

THE INSPIRATION BEHIND COMPOSITIONS FOR CLARINETIST FREDERICK THURSTON

Aileen Marie Razey, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2018

APPROVED:

Kimberly Cole Luevano, Major Professor

Warren Henry, Committee Member

John Scott, Committee Member

John Holt, Chair of the Division of Instrumental  
Studies

Benjamin Brand, Director of Graduate Studies in  
the College of Music

John Richmond, Dean of the College of Music

Victor Prybutok, Dean of the Toulouse Graduate  
School

Razey, Aileen Marie. *The Inspiration behind Compositions for Clarinetist Frederick Thurston*. Doctor of Musical Arts (Performance), August 2018, 86 pp., references, 51 titles.

Frederick Thurston was a prominent British clarinet performer and teacher in the first half of the 20th century. Due to the brevity of his life and the impact of two world wars, Thurston's legacy is often overlooked among clarinetists in the United States. Thurston's playing inspired 19 composers to write 22 solo and chamber works for him, none of which he personally commissioned. The purpose of this document is to provide a comprehensive biography of Thurston's career as clarinet performer and teacher with a complete bibliography of compositions written for him. With biographical knowledge and access to the few extant recordings of Thurston's playing, clarinetists may gain a fuller understanding of Thurston's ideal clarinet sound and musical ideas. These resources are necessary in order to recognize the qualities about his playing that inspired composers to write for him and to perform these works with the composers' inspiration in mind. Despite the vast list of works written for and dedicated to Thurston, clarinet players in the United States are not familiar with many of these works, and available resources do not include a complete listing. Much of this repertoire remains unexplored and unrecorded yet is suitable for intermediate to advanced level clarinet players.

Copyright 2018

by

Aileen Marie Razey

## ACKNOWLEDGEMENTS

I am sincerely grateful to Dr. Kimberly Cole Luevano, my major professor, for her mentorship and support throughout my degree. I am extremely appreciative of my committee members, Dr. Kimberly Cole Luevano, Dr. John Scott, and Dr. Warren Henry for their guidance throughout this dissertation. I would also like to thank my fiancé, my family, and my friends for their unending encouragement and support during this project.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iii
CHAPTER 1. CLARINET HISTORY IN THE UNITED KINGDOM.....	1
CHAPTER 2. FREDERICK THURSTON BIOGRAPHY .....	8
CHAPTER 3. FREDERICK THURSTON'S LEGACY .....	17
CHAPTER 4. AN EXPLORATION OF FREDERICK THURSTON'S WRITING.....	22
CHAPTER 5. BIBLIOGRAPHY OF COMPOSITIONS WRITTEN FOR FREDERICK THURSTON.....	27
5.1    Apivor, Denis (1916-2004) .....	27
5.2    Arnold, Malcolm (1921-2006).....	28
5.2.1    Concerto No. 1 for Clarinet and Strings, Op. 20 (1948) (18 minutes) .....	28
5.2.2    Scherzetto for Clarinet and Orchestra (1953) (2 minutes, 30 seconds) ...	31
5.2.3    Sonatina for Clarinet and Piano, Op. 29 (1951) (7minutes, 30 seconds) .	32
5.3    Bax, Arnold (1883-1953) .....	33
5.4    Bliss, Arthur (1891-1975) .....	35
5.5    Browne, Philip (?-1961) .....	37
5.6    Cruft, Adrian (1921-1987).....	38
5.7    Finzi, Gerald (1901-1956).....	39
5.8    Fiske, Roger (1910-1987) .....	46
5.9    Frank, Alan (1910- 1994).....	47
5.10    Frankel, Benjamin (1906-1973).....	49
5.11    Hamilton, Iain (1922- 2000) .....	50
5.12    Howells, Herbert (1892- 1983) .....	52
5.13    Ireland, John (1879-1962).....	54
5.14    Jacob, Gordon (1895-1984) .....	57
5.15    Lloyd Webber, William (1914-1982).....	59
5.16    Lutyens, Elisabeth (1906-1983) .....	61
5.17    Maconchy, Elizabeth (1907-1994) .....	65

5.18	Rawsthorne, Alan (1905- 1971) .....	67
5.18.1	Concerto for Clarinet and Strings (1936) (17 minutes) .....	67
5.18.2	Quartet for Clarinet, Violin, Viola, Cello (1948) (26 minutes, 30 seconds) .....	69
5.19	Tate, Phyllis (1911- 1987) .....	70
CHAPTER 6. CONCLUSION .....		73
APPENDIX: RECORDINGS .....		75
	Apivor, Denis (1916-2004) .....	76
	Arnold, Malcolm (1921-2006).....	76
	Bax, Arnold (1883-1953) .....	77
	Bliss, Arthur (1891-1975) .....	78
	Browne, Philip (?-1961) .....	78
	Cruft, Adrian (1921-1987).....	78
	Finzi, Gerald (1901-1956).....	79
	Fiske, Roger (1910-1987) .....	80
	Frank, Alan (1910- 1994).....	80
	Frankel, Benjamin (1906-1973).....	80
	Hamilton, Iain (1922- 2000) .....	80
	Howells, Herbert (1892- 1983) .....	80
	Ireland, John (1879-1962).....	81
	Jacob, Gordon (1895-1984) .....	81
	Lloyd Webber, William (1914-1982).....	82
	Lutyens, Elisabeth (1906-1983) .....	82
	Maconchy, Elizabeth (1907-1994) .....	82
	Rawsthorne, Alan (1905- 1971) .....	82
	Tate, Phyllis (1911- 1987) .....	82
REFERENCES .....		83

## CHAPTER 1

### CLARINET HISTORY IN THE UNITED KINGDOM

Frederick “Jack” Thurston was a prominent British clarinet performer and teacher during the first half of the 20<sup>th</sup> century. A proponent of performing music of his time, numerous renowned composers wrote specifically for him; many of these works form part of core clarinet repertoire. While clarinetists appreciate the plethora of commissions from distinguished players such as Benny Goodman, Thurston “... never commissioned a work, nor did he ever need to.”<sup>1</sup> What was so compelling about Thurston’s performance style that composers simply wrote for him without being commissioned? Written reviews reflect praise of Thurston’s musicianship and tone in performances, and quotes from composers demonstrate their attraction to his playing. However, despite the fact that he was a distinguished musician during his life, the brevity of his life (1901- 1953) and two world wars limited his influence from reaching the rest of the world as much as it otherwise would have. Among various resources, there is not one that includes biographical information, a complete listing of works premiered by Thurston, and a complete listing of works written for Thurston. This dissertation serves to fill several voids. First, it will provide an extensive biography regarding Thurston’s life as a performer and teacher. Next, it will provide a detailed bibliography of all works written specifically for Thurston including bibliographical information of the composer, letters or quotations from the composer to support reasons the composer wrote for Thurston, and a list of available recordings. Finally, based on biographical and bibliographical information, score study, and

---

<sup>1</sup> Bradbury, Colin, “Frederick Thurston: The Musician Who Guided a Generation,” *Clarinet & Saxophone* 26, no. 2 (Summer 2001): 19.

comparison of components of Thurston compositions, this document will attempt to answer the question of what characteristics were so compelling about Thurston's performance that inspired composers to write for him.

In order to fully comprehend Frederick Thurston's importance in clarinet performance and teaching, it is imperative to understand a brief history of the clarinet and its players in the United Kingdom. Thurston's lineage of clarinet teachers had a marked influence upon his style of performance, where he performed, and where he taught.

The earliest known clarinet players mentioned by name in England include Francis Rosenberg and August(e) Freudenfeld, preceding Mr. Charles by about ten years. Mr. Charles gave the earliest known, documented solo performance on clarinet and chalumeau in the world in 1742.<sup>2</sup> He was likely established in London by 1726 as French horn player and teacher and clarinet and chalumeau player.<sup>3</sup> By 1743, Mr. Charles introduced the clarinet in a concert in Salisbury, England. He is mentioned again for a 1755 concert in Edinburgh. Although known as a composer, none of his clarinet compositions have been found. Other clarinetists in England at this time included Mr. Habgood and Mr. Pearson, as well as orchestral oboists who doubled on clarinet.

Brothers John (1746- 1834) and William Mahon (1750-1816) helped to popularize the clarinet in England, giving solo and orchestral performances throughout the country. Their father was from Salisbury and may have taken part in Mr. Charles' concert in 1743; their

---

<sup>2</sup> Pamela Weston, *Clarinet Virtuosi of the Past* (London, England: Robert Hale, 1971), 17.

<sup>3</sup> Pamela Weston, *More Clarinet Virtuosi of the Past*, 1977, reprint (Great Britain: Panda Group, 2002), 16. This resource contains multiple dates regarding Mr. Charles' performances in London based on concert programs including: 1722 and 1726. However, in Pamela Weston *Yesterday's Clarinetists: a sequel* (Great Britain: Panda Group, 2002), 54, Mr. Charles first London concert date is 1733.



mother and siblings were also musicians. Around this time, brothers Edward (1779-1860) and George Hopkins (?-1869) played clarinet in Covent Garden. In Covent Garden, Edward played alongside Thomas Lindsay Willman (1784- 1840). Willman was also Principal Clarinetist for the Philharmonic Society until 1839 and a well-known bass clarinetist and chamber musician.

Willman did not receive positive feedback from audiences when performing concerti by Mozart, Spohr, and Weber, as audiences were not yet accustomed to wind concerti.

The next generation of English clarinetists included Henry Lazarus (1815-1895), who claimed that his distinctive, pure tone was “due to the solid diet” he enjoyed.<sup>4</sup> Lazarus played on Albert “Simple-System” clarinets, though he recommended Boehm-system instruments to his students. He studied clarinet at the Royal Military Asylum in Chelsea with bandmaster, John Blizzard. Following in the footsteps of many pre- 20<sup>th</sup> century wind players as a military band member, Lazarus became bandmaster’s assistant to Charles Godfrey in the Coldstream Guards. Upon discharge after ten years, he played in the private band of the Duke of Devonshire.<sup>5</sup> In 1838, Lazarus joined the Royal Society of Musicians and was appointed second clarinet to Willman at the Sacred Harmonic Society Orchestra Concerts. In 1841, he was appointed Second Clarinetist at the Philharmonic Society where he also appeared as a soloist many times with the orchestra.<sup>6</sup> He served as Principal Clarinetist of the Italian Opera from 1838 to 1883 and with the Birmingham Festival from 1840 to 1885. Lazarus held various teaching posts throughout London. He taught at the Royal Academy of Music from 1854 to 1849, was visiting teacher at

---

<sup>4</sup> Weston, *Clarinet Virtuosi of the Past*, 255.

<sup>5</sup> Pamela Weston, “Lazarus, Henry,” *Oxford Music Online*, 2001. Accessed March 20, 2018. <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.16171>.

<sup>6</sup> Weston, *Clarinet Virtuosi of the Past*, 256.

Kneller Hall from 1858 to 1894, taught at Trinity College of Music from 1881 to 1892, and was appointed as the first clarinet professor at the Royal College of Music from 1884 to 1894.<sup>7</sup> His students included George Anderson (1867-1951), Percy Egerton (1873-1905), Thomas Frances (?-1925) and Charles Draper (1869-1952).

Often seen playing alongside Lazarus was Julian Egerton (1848-1945). Egerton's father, a sergeant in the Coldstream Guards, was Julian's first clarinet tutor upon doctor's orders. Julian was to learn clarinet to expand his chest after infantile paralysis. He performed in Queen Victoria's state and private bands, for King Edward VII, at the Royal Aquarium under Sir Arthur Sullivan, and at solo and orchestral concerts with the Coldstream Guards. Egerton was the first English player to perform the Brahms Quintet and became known for his simple and charming style, beautiful tone, and incredible attention to details.<sup>8</sup> Egerton taught at Kneller Hall in 1889 and was successor to Lazarus at the Royal College of Music in 1894. Leaving his teaching in 1910, Egerton continued to play concerts and regularly played with Oscar Street (1869-1923). Street later sponsored much of Frederick Thurston's training.<sup>9</sup> Egerton's first BBC broadcast came in 1931 upon invitation from the BBC, and he played until a week before his death in 1945.<sup>10</sup>

---

<sup>7</sup> Pamela Weston, "A Clarinet Dynasty," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 13.

<sup>8</sup> A detailed description of Brahms' influence in Britain can be found in chapter two of: Spencer Simpson Pitfield, "British Music for Clarinet and Piano 1980-1945: Repertory and Performance Practice." (Ph.D. diss., University of Sheffield, 2000).

<sup>9</sup> Pamela Weston, "A Clarinet Dynasty," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 14.

<sup>10</sup> Weston, *Clarinet Virtuosi of the Past*, 261-262.

George Arthur Clinton (1850- 1913) also played the Brahms Quintet in London soon after Mühlfeld when George Bernard Shaw wrote that he played with incredible care. Clinton played in Queen Victoria's private band from 1876 to 1900 with Julian Egerton and his father, with the Philharmonic Society in 1873, and at the Crystal Palace in 1874. His wind quintet was hired by the Wind Instrument Chamber Music Society to begin a series at Steinway Hall to introduce new works to audiences. Clinton taught at the Royal Academy of Music in 1900, at Trinity College, and at Kneller Hall in 1905 and was the creator of the Clinton-Boehm clarinet. Clinton's brother, James (1852- 1897), of the James Clinton Combination Company, created a clarinet that could be lengthened at all three joints in an attempt to combine different pitched instruments into one. James' invention did not last long after his death.<sup>11</sup>

Frederick Thurston's direct teacher was Charles Draper (1869- 1952). After learning clarinet from his elder brother, Draper began lessons in London with Henry Lazarus in 1888, with whom he continued to study at the Royal College of Music on scholarship. Draper acquired a pure, round tone from Lazarus. Upon Lazarus' retirement, Draper studied with Julian Egerton, inheriting Egerton's incredible attention to detail and rhythmic accuracy. Draper played with the Crystal Palace, Queen Victoria's private band, Leeds Festival and Three Choirs Festival, and the Philharmonic Society of London. He also co-founded the New Symphony Orchestra that later became the Royal Albert Hall Orchestra. "British musicians alive today who heard both Mühlfeld and Draper play are unanimous in declaring the latter the finer of the two."<sup>12</sup> Draper played on a Boehm system clarinet and used medium hard reeds. Regarding his playing,

---

<sup>11</sup> Weston, *Clarinet Virtuosi of the Past*, 262-264.

<sup>12</sup> Weston, *Clarinet Virtuosi of the Past*, 264.

Weston wrote; "Draper used a single lip embouchure, not double, for his front teeth protruded somewhat, and he had superb control of soft passages."<sup>13</sup> Draper had a rich tone, quick articulation, and well-crafted phrases. His playing was well-suited for the performance of Brahms' works, and his name became connected with these works throughout England because of performances and recordings. Draper's performance of a Weber concerto inspired Charles Villiers Stanford to write his *Clarinet Concerto Op. 80*; Stanford dedicated his 1918 *Clarinet Sonata* to both Draper and Oscar Street. Draper was also the dedicatee of works by Charles Lloyd and Sir Arthur Bliss. Draper's teaching included instruction of members of the Royal Family in addition to positions at the Guildhall School of Music from 1895 to 1940, the Royal College of Music from 1911 to 1933, and Trinity College from 1915 to 1937. His pupils included Pauline Juler, Ralph Clarke, and Frederick Thurston.<sup>14</sup>

Ralph Clarke (1900-1980) was an English clarinetist who studied with Draper at the Royal College of Music, eventually teaching there himself from 1938 to 1970. Clarke played with the London Chamber Orchestra and the Queen's Hall Orchestra, leaving both positions in 1930 to become Assistant Principal to Frederick Thurston in the BBC Symphony Orchestra.

Reginald Kell (1906-1981) and Frederick Thurston (1901-1953) were two prominent clarinetists who performed and taught in London during the same time period. Pamela Weston wrote, "Clarinetists belonged decidedly to one of these two camps: either they used the flexible Kell tone or the firm well-centered one of Thurston. In other words, they either 'did'

---

<sup>13</sup> Weston, *Clarinet Virtuosi of the Past*, 265, 268.

<sup>14</sup> Weston, *Clarinet Virtuosi of the Past*, 264- 271.

vibrato or 'did not' and brooked no argument about what was 'done'."<sup>15</sup> The following chapter delves deeper into the life, playing, and teaching of Frederick Thurston and the clarinet legacy that he left behind.

---

<sup>15</sup> Pamela Weston, *Clarinet Virtuosi of Today* (England: Egon Publishers, 1989), 40.

## CHAPTER 2

### FREDERICK THURSTON BIOGRAPHY

Frederick John “Jack” Thurston (1901-1953) was respected and renowned throughout London for his clarinet playing and teaching. His legacy has been bestowed onto his students’ performing and teaching, not only in Britain, but throughout the world. The few existing recordings of Thurston capture his firm tone inherited from Charles Draper as well as a lack of vibrato that differed from other British clarinetists of his time. Frederick Thurston devoted much of his time playing and promoting works of contemporary composers, giving numerous British and world premiere performances. His playing appealed to many English composers who wrote for him, leading to the addition of a significant amount of music to the body of repertoire for clarinet and chamber music. Ever present in his performing and teaching was Thurston’s vivacious personality that attracted a large circle of friends.

Thurston was born in Lichfield, England on September 21, 1901. Thurston’s father, a military bandsman, began teaching him clarinet using Klosé’s *Celebrated Method for the Clarinet* when Thurston was seven years old. Thurston’s father played on an Albert system thirteen-keyed clarinet that was likely similar to the clarinet Thurston played while growing up.<sup>16</sup> Frederick attended school at St. Mary’s Oxford where he played in an amateur orchestra under the baton of Sir Hugh Allen. Allen was the musical mentor for undergraduate student, Sir Adrian Boult, who was impressed by Thurston’s playing. With Boult’s advice, Thurston auditioned for and obtained a scholarship to study at the Royal College of Music. His studies

---

<sup>16</sup> This clarinet may be seen in the following article: Adrian Greenham, “Thurston’s Clarinets,” in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 21-22.

with Charles Draper began in 1920 during the same time Hugh Allen was director of the college. At the college, it was likely that Draper encouraged Thurston to switch to the Boehm system clarinet if Thurston had not done so before.<sup>17</sup> Developing his renowned clarinet sound and technique during this time, Thurston began to be recognized within the London musical scene. “He had a wonderful sense of rhythm and yet infinitely flexible phrasing.”<sup>18</sup> He used a single lip embouchure like Lazarus and Draper.

A March 9, 1922 performance of the Stanford *Clarinet Concerto* on a student concert launched Frederick Thurston’s career and earned him a glowing letter from the composer.<sup>19</sup> This performance took place with the New Queen’s Hall Orchestra under the direction of Michael Wilson; Thurston performed again on March 28<sup>th</sup> under the direction of Sir Adrian Boult. Thurston continued to perform this work throughout his life. Subsequent performances included those with the BBC Symphony Orchestra conducted by Boult on May 11, 1948 at Oxford and with the BBC Scottish Orchestra on June 13, 1950 conducted by Ian Whyte.<sup>20</sup>

The 1920s in London saw the advent of radio broadcasting of which musicians and orchestras took full advantage. Thurston’s name became familiar to radio listeners throughout England. Marconi’s Wireless Telegraph Company in London had a station known as 2LO, whose

---

<sup>17</sup> Adrian Greenham, 21.

<sup>18</sup> Pamela Weston, *Clarinet Virtuosi of the Past* (London, England: Robert Hale, 1971), 272.

<sup>19</sup> In Pamela Weston, *Clarinet Virtuosi of the Past* (London, England: Robert Hale, 1971), 272 Weston wrote that Stanford was so impressed with Thurston’s performance that he re-dedicated the work to him (having originally dedicated it to Mühlfeld). In Pamela Weston *Yesterday’s Clarinetists: A sequel* (Great Britain: Panda Group, 2002), 170, Weston stated that the re-dedication to Thurston was incorrect.

<sup>20</sup> Weston, *Yesterday’s Clarinetists*, 170.

musical output was directed by L. Stanton Jeffries beginning in the summer of 1922.<sup>21</sup> Jeffries also studied at the Royal College of Music and, with the help of Thurston, broadcasted from Marconi House with a group of musicians in 1922.<sup>22</sup> From then on with this studio ensemble, "Thurston had broadcast often as a soloist and a member of chamber music groups. . ." <sup>23</sup>

Frederick Thurston's official contract with the BBC began in 1923.<sup>24</sup> The British Broadcasting Company was formed around 2LO<sup>25</sup> and in 1924, with its economic security and expansion of broadcasting, the BBC generated the Wireless Symphony Orchestra<sup>26</sup> of which Thurston was clarinetist. In 1930, the BBC Symphony Orchestra held its first season with Music Director Adrian Boult, taking many players from the Wireless Orchestra including Thurston as Principal Clarinetist. Their first concert occurred on October 22, 1930 at the Queen's Hall, with a wind section consisting of Thurston, Robert Murchie on flute and Aubrey Brain on French horn. Thurston's co-principal was fellow Draper student, Ralph Clarke, who played with the orchestra from 1928-1960. At the BBC Promenade Concerts, Thurston appeared as soloist performing Mozart's *Clarinet Concerto* on September 27, 1938, July 23 1948, and August 1, 1944.<sup>27</sup>

The BBC Symphony Orchestra attracted talented players of extremely high caliber; however, contracts limited these players from pursuing outside work that could only expand

---

<sup>21</sup> Nicholas Kenyon, *The BBC Symphony Orchestra: The First Fifty Years, 1930-1980* (London: British Broadcasting Corporation, 1981), 2.

<sup>22</sup> Colin Bradbury, "Frederick Thurston: 1901-1953," *Clarinet & Saxophone* 26, no. 2 (Summer 2001), 17.

<sup>23</sup> Kenyon, 52.

<sup>24</sup> Nicholas Kenyon, "Appendix A: Personalalia," in *The BBC Symphony Orchestra: The First Fifty Years, 1930-1980* (London: British Broadcasting Corporation, 1981), 446.

<sup>25</sup> Kenyon, 2.

<sup>26</sup> Kenton, 10.

<sup>27</sup> Weston, *Yesterday's Clarinetists*, 170-171.



their musical skills and performance status.

Clause 10 of the contract forbade them to accept work outside of the orchestra without the Corporation's permission, and such permission was never granted more than six weeks prior to the outside engagement. . . . Until 1945 this was the case, but Thurston and his colleagues, unbelievably, could only accept their solo engagements, however, on a provisional basis.<sup>28</sup>

As the years progressed, the BBC demands made life as a soloist challenging. In 1944, the BBC Director of Music refused Thurston's request of leave for a solo performance just one week before the engagement. By the mid 1940s, musicians' salaries were no longer competitive, and the orchestra seemed to be more concerned with quantity of concerts over quality. The addition of orchestral activity throughout London flourished, and players from BBC Symphony Orchestra left to join the freelance scene. Thurston was one of these members; in 1946, he left the orchestra and was free to pursue chamber music opportunities, to perform new works written for him, and to join the new Philharmonia Orchestra in 1948.<sup>29</sup> Gareth Morris played flute with Thurston upon many occasions, including in the Philharmonia Orchestra, and praised Thurston's playing in both the orchestra and chamber music: "He excelled in the most lofty music, rising to the challenge of towering moments with a beautiful authority that remains in the memory, and can still be heard in recordings made during those last years."<sup>30</sup> Other engagements with orchestras included performing with the Royal Opera House Orchestra and the London Symphony Orchestra.

---

<sup>28</sup> Bradbury, 18.

<sup>29</sup> Pamela Weston, "A Clarinet Dynasty," 14.

<sup>30</sup> Gaereth Morris, "Thurston – the Colleague," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 25.

Until his time with BBC Symphony Orchestra, Thurston played on Boehm system clarinets manufactured by Martel.<sup>31</sup> The tone holes of Thurston's instruments were greatly undercut, perhaps to gain qualities that he wanted to hear in his sound. However, this made for inaccuracies in tuning, leading to embouchure and finger adjustments. In the 1930s, the BBCSO's playing standards were rising, as were the demands of conductors for intonation accuracy, conceivably leading to Thurston's change to the 1010 Boosey and Hawkes "plain" Boehm clarinets. Boosey and Hawkes created clarinets specifically for Thurston. The clarinets aided in "producing a beautiful firm sound which was capable in a pianissimo of filling the Albert Hall, so clear was it."<sup>32</sup> They were designed to match the volume and sound of wide-bored brass instruments, suiting the sound of a larger concert hall.<sup>33</sup> Each required a special mouthpiece in order to achieve proper tuning of the twelfths. After World War II, Thurston was a consultant for Boosey and Hawkes, yet he never switched from his pre-war 1010s for the remainder of his career.<sup>34</sup>

In 1949, the British Council<sup>35</sup> sponsored Thurston and pianist Kendall Taylor to tour in Yugoslavia and Bulgaria in order to establish cultural relations after World War II.<sup>36</sup> The

---

<sup>31</sup> Greenham's article discusses Thurston's clarinets in detail. Details on the clarinets used in 20<sup>th</sup>- century Britain can be found in chapter three of: Spencer Simpson Pitfield, "British Music for Clarinet and Piano 1980-1945: Repertory and Performance Practice." (Ph.D. diss., University of Sheffield, 2000).

<sup>32</sup> Weston, *Clarinet Virtuosi of the Past*, 272.

<sup>33</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 19.

<sup>34</sup> Greenham, 21-22.

<sup>35</sup> The British Council is one of the oldest organizations for cultural relations and education in the world. The goal is to strengthen the international profile of the United Kingdom. See <https://www.britishcouncil.org/arts> and <http://music.britishcouncil.org>.

<sup>36</sup> Weston, *Clarinet Virtuosi*, 273. It is unclear if this is a different tour that described Weston's *Yesterday's Clarinetists*, as a February 1949 tour with Ilona Kabos in Yugoslavia.

concerts in Yugoslavia were a success, and even though Thurston was advised to cancel the Bulgarian part of the tour, he traveled to Sofia, the capital of Bulgaria. Clarinetist Colin Bradbury quoted a British Council representative in Bulgaria, highlighting Thurston's impactful playing and character: ". . .he was finally prevailed upon to play Finzi's Bagatelles, accompanied by Pancho Vladigerov. His playing made a tremendous impression on the guests, but equally impressive in some respects was his technical talk with the musicians, both students and professionals. . ." <sup>37</sup>

Although the clarinet was not generally heard outside of the orchestra during this era, Frederick Thurston premiered several solo and chamber works by living composers. His playing inspired numerous prominent composers of his day to write specifically for him, which in turn added many substantial works to the clarinet and chamber music repertoire. Bradbury wrote: "In spite of the works of Brahms, Stanford and Debussy the clarinet was still not an accepted solo instrument in Britain, and, as in the days of Stadler, Baermann and Mühlfeld, only the emergence of an outstanding player could stimulate native composers into writing for it. During the 1930s, Thurston became this player. . ." <sup>38</sup>

The subsequent chapters of this document explore each individual works written for Thurston. "He never commissioned a work, nor did he ever need to." <sup>39</sup> Thea King, wife and student of Thurston, remembered him saying that as a child, he found the repertoire to be dull, conceivably leading to his commitment to exploring new and stimulating repertoire. Regarding

---

<sup>37</sup> Bradbury, 22.

<sup>38</sup> Bradbury, 18.

<sup>39</sup> Bradbury, 19.

his playing, she stated that it was “. . . highly charged rhythmically, almost impatient at times, and attracted the attention of composers. He refused to simplify any passage they wrote for him (except for half a bar in the Bax Sonata) predicting that future clarinetists would find no problems.”<sup>40</sup> King’s quote attests to Thurston’s high standards as a performer as well as to his persistent and devoted character.

Nearly every radio broadcast in Thurston’s day was live and provided just as much energy and excitement from the performer as a live performance in the concert hall. The recording process required safety due to its long and tedious process. Each side of a 78-record needed to be recorded in its entirety, and any mistake meant that a complete retake was in order. Thurston believed every performance to be a fresh event and did not wish for any of his performances to be preserved on a recording.<sup>41</sup> However, there was one recording with which Thurston was satisfied: Decca released Thurston and the Griller Quartet, Britain’s top string ensemble in the 1930s.<sup>42</sup> Although this recording was transferred from record to CD, there are characteristics of Thurston’s playing that demonstrate his exemplary artistry and clarinet mastery. From the first clarinet entrance of both the Bliss *Clarinet Quintet* and the Brahms *Clarinet Quintet*, Thurston’s full-bodied and firm, yet singing tone absorbs the listener into a continuous phrase that melts into the colors of the ensemble. Flawless ease of technical

---

<sup>40</sup> Thea King, “Frederick Thurston – the man,” in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 37.

<sup>41</sup> Bradbury, 19.

<sup>42</sup> “Thurston – the musician,” in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 6. Frederick Thurston and the Griller Quartet, *Brahms Clarinet Quintet, Clarinet Sonata No. 2, Bliss Clarinet Quintet*. Testament, SBT 1366, remastered 2005. CD.

passages is evident in the second movement of Bliss' *Quintet*. This movement also demonstrates complete control over each note throughout the entire range of the clarinet. Each note's tone quality is match to another's whether part of a run or within a legato melody. Though the quality of the recording likely lost clarity when transferred from 78 to CD, the precision of each articulation and entrance remains perceptible. With only a few recordings available (see Appendix A), it is still possible to gain a glimpse into Thurston's clarinet sonic and technical world to understand what elements of his playing were compelling to composers. Aside from recordings, critics' reviews reveal what attracted audience members to his playing.

Colin Bradbury quoted numerous press articles regarding Thurston's playing. From *Telegraf Berlin*, he quoted: "His richly shaded tonal range and sure grasp confirmed the reputation that goes before him. Frederick Thurston is considered to be the most important English master of his instrument."<sup>43</sup> Known for his technical fluency and expressive playing, Bradbury quoted from *Volksblatt Berlin*: "... Frederick Thurston, a virtuosic and powerfully expressive clarinetist. This soloist of international repute seems to know no technical difficulties."<sup>44</sup> Regarding Thurston's 1952 premiere of Nielsen's *Concerto*, Bradbury quoted a critic from *Musical Opinion*: "Endless virtuosic opportunities are provided for the clarinetist, and it was at least stimulating to hear Mr. Thurston performing prodigies of valour with an ease amounting to nonchalance."<sup>45</sup>

Frederick Thurston was known as 'Jack' to his friends; his charismatic personality

---

<sup>43</sup> Bradbury, 21.

<sup>44</sup> Bradbury, 21.

<sup>45</sup> Bradbury, 21.

attracted a large array of friends. "His wry, sardonic humor, often directed at himself, brought him many friends who were by no means confined to musical circles. . ."46 He married Eileen King-Turner in 1927, with whom he had a daughter, Elizabeth. Eileen passed away after the World War II around 1947. Weston states that Elizabeth's sound "was the nearest approach to that of her father, but she did not play professionally. . ."47 Thea King was Thurston's second wife from 1952 until his death.

As a chronic smoker, Thurston's health deteriorated quickly, and he was diagnosed with cancer. Thurston's last solo broadcast before the removal of his cancerous lung was the Stanford *Clarinet Concerto* on September 28, 1952.<sup>48</sup> His cancerous lung was removed, and Thurston began to play again with his final broadcasts including Johann Stamitz's *Concerto* and Max Reger's *Quintet*.<sup>49</sup> Thurston was awarded the Cobbett Gold Medal in 1952 and CBE (Commander of the Most Excellent Order of the British Empire) by the Queen, both British awards in recognition for his contribution to chamber music. He died on December 12, 1953. It is easy to imagine an even lengthier list of composers who wanted to write for Thurston had he not passed away at such a young age. Weston quoted a tribute from Lord Redcliffe-Maud: "He was a musician first and last, but he was also a personality of such exceptional simplicity and completeness so wise, affectionate and uninterested in himself – that his whole life had a quality to match the beauty of his playing."<sup>50</sup>

---

<sup>46</sup> Morris, 25.

<sup>47</sup> Weston, "A Clarinet Dynasty," 14.

<sup>48</sup> Weston, *Yesterday's Clarinetists*, 170.

<sup>49</sup> Weston, *Yesterday's Clarinetists*, 171.

<sup>50</sup> Weston, *A Clarinet Dynasty*, 15.

## CHAPTER 3

### FREDERICK THURSTON'S LEGACY

Frederick Thurston was known to give all of his energies into teaching, both at the Royal College of Music and with the National Youth Orchestra. Based on student testimonies, Thurston was an incredibly inspirational teacher and player. He valued performing in a state of relaxation, achieving impeccable intonation, and creating natural musical phrasing. Understanding his values as a teacher can help to comprehend those characteristics and techniques that he valued in a quality clarinetist, reflecting what he likely strived for in his own playing. Thurston student, Gervase de Peyer, praised Thurston's teaching and character:

As a teacher Frederick Thurston commanded enormous respect. His manner was friendly, spiced with good humour and never negative. That is not to suggest that he let bad playing or ignorant thinking go unchallenged during his lessons. Indeed his influence was both practical and profound as he could justify all that he said.<sup>51</sup>

Thurston served as Professor at the Royal College of Music from 1930 until his death in 1953. Quotes from colleagues and students demonstrate their respect for Thurston and his teaching. Thurston's students included Bernard Walton (1917- 1972), Avrahm Galper (1921-2004), John McCaw (1919-2015), Frank Gurr, Pamela Weston (1921-2009), Sidney Fell, as well as those discussed in detail below. Colleague, Gareth Morris, recalled Thurston's teaching: "His students at the Royal College of Music, and the young musicians of the National Youth Orchestra will forever testify to his generous encouragement and wise advice, given without any relaxation of his strict observance of musical standards and upright behavior."<sup>52</sup>

---

<sup>51</sup> Gervase de Peyer, "Thurston – the teacher," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 29.

<sup>52</sup> Morris, 24.

Sir Colin Davis (1927-2013) studied with Thurston at the Royal College of Music from 1944- 1949. He described Thurston as being enthusiastic over the works he was playing and teaching and having command over these pieces. Davis developed an interest in conducting and devoted his time to working with English orchestras and guest conducting within the U.S. and Europe. Lady Mackerras (Judy Wilkins) studied at the RCM from 1941 to 1943 and 1946 to 1947 and expressed how motivated she was by her lessons with Thurston. She treasured his advice and friendship throughout her life and career. "We all learned . . . from the fact that he demonstrated by playing to us a great deal rather than by explaining. This way I think we acquired a really good tone and natural feel for musical phrasing."<sup>53</sup>

Gervase de Peyer (1926-2017) first heard Thurston perform Brahms' *Clarinet Quintet* with the Griller String Quartet in 1942 at Reading Town Hall. De Peyer briefly study with Thurston at the Royal College of Music. His studies were interrupted by the National Service, but he later returned to study with Thurston. De Peyer himself influenced students all over the world through masterclasses and professorships at the Royal Academy of Music, Royal College of Music, and Queens College and Mannes School of Music in New York.

Icelandic clarinetist, Gunnar Eglison, studied privately with Thurston from 1948 to 1949. He heard Thurston playing on the radio and was extremely inspired, so he moved from Los Angeles to London to study with him. Thurston changed much of Eglison's playing, and Eglison returned to Iceland as a soloist and orchestra principal player, becoming part of the first generation of professional clarinetists in Iceland.

---

<sup>53</sup> Lady Mackerras, "Thurston – the teacher," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 28.



Ruth Railton created the National Youth Orchestra (NYO) of Great Britain in 1947. From its foundation through the present, the NYO draws in selected school- aged student performers who develop into prominent musical leaders around the globe. Ruth Railton requested Douglas Cameron as cello coach, and Cameron suggested Frederick Thurston as woodwind coach for the NYO. Thurston sat among the section as the regular woodwind coach and clarinet professor until his death when Thea King took over the position. With the best intentions for his students in mind, Thurston once persuaded Boosey and Hawkes to lend the orchestra two clarinets for temporary use since after World War II, it was rare for young players to use high quality instruments.<sup>54</sup>

Colin Bradbury's membership in the NYO led to his meeting Frederick Thurston. Bradbury continued his studies with Thurston at the Royal College of Music from 1951 to 1953 and found him "highly inspirational."<sup>55</sup> Bradbury himself went on to teach at the Royal College of Music from 1963 to 2001. Bradbury reflected on his time playing in the NYO, observing the importance at which the professors held their work with the orchestra. Every professor gave a recital, and Thurston took this opportunity to introduce the new works written for him. The faculty fully supported Ruth Railton's vision that the best professional guidance was necessary for the best raw talent of youth.<sup>56</sup>

---

<sup>54</sup> Colin Bradbury, "Thurston and the NYO," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001) ,33-35.

<sup>55</sup> Judith Monk, "Colin Bradbury," *Musical Opinion*, no. 1445 (March—April 2005), 22.

<sup>56</sup> Bradbury, "Thurston and the NYO," 35.

Mark Lowe was an oboe student in NYO and reflected on Thurston as a player and a coach: "He had a sense of rhythm that was at once alive and disciplined. . . He could phrase a melody so that it was filled with meaning, and he helped us to phrase melodies so that they too were filled with emotional significance. He was a relaxed and kind man who helped us to relax as we played, and by doing so to make a much more beautiful tone."<sup>57</sup>

Thea King was one of the few prominent female British woodwind players of her time. Combining her own talent with the inspiration of Thurston, she became a renowned player and teacher. As a young student, she heard a performance from members of the BBC Symphony Orchestra while the orchestra was evacuated to Bedford during the war. Thurston played the *Bax Sonata* then the *Mozart Quintet, KV 581*. At seventeen years old, King was already a fine pianist and began clarinet lessons with Ralph Clarke at the suggestion of her school's orchestral director. King played in the school orchestra next to Thurston's daughter, Elizabeth.

King subsequently attended the Royal College of Music as a piano student, later becoming a clarinet student of Thurston's. She continued to accompany other clarinet players on piano during this time. Eileen Tranmer, a fellow Thurston student, was Principal Clarinetist in the Sadler Wells Orchestra where King often played second clarinet. King eventually took over this principal position and also played with the Goldsbrough Orchestra (which eventually became the English Chamber Orchestra) where Thurston often played Principal. After Thurston's death, King played with the Portia Ensemble, a group of ten female wind players, and also played in Eric Robinson's television orchestra. King herself recorded and premiered

---

<sup>57</sup> Reprint from the Annual Report of the Old Cliftonian Society, 2000. In "Thurston – the teacher," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 32.

many lesser known works of the twentieth century including Benjamin Frankel's 1956 *Clarinet Quintet op. 28*, written in memory of Frederick Thurston and dedicated to Thurston and King. King continued to coach the wind students in the National Youth Orchestra following Thurston's death.<sup>58</sup>

Thurston's students held great admiration for all he offered through his teaching and friendship. Colin Courtney recalled from his days at the RCM from 1951 to 1956 ". . . I think that every one of his pupils knew that they were in the presence of someone very special during their lessons with him."<sup>59</sup>

---

<sup>58</sup> Weston, *Clarinet Virtuosi of Today*, 156-161.

<sup>59</sup> Colin Courtney, "Thurston – the teacher," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 32.

## CHAPTER 4

### AN EXPLORATION OF FREDERICK THURSTON'S WRITING

Composer, clarinetist, and publisher, Alan Frank (1910-1994), studied with Frederick Thurston. Thurston and Frank wrote *The Clarinet: A Comprehensive Method for the Boehm Clarinet*, first published in 1939. An exploration of this method book provides a deeper understanding of the characteristics that Thurston regarded in his own playing.

Thurston's Introductory instructions encouraged clarinetist to retain a relaxed and free standing-position, allowing for the breath to be directed through the instrument, along with a loose grip and natural finger position. Diagrams, photos, and exercises included throughout better demonstrate these concepts. Thurston himself played with a single-lip embouchure, for which he advocated in the method, but he also allowed for double-lip embouchure. Thurston encouraged breath control from the diaphragm rather than the upper chest. Maintaining a natural body and finger position allowed for maximum fluency with technique. While these are values of nearly all clarinet players and teachers, Thurston's playing demonstrated these ideas in producing the firm tone and natural musical phrasing for which he was recognized.

According to Thurston, articulation should always be created with a "d" or "th" but never with a "t" that creates a violent action with the tongue. "The sound must be coaxed from the instrument, not wrenched. . . ."<sup>60</sup> Importance of intonation is emphasized from the first exercise in the method. The book's finger exercises promote regularity in finger movements without a break between notes or jerkiness in hands and surrounding areas.

---

<sup>60</sup> Frederick J. Thurston and Alan Frank, *The Clarinet: A Comprehensive Tutor for the Boehm Clarinet*, 1939, revised (London: Hawkes & Son, 1966), 11.

A large middle section of the method is devoted to scales and arpeggios. The following instructions highlight Thurston and Frank's views regarding scale passages:

We realise that the scales do not look particularly interesting. But on no account must they be missed out. Despite the radical changes which have affected the whole shape of music in recent years, perseverance in scale and arpeggio practice is still the only means of obtaining thorough command over one's instrument, and without it no clarinet player can hope to build up a sure and reliable technique.<sup>61</sup>

A small portion of this method is devoted to describing the application of extended techniques to the clarinet. Double tonguing and flutter tonguing are introduced, techniques that were becoming familiar in contemporary compositions during Thurston's lifetime. However, these techniques are not used within the compositions introduced in this document. A brief mention of phrasing describes the authors' beliefs that phrasing cannot be taught but acquired by experience. Part two of the method contains orchestral excerpts and a list of recommended works for clarinet, many of which were written for or premiered by Thurston.

Based on an examination of this method book, Thurston found importance in maintaining a relaxed body position not only for accuracy of technique, but also for proper air supply. Through scale exercises and study of repertoire and orchestral excerpts, musicianship can be acquired. This evaluation aligns directly previous students' recollections of Thurston's teaching and playing.

Frederick Thurston began writing *Clarinet Technique*, however, he passed away during the final stages of writing. Thea King and John Warrack helped in preparing the book for print, and it was first published by Oxford University Press in 1956. King continued editing the book

---

<sup>61</sup> Thurston and Frank, 36.

through its second and third editions. Because King was Thurston's devoted student and wife, it is likely they shared similar ideas in their approaches to playing and teaching. An examination of this book provides deeper insight into the characteristics that Thurston found important in clarinet playing. This book may be used concurrently with *The Clarinet: A Comprehensive Method for the Boehm Clarinet* as it expands upon ideas shared in the latter.

Chapters one and two of *Clarinet Technique* discuss creating the first tone and breath control for beginning through advanced clarinetists. Thurston's explanation of phrasing aligns precisely with audible phrases in his recordings:

There is *always* time to round it off. . . This is an important part of the art of phrasing, and it can be learnt only by example, not by precept. Listen carefully to a really fine artist on any instrument, and you will notice the little ebbs and flows of tone that go to make up his phrasing. These lie at the very heart of his artistry, and they are not to be explained by performers; only understood. Too many nuances spoil the line of a long phrase; too few make it dull.<sup>62</sup>

While addressing concepts of articulation and technique, Thurston included short isolated exercises as well as exercises that use a concept within the context of a musical phrase. In regard to finger exercises, he reiterated: "the whole body should feel relaxed, and the fingers must never stiffen in an attempt to play rhythmically, nor should they be raised far from the instrument."<sup>63</sup> The relaxed state in which Thurston played may be seen on the cover photograph of *The Clarinet: A Comprehensive Method for the Boehm Clarinet* and may be heard within impeccable technical runs on Thurston's recordings.

---

<sup>62</sup> Frederick Thurston and Thea King, ed., *Clarinet Technique*, 2nd ed. (London: Oxford University Press, 1964), 9-10.

<sup>63</sup> Thurston and King, 13.

Based on *The Clarinet: A Comprehensive Method for the Boehm Clarinet*, scale and arpeggio patterns are crucial in order to improve upon technique, yet Thurston only includes studies with little instruction. A chapter of *Clarinet Technique* is devoted to a thorough explanation on their importance and contains various patterns (rhythmic, articulated, etc.) that may be used for daily or weekly practice.

Regarding transposition and sight-reading, Thurston stated that the only way to gain confidence and facility is to practice these skills every day. As Thurston was performing with orchestras, in chamber groups, and working with new composers, it was clearly essential for him to be fluent in both skills. Thurston wrote: "It is one of the greatest tests of musicianship to be able to give a first-class impression of the musical idea and mood of a piece at sight, and it calls for every ounce of that equipment we call clarinet technique."<sup>64</sup>

Aside from clarinet technique, Thurston included appendices on purchasing and caring for a clarinet and choosing mouthpieces and reeds. Nearly half of the book contains repertoire listings for the following ensembles: unaccompanied clarinet, clarinet and piano, clarinet concerts, clarinet and other wind instruments, clarinet and strings, and voice and clarinet. This section of the book has changed between editions where Thea King included updated lists. Some compositions included in this list may no longer be in print or are available for rent only.

Frederick Thurston wrote three volumes of *Passage Studies* as a result of his early days as a student when the studies given to him were very dull. This collection contains works by great composers that address various technical and musical problems. The various time periods

---

<sup>64</sup> Thurston and King, 42.

represented familiarize players with vast musical styles and contain works that were written for instruments other than clarinet. Composers include: Bach, Handel, Haydn, Schumann, Bartók, among others.

The variety of musical exercises, examples, and instructions included in Frederick Thurston's studies and method books prove his diverse approaches in teaching clarinet technique and musicality. Thurston's clarinet technique was established through the practice of concepts shared in these written works, allowing him to best communicate his musical ideas through the clarinet.



## CHAPTER 5

### BIBLIOGRAPHY OF COMPOSITIONS WRITTEN FOR FREDERICK THURSTON

#### 5.1 Apivor, Denis (1916-2004)

*Concertante for Clarinet, Piano, and Percussion, Op. 7A* (1944-1959)

U.S.A.: Dorn Publications, 1981.

- I. Vivace e con fuoco
- II. Andante
- III. Molto Allegro

Irish-born Denis Apivor moved to the U.K. with his family at a young age in order to escape the Irish Revolution. He began learning piano and singing in choirs, eventually winning a scholarship as a chorister to Christ Church, Oxford. Unhappy with his time in Oxford, he left to study organ in Hereford, where he sang in the choir, taught himself to play clarinet, and played with the Hereford Choral and Orchestral Society. During his entire life, Apivor's work in medicine supplemented his income from music, especially during the World War II.

Apivor's early works were English in character with hints of tonality. With the influence of Berg's *Wozzeck*, he began studying the serial method of composition with Edward Clark.<sup>65</sup> He also studied privately with Patrick Hadley and with Alan Rawsthorne for two years until the war began in 1939. It was from Rawsthorne whom he learned to admire the concerto form and neatness of style. His musical compositions include operas, symphonies, ballets, choral works, chamber works, and solo voice and instrumental works.<sup>66</sup>

---

<sup>65</sup> Mark Marrington, "Denis Apivor and His Contribution to British Opera and Ballet," *The Musical Times* 146, No. 1891 (Summer, 2005), 86.

<sup>66</sup> See the following sources for a complete biography and list of works: David CF Wright, "Denis Apivor," accessed March 29, 2018, <https://www.scribd.com/document/207028389/Denis-Apivor>. and: Lyn Davies, "Apivor, Denis," *Grove Music Online*, accessed March 29, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001087?rskey=t03GQB&result=1>.

Denis Aplvor wrote his *Concertante for Clarinet, Piano, and Percussion* between 1944-1945 and orchestrated it in 1959. It was the first work of Aplvor's to be broadcast; in 1948, Frederick Thurston, Kyla Greenbaum, and the Blades brothers, broadcasted it under Aplvor's conducting.<sup>67</sup> Though sources do not comment on Aplvor's musical relationship with Thurston, it is likely that Aplvor heard Thurston play with the BBC Symphony Orchestra. Aplvor was long-time friends with Elisabeth Lutyens who was married to Edward Clark (see Lutyens' *Five Little Pieces*), both of whom had associations with the BBC and, likely, with Frederick Thurston.

While no public recordings are available of this work, it is evident from the score that Aplvor commanded Thurston's pristine clarinet technique throughout all three movements. Movement one, *Vivace e con fuoco*, contains highly chromatic runs throughout the entire range of the clarinet. Although marked at a slower *Andante*, movement two requires facile fingers for brisk passagework within a compound meter. *Molto allegro*, movement three, once again includes chromatic passages within a lively tempo, requiring rapid articulation within a fortissimo dynamic. Based on Thurston's distinguished technical and musical capabilities, Aplvor's *Concertante* undoubtedly showcased Thurston's virtuosic qualities.

## 5.2 Arnold, Malcolm (1921-2006)

### 5.2.1 Concerto No. 1 for Clarinet and Strings, Op. 20 (1948) (18 minutes)

Transcription for piano by composer  
Beaconsfield: Alfred Lengnick and Co., 1952.

- I. Allegro
- II. Andante con moto
- III. Molto allegro con fuoco

---

<sup>67</sup> Wright.

With childhood aspirations of becoming a composer, Malcolm Henry Arnold's family supported his musical journey from an early age. Born on October 21, 1921 in Northampton to a mother who was an accomplished pianist and accompanist, he began organ lessons from Philip Pfaff in Northampton and traveled to London for trumpet lessons with Ernest Hall. Malcolm Arnold won a scholarship to the Royal College of Music in 1937 to study trumpet with Hall and studied composition with Patrick Hadley and Gordon Jacob, a pupil of C.V. Stanford.

Arnold accepted the position of Second Trumpet in the London Philharmonic Orchestra, and at the age of 21, became Principal. Leaving his studies, he played in the orchestra under great conductors such as Bruno Walter, Adrian Boult, and others. Arnold performed with the orchestra until 1948 at which point when he began composing full-time. The Royal College awarded Arnold the Mendelssohn Scholarship to help him travel to Italy to compose, and upon his return, he began composing symphonies and music for films. Even with a busy schedule, Arnold took part in summer schools, coachings, and auditions with the National Youth Orchestra of Great Britain.

Malcolm Arnold lived in Cornwall, Ireland, East Anglia, and Norfolk, married twice and had three children. Many of his works are dedicated to various members of his family. During the 1950s, Arnold was devastated by the death of three close friends, including Frederick Thurston and Dennis Brain, horn player of the Philharmonia Orchestra. His 1961 *Symphony No. 5* paid homage to both of these players through the use of clarinet and French horn. Arnold

biographer, Paul Jackson, described the clarinet part of this symphony: “. . . Jack Thurston appears in a solo on clarinet which remembers the athleticism of his playing. . .”<sup>68</sup>

In 1948, Arnold completed his *Concerto No. 1 for Clarinet and Strings, op. 20*, dedicated to Frederick Thurston. Thurston gave the premiere in Edinburgh at Usher Hall on August 29, 1949 as part of the Edinburgh Festival with the Jacques Orchestra conducted by Reginald Jacques. While on tour with this orchestra in 1950, the *Hamburger Echo* wrote the following, as quoted in Bradbury’s article: “. . . Frederick Thurston, a clarinetist of international status, for whose ability no praise is too high. In works by Stamitz and the 29-year-old Malcolm Arnold he set an example which left one full of admiration.”<sup>69</sup>

The first lively movement, *Allegro*, is tuneful with intricate rhythms and interspersed with long legato *molto espressivo* phrases throughout the entire range of the clarinet. The mysterious quality of *Andante con moto*, comes from murmuring chromatic clarinet runs which glide seamlessly across registers, outlining the stillness of elongated phrases in the middle section. Originally “Arnold had left the clarinet silent for considerable stretches. . . in an early rehearsal, Thurston suggested that Arnold give the soloist something to do in a few of those passages. Apparently, Arnold added some clarinet bits straight into the full score overnight.”<sup>70</sup> A light accompanimental texture permits the clarinet to penetrate the sonic orchestral atmosphere even within its softest dynamics, especially within the throat-tone range of the

---

<sup>68</sup> Paul R.W. Jackson, *The Life and Music of Sir Malcolm Arnold: The Brilliant and the Dark* (Aldershot, England: Ashgate Publishing, 2003), 110.

<sup>69</sup> Colin Bradbury, “Frederick Thurston: 1901-1953,” *Clarinet & Saxophone* 26, no. 2 (Summer 2001), 21.

<sup>70</sup> Chris Morrison, “Malcolm Arnold: Clarinet Concerto No. 1, for clarinet & strings, Op. 20.”, *All Music*, accessed February 11, 2018. <https://www.allmusic.com/composition/clarinet-concerto-no-1-for-clarinet-strings-op-20-mc0002357300>.

instrument. *Allegro con fuoco* presents a popular music character and swing feel. Its insistent eighth-note and dotted quarter note pulse between accompaniment and clarinet displays flashy technique and rapid articulation.

Arnold's *Concerto* seems to be a testament to Frederick Thurston's capabilities on his instrument. The use of complete range of the instrument was likely inspired by Thurston's focused, well-supported, round tone within all registers. Though containing many technical runs, the music demands these passages to flow seamlessly within the context of long phrases, often shared with the accompaniment. Each movement requires a drastic change in character, exposing Frederick Thurston's musicality and artistry.

Lengnick praised Arnold's work in the *Musical Opinion*: "The solo part is of considerable brilliance, and the clarinet's wide range of expression is exploited to the full. As in most of Malcolm Arnold's works, the writing is direct and forceful and the design spacious but well controlled. An impressive work, worthy of many performances."<sup>71</sup>

#### 5.2.2 Scherzetto for Clarinet and Orchestra (1953) (2 minutes, 30 seconds)

London: Novello and Co. Ltd (1953) (Soloist and Orchestra).

Buckingham: Queen's Temple Publications, QT43 (2001).

Arranged by Christopher Palmer from the film *You Know What Sailors Are*.

Malcolm Arnold's *Scherzetto* is from the comedy film, *You Know What Sailors Are*. In his early film scores, Arnold often wrote elaborate clarinet solos, as Thurston was often the clarinetist for them. This film was created in 1953, the year Thurston died, and it was likely

---

<sup>71</sup> Lengnick, "Reviews of New Music: Clarinet and Piano," *Musical Opinion* 75, no. 898 (July, 1952): 605-607.

Thurston's last performance of Arnold's scores. Christopher Palmer's CD notes describe the work: "It is 'Mickey Mouse' music – that is, music which follows and duplicates every detail of the action: a mandatory technique not only in comedies but also in cartoons and animated films."<sup>72</sup>

Light-hearted in nature, Arnold's *Scherzetto* in ABA form utilizes the upper clarion and altissimo ranges of the clarinet, demonstrating Thurston's focused sound. Though marked *Allegro*, technical runs lie idiomatically and within an amiable key on the clarinet, exposing virtuosic technique and precision of fingers and articulation. This is a work suitable for a recital closer and is sure to please an audience.

### 5.2.3 Sonatina for Clarinet and Piano, Op. 29 (1951) (7minutes, 30 seconds)

Beaconsfield: Alfred Lengnick & Co. Ltd, 1951

- I. Allegro con brio
- II. Andantino
- III. Furioso

Completed in 1951, Malcolm Arnold's *Sonatina for Clarinet and Piano, Op. 29* for Frederick Thurston, was among three Sonatinas that Arnold wrote for distinguished players and friends. Arnold wrote the *Sonatina for Flute* (1948) for Richard Adeney and the *Sonatina for Oboe* (1951) for Leon Goossens. Paul Jackson described these works:

All are miniature portraits in which Arnold tries to capture something of the character of the dedicatee. The works are written to show off the capabilities of the instrument, and although they are called little sonatas they are far from easy to play. . . To a later

---

<sup>72</sup> Christopher Palmer, liner notes in *Clarinet Concertos*, Thea King with the English Chamber Orchestra, Hyperion, CDH55060, 1992. CD.

generation of players they have served as an introduction to Arnold's music, since they have appeared on the syllabus of the Associated Board exams.<sup>73</sup>

Thurston did not give the premiere performance, but his pupil, Colin Davis premiered it with pianist Geoffrey Corbett in the Gallery of the Royal Society of British Artists in London. The *Sonata* consists of three movements of slow, fast, slow, and demonstrates the light-hearted jazz idiom often heard in Arnold's writing. "This is strongly influenced by the "Swing" idiom, which is particularly obvious in the first and last movements: here the piano part is mainly percussive, and in the last movement devotes much of its time to the off-the-beat dissonant chords."<sup>74</sup>

"The opening theme depicts the robust and dramatic approach of Thurston's playing, and the music goes on to showcase the best register and character of the instrument."<sup>75</sup> The serene second movement features long connected lines within the upper clarion register of the instrument, highlighting Thurston's craft of smooth phrases.

### 5.3 Bax, Arnold (1883-1953)

*Sonata for Clarinet and Piano in D Major* (1934) (14 minutes)

London: Murdoch, Mudoch & Co., 1935.

- I. Molto moderato
- II. Vivace

Considered one of the leading British composers, Arnold Bax composed for most musical forms except opera. He studied composition at the Royal Academy of Music from 1900-

---

<sup>73</sup> Paul R.W. Jackson, *The Life and Music of Sir Malcolm Arnold: The Brilliant and the Dark* (Aldershot, England: Ashgate Publishing, 2003), 31.

<sup>74</sup> B.W.G.R. "Review," *Music & Letters* 33, no. 1 (January 1952), 95.

<sup>75</sup> Warren Lee, liner notes to *Ebony and Ivory*, Andrew Simon, Naxos 8.573022, 2012.

1905 with Corder, choosing clarinet as his second-study instrument. Bax occasionally accompanied at the London Music Club, though he never wanted to pursue a career as pianist. He traveled extensively to Ireland as a favorite destination where he published poetry, short stories, and plays under the pseudonym Dermot O'Byrne. Bax was knighted in 1937 and became Master of the King's Music in 1942.<sup>76</sup>

Frederick Thurston and Harriet Cohen premiered Arnold Bax' *Sonata* on June 17, 1935 at Cowdray Hall as a concert of the Contemporary Music Centre. "The composer had Thurston's playing very much in mind when he wrote it, although it was actually dedicated to a friend, Hugh Prew..."<sup>77</sup> Hugh Prew was an industrial chemist, amateur clarinetist, and member of an amateur cricket team with which Bax' brother also played. This sonata became one of Bax' most performed pieces.

The first movement reveals the important role that the piano yields throughout the *Sonata*. Though highly chromatic, the clarinet runs weave seamlessly amongst long phrases. The assertive *Vivace* demands precise rhythmic and technical ability from both musicians yet ends in a simple held note in the clarinet's softest dynamic. Liner notes by clarinetist Nicholas Cox discuss the work's phrase markings and how they have been a fascination to clarinetists:

At some stage before the *Sonata* was engraved, Bax seems to have deferred to what were probably Thurston's ideas about phrasing the work, and an examination of differences between the printed clarinet part and Bax's manuscript suggests the need, long overdue, for a new comparative edition of the work, one that takes into consideration not only the evidence of Thurston's well-meaning if sometimes cavalier

---

<sup>76</sup> For biography and list of works see: Lewis Foreman, "Bax, Arnold," *Grove Music*, accessed April 1, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002380?rskey=maiMMZ&result=1>.

<sup>77</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.



attitude to the composer's text, but also revisits Bax's original manuscript markings and phrasing.<sup>78</sup>

Colin Bradbury quoted Edwin Evans of the *Daily Mail*, regarding this premiere: ". . . a clever and attractive work which was played beautifully by Mr. Frederick Thurston and Miss Harriet Cohen."<sup>79</sup> Regarding this work, Bradbury also quoted the *Daily Telegraph*: ". . . The quiet reflective lyricism of the first movement and the contrasting vivacity of the second both suit the instrument to perfection."<sup>80</sup>

#### 5.4 Bliss, Arthur (1891-1975)

Quintet for Clarinet and String Quartet (1931) (28 minutes)  
London: Novello & Company, 1933.

- I. Moderato
- II. Allegro molto
- III. Adagietto espressivo – Allegro moderato
- IV. Allegro energico

Arthur Edward Drummon Bliss' musical family fostered Bliss' excitement for music from a young age. His siblings were gifted musicians: Arthur on piano, Kennard on clarinet, and Howard on cello. Bliss graduated from Pemroke College in Cambridge in 1913 after studying with Charles Wood and becoming familiar with the music of Elgar. Bliss studied composition for one year at the Royal College of Music with C.V. Stanford. Colleagues at the college included Herbert Howells, Eugene Goossens, and Arthur Benjamin. Bliss served in World War I and by 1919 was known as an established composer. The Portsmouth Philharmonic Society appointed

---

<sup>78</sup>Nicholas Cox, liner notes in Nicholas Cox and Ian Buckle (piano). *The Thurston Connection, English Music for Clarinet and Piano*. August 31 and September 1, 2011. The Friary, Liverpool, England. Naxos, 8.571357. CD.

<sup>79</sup> Colin Bradbury, "Frederick Thurston: 1901-1953," *Clarinet & Saxophone* 26, no. 2 (Summer 2001), 19.

<sup>80</sup> Bradbury, 19.

Bliss as conductor in 1921, and in 1923, he briefly moved to the U.S., continuing conducting, playing piano in chamber ensembles, lecturing, and writing. Upon moving back to England, Bliss began writing for virtuoso ensembles and soloists. Aside from writing serious and film music, playing, and conducting, Bliss taught at Berkeley in the U.S. and was Director of Music with the BBC.<sup>81</sup> In 1950, Bliss was knighted and in 1953 became Master of the Queen's Music.<sup>82</sup>

Frederick Thurston premiered Bliss' *Nursery Rhyme No. 1* in 1921 with Gladys Noger singing and Bliss at piano. Arthur Bliss was familiar with Thurston's playing and was the first prominent composer to have a work premiered by Frederick Thurston. Bliss wrote his *Clarinet Quintet* for Thurston and dedicated it to his friend, composer Bernard van Dieren. Thurston and the Kutcher Quartet premiered Bliss' *Clarinet Quintet* December 19, 1932 in the composer's home in London. The first public performance with the same performers was February 17, 1933 at Wigmore Hall. Bradbury quoted a notice in the *Daily Telegraph* from the following day: "A masterpiece had its first performance last night. . . The performance was splendid. The Kutcher is one of the best quartets at present before the public, and Mr. Thurston is a master of his instrument."<sup>83</sup>

Bliss wrote the quintet after *Morning Heroes*, Bliss' requiem for his brother Hennard, killed in World War I. The quintet could be viewed as further expression of Bliss' loss. Andrew Burn quoted a lecture from Bliss in 1932 describing the clarinet's qualities:

---

<sup>81</sup> For full biography see: Hugo Cole and Andrew Burn, "Bliss, Sir Arthur," *Grove Music Online*. Accessed March 31, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003281>.

<sup>82</sup> For more information on this position see: "The Master of the Queen's Music," *Classic fM*. <http://www.classicfm.com/discover-music/latest/masters-queens-and-kings-music/maxwell-davies/>

<sup>83</sup> Colin Bradbury, "Frederick Thurston: 1901-1953," *Clarinet & Saxophone* 26, no. 2 (Summer 2001), 18.

The clarinet has a curiously varied manner of expression, being capable of sounding like three different instruments. In its highest register it is brilliant and piercing. . . in its middle octave it is beautifully pure and expressive, with a clear even tone; in its lowest register it is reedy in sound, with a dark, mournful and rather hollow quality. It is an immensely agile instrument, capable of extreme dynamic range, extending to a powerful *forte* to the softest *pianissimo*.<sup>84</sup>

The clarinet begins the entire work with an expressive quality which transfers through the remainder of the movement. The assertive dance-like rhythms in *Allegro Molto* require meticulous articulation and technical fluency within changing keys. The pensive third movement demonstrates advanced writing for the clarinet: "The full expressive range of the clarinet is exploited in long florid lines and decorated arabesques as the music quicks to climax in the movement's centre."<sup>85</sup> The final movement contains florid runs within all voices, utilizing the clarinet's upper range.

Frederick Thurston's mastery of the clarinet and musical capabilities can be heard within the recording on *Frederick Thurston, Griller Quartet*. It is easy to understand the reasons Bliss wrote for Thurston and the Griller Quartet; Bliss' composing shows off Thurston's well-supported, centered, controlled tone throughout lengthy phrases that often sing above the string quartet. The technical demands for the clarinetist require the upmost virtuosity and facility, exploiting Thurston's captivating abilities.

## 5.5 Browne, Philip (?-1961)

*A Truro Maggot* (1944) (2 minutes)  
London: Boosey & Hawkes, 1944.

---

<sup>84</sup> Andrew Burn, liner notes in David Campbell and the Maggini Quartet, *Arthur Bliss*, Naxos, 8.557394, 2004.

<sup>85</sup> Burn.

Philip Browne wrote many works for viola, as well as choral music sounding of the English pastoral school. Browne dedicated *A Truro Maggot* to Frederick Thurston while Browne was living in Truro. "The word *maggot* is used in the sense of a fanciful idea."<sup>86</sup> Frederick Thurston can be heard performing *A Truro Maggot* with Myers Foggin in *The Clarinet Historical Recordings Volume II*. Marked *Allegro giocoso*, this petite and charming eighteenth century air<sup>87</sup> explores Thurston's playful yet defined articulation along with flowing technical abilities. Thurston's centered and full tone appears within all registers and all dynamics, always remaining sensitive with musicality in conjunction to Myers Foggin's piano line. While the recording is not available, this work was broadcasted with Thurston and John Willis at piano on January 5, 1943.

#### 5.6 Cruft, Adrian (1921-1987)

*Impromptu for Clarinet or Viola and Piano, Op. 22* (1957) (2 minutes, 30 seconds)  
London: Joseph Williams Ltd, Chappell & Co., 1957.  
London: Joan Press, 1982.

Adrian Cruft attended Westminster Abbey Choir School and Westminster School, later studying at the Royal College of Music from 1938 to 1940 and 1946 to 1947. At the college, Cruft studied composition with Gordon Jacob and Edmund Rubbra and double bass with his father, Eugene Cruft. Adrian Cruft played with the major London orchestras from 1947 to 1969.

---

<sup>86</sup> Michael Bryant, liner notes in *The Clarinet, Historical Recordings Volume II*. Clarinet Classics, CC0010, 1994.

<sup>87</sup> "Music for Clarinet and Piano," *BBC*, <http://genome.ch.bbc.co.uk/10ff3603eebe4369936265216f4714c6>.

Adrian Cruft took lessons with Frederick Thurston.<sup>88</sup> Cruft's *Impromptu* was originally written for Cruft to play. However, after Thurston's early death, Cruft was compelled to "get the piece out of my cupboard, revise it slightly and publish it in his memory."<sup>89</sup> Available information does not state what revisions were made from its originally version. The dedication on the music states: "In Memory of Frederick Thurston." This miniature contains few technical segments that lie idiomatically on the clarinet among long sustained notes at various dynamics. Perhaps Cruft remembered Thurston's pure tone within the entire range of the clarinet or his ease of technical runs while revising this piece. Frederick Thurston's impact upon Adrian Cruft must have been significant enough to unbury a piece and dedicate it to Thurston's memory. No public recordings were found of this work.

## 5.7 Finzi, Gerald (1901-1956)

*Concerto for Clarinet and String Orchestra, Op. 31* (1949) (25 minutes)

London: Hawkes & Son Ltd (Boosey & Hawkes), 1951.

- I. Allegro vigoroso
- II. Adagio (ma senza rigore)
- III. Rondo

Gerald Finzi was known to be a "lover of everything truly British,"<sup>90</sup> due to his English upbringing and experiences. This influence seems to shine true in his works. The *Clarinet Concerto*, ". . . is a genuine gem of sincere English lyricism and a twentieth-century masterpiece for the clarinet concerto literature."<sup>91</sup> In 1901, Finzi was born into a musical family and spent

---

<sup>88</sup> David CF Wright, "Adrian Cruft," accessed April 11, 2018, <https://www.wrightmusic.net/pdfs/adrian-cruft.pdf>.

<sup>89</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>90</sup> John Clay Dressler, *Gerald Finzi: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1997), 13.

<sup>91</sup> Quote by clarinetist, Richard Stolzman. Dressler, 22.

his life in England. Herrogate in North Yorkshire became the escape location for Finzi and his mother at the outbreak of war in 1914. It was there that Finzi received music lessons with organist, composer, and student of Stanford, Ernest Bristow Farrar, and organist, Dr. Edward Bairstow. Upon the suggestion from conductor Adrian Boult, Finzi moved to London in 1925 and began lessons in counterpoint from R.O. Morris.

Finzi taught harmony and counterpoint at the Royal Academy of Music from 1930 to 1933. He disliked this work and discontinued it upon meeting and marrying Joyce Black in 1933, who was a gifted artist and amateur violin and piano player. The Finzis left London and moved to Ashmansworth in Hampshire before World War II, where Finzi formed the Newbury String Players. Since the war disrupted musical events, this small amateur orchestra brought music to audiences in the countryside who may not ever have heard a live orchestra. One member of this ensemble was clarinetist, Stephen Trier, who made suggestions for the solo part of Finzi's *Clarinet Concerto*.<sup>92</sup> From 1939-1945, little time was left for composing due to Finzi's work at the Ministry of Transport in London, though he and Joyce were able to keep the orchestra progressing. After the war, the remainder of Finzi's life was dedicated to composition and conducting the Newbury String Players. To his friends, Finzi was known for his sense of fun and humor with a nervous energy, shyness, and introverted personality. Despite a diagnosis of Hodgkin's Disease in 1951, he continued writing music and felt that the fewer people who knew of his disease, the better. In 1956, he contracted chicken pox which spread to his brain, causing his death on September 27, 1956. Finzi's contemporaries included such widely known names as

---

<sup>92</sup> Diana McVeagh, *Gerald Finzi: His Life and Music* (2005; repr., Woodbridge, Suffolk: The Boydell Press: 2006), 206.

Arthur Bliss, Herbert Howells, Gustav Holst, and Benjamin Britten. Ralph Vaughan Williams was a constant source of inspiration to Finzi, and the two became lifelong friends.

Perhaps due to his major hobby of English literature, Finzi was a remarkable songwriter. Finzi wrote most of his works for voice rather than purely instrumental. Of the chamber music works Finzi composed, *Five Bagatelles* for clarinet and piano is a work held in high regard in clarinetists' repertoire. Pauline Juler premiered the work in 1943 with Howard Ferguson. Finzi "half-promised" to write her a concerto after her performance. In September of 1943, the committee of the Three Choirs Festival approached Finzi to ask if he would compose a new work for the 1944 festival in Hereford.<sup>93</sup> Finzi thought this an appropriate time to write a clarinet concerto for Juler, however, at that point she retired from performing.

Conflicting information exists regarding if Finzi's *Clarinet Concerto* was truly written for Frederick Thurston or only dedicated to him upon completion. English clarinetist and teacher, Paul Harris, quoted a concert program upon which Juler appeared: "Pauline is well known for her early and impressive performances of the Finzi Bagatelles which inspired the composer to write his Concerto for her – but she never played it."<sup>94</sup> Historian Diana McVeagh met Gerald Finzi and worked closely with Joy Finzi and composer Howard Ferguson while writing her book. McVeagh wrote the following, hinting that perhaps a different clarinet sound was in Finzi's ears: "The clarinet was in his mind, since Stephen Trier had begun to play with Newbury String Players; so (perhaps thinking he could at least match Weber) he offered a concerto for clarinet

---

<sup>93</sup> This exact date differs between resources. The opposing date is by Diana McVeagh, who states: "at the 1948 Three Choirs Festival Gerald was informally asked to produce a new work for the following year." Diana McVeagh, *Gerald Finzi: His Life and Music*, (2005; repr., Woodbridge, Suffolk: Boydell Press, 2006), 178.

<sup>94</sup> Paul Harris, "Great goings-on in the war years," accessed February 24, 2018, <http://www.paulharristeaching.co.uk/blog/2016/7/7/great-goings-on-in-the-war-years>.

and strings.”<sup>95</sup> On the contrary, in a letter to Finzi, Ferguson wrote, “I should certainly think that Jack Thurston would be better for the job; but I quite see your point about having half-promised it to Paul.”<sup>96</sup> Finzi biographer Stephen Banfield wrote, “Matrimony had indeed won the day, and the concerto was written for Frederick Thurston, though Finzi first tried its difficulties out on Stephen Trier, a local lad.”<sup>97</sup> Banfield obviously believed that Finzi wrote the concerto for Thurston, though Stephen Trier evidently played the part during the compositional process. Clarinetist Andrew Smith wrote in *Clarinet and Saxophone*:

Thurston . . . received through the post on three occasions manuscripts of the work in different stages of its development. Thurston encouraged and praised Finzi’s clarinet writing – he always held the view that performers should not inhibit a composer’s imagination by ‘advising’ or ‘suggesting’ how they might write for the instrument.<sup>98</sup>

A further examination into this work demonstrates how the compositional writing reflects those strong qualities of Frederick Thurston’s playing. Thurston gave the world premiere of Finzi’s *Clarinet Concerto* Op. 31 on September 9, 1949, in Hereford as part of the Three Choirs Festival, accompanied by the London Symphony Orchestra with Gerald Finzi himself conducting. The concerto “is Finzi’s first mature three-movement instrumental work.”<sup>99</sup>

Finzi’s style changed very little during his lifetime. “It is significant, however, that almost all his initial ideas were slow and lyrical; also that the slow movement of his instrumental works

---

<sup>95</sup> McVeagh, 178.

<sup>96</sup> Howard Ferguson and Michael Hurd, eds., *Letters of Gerald Finzi and Howard Ferguson* (Woodbridge, Suffolk: Boydell Press, 2001), 258.

<sup>97</sup> Stephen Banfield, *Gerald Finzi, An English Composer* (London: Faber and Faber, 1987), 360.

<sup>98</sup> Andrew Smith, “Portraits’. 4: Frederick Thurston,” *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>99</sup> McVeagh, 179.



was invariably written before the rest. This was the only characteristic mood of his music."<sup>100</sup> Indeed, much of the main thematic material of each movement in *Clarinet Concerto* contains long, legato lines, yet it is unsure if the second movement was written before the others. The *Concerto* is full of the pure emotion and "Englishness" for which Finzi's music was known. British clarinetist, Emma Johnson, interprets Finzi's *Clarinet Concerto* as an, "ability to express profound emotion whilst never wearing one's heart on one's sleeve . . . perhaps suited to the English temperament."<sup>101</sup> There are beautiful moments written throughout the concerto, yet these moments tend to appear then quickly dissipate, leaving a listener yearning for more.

Finzi wrote in the program for Hereford, "... the mood of the Concerto grew out of 'the warm and romantic qualities . . . and natural fluidity' of the instrument."<sup>102</sup> Fluid-like qualities are quickly evident upon the clarinet's first entrance in movement one, *Allegro vigoroso*. Large leaps, often consisting of an octave, begin each clarinet entrance in the exposition and recapitulation. The brief clarinet cadenza in this movement did not appear in Finzi's original writing of the work but was suggested by Vaughan Williams after the premiere performance. The cadenza contains thematic material with an assertive character, greatly contrasting all other legato instances of the clarinet theme.

Movement two, *adagio ma senza rigore*, opens with a thin string texture, outlining the leaping intervallic motion from movement one. The clarinet line contains a mixture between gently flowing held notes and a flurry of rapidly moving notes of varying divisions (sixteenth

---

<sup>100</sup> Howard Ferguson, "Biographical Study," in *Gerald Finzi, A Bio-Bibliography* by John Clay Dressler (Westport, Connecticut: Greenwood Press, 1997), 4.

<sup>101</sup> Dressler, 21.

<sup>102</sup> McVeagh, 179.

note groupings, triplets, etc). Exchanges between the orchestra and clarinet lead into to the development-like section. A short rhapsodic episode of the clarinet eventually releases the excitement to a gentle ending of the movement.

A light-hearted song-like clarinet melody is heard in the rondo movement, *Allegro giocoso*. Denman describes a likely possibility of Finzi's inspiration for this tuneful movement:

I think the inspiration for the last movement could have come from one of Finzi's springtime walks in the Cotswold Hills. . . . the theme to me suggests that spring is sprung, the bluebells are bursting forth, trees are sprouting leaves, and almost as if June is busting out all over. The music of course reflects the cheerfulness of the English countryside without the people.<sup>103</sup>

Finzi and Howard Ferguson were close friends while studying at the Royal College of Music where the two spent much time together discussing small details of Finzi's music. Ferguson recalled how Finzi would add to sketches of music kept in his desk, eventually completing or resurrecting a work after a break of a few years. Early sketches from the 1930s of a serenade for strings appear in the third movement of the *Clarinet Concerto*. John Dressler describes Finzi's music as reflecting, "... his multi-faceted character: lover of the land, absorber of literature and poetry and ascriber to agnostic and metaphysical philosophy."<sup>104</sup> Finzi's music does not completely recall folk music in the same way as Vaughan Williams or Holst, yet, there is an English melodic manner similar to a folk song throughout many of his works, especially captured within the third movement of the *Clarinet Concerto*.

The challenging elements of the *Clarinet Concerto* may have actually been strengths of Frederick Thurston's playing. Long legato phrases within all dynamics often contain large leaps

---

<sup>103</sup> Dressler, 20.

<sup>104</sup> John Dressler, *Gerald Finzi: A Bio-Bibliography* (Westport, Connecticut: Greenwood Press, 1997), 9.

within all ranges of the instrument, requiring the crossing of both clarinet breaks with ease. This aspect of Finzi's writing enabled Thurston to demonstrate tonal control and beauty, as well as pitch mastery, across all registers and dynamics. Expression markings include: "molto espressivo" "lusingando," and "senza rigore." Based on these markings, it can be assumed that Thurston's exquisite musical instincts may have been what Finzi had in mind in order to aurally conceive the most effortless and flowing clarinet lines. The technical demand in fast runs require precise execution in order to produce clean and colorful musical gestures. Often consisting of chromatic patterns, these passages demonstrated the virtuosic precision of Frederick Thurston's clarinet playing.

British reception of the *Clarinet Concerto* was in favor of Finzi's work, and Banfield suggested the concerto is ". . . the most smoothly-argued and best proportioned of Finzi's full-scale compositions, and it has become very popular."<sup>105</sup> Richard Stolzman, clarinet performer and recording artist, performed this work within many countries in North America and Europe. Regarding public reaction he wrote: "Almost everywhere I perform the concerto . . . the reaction is one of admiration and amazement that such a fine piece of music could be so unknown to the general public."<sup>106</sup> Despite the positive reception of the concerto, it took nearly three decades for it to gain its first recording. This work tends to be commonly played among clarinetists and is strongly known for its dedication to Thurston.

---

<sup>105</sup> Banfield, 360.

<sup>106</sup> Dressler, 22.

## 5.8 Fiske, Roger (1910-1987)

*Sonata for Clarinet and Piano* (1941) (20 minutes)  
Berkshire, UK: Rosewood Publications, 2000 (first edition),  
2015 (second edition).

- I. Andante con moto e rubato
- II. Variations
- III. Allegro molto

Roger Fiske was an English musicologist, educator, broadcaster, author, and composer. He earned a BA in English at Wadham College in Oxford (1932), studied composition with Herbert Howells at the Royal College of Music in London, studied criticism with H.C. Colles, and earned the Oxford Doctorate in Music in 1937. With the BBC, Fiske produced educational broadcasts for the armed forces (1948-1953) and music talks (1953-1959). Upon leaving the BBC, he was Editor-in-Chief of Eulenberg Scores in London from 1968-1975. Fiske's lively educational literature includes writings on Beethoven, English eighteenth century theater music, and many articles for journals and magazines.<sup>107</sup>

Fiske wrote his *Sonata for Clarinet* for Frederick Thurston in 1941. Thurston gave the first private performance with Fiske playing piano. According to Elizabeth Fiske, Roger's wife, Thurston visited Fiske in Bedford to discuss the work, however, he never gave a public performance. Elizabeth recalls that Thurston became ill, and Roger became involved with other works soon after the *Sonata* was completed.<sup>108</sup> Much of Fiske's music remained largely undiscovered until after his death as he did little to promote his music. Two extant manuscript copies of the *Sonata* exist: Fiske's score was left to the Bodleian Library in Oxford and

---

<sup>107</sup> David Scott and Rosemary Williamson, "Roger Fiske," *Grove Music Online*. Accessed March 28, 2018. <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.09752>.

<sup>108</sup> Spencer Simpson Pitfield, "British Music for Clarinet and Piano 1980-1945: Repertory and Performance Practice." (Ph.D. diss., University of Sheffield, 2000), 107.

Thurston's copy to Dame Thea King. The first edition, produced by Spencer Pitfield, was produced based on Fiske's copy. Nicholas Cox used both manuscripts to create the second edition with Rosewood Publications. Markings in the Rosewood edition contain those from both Fiske's and Thurston's copies of the *Sonata*. Thurston's markings are displayed in square brackets throughout the new edition.

Movement one is sonata form and highlights the clarinet's large tonal range and technical virtuosic capabilities.<sup>109</sup> The second movement naturally meanders through various compound time signatures. The clarinet writing highlights long legato passages throughout all ranges of the instrument, yet the end recalls the rich chalumeau register that opened the clarinet entrance.<sup>110</sup> The last movement contains a dancing and slightly jazzy 3/4+3/8 meter.<sup>111</sup>

Fiske features virtuosic qualities of Thurston's playing throughout his *Sonata* through singing legato lines and sweeping technical gestures that tend to lie well on the instrument. Fiske also composed a clarinet Sonatina in 1951 that also remains largely unperformed.

## 5.9 Frank, Alan (1910- 1994)

*Suite for Two Clarinets* (1934) (5 minutes)

London: Oxford University Press, 1934.

Yorkshire: Emerson Edition, 1987.

- I. Prelude
- II. March, Rondo
- III. Dirge
- IV. Finale

---

<sup>109</sup> For detailed analysis of movement one see: Pitfield, 108-110.

<sup>110</sup> For detailed analysis of movement two see: Pitfield, 110-112

<sup>111</sup> Pitfield, 112 suggests the variation in time signatures demonstrates a rhythmic influence of. See pages 112-113 for analysis of movement three.

Alan Frank's interest of music peaked at a young age as his mother was a gifted violin student of Joseph Joachim, Brahms' violinist. Alan studied at Dulwich College and then studied clarinet with Frederick Thurston. Thurston and Frank co-wrote *A Comprehensive Method: The Clarinet*. Frank married Phyllis Tate in 1935 who also dedicated a work to Thurston. From 1954 to 1975, Frank served as head of the Music Department at Oxford University Press. He wrote books, journal articles, criticisms in UK papers, and broadcast talks on contemporary music.<sup>112</sup>

Alan Frank intended for his *Little Suite* for two clarinets to be played with a student. However, he decided to dedicate it to Frederick Thurston and Ralph Clarke.<sup>113</sup> Clarke was a student of Draper's and also played with Thurston in the BBC Symphony Orchestra.

Clarinetist and teacher, Paul Harris, wrote that the *Suite for Two Clarinets*, "was somewhat of a landmark work. Aside from Poulenc, composers hadn't taken up the clarinet duet as a viable genre. The Suite changed that, and the number of works for teaching, amateur and professional use thereafter is of course very significant."<sup>114</sup>

Frederick Thurston and Ralph Clarke recorded the suite in *The Clarinet, Historical Recordings Volume I*. The *Prelude* reveals both players' sensitivity to phrasing and dynamics, maintaining a pure tone especially within soft dynamics. The *March* and *Rondo* elicits a playful character from both players. Perceptible through the recording is clarity in staccato articulations as well as precision within the few measures of technical runs. Within the *Dirge*,

---

<sup>112</sup> For further biographical information see: "Alan Frank," accessed March 31, 2018, <http://www.phyllis-tate.com/alan-frank.html>. See also: John Gardner, "Obituary: Alan Frank," *Independent*, 1994, accessed March 31, 2018. <https://www.independent.co.uk/news/people/obituary-alan-frank-1425834.html>

<sup>113</sup> Andrew Smith, "'Portraits.' 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>114</sup> Paul Harris, "Three for two," June 27, 2007, accessed March 31, 2018. <http://www.paulharristeaching.co.uk/blog/2016/7/7/three-for-two>.

the listener observes well-sustained tone between both lines whether held notes or moving rhythms. The *Finale* exposes just how well Thurston and Clarke played together as a pair; in this recording, they easily followed each other through tempo changes and shared the same musical energy. Thurston and Clarke made quite a great pair in their playing, demonstrating this work as a “highly melodic, humorous and, in places, quite jazzy. An entertaining and very useful piece.”<sup>115</sup>

#### 5.10 Frankel, Benjamin (1906-1973)

*Clarinet Quintet, Op. 28* (1956) (18 minutes)

London: L. & W. Chester, Ltd. (1956)

- I. Moderato
- II. Alla burla
- III. Lento di molto

Benjamin Frankel learned piano and violin as a child and performed jazz violin while studying composition with Orlando Morgan at the Guildhall School of Music. He composed film music and concert music with his most prolific period being after World War II.<sup>116</sup>

Frankel wrote his Clarinet Quintet in 1956 for Thea King and to Frederick Thurston’s memory. This work was a commission for the BBC Heltenham Festival. It was first performed by Gervase de Peyer and the Allegri Quartet. Thea King, Frederick Thurston, and Gervase de Peyer

---

<sup>115</sup> Harris.

<sup>116</sup> For full biography and list of works see: Buxton Orr, “Frankel, Benjamin,” *Grove Music*. Accessed April 1, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010150?rskey=qYbdgo&result=1>

each played in many of Frankel's film scores, so Frankel was familiar with Thurston's playing style.<sup>117</sup>

While the work is highly dissonant and complex, "yet is also 'easy' since. . . it communicates; it delivers its message to a public which does not, perhaps, have to understand every last note or chord." <sup>118</sup>

No one, I imagine, whatever their level of musical sophistication, could be left unmoved by the finale of the Quintet, surely one of the sublimest elegiac utterances in English music of any period. For Thurston to have inspired this piece after his death is as great a tribute to his artistry as any of the music he caused to be created in his lifetime.<sup>119</sup>

#### 5.11 Hamilton, Iain (1922- 2000)

*Three Nocturnes for Clarinet and Piano, Op. 6* (1950) (11 minutes, 30 seconds)  
London: Scott Music Ltd., 1951.

- I. Adagio mistico
- II. Allegro diabolico
- III. Lento tranquillo

Iain Hamilton was an international composer renowned for the craftsmanship, color, texture, variety, and lyricism of his music. In his younger years, Hamilton's study of music was during free time as he was an apprentice engineer. Hamilton credits his engineering career to his sense of design and proportion in musical form and structure.<sup>120</sup> He eventually devoted himself to composing after winning a scholarship to the Royal Academy of Music to study composition with William Alwyn and piano with Harold Craxton until 1951. He also earned a

---

<sup>117</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>118</sup> Christopher Palmer liner notes in *Clarinet Quintets*. Hyperion, 2003.

<sup>119</sup> Palmer.

<sup>120</sup> Murray Schafer, "Iain Hamilton," in *British Composers in Interview* (London: Faber and Faber, 1963), 155-156.



Bachelor of Music from London University and was presented with an honorary Doctorate of Music from Glasgow University. Hamilton lectured at Morley College and London University and was Professor of Music at Duke University in the United States.<sup>121</sup>

Hamilton's early works focused on conveying virtuosity through highly chromatic, yet tonal, works. Within these works, "there is a powerful rhythmic drive reminiscent of Stravinsky and Bartók."<sup>122</sup> One of his first compositions was the *Three Nocturnes for clarinet and piano*, written in 1950, which was awarded the Edwin Evans Prize in 1951. Hamilton dedicated it to Frederick Thurston who premiered the work in 1951 with Angus Morrison. The duo also performed its first broadcast together.

Marked *Adagio mistico*, the first movement weaves duple and triple figures between clarinet and piano seamlessly. Quick moving runs and trills add sweeping additions of color within both voices. Hamilton utilized the clarinet's rich chalumeau range at the softest dynamic to end the opening movement. Nicholas Cox' CD program notes describe the middle *Allegro diabolico* movement: ". . . it soon becomes clear that what is being depicted is more 'nightmare' than 'nocturne,' the clarinet's ghostly figures and ghoulish outbursts leaping out of every shadow and propelling the music forward to an exciting climax."<sup>123</sup> In contrast, the rhapsodic opening of *Lento tranquillo* rounds out the composition, clearly portraying its title. The smooth transitions between notes creates a dream-like atmosphere that fades away into nothing.

---

<sup>121</sup> "Iain Hamilton," Theodore Presser Company, accessed March 28, 2018, <https://www.presser.com/composer/hamilton-iain/>.

<sup>122</sup> Paul Conway, "Iain Hamilton (1922-2000)," 2001, accessed March 28, 2018, <http://www.musicweb-international.com/Hamilton/>.

<sup>123</sup> Nicholas Cox, "Iain Hamilton (1912-2000): Three Nocturnes," program notes for *The Thurston Connection, English Music for Clarinet and Piano*. August 31 and September 1, 2011. The Friary, Liverpool, England. Naxos, 8.571357. CD.

*Three Nocturnes* truly exhibits the qualities recognized in Thurston's playing. While not exceedingly demanding technically, the first movement demanded Thurston's precise rhythmic skills in its scalar runs. In both outer movements, Thurston likely showcased complete tonal control within all registers of the instrument. The second movement's quick tempo likely highlighted Thurston's impeccable and well-defined technical abilities. Thurston also gave the first performance of Hamilton's *Concerto, op. 7* in 1952 at the Royal Festival Hall for a Royal Philharmonic Society concert.

#### 5.12 Howells, Herbert (1892- 1983)

*Clarinet Sonata* (1946) (21 minutes and 30 seconds)

London: Boosey & Hawkes, 1954.

- I. Con moto dolce e con tenerezza
- II. Allegro ritmico con brio

Herbert Howells was a student of Herbert Brewer at Gloucester Cathedral from 1905-1911. He attended the Royal College of Music in 1912 on scholarship to study composition with C.V. Stanford and counterpoint with Charles Wood until 1916. He returned to the college to teach composition in 1920, was Director of Music at St. Paul's Girls' School in Hammersmith, and was Professor of Music for the University of London. Howells received a CBE in 1953 and was awarded with Companion of Honour in 1972.<sup>124</sup>

During the World War II, Howells was Acting Organist at St. John's College which peaked his interest in church music and producing anthems, moments, and services.<sup>125</sup> Primarily known

---

<sup>124</sup> For further information see: "Companion of Honour," <https://www.royal.uk/companion-honour>.

<sup>125</sup> Paul Andrews, "Herbert Howells," *Herbert Howells Society*, accessed March 29, 2018, <https://www.herberthowellssociety.com/hnh---a-biography.html>.

for his church music, Howells' earliest works were of orchestral and chamber works, piano music, and songs. His music was often inspired by his own personal loss, especially *Hymnus Paradisi*, written after Howells' nine-year old son's death from polio.

Howells wrote his *Clarinet Sonata* for Frederick Thurston in 1946; it was Howells' last chamber work. Thurston premiered the work with pianist, Eric Harrison, in a BBC broadcast on January 27, 1947. The two continued to perform it in various recitals. Boosey & Hawkes was Howells' publisher. At the time they were mass producing B-flat clarinets and were determined to discontinue the A clarinet. Because this work was written for A clarinet, it was an obstacle for Boosey & Hawkes. Despite Thurston's promotion of the work, it was not published until 1956, dedicated to Thurston's memory. While initially printed for transposed B-flat clarinet, the edition now contains an A clarinet part.<sup>126</sup>

Howells' mature style is heard in both the *Clarinet Sonata* and the *Oboe Sonata* (1942); both sonatas are believed to contain connections. The two movements of the *Clarinet Sonata* contain closely related material to the *Oboe Sonata*. Recording program notes reveal striking qualities of this work:

Of great importance is the rhythm of 3+3+2 beats that the piano gently emphasizes from the very beginning and which flows under the clarinet's long-limbed graceful, lyrical first theme. . . the second movement is fiery and rhythmically energetic with frequent changes of metre that emphasize its unfettered dynamism.<sup>127</sup>

---

<sup>126</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>127</sup> Andrew Burn, "About This Recording," accessed April 11, 2018, [https://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code=8.557188&catNum=557188&filetype>About%20this%20Recording&language=English](https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.557188&catNum=557188&filetype>About%20this%20Recording&language=English). In regard to Robert Plane and Sohpia Rahman (piano). *Herbert Howells*. Pottton Hall, Suffolk, October 26- 27, 2002. Naxos, 8.557188, 2004.

Thurston's care to phrases may have been Howells' inspiration when writing for the clarinet, especially in the first movement. Phrases tend to extend infinitely, demonstrating beauty and control of tone throughout all registers of the clarinet in a legato and song-like fashion. The second movement would have displayed the exceptional technical command of Thurston's playing.

### 5.13 Ireland, John (1879-1962)

*Fantasy-Sonata* (1943) (13 minutes, 30 seconds)  
London: Boosey & Hawkes, 1943.

John Ireland began composing as a young child and studied piano at the Royal College of Music in London from 1893-1897 then composition with Charles Villiers Stanford from 1897 to 1901. His contemporaries included Ralph Vaughan Williams and Gustav Holst. Ireland gained his Ph.D. from Durham University in 1906 and was the organist at St. Luke's, Chelsea from 1904 to 1926. Ireland taught composition at the Royal College of Music to students such as Benjamin Britten and Humphrey Searle.

Critical of his own writing, Ireland destroyed all of his early works composed before 1903. Boosey & Hawkes described his compositions as, "sensitive... reflects the personality of its composer: it is unemphatic and meticulous, with a peculiarly English quality of emotion expressed through reserve."<sup>128</sup> These characteristics can be heard in his later works including *Fantasy Sonata* for clarinet and piano.

---

<sup>128</sup> Boosey & Hawkes, "John Ireland," accessed March 25, 2018, [http://www.boosey.com/pages/cr/composer/composer\\_main.cshtml?composerid=2962&ttype=BIOGRAPHY&title=Biograf%C3%Ada](http://www.boosey.com/pages/cr/composer/composer_main.cshtml?composerid=2962&ttype=BIOGRAPHY&title=Biograf%C3%Ada).

John Ireland highly respected Frederick Thurston's artistry. Thurston inspired Ireland to write the *Fantasy Sonata* along with the clarinet parts in *Satyricon Overture* and film music for *The Overlanders*. Dedicated to Thurston, the *Fantasy Sonata* was written between January and June of 1943 and soon became one of Ireland's most famous chamber works. John Ireland's correspondence with Thurston regarding the sonata is documented in extant letters:

If you find you really like the work, I shall be happy to dedicate it to you, as it was your playing which led me to write for your instrument. And I have heard some good clarinet playing – Mühlfeld in my early days made a sensation here, and in his time Charlie Draper was remarkable. So I am in a position to appreciate your playing and what it means to music.<sup>129</sup>

Bruce Phillips described the sonata as a richly romantic work that demonstrates Ireland's love of the clarinet.<sup>130</sup> The opening altissimo clarinet 'F' requires a confident entrance of the clarinet; the opening demonstrates the extreme range of the clarinet that requires utmost control of tone and intonation. Flurries of chromatic runs are interspersed among long legato phrases that often highlight the altissimo range of the clarinet. The *Tranquillo* section contains mesmerizing soft sixteenth notes in the piano while the clarinet line recalls the main thematic material. A brief cadenza utilizes the throat-tone range of the clarinet and descends into the chalumeau range, leading to the *Piu lento* section. The clarinet continues extended phrases that lead into *poco piu moto* with an active piano motor supporting the clarinet. *Commodo* again showcases the clarinet's altissimo range and technical capabilities, leading into

---

<sup>129</sup> Bradbury, 21.

<sup>130</sup> Bruce Phillips, "The Happy Highways: John Ireland's Chamber Music," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 231.

a more assertive *giusto* where, as suggested by Bruce Phillips, both voices imitate galloping horses until the dramatic ending.<sup>131</sup>

As this work was written with Thurston's playing in mind, it is evident that Ireland respected Thurston's tonal control in all registers, particularly within the altissimo range. Renowned for his shaping of long phrases, Ireland composed long legato lines to highlight Thurston's skill throughout the entire work. "Though the clarinet writing is thoroughly idiomatic, its high lying melodies and difficult flourishes demonstrate the composer's faith in Thurston's technique and musicianship."<sup>132</sup> In a letter to Kenneth Thompson, John Ireland wrote:

I have nearly completed a Fantasy-Sonata for Clarinet and Piano – it is in one movement, & will last 14 or 15 minutes. I have been at it for quite 6 months! The clarinet is a remarkable instrument, & I have been most impressed by the playing of Thurston – hence the choice of this combination ... I'm afraid it will have very few performances – works for wind instruments are seldom heard.<sup>133</sup>

The public premiere of John Ireland's *Fantasy-Sonata* by Thurston and Kendall Taylor was part of the Boosey and Hawkes contemporary music series at Wigmore Hall in 1944. Gervase de Peyer attended the 1943 London private premiere with Thurston and pianist, Arthur Alexander, in a private studio at Notting Hill Gate. Reflecting on Thurston's dedication to this new music performance, de Peyer wrote, "John Ireland calls for the performers to give themselves unreservedly to communicate all aspects of this drama and these were certainly felt

---

<sup>131</sup> Phillips, 231. See resource for a detailed description of the work. Also available in this resource is an analysis on the "passion motif" in the chapter by Alan Rowlands, "John Ireland: Some Musical Fingerprints."

<sup>132</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>133</sup> Ireland companion, pg. 49

by all who were present that evening."<sup>134</sup> Soon after Ireland wrote the *Sonata* in 1943, Sidney Fell played the clarinet part while Ireland and Thurston listened. In February of 1944, Thurston and Ireland (piano) gave the first broadcasted performance.

Today, Ireland's *Fantasy-Sonata* is a commonly programmed work on clarinet recitals. Bradbury quoted *The Times* regarding Ireland's work: "It will be a welcome addition to the slender repertoire of music for the clarinet in its truant role of solo instrument."<sup>135</sup> As described by Parkin, the *Fantasy Sonata* is "a tribute to an incomparable artist, the result was very much a labour of love and, as it turned out, a splendid addition to the repertoire."<sup>136</sup>

#### 5.14 Jacob, Gordon (1895-1984)

*Quintet for Clarinet and Strings* (1938) (31 minutes)

London: Novello & Co. Ltd., 1940.

- I. Tempo moderato
- II. Allegro con brio
- III. Rhapsody
- IV. Introduction, Theme and Variations

Gordon Jacob was notable for composition and arranging of serious and light music, as well as writing of textbooks. He studied at Dulwich College then at the Royal College of Music with Sir Charles Villiers Stanford, Sir Hubert Parr, and Herbert Howells. Jacob taught at Birkbeck

---

<sup>134</sup> Gervase de Peyer, "Frederick Thurston's premieres & other performances," in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 18.

<sup>135</sup> Colin Bradbury, "Frederick Thurston: 1901-1953," *Clarinet & Saxophone* 26, no. 2 (Summer 2001), 19.

<sup>136</sup> Eric Parkin, "John Ireland and the Piano," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 188.

College, Morley College, and returned to teach at the Royal College from 1926 to 1966. His students included Malcolm Arnold, Imogen Holst, Elizabeth Maconchy, and Bernard Stevens.<sup>137</sup>

Gordon Jacob wrote his *Quintet for Clarinet and Strings* for Frederick Thurston and the Griller Quartet in 1938. Thea King wrote: "Gordon Jacob was a fellow professor who loved to chat with Jack of a college lunch, always keen to extend his knowledge of instruments as he was the chief wind examiner."<sup>138</sup>

Thurston and the Griller Quartet gave the first at Wigmore Hall in London during World War II. Jacob stated that when composing for specific performers "who are first rate executants, I don't think about their particular style of performance, but just what will fit the instrument in the hands of competent players who can get round almost anything!"<sup>139</sup>

The first movement, *Tempo moderato*, establishes a contemplative atmosphere, owing "its 'autumnal' character to the use of the ascending form of the melodic minor scale in both rising and falling phrases."<sup>140</sup> Prolonged clarinet phrases permeate the texture, doubtless inspired Thurston's capability to craft sensitive phases. Thea King's recording of the *Quintet* captures the crafting of phrases that was likely similar to Thurston's phrasing.<sup>141</sup> The contrasting scherzo highlights spinning technical lines and robust rapid articulated patterns in

---

<sup>137</sup> "Gordon Jacob," *Boosey & Hawkes*, accessed March 31, 2018, [http://www.boosey.com/pages/cr/composer/composer\\_main.cshtml?composerid=2871&ttype=BIOGRAPHY&title=Biography](http://www.boosey.com/pages/cr/composer/composer_main.cshtml?composerid=2871&ttype=BIOGRAPHY&title=Biography).

<sup>138</sup> Thea King, liner notes in King, Thea and The Aeolian Quartet, *Frederick Thurston 1901-1953: Centenary Tribute*, Clarinet Classics, CC0037, 2001, 23.

<sup>139</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>140</sup> Gordon Jacob, liner notes in King, Thea and The Aeolian Quartet, *Frederick Thurston 1901-1953: Centenary Tribute*, Clarinet Classics, CC0037, 2001, 22.

<sup>141</sup> Jacob, 22.



the clarinet. "There is a sense of urgency and bustle which is only dispersed when the 'Trio' is reached and the music becomes quiet and peaceful."<sup>142</sup> The third movement, *Rhapsody*, is free of form and features emerging phrases from each instrument utilizing its full tonal range and color. *Introduction, Theme and Variations* contains five variations that illustrate distinctly different characters and styles. It is easy to imagine the first performance from Thurston and the premiere British string ensemble of the time, with their musicality and devotion to various styles, moods, and characters

5.15 Lloyd Webber, William (1914-1982)

*Air and Variations for Clarinet and Piano* (1952) (6 minutes, 30 seconds)  
London: Stainer & Bell, 1952.

William Lloyd Webber was an established organ recitalist in Great Britain by the age of fourteen and later won scholarship to study at the Royal College of Music with Ralph Vaughan Williams. His most prolific compositional period occurred between 1945 and the late-1950s when he married and had two sons: Andrew, composer, and Julian, cellist. Lloyd Webber wrote for various musical mediums, and his style greatly reflected Romanticism, a significant contrast to the prevailing post-war Avant-Garde style. He was a rather quiet person and did little to promote his own music, yet always expressed himself through his romantic playing and writing. Though composition took up his earlier years, he turned to academia during his later years.

---

<sup>142</sup> Jacob, 22.

Lloyd Webber taught at the Royal College of Music and was director of the London College of Music (1964), composing very little during his last twenty years until right before his death.<sup>143</sup>

Lloyd Webber wrote the *Air and Variations for Clarinet and Piano* for Frederick Thurston in 1952. It "is one of Lloyd Webber's sunniest works."<sup>144</sup> Dedicated to Thurston and his pupils at the Royal College of Music, Lloyd Webber likely heard Thurston's playing and teaching while on faculty at the Royal College.

This work for clarinet and piano presents Lloyd Webber's Romantic influences. The opening theme in the clarinet part introduces a tuneful melodic line among two long phrases consisting of eight measures and ten measures. The *Andante amabile* variation contains sweeping sixteenth note runs in both instruments that lie well in a favorable key for the clarinet. *Allegro leggiero* displays a light and dance-like character, highlighting the extreme range and control in all ranges of the clarinet. A recurring low 'E' appears four times in this variation juxtaposed by a subito pianissimo 'E' three octaves above. *Adagio sostenuto* again highlights two long phrases of eight measures and ten measures with extreme dynamic contrasts similar to the phrase structure in the *Scherzando*. A short cadenza-like virtuosic section merges into the *Tempo di valse*. The waltz character contrasts a return of the legato thematic material yet reappears for a short codetta to finish the piece.

The technical ability that this work requires certainly hints at Thurston's impeccable technique. It often consists of scalar passages and arpeggios. Again, long, legato passages were

---

<sup>143</sup> "William Lloyd Webber (1914- 1982)," Stainer & Bell, accessed March 29, 2018, <https://stainer.co.uk/composer/william-lloyd-webber/>.

<sup>144</sup> Matthew Rye, "William Lloyd Webber Piano Music, Chamber Music and Song," program notes

likely inspired from Thurston's exquisite crafting of phrases. Because this was dedicated to Thurston and his students, it is easily used a teaching piece for clarinet students.

#### 5.16 Lutyens, Elisabeth (1906-1983)

*Five Little Pieces for Clarinet and Piano, Op. 14 No. 1* (1945) (7 minutes)

London: Schott & Co. Ltd., 1966.

- I. Lirico
- II. Drammatico
- III. Doloroso
- IV. Pastorale
- V. Declamatorio

Known for her individuality, British composer, Agnes Elisabeth Lutyens, was a highly devoted pioneer when it came to writing music. Elisabeth Lutyens' father was a famous architect, and her mother was a writer from a family of aristocrats. Lutyens wanted her career to be different from those; since no other family members claimed music as their passion, she could have her own sense of identity within this field.

Lutyens was born in London in 1906 where she began violin, piano, and composition lessons at a young age. She studied with Macelle de Manziarly at the *École Normale* in Paris in 1922, becoming familiar with the music of Claude Debussy and Igor Stravinsky, who both highly influenced her writing. She returned to London to study composition and viola at the Royal College of Music in 1926 with Harold Darke and Ernest Tomlinson. Notable female colleagues studying at the college concurrently were Elizabeth Maconchy, Dorothy Gow, Imogen Holst, and Grace Williams. Together with violinist, Anne Macnaghten, and conductor, Iris Lemare, the three founded the Macnaghten-Lemare Concerts which aimed to promote the music of contemporary classical composers.

Lutyens married twice and had four children. She supported her family by teaching privately as well by taking an appointment as Composer-in-Residence at York University in 1976. Lutyens wrote film and radio music along with her "serious music;" however, she did not value her commercial writing as significant. Some believe that her commercial writing hindered her development as a composer. Because she felt isolated from society and experienced lack of success in her "serious music," Lutyens suffered from depression and alcoholism throughout her life. She died of a heart attack on April 14, 1983.

Lutyens output included works for stage, solo voice, large chorus, orchestral, chamber, and solo instrumental. Lutyens proclaims to have begun writing serial music long before she had ever discussed or heard of Schoenberg's music. Her second husband, Edward Clark, was a student of Schoenberg though she claims Clark had no influence over her writing style. When asked if she felt part of the European tradition, Lutyens answered, "Yes. I feel part of European culture, but it was the Purcell fantasias which started me off on the idea of serial music, rather than Schoenberg."<sup>145</sup> Regarding her compositional development into serialism:

. . . indeed, Lutyens' stylistic evolution was a slow and arduous process worked out, she claimed, without knowledge of radical developments outside England. An important experience was her introduction to the Purcell string fantasias. Their independence of part-writing was to lead her to a personal brand of serialism in the Chamber Concerto no. 1 (1939). . .<sup>146</sup>

Lutyens' 1946 work, *O saisons, o châteaux!*, was an important mark in her serial development. It was not until after the World War II that British audiences became interested

---

<sup>145</sup> Elisabeth Lutyens and Robert Saxton, "Elisabeth Lutyens at 75. An Interview with Robert Saxton," *The Musical Times* 122, no. 1660 (June 1981): 369.

<sup>146</sup> Anthony Payne and Toni Calam, "Lutyens, (Agnes) Elisabeth," in *The Norton/Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel (London: Macmillan Press, 1995): 293.

in twelve-tone works with an increased interest in the 1960s. Twelve tone works were not as popular in London as the rest of Europe. Many of Lutyens' works were not performed in her lifetime and continue to be largely unknown and rarely performed today. Lutyens' *Five Little Pieces for Clarinet and Piano* are, unfortunately, no exception.

Scant writings and recordings are available for *Five Little Pieces for Clarinet and Piano Op. 14, No. 1*. The musical score contains the following: "Commissioned by Cyril Clarke for Frederick Thurston." However, no resources draw a complete connection between Lutyens, Clarke, and Thurston. The following information has been gathered from various resources, creating an inferred connection between the three names.

Andrew Smith quoted Lutyens who explained: "As us all, he (Cyril Clarke) was a great admirer of the great player Frederick (Jack) Thurston and commissioned me to write something for him. However, Jack died before playing them and they were 'discovered' some years later amongst his effects by his widow Thea King."<sup>147</sup>

Based on Lutyens' statement, she was an admirer of Frederick Thurston's playing, and it is likely that she grew familiar with his playing through her associations with the BBC. Lutyens wrote for BBC radio and television programs throughout her life, likely having contact with Thurston during this affiliation. Lutyens' second husband, Edward Clark, was programming planner for BBC from 1926 to 1936 and was involved with the creation of the permanent orchestra before 1930. He and Lutyens met around the time he resigned from the BBC in 1936; he may have introduced her to Thurston during his tenure there.

---

<sup>147</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

Although not certain that it is the same person, Cyril Clarke was a musicologist who co-founded the Argo label in 1951 with Harley Usill.<sup>148</sup> Argo was based in England and specialized in “British music played by British artists.”<sup>149</sup> Limited available resources do not confirm if Thurston recorded with Argo before his death or had any other contact with Cyril Clarke.

Lutyens rejected her music as depicting emotions; composition was a craft for her. While the titles of the *Five Pieces* may reflect the style of each piece, there is not any deep musical connotation. *Lirico*, marked *molto moderato*, consists of two legato phrases that mainly utilize the clarion range of the clarinet. *Drammatico* begins with sweeping sets of seven notes in piano juxtaposed by repeated sixteenth notes in the clarinet. As the clarinet takes over the sweeping runs of five and seven notes, piano interrupts with bold cluster chords, eventually leaving the clarinet to contemplate the ending alone. With an *appassionato* expression, the movement demands a complete dynamic range from the clarinet, primarily within the chalumeau and clarion registers. While each piece could be analyzed with serial techniques, movement three, *Doloroso*, contains five repetitions of its tone row, exposing five phrases (four measures, four measures, four measures, six measures, and six measures). This middle *Adagio* movement highlights legato lines in both voices and is the only one to utilize the altissimo register of the clarinet at a soft dynamic. *Pastorale* displays a *simplice* character through use of compound meter, demonstrating a lilting motive passed between piano and clarinet. This is the only piece to use less than a two-octave range in the clarinet with many of the notes in the

---

<sup>148</sup> “Harley J. Usill,” Discogs, accessed March 24, 2018, <https://www.discogs.com/artist/678285-Harley-J-Usill>.

<sup>149</sup> Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000).

throat-tone range. The final *Declamatorio* delivers decisive accented tones, meter changes, and dynamic contrasts, ending the entire work with rich, full sound from both voices.

Likely inspired by Thurston's notorious firm tone in all registers, Lutyens highlighted all registers of the clarinet at various moments throughout the work. Intermittent runs were doubtlessly precise with the technique of Thurston as were the rhythmic and meter changes demonstrating Thurston's incredible musicianship. Lutyens' *Five Little Pieces for Clarinet and Piano, Op. 14 No. 1* has never been professionally recording to date.

#### 5.17 Maconchy, Elizabeth (1907-1994)

*Concertino No. 1 for Clarinet and String Orchestra* (1945) (14 minutes)

London: Chester Music, 1945.

- I. Allegro
- II. Lento
- III. Allegro

Dame Elizabeth Maconchy began composing at the age of six and went on to study composition at the Royal College of Music from 1923 to 1929 with Charles Wood and Ralph Vaughan Williams. Her career was supported by teachers and colleagues, especially Grace Williams, Dorothy Gow, and Ina Boyle. Maconchy won an Octavia Travelling Scholarship in 1929, allowing her to study in Prague with K.B. Jiráček. Upon returning to London, her suite, *The Land*, was performed at a Promenade Concert, winning her recognition in the composing profession. Her works were heard at Macnaghten – Lemare Concerts, in BBC broadcasts, and at festivals. Although Maconchy contracted tuberculosis, she continued to compose and gained international acclaim. Many of Maconchy's works were inspired by her close associations with

virtuosic performers.<sup>150</sup>

Elizabeth Maconchy dedicated her *Concertino* to Frederick Thurston. Thurston first performed it at the Festival of Contemporary Music in Copenhagen in 1947. However, the work was never published, and Maconchy withdrew the work.<sup>151</sup> With her own piano skills, Thea King helped Thurston in his preparation of the work. Letters between Thurston and Maconchy describe technical ideas regarding the solo part.<sup>152</sup>

Edward Greenfield, critic for *Gramophone*, discusses how the *Concertino* has "a characteristic tenseness, sharp and intense, that runs no risk whatsoever of seeming shortwinded."<sup>153</sup> Maconchy was greatly influenced by the music of Bartók and believed that music needed to spring from passionate emotion; both of these ideas can be heard in her *Concertino*. Although the work is divided into three movements, it is intended to be heard as one continuous piece in three sections.<sup>154</sup> *Allegro* presents an assertiveness from the beginning and requires stinging-like articulations and authority in technical runs. *Lento* contains an decisive and anxious character from the strings over which the smooth legato clarinet line floats. Thurston's recordings display his intensity of his sound which likely inspired the clarinet lines in this movement. The final *Allegro* section demands meticulous technique and articulation from both soloist and orchestra.

---

<sup>150</sup> Hugo Cole and Jennifer Doctor, "Maconchy, Dame Elizabeth," *Grove Music Online*, accessed March 31, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017374?rsk=QV2hLr&result=1>.

<sup>151</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>152</sup> Christopher Palmer, liner notes in *Clarinet Concertos*, Thea King with the English Chamber Orchestra, Hyperion, CDH55060, 1992. CD.

<sup>153</sup> Edward Greenfield, "Concertos," *Gramophone* 71, no. 847 (December 1993), 60.

<sup>154</sup> Palmer.



5.18 Rawsthorne, Alan (1905- 1971)

5.18.1 Concerto for Clarinet and Strings (1936) (17 minutes)

London: Oxford University Press, 1972.

Piano reduction by Gerard Schurmann

- I. Preludio: Moderato
- II. Capriccio: Allegro molto
- III. Aria: Adagio
- IV. Invention: Allegro giocoso

Born in 1905 in Haslingden, Lancashire, Alan Rawsthorne originally trained in dentistry but decided to study music seriously when he reached his twenties. He studied piano, composition, and cello at the Royal Manchester College of Music and studied piano abroad in 1930. Returning to England, Rawsthorne taught at Dartington Hall from 1932 to 1934. International recognition came in 1935 at the London Festival of the International Society for Contemporary Music through a performance of his *Theme and Variations* for two violins. After serving in the army during World War II, Rawsthorne devoted time to composition, writing symphonies, concertos, and chamber music. He was awarded the CBE in 1961 and earned an Honorary Doctor of Music at Liverpool, Essex, and Belfast Universities.<sup>155</sup>

Rawsthorne's first wife, Jessie, played in the BBC with Frederick Thurston. Rawsthorne finished his *Concerto*, written for Thurston, in January 1937. The manuscript is held in the archives at the Royal North College of Music in Manchester. Thurston premiered the work on February 22, 1937 at the Mercury Theater for a Lemare Concert in London, conducted by Iris Lemare.

---

<sup>155</sup> "Alan Rawsthorne." *Oxford University Press*. Accessed March 31, 2018. <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/rawsthornea/?cc=us&lang=en&>.

The concerto begins with a contemplative melody in the clarinet part that sets the mood for the remainder of the movement. Highly chromatic passages permeate the *Preludio*, possibly underlining Thurston's ability to seamlessly weave through technical runs. Movement two, *Capriccio*, features extensive legato phrases lasting up to twenty-four measures in length and including large intervallic leaps. Again, it is likely that distinguished phrasing ability inspired this writing. Expression radiates among the opening of the *Aria*, exhibiting the warmth and rich sounds of the clarinet's chalumeau register. Precision of technique and articulation is underscored in the last movement, *Invention*, characteristics of Thurston's playing heard in extant recordings.

A set of parts and a portion of manuscript score that includes an extended ending, possibly written by a copyist from the parts, exists at the Royal Northern College of Music in Manchester. Written on the top of the score is "Rawsthorne Clarinet Concerto – Revised ending now rejected by the composer 1963."<sup>156</sup> The revised version includes eleven measures at the end of the last movement that extends the last four bars and displays further technical virtuosity. Thea King created a recording with conductor Alun Francis, reconstructing the longer and more virtuosic ending based on a private recording by Frederick Thurston under Rawsthorne as conductor. "It is rather a pity that the decidedly weaker ending was the one to be published, or that performers are not provided with the choice between the two; this must

---

<sup>156</sup> Linda Merrick, liner notes in "Alan Rawsthorne: A Portrait," Linda Merrick and the Manchester Sinfonia, Prima Facie Records, PFCD053, 2017 CD.

reflect the composer's approval of the simpler one, since he did himself correct the proofs of the printed version."<sup>157</sup> Both recordings below include alternative ending version.

#### 5.18.2 Quartet for Clarinet, Violin, Viola, Cello (1948) (26 minutes, 30 seconds)

London: Oxford University Press, 1950.

- I. Moderato
- II. Poco lento
- III. Allegro risoluto

Alan Rawsthorne wrote his *Clarinet Quartet* for Frederick Thurston in 1948. The first performance was by Thurston, Harry Blech (violin), Keith Cummings (viola), and Douglas Cameron (cello) in London in November 1948.<sup>158</sup>

The *Moderato* is highly contrapuntal, demonstrating a multitude of fast chromatic runs in the clarinet part that utilize the entire range of the instrument. In this movement, each instrument alternates between a sense of urgency in character and dynamic and a murmuring underpinning. *Poco lento*, movement two, portrays a lament that exhibits elongated phrases within the clarinet line, again likely inspired by this quality in Thurston's playing. Urgency and aggressiveness arise in *Allegro risoluto*, featuring "piercing fanfares from the clarinet in its highest register, an effect cannily withheld until now and adding to an already fierce and primitive sounding movement."<sup>159</sup>

---

<sup>157</sup> John McCabe, "Alan Rawsthorne: Portrait of a Composer" (New York: Oxford University Press, 1999), 39.

<sup>158</sup> Andrew Smith, "Portraits'. 4: Frederick Thurston," *Clarinet and Saxophone* 12, no. 1 (March 1987): 20 and; Paul Conway, liner notes in King, Thea and The Aeolian Quartet, *Chamber Music*, Lyrita, SRCD256, 2008.

<sup>159</sup> Conway

5.19 Tate, Phyllis (1911- 1987)

*Sonata for Clarinet and Cello* (1947) (19 minutes, 30 seconds)

London: Oxford University Press, 1949.

- I. Poco lento cantabile
- II. Vivo
- III. Adagio non troppo, alla sarabande
- IV. Finale (Quasi Variazioni)

A determined composer and advocate of gender equality in music, Phyllis Tate began composing at a young age. She studied composition, piano, conducting, and timpani at the Royal Academy of Music from 1928 to 1932. Her works were performed at the R.A.M, Macnaghten – Lemare Concerts (see entry on Elizabeth Lutyens' *Five Little Pieces*), and by the Bournemouth Municipal Orchestra. Along with “serious” works, Tate composed and arranged commercial music under the pseudonyms Max Morelle or Janos.<sup>160</sup> John Gardner wrote in *The Independent* in 1987, “. . . Phyllis Tate will remain one of the outstanding British composers of her generation. Her music always sounded fresh and for that reason will never date.”<sup>161</sup>

Tate married Alan Frank, who co-wrote *The Clarinet: A Comprehensive Method for the Boehm Clarinet* and studied with Thurston, in 1935. Phyllis Tate wrote the *Sonata for Clarinet and Cello* for Frederick Thurston and William Pleeth in 1947. With the Beethoven and Brahms trios in mind, Tate originally conceived the work with piano; however, her ideas best fit the instrumentation of a duo. “The Sonata was not so much written with Thurston’s playing in mind as dedicated to him “because he was then completely in a class of his own – and a close

---

<sup>160</sup> Fuller, Sophie, “Tate, Phyllis,” *Grove Music Online*, 2001. Accessed March 30, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027549>.

<sup>161</sup> John Gardner, “Obituary,” *The Independent*, 1987. Accessed March 31, 2018. <http://www.phyllis-tate.com/obituary.html>. See this website for further information regarding the life and works of Tate.

personal friend.”<sup>162</sup> This work helped bring Tate to public attention after its performance at a London Contemporary Music Centre concert, and it became one of her best-known and frequently performed clarinet works.

Thurston student, Gervase de Peyer, recalled a performance he heard from Thurston and William Pleeth: “. . . their performance when I was present had all the excitement resulting from both players’ vivid performing temperaments testing the extremes of brilliant and expressive control.”<sup>163</sup> This work truly seems to test the extremes of the instruments in terms of range, technique, and dynamics. The playful chasing of voices and significant use of rests present in movement one, *Poco lento cantabile*, expresses a light character. Both instruments remain mainly within a soft dynamic range, yet the clarinet ranges from *forte* to *pianississimo*. Though the meter constantly changes, both voices weave seamlessly throughout. The lightness of character continues in movement two, *Vivo*, altered slightly with a driving force of the constant repetition in the cello. Staccato articulation in the clarinet mimics robust staccato and pizzicato of the cello. This style is briefly interrupted by a legato passage, highlighting the clarinet’s *alittissimo* range within soft dynamics. Movement three, *Adagio non troppo, alla Sarabanda*, features a melodic line in the cello part while the clarinet accompanies on wide intervallic leaps that often consists of two octaves. The *Finale* theme and variations proves to

---

<sup>162</sup> Andrew Smith, “Portraits’. 4: Frederick Thurston,” *Clarinet and Saxophone* 12, no. 1 (March 1987): 20.

<sup>163</sup> Gervase de Peyer, “Frederick Thurston’s Premieres & Other Performances,” in *Frederick Thurston 1901 – 1953: A Centenary Celebration*, ed. Colin Bradbury, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King (London: Clarinet and Saxophone Society of Great Britain, 2001), 16.

be the most technically demanding movement for both instruments. Quick tempos include technically challenging runs, employing the entire range of the clarinet.<sup>164</sup>

Gervase de Peyer complemented the musicality of Thurston and Pleeth: "An outstanding characteristic of their performance was the excellent balance between them and also their mutual awareness of subtle nuances and rubato that continually breathed life into the music."<sup>165</sup> Tate's writing truly takes into consideration the characteristics Thurston was known to have in his playing. Extreme control within soft dynamics are used throughout much of the work. Wide intervallic leaps, especially in the second movement, likely highlighted Thurston's control within any range of his instrument. With the lightness in dynamic and character that is present throughout the work, Thurston's and Pleeth's likely demonstrated sensitivity to the musical line in performances.

---

<sup>164</sup> For a detailed analysis of each movement see: Christine M. Bellomy, "The Clarinet Chamber Music of Phyllis Tate," (DMA thesis, University of Iowa, 2004), 57-69.

<sup>165</sup> De Peyer, 17.

## CHAPTER 6

### CONCLUSION

Frederick Thurston's impact on clarinet playing, teaching, and repertoire is significant among clarinet players. When discussing performer and composer relationships, Thurston's name is often neglected or not regarded as significantly as others. Due to the brevity of Thurston's life, world wars, recording choices, composer dedications, and publisher locations, Thurston's associations may not be familiar outside of the U.K. The considerable amount of clarinet and chamber music repertoire that was influenced by Frederick Thurston's playing should be recognized by all clarinetists.

The majority of Frederick Thurston's playing was live or through live radio broadcast, reaching a localized audience. Due to the war and travel constraints, Thurston's touring led him to very few surrounding countries to give performances and teach. National schools of clarinet playing were in part due to the isolation of performers in one country. Thurston is recognized for his heavy influence upon the English school of playing. Had Thurston lived a longer life to experience more effective and safer travel outside the U.K., perhaps he would have impacted a wider audience with his playing.

Based on the few extant recordings of Frederick Thurston, his desirable tone, technique, and musicality remain perceptible. As recording technology has transformed from the time Thurston recorded, sound quality may have changed during the transfer from analog to digital recordings. However, remaining the same are Thurston's exercises and descriptions that capture his teaching concepts in his method and books. Thurston's concept of playing and

artistry were passed to his students and will continue to be transmitted to new clarinet generations.

Obtaining sheet music, method books, and recordings discussed in this document is not an easy feat for clarinet players living outside of the United Kingdom. Music retailers in the United States do not carry much of this repertoire; they must order it from the U.K. where shipping charges accrue, and shipping time can last up to many weeks. Clarinetists with access to a library loan program may borrow certain compositions from libraries within the United States and abroad. Extra resources used in this document can also only be ordered from outside of the U.S. With advanced planning, repertoire and recordings are possible to access.

Many of the compositions written for Frederick Thurston include Thurston's name on the sheet music and are widely recognized among clarinetists. Unfortunately, other works do not include Thurston's name, and remain largely unexplored and unrecorded. Lesser-known repertoire can suit the musical tastes and technical needs of clarinetists of varying abilities. Clarinetists interested in exploring these 20<sup>th</sup> century compositions can gain a glimpse into the musical and tonal perceptions of Frederick Thurston's playing, influencing the way in which they perform or appreciate each composition. Clarinet players can use this document as a guide to the repertoire and publisher information, as well as a guide to available recordings.



APPENDIX  
RECORDINGS

Apivor, Denis (1916-2004)

*Concertante for Clarinet, Piano, and Percussion, Op. 7A (1944-1959)*

No Recordings

Arnold, Malcolm (1921-2006)

*Concerto No. 1 for Clarinet and Strings, Op. 20 (1948)*

Collins, Michael. *Sir Malcolm Arnold: The Complete Conifer Recordings*. Conducted by Mark Stephenson. Recorded with London Musici. Sony, 88875181702, April 15, 2016.

Gray, Gary. *Clarinet Recital*. Conducted by Harry Newstone. Recorded with the Royal Philharmonic Orchestra. Centaur CRC 2122, 1994. CD.

Johnson, Emma. *Arnold: The Complete Works for Clarinet*. Conducted by Ivor Bolton. Recorded with English Chamber Orchestra. Decca CDDCA922, July 5, 2011. Digital download.

Johnson, Emma. *The Art of Emma Johnson*. Conducted by Ivor Bolton. Recorded with English Chamber Orchestra. ASV/Resonance, 506, November 23, 2004. CD.

Johnson, Emma. *My England, A Collection of Timeless English Concertos*. Conducted by Ivor Bolton. Recorded with English Chamber Orchestra. Universal Classics, 00680125050526, February 11, 2015. CD.

King, Thea. *Clarinet Concertos*. Conducted by Barry Wordsworth. Recorded with the English Chamber Orchestra. November 1, 10-11, 1992. Hyperion, CDH55060. CD.

Hilton, Janet. *British Composers: Arnold Wind Concertos*. Conducted by Norman Del Mar. Recorded with Bournemouth Sinfonietta. Warner Classics – Parlophone, 0724356611757, September 4, 2006. CD.

*Scherzetto for Clarinet and Orchestra (1953)*

Bradbury, John. *The Film Music of Sir Malcolm Arnold*. Conducted by Rumon Gamba. Recording with the BBC Philharmonic. Manchester, February 22-24 and July 5-6, 2000. Chandos, CHAD 9851, 2000. CD.

Butler, Verity and Gavin Sutherland (piano). *Clarinet Kaleidoscope Volume Two*. Champion Records, 2008.

Farrall, Joy and Huw Watkins (piano). *Clarinet Exam Pieces 2014 – 2017*. ABRSM, 2015. CD.

King, Thea. *Clarinet Concertos*. Conducted by Barry Wordsworth. Recorded with the English Chamber Orchestra. November 1, 10-11, 1992. Hyperion, CDH55060. CD.

Samek, Victoria Soames, Paul Chilvers (piano). *Sir Malcolm Arnold: Wind Chamber Music*. Naxos, 8.570294, 2007.

*Sonatina for Clarinet and Piano, Op. 29 (1951) (7minutes, 30 seconds)*

Boeykens, Walter and Jan Gruithuyzen (piano). *Clarinet Masterclass Volume 1*. Etcetera, 2005. CD.

Bokun, Jan Jakub and Katarzyna Kaczorowska (piano). *From the Shadow to the Light*. JB Records, JBR001-2, 2005. CD.

- Campbell, Arthur and Helen Marlais (piano). *Music for Clarinet & Piano*. Audite, 97.536, 2012. CD.
- Carpenter, Nicholas and David McArthur (piano). *Music for Clarinet and Piano*. Herald Records, 151, 1995. CD.
- Chiodo, Vic and Paul Hartley (piano). *English Music for Clarinet and Piano*. Mark Records, 5385- MCD, 2004. CD.
- Collins, Michael and Michael McHale (piano). *British Clarinet Sonatas, Volume 2*. Chandos, CHAN 10758, 2013. CD.
- De Graaf, Henk and Daniel Wayenberg (piano). *The Classical Clarinet*. Brilliant Classics, BC92219, 2006, CD.
- Gray, Gary and Clifford Benson (piano). *Clarinet and Piano Recital*. New Southgate, London, June 15-15, 1992. Centaur, CRC 2165, 1993. CD.
- Jóhannesson, Einar and Philip Jenkins (piano). *British Music for Clarinet and Piano*. Chandos, CHAN 9079, 1992. CD.
- Jarzynski, Dawid and Anna Czaicka (piano). *English Clarinet Sonatas*. Dux, DUX0798, 2012. CD.
- Johnson, Emma. *Arnold: The Complete Works for Clarinet*. Conducted by Ivor Bolton. Recorded with English Chamber Orchestra. Decca CDDCA922, July 5, 2011. Digital download.
- Hue, Sylvie and Roger Boutry (piano). *Breeze On the Sea. . .* Syrius, SYR141349, 2001.
- Meyer, Paul and Eric Lesage. *Clarinet Concordia*. Denon, B003XCJ07G, 2008. CD.
- Parkin, Jonathan and Sebastian Stanley (piano). *Portraits of England*. December 2012. Auditorio Centro Cultural La Marina, Spain. EMEC, E-119.
- De Peyer, Gervase, and Gwenneth Pryor (piano). *English Music for Clarinet and Piano*. Chandos, CHAN 8549, 1987. CD.
- Samek, Victoria Soames and John Flinders (piano). *On the Wings of English Melody*. 1999. Big School, Christ Hospital, Horsham. Clarinet Classics, CC0025. CD.
- Simon, Andrew and Warren Lee (piano). *Ebony and Ivory*. Wyastone Concert Hall, Monmouth UK, November 21-23, 2012. Naxos, 8.573022, 2013. CD.
- Sodja, Dusan and Tatjana Kaucic (piano). *Legends*. Corona, 2009. CD.
- Spaendonck, Ronald van and Eilane Reyes (piano). *Clarinet Recital*. Fuga Libera, FUG558, 2009. CD.
- Summers, Jerome and Robert Kortgaard (piano). *Flight of the Nightingale*. Cambria, CAMCD-1173, 2008. CD.

### Bax, Arnold (1883-1953)

#### *Sonata for Clarinet and Piano in D Major (1934)*

- Barrios, Cristo and Clinton Cormany (piano). *Clarinet Recital*. Metier, MSV28505, 2008. CD.
- Chiodo, Vic and Paul Hartley (piano). *English Music for Clarinet and Piano*. Mark Records, 5385- MCD, 2004. CD.
- Collins, Michael and Michael McHale (piano). *British Clarinet Sonatas, Volume 1*. Potton Hall, Dunwich, Suffolk. April 30-May 1, 2011. Chandos Records, CHAN10704, 2012. CD.

- Cox, Nicholas and Ian Buckle (piano). *The Thurston Connection, English Music for Clarinet and Piano*. August 31 and September 1, 2011. The Friary, Liverpool, England. Naxos, 8.571357. CD.
- Hilton, Janet and Keith Swallow (piano). *Bax, Bliss, and Vaughan Williams*. Chandos, CHAN8683, 1988. CD.
- Hue, Sylvie and Roger Boutry (piano). *Breeze On the Sea*. . . Sirius, SYR141349, 2001.
- Jarzynski, Dawid and Anna Czaicka (piano). *English Clarinet Sonatas*. Dux, DUX0798, 2012. CD.
- Meyer, Paul and Eric Lesage. *Clarinet Concordia*. Denon, B003XCJ07G, 2008. CD.
- Plane, Robert and Benjamin Frith (piano). *Arnold Bax*. Naxos, 8.557698, 2006.
- West, Charles and Susan Grace (piano). *Sonatas for Clarinet & Piano*. Klavier, KCD-11076, 1999.
- Wilson, Nadia and Martin Butler (piano). *20<sup>th</sup> Century Fantasies*. ASC Records, 2018. CD.

Bliss, Arthur (1891-1975)

*Quintet for Clarinet and String Quartet* (1931)

- Campbell, David and the Maggini Quartet: Laurence Jackson (violin), David Angel (violin), Martin Outram (viola), Michal Kaznowski (cello). *Arthur Bliss*. Naxos, 8.557394, 2004.
- Hilton, Janet and the Lindsay Quartet. *Bax, Bliss, and Vaughan Williams*. Chandos, CHAN8683, 1988. CD.
- Meyer, Wolfgang and the Eisler Quartet: Elisabeth Weber (violin), Clemens Lidner (violin), Pauline Sachse (viola) and Mischa Meyer (cello). *Mozart, Weber, Bliss Clarinet Quintet*. CAvi-music, CAvi8553216D, 2010. CD.
- De Peyer, Gervase and the Melos Ensemble. *Icon: Melos Ensemble*. Warner Classics – Parlophone, 5099991851451, 2011. CD.
- Thurston, Frederick and the Griller Quartet: Sydney Griller (violin), Jack O'Brien (violin), Philip Burton (viola), Colin Hampton (cello). *Frederick Thurston, Griller Quartet*. Recorded at Decca's West Hamstead Studios, August 29-30, 1934. Testament, SBT1366, remastered in 2005. CD.
- Thurston, Frederick and the Griller Quartet: Sydney Griller (violin), Jack O'Brien (violin), Philip Burton (viola), Colin Hampton (cello). *Frederick Thurston 1901-1953: Centenary Tribute*. Clarinet Classics, CC0037, 2001. CD.
- Thurston, Frederick. *The Clarinet Historical Recordings Volume 1*. Clarinet Classics, CC0005, 1993. (4<sup>th</sup> movement only).

Browne, Philip (?-1961)

*A Truro Maggot* (1944)

- Thurston, Frederick and Myers Foggin (piano). *The Clarinet, Historical Recordings Volume II*. Clarinet Classics, CC0010, 1994.

Cruft, Adrian (1921-1987)

*Impromptu for Clarinet or Viola and Piano, Op. 22* (1957)

- No recordings

Finzi, Gerald (1901-1956)

*Concerto for Clarinet and String Orchestra, Op. 31 (1949)*

- Ashkenazy, Dmitri. *Finzi, Copland & Taneyev: Clarinet Concertos*. Conducted by Jonathan Nott. Recorded with Luzerner Sinfonieorchester. Paladino Music, PMR0053, 2014. CD.
- Campbell, David. *Reflections*. Conducted by Nick Collon. Recorded with Aurora Orchestra. Clarinet Classics, 57, 2008. CD.
- Campbell, James. *Finzi: Dies natalis & Clarinet Concerto*. Conducted by Simon Streatfeild. Recorded with Manitoba Chamber Orchestra. CBC Records, SMCD5204, 2010. CD.
- Collins, Michael. *British Clarinet Concertos, Vol. 1*. Conducted by Michael Collins. Recorded with BBC Symphony Orchestra. Chandos, CHAN10739, 2012. CD.
- Denman, John. *Finzi: Cello Concerto; Clarinet Concerto*. Conducted by Vernon Handley. Recorded with New Philharmonia Orchestra and Royal Philharmonic Orchestra conducted by Vernon Handley with Yo-Yo Ma, cello. Lyrita, 1977. 2007, CD.
- Donaghue, Margaret. *Finzi, Brahms and Strauss: Works for Clarinet and Orchestra*. Conducted by Thomas Sleeper. Recorded with Rouse Philharmonic Orchestra. Centaur, CRC2453, 2010.
- Hacker, Alan. *Gerald Finzi: Love's Labours Lost Suite; Clarinet Concerto; Prelude & Romance for String Orchestra*. Conducted by William Boughton. Recorded with the English String Orchestra. Nimbus Records, NI5101, 1987. CD.
- Johnson, Emma. *Finzi/Stanford*. Conducted by Sir Charles Groves. Recorded with Royal Philharmonic Orchestra with Malcolm Martineau, piano. ASV Records, 1993. CD.
- King, Thea. *Stanford, Finzi: Clarinet Concertos*. Conducted by Alun Francis. Recorded with Philharmonia Orchestra. Helios, Hyperion Records, #55101, 1979, Vinyl, LP. 2001, CD.
- Kotar, Jože. *Clarinet Concertos*. Conducted by Simon Krecic, Benoît Fromanger, Marko Letonja. Recorded with RTV Slovenia Symphony Orchestra. RTV, 2015. CD.
- Marriner, Andrew. *Gerald Finzi: Clarinet Concerto, Nocturne, Eclogue*. Conducted by Sir Neville Marriner. Recorded with Academy of St. Martin in the Fields, English Chamber Orchestra. Decca, 2011. CD.
- McClellan, D. Ray. *Gerald Finzi: Concerto for Clarinet*. Recorded with the ARCO Chamber Orchestra. Phoenix USA, PHCD 181, 2013.
- Plane, Robert. *Finzi: Clarinet Concerto, Five Bagatelles, Three Soliloquies from "Love's Labours Lost," Seven Rhapsody, Romance, Introit*. Conducted by Howard Griffiths. Recorded with Northern Sinfonia. Naxos, 1955. CD.
- Stolzman, Richard. *Finzi: Bagatelles, Clarinet Concerto – Lawrence Ashmore: Four Seasons, Greensleeves*. Conducted by Robert Salter. Recorded with Guildhall String Ensemble. RCA Legacy, RCA 60437, 1991. CD.
- Williamson, Sarah. *Copland & Finzi – Clarinet Concertos*. Conducted by David Curtis. Recorded with Orchestra of the Swan, October 15-16, 2009. Townsend Hall, England: United Kingdom. Somm, SOMM244, 2010. CD.

Fiske, Roger (1910-1987)

*Sonata for Clarinet and Piano* (1941)

Cox, Nicholas and Ian Buckle (piano). *The Thurston Connection, English Music for Clarinet and Piano*. August 31 and September 1, 2011. The Friary, Liverpool, England. Naxos, 8.571357. 2015. CD.

Cox, Nicholas and Ian Buckle (piano). *The Thurston Connection, English Music for Clarinet and Piano*. British Music Society, 440. 2012. CD.

Frank, Alan (1910- 1994)

*Suite for Two Clarinets* (1934)

Thurston, Frederick and Ralph Clarke. *The Clarinet, Historical Recordings Volume I*. Clarinet Classics, CC0005, 1993.

Frankel, Benjamin (1906-1973)

*Clarinet Quintet, Op. 28* (1956)

Dean, Paul and the Australian String Quartet: William Hennessey (violin) Elinor Lea (violin), Keith Crellin (viola), Janis Laurs (cello). *Benjamin Frankel*. CPO, 999384-2, 1996.

King, Thea and the Britten String Quartet: Peter Manning (violin), Keith Pascoe (violin), Peter Lale (viola), Andrew Schulman (cello). *Clarinet Quintets*. Hyperion, 2003.

Hamilton, Iain (1922- 2000)

*Three Nocturnes for Clarinet and Piano, Op. 6* (1950)

Cox, Nicholas and Ian Buckle (piano). *The Thurston Connection, English Music for Clarinet and Piano*. August 31 and September 1, 2011. The Friary, Liverpool, England. Naxos, 8.571357. CD.

Mikai, Hidemi and Eisuke Tsuchida (piano). *Spurn Point*. Meister Music, MM 2158.

Howells, Herbert (1892- 1983)

*Clarinet Sonata* (1946)

Collins, Michael and Michael McHale (piano). *British Clarinet Sonatas, Volume 1*. Potton Hall, Dunwich, Suffolk, April 30- May 1, 2011. Chandos Records, CHAN10704. CD.

Jarzynski, Dawid and Anna Czaicka (piano). *English Clarinet Sonatas*. Dux, DUX0798, 2012. CD.

Khoury, Murray and Peter Pettinger (piano). *The Best of British Clarinet, Volume 2*. Continuum, CCD1038, 2004. CD.

King, Dame Thea and Clifford Benson (piano). *English Music for Clarinet*. Hyperion, CDD22027, 1997.

Plane, Robert and Sophia Rahman (piano). *Herbert Howells*. Potton Hall, Suffolk, October 26-27, 2002. Naxos, 8.557188, 2004.

Ireland, John (1879-1962)

*Fantasy-Sonata* (1943)

- Carpenter, Nicholas and David McArthur (piano). *Music for Clarinet and Piano*. Herald Records, 151, 1995. CD.
- Cigleris, Peter and Antony Gray (piano). *English Fantasy*. Cala, CACD77015, 2013.
- Collins, Michael and Michael McHale (piano). *British Clarinet Sonatas, Volume 1*. Potton Hall, Dunwich, Suffolk. April 30-May 1, 2011. Chandos Records, CHAN10704, 2012. CD.
- Denman, John and Paula Fan (piano). *Splendid British Clarinet Works*. British Music Label BML009.
- Jarzynski, Dawid and Anna Czaicka (piano). *English Clarinet Sonatas*. Dux, DUX0798, 2012. CD.
- Johnson, Emma and Malcolm Martineau (piano). *Clarinet Recital: Emma Johnson*. 2008. Universal Classics, 00743625089127. CD.
- King, Thea and Alan Rowlands (piano). *In Memoriam : John Ireland*. Saga XID 5206, 1962. LP.
- Khoury, Murray and Peter Pettinger (piano). *The Best of British Clarinet*. Continuum, CCD1038, 2004. CD.
- Merrick, Linda and Peter Noke (piano). *A John Ireland Collection*. ASC Records, ASCCD150, 2014. CD.
- Nichols, Peter and Margaret Ozanne (piano). *An English Rhapsody*. British Music Label, BML010, 1994.
- Parkin, Jonathan and Sebastian Stanley (piano). *Portraits of England*. December 2012. Auditorio Centro Cultural La Marina, Spain. EMEC, E-119.
- De Peyer, Gervase and Eric Parkin (piano). *John Ireland*. Lyrita 2271, 2007. CD.
- De Peyer, Gervase and Gwenneth Pryor (piano). *English Music for Clarinet and Piano*. Chandos, CHAN8549, 1987. CD.
- Plane, Robert and Sophia Rahman (piano). *Ireland*. April 20-21, 2008. Potton Hall, Westleton, Suffolk. Naxos, 8.570550. CD.
- Samek, Victoria Soames and John Flinders (piano). *On the Wings of English Melody*. 1999. Big School, Christ Hospital, Horsham. Clarinet Classics, CC0025. CD.
- Thurston, Frederick and John Ireland (piano). *John Ireland Plays John Ireland: Broadcast & Concert Performances*. (Original broadcasts/recordings made between 1928-1951). Dutton, CDBP9799, 2010. CD.
- Thurston, Frederick and Kendall Taylor (piano). First broadcast recording. Recorded by the BBC on November 25, 1945.  
<https://www.youtube.com/watch?v=QZBj7xTeUIU>. (excerpt).
- Wilson, Nadia and Martin Butler (piano). *20<sup>th</sup> Century Fantasies*. ASC Records, 2018. CD.

Jacob, Gordon (1895-1984)

*Quintet for Clarinet and Strings* (1938)

- King, Thea and The Aeolian Quartet. *Frederick Thurston 1901-1953: Centenary Tribute*. Clarinet Classics, CC0037, 2001. CD.
- King, Thea and the Aeolian Quartet. *Clarinet Quintets*. Hyperion CDH55110, 2003. CD.

Lloyd Webber, William (1914-1982)

*Air and Variations for Clarinet and Piano* (1952)

Bradbury, John and James Cryer (piano). *The English Clarinet*. 2006. Naxos, 8.570539. CD.

Pay, Antony and Ian Brown (piano). *William Lloyd Webber, Piano Music, Chamber Music and Songs*. St. George's, Brandon Hill, Bristol, August 14, 15, 1997. Hyperion Records, CD67008. CD.

Lutyens, Elisabeth (1906-1983)

*Five Little Pieces for Clarinet and Piano, Op. 14 No. 1* (1945)

No recordings

Maconchy, Elizabeth (1907-1994)

*Concertino No. 1 for Clarinet and String Orchestra* (1945)

King, Thea. *Clarinet Concertos*. Conducted by Barry Wordsworth. Recorded with the English Chamber Orchestra. November 1, 10-11, 1992. Hyperion, CDH55060. CD.

Rawsthorne, Alan (1905- 1971)

*Concerto for Clarinet and Strings* (1936)

Merrick, Linda. *Alan Rawsthorne: A Portrait*. Conducted by Richard Howarth. Recorded with Manchester Sinfonia. Prima Facie Records, PFCD053, 2017 CD.

King, Thea. *Three English Clarinet Concertos*. Conducted by Alun Francis. Recorded with the Northwest Chamber Orchestra of Seattle. Seattle, USA. Hyperion, CDA66031, 1981.

*Quartet for Clarinet, Violin, Viola, Cello* (1948)

King, Thea and The Aeolian Quartet. *Frederick Thurston 1901-1953: Centenary Tribute*. Clarinet Classics, CC0037, 2001.

King, Thea and The Aeolian Quartet. *Chamber Music*. Lyrita, SRCD256, 2008.

Tate, Phyllis (1911- 1987)

*Sonata for Clarinet and Cello* (1947)

De Peyer, Gervase and William Pleeth (cello). *Instrumental Music*. UK: Argo, ZRG 5475, 1966.

Dobrée, Georgina and Jack Kirstein (cello). *Contemporary Clarinet, Volume 1*. UK: Chantry Recordings, ABM 24, 1978.



## REFERENCES

- "Allen, Sir Hugh Percy (1869 – 1946), Musicologist and Conductor. *Oxford Dictionary of National Biography*. Last updated October 8, 2009. Accessed March 16, 2018.  
<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-30386>.
- Andrews, Paul. "Herbert Howells." *Herbert Howells Society*. Accessed March 29, 2018.  
<https://www.herberthowellssociety.com/hnh---a-biography.html>.
- Banfield, Stephen. *Gerald Finzi, An English Composer*. London: Faber and Faber, 1997.
- Boosey & Hawkes. "John Ireland." Accessed March 25, 2018.  
[http://www.boosey.com/pages/cr/composer/composer\\_main.cshtml?composerid=2962&ttype=BIOGRAPHY&ttitle=Biograf%C3%ADa](http://www.boosey.com/pages/cr/composer/composer_main.cshtml?composerid=2962&ttype=BIOGRAPHY&ttitle=Biograf%C3%ADa).
- Bradbury, Colin. "Frederick Thurston: The Musician Who Guided a Generation." *Clarinet & Saxophone* 26, no. 2 (Summer 2001): 16-21.
- Bradbury, Colin, Pamela Weston, Gervase de Peyer, Adrian Greenham, Gareth Morris, Thea King. *Frederick Thurston 1901 – 1953: A Centenary Celebration*. London: Clarinet and Saxophone Society of Great Britain, 2001.
- B.W.G.R. "Review." *Music & Letters* 33, no. 1 (January 1952).
- Cole, Hugo and Andrew Burn. "Bliss, Sir Arthur." *Grove Music Online*. Accessed March 31, 2018.  
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000003281>.
- Cole, Hugo and Jennifer Doctor. "Maconchy, Dame Elizabeth." *Grove Music Online*. Accessed March 31, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017374?rskey=QV2hLr&result=1>.
- Cox, Nicholas: Liner notes in: Cox, Nicholas and Ian Buckle (piano). *The Thurston Connection, English Music for Clarinet and Piano*. August 31 and September 1, 2011. The Friary, Liverpool, England. Naxos, 8.571357. CD.
- Craggs, Stewart R. *Malcolm Arnold: A Bio-Bibliography*. Westport, CT: Greenwood Publishing, 1998.
- Davies, Lyn. "Aplvor, Denis," *Grove Music Online*, accessed March 29, 2018,  
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000001087?rskey=t03GQB&result=1>.

- Dressler, John Clay. *Gerald Finzi: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1997.
- Ferguson, Howard, and Michael Hurd. *Letters of Gerald Finzi and Howard Ferguson*. Woodbridge, Suffolk: Boydell Press, 2001.
- Fogle, Elizabeth Ann. "Georgina Dobrée – A Profile." *The Clarinet* 6, no. 4 (Summer 1979): 14-15.
- Foreman, Lewis. "Bax, Arnold." *Grove Music*, accessed April 1, 2018.  
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000002380?rsk=maiMMZ&result=1>.
- Gillespie, James. "An Interview With Colin Bradbury." *The Clarinet* 12, no. 2 (Winter 1985): 10-12.
- Greenham, Adrian. "A Conversation with George MacDonald." *Clarinet and Saxophone* 39, no. 2 (Summer 2014): 15- 17.
- Harvey, Paul. "A Tribute to Frederick Thurston." *The Clarinet* 6, no. 4 (Summer 1979): 41.
- . "Frederick Thurston (1901-1953) Centenary Celebration – September 21, 2001." *The Clarinet* 29, no. 1 (December 2001): 34-35.
- Jackson, Paul R.W. *The Life and Music of Sir Malcolm Arnold: The Brilliant and the Dark*. Aldershot, England: Ashgate Publishing, 2003.
- Kenyon, Nicholas. *The BBC Symphony Orchestra: The First Fifty Years, 1930-1980*. London: British Broadcasting Corporation, 1981.
- Lee, Warren. Liner notes in: *Ebony and Ivory*. Andrew Simon. Naxos 8.573022, 2012.
- Lengnick, "Reviews of New Music: Clarinet and Piano," *Musical Opinion* 75, no. 898 (July, 1952).
- Lutyens, Elisabeth and Robert Saxton. "Elisabeth Lutyens at 75. An Interview with Robert Saxton." *The Musical Times* 122, no. 1660 (June 1981): 368-369.
- Marrington, Mark. "Denis Aplvor and His Contribution to British Opera and Ballet." *The Musical Times* 146, No. 1891 (Summer, 2005).
- McCabe, John. "Alan Rawsthorne: Portrait of a Composer." New York: Oxford University Press, 1999.
- McVeagh, Diana. *Gerald Finzi: His Life and Music*. 2005. Reprint, Woodbridge, Suffolk: The Boydell Press, 2006.
- Monk, Judith. "Colin Bradbury." *Musical Opinion*, no. 1445 (March—April 2005), 22-23.

- Monsen, Ronald. "An Interview with Paul Harvey." *The Clarinet* 6, no. 4 (Summer 1979): 20-21.
- Morrison, Chris. "Malcolm Arnold: Clarinet Concerto No. 1, for clarinet & strings, Op. 20." Accessed February 11, 2018. <https://www.allmusic.com/composition/clarinet-concerto-no-1-for-clarinet-strings-op-20-mc0002357300>.
- Palmer, Christopher. Liner notes in: *Clarinet Concerto*, Thea King with the English Chamber Orchestra. Hyperion, CDH55060, 1992. CD.
- Payne, Anthony and Toni Calam. "Lutyens, (Agnes) Elisabeth." In *The Norton/Grove Dictionary of Women Composers*. Edited by Julie Anne Sadie and Rhian Samuel. London: Macmillan Press, 1995.
- Pitfield, Spencer Simpson. "British Music for Clarinet and Piano 1980-1945: Repertory and Performance Practice." Ph.D. diss., University of Sheffield, 2000.
- Schafer, Murray. *British Composers in Interview*. London: Faber and Faber, 1963.
- Sclater, James. "Reginald Kell – Clarinetist Without a Country." *The Clarinet* 28, no. 2 (March 2001): 58-63.
- Scott, David and Rosemary Williamson. "Fiske, Roger." *Grove Music Online*. Accessed March 28, 2018. <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.09752>.
- Smith, Andrew. "'Portraits'. 4: Frederick Thurston." *Clarinet & Saxophone* 12, no. 1 (March 1987): 19-21.
- Thompson, Randall Scott. "The Solo Clarinet Works of Iain Hamilton." Doctor of Musical Arts diss., University of Maryland, 1976.
- Thurston, Frederick J. and Alan Frank. *The Clarinet: A Comprehensive Tutor for the Boehm Clarinet*. 1939. Revised. London: Hawkes & Son, 1966.
- Thurston, Frederick and Thea King. *Clarinet Technique*. 2nd ed. London: Oxford University Press, 1964.
- Townsend, David. "English Music and More With John Denman." *The Clarinet* 6, no. 4 (Summer 1979): 24-26.
- Weston, Pamela. *Heroes & Heroines of Clarinettristry: A Selection from Writings*, 157-162. Victoria, BC, Canada: Trafford Publishing, 2008.
- . "Lazarus, Henry," *Oxford Music Online*, 2001. Accessed March 20, 2018. <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.16171>.
- . *Clarinet Virtuosi of the Past*. London, England: Robert Hale, 1971.

- . *Clarinet Virtuosi of Today*. Hertfordshire, England: Egon Publishers Ltd., 1989.
- . *More Clarinet Virtuosi of the Past*. 1977. Reprint. London, England: The Panda Group, 2002.
- . *Yesterday's Clarinetists: a sequel*. Yorkshire, England: Emerson Edition Ltd., 2002.
- Willey, Ewart L. "British Clarinet Concertos." *The Clarinet* 12, no. 2 (Winter 1985): 14-17.
- . "British Clarinet Sonatas Published Since 1880." *The Clarinet* 11, no. 2 (Winter 1984): 9-11.
- Wright, David CF. "Denis Apivor," accessed March 29, 2018.  
<https://www.scribd.com/document/207028389/Denis-Apivor>.