

AUTUMN 2009

# THE BELL



## THE FAIRY QUEEN

The annual summer season of Glyndebourne Festival Opera draws an enthusiastic international audience to enjoy outstanding productions of classic and modern works. On Friday 17th July it was the good fortune of several members of staff to be present for Henry Purcell's *The Fairy Queen*, based on an anonymous adaptation of Shakespeare's *A Midsummer Night's Dream*. Performed in a new edition prepared by Andrew Pinnock and Bruce Wood, it is to be published later this year by S&B for the Purcell Society.



*L to R: Nicholas Williams, Caroline Holloway, Carol Wakefield, Mandy Aknai, Jeremy Aknai, cast member*

Far from being a busmen's holiday, it was a rare opportunity for those involved in the project to see and hear the notes on the page come to life, in a superb new production directed by Jonathan Kent, and with renowned baroque specialist William Christie conducting the Orchestra of the Age of Enlightenment. Not even the dismal British weather dampened their enjoyment of the opera or the traditional Glyndebourne picnic. And the humorous dialogue of Coridon and Mopsa before the interval, and after it, the Act IV Masque of the Seasons, presented by Phoebus the sun god, helped everyone forget the wind and rain outside the theatre.

With singing, dancing and spoken dialogue combined in the semi-opera form unique to English music, *The Fairy Queen* has surely inspired few more sumptuous realisations than this one. A notable event to mark both the 75th anniversary of the founding of Glyndebourne and the 350th of Henry Purcell's birth, it was also a memorable outing for the Stainer & Bell team, shown here with a member of the cast from a staging that mixed contemporary informality with Restoration splendour.

*Published periodically by*

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# Onstage Brass

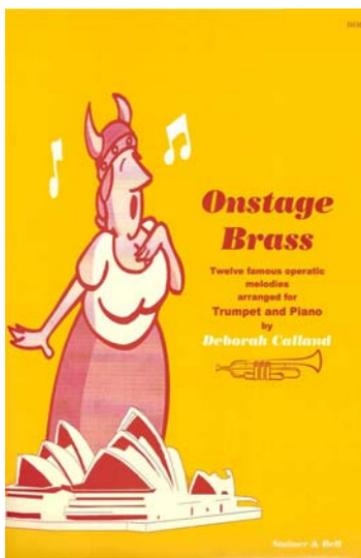
Twelve famous operatic melodies for  
Trumpet and Piano

Ref H430 £8.75

For players not yet familiar with *Top Brass* (Ref H371 £4.25) by Deborah Calland, *Onstage Brass* will provide an exciting introduction to the work of this skilful composer and arranger of music for the trumpet.

Twelve famous operatic melodies have been carefully chosen for variety of style and technical requirements, which are ideally suited for those of Grades 5 and 6.

Among the composers featured are: Bizet, Gounod, Mozart, Verdi and Wagner, and the operas include *The Magic Flute*, *Rigoletto*, *Lohengrin*, *Faust*, *Carmen*, *Aida* and *Così fan tutte*.



This publication has proved to be especially popular in Australia. We cannot understand why.

## Eclipsed?

William Lloyd Webber's musical contributions may have been eclipsed by his more famous progeny, cellist Julian and composer Andrew. However, the elder Lloyd Webber (1914–1982) was a respected organist and composer, as well as a distinguished teacher at the Royal College of Music and director of the London College of Music.

His compositions are unabashedly Romantic in flavour. The *Nocturne for Cello and Piano* is a delightful example of his style. Only eight minutes in duration, the Nocturne is wonderfully intimate and quite beautiful. Although it begins with the solo piano, the piece really belongs to the cello, which has a soaring melodic line after the piano introduction. The cello part is marked 'espressivo' and 'sonore'.

With many rubatos and tempo fluctuations written in, Lloyd Webber encourages a romantic freedom that is quite liberating. The *Nocturne* is not terribly difficult, although its key of B flat minor and forays up the A string are challenging. This piece makes a terrific opener to a concert or a great encore.

Ref H374 £4.25

Sarah Freiberg

Strings



Adam Carse (1878–1958)

## THE WINTON SUITE

Reissued by popular demand, Adam Carse's *The Winton Suite* is among the many treasures to be found in the Naxos CD series of English string miniatures, where it appears in volume six, together with music by Holst, Purcell and Warlock.

Standing worthily beside more familiar pieces for string orchestra such as Elgar's *Serenade* and Parry's *Lady Radnor's Suite*, it is a five-movement work in a vigorous classical form that balances stirring fast music with lyrical, reflective passages.

It will have a wide currency among music lovers in general, and will appeal particularly to string specialists in search of repertoire for summer schools and educational courses, especially those involving young musicians whose technical limitations do not prevent them from tackling repertoire of genuine substance and stature.

Score (Ref Y249) £9.50

String parts 4.4.3.3.2. (Ref Y250) £30.00

## Japanese Sweet

Unison, piano and hand-held percussion

by

Morgan Hayes

Ref Y235

£2.20

*Japanese Sweet* was written for the New London Children's Choir, conductor Ronald Corp, and first performed at LSO St Luke's, London, on 9th November 2006. The young performers are divided into two groups, one of which sings the short Japanese poem to traditional pitched notes, while the second group plays hand-held triangles and drums, and sings or whispers isolated syllables, or performs them glissandi. The poem, a terse and evocative description of Mount Fuji, is repeated twice, and on each repetition the accompaniment changes to reflect different aspects of the text. *Japanese Sweet* is a challenging and rewarding study in contemporary vocal techniques, which encourages children to explore sounds and the relation of music and image in fresh and imaginative contexts.

## I'M HENERY THE EIGHTH, I AM!

William Henry Crump was born in Shoreditch, London, in 1866. He first appeared on stage when he was only fifteen at the Queen's Hall, Poplar, under the name Will Conray. However, it was only when he changed his name again to Harry Champion in 1888 that his career as a singer/comedian really took off.

With a wide repertoire of songs, many of them sung at breakneck speed and often about the joys of food, Harry became one of the music hall's most successful artists. His signature song was 'I'm Henerly the Eighth, I am'. In the well-known chorus, Henerly explains that his wife had been married seven times before — all previous husbands being named Henerly ('She wouldn't have a Willie or a Sam').

According to one source, Harry Champion 'used to fire off the chorus at tremendous speed with almost desperate gusto, his face bathed in sweat and his arms and legs flying in all directions.'

Harry Champion died in January 1942, aged 76, and is buried in the St Marylebone Cemetery in East Finchley — a couple of miles away from Victoria House.

Postscript. Your editor's grandparents are buried a few feet away from Harry — a plot they chose to be near their favourite music-hall artist and in the hope that he would entertain them with a song as night falls.



Grave of Harry Champion

## THE OTHER HENRY~~X~~ THE EIGHTH

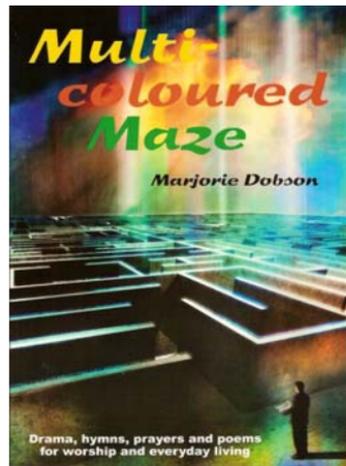
Exhibitions and concerts have been staged around the country commemorating the 500th anniversary of the accession of Henry VIII to the English throne. The Royal Mail have issued a 1st class stamp depicting the most famous of monarchs with a portrait by Hans Holbein. In fact, they have gone further and issued a total of six stamps of various denominations showing all Tudor monarchs from Henry VII to Elizabeth I and including the 'Nine Days Queen' Lady Jane Grey.

Not to be outdone, the trustees of *Musica Britannica* have reduced the price of *Early Tudor Songs and Carols* (Ref MB36) from £77.00 to £59.50. The volume contains previously unpublished secular songs from the Ritson and Fayrfax Manuscripts among others. This, together with *Music at the Court of Henry VIII* (Ref MB18 £39.50), offer a fairly comprehensive picture of English vernacular polyphony during the Tudor period.

*Thirty-five Compositions by Henry VIII* (Ref E1801 £4.75) has proved very popular this year, and besides being available through any good sheet music shop or our website, can be purchased at the British Library bookshop in London.

# A FASCINATING COLLECTION

Born and raised in the mining district of County Durham, Marjorie Dobson became a Methodist Local Preacher at the age of 20, with a particular call to seek out new paths of meaningful worship through her writing, preaching and local radio broadcasting. Her experiences of leading worship in a wide variety of churches in Durham, Bristol, Bradford and Scarborough confirm her belief that traditional church language and liturgy do not always appear to be relevant to day-to-day living, even for regular church attenders. *Multi-coloured Maze*, the first collection of her work, shows the breadth and vigour of her creative response to this challenge and charts a personal journey through the labyrinth of contemporary living that leads to the central place where we meet with God.



*This is a fascinating collection in which Marjorie Dobson gives us insights into her motivation and her ways of thought, through her introductions to each piece. In the course of time covered by the book, she has sought to create new ways of looking at the Christian story 'which have relevance to the culture and language of our everyday society.' She does this, not by trivialisation, although, as she says, she does have a 'sideways way of looking at things which occasionally produces a wry smile.'*

*The book is in five main sections, filled with a great variety of material: performance pieces (monologue and dialogue), poetry, prayers, meditations, blessings and hymns. There is a mine of material here for those preparing worship, which they might readily use, or which might encourage their own creativity.*

Alan Gaunt

*Bulletin of the Hymn Society of Great Britain and Ireland*

Ref B882      £12.50

*Not every teenager goes through the 'messy bedroom' stage — so they say. But judging by the reaction received for this blessing, the proportion of tidy teenagers is very small indeed.*

Bless the mess behind this door —  
it's just a statement, I am sure —  
that says, 'My life is all confused'  
and though I may not be amused,  
Lord, keep me counting up the days —  
remind me this is just a phase!  
And, as I love my child so much,  
strengthen my will to keep in touch.

*Dear God, when you move in mysterious ways,  
do you think you could warn me it's one of those days?*

Marjorie Dobson  
© 2004 Stainer & Bell Ltd





*Cromwell dissolving the Long Parliament in 1653*

***It is high time*** for me to put an end to your sitting in this place, which you have dishonoured by your contempt of all virtue, and defiled by your practice of every vice; ye are a factious crew, and enemies to all good government; ye are a pack of mercenary wretches, and would like Esau sell your country for a mess of pottage, and like Judas betray your God for a few pieces of money.

*Is there a single virtue now remaining amongst you? Is there one vice you do not possess? Ye have no more religion than my horse; gold is your God; which of you have not barter'd your conscience for bribes? Is there a man amongst you that has the least care for the good of the Commonwealth?*

*Ye sordid prostitutes have you not defil'd this sacred place, and turn'd the Lord's temple into a den of thieves, by your immoral principles and wicked practices? Ye are grown intolerably odious to the whole nation; you were deputed here by the people to get grievances redress'd, are yourselves gone!*

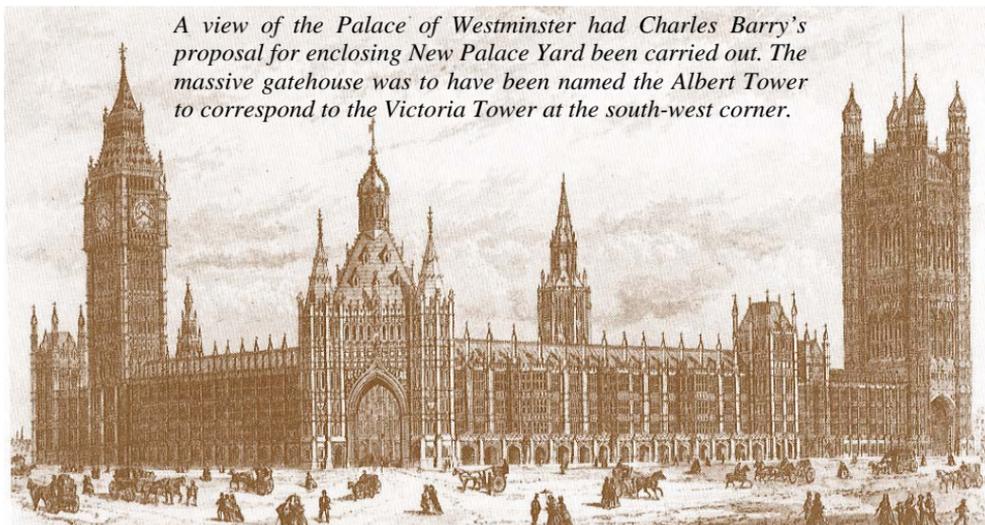
*So! Take away that shining bauble there, and lock up the doors. In the name of God, go!*

Reputedly Oliver Cromwell's speech on the Dissolution of the Long Parliament — 20 April 1653

Richard Dering's *Motets for one, two or three voices and basso continuo*, transcribed and edited by Jonathan P. Wainwright contained within volume LXXXVII of *Musica Britannica* (Ref MB87 £81.00), were especially popular in England after 1625 and had such widely differing performance contexts as the private chapel of Queen Henrietta Maria and the residential quarters of Oliver Cromwell.



*A view of the Palace of Westminster had Charles Barry's proposal for enclosing New Palace Yard been carried out. The massive gatehouse was to have been named the Albert Tower to correspond to the Victoria Tower at the south-west corner.*



# The Clock Carol

*When the bells chime noon in London  
New York begins its day,  
Good morning in Toronto spells  
Good night in Mandalay.*

*When the sun shines on the pyramids  
Alaska's in the dark;  
At one tick of the clock God hears  
Both nightingale and lark.*

*For He is there through nights and days,  
Through rain and cold and heat;  
Behind the chatter of the clocks  
We sense His timeless beat.*

*For East and West in Him are one,  
And colour, race and clime;  
His love will reach beyond the bounds  
Of night and day and time.*

*Paul Townsend  
© 1965 Stainer & Bell Ltd*

*Midday, midnight, the bells are always ringing,  
The world keeps turning into day and night;  
Sunshine, moonshine, the light and shadow bringing –  
Patterns they make from God's one light.*

*While some men work at their benches  
Their brothers work in fields,  
Yet one Creator is the source  
Of what their labour yields.*

*Men of all kinds and colours,  
In factory or field,  
Have on their faces, black or white,  
God's image there revealed.*

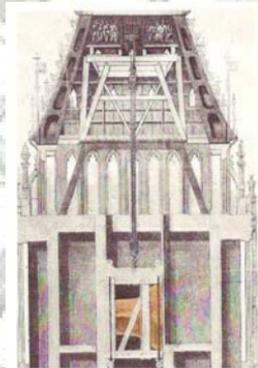
This delightful carol by Paul Townsend for unison voices and piano is set to music by Donald Swann (of Flanders and Swann fame). It is suitable for any time of the year, and particularly in 2009 in celebration of a special anniversary. (Ref 3028 £1.95)

## 1859 Big Ben 2009

Crowds clapped and cheered as the Houses of Parliament burnt to the ground on 16th October 1834. Watching the blaze was the artist J. M. W. Turner and an architect, Charles Barry. Little did Barry know that, sixteen months later, he would win a competition to rebuild the Palace — a task that was to take him twenty-four years and was still not complete at his death.

Of all the many contretemps in which Barry was involved, the most futile, and longest drawn out, concerned Big Ben. It straggled over fifteen years. Although the Queen's Clockmaker was asked to prepare designs in 1844, he did nothing about it. Eventually the task went to tender and six years later the contract was awarded to Messrs E. J. Dent and Co., after having fulfilled many stringent conditions, including that the first stroke of each hour must be right to within a second — almost impossible for a clock with a two-cwt. minute hand exposed to the weather.

When Queen Victoria opened the new Parliament building in 1852, the clock tower was still just a stump of 150 feet (against a final 316 feet). It wasn't until 31st May 1859 that the hour bell tolled for the first time. Two months later, the bell, known as Big Ben, cracked under the weight of the hammer. For the next three years the hours were struck on the largest of the quarter-bells. Eventually a lighter hammer was installed and the great bell, the largest ever to be struck by the Whitechapel Bell Foundry, was given an eighth of a turn to present an undamaged section to the hammer. The crack gives Big Ben its distinctive but less than perfect tone.



*Raising Big Ben — sideways*

# REQUESTS

(I asked for Peace)  
SATB and Organ



Anthony Cæsar

Anthony Cæsar finds a moving text by the teenage Etonian, Oxford Movement influenced, Digby Mackworth Dolben (1848–1867), who died tragically young while swimming. Canon Cæsar's anthem is a classic example of the Franciscan principle (observed by lamentably few composers) of true beauty springing from simplicity.

The text inspires a sort of post-Howells harmonic idiom, though with the choir's part kept remarkably simple. The most inspired moment comes when the opening progression, which sets the poignant tension of the first three verses, is subtly transformed into radiant certainty in the last verse: *I asked for Thee— / And Thou didst come / To take me home / Within Thy Heart to be*. Although the parts divide at times, this miniature classic is not too difficult for any well-rehearsed four-part choir.

Ref W187 £1.95

Anthony Cæsar was born in Southampton in 1924. He was a chorister of Winchester Cathedral, Music Scholar of Cranleigh School (obtaining his ARCO at the age of 17) and later of Magdalene College, Cambridge, where he was taught by Harold Darke (composer of the popular Christmas work 'In the bleak midwinter'), amongst others.

After war service in the RAF, he graduated in Music and History and gained his FRCO, becoming Assistant Music Master at Eton College under Sydney Watson and organist of Windsor Parish Church before becoming Precentor (Director of Music) of Radley College.

Since ordination in 1961 his ministry has included being headquarters chaplain of the RSCM at Addington Palace, resident priest of St Stephen's, Bournemouth (where Percy Whitlock was once organist), Precentor, Sacrist and Canon Residentiary of Winchester and, latterly, Sub-Dean of HM Chapels Royal and Domestic Chaplain to The Queen.

During the 1980s, Anthony was occasional accompanist of St George's choir, composing a number of works for this and other choirs. A second anthem by the Canon, *Missa Brevis* for SATB and organ (Ref W173 £2.40), with Latin words, is also published by S&B.

## AND NOW FOR SOMETHING COMPLETELY DIFFERENT

Audiences cannot fail to be enchanted by this, the seventeenth book in the Easy Festival Duets series. It is a suave and seductive version of the classic South American dance. Beautifully written for the idiom, *Tango for Two* will delight anyone with a taste for sophisticated musical humour, and enliven any concert programme with its flavour of sultry Argentinian nights spiced with a dash of Mozart.

Ref H326 £4.25

ANTHONY CÆSAR

Tango for Two  
for Piano Duet

EASY FESTIVAL DUETS

# TWO EIGHTEENTH-CENTURY PIECES

Rameau: *Tambourin*

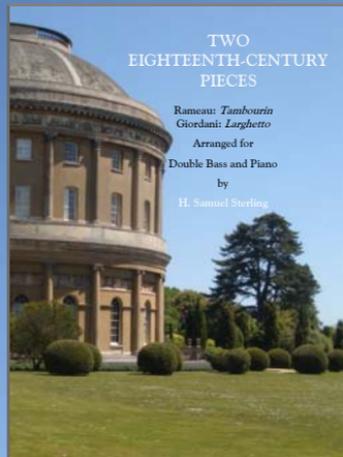
Giordani: *Larghetto*

Arranged for

Double Bass and Piano

by

H. Samuel Sterling



TWO  
EIGHTEENTH-CENTURY  
PIECES

Rameau: *Tambourin*

Giordani: *Larghetto*

Arranged for

Double Bass and Piano

by

H. Samuel Sterling

Ref H468 £4.75

During the eighteenth century, the British landed gentry looked to Italy and the works and writings of the 16th-century architect Andrea Palladio for inspiration for their houses. Ickworth House is a slice of Rome set down in the Suffolk countryside.

Designed in Italy by Mario Asprucci the Younger (1764–1804), the plans were modified for the English climate by Francis Sandys for his client Frederick Augustus Hervey, the Earl-Bishop of Derry. Whilst in Italy the Bishop collected an immense number of works of art for the house. Unfortunately none reached Suffolk as they were confiscated when Napoleon invaded the country, and the Bishop was himself imprisoned for nine months.

Frederick died unexpectedly in 1803 and it was left to his son to carry on the building of Ickworth, which was only completed in 1841.



## FIVE STAR RATING ★★★★★

Developed by The Pratt Green Trust, a charity whose principal aim is to further the cause of hymnody and encourage the use of music in worship, this 2009 edition includes the facility to export the texts of hymns and songs directly into PowerPoint without having to cut, paste and re-format the text. The hymns are displayed in .txt, enabling you to simply copy and paste. Everything I searched for I found within seconds with the realisation that this is the software for which I had been looking for so long!

Why hadn't someone done this before? It is a must for worship leaders as it gives you 390 hymn books to hand. The leading bars of more than 18,000 hymns can be both viewed and heard, and the index lists tunes by name and metres; by lectionary and liturgically; and there are seasonal references too. Amazing!

Brian Edgeley

*Christian Magazine*

*HymnQuest* is available in two versions. Please see [www.hymnquest.com](http://www.hymnquest.com) for details.

## BEFORE ME, CARELESS LYING

for SSATB

by

**Herbert Howells**



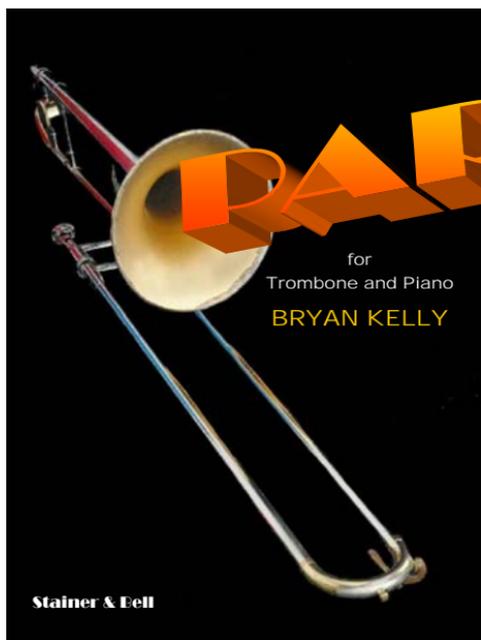
Herbert Howells

*Before me, careless lying* is a fine example of the contrapuntal art of Herbert Howells (1892–1983), inspired by the work of the great English composers of the Renaissance period, those of the madrigal school in particular, but in its passionate sensibility essentially twentieth century.

The composer wrote this partsong on Christmas Day 1918, and dedicated it to his friend the organist Dr R. R. Terry, Director of Music at Westminster Cathedral, and chairman of the *Tudor Church Music* committee. The words are by the poet and biographer Austin Dobson, whose *Collected Poems* was published in 1897.

Perhaps as a token of the composer's regard for Terry's pioneering work in furthering the appreciation and understanding of sixteenth-century church music, *Before me, careless lying* was originally published with the alto and tenor parts notated in traditional clefs. It is here reissued with clefs in modern forms of treble and transposed treble respectively, and with a keyboard transcription of the vocal parts which is intended for use in rehearsal.

Ref W219 £2.45



for  
Trombone and Piano  
by

## Bryan Kelly

The *Partita* for trombone and piano is the latest example of Bryan Kelly's genius for writing bright and idiomatic miniatures for a range of instruments.

From the stately opening 'Fanfare', melodious 'Song' and sombre 'Chorale Prelude' to the genial 'Burlesque' and soulful 'Envoi', no aspect of this most characterful member of the brass family is neglected. Both treble clef and bass clef parts are included with the score.

The five pieces of this new *Partita* will be attractive to all trombonists, especially to adventurous young players of around Grades 3 to 5 standard who are keen to explore new repertoire.

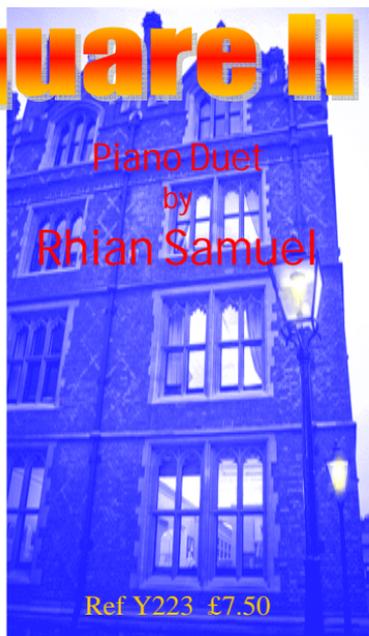
Ref H470 £5.75

# Gaslight Square II

It's often a composer's experience that the idea planted in one piece may also germinate unexpectedly in another, which is how *Gaslight Square II*, a six-minute scherzo for piano duet, grew from a brief study of boogie-woogie style in *Gaslight Square I* for solo piano. So, in addition to this jazz-derived element that is developed and extended in the more ambitious piece, there's also a set of little canons shared between the players, and a wistful melody heard in the setting of haunting four-part counterpoint.

Players of Grades 7 or 8 standard and above will find *Gaslight Square II* not only hugely enjoyable to play but also a valuable study in duet textures that require their interaction in a variety of characteristic ways.

Duo Antithesis premiered *Gaslight Square II* at the Rüggländer Wasserschloss in Bavaria, Germany in July 2005, and the work has been broadcast on Bavarian Radio.



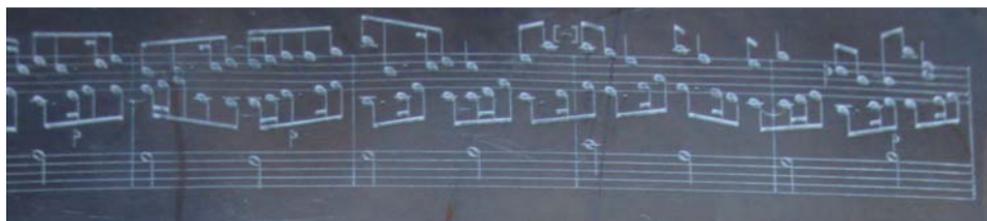
## PUBLISH AND BE DAMNED

When William Croft's violin sonatas were published in 1700 (see page 14), they were '*Printed for and sold by John Walsh, Musical Instrument Maker in Ordinary to His Majesty, at the Golden Harp & Hautboy in Katherine Street near Somerset House in ye Strand.*' In those days, all music publishing required the expertise of an engraver.

Using lead sheets and stamps with different musical symbols on the end, the engraver would use a small hammer to punch the musical notation into the metal. The process was made even more difficult in that he had to work from right to left and back to front. (See photograph below.)



*Lead plate and tools for engraving The Mulliner Book*



The firm of Augener Ltd (now an imprint of Stainer & Bell) was renowned for the quality of its engraving, and, for sheer craftsmanship, engraved music can hardly be surpassed. Indeed, for the prestigious *Musica Britannica* series, engraving was used right up to the publication of volume LVIII in 1991 — at which point the engraver retired leaving no one to succeed him.

Other means of music setting have been used over the years. One, unique to Stainer & Bell through the acquisition of the Wilfred Hayes (Shaw) process, involved specially adapted typewriters and yards of knicker elastic! Another method, still sometimes used to make corrections to previously published works, involves 'rub down' symbols.

At the suggestion of one of our readers, we will include an article in the next edition of *The Bell* on how we currently set and print music.



*Part of the Engraving Department at Augener's works in Acton, London, in 1928*

# A LITTLE LIGHT MUSIC

HAYDN WOOD 1882—1959

Haydn (pronounced Hay-den) was born in the Yorkshire town of Slaithwaite. When he was two the family moved to the Isle of Man, where he spent his formative years.

At the age of fifteen he won a scholarship to the Royal College of Music, where he developed his expertise as a violinist and studied composition with Sir Charles Villiers Stanford. When the RCM's new concert hall was opened in 1901, Haydn was the featured violinist.

During the early years of the twentieth century, Wood composed a Piano Concerto and a Phantasy String Quartet. He might have continued to compose in the classical style had he not married soprano Dorothy Court. For her he composed romantic ballads, the most famous being *Roses of Picardy*, which captured the public's mood during the First World War.

Haydn often appeared on stage with his wife, accompanying her on the violin in concerts and music halls around the country. Gradually he began writing longer works, and, in common with many of his peers in the field of Light Music, most notably Eric Coates, he favoured suites comprising of three or four miniatures. A prime example is his *London Landmarks Suite*, written in 1946.



*Haydn Wood*

**SLUMBER  
SONG**

**HAYDN WOOD**

Arranged for Organ  
by  
**J. A. MEALE**

Stainer & Bell

The first movement of this suite, *Horse Guards – Whitehall*, was chosen by the BBC to introduce their long running radio programme 'Down Your Way', originally introduced by Stewart MacPherson and later by Richard Dimbleby, Franklin Englemann, Brian Johnson and others.

Having served as a Director of the Performing Right Society, Haydn Wood spent his final years enjoying a quiet life, dying in a London nursing home on 11th March 1959, two weeks before his 77th birthday.

Unfortunately Stainer & Bell have only a few items by this violinist/conductor/composer. Details can be found at [www.stainer.co.uk/haydnwood.hltm](http://www.stainer.co.uk/haydnwood.hltm). However, to mark the fiftieth anniversary of his death, we have brought back into print *Slumber Song*, arranged for organ by John Arthur Meale (Ref H469 £3.25).

# WILLIAM CROFT

## Complete Chamber Music



William Croft as a choirboy

William Croft is now remembered chiefly for his church music, and in particular for a setting of the burial sentences probably written for the funeral of the Duke of Marlborough in 1722 and sung at almost every state funeral since. He also produced a good deal of secular vocal music, and there is much fine keyboard and other instrumental music as well.

Born in Nether Ettington, Warwickshire, in 1678, Croft was brought up as a chorister of the Chapel Royal under John Blow, whom he succeeded in October 1708, not only as Composer and Master of the Children of the Chapel, but also as organist of Westminster Abbey. (He had already been an organist at the Chapel Royal since May 1704.)

In July 1713, in company with the German expatriate J. C. Pepusch, he gained a doctorate of music at Oxford University; his exercise on two odes in celebration of the Peace of Utrecht was subsequently published (in 1720) under the title *Musicus apparatus academicus*. His *magnum opus*, a two-volume collection of anthems (including two with orchestral accompaniment) came out five years later as *Musica sacra*, and was the first such single-composer anthology of church music to be printed in score rather than in parts.

As Composer to the Chapel Royal he was later forced into competition with Handel who, at the instigation of George I, was given an identical title in February 1723. But such was Croft's natural modesty and unassuming nature that there was never, it seems, any real friction between them. In the ordinary course of events, the music at the coronation of George II ought to have been Croft's responsibility, but as the composer died on 14th August 1727, just two months before the actual ceremony, it was Handel who took charge of the occasion.

The three solo violin sonatas included in *Musica Britannica* LXXXVIII, *William Croft: Complete Chamber Music* (Ref MB88 £71.20), are early works, and were among the very first such works by a native Englishman ever published (in 1700). The six sonatas for two flutes (or rather recorders) came out four years later, and were printed not only in London, but also by Estienne Roger in Amsterdam; as music for two treble instruments without accompaniment they represent a genre very popular at the time, especially among gentleman amateurs. The four trio sonatas and two five-part sonatas, however, survive only in manuscript, and have not hitherto appeared in print.



King George II

# TAKE A LETTER

Always anxious to keep up with technology, S&B's Board Room now contains *The Dictaphone* — a startling piece of equipment that not only allows letters to be dictated on to a wax cylinder, but, miraculously, the same machinery permits replay through the handset.

Totally portable, *The Dictaphone* is on casters and weighs a mere six stone. An integrated cupboard provides storage space for several cylinders, ensuring that the joint Managing Directors have an adequate supply for their secretarial duties.

The name 'Dictaphone' was trademarked by the Columbia Graphophone Company in 1907, the same year that Stainer & Bell Ltd was formed. We are delighted, therefore, to be one of the first to take advantage of this new marvel of the century.



## Priority Order Form

Please hand this order form to your local sheet music shop. However, in case of difficulty, orders may be placed direct, either by sending this form to Stainer & Bell or by visiting our secure online ordering facility at [www.stainer.co.uk](http://www.stainer.co.uk)

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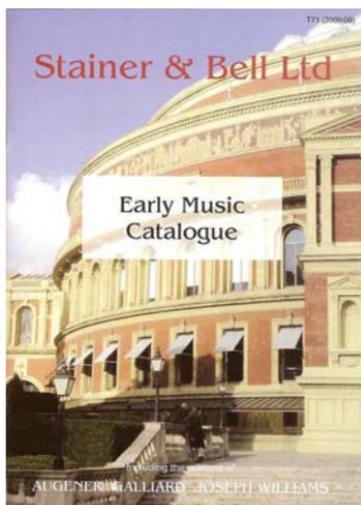
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