correspondence documenting the BBC's part in the busiest and most successful period of Cooke's career.

Abbreviations: AC; Arnold Cooke. HC-J; Harry Croft-Jackson. PC-H; Peter Crossley-Holland. AF; Alan Frank. WG; William Glock. LH; Lys Hackforth. JH; Julian Herbage. LI; Leonard Isaacs. MJ; Maurice Johnstone. HM; Herbert Murrill. PR; Philip Rodgers. DS; David Stone. HV; H. Vowles. EW; Eric Warr. SW; Sophie Wyss.

1. **String Quartet no. 1 D13 (1933) (and no. 2 D43 (1947));** 19.01.1955; AC to EW offering both works for broadcast.
2. **String Quartet no. 1 and Sonata for Two Pianos D21 (1936–37);** 04.03.1955; HC-J to AC accepting both works for broadcast.
3. **String Quartet no. 1 and Sonata for Two Pianos;** 05.03.1955; 50, Adam & Eve Mews, London W.8.; AC to H. C-J pleased that the works have been accepted and mentioning the forthcoming performance at the joint concert by the BBC and the International Contemporary Arts Music Section (Trimble sisters).
4. **Sonata for Two Pianos;** 08.01.1955; 50, Adam & Eve Mews, London W.8.; AC to PC-H Sending PC-H the work at William Glock's suggestion for a reading by the broadcast panel.
5. **Sonata for Two Pianos;** 14.01.1955; Yalding House, 152-156, Great Portland Street; PC-H to AC acknowledging receipt of the score.

6. **Concert Overture no. 1 D15 (1934) and Passacaglia, Scherzo and Finale D10 (1931)**; 05.02.1940; Broadcasting House, London W.1.; Music Librarian to AC acknowledging receipt of the scores of the *Passacaglia* and *Concert Overture*.
  
7. **Concert Overture no. 1**; 05.11.1940; Music librarian to AC returning the score of the *Concert Overture* and saying that they will broadcast it when possible.
  
8. **Concert Overture no. 1**; undated pencil note (probably early November 1940); G. Bennett to Miss Pritchett informing that the *Passacaglia* and *Concert Overture* were being returned to AC.
  
9. **Bedtime Songs D25 (1939)**; 08.03.1940; 21, Frognal, Hampstead, London N.W.3; AC to David Davis (Head of Children's Programmes). AC had played the songs to Sinclair Logan who had said to send them to David Davis suggesting a selection of them for broadcast on *Children's Hour*.
  
10. **Bedtime Songs**; 14.06.1940; BBC; David Davis to AC confirming about the songs 'we can certainly use some'.
  
11. **Piano Concerto D28 (1939–40)**; 25.02.1941; The Malting House, Marshfield, Gloucs.; AC to Head of Music (?) sending the MS of his piano concerto. Suggests William Glock to play it saying he has already played it in a 2 piano version with AC.
  
12. **Piano Concerto**; 28.02.1941; Generic BBC acknowledgement of receipt slip to AC.
  
13. **Piano Concerto**; 03.06.1941; Generic BBC rejection letter to AC.
  
14. **Piano Concerto**; 14.09.1942; L. A. Duncan (BBC Music Dept.) to AC sent to 21, Frognal, Hampstead N.W.3 acknowledging receipt of MS full score.

15. **Piano Concerto**; 17.11.1942; HV to Director of Music BBC; the new readers' panel has accepted the work, but HV feels that it is difficult to place in programmes.
16. **Piano Concerto**; Same letter as above but with a note appended by Arthur Bliss dated 05.03.1943 saying that he is sending the work to Sir Henry Wood with a recommendation that the fp be given at the Proms.
17. **Piano Concerto**; 21.05.1943; Miss D. Wood, Concert Manager Proms to Mr. Hallett and Mr. Aubrey Beese (BBC) asking to forward the piano part to Louis Kentner.
18. **Piano Concerto**; 21.05.1943; EJD to BBC; telegram with home address of AC as the BBC clearly did not know his whereabouts.
19. **Piano Concerto**; 21.05.1943; Methven Hotel, Grange-over-Sands, Lancs.; EJD to Concert Manager BBC informing that AC is on the DS Molde and letters should be addressed to his home at Ben Rhydding.
20. **Piano Concerto**; 22.05.1943; Arthur Bliss to AC; informing AC that the concerto is to be included in the Proms on 27.07.1943.
21. **Piano Concerto**; 26.05.1943; Dunluce, Ben Rhydding, Ilkley, Yorks; May Cooke to BBC informing that orchestral parts have been sent to the BBC.
22. **Piano Concerto**; 26.05.1943; Dunluce, Ben Rhydding, Ilkley, Yorks; May Cooke to BBC informing that the parts have been sent but that there is no piano part.
23. **Piano Concerto**; 27.05.1943; Bryn Cottage, Sandway, Cheshire; Lucy Pierce to BBC Music Hire sending the piano part which she had had since before AC went into the Navy.

24. **Piano Concerto**; 29.05.1943; Dunluce, Ben Rhydding, Ilkley, Yorks; May Cooke to BBC informing that Miss Pierce has sent the piano part.
25. **Piano Concerto**; 29.05.1943; Dunluce, Ben Rhydding, Ilkley, Yorks; May Cooke to BBC informing that she has wired AC as she cannot find the other movements of the concerto.
26. **Piano Concerto**; 01.06.1943; Dunluce, Ben Rhydding, Ilkley, Yorks; May Cooke to BBC warning to check the 1<sup>st</sup> movement parts carefully as she knows that it was later re-scored for smaller orchestra.
27. **Piano Concerto**; 28.06.1943; MS Molde, c/o GPO, London; AC to Arthur Bliss confirming that the 1<sup>st</sup> movement parts cannot be used as they are the smaller scoring. Annotated in pencil to say that the new parts had been made.
28. **Piano Concerto**; 02.07.1943; Dunluce, Ben Rhydding, Ilkley, Yorks; AC to Arthur Bliss; AC on leave at home and sending information about the concerto and himself. Contains details about its composition including how the original 1<sup>st</sup> movement was scrapped but that some material was reused. AC says that the 2<sup>nd</sup> and 3<sup>rd</sup> movements were written first and that only the 1<sup>st</sup> movement had been re-scored for smaller orchestra.
29. **Piano Concerto**; 05.07.1943; BBC (Miss Wood?) to AC informing AC of the rehearsal schedule for the concerto.
30. **Piano Concerto**; 13.07.1943; MS Molde, c/o GPO, London; AC to Miss Wood, informing that he cannot attend the first rehearsal but hopes to be at the other two.
31. **Piano Concerto**; 19.07.1943; Miss Wood? to AC informing him that the rehearsal time has been changed at the Albert Hall on the day of the concert.

32. **Piano Concerto**; 23.07.1943; MS Molde, c/o GPO, London; AC to Miss Wood informing that he hopes to be at the final rehearsal.
33. **Piano Concerto**; 27.07.1943; BBC internal memo regarding the fiasco with copying the parts for the concerto which were too inaccurate to use in the end.
34. **Piano Concerto**; 29.07.1943; ? Hotel, Manchester; EJD to Adrian Boult expressing his annoyance and frustration that AC's concerto was abandoned, cites his own bad experience with copyists and hopes that the concerto will be done properly as it is 'a really good work'.
35. **Piano Concerto**; 30.07.1943; Adrian Boult to EJD saying that he has sent a 'strong note' to Arthur Bliss asking him to promise AC a rearranged performance.
36. **Piano Concerto**; 04.08.1943; 77, Panton Street, Cambridge; EJD to Arthur Bliss offering to help copy parts for the concerto and saying that he had been with AC at the concert and that he took the abandonment of the concerto 'philosophically'.
37. **Piano Concerto**; 04.08.1943; 77, Panton Street, Cambridge; EJD to Adrian Boult saying that he is sure that both Boult and Bliss will do all they can to ensure a performance of the concerto.
38. **Piano Concerto**; 05.08.1943; Arthur Bliss to EJD explaining the disaster with the copyists and that he had told AC that there would be a studio performance at the first opportunity.
39. **Piano Concerto**; 06.08.1943; MS Molde, c/o GPO, London; AC to Arthur Bliss replying to Bliss's apology and looking forward to a studio performance.
40. **Piano Concerto**; 09.11.1943; Aubrey Beese (PA to DoM) to AC informing him very belatedly that the concerto will be given its première in 2 days' time.

41. **Piano Concerto**; 12.11.1943; MS Molde, c/o GPO, London; AC to Clarence Raybould thanking him for the performance, with which he was very pleased.
42. **Piano Concerto**; 19.11.1943; Raybould to AC glad that AC had heard the broadcast and hoping to do it again before long and suggesting that there are 'one or two places where the piano is over-weighted by the orchestration'.
43. **Piano Concerto**; 22.11.1943; MS Molde, c/o GPO, London; AC to Aubrey Beese thanking him for the letter of 09.11 even though it had arrived too late, but that he had heard the concerto on the radio.
44. **Piano Concerto**; 21.03.1945; 17, Cromwell Place, London S.W.7; EJD to Victor ? (Proms Concert Manager) recommending the concerto for inclusion in the Proms. EJD praises it highly.
45. **Piano Concerto**; 04.03.19?; John Lowe to JH suggesting the concerto as an item for one of the Third Programme's broadcasts.
46. **Piano Concerto and Symphony no. 1 D42 (1945–47)**; 08.02.1948; 32, Elm Park Road, London S.W.3; AC to HV submitting both works for consideration for the Proms of that year.
47. **Piano Concerto**; 19.04.1950; 50, Adam & Eve Mews, London W.8.; AC to EW asking for the score of the concerto to send to Maurice Miles to ask if he would do it with the Yorkshire SO.
48. **Piano Concerto**; 30.04.1950; 50, Adam & Eve Mews, London W.8.; AC to EW thanking for sending the score.
49. **Piano Concerto**; 20.01.1950; 50, Adam & Eve Mews, London W.8.; AC to Leonard Isaacs asking for the concerto to be considered for broadcast with Franz Reizenstein as the soloist. Annotated in pencil by Isaacs asking HM if



instead it could be put in the Proms as he is 'full up with concertos at present'.

50. **Piano Concerto**; 04.01.1952; incomplete letter, first page only; AC to HM offering the concerto for the Proms of 1953.
51. **Piano Concerto**; 02.02.1952; HM to Proms Concert Manager asking whether the concerto could be considered for the forthcoming season. Annotated in pencil by recipient to say 'entered on suggestions list'.
52. **Piano Concerto**; 28.03.1961; Leonard Isaacs to Eric Parkin saying that he will see 'what can be done about the concerto'. In the event it was not broadcast by Parkin until 1972!
53. **Four Shakespeare Sonnets D30 (1941)**; 20.08.1941; Earlstone Cottage, Burghclere, Newbury; SW to JH; she has just received the *Sonnets* and is asking for a possible performance in Bedford.
54. **Four Shakespeare Sonnets**; 22.08.1941; Cavendish Hotel, Bedford; JH's secretary to SW saying JH is on leave.
55. **Four Shakespeare Sonnets**; 29.08.1941, Cavendish Hotel, Bedford; JH to Wyss asking for the score to be sent as he is very interested.
56. **Four Shakespeare Sonnets**; 16.09.1941; internal BBC memo disagreeing with HM's 'lukewarm opinion' of the songs saying that he would like to hear them.
57. **Four Shakespeare Sonnets**; 07.04.1944; internal BBC memo HV to Senior Administrative Assistant (Music) asking how to respond to SW, who must have written again about the songs. Annotated in pen by RB (Ronald Biggs?) to suggest the songs to an 'outside string orchestra' dated 13.04.1944 (which is eventually what happened). Pencil note at the top of the letter noting the string strength as 6/4/3/3/2.

58. **Four Shakespeare Sonnets**; 14.04.1944; HV to SW accepting the songs for broadcast.
59. **Four Shakespeare Sonnets**; 18.04.1944; 19, The Mall, Surbiton, Surrey  
SW to HV; pleased that the BBC is interested in the songs and saying that her score is the only one in existence and that they would have to make parts from it.
60. **Four Shakespeare Sonnets**; 05?.05.1944; 19, The Mall, Surbiton, Surrey;  
SW to HV saying that she had a letter from AC 'yesterday' and that he is delighted the songs are to be done. Also requests a copy with piano from the BBC for her to learn from.
61. **Four Shakespeare Sonnets**; 06.07.1944; Earlstone Cottage, Burghclere, Newbury; SW to BBC employee (unnamed) acknowledging receipt of the songs from them (presumably the piano copy).
62. **Four Shakespeare Sonnets**; 11.06.1946; EW to AC wanting to find a broadcast slot for the songs. AC's response is missing, and I have found no record that they were broadcast before Max Worthley in 1951.
63. **Four Shakespeare Sonnets**; 26.05.1951; 50, Adam & Eve Mews, London W.8.; AC to HV responding to a letter (missing) asking for details of the songs; keys, duration, whereabouts of parts etc.
64. **Four Shakespeare Sonnets**; 09.07.1951; Yalding House, 152-156, Great Portland Street, W.1.; Desmond Osland to AC informing him that they have engaged Max Worthley to sing the songs on 13.08.1951. AC must have sent the score of his new string trio to him as well as DO who says that he has forwarded it to HV.
65. **Suite in C D33 (1943)**; 23.03.1948; 35, Marylebone High Street; Humphrey Searle to AC asking for a programme note for the *Suite* as it is to be played in Paris and broadcast by Kyla Greenbaum.

66. ***Suite in C***; 07.10.1963; 36, Soho Square, London W.1.; Alan Frank to David Davis; OUP sending complimentary copies of the newly published revised version of the *Suite*.
67. **Piano Trio D31 (1941–44)**; 13.01.(1948); 32, Elm Park Road, London S.W.3.; AC to Humphrey (Searle) mentioning the second broadcast on 13.02.1948 and sends Searle a copy of the work.
68. ***Processional Overture D37 (1945) and Four Shakespeare Sonnets***; 24.04.1946; Dunluce, Ben Rhydding, Ilkley, Yorks; AC to JH sending the score of the *Overture* and enquiring when they might broadcast the *Shakespeare Sonnets*.
69. ***Processional Overture***; 11.05.1946; internal memo from JH saying that he showed the *Overture* to Anthony Lewis, and they feel that it is 'as usual with Arnold Cooke', rather foursquare. They do not feel it is worthy of a Prom performance but might do for a studio broadcast. In the event, it got both a studio broadcast *and* a Prom performance!
70. ***Processional Overture***; 08.12.1946; 32, Elm Park Road, London S.W.3.; AC to HV (?) saying that he has parts available for the *Overture* (4/4/3/3/2/2), that he can make more, and giving the duration and MM mark.
71. ***Processional Overture***; 20.01.1947; 36, Soho Square, London W.1.; Alan Frank to HV talking of a letter (now missing) from HV to AC of 30.11.1946 that he has seen which approves the *Overture* for broadcast. AF says to return the score to him rather than AC.
72. ***Processional Overture***; 07.11.1947; 35, Marylebone High Street; EW to AC informing AC of a play-through of the *Overture* in three days' time at Maida Vale.
73. ***Processional Overture***; 11.11.1947; EW's report on the pieces heard in the play-through the previous day at Maida Vale; very favourable towards the

*Overture* and recommending it for a Prom performance. Other works played were by Grace Williams and Horace E. Randerson.

74. ***Processional Overture***; 19.02.1948; EW to AC returning the score and saying how he is looking forward to the broadcast, and how much he liked the work at the play-through.
75. ***Processional Overture***; 12.04.1948; 35, Marylebone High Street; Head of Music, BBC to AC proposing to include the *Overture* at the Proms on 20.08.1948, and giving the string strength as 16/14/12/10/8.
76. ***The Burning of Njal* DANh12 (1947)**; 07.12.1965; BBC to AC asking if AC will accept a fee of 20 guineas for his work reconstructing the score of his incidental music to Louis MacNiece's play originally broadcast in 1947. The BBC were to re-broadcasting it on 16.02.1966, and the letter says that they had mislaid the score.
77. ***Symphony no. 1 (1946–47)***; 15.03.1948; 35, Marylebone High Street; HV to AC informing that the symphony has not been selected for the Proms that year, but that it will be considered for normal broadcast.
78. ***Symphony no. 1***; 19.04.1948; 35, Marylebone High Street; HV to AC informing AC of a first play-through of the symphony ten days later.
79. ***Symphony no. 1***; 21.04.1948; 32, Elm Park Road, London S.W.3.; AC to HV saying that he will come to the play-through and would like to bring friends; J. Lambert, R. Nowell, C. Inman, John Davenport, Alan Frank and EJD.
80. ***Symphony no. 1***; 27.04.1948; 35, Marylebone High Street; HV to EJD sending EJD a ticket for the play-through.
81. ***Symphony no. 1***; 13.12.1948; BBC Music Hire to AC informing him of the fp of his symphony.

82. **Symphony no. 1**; 27.01.1949; 50, Adam & Eve Mews, London W.8.; AC to Miss Duncan informing of the cost of copying extra parts for the symphony.
83. **Symphony no. 1**; 06.03.1949; 50, Adam & Eve Mews, London W.8.; incomplete letter AC to EW; AC is saying how much he had enjoyed the performance and broadcast of his symphony and putting forward this work and another for the Proms.
84. **Symphony no. 1**; 10.03.1949; EW to AC confessing that he had not heard the broadcast of the symphony and saying that he will put it before the Prom committee with the piano concerto.
85. **String Quartet no. 2 D43 (1947)**; 01.02.1955; HC-J to MJ internal memo asking if the work could be included soon for broadcast.
86. **String Quartet no. 2**; 17.12.1948; internal memo saying that the score of the quartet had been left at the BBC by the composer, is 'well worth a broadcast', and that they do not even need to put it before a panel.
87. **String Quartet no. 2**; 08.03.1949; internal memo from HV to J. S. Lowe asking him to add his report on the quartet. It is scheduled for broadcast on 14.05.1949.
88. **String Quartet no. 2**; 27.09.1957; 50, Adam & Eve Mews, London W.8.; AC to PC-H asking for news of a broadcast of his quartet in quite a forthright manner!
89. **String Quartet no. 2**; 07.10.1957; PC-H to AC saying that they are trying to find a date for a broadcast and that the MacGibbon Quartet will play it. A note at the top says that it had been broadcast in May 1949 and is therefore not suitable for a New Music Programme.

90. **String Quartet no. 2**; 10.10.1957; 50, Adam & Eve Mews, London W.8.; AC to PC-H pleased that the quartet is to be broadcast and that the MacGibbons will do it.
91. **String Quartet no. 2**; 10.10.1957; 50, Adam & Eve Mews, London W.8.; AC to Hugh Middlemiss informing him that the MacGibbons will be doing the quartet.
92. **String Quartet no. 2**; 08.05.1958; PC-H to AC saying that PC-H has discovered that the Sturdy Quartet had already broadcast the work in May 1949, and could AC clear this up as it had been taken on the assumption that there had been no previous broadcast.
93. **String Quartet no. 2**; 09.05.1958; 50, Adam & Eve Mews, London W.8.; AC to PC-H explaining how the misunderstanding over the quartet may have come about. The tone is somewhat indignant!
94. **String Quartet no. 2**; 16.05.1958; PC-H to AC explaining that the situation re. the quartet was now clear but that, with the cuts to the *Third Programme*, there was no possibility of a broadcast in prospect. In fact, it was broadcast on 09.06.1959 by the MacGibbons.
95. **String Quartet no. 2**; 27.08.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J acknowledging receipt of the score of the quartet.
96. **Concerto in D for strings D44 (1947–48)**; 15.06.1951; BBC internal memo; Leonard Isaacs to Mr. Osland reminding of the existence of the *Concerto* and that it has just had a fp.
97. **Concerto in D for strings**; 04.01.1952; 50, Adam & Eve Mews, London W.8.; AC to Herbert Murrill; incomplete letter asking if HM would consider the work for the Proms.

98. ***Concerto in D for strings***; 17.01.1952 (probable); 50, Adam & Eve Mews, London W.8. (probable); incomplete letter from AC to BBC; last page of a letter received and stamped by the BBC 18.01.1952; AC appears to be asking if they will consider the *Concerto* for broadcast.
  
99. ***Concerto in D for strings***; 11.03.1952; 50, Adam & Eve Mews, London W.8.; AC to Miss Farnell enclosing the score of the *Concerto* as requested.
  
100. ***Concerto in D for strings***; 09.05.(1952?); 50, Adam & Eve Mews, London W.8; AC to HV acknowledging receipt of the score of the *Concerto*.
  
101. ***Concerto in D for strings***; 14.12.1953; 50, Adam & Eve Mews, London W.8; AC to Michael? offering the *Concerto* and *Prelude and Interlude from Mary Barton* for broadcast.
  
102. ***Concerto in D for strings***; 11.03.1954; Frank Wade to AC saying that the BBC are not prepared to promote the *Concerto* or *Prelude and Interlude from Mary Barton*.
  
103. ***Concerto in D for strings***; 13.03.1954; 50, Adam & Eve Mews, London W.8; AC to Frank Wade thanking him for the safe return of the scores.
  
104. ***Concerto in D for strings***; 13.03.1954; 50, Adam & Eve Mews, London W.8; AC to R. Howgill (Controller, Music) AC is extremely indignant that the concerto has been rejected when it was actually commissioned by an arm of the BBC in the first place. *An important letter as it shows a rare side of AC in that he is being combative!*
  
105. ***Concerto in D for strings***; 17.03.1954; Internal memo about the reports on the *Concerto* and *Prelude and Interlude*; BBC reports are quoted as saying that the concerto is 'inocuous even uninteresting' and 'competent conventional stuff'. AC is even described in a bracketed aside as 'a nice uninteresting man'!

106. **Concerto in D for strings**; 24.03.1954; R. Howgill to AC trying to justify the rejection of the two works for broadcast on the Home Service and Third Programme citing too many new works submitted, a large quantity of existing repertoire and so on. He says that the reports on the works are 'in no way damning' (they are!) and that Regional Services may well take them if approached.
107. **Quartet for oboe and strings D45 (1948)**; 01.12.1949; Concert programme from the Thursday Concerts at the Music School, Cambridge when Goossens and the Carter String Trio gave the fp of the quartet.
108. **Quartet for oboe and strings**; 08.12.1949; 50, Adam & Eve Mews, London W.8.; AC to EW sending him the quartet and asking if it could be broadcast. Chats about his two stays in Cambridge that year. (AC was a contemporary of EW there.)
109. **Quartet for oboe and strings**; 04.06.(1950); 50, Adam & Eve Mews, London W.8.; AC to HV thanking him for the return of the quartet score and glad that they hope to broadcast it soon.
110. **Quartet for oboe and strings**; 17.05.1955; Internal memo from EW commenting on internal reports that the String Trio and Sonata no. 2 for violin and piano are 'respectable rather than engaging' but that the Quartet for oboe and strings and the String Quartet no. 2 are 'well worth occasional performance' and that 'we do neglect them'.
111. **Piano Quartet D46 (1948–49)**; undated report by A.P.D. Osland (but written shortly after 11.08.1949) on the fp of the piano quartet which is unreserved in its praise describing it as 'a first-class work', 'first-rate music' and written with 'assurance and skill'.
112. **Sonata no. 2 for violin and piano D53 (1951)**; 06.05.1952; 50, Adam & Eve Mews, London W.8.; AC to HV; AC also says that a movement from it will be played at a BBC audition that week (who?).



113. **Sonata no. 2 for violin and piano**; 03.07.1952; AC to HV; AC had requested the return of the MS so that he could lend it to Yfrah Neaman.
114. **Sonata no. 2 for violin and piano**; 29.08.1952; 50, Adam & Eve Mews, London W.8.; AC to HV; MS back to the BBC for the Reading Panel and reports a first performance in the USA 'next winter' by Yfrah Neaman and Howard Ferguson.
115. **Sonata no. 2 for violin and piano**; 02.08.1952; Norman Fulton to AC; BBC, Yalding House, 152/156 Gt. Portland St., London W.1.; provisional acceptance of the work for broadcast 'should a suitable opportunity arise'.
116. **Sonata no. 2 for violin and piano**; 11.10.1952, Adam & Eve Mews, London W.8.; AC to Norman Fulton; MS returned to AC.
117. ***Lord Thou hast been our Refuge* D54 (1952)**; 27.06.1961; HC-J to AC accepting the motet for broadcast.
118. ***Mary Barton* D48 (1949–53)**; 28.08.1956; Adam & Eve Mews, London W.8.; AC to Music Programmes Organiser; submitting the opera to the BBC.
119. ***Mary Barton***; 30.05.1957; Adam & Eve Mews, London W.8.; AC to EW sending the requested libretto.
120. ***Mary Barton***; 15.05.1958; HC-J to AC rejecting the opera for broadcast.
121. ***Mary Barton***; 19.05.1958; Adam & Eve Mews, London W.8.; AC to HC-J acknowledging receipt of the score and expressing his disappointment.
122. ***Mary Barton***; 28.04.1960; Adam & Eve Mews, London W.8.; AC to HC-J submitting the *Excerpts from Mary Barton* D50 (after 1954) for a broadcast and giving details of a recent performance of them by Sophie Wyss.

123. **Mary Barton**; 02.05.1960; HC-J to AC to say that the *Excerpts* will be considered.
124. **Mary Barton**; 20.07.1960; Adam & Eve Mews, London W.8.; AC to HC-J returning the score of the *Excerpts* after its use at TCM for a performance and hoping that they will include it in a broadcast.
125. **Mary Barton**; 09.11.1960; HNRM to LI wondering if the *Excerpts* might suit the Northern Orchestra with Honor Sheppard after the Proms.
126. **Mary Barton**; 06.06.1963; Miss Duncan to ?; internal memo wondering where the score of the *Excerpts* had come from that had appeared in their office and passing it on.
127. **Oboe Concerto D55 (1953–54)**; 15.03.1955; Assistant Concerts manager to AC proposing to include the concerto in the Proms that year with Goossens and asking for various details.
128. **Oboe Concerto**; 28.03.1955; 50, Adam & Eve Mews, London W.8.; AC to Miss Wood confirming that this will be the first London performance and giving other details asked for in the previous letter.
129. **Oboe Concerto**; 27.06.1955; 50, Adam & Eve Mews, London W.8.; AC to Miss Wood saying that he will be at the fp and requires two tickets.
130. **Sinfonietta for 11 instruments D56 (1954)**; 19.10.1956; HC-J to John Burden returning the score to Burden.
131. **Sinfonietta for 11 instruments**; 13.12.1961; 50, Adam & Eve Mews, London W.8.; AC to LI informing of a fine performance of the work at Morley College by the Virtuoso Ensemble and asking if the BBC would consider another broadcast with conductor this time. Also asking about his *Excerpts from Mary Barton* which had been sent in over a year previously.

132. ***Sinfonietta for 11 instruments***; 15.12.1961; LI to AC saying that he knew about the recent performance and hopes to record the work soon. Refers AC to Manchester and Stephen Wilkinson regarding the *Excerpts*.
133. ***Arioso and Scherzo D58 (1955)***; advertisement for the Cambridge Thursday Concerts giving the date of the fp of the new work.
134. ***Arioso and Scherzo***; 21.04.(1955); 4, Selwyn Gardens, Cambridge; LH to LI drawing attention to the fp of the new work and complaining that the BBC ignore Lionel Tertis.
135. ***Arioso and Scherzo***; 04.05.1955; LI to LH asking if he could see the score of the new work as he is very interested but cannot make the fp on 12.05.1955.
136. ***Arioso and Scherzo***; programme for the Thursday Concert 05.05.1955 (Tertis) advertising the fp of AC's new work the following week.
137. ***Arioso and Scherzo***; 12.05.1955; LI to various in the BBC; internal memo enclosing LH's letter of (probably) 21.04.1955. LI is asking if the BBC should engage Tertis from time to time and if they neglect AC because he is 'so reticent'.
138. ***Arioso and Scherzo***; programme for the fp of the work in Cambridge.
139. ***Arioso and Scherzo***; date missing but probably just after 12.05.1955 as it enclosed the above programme. LH to LI saying how delighted Dennis Brain was with the new work as AC wrote so well for the horn and 'such good music'.
140. ***Arioso and Scherzo***; date missing but must be 1955 as LH says that the BBC will be doing the Oboe Concerto at the Proms (it was given at Prom 12 on 05.08.1955); 4, Selwyn Gardens, Cambridge; incomplete letter from LH to LI(?) singing the praises of the new work as well as the String Trio and Oboe

Quartet and recommending them again to the BBC. She says that 'the girls' (Carter String Trio) have played the String Trio at least twenty times so far.

141. **Arioso and Scherzo**; 17.05.1955; Envelope of letter from LH to LI probably one of the above. It is annotated by a BBC employee saying that the Cooke sounds interesting and should be 'palatable to HS' presumably for broadcast.
142. **Arioso and Scherzo**; undated BBC memo from LI to ? asking if it may be broadcast but 'it's a bit awkward because the Carters aren't really good enough for the Mozart – or are they?'
143. **Arioso and Scherzo**; programme for the Wigmore Hall concert of 26.05.1956 when the Carter String Trio gave the first London performance of the new work as well as the String Trio.
144. **Arioso and Scherzo**; 10.05.1956; 50, Adam & Eve Mews, London W.8.; AC to David ? (BBC); AC is enclosing the above programme for the Wigmore Hall concert and hoping that David will be able to come to it and asking if the BBC will give it a broadcast soon specifically with the same players.
145. **Arioso and Scherzo**; 08.01.1969; DS to AC thanking him for the score and parts to the work and that it will be broadcast on 06.02.1969 at 11.00.
146. **Arioso and Scherzo**; 05.02.1969; DS to AC saying that the work had been successfully recorded that morning and 'will go out tomorrow' and asking if they can keep the score and parts for a while to make copies for the BBC Library as it isn't published.
147. **Arioso and Scherzo**; 07.02.1969; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to DS; AC is delighted with the broadcast and says what a 'fine player Ifor James is!', he is also happy for them to keep the score to make copies.

148. **Arioso and Scherzo**; 25.02.1969; DS to AC referring to a missing letter dated 21.02.1969 from AC in which AC must have expressed confusion as to why the MS of his *Nocturnes* had been returned to him rather than the *Arioso*. DS is now sending the *Arioso* and also has no idea why the wrong work was returned.
149. **Nocturnes D60 (1956)**; 16.10.1956; HC-J to SW accepting the work for broadcast.
150. **Recorder Concerto D62 (1956–57)**; 31.10.1958; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to HC-J asking if the work will be accepted for broadcast on behalf of PR.
151. **Recorder Concerto**; 22.12.1957; Beech Cottage, Sir William Hill, Grindleford, Sheffield; PR to Director of Programmes sending the piano arrangement of the concerto for consideration for broadcast. There is much detail about the work and fp.
152. **Recorder Concerto**; 11.02.1958; Beech Cottage, Sir William Hill, Grindleford, Sheffield; PR to HC-J quoting a letter (now lost?) verbatim that he has received from AC about the concerto to make it clear that AC wants PR to give the first BBC broadcast.
153. **Recorder Concerto**; 25.02.1958; Jean Gaunt pp. HC-J acknowledging the receipt of the concerto and saying that it has been approved for broadcast.
154. **Recorder Concerto**; 10.11.1958; HC-J to AC confirming that the concerto has been accepted for broadcast and that it will be PR who will play it.
155. **Recorder Concerto**; 17.11.1958; LI to HNRM (?) asking if he is right in remembering that the last broadcast they did with PR was not very good and that he was very difficult in the studio.

156. **Recorder Concerto**; 26.11.1958; Gordon Thorne to LI saying that the BBC really do not want to use PR as he was so difficult, and they do not like his playing either! Thorne is suggesting that LI has a word with AC about it.
157. **Recorder Concerto**; undated, unsigned pencil note from LI (?) to AC asking to meet for a few minutes if he can, presumably about PR, as it is written on the reverse of 156.
158. **Recorder Concerto**; 12.12.1958; LI to HNRM asking for various reasons that PR be invited to give a performance with the Midland Light Orchestra and Leo Wurmser. 'Mr. Rodgers is not a Carl Dolmetsch but he is I think an adequate performer.'
159. **Songs of Innocence D64 (1957)**; 25.11.1957; 50, Adam & Eve Mews, London W.8.; AC to HC-J (?) submitting the songs for broadcast.
160. **Songs of Innocence**; 14.04.1958; HC-J to AC saying that the songs have been accepted for broadcast and that the suggested performers have been noted.
161. **Songs of Innocence**; 15.04.1958; 50, Adam & Eve Mews, London W.8.; AC to HC-J; incomplete letter saying that AC is glad that the songs have been accepted.
162. **Songs of Innocence**; 20.12.1960; OUP, 44, Conduit Street, London, W.1.; AF to WG sending the songs and hoping for their inclusion in a Thursday Concert.
163. **Sonata no. 1 for oboe and piano D65 (1957)**; 12.01.1959; Adam & Eve Mews, London W.8.; AC to Hugh Middlemiss sending a copy of the sonata to the BBC for Clifton Helliwell, and saying that he would like to attend the recording on 17.02.1959.

164. **Sonata no. 1 for oboe and piano**; 16.01.1959; Hugh Middlemiss to AC confirming the times of rehearsal and recording at Maida Vale.
165. **Suite for 3 Clarinets D71 (1958)**; 13.07.1959; OUP, 44, Conduit Street, London, W.1.; AF to HC-J sending the *Suite* and offering it for broadcast.
166. **Suite for 3 Clarinets**; 22.07.1959; HC-J's assistant to AF accepting the *Suite* without a formal reading.
167. **Suite for 3 Clarinets**; 10.08.1959; HC-J to AF confirming that the *Suite* will be broadcast as soon as possible.
168. **Violin Concerto D72 (1958)**; 10.10.1958; 50, Adam & Eve Mews, London W.8.; AC to MJ offering it for broadcast and saying that Neaman had been to try it through and that the scoring is not yet finished but will be soon. Intends to offer the fp to the Cheltenham Festival.
169. **Violin Concerto**; 10.10.1958; 50, Adam & Eve Mews, London W.8.; AC to Mr. Howgill; content as in the above letter.
170. **Violin Concerto**; 14.10.1958; MJ to AC saying that he is very pleased to hear of the new concerto and that they must hold up a BBC performance as it is being offered to the Cheltenham Festival who would expect a fp.
171. **Violin Concerto**; 28.11.1958; 50, Adam & Eve Mews, London W.8.; AC to MJ sending a pencil score for consideration for next year's Proms.
172. **Violin Concerto**; 28.04.1959; HC-J to AC returning the pencil score and saying that the concerto has been accepted for national broadcast.
173. **Violin Concerto**; 30.06.1959; LI to HNRM suggesting Barbirolli and the Hallé perform the concerto in the first quarter of 1960 for a *Living Composer* programme.

174. **Violin Concerto**; 03.07.1959; Music Dept., Room 706, Peter House, Manchester; Paul Huband to Home SMO, Yalding reminding that the Hallé are already recording on the 23<sup>rd</sup> December, and Barbirolli is off to America on 01.01.1960 and will not be back until 19.03.1960.
175. **Violin Concerto**; 13.11.1959; Novello, 160, Wardour Street, London W.1.; Basil Ramsey to MJ offering the concerto for consideration for the Proms.
176. **Violin Concerto**; 20.11.1959; MJ to Basil Ramsey; happy to consider the concerto for the Proms.
177. **Violin Concerto**; 26.01.1961; The Lodge, 110, West Heath Road, London N.W.3.; Yfrah Neaman to WG recommending the concerto to WG for the Proms.
178. **Violin Concerto**; 28.02.1961; 50, Adam & Eve Mews, London W.8.; AC to WG asking for another broadcast of the concerto.
179. **Sonata for clarinet and piano D73 (1959)**; 15.06.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J sending the new sonata for consideration. Two dates of interest here, AC says that the fp was on 06.03.1959 not 13.03.1959 (as in Wheeler's dissertation) and MacGibbon Quartet broadcast of String Quartet no. 2 confirmed as 01.06.1959 not 09.06 as AP has it.
180. **Sonata for clarinet and piano**; 17.06.1959; HC-J to AC saying that the sonata will be considered in the usual way. The letter also says that they cannot find a score of the String Quartet no. 2 and that HC-J cannot attend the fp of the Violin Concerto at Cheltenham despite being on the Festival Reading Panel.
181. **Sonata for clarinet and piano**; 03.11.1959; HC-J to AC; the sonata has been accepted for broadcast.



182. **Sonata for clarinet and piano**; 05.11.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J; AC very pleased that the work has been accepted.
183. **Elizabethan Love Songs D75 (1959)**; 19.09.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J submitting the songs for broadcast and recommending John Williams and Wilfred Brown. AC also asks for any news of whether the clarinet sonata has been accepted.
184. **Elizabethan Love Songs**; 24.09.1959; HC-J to AC accepting the songs for broadcast and looking forward to meeting AC at Trinity College of Music on 29.09.1959 for the first time.
185. **Elizabethan Love Songs**; 26.09.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J; glad the songs have been accepted and looking forward to meeting him at the Trinity College of Music party.
186. **Elizabethan Love Songs**; 28.11.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J asking if a place has been found in the broadcast programmes for the songs and if the *Excerpts from Mary Barton* have been accepted.
187. **Elizabethan Love Songs**; 07.12.1959; HC-J to AC saying that the songs will be placed in a *Music at Night* programme soon and that the *Excerpts from Mary Barton* are being dealt with by LI hoping to be done by the BBC Northern in the first quarter of 1960.
188. **Elizabethan Love Songs**; 08.12.1959; 50, Adam & Eve Mews, London W.8.; AC to HC-J thanking him and looking forward to the forthcoming broadcasts.
189. **Concerto for Small Orchestra D79 (1960)**; 29.01.1960; 50, Adam & Eve Mews, London W.8.; AC to PC-H saying that the work is completed but orchestration not yet finished. AC played it on the piano to Menuhin that week and is meeting Colin Davis the following week.

190. **Concerto for Small Orchestra**; 29.02.1960; 50, Adam & Eve Mews, London W.8.; AC to PC-H saying that he is not able send the score yet as it is with the copyist but that the fp is definitely fixed for 20.05.1960.
191. **Concerto for Small Orchestra**; 23.05.1962; HC-J to AC accepting the concerto for broadcast.
192. **Concerto for Small Orchestra**; 30.05.1962; 50, Adam & Eve Mews, London W.8.; AC to HC-J thanking him for the score of the concerto and confirming that it needs to go back to Mills Music Ltd. who are producing the parts.
193. **Wind Quintet D80 (1961)**; 19.08.1963; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to William Glock asking for his 'records' back and saying that one of these is of the currently lost Wind Quintet. Alan Frank wants to hear it because he is thinking that OUP might publish it. The letter also dates AC's permanent move to Phyllis Cottage to October 1963.
194. **Wind Quintet**; 20.08.1963; BBC; William Glock to AC saying that he would very much like to see AC 'after Dartington is over'. A note on the letter says that AC picked up his 'records' on 22.08.1963.
195. **Suite from Jabez and the Devil D85 (1961)**; 27.01.1962; 50, Adam & Eve Mews, London W.8.; AC to WG; AC notes that the *Suite* was considered for the Proms that year and asks if the Violin Concerto might be reconsidered. AC asks to meet. Pencilled note says that they arranged to meet for a drink at 5pm 16.02.1962.
196. **Suite from Jabez and the Devil**; 14.03.1962; WG (probably) to AF proposing to include the *Suite* at the Prom on 05.09.1962 and asking for details of the work.

197. ***Suite from Jabez and the Devil***; 18.04.1962; Assistant Concerts Manager to AC asking him to supply a programme note for the *Suite* and confirming his fee of two and a half guineas for the serial rights.
  
198. ***Suite from Jabez and the Devil***; 12.07.1962; Assistant Concerts Manager to AC informing him of rehearsal times.
  
199. ***Suite from Jabez and the Devil***; 16.07.1962; 50, Adam & Eve Mews, London W.8.; AC to Miss Wood enclosing the programme note for the *Suite* (not present) and asking for three tickets to the Prom.
  
200. **Clarinet Quintet D86 (1961–62)**; 18.06.1964; OUP, 44, Conduit Street, London W.1.; AF to Peter Gould asking for the Quintet and the *Nocturnes* for soprano, horn and piano to be considered for broadcast.
  
201. **Clarinet Quintet**; 22.06.1964; OUP, 44, Conduit Street, London W.1.; AF to Miss G. B. Davis suggesting Jack Brymer as a change from Gervase de Peyer as he is hoping to be asked to play.
  
202. **Sonata no. 2 for oboe and piano D88 (1962)**; 09.03.1962; LI to various; internal memo suggesting the Sonata for a Home Service placing in buffer periods and saying neither AC nor Gordon Jacob should have fps in a morning recital or *Music at Night*.
  
203. **Symphony no. 2 D90 (1963)**; 01.10.1963; OUP, 44, Conduit Street, London W.1.; AF to WG sending him the score of the Symphony.
  
204. **Quartet for flute, clarinet, cello and piano D93 (1964)**; 05.10.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to HC-J exasperated that he has heard nothing despite submitting the score over six months previously.
  
205. **Quartet for flute, clarinet, cello and piano**; 18.10.1965; HC-J to AC accepting the work for broadcast.

206. **Quartet for flute, clarinet, cello and piano**; 29.10.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to HC-J; a rare, typed letter thanking HC-J for the score and saying that he is pleased that it will be broadcast.
207. **Quartet for recorder, violin, cello and harpsichord D97 (1964)**; 18.01.1965; Jesses, Grayswood Road, Haslemere, Surrey; Carl Dolmetsch to Gerald Abraham sending him the score. An added note asks Chief Assistant (Music) to 'give this a quick glance please?'
208. **Quartet for recorder, violin, cello and harpsichord**; 21.01.1965; Peter Gould to ?; internal memo assessing the work and finding it competent, of no great distinction and even 'childishly academic' but still recommends it because of its interesting instrumentation and as a useful piece for Dolmetsch.
209. ***Variations on a Theme of Dufay for Orchestra D103 (1966)***; 03.10.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to WG telling him about the new work and asking him if it could be considered for the Proms of 1967.
210. ***Variations on a Theme of Dufay for Orchestra***; 25.05.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to WG; frustrated at not having heard about the work.
211. ***Variations on a Theme of Dufay for Orchestra***; 22.08.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to WG asking for the score back as he will be on holiday for a fortnight and wants to send it to OUP when he returns. He had evidently met WG the previous week for lunch when it had been proposed to include it in one of 1968's Proms.
212. ***Variations on a Theme of Dufay for Orchestra***; 18.10.1967; OUP, 44, Conduit Street, London W.1.; AF to WG asking if it is true that it will be given a fp at the Proms 1968 and that OUP will be handling the work.

213. ***Variations on a Theme of Dufay for Orchestra***; 20.10.1967; WG to AF confirming that he would like to include it in the Proms for 1968.
214. ***Variations on a Theme of Dufay for Orchestra***; 28.02.1968; WG to AF apologising profusely for the problems meaning that the work cannot now be included in the Proms and asking AF to apologise for him to AC.
215. ***Variations on a Theme of Dufay for Orchestra***; 29.02.1968; OUP, 44, Conduit Street, London W.1.; AF to WG saying that he really thinks WG should write to AC himself!
216. ***Variations on a Theme of Dufay for Orchestra***; 04.03.1968; WG to AC apologising for the cancelled Prom performance of the *Variations* and hoping for a studio performance in the winter so that the 1969 Prom performance can be as good as possible.
217. ***Variations on a Theme of Dufay for Orchestra***; 06.03.1968; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to WG; AC is taking the bad news with his customary acceptance.
218. ***Variations on a Theme of Dufay for Orchestra***; 07.03.1968; OUP, 44, Conduit Street, London W.1.; AF to WG asking him to confirm the first public performance at the 1969 Proms.
219. ***Variations on a Theme of Dufay for Orchestra***; 08.01.1969; OUP, 44, Conduit Street, London W.1.; AF to WG asking for confirmation of the Prom details and if there will be a preliminary broadcast. A note from WG on the letter says that there will be no preliminary broadcast, but the performance will be 25.07.1969 by the RLPO.
220. **String Quartet no. 3 D106 (1967)**; 05.03.1968; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to Martin Dalby sending a score and parts for the quartet as it is to be recorded on 08.05.1968. AC is wondering if the date could be changed as he teaches at TCM on a Wednesday.

221. **String Quartet no. 3**; 07.03.1968; Martin Dalby to AC saying that the date of the recording cannot be changed.
222. **String Quartet no. 3**; 11.03.1968; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to Martin Dalby hoping to be able to rearrange his teaching on 08.05.1968.
223. **Unnamed work**; 22.08.1956; LI to LH suggesting they see 'what can be done for AC's music'. Annotated with the comment to Peter Gould 'Do any of these works interest you? We don't do enough for Cooke.'
224. **Change of address**; 08.04.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to HC-J informing him of his current address.
225. **Change of address**; 03.05.1948; 27, Roland Gardens S.W.7.; AC to HV; change of address card.
226. **Change of address**; 29.08.1948; 50, Adam and Eve Mews, W.8.; AC to HV; change of address card.
227. **File closed**; 04.1974; Notice of no later correspondence.

**Roger Birnstingl; 1987–1989. Location; Private residence of RB, BA13 4DL. 7 letters concerning the commissioning of AC's Sonata for bassoon and piano D160 (1987).**

1. 28.07.1987; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RB sending him the Sonata for bassoon and piano (uncommissioned). He knew RB from the London Wind Trio and thought it time to write the current work as he hadn't written one before. Also asks RB to advise if there are any passages which need re-writing.

2. 24.09.1987; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RB replying to say that he would love to hear him play the Sonata and that he would be very glad to have him visit.
3. 12.05.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RB delighted that he has recorded the Sonata for the BBC.
4. 04.10.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RB saying how much he had enjoyed the first broadcast of the Sonata and that he expects Emerson Edition to publish it soon.
5. 15.08.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RB thanking him for the performance of the Sonata in Manchester and is thrilled that RB likes the work so much.
6. 12.09.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RB saying that he had missed the recent broadcast, and asking if he could borrow a cassette recording of it.
7. 02.10.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RB delighted that he has had the cassette recording of the broadcast Sonata, and that RB is to make a gramophone recording of it.

**Mary Brenchley; 1964–1999. Location; RNCM Archive, Manchester, Arnold Cooke Collection; 23 letters from the flautist Mary Brenchley concerning the fp of the Sonatina for flute and piano D61 (1956 rev. 1961), the eventual commissioning of the Sonatina for alto flute and piano D156 (1985) and Sonata for harmonica and piano D116 (1970).**

1. 25.06.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB saying that he is pleased that she will play his Sonatina for flute and piano at the Ashwell Festival but that he is not a good enough pianist to play it with her.

2. 25.07.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB thanking her for the Ashwell Festival programme and giving details of two previous private performances of the Sonatina and saying that hers will be the fp.
3. 26.09.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB thanking her for news of the fp.
4. 06.01.1970; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB accepting a commission to compose the Sonata for harmonica and piano D116 (1970) from Douglas Tate for performance in May that year.
5. January 11.01.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to MB declining a commission for the Sonatina for alto flute as he is too busy at the time but that he is interested.
6. 14.11.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB thanking her for the 75<sup>th</sup> birthday wishes.
7. 03.02.1984; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB again declining to write a work for alto flute for her citing that he is currently too busy.
8. 24.05.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB saying that he has now written the Sonatina for alto flute and piano.
9. 14.06.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB suggesting a fp for the Sonatina at the BMIC.
10. 20.06.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB suggesting a fp of the Sonatina in Tunbridge. Confirms that he will be away at the opening of the new music school at Repton for which he wrote the *Repton Fantasia* for Orchestra D154 (1984).



11. 06.08.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB hoping that she will come and visit to play the Sonatina.
12. 09.08.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB trying to fix a date for a visit in late September.
13. 26.08.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB asking if a date for the fp of the Sonatina is definitely fixed for the  
21.09.1986.
14. 11.09.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB confirming that MB and her pianist can visit to play through the  
Sonatina on the 05.10.1985.
15. 01.05.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB very happy that the flute Sonatina and the clarinet Sonata will be  
included at the fp of the Sonatina for alto flute on 21 or 28.09.1986.
16. 28.09.1986; Tobermory, Isle of Mull; AC to MB postcard saying how much he  
and Billy had enjoyed the visit to Hitchin for the fp of the alto flute Sonatina  
and how much they are enjoying their Scottish holiday.
17. ?.10.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC  
to MB thanking her again for the Hitchin concert.
18. 01.02.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to MB thanking her for the sympathies following Billy's recent death and  
saying how much he misses him.
19. 29.06.1998; Capel Grange, Maidstone Road, Five Oak Green, Tunbridge; AC  
to MB thanking her for her letter and describing his state of health.
20. 24.07.1998; Capel Grange, Maidstone Road, Five Oak Green, Tunbridge; AC  
to MB looking forward to a visit from her and Peter Saunders.

21. 06.08.1998; Capel Grange, Maidstone Road, Five Oak Green, Tunbridge; AC to MB essentially repeating his letter of 24 July; it may be that AC had forgotten that he had replied.
22. Late August 1998; Capel Grange, Maidstone Road, Five Oak Green, Tunbridge; AC to MB a short letter commenting on how he is pleased that his *Suite* for flute and viola D66 (1957) had been given a performance by MB.
23. Christmas 1999. AC to MB Christmas card signed by AC but with a comment from his niece Julia Earnshaw inside saying that he is still doing well.

**Benjamin Britten; 1954. Location; Britten-Pears Foundation Archive, Aldeburgh.**

1. 31.05.1954; 50, Adam and Eve Mews, London; AC to BB telling him that he and Billy will be visiting Aldeburgh for Whit weekend staying at the White Lion and that it would be nice to meet if possible.
2. 07.10.1957; 50, Adam and Eve Mews, London; AC to BB sending him a copy of his Concerto for recorder and strings D62 (1956–57) and asking if he would consider it for the Aldeburgh Festival.
3. 08.10.1957; unaddressed; Typed letter from BB to AC saying that he cannot include the recorder concerto at next year's Festival as the programme is already fixed, but that he will consider it for a future year.

**Alan Bush; 1953–1974. Location; Bush Archive, Histon. The collection includes two letters to 'Bill', a fellow Committee member of the Composers' Guild of Great Britain and a further letter from another committee member to AC. Some information on specific works of AC's and interesting to see how composers speak to one another about music.**

1. 30.05.1953; unaddressed; Typed letter from AB to AC concerning Cooke's motet *Lord, Thou hast been our Refuge* D54 (1952).

2. 03.06.1953; 50, Adam and Eve Mews, London; Incomplete letter in reply to AB's letter detailing composition and commission of the motet.
3. Undated final page of letter, probably of **AB2**, concerning Cooke's motet being performed by the Leeds Festival Chorus.
4. 05.06.1953; unaddressed; Typed letter from AB to AC in reply to **AB2** and **AB3** concerning performance of Cooke's motet by Leeds Festival Chorus on 03.10.1953.
5. 12.07.1953; 50, Adam and Eve Mews, London; AC to AB concerning forthcoming first BBC broadcast of Cooke's motet by the Midland Singers.
6. 27.04.1953; unaddressed; Typed letter from AB to AC informing AC that AB wishes to nominate him for the new committee of the Composers' Concourse.
7. 14.05.1954; 50, Adam and Eve Mews, London; AC to AB. AC has clearly accepted the nomination to the committee of the Composers' Concourse as he is acting in that capacity already. Committee business and AC writes of coming to AB's Piano Concerto performance later that week.
8. 19.05.1954; unaddressed; AB to AC in reply to letter of 14 May. AB replies on committee business, and says there were no 'personally damaging results' from the performance of his Piano Concerto.
9. 21.05.1954; 50, Adam and Eve Mews, London; AC to AB in reply to letter of 19 May. Committee business, and AC very impressed by AB's Piano Concerto. He had heard the fp at the BBC before the War as well.
10. 02.09.1954; 50, Adam and Eve Mews, London; unspecified committee business.
11. 05.01.1955; 156, Castelnau, Barnes, SW13; ? to AC on committee business.

12. ? .07.1957 on official Composers' Concourse headed paper; letter from AC as the Hon. Treasurer to members regarding a deficit and outstanding debt that needs to be cleared. Membership and attendance at meetings had been falling off, it seems.
13. 20.08.1957; unaddressed; AB to AC on committee business.
14. 22.08.1957; 50, Adam and Eve Mews, London; AC to AB regarding the appeal to members for donations to clear the CC's debt and thanking him for the donation of £1.
15. 21.10.1957; 50, Adam and Eve Mews, London; AC to AB informing him that the Composers' Concourse is again solvent as their debt to the Musicians' Benevolent fund has been waived.
16. ? . ? . ? ; incomplete letter final page only; AC to (probably) AB regarding the closing down of the CC (?).
17. 19.05.1960; 50, Adam and Eve Mews, London; AC to AB regarding the setting up of a new fund for string quartet players in memory of AC's friend Gerard Heller (husband of the violinist Rosemary Rapaport). AB evidently responded with the gift of £1, as noted by AC at the top of the letter on 30.06.1960.
18. 31.08.1974; unaddressed; AB to AC regarding a student, William Worrall, shortly to arrive at Trinity College of Music who AB wants to enter AC's class.
19. 10.09.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to AB in reply to AC's request that he take Worrall into his class at TCM.

**Francis Chagrin; 1952–53. Location; British Library; MS Mus. 77. Chagrin Collection. Vol. lxxvi f. 11, 15**

1. Two letters; 1952–53; relating to the Composers' Guild of Great Britain.

**Ernest Chapman; 1958–60. Location; British Library; Add MS 62949 ff. 11–24;**  
**Correspondence from the Ernest Chapman Papers relating to the Macnaghten Concerts.**

1. 24.04.1958; 156, Castelnau, London S.W.13; EC to AC lamenting the fact that Léon Goossens has not replied to two requests regarding the proposed première of AC's Sonata for oboe and piano D65 (1957) at the Macnaghten Concerts, and saying that if he has not heard by 13.05.1958 the première will have to be abandoned. EC is wondering whether AC has had 'trouble' with Goossens before.
2. 05.06.1958; 156, Castelnau, London S.W.13; EC to AC asking if he would be prepared to be a guarantor for the forthcoming 1958/59 season for the sum of £5.0.0.
3. 12.06.1958; 50, Adam and Eve Mews, London; AC to EC saying that he is very happy to continue as a guarantor for the next season. He is also disappointed to hear that Lamar Crowson has cancelled his concert in the series.
4. Undated, but probably summer 1959; 156, Castelnau, London S.W.13; EC to AC asking if he would again be prepared to be a guarantor for the forthcoming 1959/60 season for the sum of £5.0.0.
5. 19.09.1959; 50, Adam and Eve Mews, London; AC to EC saying that he is very happy to continue as a guarantor for the next season. He would like two season tickets, and is sorry to miss John Ireland's birthday concert (on 02.10.1960) because of a previous commitment to see *Götterdämmerung*.
6. 10.10.1960; 156, Castelnau, London S.W.13; EC to AC thanking him for the support as a guarantor and that the financial footing is firm enough for the guarantee to be no longer required.

7. 15.10.1960; 50, Adam and Eve Mews, London; AC to EC saying how pleased he is that the concerts are now financially secure and that he will be taking a subscription to the next season.
8. 24.04.1961; 50, Adam and Eve Mews, London; AC to EC sending him a programme for the first London performance of his *Three Elizabethan Love Songs* D75 (1959) at the Wigmore Hall. Also accepting Anne Macnaghten's proposal that AC should become a member of the Council for the Macnaghten Concerts (Concert programme accompanies the letter).
9. 06.05.1961; 156, Castelnau, London S.W.13; EC to AC apologising for not being able to attend the Wigmore Hall concert and further apologising for not having included a work of Arnold's in the Macnaghten series despite leading AC to believe that they would. He promises to put this right in the following season.
10. 31.05.1961; 156, Castelnau, London S.W.13; EC to AC asking him for suitable pieces of his for inclusion in the next season of concerts.
11. 08.06.1961; 50, Adam and Eve Mews, London; AC to EC offering a list of works in chronological order of composition that might suit the series. He says that the most recent, the Wind Quintet D80 (1961), has only been done at the BBC Thursday Concerts. AC is also very pleased to have been elected to the Council of the Concerts.
12. 05.10.1961; 50, Adam and Eve Mews, London; AC to EC thanking for the complimentary ticket to the concert and pleased that they are including the *Nocturnes* for soprano, horn and piano D60 (1956) and also the *Rondo* for horn and piano D52 (1950). Apologises for not attending another John Ireland concert and another because of another operatic performance (*Iphigenia*).

**Robert Crowley; 1988–91. Location; RNCM Archive, Manchester, Arnold Cooke Collection; 23 letters discussing RC's commissioning of two late works, the *Suite in G* for organ D167 (1989) and the *Radlett Service* D168 (1991).**

1. 05.08.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC accepting a commission for an organ work.
2. ?.08.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC suggesting a work of around 10 minutes duration and a fee of £100.
3. 24.08.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC suggesting a time-frame for the composition of six months or so.
4. 30.08.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC arranging for them to meet before 10.09.1988.
5. 05.09.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC saying that he will meet him from the station.
6. 06.10.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC saying that he is about to start the organ work and was pleased to meet him. He is also happy for a fp in Cambridge and for RC to write an article about his recent compositions.
7. 27.10.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC saying that he is happy that the fp will be in King's College, Cambridge and to waive the commission fee if the Arts Council won't fund it.
8. 16.03.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC saying that the *Suite* for organ was recently completed, and describing it.
9. 25.05.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RC sending him the fair copy of the *Suite* for organ.

10. 04.08.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC discussing a potential meeting. AC says he would like to write a carol to go with *O Men from the Fields* D83 (1961) and perhaps some chorale/hymn preludes for organ but these were probably never written.
11. 17.08.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC suggesting that RC play the 3 *Preludes* for organ already written and *Three Wise Kings* for his choir, rather than writing new works.
12. 24.08.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC saying that he has been commissioned to write the *Prelude for Tudeley* D166 (1989), and doesn't feel up to writing any more organ works.
13. 20.09.1989 (postmark); Weymouth; AC to RC postcard asking him to phone when home from holiday to arrange a visit.
14. 13.11.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC looking forward to RC's visit on the 28 November, and saying that he will put together material for an article for Trinity College of Music's *Bulletin*. An autobiographical note is included with the letter.
15. 08.12.1990; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC saying that he no longer has time for composition.
16. 08.03.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC declining a commission to write a new organ work to be performed at RC's recital in Westminster Abbey as he is shortly to start on a trio for oboe, cello and piano for some friends' Silver Wedding. It is not known if this work was ever composed or for whom it was intended.
17. 23.03.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC glad that he will play the *Prelude for Tudeley* in Westminster Abbey.



18. 28.03.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC sending him the *Prelude for Tudeley* D166 (1989).
19. 03.06.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC accepting the commission of a congregational work, a setting for  
Holy Communion, Series 3.
20. 19.07.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC acknowledging receipt of the melody and words for the *Addington  
Service* by Richard Shephard as an example of the sort of work AC is to  
compose.
21. 21.07.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
apologising for not having been able to attend RC's recital but glad that the  
*Prelude for Tudeley* was played. He also says that he will begin setting the  
words of the *Addington Service*.
22. 30.09.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC saying that the *Radlett Service* D168 (1991) is completed and  
giving some description of the work. AC also generously offers to contribute  
towards the multiple copying of the new work.
23. 28.10.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to RC thanking him for the £100 commission fee.

**Christian and Vera Darnton; 1961–1968. Location; British Library Add MS 62763, ff. 46–85v. A collection of letters from AC and William Morrison. Of a highly personal nature, these letters are particularly insightful into the men's friendship and highlight their shared interests and experiences. They also shed some light on AC's aesthetic as a musician and a composer.**

1. 11.10.1961; 50, Adam and Eve Mews, London W.8.; AC to CD thanking him  
for his written support following poor critical reception of the ballet *Jabez and*

*the Devil* D78 (1959). AC feels that he can ignore the critics especially as there were a few who didn't join in the 'general condemnation'.

2. 16.10.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to CD and VD chatting about problems with builders at their respective houses and looking forward to being rid of the Tories at the forthcoming election. Talks of opera and that his brother is coming to stay at the weekend.
3. 25 or 26.01.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC and WM to CD and VD commenting on their respective health problems. The tone shows how close they were as friends, with some very intimate comments. AC speaks of his father's death and that he had been to the funeral on 02.01.1965. Informs CD of two works being given shortly at the Wigmore Hall, an oboe sonata D65 (1957) and the quartet for Dolmetsch D97 (1964).
4. 15.03.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; WM to CD telling him of his urge to write stories and how the recent move away by their neighbours was not because of homophobia. Tells CD a lewd story, and reports on the performance of the first oboe sonata at the Wigmore Hall as being excellent. He reports that the slow movement of the Piano Sonata no. 2 D99 (1965) is complete.
5. 10.06.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC and WM to CD saying how sorry they were not to be able to have CD and VD to stay because of Evelyn Morrison's return from Singapore. He has just had a performance of his Oboe Concerto D55 (1953–54) broadcast the previous day on the BBC Music Programme. (Goossens, Norman Del Mar and the BBC Scottish.)
6. 13.09.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC and WM to CD and VD saying that they have just been to Paris for a few days, and inviting C and VD to stay for a weekend.

7. 03.01.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD and VD with news of their Christmas and a visit to AC's mother at New Year.
8. 02.07.1966; Postcard to CD saying 'a delightful broadcast'.
9. 09.07.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD thanking him for the letter and press cutting about his Piano Sonata no. 2, which had just been premièred, and to which AC and WM had been.
10. 08.12.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD thanking him for what must have been encouraging comments about the recently broadcast *Composer's Portrait* on the Third Programme which AC had presented about himself and his music. AC then offers his thoughts on the worthiness of artistic production, giving important insights into his thinking about his own music.
11. 24.04.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD and VD discussing a recent concert of music by Denis Aplvor. Also talking about arranging to meet one another.
12. 28.04.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD arranging a weekend to come and stay with the Darntons.
13. 09.05.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD confirming the weekend to stay with the Darntons in early June.
14. 05.06.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD thanking CD for the weekend visit and with news that Goossens is to record the Oboe Concerto D55 (1953–54) for EMI.
15. 13.10.1967; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD and VD talking about their respective holidays in Ireland and Austria.

16. 22 or 23.02.1968; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to CD and VD responding to CD's evident recent news of a translation job. Also says that AC and WM will subscribe to CD's forthcoming book of 20 poems. Confirmation and details of the fp of the *Ode on St. Cecilia's Day* D91 (1964) in Cambridge to which AC and WM had just been. The letter finishes with another lewd joke.
17. 29.03.1968; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to CD sending £1 for the book of poetry CD has just written.
18. 13.04.1968; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to CD delighted with the poems and suggesting that CD has truly found his artistic voice through the medium. Mentions a forthcoming holiday to Ireland in September and external examining in Wales.

**Richard Deering; 1979. Location; private property of Richard Deering.**

1. 12.01.1979; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RD sending him small alterations to insert into his *Suite no. 2* for piano D129 (1975).

**Edward J. Dent; 1929–1945. Location; King's College, Cambridge; the Papers of Edward Joseph Dent. Catalogue number EJD/4/85 24 letters mostly written during AC's time in the Royal Navy during WWII. This collection is extremely unlikely to be the extent of the men's correspondence as they were friends for so many years, nevertheless, this collection provides vital information on AC's wartime activities and the nature of the men's friendship.**

1. 20.10.(1929); Berlin; AC to EJD; no year quoted but the letter describes Cooke's recent arrival in Berlin so must date from 1929.
2. 03.02.1942; Devonport Barracks; AC to EJD; describes Naval training.

3. 16.02.1942; Devonport Barracks; AC to EJD; meeting with William Glock and Henry Boys, Walton violin concerto, inability to compose.
4. 03.07.1942; HMS Victorious; AC to EJD; ship's band and composition of a *March* D32 (1942) for them.
5. 30.08.(1942); Hove; AC to EJD; no year quoted but describes leaving HMS Victorious which was in 1942. Rubbra, Rawsthorne, Alan Bush and Edward Clark mentioned.
6. 12.04.1943; M.S. Molde, Liverpool; AC to EJD; Henry Holst, Norman Suckling, Dent's ill health.
7. 12.05.1943; M.S. Molde; AC to EJD; learning Norwegian from the crew, composition of a piano piece (*Suite in C* D33 (1943)).
8. 03.07.1943; Dunluce, Ben Rhydding, Yorks.; AC to EJD Mediterranean voyage, his Piano Concerto D28 (1939–40), Lucy Pierce, Keith Douglas.
9. 11.07.1943; M.S. Molde; AC to EJD; rehearsals for Piano Concerto.
10. 12.08.1943; M. S. Molde; AC to EJD; Arthur Bliss, cancellation of fp of Piano Concerto, meeting with Dent and Keith Douglas.
11. 14.09.1943; M.S. Molde; AC to EJD; Neil Barkla in Frederick Allen concert, concern about post-war settlement in Europe and not just Vansittartism in Germany.
12. 20.10.1943; M.S. Molde; AC to EJD; annoyance at no word regarding the rescheduling of the piano concerto, hears VW's 5<sup>th</sup> Symphony for the first time.
13. 05.11.1943; M.S. Molde; AC to EJD; hears of forthcoming fp of his Piano Concerto by accident through the Radio Times, visit to Manchester, R. J.

Forbes, Frank Sladen-Smith, lucky escape for the RMCM from a bomb, seeks Dent's opinion of his Concerto.

14. 27.11.1943; Dunluce, Ben Rhydding, Yorks.; AC to EJD; Dent's opinion of the Piano Concerto, Cooke's ideas behind texture and orchestration, pleased with Kentner's performance and the orchestra, leave after leaving the Molde and new base in Aberdeen, Britten incidental music to *The Odyssey*, Britten first string quartet played by the Grillers in Bradford, dinner with them afterwards.
15. 05.12.1943; Dunluce, Ben Rhydding, Yorks.; AC to EJD; attends concert in Ilkley with his mother, Isobel Baillie, Antonia Butler and Gerald Moore, Purcell *Expostulation of B.V.M.*
16. 11.12.1943 (postmark on postcard); AC to EJD; suggests meeting Dent in London the following week.
17. 12.03.(1944); D.S. Thames, London; AC to EJD; meets Clement Davenport, Clifford Curzon, news of his new ship.
18. 08.05.1944; D.S. Thames, London; AC to EJD; Jack Moore, Eric Coningsby, Edward Bairstow, production of *Hamlet*, Sophie Wyss and Cooke's *Four Shakespeare Sonnets* D30 (1941), hints at Shakespeare's *Sonnets* being mostly to a young earl – rare homosexual inference from AC.
19. 18.07.1944; D.S. Thames, London; AC to EJD; thanks Dent for recommending his Piano Concerto to Keith Douglas, 'unadventurous' Proms programmes, flying bombs.
20. 29.07.1944; D.S. Thames, London; AC to EJD; 'uneventful life' on the Dutch tug, time for composition, last movement of his Piano Trio D31 (1941–44), American performance of his Violin Sonata no. 1 D26 (1939).
21. 29.04.1945; D.S. Thames, London; AC to EJD; postponement of performance of his Harp Quintet D12 (1932), completes *Variations* for string quartet D35

(1945), Piano Trio D31 (1941–44), looking forward to return to civilian life, end of bombing in London and the lights back on.

22. 16.07.1945; unaddressed; AC to EJD; poor performance of his Harp Quintet, visit to Maassluis, Holland, description of poverty and devastation.

23. 31.10.1945; Dunluce, Ben Rhydding, Yorks.; AC to EJD; hopes to meet Dent in Leeds, visit to Bournemouth with his parents for father to recuperate from prostate operation, goes to hear Bartók string quartets nos. 3 and 4 but disappointed not to be able to hear nos. 5 and 6 (Cycle given by the *Aeolian*, *Blech*, *Gertler & Zorian Quartets*).

24. 02.12.1945; Dunluce, Ben Rhydding, Yorks.; AC to EJD; sees Ballet Rambert, Roberto Gerhard's ballet *Pandora* in Leeds, hopes to be demobbed in January 1946, plans visit to see Dent, Purcell 350 years celebrations, 'poor tribute' to Purcell on the BBC.

**Carl Dolmetsch; 1959–1995. Location; Dolmetsch Organisation, Jesses, Grayswood Road, Haslemere, Surrey GU27 2BS. Correspondence with CD regarding a number of commissions and performances.**

1. 17.08.1959; 50, Adam & Eve Mews, London W.8.; AC to CD saying that he is about to start composing the *Divertimento* D76 (1959) and what shape the work will take.
2. 25.09.1959; 50, Adam & Eve Mews, London W.8.; AC to CD saying that two movements of the *Divertimento* are already completed.
3. 14.01.1960; 50, Adam & Eve Mews, London W.8.; AC to CD looking forward to attending a rehearsal of the *Divertimento*.

4. 21.10.1963; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD sending him a copy of the newly-published *Suite* for recorder and piano D81 (1961).
5. Before 06.02.1964; unaddressed; CD's secretary to AC sending him tickets for the approaching Wigmore Hall recital and informing him of a performance of the *Divertimento* in the USA in 1964.
6. 06.02.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD's secretary thanking her for the previous letter.
7. 10.07.1964; unaddressed; CD to AC asking if he would write what would become the Quartet for recorder, violin, cello and harpsichord D97 (1964).
8. 14.07.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD suggesting that 2/2/2/2/1 will be sufficient string strength for the *Divertimento* and accepting the commission for the Quartet.
9. 10.08.1964; unaddressed; CD to AC saying how delighted he is that AC will write a new work for him and the Schoenfeld sisters.
10. 09.10.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
Incomplete letter AC to CD saying that he finds it hard in advance to decide what form a work will take but that it will be called simply 'Quartet'.
11. 16.10.1964; unaddressed; CD to AC saying how well the *Divertimento* was received at Idyllwild in California and how hard it is to get permission for foreigners (the Schoenfelds) to give a concert with him here in Britain.
12. 10.11.1964; unaddressed; CD to AC saying that rehearsal time for the new Quartet will be limited; it is essentially a prod!
13. 12.11.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD explaining that he has only written the first movement thusfar



because he has been busy with other commissions (Quartet for fl., cl., vc. and pf. D93 (1964)). He confirms that the fp of D93 is 13.11.1964 and that it was a MacNaghten Concerts commission.

14. 21.12.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD confirming that the Quartet is completed and that CD has already received it. The letter also includes a programme note for the Quartet.
15. 11.02.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD thanking him for an excellent fp of the Quartet-Sonata (D97) at the Wigmore Hall.
16. 17.02.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD asking for the score of the Quartet-Sonata back as it will be needed for a performance in Germany in the autumn and Schott's have the other score having agreed to publish it. They are also insisting that it be called Quartet rather than Sonata which AC reluctantly agrees to.
17. 15.05.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD sending him copies of the newly-published *Suite* (probably the *Suite in C* for 3 recorders and optional harpsichord D121 (1971)).
18. 08.11.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD sending him his recent *Divertimento* D128 (1974) in the hope that he will programme it.
19. 04.05.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD asking if he is programming the *Divertimento* at his Haslemere concert on 15 May.
20. 07.05.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD saying that he understands that the *Divertimento* will take too much rehearsal for that concert but thrilled that they will be playing the *Suite* for 3

recorders and harpsichord D121 (1971) and that Joe Saxby will also play the *Capriccio* D117 (1970–71).

21. 21.05.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD sending him a printed copy of the *Suite* for 3 recorders and saying that he had sent the *Divertimento* to Robert Simpson at the BBC suggesting the *Dolmetsch Ensemble* broadcast the work and reminding him that they had already recorded the *Suite* for 3 recorders.
22. Undated programme note for the *Trio (Suite)* for 3 recorders D121 written by AC.
23. 30.11.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD thanking him for the note about the forthcoming broadcast of his *Suite* for 3 recorders to which he has just listened and was very pleased with.
24. 07.04.1980; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD apologising for forgetting CD's Wigmore Hall concert on 28 March.
25. 05.06.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to Greta Dolmetsch saying that he and Billy will be coming to the concert at the Haslemere Festival on 24 June, and that he is enclosing programme notes for the works of his to be played there; *Suite* for 3 viols D140 (1978–79) and another work unnamed. The programme notes are missing.
26. 25.09.1985; unaddressed; CD to AC saying that they are to programme the *Divertimento* D128 (1974) at his 42<sup>nd</sup> Wigmore Hall recital on 03.04.1986 and asking if it would be a first public performance.
27. 27.09.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD replying to the previous letter and confirming that although the *Divertimento* had had a private performance at a Dolmetsch Foundation meeting it had not yet received a public fp. AC says that it is currently being published by A-AMP.

28. 31.12.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD sending him a programme note for the *Divertimento* (note included with the letter).
29. 25.03.1986; unaddressed; CD to AC inviting him to a rehearsal of the *Divertimento* at the Wigmore Hall.
30. 29.03.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD accepting the invitation to attend a rehearsal of the *Divertimento*.
31. 05.04.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to CD thanking him for the excellent fp and saying that he is proud to have written the work for them and that it is dedicated to them.
32. 09.05.1986; unaddressed; CD to AC thanking him for the previous letter which had clearly been written after a request from CD in order to help cajole the BBC into broadcasting the *Divertimento*!
33. 01.11.1995; Capel Grange, Maidstone Road, Five Oak Green, Tunbridge, Kent TN12 6QY; AC to CD thanking him for the birthday card and hoping he feels better soon.

**Emerson Edition; 1977–90. Location; Emerson Edition, Windmill Farm, Ampleforth, York YO62 4HF. 23 letters covering business dealings between AC and Emerson. Some important information about late works such as the Flute and Harp Sonata D165 (1988), Bassoon Sonata D160 (1987) and other wind ensemble works.**

1. 13.01.1977; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE looking forward to the appearance in print of his Concertante Quartet for clarinets D137 (1977). This letter suggests that there were earlier letters now lost. AC also offers his Clarinet Septet D119 (1971) to EE for publication and mentions that it was written for Terry Busby and his London Clarinet Ensemble.

2. 25.11.1977; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE glad that they have accepted his work for publication (the Septet)  
and returning contact and PRS forms. Mentions that he is a Yorkshireman  
and that his family had lived there a long time.
3. 21.03.1978; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE informing that he does not have a set of parts for the Septet and  
offering the arrangement of the work for wind and strings D120 (1972).  
Mentions that his brother and wife live in Gargrave near Skipton and that he  
may come to Ampleforth when he visits them probably in July.
4. 04.04.1978; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE saying that the parts for the Septet are with the London Clarinet  
Ensemble but he would like copies to be made of the other version by EE and  
would happily pay for them. He also sent a publicity photo and short  
biographical note (not present).
5. 14.04.1978; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE thanking them for offering to make a set of parts for the Septet  
arrangement.
6. 12.01.1979; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE asking if they are going to publish the *Divertimento* (he means the  
Septet arrangement!). Mentions that he has just been approached by Eric  
Fletcher of Anglo-American Publishers.
7. 13.02.1979; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE saying that he had confused the two works and that he would tell  
Fletcher to go ahead with publishing the *Divertimento*.
8. 29.06.1982; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE wondering if the *Concertante Quartet* and Septet arrangement are  
anywhere near publication yet as he has not had any proofs.

9. 11.02.1983; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE offering the original version of the Septet and saying that there will be opportunities to hire the work out as Pamela Weston wants to do it at the International Clarinet Congress in August 1984. He mentions another forthcoming performance at the Colchester Institute.
10. 21.11.1983; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE acknowledging receipt of the newly published *Concertante Quartet* and wondering if there is also a score of it that he could have.
11. 20(30?).09.1985; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE responding to a request to compose a wind trio from EE. AC turns it down saying that he has just written one and has too much other work in hand.
12. 24.06.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE expressing his dissatisfaction with Anglo-American's editions of several of his works following complaints from one of EE's customers, although he was happy with the Sonata no. 2 for organ D146 (1980) and *The Seamew* D145 (1979–90) publications. AC says that he will complain to Eric Fletcher.
13. 20.06.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE informing of a forthcoming performance of the *Concertante Quartet* at the Wigmore Hall by No Strings Attached.
14. 29.07.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE saying how pleased he is with the edition of the *Concertante Quartet* and sending the Sonata for bassoon & piano D160 (1987) and Sonata for flute and harp D165 (1988). He also gives details of the Ondine Ensemble for whom the latter work was conceived.
15. 16.12.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE returning contract for the publication of the Sonata for bassoon.

16. 13.01.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE sending a copy of the *Alla Marcia* (for cl. and pf. D38 (1946)) so that it can be republished by EE.
17. 16.02.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE pleased that they will publish the *Alla Marcia*.
18. 07.03.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE returning signed documents relating to the publication of the Sonata for flute and harp and informing of three concerts in memory of Hindemith at the Purcell Room in which three of AC's works are to be played by the Ondine Ensemble.
19. 06.09.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE pleased with the new edition of the *Alla Marcia*.
20. 16.09.1989; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE referring to the fp of the Sonata for bassoon, considering a new wind trio for EE and mentioning that he has just started writing the *Suite in G* for organ D167 (1989), although this is not true as the Suite was completed .
21. 04.05.1990; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE informing of a forthcoming broadcast of the *Concertante Quartet*.
22. 12.05.1990; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE saying that he has a recording of the *Concertante Quartet* from a performance given in 1983 by the Paul Harvey Quartet.
23. 18.12.1990; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to EE thanking them for the 'handsome cheque' for royalties.

**Remigius Oswald Gassmann; 1977–82.** Location; University of California Irvine, Special Collections and Archives, Remi Gassmann papers, Box 19. Three letters and a postcard to Gassmann who was a composer and fellow student of Hindemith's in Berlin.

1. 21.02.1977; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RG describing his visit to Stanley Gaulke and family in Rochester, USA, how it came about and Gaulke's thesis on AC's clarinet works.
2. 26.09.1980; Mittenwald, Germany; AC to RG; postcard describing details of AC and Billy's recent visit to Berlin.
3. 31.03.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RG commiserating with him on his illness, describing his holiday with Billy to Germany in the summer of 1980, the first performance of his Symphony no. 5 D141 (1978–79) and a performance of the Concert Suite from *Jabez and the Devil* D85 (1961).
4. 27.02.1982; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to RG sending condolences to RG on the death of his wife and bringing news of the harsh winter of 1982. AC writes of the Mayhurst series of concerts at Francis and Gloria Loring's and mentions his 75<sup>th</sup> birthday concert at St. John's, Smith Square.

**Stanley J. Gaulke; 1971–74.** Location; unknown but presumably with the estate of S. J. Gaulke. Copies of correspondence to be found appended to Gaulke's Doctoral thesis on AC's works for clarinet. Important correspondence containing many autobiographical details for AC and the most detailed information on his own compositional and musical aesthetic of any of his letters. Information given is in response to a series of questions posed by SJG.

1. 25.06.1971; 549, Richardson Rd., Rochester, N.Y. 14623 U.S.A.; SJG to AC confirming that his thesis proposal was accepted in November 1970 (although

he writes 1971), and could he begin to collect biographical data. He has published music by AC but needs to gather information about unpublished works. He has been unable to find recordings of any of AC's music.

2. 03.07.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG informing him that he will help willingly with his project and details of published works including confirmation of the Wind quintet D80 (1961) as being with Mills.
3. 30.07.1971; unaddressed; SJG to AC. A long letter with many questions about AC's life and music.
4. 06.08.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG saying that he has sent scores which he thinks representative of his style at different periods and that there will be more to come. AC also says that he will reply in due course to the biographical questions of SJG's previous letter but that it will take some time.
5. 24.08.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG sending him another parcels of scores and correcting some biographical details that SJG already has. Also includes a list of works already sent to SJG.
6. 12.10.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG. A long autobiographical letter in which AC answers 23 direct questions about his life and work.
7. 18.01.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG thanking him for the return of various scores and explaining the reason for the arrangement of the Septet for clarinets D119 (1971) for the same combination as Beethoven's Septet.



8. 25.08.1972; Nazareth College of Rochester, 424? Kant Ave, Rochester, N. York; SJG to AC apologising for the delay in writing and asking further questions regarding the provenance of 11 works which include the clarinet.
9. 27.08.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG saying that he will endeavour to answer all the questions in due course.
10. 01.12.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG answering the many further questions posed in the letter of 27.08.1972.
11. 29.06.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG offering unsolicited news about recent performances and commissions including the Cello Concerto D125 (1972–73) and Symphony no. 4 D126 (1974).
12. 23.08.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG thanking him for the return of several scores and giving the same news as in the previous letter.
13. 20.08.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to SJG saying how sorry he is that they won't be able to meet when SJG comes to London the following week as he and Billy will be on holiday in Scotland.

**Derek Anthony Hayes; 1988. Location; private ownership of Mr. Hayes; fascimiles in the Cooke Collection, RNCM Archive, Manchester.**

1. 31.03.[1988]; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to DAH saying how pleased he is that DAH is interested in his *Arioso and Scherzo* D58 (1955) and *Rondo* for horn and piano in *Bb* D52 (1950) and sending him a photocopy of the horn player John Burden's copy of the *Arioso and Scherzo*.

2. 10.06.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to DAH pleased that DAH will be playing the *Arioso and Scherzo* on a summer music course that year and giving him permission to make parts from the score.
3. 17.11.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to DAH thanking him for returning the score and pleased that DAH will be playing the work at Letchworth Museum the following month.

**Gertrude Hindemith; 1954. Location; RNCM Archive, RNCM, Manchester, Arnold Cooke Collection; GB1179 AC/12/13. A single postcard.**  
**Also 1964; Location; The Hindemith Institute, Frankfurt-am-Main. A single letter offering GH condolences following the death of her husband.**

1. 1954; Unaddressed; GH to AC describing the Hindemiths' latest travels and explains that he [Paul Hindemith] will be unable to give any extra lectures. She hopes to meet with Cooke soon and wishes him all the best in 1955. The picture on the front of the card is an illustration of the Hindemiths' travels, and GH wishes the recipient a Merry Christmas and a Happy New Year in both German and English.
2. 10.01.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to GH saying how privileged he had been to have been taught by PH and that it was the greatest influence on his life. He has decided to dedicate his new Symphony (no. 2) to the memory of PH. Red pencil in GH's hand suggest that she replied on 02.04.1964.

**Paul Hindemith; 1935–1963. Location; The Hindemith Institute, Frankfurt-am-Main. Two letters and a postcard.**

1. 15.09.1935; Dunluce, Ben Rhydding, Yorks; AC to PH in German saying that he has heard from Franz Reizenstein that PH is back in Berlin, having been in Turkey. AC has been on his summer holidays to Salzburg and was there for the last week of the Opera Festival where he saw Toscanini conducting

*Falstaff* and *Fidelio*. He did not enjoy Berg's *Lulu Suite* and complains of the Viennese School composers always being on juries (to decide the opera repertoire?). AC includes two recent reviews (Neville Cardus in *The Manchester Guardian* and another in *Radio Times*). AC has heard and enjoyed PH's recent Wind Quintet. He says that he has not composed much this year, only the *Duo* for violin and viola D16 (1934–35) and the *Three Pieces* for piano D17 (1935). He is to start back teaching in Manchester the following week.

2. 04.12.1962; 50, Adam and Eve Mews, London W.8 AC to PH in English sending him a score of his recently-published orchestral *Suite from Jabez and the Devil* D85 (1961) and asking if he would write and say what he thinks of it. Tells him of the first performance and that it is to be done again in Liverpool in February 1963.
3. 08.10.1963; AC to PH; postcard in English thanking PH for his card and glad that he had enjoyed seeing the *Suite from Jabez*.

**Francis Loring; 1978–1981. Location; Mrs. Gloria M. Gwynne-Evans (Loring).**  
**Six letters concerning the commissioning of *The Seamew* D145 (1979–80) and the Mayhurst Concert Series.**

1. 07.03.1978; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to FL concerning tickets for AC and Billy to attend Lennox Berkeley's 75<sup>th</sup> birthday concert in the Mayhurst Series.
2. 23.03.1979; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to FL renewing membership subs to the Mayhurst Concert Series. He also mentions a concert by the *Danzi Wind Quintet* and that he is pleased that they are playing a work of his. Presumably this is the Wind Quintet D80 (1961), now lost?

3. 10.11.1979; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to FL accepting a commission to set FL's poems *The Seamew* and  
discussing how the work is to be scored.
4. 21.03.1980; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to FL sending some slight alterations to *The Seamew* setting.
5. 07.04.1980; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to FL thanking him for a further two poems to set to go with *The Seamew*.  
Also says that AC has just completed his Sonata no. 2 for cello and piano  
D144 (1979–80).
6. 19.02.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to FL sending the vocal score of the entire cycle *The Seamew*.

**Peter Marr; 1966–1990. Location; RNCM Archive, Manchester, Arnold Cooke Collection; AC-Add1/2. Eight letters concerning the commissioning of the *Toccata and Aria D104* (1966), and PM's authorship of the New Grove article on AC.**

1. 23.07.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to PM agreeing to the commission of a new work for organ, it was to be  
the *Toccata & Aria D104* (1966).
2. 08.02.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to PM enclosing the form for Marr's entry on AC in the New Grove. The  
letter includes an updated works list from 1966 to 1974.
3. 05.03.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to PM telling him that he has never used opus numbers, but rather date of  
composition as the preferred method of cataloguing his works.
4. ?.?.1975; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge?; AC  
to PM final page of a letter which must have included more information for the

Grove article. It can be dated to 1975 because a postscript says that the LPO's 1975 recording of his Symphony no. 3 D108 (1967) had been recently recorded.

5. 16.11.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to PM including a list of works from 1931–76 and details of the recent fp of his *Jacobean Suite* D134 (1976).
6. 08.08.1980; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to PM containing details of works written since 1976, details of contact with Eric Fletcher of A-AmP and details about AC's opera, *Mary Barton* D48 (1949–53), which PM was evidently trying to get performed at Reading University.
7. 12.09.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to PM in which AC has forgotten that he had sent PM an updated works list and tells him the same details about Eric Fletcher as in the previous letter. Also mentions his forthcoming 75<sup>th</sup> birthday concert at St. John's, Smith Square.
8. 10.04.1990; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to PM with updated details for Stanley Sadie's new Grove Opera volume with details of AC's two operas.

**Moeck Verlag (mainly to and from Herbert Höntschi, latterly, other employees); 1964–90. Location; Moeck Verlag, Lückenweg 4, 29227 Celle, Germany. 85 letters documenting the 25-year relationship between AC and Moeck, and of great interest, as they offer insights into AC's business dealings and therefore, another facet of his personality.**

1. 06.05.1964; unaddressed; M to AC declining to publish AC's *Divertimento* for recorder and strings D76 (1959) but inviting a contribution for their *Zeitschrift für Spielmusik* (hereafter ZfS).

2. 14.05.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M declining their offer as he is under contract to OUP.
3. 03.11.1964; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M offering them his *Suite* for 4 recorders D96 (1964) as OUP do not want it.
4. 10.11.1964; unaddressed; M to AC acknowledging receipt of the *Suite* and asking for patience while they come to a decision.
5. 08.03.1965; unaddressed; M to AC saying that they will take the *Suite* and offering a fee of DM 200.
6. 12.03.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M accepting their proposal of 8 March.
7. 17.03.1965; unaddressed; M to AC enclosing contract for the *Suite*.
8. 29.11.1965; unaddressed; M to AC enclosing proofs of the *Suite*.
9. 04.12.1965, Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
Rare, typed letter AC to M returning corrected proofs of the *Suite*.
10. 05.01.1966; unaddressed; M to AC requesting a biographical note for their publication.
11. 08.01.1966; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M enclosing short biography and list of main works (not included with letter).
12. 02.05.1967; unaddressed; M to AC declining to publish the *Serial Variations* for recorder D102 (1966) in their new *Michael Vetter Series*.

13. 15.09.1970; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M submitting his Quartet for recorders D113 (1970) for publication.
14. 25.09.1970; unaddressed; M to AC in reply to AC's letter of the 15<sup>th</sup> saying  
that they will consider it.
15. 05.11.1970; unaddressed; M to AC accepting the Quartet for recorders.
16. 12.11.1970; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M returning the contract for the Quartet and giving information about the  
work's provenance.
17. 24.11.1970; unaddressed; M to AC enquiring who the *Rengsdorfer Quartet*  
are.
18. 04.12.1970; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M giving information about the *Rengsdorfer Quartet* and sending some  
alterations to the Quartet before the proofs are done.
19. 21.12.1970; unaddressed; M to AC confirmation of receipt of the corrections.
20. 26.04.1971; unaddressed; M to AC letter with proofs for the Quartet.
21. 04.05.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M returning corrected proofs of Quartet.
22. 28.09.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M hoping that the Quartet will be ready in time for the York Recorder  
Course where AC is Composer in Residence in April 1972.
23. 05.10.1971; unaddressed; M to AC confirming that the Quartet will be ready in  
time and that they will send him copies gratis.
24. 28.12.1971; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M requesting a copy of the Quartet for the organiser of the recorder

course so that they can order the necessary number of copies as it is a set work.

25. 18.01.1972; unaddressed; M to AC asking how many copies of the Quartet he wants.
26. 24.04.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M offering his *Suite in C D121* (1971) composed for Dolmetsch and bearing news of the recorder course in York.
27. 02.06.1972; unaddressed; M to AC querying the instrumentation of the *Suite* and offering a way to publish both versions in one.
28. 09.06.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M confirming instrumentation and approving M's suggestion for publication.
29. 23.06.1972; unaddressed; M to AC with contract for the *Suite*.
30. 30.06.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M returning the contract for the *Suite*.
31. 04.08.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M suggesting that as they will be on holiday in Germany in September, he and Billy come to visit Celle.
32. 08.08.1972; unaddressed; M to AC replying with the address of their offices.
33. 19.09.1972; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M sending score of the *York Suite D122* (1972), saying that he will write a new work for three recorders in the new year, and thanking them for their hospitality on the 4 September.



34. 09.01.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M enclosing the MS of his new Sonatina for three recorders D124  
(1972) just written.
35. 16.01.1973; unaddressed; M to AC (in German) thanking him for the MS of  
the new work.
36. 02.02.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M enquiring whether the *Suite* for 3 recorders will be ready in time for  
Dolmetsch's concert at the Wigmore Hall on 01.03.1973.
37. 06.02.1973; unaddressed; M to AC (in German) sending him remittances in  
respect of the sales of published works.
38. 13.02.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M thanking him for the money and wondering if they have come to a  
decision regarding the *York Suite*.
39. 15.02.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M detailing a misunderstanding that had occurred between them  
regarding Dolmetsch's forthcoming performance.
40. 22.02.1973; unaddressed; M to AC declining to publish the *York Suite*.
41. 05.07.1973; unaddressed; M to AC enclosing proofs of the Sonatina for  
correction.
42. 13.07.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M returning corrected proofs of the Sonatina.
43. 30.07.1973; unaddressed; M to AC (in German) sending proofs of the *Suite*  
for correction and enquiring about parts for his Recorder Concerto D62  
(1956–57).

44. 10.08.1973; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M returning corrected proofs of the *Suite* and referring him to Schott & Co. in London for parts of the Concerto.
45. 14.05.1974; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M thanking them for sending the recently published *Suite*.
46. 02.07.1975; unaddressed; M to AC (in German) asking him if he would like to contribute a new work for the 1976 *ZfS*.
47. 17.07.1975; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M accepting the commission to write a new work and suggesting variations on a Christmas carol.
48. 06.08.1975; unaddressed; M to AC (in German) saying that a work for 3 voices would be acceptable for the new *ZfS*.
49. 02.12.1975; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M enclosing the MS of the new work for three recorders; *Variations on Two Christmas Carols* D130 (1975).
50. 05.12.1975; unaddressed; M to AC (in German) thanking him for the very prompt MS of the new work and sending a contract.
51. 09.12.1975; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M sending thanks for the contract and Christmas wishes.
52. 12.02.1976; unaddressed; M to AC (in German) telling him about the successful sales of the Quartet for recorders D113 (1970), and informing him of a royalty due.
53. 27.02.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M saying that he is very pleased with the handsome sum received and congratulating M on their success.

54. 10.06.1976; unaddressed; M to AC (in German) sending him proofs of the *Variations* for correction.
55. 15.06.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M returning the proofs of the *Variations*.
56. 05.10.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M offering for publication his *Six Pieces* (eventually renamed *Six Duets*) for two recorders D136 (1976).
57. 26.10.1976; unaddressed; M to AC agreeing to take the new works but for the 1978 ZfS and suggesting a different title from *Pieces*.
58. 02.11.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M thanking him for the copies of the *Variations* just printed. He is pleased about them taking the *Six Pieces* and agrees to a title change.
59. 04.11.1976; unaddressed; M to AC 70<sup>th</sup> birthday congratulation.
60. 05.11.1976; unaddressed; M to AC (in German) pleased that he is happy to have the *Six Duets* published in 1978.
61. 06.11.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M thanking him for the birthday greetings.
62. 02.11.1977; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M returning proofs of the *Six Duets* and offering him a new Quartet for recorders D138 (1978).
63. 02.10.1979; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M sending him the MS of his *Eight Inventions* for solo recorder D143 (1979) (there must be a missing exchange of letters in 1978 commissioning this new work for the ZfS 1979).

64. 17.02.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M thanking him for a cheque for royalties and copies of the *Inventions*  
received the previous autumn.
65. 30.04.1981; unaddressed; M to AC (in German) inviting him to write a new  
work for the 1982 ZfS.
66. 08.05.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M accepting the commission and offering also his *Suite* for 3 viols D140  
(1978–79).
67. 21.05.1981; unaddressed; M to AC (in German) with details of the format for  
the new publication and asking for a title.
68. 07.08.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M sending him the score of the *Suite* for 3 viols and sending the title of  
*Pieces for Three* D147 (1981).
69. 20.08.1981; unaddressed; M to AC (in German) refusing the *Suite* for 3 viols.
70. 01.09.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M replying to previous letter saying he is neither annoyed nor surprised  
that they won't publish the *Suite* for 3 viols!
71. 24.11.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M sending the MS of his new work, *Pieces for Three*.
72. 04.12.1981; unaddressed; M to AC (in German) sending him the contracts for  
the new work.
73. 22.12.1981; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M thanking him for the contracts for the new work and for a royalty  
cheque.

74. 06.05.1982; unaddressed; M to AC commissioning another work for the 1983 ZfS.
75. 18.05.1982; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M accepting the new commission.
76. 24.05.1982; unaddressed; M to AC accepting his proposal to write the new work for 4 recorders.
77. 03.08.1982; unaddressed; M to AC sending MS and proofs of *Pieces for Three* for correction.
78. 08.06.(1982); Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M returning the MS and corrected proofs.
79. 18.02.1983; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M thanking him for a royalty cheque and sending the MS for the new *Suite no. 2* for recorders D151 (1982).
80. 30.06.1983; Celle; M to AC (in German) sending him contracts for the new Quartet.
81. 07.07.1983; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M returning the contract.
82. 17.12.1983; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M thanking them for the calendar they have sent for the New Year and sending them a calendar.
83. 30.03.1984; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge; AC to M thanking them for sending the proofs of his *Suite no. 2* D151 and returning them.

84. 17.07.1984; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M thanking them for the royalty cheque.

85. 14.03.1990; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to M sending his bank account details.

**E. Parker; 1949. Location; British Library; Add MS 57484 f. 32**

1. Single letter; 1949; contents unknown.

**Peter Pears; 1965–1976. Location; Britten-Pears Foundation, Aldeburgh.**

1. 20.07.1965; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to PP sending him a copy of the *Three Elizabethan Love Songs* for tenor and guitar D75 (1959).
2. 29.06.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to PP sending him the new arrangement of the *Song of Comparisons* for tenor and harp D133 (1976). AC thinks it the best of the *Three Elizabethan Love Songs*.
3. 20.09.1976; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to PP thanking him for his letter and giving news. AC hopes that PP will do his *Song of Comparisons*.

**Alan Poulton; 1986–1992. Location; RNCM Archive, Manchester, Arnold Cooke Collection; 9 letters concerning the Arnold Cooke entry in Poulton's Dictionary-Catalog of Modern British Composers. Vol. 1, A-C, Westport: Greenwood 2000**

1. 07.02.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP accepting to send a detailed list of his compositions for the new book.

2. 17.02.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP enclosing list of compositions with details and explanation (list not included with letter).
3. 24.07.1986; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP with corrected and amended details in his works list of the previous letter (list not included with letter).
4. 14.02.(1987); Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP saying that further details will be added to AP's list of works in due course.
5. 27.04.1987; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP sending updated details as referred to in previous letter.
6. 11.08.1987; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP listing details of various of his songs for the new book in the body of the letter.
7. 05.08.1988; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP with more details of works for the new book (details not included with letter).
8. 22.02.1991; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP with details of works written since 1987 (details not included with letter).
9. 30.06.1992; Phyllis Cottage, Whetstead Road, Five Oak Green, Tunbridge;  
AC to AP offering congratulations on the new book to be published in 1993.

**David Ritson Smith; 1953. Location; British Library; RPS MS 375 f. 179**

1. Single letter; 1953; relating to the Composers' Guild of Great Britain.

**Philip Rodgers; 1953. Location; Unknown, but copy in BBC Written Archives; copied out verbatim in a letter from Rodgers to HC-J (letter 152 in the BBCWA in this catalogue)**

1. 08.02.1958; unaddressed; AC to PR concerning the Recorder Concerto D62 (1956–57) which AC wants Rodgers to broadcast first for the BBC and thinks that he should write to the BBC to confirm it in case they ask Carl Dolmetsch.

**Bernard Stevens; 1974. Location; British Library; Add MS 69027 f. 181**

1. Single letter; 1974; contents unknown.

**Pamela Weston; 1959–60. Location; private collection of Harvey Davies.**

1. 04.07.1959; 50, Adam & Eve Mews, London W.8.; AC to PW sending her the miniature score of his newly published *Suite* for 3 clarinets D71 (1958).
2. 21.03.1960; 50, Adam & Eve Mews, London W.8.; AC to PW sending her a copy of his newly published *Songs of Innocence* D64 (1957) and noting slight changes from the fp in the first edition. He also comments on how Thea King's first broadcast of his Sonata for clarinet and piano D73 (1959) was much better than the fp!

**John E. Wheeler; 198?. Location; private collection of Dr. Wheeler.**

1. Letter concerning Dr Wheeler's dissertation on the clarinet works of Cooke and Hindemith.

**Mervyn Williams; 1957. Location; Repton School, Derbyshire.**

1. 03.05.1957; 50, Adam & Eve Mews, London W.8.; AC to MW sending him the score and parts for the *Prelude to the Pageant* D69 (1957), a work written for the Repton School 400<sup>th</sup> Anniversary celebrations that year.



**Olive Zorian; 1942. Location; RAM Library inside the parts to AC's String Quartet no. 1 D13 (1933).**

1. 30.09.1947; 32, Elm Park Road, London S.W.3.; AC to OZ sending her the scores and parts of his first and second string quartets in the hope that the Zorian Quartet will take them up.