

A black and white photograph of Sir Adrian Boult, an elderly man with a balding head, wearing a white shirt and a dark striped tie. He is captured in a dynamic pose, leaning forward with his right arm extended, holding a baton. The background is dark and out of focus.

# *Sir Adrian* **Boult**

*Companion of  
Honour*

*A Tribute edited by  
Nigel Simone and Simon Mundy*

# Sir Adrian Boult Companion Of Honour

**Stanley Sadie**



## **Sir Adrian Boulton Companion Of Honour:**

**Sir Adrian Boulton, Companion of Honour** Adrian Boulton, Nigel Simeone, Simon Mundy, 1980      **Sir Adrian Boulton, Companion of Honour** Nigel Simeone, Simon Mundy, 1984      **Ralph Vaughan Williams and Adrian Boulton** Nigel Simeone, 2022 The first detailed study of the working relationship and productive friendship between Ralph Vaughan Williams 1872 1958 and Adrian Boulton 1889 1983 From 1918 onwards Boulton became one of Vaughan Williams's most important interpreters giving the world premieres of the Pastoral Fourth and Sixth Symphonies performing almost all his major works not only at home but with some of the world's greatest orchestras and working in close collaboration with the composer on major projects including the first complete recording of Vaughan Williams's symphonies Boulton continued to be the most devoted advocate of Vaughan Williams's music to the end of his long career As this book shows Boulton's scores include numerous annotations derived from conversations and correspondence with Vaughan Williams and these provide important evidence of the composer's wishes including adjustments to orchestration comments on interpretation dynamics phrasing and revisions to Vaughan Williams's notoriously unreliable metronome marks The evidence of these scores is considered alongside the extensive correspondence between Vaughan Williams and Boulton Boulton's private diaries and other relevant documents including contemporary press reports The book includes three substantial supplements a detailed description of Boulton's marked scores a comprehensive list of Boulton's Vaughan Williams performances and a discography including surviving recordings of unpublished broadcasts It will be indispensable reading for scholars and students of Vaughan Williams and historical conducting Vaughan Williams enthusiasts and those interested in the history of recorded music The evidence of these scores is considered alongside the extensive correspondence between Vaughan Williams and Boulton Boulton's private diaries and other relevant documents including contemporary press reports The book includes three substantial supplements a detailed description of Boulton's marked scores a comprehensive list of Boulton's Vaughan Williams performances and a discography including surviving recordings of unpublished broadcasts It will be indispensable reading for scholars and students of Vaughan Williams and historical conducting Vaughan Williams enthusiasts and those interested in the history of recorded music The evidence of these scores is considered alongside the extensive correspondence between Vaughan Williams and Boulton Boulton's private diaries and other relevant documents including contemporary press reports The book includes three substantial supplements a detailed description of Boulton's marked scores

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*The Cambridge Companion to Conducting* José Antonio Bowen, 2003-11-20. In this wide-ranging inside view of the history and practice of conducting, analysis and advice comes directly from working conductors including Sir Charles Mackerras on opera, Bramwell Tovey on being an Artistic Director, Martyn Brabbins on modern music, Leon Botstein on programming, and Vance George on choral conducting, and from those who work closely with conductors: a leading violinist describes working as a soloist with Stokowski, Ormandy, and Barbirolli, while Solti and Abbado's studio producer explains orchestral recording, and one of the world's most powerful managers tells all. The book includes advice on how to conduct different types of groups: choral, opera, symphony, early music, and provides a substantial history of conducting as a study of national traditions. It is an unusually honest book about a secretive industry, and managers, artistic directors, soloists, players, and conductors openly discuss their different perspectives for the first time.

Two Centuries of British Symphonism Jürgen Schaarwächter, 2015-02-27. Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgegriffen blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein.

Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home, enterprising attempts to find new ways of expression. By the end of the 19th century British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication light is shone on those works that have to some

extent been overshadowed as well as on those that have remained unpublished or unperformed The result is a multi faceted panorama of British symphonism offering many insights into the composers thinking and their socio cultural contexts A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject

**Gustav Holst** Mary Christison Huismann,2011-04-26 First published in 2011 this text provides citations to the core Holst literature The volume is intended for students and researchers as well as those seeking an introduction to Holst The inclusion of materials for the non specialist seems entirely appropriate as Holst devoted much of his career to teaching amateur musicians The contents of this book presents a selective annotated list of essential materials published through the end of 2009 although a very few exceptions were made for a limited number of post 2009 print and web resources Blake Set to Music Donald Fitch,2023-11-15 Blake Set to Music A Bibliography of Musical Settings of the Poems and Prose of William Blake by Donald Fitch offers an extensive and meticulously compiled reference work detailing the musical interpretations of William Blake s poetry What began as a casual search in 1976 to fulfill a request for Blake settings for male chorus soon turned into a comprehensive project revealing a surprising gap in musical bibliography While Shakespeare and other poets had well documented musical settings Blake s work had no such resource until now Fitch s research uncovers a fascinating trend the use of Blake s poetry in musical compositions is largely a 20th century phenomenon though it has roots in the late 19th century From Blake himself reportedly singing his poems to original tunes to early settings by musicians like Mary Carmichael in 1876 Fitch traces how Blake s works captured the imagination of composers The bibliography spans amateur and professional musicians encompassing settings for solo voice choirs chamber ensembles and orchestras The book highlights over 250 musical settings of Blake s *The Lamb* making it the most popular choice among composers while other well loved poems like *The Tyger* and *Spring* also appear frequently Interestingly it also explores Blake s influence beyond the English speaking world particularly in post World War II compositions by Scandinavian Russian and European composers Fitch s bibliography not only provides a rich resource for scholars musicians and Blake enthusiasts but also charts a cultural shift As musical tastes evolved so too did the appreciation for Blake s poetic depth with his works being embraced by an ever widening range of composers across the globe This bibliography stands as an essential guide to the diverse and evolving relationship between Blake s visionary poetry and the world of music This title is part of UC Press s *Voices Revived* program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 *Voices Revived* makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1990 The Historic Record & AV Collector Quarterly ,1997 Includes separate unnumbered section Historic record sales section *Both Sides of the River* Gladys Mary Coles,1993 *The John Ireland Companion* Lewis Foreman,2011 John Ireland 1879 1962 was one of the most distinctive and distinguished of a generation of exceptional British composers that included Vaughan Williams Gustav Holst

Frank Bridge and Arnold Bax They emerged in the decade before the First World War and in the inter war years produced a remarkable body of music In Ireland's case his was not only the most popular British Piano Concerto of its time but he also composed a splendid repertoire of songs piano music chamber music and orchestral and choral scores This richly illustrated Companion will be essential for all admirers of the composer Not only for the performer pianist singer conductor but for the wider musical public record collectors and music historians academics and anyone interested in British music of the earlier twentieth century The author has drawn on his extensive research into Ireland's life and letters over many years and in association with the John Ireland Charitable Trust has not only commissioned a wide range of chapters from leading performers and writers of today but has brought together in one convenient format Ireland's own writings on music the memories of his friends and students including Britten Moeran and Arnell and a selection of important earlier articles The Companion also includes a complete list of works and the most comprehensive discography of Ireland ever compiled The accompanying CD contains historical recordings featuring the voice of John Ireland with two of his broadcast talks as well as otherwise unobtainable performances of Ireland's music from the composer himself and from other well known performers of the past

**The British Catalogue of Music** ,1982      **The Elgar Society Journal** Elgar Society,1981      *The British Library General Catalogue of Printed Books 1976 to 1982* British Library,1983      **Debrett's Peerage, Baronetage, Knightage, and Companionage** ,1973      *An Almanack for the Year of Our Lord ...* Joseph Whitaker,1983      **The Historic Record Quarterly** ,1991      *Crescendo!* Beresford King-Smith,1995      **Almanack for the Year of Our Lord ...** ,1982      *The R.C.M. Magazine* ,1968      *The New Grove Dictionary of Opera* Stanley Sadie,1992 The New Grove Dictionary of Opera is a comprehensive resource on the study of opera designed for scholars and opera aficionados Its 11 000 articles written by more than 1 300 of the world's leading critics and scholars cover 1 800 operas from the late 16th century Florentine Camerata through the great 18th and 19th century operas to contemporary works such as the minimalist theatre pieces of Philip Glass The lives and works of more than 2900 composers and hundreds of singers from Francesco Rasi in the 17th century to Luciano Pavarotti in the 20th are discussed in biographical articles Indexes of character names and arias make it easy to find what you are looking for Illustrations throughout the book present rare photographs reproductions of original posters set and costume designs and scenes from modern productions Publisher's description

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