

WILLIAM YEATES HURLSTONE
(1876-1906)

**CATALOGUE OF
WORKS**

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INTRODUCTION

In 2006, to commemorate the centenary of his death, the Royal College of Music organised a study day and concert of the music of William Yeates Hurlstone. The success of the event, and the interest in Hurlstone's music that it generated, led to the idea of creating a scholarly resource which drew together recordings of his pieces, facsimiles of the many scores and documents in the possession of the RCM, and a new and comprehensive worklist and biography. This catalogue contains details of all of Hurlstone's known compositions and arrangements – although there are almost certainly more, particularly in the latter category, in which he is either not credited, or which are no longer extant. It also includes a detailed chronology of the composition and performance of his music, which is complimented by Peter Horton's biography of the composer.

Thanks are due to Rachel Emerson, Daniel Lipori, Lewis Foreman, Bruce Gbur and Peter Horton for their input to this project. I am also indebted to Richard Moore for his expertise, particularly in association with Hurlstone's chamber music for wind instruments, and the information he has so generously shared with me regarding this, and other, aspects of Hurlstone's output. Heartfelt thanks are due to the Hurlstone scholar Christopher Redwood for his contributions to our knowledge particularly regarding performances of Hurlstone's music, and for his kindness and patience in taking the trouble to offer corrections and suggestions to this catalogue.

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CHRONOLOGY OF COMPOSITIONS AND PERFORMANCES

- 1885 Composition and private publication of 'Five Easy Waltzes' Op.1
- 1891 Probable composition of Two Trios for violin, cello and piano (Op.2)
Publication of the first of Two Trios for violin, cello and piano, Op.2/1
by J. R. LaFleur & Sons. The second trio never appeared in print
16th December: Composition of the two 'Album Leaves' for piano
(RCM MS 4506). The Six Short Pieces for piano appear to date from
around the same time
- 1892 23rd December: Composition of Caprice for piano (RCM MS 4502)
- 1894 19th February: Completion of Variations in G minor for clarinet,
bassoon and piano (RCM MS 4511)
July: Completion of the Piano Sonata in F minor (RCM MS 4817)
12th August: Completion of 'Revery' from Three Pieces for violin and
piano (RCM MS 4510)
14th October: Completion of Movement for piano duet in A^b major
(RCM MS 4538)
- 1895 Composition this year of Five Dances for Orchestra (Hurlstone's first
orchestra composition) and Piano Concerto in D major
20th January: Completion of 'Why so Pale and Wan, Fond Lover?'
(RCM MS 4534)
27th January: Completion of 'To Apollo' (RCM MS 4534)
11th May: Completion of the early version of 'La Simplicité' (later the
first of Five Miniatures for piano), here entitled 'Dedication to ——'
(RCM MS 4535)
26th June: Premiere of Five Dances for Orchestra in College Concert
No.207 at the Royal College of Music by the student orchestra,
conducted by Charles Stanford
7th August: First performance of the lost song 'To my love' in
Salisbury to a private gathering; performed by Fritz Hart and
Hurlstone. The song was written shortly before (probably within a
month of this date)

- 14th & 22nd September: Completion of first and second acts respectively of a short 2-act comic opera in collaboration with Fritz Hart (RCM MS 4533)
- 9th December: Premiere of Piano Concerto in D major in College Concert No.216 at the Royal College of Music, with Hurlstone as the soloist accompanied by the student orchestra, conducted by Charles Stanford
- 1896
- 6th March: Performance of Piano Concerto in D major at St. James's Hall, with Hurlstone as soloist accompanied by the Royal College of Music orchestra, conducted by Charles Stanford
- 13th June: Completion of Variations on an Original Theme (RCM MS 4517)
- 11th November: Premieres of Romance in A major, Capriccio in C minor and Scherzo in G major for piano in College Concert No.233 at the Royal College of Music, performed by Hurlstone
- 16th December: Approval by Hurlstone of publication proofs for the Violin Sonata in D minor (work presumably completed in this year)
- 1897
- Probable composition in this year of 'Lovesick Strephon', 'A Litany' (part song), 'Autumn: A Dirge', 'Who can tell?' and 'Thou hast left me ever Jamie'. Also probable completion (either this year or the previous year) of the Trio in G minor for clarinet, bassoon and piano (Moore, pp.8-9)
- Publication of the Violin Sonata in D minor by Augener & Co.
- 3rd February: Premiere of the Violin Sonata in D minor in College Concert No.238 at the Royal College of Music, performed by William Read, accompanied by Hurlstone
- 24th May: Completion of Variations on a Hungarian Air for piano (RCM MS 4539a). It seems probable that the orchestral version was written after this date, between mid-1897 and early 1899.
- 16th June: Premiere of three songs by Hurlstone: 'Autumn: A dirge', 'Thou hast left me ever Jamie' and 'Who can tell?' in College Concert No.245 at the Royal College of Music, performed by the Hon. Norah Dawnay
- 30th June: Premiere of Quintet in G minor for flute, clarinet, horn, bassoon and piano in College Concert No.247 at the Royal College of Music, performed by Eli Hudson, Frederick Moss, Herbert Thornton, Edwin Cox and Hurlstone (probably completed shortly before its premiere)
- 12th July: Completion of 'A Litany' (solo song) (RCM MS 4531)

29th September: Publication of 'La Simplicité' (later the first of the Five Miniatures for piano) in *The Dome*

23rd November: Performance of the Violin Sonata in D minor in the third British Chamber Music Concert of the season, Queen's (Small) Hall, played by Jasper Sutcliffe and Ernest Fowles

26th November: Completion of 'I Fear thy Kisses, Gentle Maiden' (RCM MS 4527)

30th November: Performance of Capriccio in B minor for piano in College Concert No.255 at the Royal College of Music, played by Hurlstone (probably completed earlier in this year)

14th December: Performance of 'Lovesick Strephon' and 'A Litany' (part song) in College Concert No.257 at the Royal College of Music; student performers were conducted by Charles Stanford

1898 Publication of 'A Litany' (solo song) by Boosey & Co.

9th March: Premiere of 'A Litany' (solo song) in College Concert No.263 at the Royal College of Music, sung by Rosina Benyon

9th May: Performance of Quintet in G minor for flute, clarinet, horn, bassoon and piano in George Clinton's Chamber Concert at the Queen's (Small) Hall. Since the performers are not listed in the review article, it seems likely that the work was given by Clinton's own wind quintet, which consisted of himself, Frederick Griffith, William Malsch, William Wotton, and Friedrich Borsdorf

June: Completion of the String Quartet in E minor

1st June: Completion of the Four English Sketches for violin and piano

17th November: Performance of 'A Litany' (solo song) in College Concert No.276 at the Royal College of Music, sung by Rosina Benyon

30th November: Premiere of String Quartet in E minor in the last concert of the fifth season of the British Chamber Concerts, Queen's (Small) Hall; performed by Jasper Sutcliffe, Wallace Sutcliffe, Leonard Fowles and A. Williams

1899 Probable completion in this year of the Cello Sonata in D major

Probable completion in this year of 'The Solitary Column of Karnak' (Nettel, p.608)

Publication of 'Lovesick Strephon' and 'A Litany' (part song) by Joseph Williams

23rd March: Premiere of Variations on a Hungarian Air (orchestral version) at the Royal College of Music by the student orchestra, conducted by Charles Stanford

7th June: Performance of Variations on a Hungarian Air (orchestral version) in an orchestral concert for the pianist Adela Verne, Queen's Hall, conducted by Hubert Parry

July: Completion of Hurlstone's piano arrangement of Heller's *La Tarantelle* for left hand alone (Waterhouse Collection)

2nd September–9th October: Composition of Four Characteristic Pieces for clarinet, originally entitled 'Suite in G minor' (RCM MS 4513)

16th October: First known performance of the Four English Sketches in Walsall, given by William Read and accompanied by Hurlstone

1st December: Performance of the Four English Sketches in the Public Hall, Croydon, performed by William Read, accompanied by Hurlstone

5th December: Premiere of Cello Sonata in D major in a British Chamber Music Concert at the Queen's (Small) Hall by Herbert Walenn and Ethel Bauer

7th December: Performance of Variations on an a Hungarian Air (orchestral version) in Manchester by the Hallé orchestra, conducted by Charles Stanford

1900 Publication (and probable completion) in this year of 'Eliza' by Charles Woolhouse

Publication of 'Who can tell?' and 'How Many Times do I Love Thee?' (probably completed in this or the previous year) by Forsyth Brothers

Probable expanded orchestration of Beaumont's 'Poppies in the Corn' early in this year; the piece was published in Hurlstone's orchestration in the autumn

16th February: Completion of 'Come, my Life's Delight' (RCM MS 4534)

2nd April: Premiere of the Four Characteristic Pieces (as 'Suite in G minor for clarinet and pianoforte') for clarinet at the second of George Clinton's Chamber Concerts, at the Queen's (Small) Hall; performed by George Clinton and Hurlstone.

6th April: Completion of Scherzo for flute, oboe, horn and piano (RCM MS 4508)

27th April: Premiere of the Scherzo for flute, oboe, horn and piano in the first Century Concert, Pembroke Hall, Croydon; performed by Eli Hudson, C. W. Nightingale, B. J. Muskett and Hurlstone. The performance also included the first known performance of 'La Gaité' for solo piano, by Hurlstone, as an encore

5th May–18th June: Completion of all but the last movement of 'The Magic Mirror' (RCM MS 4516). The final movement must have been completed by the beginning of 1901 at the very latest

30th May: Performance of 'A Litany' (part song) at St James's Hall at the Magpie Madrigal Society's annual invitation concert; the singers were conducted by Lionel Benson

13th September: Completion of 'Tell me, thou Star' (RCM MS 4526)

15th September: Completion of 'That Time is Dead For Ever' (RCM MS 4529)

25th October: Performance of the Scherzo for flute, oboe, horn and pianoforte in a Century Concert at The Elliott Rooms, Leytonstone; performed by Eli Hudson, C. W. Nightingale, B. J. Muskett and Hurlstone

29th October: Performance of the Cello Sonata in D major by May Mukle and Hurlstone in a Century Concert at Pembroke Hall, West Croydon

26th November: Performance of the Quintet in G minor for flute, clarinet, horn, bassoon and piano in a Century Concert at Pembroke Hall, Croydon; performed by Eli Hudson, Charles Draper, E. W. Hinchcliff, T. H. Colton and Hurlstone

9th December: Completion of the vocal score of 'Seeta the Dancer' (RCM MS 4518)

10th December: Performance of the Capriccio in B minor at a Century Concert at Pembroke Hall, Croydon; played by Hurlstone

1901 Publication of 'Ye Britons Rise' by Leonard & Co (probably composed either this year or previous year)

11th February: Performance of 'How many Times do I Love Thee?' and 'Who can Tell?' by Eva Hart in a Century Concert in the Pembroke Hall, West Croydon (accompanist unknown)

9th March: Possible private performance of the Four English Sketches by Marion Scott, accompanied by Hurlstone, at Scott's house (Hurlstone, pp.91-92)

19th March: Premiere of 'The Magic Mirror' at the Highbury Athenæum (Stoke Newington & Highbury) in a concert of the Royal College of Music; the college orchestra was conducted by Charles Stanford (N.B. Since the 'Lullaby' for violin/cello is based upon a movement from this orchestral work, it cannot have been written before this year, although its date of composition is not known)

23rd April: First known performance of 'Seeta the Dancer' at a concert of the Anerley Musical Society at Clarence Hall, Anerley; Olive

Malvery recited, accompanied by Hurlstone, with E.M. Phillips taking the violin solo. Two part songs by Hurlstone were also performed in this concert, directed by the composer: most likely these were 'A Litany' and 'Love-sick Strephon'

21st May: Performance of 'The Magic Mirror' at Oxford Town Hall in a concert of the Oxford University Musical Club; the Royal College of Music orchestra performed movements 2, 3, 4, 5 and 7 of the set, conducted by Charles Stanford

25th May: Completion of arrangement of Paganini Caprice no.14 for piano (RCM MS 4503) – since there are no surviving copies of the other two Paganini Caprices that Hurlstone arranged, we might posit that all three date from around this time

19th June: Completion of the vocal score of 'Alfred the Great' (RCM MS 4532)

30th September: Completion of first movement of the Piano Trio in G major; the piece was probably finished in its entirety not long afterwards (RCM MS 4514)

17th October: Performance of 'The Magic Mirror' at the Winter Gardens, Bournemouth, by the Bournemouth Corporation Municipal Orchestra, conducted by Hurlstone

28th October: Performance of Capriccio in B minor at the first Century Concert of the season, Pembroke Hall, Croydon, played by Hurlstone (possibly following an audience request for the piece). Hurlstone also played an unidentified 'Tarantelle' in this programme; probably his arrangement of either the Heller or Haltu Tarantella

25th November: Performance of two of Hurlstone's arrangements of the Paganini Caprices for solo piano at a Century Concert in Pembroke Hall, Croydon; played by Hurlstone. It seems probable that one of these was his arrangement of Caprice no.14 in E^b major, for which the manuscript survives (RCM MS 4503). The Hurlstone also performed an unidentified encore of his own composition.

29th November: Performance of the Four English Sketches for violin and piano at St James's Hall by Lucy Stone, with Hurlstone accompanying

10th December: Performance of Capriccio in B minor by Adela Verne at her recital at the Salle Erard

1902 Publication of Four Songs for baritone ('Wilt thou be my dearie?', 'The Phantom Wooer', 'Come, my Life's Delight', 'The Derby Ram') by Edwin Ashdown & Willcocks & Co., as a set and individually

Publication (and completion?) this year of 'A June Morning' by Charles Woolhouse

Probable completion and publication of 'Lord Mayor's Own' by Phillips & Page either in late 1901 or early 1902

5th February: Concert at Steinway Hall led by Olive Christian Malvery, and featuring Hurlstone. This concert featured performances of 'Seeta the Dancer' and 'The Slave Queen', both with music by Hurlstone. It seems probable that the Four English Sketches were also presented on this occasion by Lucy Stone, accompanied by Hurlstone; in which case, Lucy Stone probably also played the violin solo in 'Seeta the Dancer', with Hurlstone accompanying Malvery's recitation

12th June: First known performance of the Five Miniature Ballads by Lucy Barton, and a performance of the Four English Sketches for violin and piano by Haydn Wood, both accompanied by Hurlstone, in a second recital of Olive Malvery's at Steinway Hall.

18th June: Performance of the Four English Sketches for violin and piano at Steinway Hall, played by Cathie Upton with Hurlstone accompanying

October: Performance of Variations on a Hungarian Air (orchestral version) in a concert of the Bournemouth Corporation Municipal Orchestra at the Winter Gardens, Bournemouth, conducted by Dan Godfrey

6th November: Performance of 'Dry those Fair, those Crystal Eyes' and 'A Litany' (solo song) in a concert organised by Broadwood & Sons at St James's Hall; both songs were performed by Muriel Foster, accompanied by Henry R. Bird

13th November: First recorded performance of the Five Miniature Ballads in College Concert No.347 at the Royal College of Music, sung by Marion Battishill. The set was performed on this occasion under the title 'Five Baby Ballads'

21st November: Performance of the 'Allegro giocoso' for flute, violin and piano in the first Century Concert of the season at Pembroke Hall, Croydon; performed by D. S. Wood, Tom Morris and Hurlstone

27th November: Performance of 'The Phantom Wooer' by Francis Harford at his vocal recital at St James's Hall

1903 29th January: Performance of Four English Sketches at Anerley Town Hall by Tom Morris and Hurlstone; the programme also included 'The Little Sea-Maid' with Valérie Salberg reciting to Hurlstone's accompaniment

21st February: First known performance of the Lullaby in G for violin/cello at a Century Concert, Pembroke Hall, Croydon under the title 'Snow White's Death Sleep'; performed by Tom Morris (violin)

and Hurlstone. The programme also included 'The Little Sea-Maid' with Valérie Salberg reciting to Hurlstone's accompaniment

2nd March: First known performance of Scotch Air with Variations at St James's Hall by Mathilde Verne (the set was probably completed earlier in the year)

30th March: Performance of the Five Miniature Ballads in the last Century Concert of the series at Pembroke Hall, Croydon; Marion Battishill sang, probably accompanied by Hurlstone

August: Completion of the Fantasie Variations on a Swedish Air (orchestral version). It seems likely that the piano duet version provided the model for this orchestration, and would therefore have been composed prior to this

1904 Probable composition of 'Thoughts at Twilight' this year, and the Piano Quartet in E minor in or around this year

Performance this year of 'The Magic Mirror' at the Queen's Hall by the Strolling Players Orchestra, conducted by William Shakespeare

14th January: Performance of 'Seeta the Dancer' at the Stanley Hall, with Valérie Salberg as reciter, Walter Salberg playing the violin solo and Hurlstone accompanying

29th February: Century Concert at Public (small) Hall, Croydon, featuring performances of 'Thoughts at Twilight', Hurlstone's arrangement of two movements from John Field's Piano Concerto No.7 in C minor for piano and string quartet (with Hurlstone as the soloist); and his arrangements of Bach's 'Zion hears the Watchman Singing' and 'O bide with us, Thou Saviour Dear' for six sopranos and string quartet, probably directed by Hurlstone

20th May: Premiere of the Fantasie Variations on a Swedish Air (orchestral version) at the founding concert of the Patron's Fund, St James's Hall, with an orchestra of students from the Royal College of Music and the Royal Academy of Music, conducted by Charles Stanford

3rd June: Performance of 'Thoughts at Twilight' (from 'Four School Songs') at Stanley Hall, South Norwood, in a concert directed by Hurlstone. The performers were Miss E. Adams, Mrs Blackaller, and the Misses Bredall, K. Hurlstone, Papenfus and Wallace, conducted by the composer. The concert also included a performance of 'How Many Times do I Love Thee?' by Madame Julie Lenssen

July: Completion of Bassoon Sonata in F major (RCM MS 4512). It is possible that the premiere of this work also took place in this year at the Century Concerts, given by Edward Dubrucq and Hurlstone (Moore, p.13)

11th November: First known performance of the Five Miniatures for piano in Croydon under the title 'Characteristic Sketches'; played by Hurlstone. The concert also featured a performance of a 'Romance' for violin and piano – either the Romance from the Four English Sketches, or from the Three Pieces for violin and piano.

6th December: Premiere of Piano Quartet in E minor in the second Patron's Fund concert at the Aeolian Hall; played by Tom Morris, Frank Bridge, R. Purcell Jones and Hurlstone from the manuscript

1905 Composition this year of Phantasy Quartet in A minor/major for W. W. Cobbett's String Quartet Phantasies competition

Publication of Hurlstone's arrangement of Alexander Beaumont's 'Variations on an Original Air' for two pianos by Charles Woolhouse (the arrangement was probably completed shortly before publication)

Publication of Five Miniatures for piano as Op.8 by Joseph Williams

20th March: Performance of 'The Little Sea-Maid' at the Stanley Athenæum, Croydon; Valérie Salberg reciting to Hurlstone's accompaniment

27th March: Completion of 'My True Love hath my Heart' (RCM MS 4519)

4th April: Completion of 'In Spite of All' (RCM MS 4525)

18th November: performance of 3 movements from 'The Magic Mirror' in Sydenham by the orchestra of the Crystal Palace Choral Society under the direction of Walter Hedgcock

1906 Publication (probably late in the year) of the Phantasy Quartet in A minor/major by Novello, on behalf of the Worshipful Company of Musicians

3rd January: Completion of Hurlstone's solo piano arrangement of Wieniawski's *Sielanka* (RCM MS 4501)

5th February: First recorded performance of two middle movements from the Piano Trio in G major at a concert organised by Hurlstone, at the Stanley Athenæum, performed by H. Krause, Ivor James and Hurlstone. The concert also featured Hurlstone performing his solo piano arrangement of Wieniawski's *Sielanka* for the first time, and an encore of 'La Simplicité', the first piece of the Five Miniatures for piano

11th February: Performance of the Piano Quartet in E minor at a meeting of the Society of British Composers, South Place, London; the performers are not listed

12th March: Performance of the Fantasie Variations on a Swedish Air (orchestral version) at the Queen's Hall; performance by the London Symphony Orchestra, conducted by Charles Williams

20th March: Completion of 'The Blind Boy' (RCM MS 4538)

29th May: First recorded performance of the Phantasy Quartet in A minor/major in a soirée by W.W. Cobbett to the members of the Lordship-lane Scientific and Literary Society, played by the Saunders Quartet

30th May: (the night of Hurlstone's death) Performance of 'A Litany' (part song) at the Royal College of Music by the Magpie Madrigal Society, conducted by Lionel Benson

22nd June: Performance of the Phantasy Quartet in A minor/major at Bechstein Hall in the concert of prize-winners of W. W. Cobbett's String Quartet Phantasies competition, supported by the Worshipful Company of Musicians, played by the Saunders Quartet. The concert also included a performance of Hurlstone's 'The Blind Boy' by Charles Mott and Henry R. Bird

Publication, in June or later this year, of the Piano Quartet in E minor by Goodwin & Tabb, issued as Op.43, Posthumous work No.1

9th July: Hurlstone Memorial Concert, Public Hall Croydon. The programme included the Purcell Suite for string orchestra (conducted by Samuel Coleridge-Taylor, accompanied by Harold Samuel); Five Miniatures for piano (Tom Sutton); Piano Quartet in E minor (Tom Sutton, William Read, Tom Morris & R. Purcell Jones); 'Wilt thou be my dearie?' and 'The Derby Ram' (William Forrington & Harold Samuel); Four English Sketches for violin and piano, (William Read & Harold Samuel); Lullaby in G for violin and piano, here entitled 'Snow-White Death Sleep' (William Read & Harold Samuel). The 'Croon Song' from the Four Characteristic Pieces for clarinet was performed in an anonymous arrangement for string orchestra, conducted by Samuel Coleridge-Taylor. It is unclear what the sources for the 'Interlude' and 'Minuet', also performed by the string orchestra, might have been; it is possible that the 'Interlude' was an arrangement of the movement of the same title from 'The Magic Mirror'

11th July: Hurlstone Memorial Concert, Stanley Hall, South Norwood. The programme included performances of the Piano Quartet in E minor (Tom Sutton, William Read, Tom Morris & R. Purcell Jones); 'Who can tell?', 'Croon Song', 'My True Love hath my Heart' (Eva Hart & Fritz Hart); Concert Piece for harp and pianoforte (Miriam Timothy & Tom Sutton); 'A Litany' (solo song), 'The Phantom Wooer' &

'Come, my Life's Delight' (Campbell McInnes); Capriccio in B minor (Tom Sutton); 'The Little Sea-Maid' (Mrs Tobias Matthay & Ernest Halsey); Five Miniature Ballads in an arrangement for solo harp (Miriam Timothy); Four English Sketches for violin and piano (William Read); 'Wilt thou be my dearie?' and 'The Derby Ram' (William Forrington) and Phantasy Quartet in A minor/major (William Read, Herbert Kinze, Tom Morris & R. Purcell Jones)

1907 Publication of Piano Trio in G major, Capriccio in B minor, Bassoon Sonata in F major (also in an arrangement for cello), Four Songs for soprano ('Cradle Song', 'Thou hast left me ever, Jamie', 'My True Love hath my Heart', 'A Croon'), 'The Blind Boy', and also probably 'Forbear to Braid That Shining Hair' by Novello: Avison Edition

Publication of Five Miniature Ballads by Goodwin & Tabb; shortly afterwards, 'Blossoms' and 'Darkness'/'Morning' were made available separately. The set was published under the title 'Five Baby Ballads'

1909 Publication of 'A Litany' (part song) in Tonic Sol-Fa notation by Joseph Williams

Publication of Four Characteristic Pieces for clarinet by Novello: Avison Edition (also in arrangement for viola by Lionel Tertis)

Publication of 'Dry those Fair, those Crystal Eyes', 'The Fair Truant', and Cello Sonata in D major (complete score, separate Adagio Lamentoso and Scherzo movements for cello, arrangements of Adagio Lamentoso for clarinet or viola) by Goodwin & Tabb

11th December: Performance of the Piano Trio in G major at the Aeolian Hall by Phyllis, Margery and Ruth Eyre

1910 (Publication of Three Pieces for violin and piano by Joseph Williams had occurred by this year)

Publication of the Four English Sketches for violin and piano by Joseph Williams

Publication of the Fantasie Variations on a Swedish Air (orchestral version) by Novello: Avison Edition, with support from the Patron's Fund

Publication of the 'Alfred the Great' in assorted formats (vocal score, full score, tonic sol-fa choral parts and pamphlet with text and synopsis); and the Purcell Suite for string orchestra, as well as in arrangements for solo piano and piano duet by Goodwin & Tabb

Reissue, by this year, of 'Five Miniature Ballads', now with this title rather than the previous 'Five Baby Ballads', by Goodwin & Tabb

- 13th August: performance of 'The Magic Mirror' in a Promenade Concert at the Queen's Hall, conducted by Henry Wood; this was incorrectly publicised as the premiere
- 1911 3rd March: Performance of the Piano Trio in G major in the second concert of the fifth season of Thomas Dunhill's chamber concerts at Steinway Hall, performed by Marjorie Hayward, May Mukle and Thomas Dunhill
- 4th July: Performance of 'Alfred the Great' at Trinity College of Music by the choral class (and student orchestra), conducted by Dr. H. R. Pringuer
- 10th November: Performance of the Piano Trio in G major in a concert of the Chamber Music Society, Newcastle, performed by Marjorie Hayward, E. Mason and Thomas Dunhill
- 1912 Publication of 'Four School Songs' by Forsyth Brothers
- Publication of Lullaby in G for violin/cello by Goodwin & Tabb
- March: Performance of 'Alfred the Great' in the last concert of the Crystal Palace Orchestral Society's eleventh Season, Crystal Palace, featuring the Crystal Palace Orchestral Society and Crystal Palace Choir, conducted by Mr Walter Hedgcock
- 23rd April: Performance of 'Alfred the Great' by the Stroud Green Choral Association on 23rd April 1912 at St. Luke's Hall, Hornsey, conducted by Mr H. J. Timothy and accompanied by Mr C. F. Warner (i.e. probably with piano, rather than orchestral, accompaniment)
- 1917 Reissue of Five Miniature Ballads by Goodwin & Tabb (still entitled 'Five Baby Ballads' at this time)
- 1918 Cary & Co take over the publication of works previously issued by Novello: Avison Edition, namely: Piano Trio in G major, Capriccio in B minor, Bassoon Sonata in F major (also in arrangement for cello), Four Characteristic Pieces for clarinet (also in viola arrangement), 'The Blind Boy', 'Forbear to Braid That Shining Hair', and Four Songs for soprano ('Cradle Song', 'Thou hast left me ever, Jamie', 'My True Love hath my Heart', 'A Croon')
- 1920 Publication of F. Rapley's orchestration of 'The Derby Ram', by Edwin Ashdown

- June: Announcement in *The Musical Times* of a performance to be given in St. Vedast Foster by Mr H. Timothy, of Hurlstone's 'Moderato in C minor for organ'
- 1921 18th October: First recorded performance of 'That Time is Dead For Ever' by John Coates (location unknown)
- 1923 Publication of H. Geehl's arrangement of 'The Derby Ram' for TTBB and accompaniment, by Enoch & Sons
Reissue of 'The Derby Ram' by Edwin Ashdown
- 1926 12th February: Performance of Hurlstone's piano arrangements of Haltu's Tarantella in A^b and Stephen Heller's *La Tarantelle* in a concert entitled 'Three Croydon Composers', organised by Kenneth Ryde, played by Miss Joy Rickard. She also performed the Capriccio in B minor and the set of Five Miniatures; Kenneth Ryde sang 'The Fair Truant', 'The Derby Ram' and 'Wilt thou be my dearie?'
- by 1929 J. Curwen & Sons take over the publication of works previously issued by Goodwin & Tabb, namely: 'Alfred the Great', Piano Quartet in E minor, Cello Sonata in D major (including separate movements and arrangements), Lullaby in G for violin/cello, 'Dry those Fair, those Crystal Eyes', 'The Fair Truant'
- 1930 6th December: Performance of Quintet in G minor for flute, clarinet, horn, bassoon and piano in John Parr's fourth chamber concert of the season, Victoria Hall, Sheffield; the performers were Louis Colton, Wm. Hy. Roystone, John Laker, John Parr and George Linstead
- 1932 Reissue of 'The Derby Ram' as a unison choral song by Edwin Ashdown
- 1933 11th February: Performance of Variations in G minor and Trio in G minor, both for clarinet, bassoon and piano, at one of John Parr's 'Educational Chamber Concerts' in the Sheffield Methodist Mission, Victoria Hall, Sheffield. The performers were W. Hy. Roystone, John Parr and George Linstead.
- 1935 9th February: Performance of 'When Sunbeams tremble' (from 'Four School Songs') by Emmie Pennock (soprano) and Phyllis Bridgwater

(Contralto); and the 'Revery' from Three Pieces for violin and piano by either Joseph Peck or Kathleen Hobson, accompanied by George Linstead, at one of John Parr's 'Educational Chamber Concerts' in the Sheffield Methodist Mission, Victoria Hall, Sheffield.

- by 1936 J. Curwen & Sons take over the publication of the Purcell Suite
- 1939 Publication of 'That Times is Dead For Ever' by J. Curwen & Sons
Arrangement of 'Alla Mazurka' from the Five Miniatures for piano duet by D.M. Baldwin, issued by Joseph Williams in this year
Reissue of the Violin Sonata in D minor by Augener
30th May: Hurlstone Memorial Concert at the Wigmore Hall, organised by Thomas Dunhill. The programme included the first known performance of 'Forbear to Braid That Shining Hair' by Fabian Smith; as well as 'The Phantom Wooer', 'Come, my Life's Delight', 'Cradle Song', 'The Derby Ram' (Fabian Smith); Five Baby Ballads (Veronica Mansfield); Phantasy Quartet in A minor/major (Portland String Quartet); Cello Sonata in D major (May & Anne Mukle); Capriccio in B minor (William Gurney) and the Piano Trio in G major (William Gurney, Barbara Amor-Wright & Alan Bartlett)
- 1940 Probable publication date for Sydney Robjohns' string orchestra arrangement of the Four English Sketches for violin and piano by Joseph Williams
- 1948 1st July: Performance of the Scherzo for flute, oboe, horn and piano in an orchestral concert by the Torquay Municipal Orchestra at the Pavilion, Torquay, directed by Ernest Goss with Geoffrey Philippe, piano; presumably the wind players were from the orchestra
- 1950 11th February: Performance of the 'Andante' from the Piano Trio in G in an arrangement for wind ensemble by R. Maldwyn-Price at John Parr's monthly chamber concert at Victoria Hall, Sheffield; played by Paul Harvey, John Parr and Geoffrey Cox
- 1976 Reissue of Basson Sonata in F major by Emerson Edition
- 1983 Publication of three movements of the Trio in G minor for clarinet, bassoon and piano by Emerson Edition (the first and last movement are reversed)

- 1985 Clarinet arrangement of 'Romance' and 'Revelry' from the Four English Sketches for violin and piano by John Fairhead (published c.1990)
- 1995 Reissue of 'Blossoms' and 'Darkness'/'Morning' by Banks Music Publications (these pieces were subsequently reissued in 2002)
- 1996 Reissue of the Phantasy Quartet in A minor/major by Merton Music
- 1998 Publication of Quintet in G minor for flute, clarinet, horn, bassoon and piano; and a revised edition of the Trio in G minor for clarinet, bassoon and piano (three movements only) both by Emerson Edition
- 2002 First recorded performance of the complete Trio in G minor for clarinet, bassoon and piano (four movements) by the Glinka Trio in Budapest (Moore, p.13)
- 2003 Reissue of the clarinet arrangement of the 'Adagio Lamentoso' from Cello Sonata in D major by Rosewood Publications
- 2004 Publication of the missing 'Scherzo' from the Trio in G minor for clarinet, bassoon and piano by Emerson Edition
- 2005 Publication of the String Quartet in E minor by Merton Music
- 2006 Publication of the complete Trio in G minor for clarinet, bassoon and piano by Emerson Edition (four movements)
Publication of Variations in G minor for clarinet, bassoon and piano by Prairie Dawg Press
- 2009 New edition of 'Snow White's Death Sleep' (Lullaby) for violin and piano by Prairie Dawg Press
Edition of the Scherzo for flute, oboe, horn and piano in preparation for publication by Emerson Edition

The dates of composition of the following works are unknown:

A Lyric

Poem Cycle

The Little Sea-Maid

The Slave Queen

All Ye Woods

Great God Pan

4 School songs (all but 'Thoughts at Twilight')

Forbear to Braid That Shining Hair

'Cradle Song' and 'A Croon' from Four Songs for Soprano

The Fair Truant

Romance in A major, Capriccio in C minor, Scherzo in G major

Les Vieilles du Chateau 1 - Danse Champagnarde (solo piano)

La Gaité (solo piano)

Moderato in C minor for organ

Allegro Giocoso for flute, violin and piano

3 Pieces for violin and pianoforte (all but 'Revery')

Concert Piece for Harp and pianoforte

Three pieces for string orchestra

Suite for Strings in C major (transcription after Purcell)

Orchestration of 'Alice where art thou?' by J. Ascher

Phantasy for orchestra

Symphonic poem (unfinished)

Arrangements of J.S. Bach's 'Zion hears the Watchman Singing' ['Zion hört die Wächter singe', BWV 140] and 'O bide with us, Thou Saviour Dear' ['Ach bleib' bei uns, Herr Jesu Christ', BWV 253] for six sopranos and string quartet

Arrangement of 'Allegro maestoso' and 'Allegro moderato' from John Field's Piano Concerto No.7 in C minor for piano and string quartet

DRAMATIC WORKS

[Short 2-act comic opera with Fritz Hart]

- Text source:** Fritz Hart (1874-1949) – text written specifically for this project
- Manuscripts:** **a. Autograph:** RCM MS 4533 vocal score; first act dated 14th September 1895, second act dated 22nd September 1895
b. Copies: No
- Work history:** This collaboration between Hurlstone and his fellow student, Fritz Hart, occurred in September 1895. (Newell, p.12) Hart himself recalls that Hurlstone's composition professor, Charles Stanford, expressed a certain amount of disapproval at being shown this student work, for which Hart had supplied the libretto: 'When the piano-vocal sketch was finished, Stanford said that Will had wasted his time over it; but this did not worry Will in the slightest, for he was quietly confident that he had learnt a very great deal during the two or three months he had spent upon it, even though he realised that he had no natural bent for opera... It was also in this little opera that Will, for the first time, deliberately exploited certain characteristic turns of phrase which had had their origins in the instrumental music of the Tudor composers, and which, thereafter, were to find their full development in the works by which he is best known to-day.' (Hurlstone, p.100)
- The manuscript does not bear a title of any kind. The story, in two short acts, focusses on a group of five characters: a Squire, his daughter and her suitor, and their respective servants (the manservant is pursuing the maid). Assorted comic misunderstandings are eventually resolved and the couples are united – Hart's libretto seems almost a kind of lighter, shorter adaptation of *The Marriage of Figaro*.
- Publication:** Unpublished
- Contemporary performances:** It seems unlikely that this work was ever performed

The Solitary Column of Karnak: Melodrama for voice, violin and pianoforte

- Text source:** Alexandra von Herder (1868-?), 'The Solitary Column of Karnak' in A. Von Herder, *Per aspera ad astra. A Collection of Poems* (London: T. Fisher Unwin, 1907), p.46

Manuscripts:	<p>a. Autograph: RCM MS 4522, full score, undated</p> <p>b. Copies: 2 identical lithographs, Hurlstone RCM</p>
Work history:	The piece is mentioned in Nettel, who puts its composition between 1898-99, and lists the work as existing in manuscript form only. (Nettel, p.608) However, the RCM also holds two lithographs of the score, presumably copied for use in private performance. It seems probable that Alexandra von Herder knew Hurlstone (see 'The Little Sea-Maid').
Publication:	Unpublished
Contemporary performances:	No records of performances have been found

Seeta the Dancer: musical monologue with orchestral accompaniment

Text source:	Olive Christian Malvery (1877-1914)
Manuscripts:	<p>a. Autograph: RCM MS 4518A, incomplete full score, undated; RCM MS 4518a, vocal score dated 9th December 1900; RCM MS 4518b-c, two violin parts of 'Sunset Song', undated. The variations between the two violin parts suggest some significant revisions having taken place between the two being made.</p> <p>b. Copies: No</p>
Work history:	Both Hart and Nettel list this work as existing only in manuscript; it certainly seems to be the only one of Hurlstone's melodramas scored for orchestra, although its performance with piano accompaniment and solo violin would have been more practicable, and seems to have been the mode of performance in the instances listed below. Olive Malvery studied briefly as a singer at the Royal College of Music (March 1898 to November 1899) where she met Hurlstone, who left in July 1898. This is one of several collaborations between writer and composer.
Publication:	Unpublished
Contemporary performances:	<p>1. Performance on 23rd April 1901 at a concert of the Anerley Musical Society at Clarence Hall, Anerley; Olive Malvery recited, Hurlstone accompanied and the violin solo was played by Mr E M Phillips. The concert also featured two part songs for female voices by Hurlstone; probably 'A Litany' and 'Lovesick Strephon'.</p> <p>2. 5th February 1902 at Steinway Hall, advertised as Miss Olive Malvery's first concert recital: Malvery was assisted by Hurlstone, amongst others, and included performances</p>

of 'Seeta the Dancer' and 'The Slave Queen'. It is possible that the performance also included the Four English Sketches for violin and piano, played by Lucy Stone and accompanied by Hurlstone. It seems likely that Lucy Stone would also have played the violin in 'Seeta'. 'Entertainments &c.' *The Times* (21st and 28th January 1902), p.1

3. Performance on 14th January 1904 at a concert at the Stanley Hall by the actress Valérie Salberg, accompanied by Hurlstone; Walter Salberg performed the violin solo.

Reviews:

1. 'Anerley Musical Society' *The Norwood News & Penge Urban District Chronicle* (27th April 1901), p.5

2. 'Concerts' *The London Musical Courier* (8th February 1902), p.67

3. 'Miss Valerie [sic] Salberg's Concert' *The Norwood News & Penge Urban District Chronicle* (23rd January 1904), p.5

Alfred the Great: Ballad for chorus and orchestra

Text source: Florence Gertrude Attenborough ("Chrystabel")

Manuscripts: a. **Autograph:** RCM MS 4532 vocal score, dated 19th June 1901

b. **Copies:** No

Work history: Given Hurlstone's natural proclivity for instrumental chamber music and solo songs, several of his commentators feel that this work was an attempt to latch onto the popularity of the choral medium in an effort to enhance his reputation. The central character of this work was also the focus for the symphonic poem that was left incomplete upon Hurlstone's death, some five years after the composition of this work. (Hurlstone, pp.63 & 99) The dedication to T. Lea Southgate, Master of the Worshipful Company of Musicians from 1909-1910, is not present on Hurlstone's autograph – it is possible that it was added by Tom Sutton and Captain Alexander Beaumont on the posthumous publication of the piece.

Publication: Published in 1910 by Goodwin & Tabb. Fritz Hart was initially responsible for the manuscript, but upon leaving for a new post in Melbourne the trusteeship was handed to Tom Sutton and Captain Alexander Beaumont. Sutton and Beaumont bore the cost of printing the piece between them. (Hurlstone RCM)

A tonic sol-fa version of the choral parts was issued, along with a vocal score and full orchestral score, and a pamphlet

containing the text and synopsis.

First edition:

1. No copy of the full score has been found; Katharine Hurlstone was still offering the manuscript score for hire in 1947 (Hurlstone, p.116). Orchestral parts issued with plate number: 'G. & T. 126' in 1910

2. Vocal score: 'Inscribed to / DR. T. LEA SOUTHGATE. / Master of the Worshipful Company of Musicians. / 1909-10. / "ALFRED THE GREAT." / A BALLAD / FOR CHORUS AND ORCHESTRA / Words by / Florence G. Attenborough. / ("Chrystabel") / MUSIC / BY / WILLIAM Y. HURLSTONE / COPYRIGHT MCMX BY GOODWIN & TABB. PRICE 1/6 NET. / LONDON / GOODWIN & TABB, / 34 PERCY STREET, W. / Copyright MCMX in the United States of America by Goodwin & Tabb. / This work may be performed without fee. / Permission to print the words will be granted upon application to the Publishers. / Printed by Oppenheimer Bros, Leipzig.' Plate number: 'G. & T. 125'

Later editions:

By 1929, J. Curwen & Sons had bought the rights from Goodwin & Tabb for this work, and had reissued the vocal score (and presumably the full score and parts) in their name. (PRS, Newell, BBC, Hurlstone, Hurlstone₂)

Reviews of editions:

None found

Contemporary performances:

1. Performance on 4th July 1911 at Trinity College of Music by the choral class (and student orchestra), conducted by Dr. H. R. Pringuer.

2. Last concert of the Crystal Palace Orchestral Society's 11th Season in March 1912, Crystal Palace, featuring the Crystal Palace Orchestral Society and Crystal Palace Choir, conducted by Walter Hedgcock

3. Concert of the Stroud Green Choral Association on 23rd April 1912 at St. Luke's Hall, Hornsey, conducted by Mr H. J. Timothy and accompanied by C. F. Warner (i.e. probably with piano, rather than orchestral, accompaniment)

The work gained popularity in the early 1910s and many further performances were given in the 1910s, 1920s and 1930s, in London and elsewhere

Reviews:

1. 'Trinity College of Music' *The Musical Times* 52/822 (August 1911), p.535

2. Announced in 'The Coming Season. Choral Concerts', *The Musical Times* 52/825 (November 1911), p.727; reviewed in 'Crystal Palace Orchestral Society' *Norwood News* [May 1912], p.3

3. 'Suburban Concerts' *The Musical Times* 53/832 (June 1912), p.397

The Little Sea-Maid: Melodrama for voice and pianoforte

- Text source:** Abridged from Hans Christian Andersen (1805-1875) *The Little Mermaid* (1836/7); possibly drawn from a play by Alexandra von Herder (1868-?)
- Manuscripts:** **a. Autograph:** No
b. Copies: No
- Work history:** No references found to date or circumstances of composition. The piece is mentioned in 'The Late Mr WY Hurlstone. More Interesting Facts' *Croydon Advertiser*, [June 1906]. It seems probable that Hurlstone's source was not Andersen directly, but rather the play 'The Little Mermaid' by Alexandra von Herder, which had been given by 1905 (see 'The Little Mermaid' *The Scotsman*, 2nd December 1905) even though it was not published until 1916. This seems particularly likely since Hurlstone used Herder's texts on three other occasions ('A Lyric', 'Poem Cycle' and 'The Solitary Column of Karnak'). Since only 'The Solitary Column of Karnak' appears in a printed Herder anthology, it also seems reasonable to assume that Herder and Hurlstone knew each other, and that he might have received the texts in manuscript directly from the poet.
- Publication:** Unpublished
- Contemporary performances:**
1. First performed on 29th January 1903 as part of a recital given by Valérie Salberg at Anerley Town Hall; Hurlstone accompanied. The programme also featured a performance of the four 'English Sketches'
 2. Performance at a Century Concert on 21st February 1903, held at Pembroke Hall, Croydon. Once again, Valérie Salberg recited, accompanied by Hurlstone. The programme also featured a performance of the Lullaby in G for violin/cello
 3. Concert on 20th March 1905 at the Stanley Athenæum, Croydon. The same two artists performed the work.
 4. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906, by Mrs Tobias Matthay and Ernest Halsey (piano)
- Reviews:**
1. 'Century Concert at Croydon' *The Norwood News & Penge Urban District Chronicle* (21st January 1903), p.7
 2. 'Century Concert at Croydon' *The Norwood News & Penge Urban District Chronicle* (28th February 1903), p.4
 3. 'Stanley Athenæum Series' *The Norwood News & Penge Urban District Chronicle* (25th March 1905), p.3
 4. 'The Hurlstone Memorial Concert' *The Norwood News &*

A Lyric: Melodrama for voice, violin and pianoforte

Text source:	Alexandra von Herder (1868-?)
Manuscripts:	a. Autograph: RCM MS 4520 full score, undated b. Copies: Lithograph, Hurlstone RCM
Work history	The manuscript provides no clue as to the date of composition of this work; and it is not mentioned in any other written sources. It seems probable that Alexandra von Herder knew Hurlstone (see 'The Little Sea-Maid'), and he set several of her texts as melodramas. Since only 'The Solitary Column of Karnak' appears in a printed Herder anthology, Hurlstone might have received the other texts in manuscript directly from the poet.
Publication:	Unpublished
Contemporary performances:	No records of performances have been found

Poem Cycle: Melodrama for voice, violin and pianoforte
I – Sing to me; II – The Dying Singer; III – A Human Soul

Text source:	Alexandra von Herder (1868-?)
Manuscripts:	a. Autograph: RCM MS 4521, full score, undated. The name of the poet is unclear, and no first name or initial is given. b. Copies: Lithograph, Hurlstone RCM
Work history:	The piece is mentioned in Nettel, who offers no date of composition and lists the work as still existing in manuscript form only (Nettel, p.608). It seems probable that Alexandra von Herder knew Hurlstone (see 'The Little Sea-Maid'), and he set several of her texts as melodramas. Since only 'The Solitary Column of Karnak' appears in a printed Herder anthology, Hurlstone might have received the other texts in manuscript directly from the poet.
Publication:	Unpublished
Contemporary performances:	No records of performances have been found

MUSIC FOR ORCHESTRA

Five Dances for Orchestra

I – Allegro moderato; II – Poco Andante; III – Allegretto; IV – Moderato, e Più Lento; V – Andante

- Manuscripts:** a. **Autograph:** Hurlstone RCM include lithographs of some of the orchestral parts – for violin I, violin II and cello/bass – as well as autograph parts for clarinets and horns
b. **Copies:** No
- Work history:** This was the first of Hurlstone's major student compositions for orchestra, and dates from 1895 (the same year as the piano concerto). Thomas Dunhill recalls that this was the very first orchestral work that Hurlstone ever wrote. (Hurlstone, p.64). The surviving parts mentioned above, if combined, would allow for the partial reconstruction of a full score.
- Publication:** Unpublished
- Contemporary performances:** Premiered in College Concert No.207, 26th June 1895 at the Royal College of Music by the student orchestra, conducted by Charles Stanford
- Reviews:** 'Royal College of Music' *The Musical Times* 36/630 (August 1895), p.528

Concerto for Pianoforte in D major

I – Andante; II – Scherzo: Allegro molto e con fuoco; III – Adagio, Allegro comodo

- Manuscripts:** a. **Autograph:** RCM MS 4500a full score (separate copies of movements subsequently bound together), undated. RCM MS 4500b is the solo piano part, written in a two-piano score with orchestral reduction (separate copies of movements subsequently bound together), undated. It seems that one page of this MS is missing – bb.209-234 of the piano solo (according to the barring of the full score) are missing.
b. **Copies:** Hurlstone RCM includes lithographs of string parts only, some with corrections which might have been written in by Hurlstone himself
- Work history:** This was one of Hurlstone's most significant student compositions, completed in 1895; the review of its premiere suggests that it was modelled after Saint-Saëns's Piano Concerto No.2.
N.B. Several sources mention a 'Concerto in G' which

appears to have been due to a running error in published lists.

- Publication:** Unpublished.
- Contemporary performances:**
1. Premiered at College Concert No.216, 9th December 1895, at the Royal College of Music, with Hurlstone as the soloist accompanied by the student orchestra. This choral and orchestral programme was conducted by Charles Stanford.
 2. 6th March 1896 at St. James's Hall, with the Royal College of Music orchestra, conducted by Stanford, once more with Hurlstone as soloist.
- Reviews:**
1. 'Royal College of Music' *The Musical Times* 37/635 (January 1896), p.26; 'Royal College Concert' *The Era* (14th December 1895), p.9; 'Our London Correspondent' *Glasgow Herald* (10th December 1895; 'Royal College of Music' *The Times* (10th December 1895), p.7
 2. 'Royal College of Music' *The Musical Times* 37/638 (April 1896), p.243; 'Concerts of the Week' *The Graphic* (14th March 1896), p.319; 'The Royal College of Music' *The Times* (7th March 1896), p.7

Variations on an Original Theme in G minor

- Manuscripts:**
- a. **Autograph:** RCM MS 4517 full score, dated at the beginning 'June 1896'. The Finale has been added later to the completed manuscript and bears its own date of 13th June 1896. The second page of the bound manuscript is a neat copy, in a different hand, of the title and theme, as if it was the beginning of an entirely discrete full copy.
 - b. **Copies:** (See above)
- Work history:** Various sources refer to either 'Variations on an Original Theme' or 'Variations on a Theme in G minor' for orchestra; Hurlstone's own manuscript designation of this work – which is in G minor – is simply 'Variations for Orchestra'. The work, completed in June 1896 when he was still at the Royal College of Music, consists of a theme followed by sixteen variations, the last of which is marked 'Finale'. Variation fifteen was reworked several years later by Hurlstone into the 'Pastoral' from the 'English Sketches'. The theme corresponds exactly with the theme of the Variations in G minor for clarinet, bassoon and piano, which had been completed in 1894, shortly before Hurlstone's arrival at the Royal College of Music; and the first variation of the orchestral set also corresponds with

	the third variation of the chamber work.
Publication:	Unpublished
Contemporary performances:	No records of performances have been found

Variations on a Hungarian Air for orchestra

Manuscripts:	<p>a. Autograph: RCM MS 4539b full score, undated; RCM Orchestral Library contains a set of manuscript parts for wind, brass and timpani, along with a set of copied string parts (see b. below)</p> <p>b. Copies: RCM Orchestral library contains a set of string parts, copied anonymously, interpolated with the manuscript wind, brass and timpani parts</p>
Work history:	This set of theme and eleven variations appears to be an orchestration of the piano solo of the same name. Since the piano work was completed in May 1897, it might have been one of Hurlstone's student assignments to orchestrate the piece. We can therefore extrapolate a date of completion between mid-1897 and early 1899.
Publication:	Unpublished
Contemporary performances:	<ol style="list-style-type: none"> 1. College Concert held on 23rd March 1899, at the Royal College of Music by a student orchestra, conducted by Charles Stanford 2. Orchestral concert held on 7th June 1899 at the Queen's Hall contained this piece, conducted by Hubert Parry 3. Performed on 7th December 1899 at the Free Trade Hall in Manchester by the Hallé orchestra, conducted by Charles Stanford (letter from Hurlstone to Hannah Stallard, Hurlstone RCM) 4. Concert of the Bournemouth Corporation Municipal Orchestra at the Winter Gardens, Bournemouth, October 1902, conducted by Dan Godfrey (Mc.N., p.787)
Reviews:	<ol style="list-style-type: none"> 1. 'Royal College of Music' <i>The Musical Times</i> 40/674 (April 1899), p.249; 'Royal College of Music' <i>The Times</i> (25th March 1899), p.5 2. 'London Concerts' <i>The Musical Times</i> 40/677 (July 1899), p.472 3. 'The Halle Concerts, Programme' <i>The Manchester Guardian</i> (8th December 1899), p.7; 'Messrs W.Y. Hurlstone and W. Read's Recital' <i>The Norwood News & Crystal Palace District Chronicle</i> (9th December 1899), p.5

'The Magic Mirror': Fairy Suite for Orchestra in 7 Parts

I – The Stepmother looks in the Mirror; II – Snow White in the Wood; III – March of the Dwarfs; IV – Snow White's Death Sleep; V – The Coming of the Prince; VI – Interlude; VII – The Witch's Death Dance

- Manuscripts:**
- a. **Autograph:** RCM MS 4516 full score, with all but the sixth movement being individually dated. In order of movements, the dates are: 2nd June 1900, 29th May 1900, 21st May 1900, 15th May 1900, 7th June 1900 and 18th June 1900
 - b. **Copies:** No
- Work history:**
- Hurlstone's manuscript makes it clear that this work was based upon Grimm's fairy tale 'The Magic Mirror', better known as 'Snow White and the Seven Dwarfs', and the music is obviously intended as a programmatic suite – he has even gone to the trouble, in the first movement, of marking those points in the music that correspond with the Queen asking the mirror who is the fairest of all, and how the mirror responds, as well as the appearance of Snow White. The manuscript dates the majority of the work as having been written between May and June 1900 (worklists vary hugely in their estimation of the date of composition); the last movement must have been completed by the beginning of 1901 at the very latest. The principal theme of the fourth movement, 'Snow White's Death Sleep', forms the basis of the 'Lullaby' that Hurlstone arranged for violin or cello and piano.
- Publication:**
- Boosey & Hawkes were responsible for the hire of the full score (and presumably a set of original or copied parts) as late as 1947; if they subsequently published the work, it has since been lost. (Hurlstone, p.118)
- Contemporary performances:**
1. Premiered on 19th March 1901, Highbury Athenæum (Stoke Newington & Highbury) in a concert of the Royal College of Music; the college orchestra was conducted by Charles Stanford
 2. 21st May 1901, Oxford Town Hall, in a concert of the Oxford University Musical Club; the Royal College of Music orchestra performed movements 2, 3, 4, 5 and 7 of the set, conducted by Charles Stanford
 3. 17th October 1901, conducted by Hurlstone, at the Winter Gardens, Bournemouth, given by the Bournemouth Corporation Municipal Orchestra (Mc.N., p.787)
 4. Performed in 1904 by the Strolling Players Orchestra conducted by William Shakespeare at the Queen's Hall (Hurlstone, p.23)
 5. Performance in Sydenham on 18th November 1905 of 3

movements by the orchestra of the Crystal Palace Choral Society in under the direction of Walter Hedgcock. (Hurlstone, p.20; Newell, p.25)

6. On 9th July 1906, as part of the Hurlstone Memorial Concert at the Public Hall Croydon, three pieces for string orchestra were given. One of these was an arrangement of the 'Croon Song' from the Four Characteristic Pieces for clarinet and piano; the other two are simply identified as 'Interlude' and Minuet'. There is no 'Minuet' in Hurlstone's output besides that in the Purcell Suite, which was given as a separate item in the same programme; the 'Interlude', however, could be an arrangement of the movement of the same name in this suite.

7. 13th August 1910 in a Promenade Concert, Queen's Hall, conducted by Henry Wood. The performance was incorrectly listed as a premiere.

A number of performances and broadcasts took place in the 1920s and 1930s

Reviews:

2. 'A Concert at Oxford' *The Norwood News and Penge Urban District Chronicle* (23rd May 1901), p.5; 'Music in Oxford' *The Musical Times* 42/701 (July 1901), p.481 [this second review gives the date of performance incorrectly as 21st May]

3. 'Provincial and Colonial. Bournemouth' *The Musical News* (26th October 1901), p.358

7. 'The Promenade Concerts' *The Musical Times* 51/812 (October 1910), p.658; 'Music. Promenade Concerts' *The Times* (14th August 1910), p.10

Orchestration of Alexander Beaumont's Cantata "Poppies in the Corn"

Manuscripts:

a. **Autograph:** No

b. **Copies:** No

Work history:

Fritz Hart recalls that: 'Will used to review the Captain's [Beaumont's] compositions for publication, and on one occasion orchestrated an unpretentious but tuneful little Cantata for him, "Poppies in the Corn," making a very beautiful job out of none too promising material.' (Hurlstone, p.104) However, advertisements suggest that Beaumont initially orchestrated the piece himself, and that Hurlstone was responsible for a 'New and Enlarged Edition' issued towards the end of 1900. It seems likely, therefore, that Hurlstone's work on the piece took place in early 1900. (See *The Musical World* (23rd September 1899), p.265 for a

	review of Beaumont's own orchestration of the piece)
Publication:	Published by Charles Woolhouse in 1900
Contemporary performances:	No records of performances of this work in Hurlstone's arrangement have been found

Fantasie Variations on a Swedish Air for Grand Orchestra

Manuscripts:	<p>a. Autograph: Hurlstone RCM contains a full set of orchestral parts for the work which are photocopies of manuscripts, undated. The originals, however, are not present</p> <p>b. Copies: No</p>
Work history:	<p>This work was completed in August 1903 (according to Hurlstone's own programme note for the first performance) and is a set of fourteen variations and a finale based upon the Swedish song 'De Rosor, och der Blader de göra mig så gläder' ['The roses, the leaves, they make me so happy']. Hurlstone writes that he found this melody in Henry Chorley's 'The National Music of the World' (London, 1880) (Hurlstone, p.58; Hurlstone RCM). The work was dedicated to Hurlstone's friend and patron, Captain Alexander Beaumont. It seems likely that the piano duet version provided the model for the orchestration, and must therefore have been composed by this time.</p> <p>The piece was selected out for support by Ernest Palmer's Patron's Fund, and thanks to the success of its premiere in 1904, Hurlstone came to know such major musical figures as Walter Hedgcock, conductor of the Crystal Palace Orchestra. (Hurlstone, pp.19-20)</p>
Publication:	Published by Novello: Avison Edition in 1910. The publication of this was funded by a donation made to the Royal College of Music by Ernest Palmer, for the purpose of assisting young musicians at the start of their careers (the total donation was £20,000)
First edition:	'To Capt. A.C. Beaumont. / Published for the Committee of the Royal College of Music Patron's Fund / (founded by S. Ernest Palmer) / FANTASIE-VARIATIONS / on a / SWEDISH AIR / for grand orchestra / BY / WILLIAM Y. HURLSTONE / Full score...10/= / String parts...4/6 / Wind parts...14/6 / LONDON= / NOVELLO AND COMPANY, LIMITED. / NEW YORK= THE H.W. GRAY CO. SOLE AGENTS FOR THE U.S.A. / The right of Public Representation and Performance is reserved.' Plate number: 'Avison Ed. 73'

- Later editions:** No subsequent editions
- Reviews of editions:** 'Review: Orchestral Music [Novello & Co: Avison Edition]' *The Musical Times* 51/812 (October 1910), p.647
- Contemporary performances:**
1. Premiere given at the founding concert of the Patron's Fund, 20th May 1904, St James's Hall, with an orchestra of students from the Royal College of Music and the Royal Academy of Music, conducted by Charles Stanford (Hurlstone provided a detailed programme note for this performance)
 2. 12th March 1906, Queen's Hall; performance by the London Symphony Orchestra, conducted by Charles Williams, at which the composer was recalled several times (Hurlstone, p.25)
- The work also received multiple performances and broadcasts between 1910 and 1950, and appeared in the 1923 Proms season
- Reviews:**
1. 'Royal College of Music. 'Patron's Fund' Concert' *The Musical Times* 45/736 (June 1904), p.397; 'Royal College of Music' *The Times* (21st May 1904), p.13

**Suite for Strings in C major [transcription after Purcell]
I – Prelude; II – Sarabande; III – Minuet; IV – March**

- Manuscripts:**
- a. **Autograph:** No
 - b. **Copies:** No
- Work history:** It is unclear as to when Hurlstone undertook to make this arrangement. The printed editions of the piano solo and duet transcriptions gives us a chronology inasmuch as they introduce Hurlstone's piano transcriptions as having been produced from the string orchestra arrangement. The Prelude from the set is taken from Purcell's 5th Suite for Harpsichord; the Saraband from the 2nd Suite; the Minuet from the 1st and 8th Suites; and the March from the 5th.
- Publication:** All three versions published by Goodwin & Tabb in 1910
- Arrangements:** Transcribed by Hurlstone for piano solo and piano duet; both arrangements issued by Goodwin & Tabb in 1910
- First edition:**
1. 'SUITE / IN C MAJOR. / NO.1 PRELUDE. NO.2 SARABAND. / NO.3 MINUET. NO.4 MARCH. / COMPOSED / FOR / HARPSICHORD / BY / PURCELL. / TRANSCRIBED FOR STRING ORCHESTRA / BY / WILLIAM Y. HURLSTONE. / [Left panel:] PIANO SOLO / PIANO DUET /

[Right panel:] SCORE. 2/- NET. / PARTS. (5) EACH 4^d NET. / LONDON / GOODWIN & TABB / 34, Percy Street, W. / Copyright MCMX in the United States of America by Goodwin & Tabb. / British Copyright secured. / Printed by Oppenheimer Bros/ Leipzig.' Plate number: 'G. & T. 129a'

2. 'SUITE / IN C MAJOR. / NO.1 PRELUDE. NO.2 SARABAND. / NO.3 MINUET. NO.4 MARCH. / COMPOSED / FOR / HARPSICHORD / BY / PURCELL. / TRANSCRIBED FOR STRING ORCHESTRA / BY / WILLIAM Y. HURLSTONE. / [Left panel:] PIANO SOLO / PIANO DUET / [Right panel:] SCORE. 2/- NET. / PARTS. (5) EACH 4^d NET. / LONDON / GOODWIN & TABB / 34, Percy Street, W. / Copyright MCMX in the United States of America by Goodwin & Tabb. / British Copyright secured. / Printed by Oppenheimer Bros/ Leipzig.' Plate number: 'G. & T. 129b'

3. 'SUITE / IN C MAJOR. / NO.1 PRELUDE. NO.2 SARABAND. / NO.3 MINUET. NO.4 MARCH. / COMPOSED / FOR / HARPSICHORD / BY / PURCELL. / TRANSCRIBED FOR STRING ORCHESTRA / BY / WILLIAM Y. HURLSTONE. / [Left panel:] PIANO SOLO / PIANO DUET / [Right panel:] SCORE. 2/- NET. / PARTS. (5) EACH 4^d NET. / LONDON / GOODWIN & TABB / 34, Percy Street, W. / Copyright MCMX in the United States of America by Goodwin & Tabb. / British Copyright secured. / Printed by Oppenheimer Bros/ Leipzig.' Plate number: 'G. & T. 129c'

- Later editions:** By 1936, J. Curwen & Sons had bought the rights from Goodwin & Tabb for this work in both its string transcription, and in piano solo and duet versions (PRS, Newell, Nettel)
- Reviews of editions:** None found
- Contemporary performances:** Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906. Conducted by Samuel Coleridge-Taylor and accompanied by Harold Samuel. The string players' names are listed in the programme, and include 10 first violins, 8 second violins, 4 violas, 6 cellos and 2 double basses.
- This work was extremely popular, in its orchestral manifestation, in the 1920s
- Reviews:** None found

CHAMBER MUSIC FOR STRINGS

Two Trios for violin, cello and piano: Op.2/1 in A minor (and 2 in C major) I – Allegro moderato; II – Andante; III - Presto

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	<p>These two piano trios are dated variously to 1888 (by Newell, p.9) and 1891 (by Hurlstone, p.13) – it seems probable that the latter is more likely the true year of composition. The first trio was published by Hurlstone's father as Op.2 no.1, and it was understood that a second trio in C major would be published soon afterwards. In the event, this second trio never appeared, and the manuscript to both pieces has been lost. Newell writes of the published work: 'The form of the first movement is particularly interesting, for it is first movement form without the conventional restatement of the second subject in a tonic key. The second movement is a beautiful barcarolle in Mozart's pensive vein, while the third and last movement is a brilliant little rondo.' (Newell, p.9) The dedicatee, H W Davies, is not mentioned in any surviving Hurlstone literature; presumably he was a friend of the family. Hurlstone's father sent a copy of the published work to George Grove, who showed a keen interest in the work and its composer, and requested that he be kept informed of Hurlstone's progress. (Hurlstone RCM)</p>
Publication:	Published by J. R. LaFleur & Sons (London) in 1891, organised by Hurlstone's father (only Op.2/1 ever appeared in print)
First edition:	'DEDICATED TO H. W. DAVIES, ESQ. / TWO TRIOS / for / Violin, 'Cello & Piano / By / W. Y. Hurlstone. / Op. 2. No.1 A MINOR... price net 2 ^s /-6 / No. 2 C MAJOR... „ net 2 ^s /-6 / London. / J.R. LAFLEUR & SON. / 15, 16 & 17 GREEN STREET, LEICESTER SQUARE, W.C.' No plate number
Later editions:	No subsequent editions
Reviews of editions:	Notice of publication by LaFleur & Sons in <i>The Musical Times</i> 33/593-595 (July-September 1892), pp.391, 455 & 573
Contemporary performances:	No records of performances have been found

Three Pieces for violin and pianoforte
I – Revery; II – Romance in C; III – Intermezzo

- Manuscripts:** **a. Autograph:** RCM MS 4510 violin part, undated; incomplete full score, consisting of just bb.56-74 of 'Revery' and bb.1-10 of 'Romance in C', dated at the end of the first piece 12th August 1894
 b. Copies: No
- Work history:** The surviving manuscripts are incomplete, but their condition suggests that the three pieces were probably composed discretely and later grouped. The Romance and Intermezzo also appear in reverse order from the printed edition. Hurlstone RCM lists yet another sequence for these '3 Early Works': Intermezzo, Revery and Romance. It is likely that these are the same pieces as referred to elsewhere as 'Three Romances for violin and piano' (BMS, SBCY (1912))
- Publication:** Published separately (i.e. in three discrete volumes) by Joseph Williams Ltd. by 1910 (no copy of the complete set could be found)
- First edition:** **1.** 'BERNERS EDITION / Three Pieces / for the Violin / with Pianoforte accompaniment / 1 – Revery / 2 – Romance in C / 3 – Intermezzo / by / Wm Y. HURLSTONE / Price 2|- net each / LONDON / JOSEPH WILLIAMS, LIMITED / 32, Great Portland Street, / W.' Plate number: 'J.W. 15586'
2. 'BERNERS EDITION / Three Pieces / for the Violin / with Pianoforte accompaniment / 1 – Revery / 2 – Romance in C / 3 – Intermezzo / by / Wm Y. HURLSTONE / Price 2|- net each / LONDON / JOSEPH WILLIAMS, LIMITED / 32, Great Portland Street, / W.' Plate number: 'J.W. 15587'
3. 'BERNERS EDITION / Three Pieces / for the Violin / with Pianoforte accompaniment / 1 – Revery / 2 – Romance in C / 3 – Intermezzo / by / Wm Y. HURLSTONE / Price 2|- net each / LONDON / JOSEPH WILLIAMS, LIMITED / 32, Great Portland Street, / W.' Plate number: 'J.W. 15588'
- Later editions:** No subsequent editions
- Reviews of editions:** None found
- First recorded performance:** **1.** On 11th November 1904, Hurlstone performed the Five Miniatures for piano at a concert in Croydon The concert also featured a performance of a 'Romance' for violin and piano by him – either the Romance from this set of Three Pieces, or from the Four English Sketches.
2. The 'Revery' was performed on 9th February 1935 at one of John Parr's 'Educational Chamber Concerts' in the Sheffield Methodist Mission, Victoria Hall, Sheffield. The

performers were either Joseph Peck or Kathleen Hobson, and George F. Linstead, and it is listed as the first performance of the work in Sheffield. 'When sunbeams tremble' was given in the same concert. (Linstead, p.170)

Reviews: 1. 'Miss Ison's Recital' *The Norwood News & Penge and Anerley Chronicle* (19th November 1904), p.3

Sonata in D minor for violin and pianoforte
I – Allegro; II – Andante moderato; III – Allegro scherzando

- Manuscripts:** a. **Autograph:** No
b. **Copies:** BL H.403.aa.(3.) – complete set of proofs for the piece with Hurlstone's annotations, and the first and eleventh pages of the final proof (first movement, bb.1-14 & 194-212) which were approved for printing and initialled by Hurlstone on 16th December 1896
- Work history:** This piece was a student composition; given the date on the publishing proofs, it was presumably completed some time in 1896. The work was dedicated to fellow student and violinist, William Read.
N.B. Several sources list this work as being in F major, contrary to Hurlstone's own designation.
- Publication:** Published by Augener & Co. in January 1897 (subsequently reissued in 1939)
- First edition:** 'AUGENER'S EDITION / No. 7507 / W. HURLSTONE / SONATA / VIOLIN & PIANO.' Plate number: '10991'.
- Later editions:** No subsequent editions
- Reviews of editions:** 'Reviews of New Music and New Editions' *Monthly Musical Record* (February 1897), p.39
- Contemporary performances:** 1. Premiered in College Concert No.238, 3rd February 1897 at the Royal College of Music. The performers were both scholars – William Read and Hurlstone himself – and both played from memory
2. 23rd November 1897 in the third British Chamber Music Concert, Queen's (Small) Hall. The performers were Jasper Sutcliffe and Ernest Fowles
- Reviews:** 1. 'Royal College of Music' *The Musical Times* 38/649 (March 1897), p.173; 'Royal College of Music' *The Era* (6th February 1897), p.10
2. 'British Chamber Concerts' *The Musical Times* 39/659 (January 1898), p.27; 'British Chamber Music Concerts' *The Times* (24th November 1897), p.6 – This review states incorrectly that it was the first performance

Four English Sketches for violin and pianoforte
I – A Pastoral; II – Caprice; III – Romance; IV – A Revelry

- Manuscripts:** **a. Autograph:** RCM 4515 full score and violin part, undated; RCM 4815 full score, dated 1st June 1898
b. Copies: RCM 4815 copy of violin part only, undated; this appears to have been made from the dated full score
- Work history:** The work was dedicated to Charles Stanford, who taught Hurlstone composition at the Royal College of Music, and conducted the first performances of many of his student compositions.
- Publication:** Published by Joseph Williams Ltd. in 1910; each movement was also available separately
- Arrangements:** **1.** 'Romance and Revelry' arranged for Bb clarinet by John Fairhead, © 1985 and first published c.1990
2. 'Pastorale' arranged for string orchestra and pianoforte ad lib. by Sydney Robjohns, probably first published in 1940. The score for this work suggests that the other three pieces of the set were also arranged for string orchestra by Robjohns and published by Williams
- First editions:** **1.** 'BERNERS EDITION. / NO. 13353. / WM. Y. HURLSTONE / VIOLIN & PIANO / Four English Sketches. / Bowing and Finger Marks by WILLIAM HENLEY. / LONDON, / JOSEPH WILLIAMS, LIMITED, 32, Gt. Portland St., W. / Copyright in U.S.A. MCMX.' Plate number: '13353' [a-d for separate issues]
2. 'THE CHAMBER ORCHESTRA / A Series of Classical and Modern Works and Pieces. / Edited by SYDNEY ROBJOHNS. / Arrangements for String Quartet or String Orchestra with Piano / (Full Score) (*ad lib.*) [...] / London / JOSEPH WILLIAMS LIMITED / 29 Enford Street, Marylebone, W.1 / U.S.A.: The B.F. Wood Music Co., Boston / MADE AND PRINTED IN ENGLAND [Left margin:] List 78a.' Plate number: 'W. 397'
3. 'ROMANCE & REVELRY / Bb CLARINET & PIANO / WILLIAM HURLSTONE / EDITED AND ARRANGED BY / JOHN FAIRHEAD / cascade / WOODWIND SERIES.' Plate number: 'CM. 16'
- Later editions:** No subsequent editions
- Reviews of editions:** None found
- Contemporary performances:** **1.** First known performance on 16th October 1899 in Walsall, given by William Read and accompanied by Hurlstone
2. Performed on 1st December 1899 in the Public Hall,

Croydon, by William Read, accompanied by Hurlstone. The performance was so successful that the last piece had to be repeated.

3. Marion M. Scott recalls a letter sent to her by Hurlstone, dated 4th March 1901, in which he writes that 'I should like very much to play my little Violin and Piano "Sketches" with you – I will bring them on Saturday.' (Hurlstone, pp.91-92) If Marion Scott and Hurlstone did indeed perform the pieces on Saturday 9th March 1901, this is the sole recorded instance of their having been played – as no doubt all of Hurlstone's music was – in private.

4. Performance on 29th November 1901 at St James's Hall in a concert by Miss Lucy Stone (violin) and Mr Sterling Mackinlay (voice); Lucy Stone and Hurlstone performed the complete set.

5. Miss Olive Malvery's first concert recital at Steinway Hall on 5th February 1902 featured both Hurlstone and the violinist Lucy Stone; it seems likely that, given Stone's performance of the English Sketches in November of the previous year, this programme might also have included the set, in addition to performances of 'Seeta the Dancer' and 'The Slave Queen'.

6. 12th June 1902, in a second recital of Olive Malvery's at Steinway Hall, this time performed by Haydn Wood, accompanied by the composer. This concert also featured the first performance of Hurlstone's cycle of 'Baby Ballads', sung by Lucy Barton.

7. Performance on 18th June 1902 at Steinway Hall, performed by Cathie Upton with Hurlstone accompanying.

8. Performance on 29th January 1903 as part of a recital given by Valérie Salberg at Anerley Town Hall; Hurlstone accompanied Tom Morris in a rendition of this set. The programme also featured a performance of 'The Little Sea-Maid' with Valérie Salberg reciting to Hurlstone's accompaniment.

9. On 11th November 1904, Hurlstone performed the Five Miniatures for piano at a concert in Croydon. The concert also featured a performance of a 'Romance' for violin and piano – thus either the Romance from this set of Sketches, or from the Three Pieces for violin and piano.

10. Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906. Performers were William Read and Harold Samuel.

11. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; the soloist was William Read, accompanist not listed.

Reviews:

1. 'Provincial' [Probably by Alexander Beaumont] *The*

- Musical News* (28th October 1899), p.378-379
2. 'Messrs W.Y. Hurlstone and W. Read's Recital' *The Norwood News & Crystal Palace District Chronicle* (9th December 1899), p.5
 4. 'London concerts, &c.' *The Musical Times* 43/707 (January 1902), p.40
 5. 'Concerts' *The London Musical Courier* (8th February 1902), p.67
 6. 'London Concerts' *The Musical News* (21st June 1902), p.593
 7. 'Concerts' *The Times* (20th June 1902), p.15
 8. 'Century Concert at Croydon' *The Norwood News & Penge Urban District Chronicle* (21st January 1903), p.7
 9. 'Miss Ison's Recital' *The Norwood News & Penge and Anerley Chronicle* (19th November 1904), p.3
 11. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

String Quartet in E minor

I – Allegro; II – Allegretto ma non troppo; III – Allegro giusto

- Manuscripts:** a. **Autograph:** RCM MS 4816 – full score, dated June 1898. The manuscript includes a dedication to Ernest Fowles
b. **Copies:** No
- Work history:** The work was dedicated to Ernest Fowles, founder of the British Chamber Music Concerts (1894-99). In his editorial note to the Merton score, Richard Moore observes that this was one of the first pieces that Hurlstone completed on leaving college; the date of the manuscript confirms this.
- Publication:** Published by Merton Music (London) in 2005, edited R.J. Moore
- First edition:** 'MERTON MUSIC / HURLSTONE / String Quartet in E minor / 1898 / Edited by Richard J. Moore / SCORE / Merton Music / 8 Wilton Grove / London SW19 3QX England / Phone/Fax: 020 8540 2708 (+44 20 8540 2708) / 4669 / e-mail: mertonmusic@argonet.co.uk.' Plate numbers: '4669', '4668' [parts]
- Later editions:** No subsequent editions
- Reviews of editions:** None found
- Contemporary performances:** Premiered on 30th November 1898, the last concert of the fifth season of the British Chamber Concerts at the Queen's (Small) Hall, performed by Jasper Sutcliffe, Wallace Sutcliffe, Leonard Fowles and Arthur Williams

Reviews: 'British Chamber Concerts' *The Musical Times* 40/671 (January 1899), p.26

Quartet in E minor for violin, viola, cello and pianoforte
I – Allegro moderato; II – Andante Cantabile; III – Vivace, ma non troppo; IV – Lento, ma non troppo. Allegro Giocoso

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: The date of composition of this work is unknown; and although several sources list it as having been written in the late 1890s, stylistic traits – not to mention the fact that the Patron's Fund concerts were established to offer pieces a first hearing – suggest that it was probably composed c.1904. (Nettel, p.607, Pascall)

Hurlstone's friend Thomas Dunhill tells us: 'It has been stated that "some of the material it contains was taken from an early Quintet for piano and wind", a work which was performed at the Royal College during his student days. My own recollection of the Quintet, however, prompts me to say that the Quartet, as we know it, is far more dependent upon its predecessor than such a statement implies. I believe that the bulk of the later work is a clear textual adaptation, with few more changes in it than were actually required in transferring the notes of four wind instruments to three stringed instruments. The piano part is probably little altered [...] I can distinctly remember H telling me, after the piano and string version had been completed and performed, that he preferred his music in its original shape, and that it was more suited for wind instruments than for strings.' (Hurlstone, pp.72-73) In reality, the first, third and fourth movements of the piano quartet seem only loosely connected to the wind material. The second movement, however, is an almost exact transcription (with adjustments made for reasons of instrumentation) of the second movement of the wind quintet.

Publication: Published by Goodwin & Tabb in 1906 (in June or later in the year) as 'Op.43, Posthumous work No.1'. The publication of the work was organised by the Society of British Composers in honour of Hurlstone, who had been an active member of the society. (Hurlstone, p.32) Permission for the publication was granted by the trustees of the manuscript, Fritz Hart and Captain Alexander Beaumont.

- First edition:** 'QUARTET / FOR / PIANOFORTE, VIOLIN, VIOLA & VIOLONCELLO / IN / E MINOR / BY / WILLIAM Y. HURLSTONE. / Copyright 1906 by Alex. S. Beaumont & Fritz B. Hart – Co-Trustees. Price 7/6 net. / LONDON / GOODWIN & TABB / 34 PERCY STREET. W. / Printed in Leipzig.' No plate number
- Later editions:** By 1929, J. Curwen & Sons had bought the rights from Goodwin & Tabb for this work, and had reissued it in their name. (PRS, Newell, BBC, Hurlstone, Hurlstone₂)
- Reviews of editions:** 'New Chamber Music' *The Times* (22nd March 1907), p.13
- Contemporary performances:**
1. 6th December 1904, second Patron's Fund concert, Aeolian Hall, played from manuscript. This was an attempt to mirror the work done for orchestral repertoire in the first concert, here for chamber works. The performers were Tom Morris, Frank Bridge, R. Purcell Jones and Hurlstone himself. (N.B. A detailed programme note of the work was written for this performance by Hurlstone)
 2. Performance on 11th February 1906 at a meeting of the Royal Society of British Composers, South Place, London. The performers are not listed (Hurlstone, p.24)
 3. Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906. Performers were William Read, Tom Morris, R. Purcell Jones and Tom Sutton.
 4. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; performers were William Read, Tom Morris, Purcell Jones and Tom Sutton.
- The work was also performed a number of times throughout the 1920s and 1930s
- Reviews:**
2. 'Patron's Fund Concert' *The Musical Times* 46/743 (January 1905), p.40
 4. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

Sonata in D major for cello and pianoforte

I – Allegro ma non troppo; II – Adagio lamentoso; III – Scherzo: Presto e con fuoco; IV – Finale: Rondo: Allegretto moderato

- Manuscripts:**
- a. **Autograph:** No
 - b. **Copies:** No
- Work history:** Given the date of the premiere of this piece, it was probably completed in late 1899, following Hurlstone's graduation from the Royal College of Music in the summer

of 1898. The work was dedicated to May Mukle, a highly-regarded cellist and friend of Hurlstone (they had met at the Royal College of Music); they later worked together in several of the Croydon Century Concerts, which he had helped establish. In a letter to Katharine Hurlstone, providing information for her biography of her brother, Mukle recalls playing the sonata in manuscript with the composer; presumably this would have been at private gatherings. (Hurlstone RCM)

Publication: Published by Goodwin & Tabb in 1909; the 'Adagio lamentoso' and 'Scherzo' were also issued separately, as were the arrangements of the 'Adagio Lamentoso' for viola and clarinet.

Arrangements:

1. 'Adagio Lamentoso' for viola and pianoforte, arranged by Frank Bridge
2. 'Adagio Lamentoso' for clarinet in A and pianoforte, arranged by Manuel Gomez

First editions:

1. 'TO MISS MAY MUKLE. / SONATA / IN / D MAJOR / FOR / VIOLONCELLO AND PIANOFORTE / BY / WILLIAM Y. HURLSTONE. / Copyright 1909 by Goodwin & Tabb [space] Price 5/- net / LONDON / GOODWIN & TABB, / 34 PERCY STREET, W. / BOSTON, NEW YORK, LEIPZIG, The B.F. WOOD MUSIC Co. / Copyright 1909 in the United States of America by Goodwin & Tabb. / Printed by Oppenheimer Bros., Leipzig.' Plate numbers: 'G. & T. 118', 'G. & T. 118a' [part]
2. 'NO.1 Cello & Piano. NO.2 Viola & Piano NO.3 Clarinet & Piano / To MISS MAY MUKLE. / ADAGIO LAMENTOSO / FROM / SONATA IN D MAJOR / FOR / VIOLONCELLO & PIANOFORTE / BY / WILLIAM Y. HURLSTONE. / Copyright 1909 by Goodwin & Tabb. PRICE 2/- NET / This movement may also be had / Transcribed for / [Left panel:] VIOLA & PIANOFORTE / BY / FRANK BRIDGE / Price 2/- net. / [Right panel:] CLARINET & PIANOFORTE / BY / MANUEL GOMEZ / Price 2/- net. / LONDON / GOODWIN & TABB, / 34 PERCY STREET. W. / BOSTON, NEW YORK, LEIPZIG, The B.F. WOOD MUSIC CO. / Copyright 1909 in the United State of America by Goodwin & Tabb. / Printed by Oppenheimer Bros, Leipzig.' Plate numbers: 'G. & T. 118' and 'G. & T. 118b' [part]
3. 'No.1 Cello & Piano No.2 Viola & Piano No.3 Clarinet & Piano / TO MISS MAY MUKLE. / ADAGIO LAMENTOSO / FROM / SONATA IN D MAJOR / FOR / VIOLONCELLO & PIANOFORTE / BY / WILLIAM Y. HURLSTONE. / Copyright 1909 by / Goodwin & Tabb PRICE 2/- NET / This movement may also be had / Transcribed for / [Left panel:] VIOLA &

PIANOFORTE / BY / FRANK BRIDGE / Price 2/- net [Right panel:] CLARINET & PIANOFORTE / BY / MANUEL GOMEZ / Price 2/- net. / [C] LONDON / GOODWIN & TABB / 34 PERCY STREET. W. / BOSTON, NEW YORK, LEIPZIG, The B.F. WOOD MUSIC CO./ Copyright 1909 in the United States of America by Goodwin & Tabb. / Printed by Oppenheimer Bros., Leipzig.' Plate numbers: 'G. & T. 118' and 'G. & T. 118c' [part]

4. 'No.1 Cello & Piano No.2 Viola & Piano No.3 Clarinet & Piano / TO MISS MAY MUKLE. / ADAGIO LAMENTOSO / FROM / SONATA IN D MAJOR / FOR / VIOLONCELLO & PIANOFORTE / BY / WILLIAM Y. HURLSTONE. / [LHS] Copyright 1909 by / Goodwin & Tabb PRICE 2/- NET / This movement may also be had / Transcribed for / [Left pane:] VIOLA & PIANOFORTE / BY / FRANK BRIDGE / Price 2/- net [Right panel:] CLARINET & PIANOFORTE / BY / MANUEL GOMEZ / Price 2/- net. / [C] LONDON / GOODWIN & TABB / 34 PERCY STREET. W. / BOSTON, NEW YORK, LEIPZIG, The B.F. WOOD MUSIC CO./ Copyright 1909 in the United States of America by Goodwin & Tabb. / Printed by Oppenheimer Bros., Leipzig.' Plate numbers: 'G. & T. 118' and 'G. & T. 118d' [part]

5. 'SCHERZO / FROM / SONATA IN D MAJOR / FOR / VIOLONCELLO & PIANOFORTE / BY / WILLIAM Y. HURLSTONE. / Copyright 1909 by Goodwin & Tabb for all Countries. PRICE 2/- Net. / GOODWIN & TABB, Ltd., / 34 PERCY STREET, / LONDON, W.' Plate numbers: 'G. & T. 118' and 'G. & T. 118a' [part]

Later editions:

By 1929, J. Curwen & Sons had bought the rights from Goodwin & Tabb for this work for both the full sonata, and the separate issues of the two middle movements, and had reissued all works in their name. (PRS, Newell, BBC, Hurlstone, Hurlstone₂)

In 2003, the clarinet arrangement of the Adagio Lamentoso by Manuel Gomez was reissued by Rosewood Publications (Bradfield, Berks.)

Reviews of editions:

None found

Contemporary performances:

1. Premiere on 5th December 1899, British Chamber Music Concert, Queen's (Small) Hall. The performers were Herbert Walenn (cello) and Ethel Bauer
2. Performance by May Mukle, accompanied by Hurlstone, on 29th October 1900 in a Century Concert at Pembroke Hall, West Croydon.

This continued to be a popular work, performed and broadcast relatively frequently until the 1930s; it also

featured in several War Emergency Concerts

- Reviews:**
1. 'London Concerts &c.' *The Musical Times* 41/683 (January 1900), p.41; 'British Chamber Music Concerts' *The Times* (7th December 1899), p.4
 2. 'Croydon – The Century Concerts' *The Musical News* (3rd November 1900), p.383; 'The Century Concerts' *The Norwood News and Penge Urban District Chronicle* (3rd November 1900), p.6

Trio in G major for violin, cello and pianoforte

I – Allegro moderato; II – Andante; III – Molto Vivace; IV – Allegro commodo

- Manuscripts:**
- a. **Autograph:** RCM MS 4514 full score of first movement only, incomplete, dated 30th September 1901 (also used as engraver's copy)
 - b. **Copies:** No
- Work history:** The work was dedicated to Hurlstone's friend and patron, Captain Alexander Beaumont. Although the RCM manuscript is incomplete, it seems probable that the annotated date of 30th September 1901 is a good indication of the time of composition. The finale of the work incorporates the Scottish folksong 'The twa corbies' (Banfield), marked in the published score simply as 'Scotch Air'.
- Publication:** Published by Novello: Avison Edition in 1907
- First edition:** 'TRIO IN G / FOR VIOLIN, VIOLONCELLO / AND PIANOFORTE / WILLIAM Y. HURLSTONE / CHARLES AVISON, LTD. / AGENTS: BREITKOPF & HÄRTEL / BERLIN· BRUSSELS· LEIPZIG· LONDON· NEW YORK· / COPYRIGHT MCMVII IN U.S.A. BY CH. AVISON, LTD. [space] NET 9/6 / PRINTED BY BREITKOPF & HÄRTEL, LEIPZIG.' Plate number: 'Avison Ed. 21. 1907'
- Later editions:** The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed into Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.
- Reviews of editions:** None found
- Contemporary performances:** The performance history of this work is rather muddled: however, the earliest and most important performances to note are:
1. Concert held on 5th February 1906 at the Stanley Athenæum, arranged by Hurlstone; he performed at least

the two middle movements of the trio with H. Krause and Ivor James, to great acclaim. The concert also included Hurlstone's arrangement of Wieniawski's 'Sielanka' for solo piano and 'La Simplicité' from the Five Miniatures for piano solo.

2. Concert at the Aeolian Hall on 11th December 1909, given by the three Eyre sisters (Phyllis, Margery and Ruth – who gave many successful performances together). The sisters performed music for both vocal and instrumental trio, including this trio.

3. On 11th February 1950, at John Parr's monthly chamber concert at Victoria Hall, Sheffield, an 'Andante' for clarinet, bassoon and piano was performed. The programme states that this work was adapted for the wind ensemble from the trio for piano, violin and cello, by R Maldwyn-Price. The piece was played by Paul Harvey, John Parr and Geoffrey Cox.

N.B. Newell writes that the trio was 'performed by the Norbert Wethmar Trio in 1907 at Brussels' (Newell, p.26) – but there is no evidence to suggest that the Norbert Wethmar Trio played this piece before 1935 ('Le Trio Norbert Wethmar', Hurlstone RCM)

The work was also performed extensively between c.1910 and 1950

Reviews:

1. 'Stanley Athenæum. Mr. W. Y. Hurlstone's Concert' *The Norwood News & Penge and Anerley Chronicle* (10th February 1906), p.8

2. 'Aeolian Hall' *The Times* (13th December 1909), p.10

3. 'Music in the Provinces' *The Musical Times* 91/1285 (March 1950), p.111

Lullaby in G major for violin/cello and pianoforte

Manuscripts:

a. **Autograph:** No

b. **Copies:** No

Work history:

Katharine Hurlstone makes the connection between this short piece and 'The Magic Mirror' suite for orchestra, observing that this Lullaby is an arrangement from 'Snow White's Death Sleep' for violin and piano, subsequently transcribed (probably by Hurlstone) for cello and piano. It must, therefore, have been written some time during or after 1901. (Hurlstone, p.57) This connection to the orchestral work explains its designation in the Croydon memorial concert in 1906 (see below)

Publication:	Published by Goodwin & Tabb in 1912
First edition:	<p>1. 'LULLABY / in G / for / Violoncello and Pianoforte / by / WILLIAM Y. HURLSTONE / Copyright 1912 by Goodwin & Tabb Price 2/- net. (50 Cents) Also published for Violin & Pianoforte Price 2/- net. / LONDON / GOODWIN & TABB 34 Percy Street W. / Wholesale Agents for the British Empire / and U.S. America. / THE B.F. WOOD MUSIC CO., / 12 Rathbone Place Oxford Street W. / ALSO AT BOSTON, NEW YORK & LEIPZIG. / Copyright 1912 in the United States of America by Goodwin & Tabb. / Printed Oppenheimer Bros, Leipzig.' Plate numbers: 'G. & T. 137' and 'G. & T. 137a' [part]</p> <p>2. 'LULLABY / in G / for / Violin and Pianoforte / by / WILLIAM Y. HURLSTONE / Copyright 1912 by Goodwin & Tabb [space] Price 2/- net. (50 Cents) Also published for Violoncello & Pianoforte Price 2/- net. / LONDON / GOODWIN & TABB 34 Percy Street W. / Wholesale Agents for the British Empire / and U.S. America. / THE B.F. WOOD MUSIC CO., / 12 Rathbone Place Oxford Street W. / ALSO AT BOSTON, NEW YORK & LEIPZIG. / Copyright 1912 in the United States of America by Goodwin & Tabb. / Printed Oppenheimer Bros, Leipzig.' Plate number: 'G. & T. 137'. [score and part]</p>
Later editions:	<p>By 1929, J. Curwen & Sons had bought the rights from Goodwin & Tabb for both versions of this work, and had reissued them in their name. (PRS, Newell, BBC, Hurlstone, Hurlstone₂)</p> <p>Published in a new edition with the joint title 'Snow White's Death Sleep: Lullaby' by Prairie Dawg Press, ed. Bruce Gbur, in 2009</p>
Reviews of editions:	None found
Contemporary performances:	<p>1. Performed under the title 'Snow White's Death Sleep' in a Century Concert on 21st February 1903, held at Pembroke Hall, Croydon. Tom Morris was the soloist; Hurlstone accompanied. The programme also featured a performance of 'The Little-Sea Maid'</p> <p>2. Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906; the work is once again listed as 'Snow-White Death Sleep' for solo violin. The violinist was William Read; the accompanist is not listed</p>
Reviews:	<p>1. 'Century Concert at Croydon' <i>The Norwood News & Penge Urban District Chronicle</i> (28th February 1903), p.4</p>

Phantasy Quartet for two violins, viola and cello in A minor and A major

- Manuscripts:** **a. Autograph:** No
 b. Copies: No
- Work history:** In 1905, W W Cobbett set up a series of chamber music competitions, initially with subsidy from the Worshipful Company of Musicians, to promote young British composers. The first such competition, to compose a Phantasy for string quartet, received 67 entries. Hurlstone's Phantasy string quartet, composed in 1905 for this contest, won the first prize of £50. He died shortly after receiving the award, before the prize-winners' pieces were performed publicly. The winners were announced in *The Musical Times* 45/757 (March 1906), p.151. Cobbett, a friend of Hurlstone's, told the following anecdote relating to the work's genesis: 'One evening, Hurlstone who was anxious to compete, but despaired of finding a suitable theme, took a long walk into the darkness when the four crotchets which open the work, came into his mind. He sketched out the work that night and completed it just in time.' (Hurlstone, p.39) N.B. Newell mentions the existence of a second Phantasy Quartet – it seems probable, however, that he is confusing the orchestral work of the same name with this piece (Newell, p.26)
- Publication:** Published by Novello & Co. for the Worshipful Company of Musicians in 1906 (presumably after the initial performance, later in the year)
- First edition:** "“COBBETT” COMPETITION – FIRST PRIZE. / PHANTASIE / FOR / STRING QUARTET / COMPOSED BY / WILLIAM Y. HURLSTONE. / PRICE THREE SHILLINGS NET. / PUBLISHED FOR THE WORSHIPFUL COMPANY OF MUSICIANS / BY / NOVELLO AND CO., LIMITED, LONDON. / COPYRIGHT.' Plate number: '12298' [score and parts]; changed the following year to '12399' [score and parts]
- Later editions:** The Novello & Co. edition was reissued by Merton Music in 1996, Plate number: 'MM110'
- Reviews of editions:** None found
- Contemporary performances:** 1. Premiered 29th May 1906 (the day before Hurlstone's death) in a soirée by W. W. Cobbett to the members of the Lordship-lane Scientific and Literary Society, performed by the Saunders Quartet. Hurlstone was programmed to play some of his piano compositions as well, but was too ill to

attend (Halsey)

2. 22nd June 1906, Bechstein Hall, a concert of prize-winners of W. W. Cobbett's String Quartet Phantasies competition, supported by the Worshipful Company of Musicians. The performers were the Saunders Quartet. The concert also included a performance of Hurlstone's 'The Blind Boy'. Alexander Beaumont defrayed the cost of holding the concert in order that all profits could be put towards publishing the 6 prize-winning pieces.

3. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906. Performers were William Read, Herbert Kinze, Tom Morris and R Purcell Jones

The piece was popular and regularly performed well into in 1920s

Reviews:

2. 'London Concerts. Prize Phantasies' *The Musical Times* 47/761 (July 1906), p.489

3. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

CHAMBER MUSIC FOR WIND INSTRUMENTS

Variations in G minor for clarinet, bassoon and pianoforte

- Manuscripts:** **a. Autograph:** RCM MS 4511 contains an autograph score and parts, dated 19th February 1894. A concert programme featuring the piece has been pasted into the back cover (see below)
b. Copies: No
- Work history:** This piece, written in February 1894, shortly before Hurlstone's entry into the Royal College of Music (in April 1894), consists of an andante theme, six variations followed by an interlude for piano alone; and then a further three variations with coda. The theme corresponds exactly with the theme of the orchestral 'Variations on an Original Theme', completed in 1896; and the third variation of this set also corresponds with the first variation of the orchestral work.
- Publication:** Published by Prairie Dawg Press, Manhattan, in 2006, ed. B. Gbur
- First edition:** 'Variations in G minor / For Clarinet, Bassoon, and Piano / First Edition / William Yeates Hurlstone / Edited by Bruce Gbur / PDP 002 / Prairie Dawg Press / prairiedawgpress.com' No plate number
- First recorded performance:** This piece, along with the Trio for clarinet, bassoon and pianoforte, was performed on 11th February 1933 at one of John Parr's 'Educational Chamber Concerts' in the Sheffield Methodist Mission, Victoria Hall, Sheffield. The performers were W. Hy. Roystone, John Parr and George F. Linstead (see MS)
- Reviews:** None found

Trio in G minor for clarinet, bassoon and pianoforte

I – Allegro moderato; II – Andante; III – Scherzo: Allegretto con moto; IV – Andante maestoso – Allegro vivace

- Manuscripts:** **a. Autograph:** RCM MS 4537 is a full score of the Scherzo, undated, in a volume featuring a number of pasted-over corrections. Although the movement is numbered '3' it is difficult to tell if this is in Hurlstone's hand or Katharine Hurlstone's; in any event, this annotation does not appear to be contemporary with the score itself. There are also several pencil sketches on the back page, entitled 'Dance' There is also an autograph copy of the fourth, second and

first movements (in that order) in full score, housed in the Waterhouse collection

The Bodleian Library, Oxford, holds a fair copy, partially in Hurlstone's hand, of all four movements in full score; there is also a bassoon part, although the clarinet part is missing.

b. Copies: RCM MS 5255a-c is a neat copy of the score and parts of the fourth, second and first movements of the work (in that order), unsigned and undated

Work history:

This trio, completed c.1896/7, has a rather fragmented history, which has been traced in some detail by Richard Moore. At some point after its composition, the third movement was removed from the complete manuscript of the work – possibly following Hurlstone's death as his pieces were split up (in this case literally) among his surviving family members. It is this separation of the scherzo from the other three movements that accounts for the complications in its publication history. It seems that, in its three-movement incarnation, the outer movements were also reversed in publication – see below. (Moore, *passim*.)

The Bodleian autograph mentioned above provides further proof of the ordering of movements as given in Richard Moore's forthcoming edition of the trio; there is a possibility, too, that the work bore a dedication. See Moore's forthcoming article on the British Music Society website, <http://www.musicweb-international.com/BMS/index.htm>

Publication:

1. Published Ampleforth: Emerson Edition in 1983 with only three movements, the first and the last reversed.
2. Revised Emerson Edition, ed. D. Bickley, published in 1998 (outer movements still reversed).
3. The missing Scherzo (see below) was published by Emerson in 2004.
4. First complete edition (with all four movements in the correct order) published Ampleforth: Emerson Edition in 2006

First edition:

1. 'WILLIAM YEATES / HURLSTONE / 1876-1906 / TRIO in G minor / for / Clarinet, Bassoon & Piano / EMERSON EDITION / 62' No plate number
2. 'William Hurlstone / TRIO in g minor / (Second Edition 1998) / clarinet, bassoon & piano / Emerson Edition / 62' No plate number
3. 'William Hurlstone / the recently discovered missing movement / clarinet, basson & piano / Emerson Edition / 404' No plate number
4. 'William Hurlstone / TRIO in G minor / NEW COMPLETE

EDITION / for clarinet, bassoon & piano / Emerson Edition / 488' No plate number

Later editions: No subsequent editions

Reviews of editions: None found

Contemporary performances: Katharine Hurlstone makes reference to this trio having been 'first performed by Mr Charles Draper in 1900 at the George Clinton Chamber Concerts, and which has been so often played by the Pauline Juler Trio' (Hurlstone, p.58) However, there is no record of a performance of the trio in one of Clinton's Concerts (she appears to be confusing the piece with the Characteristic Pieces for clarinet and piano) and no link has yet been established between Pauline Juler and this work.

The piece was performed on 11th February 1933 at one of John Parr's 'Educational Chamber Concerts' in the Sheffield Methodist Mission, Victoria Hall, Sheffield. The performers were W. Hy. Roystone, John Parr and George F. Linstead; and Hurlstone's Variations for the same ensemble was also given. Parr almost certainly obtained the manuscript (minus the scherzo) from Katharine Hurlstone, and made copies of the score and parts – which accounts for the copied set now residing at the Royal College of Music, along with the autograph source.

Richard Moore posits that the first performance of the completed work was given by the Glinka Trio, Budapest, in 2002 (Moore, 13)

Reviews: None found

**Quintet in G minor for flute, clarinet, horn, bassoon and pianoforte
I – Allegro moderato; II – Andante cantabile; III – Finale: Allegro scherzando**

Manuscripts:

- a. Autograph:** RCM MS 4509 full score and complete set of parts, undated.
- b. Copies:** RCM WPF(5) hold a score and set of parts copied, presumably, from the original – possibly by Parr and an associate (there are two distinct hands). The flute part is annotated as suitable for either flute or violin. All the parts and the score have a programme affixed inside the front cover for a concert at the Victoria Hall, Sheffield on 6th December 1930: Mr John Parr's 4th Chamber Concert of the season. The first item on the programme is the quintet; the performers were Louis Colton, Wm. Hy. Roystone, John Laker, John Parr and George F. Linstead.

Work history:	<p>This student composition most likely dates from the first half of 1897 (shortly before its premiere). In a discussion of the Quartet for piano, violin, viola and cello, Hurlstone's friend Thomas Dunhill tells us: 'It has been stated that "some of the material [the quartet for piano, violin, viola and cello] contains was taken from an early Quintet for piano and wind", a work which was performed at the Royal College during his student days. My own recollection of the Quintet, however, prompts me to say that the Quartet, as we know it, is far more dependent upon its predecessor than such a statement implies. I believe that the bulk of the later work is a clear textual adaptation, with few more changes in it than were actually required in transferring the notes of four wind instruments to three stringed instruments. The piano part is probably little altered [...] I can distinctly remember Hurlstone telling me, after the piano and string version had been completed and performed, that he preferred his music in its original shape, and that it was more suited for wind instruments than for strings.' (Hurlstone, pp.72-73) In reality, the first, third and fourth movements of the piano quartet seem only loosely connected to this wind quintet. The second movement, however, is an almost exact transcription (with adjustments made for reasons of instrumentation) of the second movement of the quintet.</p> <p>N.B. Several sources list the instrumentation as flute, oboe, horn, bassoon and piano; but there is no evidence to suggest that the piece ever existed in this format. (Cobbett₃; Newell, p.32; Nettel, p.607; Pascall)</p>
Publication:	First published by Ampleforth: Emerson Edition in 1998, edited by J. Kershaw.
First edition:	'William Hurlstone / 1876-1906 / Quintet in G minor / for flute, clarinet, bassoon, horn & piano / Emerson Edition / 324'. No plate number
Later editions:	No subsequent editions
Reviews of editions:	None found
Contemporary performances:	<ol style="list-style-type: none"> 1. Premiered on 30th June 1897 in College Concert No.247 at the Royal College of Music. The performers were all college scholars: Eli Hudson, Frederick Moss, Herbert Thornton, Edwin Cox and Hurlstone himself. 2. Included in George Clinton's Chamber Concert on 9th May 1898 at the Queen's (Small) Hall. Since the performers are not listed in the review article, it seems likely that the work was given by Clinton's own wind quintet, which consisted of himself, Frederick Griffith, William Malsch,

William Wotton, and Friedrich Borsdorf.

3. Performance on 26th November 1900 in a Century Concert at Pembroke Hall, Croydon. The performers were Eli Hudson, Charles Draper, E. W. Hinchcliff and T. H. Colton, with Hurlstone at the piano.

Reviews:

1. 'Royal College of Music' *The Musical Times* 38/654 (August 1897), p.535; 'The Music of 1897' *Glasgow Herald* (30th December 1897), p.8

2. 'Mr G. A. Clinton's Chamber Concerts' *The Musical Times* 39/664 (June 1898), p.393

3. 'The Century Concerts, Croydon' *The Norwood News & Penge Urban District Chronicle* (1st December 1900), p.5; 'The Century Concerts' *The Musical News* (1st December 1900), p.469

**Four Characteristic Pieces for Clarinet and Pianoforte
(Originally entitled 'Suite for Clarinet and Piano')**

I – Ballade; II – Croon Song; III – Intermezzo; IV - Scherzo

Manuscripts:

a. **Autograph:** RCM MS 4513 contains an incomplete clarinet part to 'Ballade' (bb.1-127), undated (and apparently from a complete manuscript with all four pieces); and an incomplete full score, which begins at b.55 of the Ballade, but contains the final three pieces in full. Each of the four pieces is dated: 8th September 1899, 2nd September 1899, 4th September 1899 and 9th October 1899.

b. **Copies:** No

Work history:

The dating on the manuscripts for this work puts its composition taking place between September and October 1899. The set was dedicated to Hurlstone's friend, the clarinettist George Clinton, who ran his own series of chamber concerts at which these pieces received their premiere – under their original title, 'Suite in G minor'; it seems that the change in name occurred soon afterwards. The fourth movement was arranged the following year for flute, oboe, horn and piano (see below). As with the bassoon sonata, it seems that these pieces were initially publicised as being for a stringed instrument – in this case the viola – the review article cited below lists the clarinet version as the arrangement, and the viola as the original.

Publication:

Published by Novello: Avison Edition in 1909; Tertis's arrangement was issued at the same time.

Arrangements:

An arrangement for viola and piano, by Lionel Tertis,

published by Novello: Avison Edition in 1909 (i.e. at the same time as the clarinet version)

First edition:

1. 'To G. A. Clinton Esq. / FOUR / CHARACTERISTIC PIECES / FOR CLARINET AND PIANO / 1. BALLADE – 2. CROON SONG / 3. INTERMEZZO – 4. SCHERZO / WILLIAM Y. / HURLSTONE / PRICE 3/6 NET. / LONDON = NOVELLO AND COMPANNY, LIMITED / NEW YORK = THE H.W. GRAY CO. SOLE AGENTS FOR THE U.S.A.' Plate number: 'Avison Ed. 30'

2. 'To G. A. Clinton Esq. / FOUR / CHARACTERISTIC PIECES / FOR VIOLA AND PIANO / 1. BALLADE – 2. CROON SONG / 3. INTERMEZZO – 4. SCHERZO / WILLIAM Y. / HURLSTONE / PRICE 3/6 NET. / LONDON = NOVELLO AND COMPANNY, LIMITED / NEW YORK = THE H.W. GRAY CO. SOLE AGENTS FOR THE U.S.A.' Plate number: 'Avison Ed. 30'

Later editions:

The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed into Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.

The work was issued in a new edition by Ampleforth: Emerson in 1978.

Reviews of editions:

'[Review:] Sonata in F major for violoncello and pianoforte. Four characteristic pieces for viola and pianoforte. By W.Y. Hurlstone' *The Musical Times* 51/803 (January 1910), p.22

Contemporary performances:

1. Premiered at the second of George Clinton's Chamber Concerts, 2nd April 1900, at the Queen's (Small) Hall. Performers were George Clinton and Hurlstone himself; the work was listed on the programme as 'Suite for clarinet and piano in G minor'.

2. The 'Croon Song' from this set was performed in the Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906 in an arrangement for string orchestra. The arranger's name is not recorded; the piece was conducted by Samuel Coleridge-Taylor. It is unclear what the sources for the 'Interlude' and 'Minuet', also for string orchestra, might have been – perhaps the 'Interlude' is the movement of the same name from the Magic Mirror; but there is no 'Minuet' in Hurlstone's output besides that in the Purcell Suite, which was given as a separate item in the same programme.

Reviews:

1. 'London Concerts, &c.' *The Musical Times* 41/687 (May 1900), p.331; 'Mr George Clinton's Chamber Concert' *The Times* (3rd April 1900), p.9

Scherzo for flute, oboe, horn and pianoforte

- Manuscripts:**
- a. Autograph:** RCM MS 4508 full score and flute and oboe parts; full score is dated 6th April 1900. This collection also includes an autograph violin part, undated, which roughly corresponds with the missing horn part
 - b. Copies:** RCM MS 4508 also includes copies of full score and parts, unsigned and undated
- Work history:** This work is based upon the fourth movement of the Four Characteristic Pieces for clarinet and piano – and the manuscript makes reference to this connection. The Characteristic pieces were composed late in 1899; and it seems likely, given the proximity of its completion date to its first performance at the Century Concerts, that this arrangement was carried out for the purpose of advancing the Century Concert's aim of promoting new compositions. N.B. Several worklists make reference to a 'Quartet' for the same ensemble; it seems probably that this simply became the manner of referring to this work as the information was passed from scholar to scholar. Likewise, a number of sources list the instrumentation as flute, oboe, horn and *bassoon* – but this is incorrect. (Hurlstone RCM, PRS, Nettel, p.607; Newell, p.32; Cobbett₃)
- Publication:** Unpublished; in preparation (ed. R. Moore)
- Contemporary performances:**
1. First performance on 27th April 1900 at the first of the Century Concerts, Pembroke Hall, Croydon. The work was performed by Eli Hudson, C. W. Nightingale, B. J. Muskett and Hurlstone; the composer also played a piano work, 'La Gaité', as an encore to his performance of works by Arne and Rachmaninoff.
 2. Performed on 25th October 1900 in a Century Concert at The Elliott Rooms, Leytonstone by Eli Hudson, C. W. Nightingale, B. J. Muskett and Hurlstone.
 3. A 'Quartet' for the same ensemble (almost certainly this piece) was included in John Parr's chamber concert series in Sheffield at some point between 1926 and 1939, and is listed as being for flute, oboe, horn and pianoforte. (Hurlstone, p.36)
- Reviews:**
1. 'The Century Concerts' *The Norwood News & Crystal Palace Chronicle* (5th May 1900), p.5

Sonata in F major for bassoon and pianoforte
I – Vivace; II – Ballad: Moderato, ma sempre a piacere;
III – Allegretto; IV – Moderato – Vivace

- Manuscripts:** **a. Autograph:** RCM MS 4512 bassoon part only, with annotations for cello transcription; dated July 1904
 b. Copies: No
- Work history:** This piece, completed in July 1904, was dedicated to Edward Dubrucq, a friend of Hurlstone's, and the bassoonist in the Century Wind Quintet. It seems from Thomas Dunhill's reminiscences that initially this piece was better-known in its arrangement for cello, and it was some time before its original instrumentation became recognised as such. The title of the review article cited below supports this, as it lists the version for bassoon as the arrangement, rather than that for cello. (Moore, pp.13 & 15; Hurlstone, p.70)
- Publication:** Published by Novello: Avison Edition in 1907; an arrangement for cello was also issued, which was probably undertaken by Hurlstone himself. Unusually, the date of composition (July 1904) is reproduced in the printed version.
- First edition:** **1.** 'SONATA / IN F MAJOR / FOR BASSOON AND PIANO / WILLIAM Y. / HURLSTONE / PRICE 3/6 NET. / LONDON = NOVELLO AND COMPANY, LIMITED / NEW YORK = THE H.W. GRAY CO. SOLE AGENTS FOR THE U.S.A.' Plate number: 'Avison Ed. 28'
 2. 'SONATA / IN F MAJOR / FOR VIOLONCELLO AND PIANO / WILLIAM Y. / HURLSTONE / PRICE 3/6 NET. / LONDON = NOVELLO AND COMPANY, LIMITED / NEW YORK = THE H.W. GRAY CO. SOLE AGENTS FOR THE U.S.A.' Plate number: 'Avison Ed. 28'
- Later editions:** The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed into Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.
 The Avison edition was re-issued by Ampleforth: Emerson Edition, 1976.
- Reviews of editions:** '[Review:] Sonata in F major for violoncello and pianoforte. Four characteristic pieces for viola and pianoforte. By W.Y. Hurlstone' *The Musical Times* 51/803 (January 1910), p.22
 'New Chamber Music' *The Times* (25th March 1910), p.9 – which refers to this sonata as being for cello and piano; no mention of the bassoon version is made

Contemporary performances:

This work was performed at the Century Concerts; indeed it was probably premiered there by Edward Dubrucq, perhaps in 1904. (Moore, p.13)

Reviews:

None found

WORKS FOR PIANOFORTE (SOLO AND DUET)

Five Easy Waltzes for pianoforte, Opus 1

Manuscripts:	a. Autograph: No b. Copies: Proof copy of typeset score, Hurlstone RCM
Work history:	Hurlstone composed these pieces in 1885, aged nine, and his father decided to have them published. Although no manuscript copy survives, a publisher's proof copy has recently emerged, bearing some pencilled-in corrections (presumably by Hurlstone himself). Newell writes that: 'As they proceed one can feel that the young mind is gradually gaining grasp of the harmonic technique and piano idiom. There are some curiously "growlly" passages in the bass which suggest that the boy's handstretch was not as large as he would have liked it to be; but these become less as the work progresses' (Newell, p.7) – and this is borne out by the newly-discovered score.
Publication:	Probably published privately in 1885, organised by Hurlstone's father
First edition:	No copy of the printed score has been found
Later editions:	No subsequent editions
Reviews of editions:	None found
Contemporary performances:	No records of performances have been found

Album Leaves

I – Aria; II – Demon's Dance

Manuscripts:	a. Autograph: RCM MS 4506, dated 16 th December 1891 b. Copies: No
Work history:	These two pieces, written when Hurlstone was fifteen, are dedicated to P.E. Lonery. Lonery is not mentioned in any surviving Hurlstone literature; presumably he was a close childhood friend. It seems likely that they were only ever performed at home, and they were certainly never published.
Publication:	Unpublished
Contemporary performances:	It seems unlikely that this work was ever performed in public (see above)

Caprice for pianoforte

- Manuscripts:** a. **Autograph:** RCM MS 4502, dated 23rd December 1892
b. **Copies:** No
- Work history:** The work is dedicated 'To P.E. Lonery Esq. as an offering of Peace & Goodwill.' Lonery is not mentioned in any surviving Hurlstone literature; presumably he was a close childhood friend. The manuscript includes the annotation, probably in Hurlstone's own hand, that he was sixteen at the time of composition.
- Publication:** Unpublished
- Contemporary performances:** No records of performances have been found

Sonata in F minor for pianoforte

I – Allegro; II – Andante ma non troppo; III – Andante – Allegro vivace

- Manuscripts:** a. **Autograph:** RCM MS 4817, dated July 1894
b. **Copies:** No
- Work history:** This was a student composition, written within a few months of Hurlstone's arrival at the Royal College of Music (he commenced study in April 1894). Hardy writes: 'Hurlstone's composition professor, Charles Stanford, considered this student work interesting enough to show to the piano professor Ernst Pauer – who, much to both Hurlstone's and Stanford's dismay, did not approve of the piece. Stanford himself was convinced that the work had much to offer; but despite his advocacy of this, and many other compositions by Hurlstone, there is no evidence to suggest that the sonata was ever performed.' (Hardy, pp.40-41; Newell, pp.11-12)
- Publication:** Unpublished
- Contemporary performances:** It seems unlikely that this work was ever performed in public (see above)

Movement for pianoforte duet in A^b major

- Manuscripts:** a. **Autograph:** RCM MS 4538 full score, dated 14th October 1894. The manuscript also contains some unmarked pencil sketches of a work for violin and piano.
b. **Copies:** No
- Work history:** This work is without title, and the only indication of tempo

is a pencilled metronome mark of crotchet = 132. Since the recto of the first sheet of manuscript (which, for Hurlstone's presentation copies, always consists of a bold title page) is covered in pencil sketches, it seems that perhaps this movement was to be part of a multi-movement composition that was never finished – or, if it was completed, is now lost.

Publication: Unpublished
Contemporary performances: No records of performances have been found

Five Miniatures for pianoforte, Op.8

**I – La Simplicité; II – Valse Miniature; III – Negro Song (Chant Negre);
IV – Rustic Song (Chant Rustique); V – Alla Mazurka**

Manuscripts: **a. Autograph:** RCM MS 4535 is the title page and first piece in a set entitled 'Sketches for piano' (the rest of the manuscript, if indeed there was more, is now missing). This first 'Sketch', labelled No.1 and entitled 'Dedication to _____' is dated 11th May 1895, and is an early version of 'La Simplicité', containing only minor variances with the published version.
b. Copies: No

Work history: If 'La Simplicité' can be dated definitively to 11th May 1895, given the condition of the manuscript it seems likely that Hurlstone had already intended it to form part of a set, even if the rest of the now-missing 'Sketches' were not its ultimate companion pieces. Nettel has the composition date listed as 1905; if accurate, this is only the date of completion, and the individual pieces of the set were composed over a much longer period of time. The designation of opus numbers after the initial two youthful publications is almost impossible to trace; it is therefore difficult to tell if the 'op.8' designation has any practical meaning or use. (Nettel, p.607)
The two lines of French text that prefaces 'La Simplicité' in both its initial and final versions are by Dante Gabriel Rossetti from *La Bella Mano* (1875)

Publication: **1.** 'La Simplicité' first appeared in print in the quarterly *The Dome* on 29th September 1897 (there is no indication at this stage that it was part of a set).
2. Complete set published by Joseph Williams Ltd. in 1905. Each movement was also issued separately.

Arrangements: An arrangement of 'Alla Mazurka' for piano duet was

issued by Joseph Williams in 1939; the arrangement was made by D.M. Baldwin.

First edition:

1. 'La Simplicité' *The Dome: a Quarterly containing Examples of all the Arts* (London: Unicorn Press) No.3 (Michaelmas Day 1897), pp.80-81. As in the final printed edition, the work is prefaced with two lines of French verse: 'Robe d'or, mais rein ne veut / Qu'une rose à ses cheveux'. (see above)
2. 'ALBUM NO.316 / Five Miniatures / FOR THE / PIANOFORTE / by /WILLIAM Y. HURLSTONE. / OP. 8. / LONDON / JOSEPH WILLIAMS, LIMITED. 32 Gt. Portland St. W. / NEW-YORK – ED. SCHUBERTH & CO. (J.H. MEYER)' Plate number: 'J.W. 14237'
3. 'A SERIES OF CLASSICAL AND MODERN PIANO DUETS / GRADED AND SELECTED FOR EDUCATIONAL PURPOSES / Edited by C / EGERTON LOWE, GEO. FARLANE, ALEC ROWLEY and others. / [This piece the 24th item] HURLSTONE, WM. Y. – Alla Mazurka, Op.8, No. 5 – 2/3 / London: / JOSEPH WILLIAMS, LIMITED / 29, Enford Street, Marylebone, W.1' Plate number: 'W. 237'

Later editions:

No subsequent editions

Reviews of editions:

None found

Contemporary performances:

1. Performance of the complete set on 11th November 1904 in Croydon by Hurlstone. The set is described in the review as five 'Characteristic Sketches', but a reference to the last movement being 'Alla Mazurka' confirms that this is the set in question. The pieces were very well received; and the concert also featured a performance of a 'Romance' for violin and piano – either the Romance from the Four English Sketches, or from the Three Pieces for violin and piano.
2. The first piece, 'La Simplicité', performed in a Stanley Athenæum concert organised by Hurlstone, on 5th February 1906 (also featuring at least the middle two movements of the Piano Trio and Wieniawski *Sielanka* arrangement), as an encore. Hurlstone himself was the performer.
3. Complete set performed at Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906; the soloist was Tom Sutton.

Reviews:

1. 'Miss Ison's Recital' *The Norwood News & Penge and Anerley Chronicle* (19th November 1904), p.3
2. 'Stanley Athenæum', proof copy of article [1906] (Hurlstone RCM); 'Stanley Athenæum. Mr. W.Y. Hurlstone's Concert' *The Norwood News & Penge and*

Anerley Chronicle (10th February 1906), p.8 [N.B. This review is *not* the same as the proof copy listed above, and does not mention the encore]

Romance in A major; Capriccio in C minor; Scherzo in G major for pianoforte

- Manuscripts:** **a. Autograph:** No
 b. Copies: No
- Work history:** There are no references to these pieces besides the concert cited below; the 'Capriccio' mentioned is neither the B minor Capriccio performed in 1897, nor the 'Caprice' of 1892, but, like the other two movements, another student composition.
- Publication:** Unpublished
- Contemporary performances:** All three pieces received their premieres in College Concert No.233, 11th November 1896 at the Royal College of Music; Hurlstone was the soloist
- Reviews:** 'Royal College of Music' *The Musical Times* 37/646 (December 1896), p.812; 'Royal College of Music' *The Era* (14th November 1896), p.9

Hungarian Air with Variations for pianoforte

- Manuscripts:** **a. Autograph:** RCM MS 4539a, dated 24th May 1897
 b. Copies: No
- Work history:** This set of theme and eleven variations seems to have formed the basis of the orchestral work of the same name – which appears to be a straightforward orchestration of the piano work (possibly completed by Hurlstone as part of a student assignment). The orchestration itself is not dated, but must have occurred some time between mid-1897 and early 1898.
- Publication:** Unpublished
- Contemporary performances:** No records of performances have been found

Capriccio in B minor for pianoforte

- Manuscripts:** **a. Autograph:** No
 b. Copies: No

- Work history:** This student composition, probably dating from late 1897, finds its model in Brahms's B minor Rhapsody, op.79/1. (Hardy, p.40) It seems to have been a favourite concert item of Hurlstone's.
- Publication:** Published by Novello: Avison Edition in 1907
- First edition:** 'CAPRICCIO / IN B MINOR / FOR THE PIANOFORTE / WILLIAM Y. / HURLSTONE / CHARLES AVISON, LTD. / AGENTS: BREITKOPF & HÄRTEL / BERLIN· BRUSSELS· LEIPZIG· LONDON· NEW YORK· / COPYRIGHT MCMVII IN U.S.A. BY CH. AVISON, LTD. / PRINTED BY BREITKOPF & HÄRTEL, LEIPZIG.' Plate number: 'Avison Ed. 29. 1907.'
- Later editions:** The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed by Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.
- Reviews of editions:** None found
- Contemporary performances:**
1. College Concert No.255, 30th November 1897 at the Royal College of Music; Hurlstone was the soloist.
 2. Performed on 10th December 1900 at a Century Concert at Pembroke Hall, Croydon; Hurlstone was the soloist.
 3. Performed on 28th October 1901 in the first Century Concert of the series at Pembroke Hall; once again, Hurlstone was the soloist, and played an unidentified 'Tarantelle' as his encore; probably either the Haltu or Heller Tarantella in his own arrangement. Hurlstone is known to have been requested to play the work at the Century Concerts and, given its later date, it is likely to have been on this occasion. ('The Century Concerts', [n.d.] (Hurlstone RCM))
 4. Performed as part of a recital given by Adela Verne at the Salle Erard, 10th December 1901; Verne was the soloist
 5. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; Tom Sutton was the soloist.
- Reviews:**
1. 'Royal College of Music' *The Musical Times* 39/659 (January 1898), p.29
 2. 'Afternoon Concert at Croydon' *The Norwood News & Penge Urban District Chronicle* (15th December 1900), p.5
 3. 'The Century Concerts' *The Norwood News & Penge Urban District Chronicle* (2nd November 1901), p.4
 4. 'Miss Verne's Recital' *The Times* (12th December 1901), p.15
 5. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

Three Paganini Caprices arranged for pianoforte

- Manuscripts:** **a. Autograph:** RCM MS 4503, dated 25th May 1901, of 'Etude for pianoforte in Eb, arranged from Paganini's Caprice No.14 for violin'
 b. Copies: No
- Work history:** This piece is mentioned in several different worklists; but no details relating to the circumstances of composition have been found. (SBCY (1912), BMS) It seems likely, however, that the manuscript listed above (which bears no evidence of being one of a collection) is one of these three pieces. If all three pieces were arranged around the same time, we might posit 1901 as the completion date.
- Publication:** Unpublished
- Contemporary performances:** On 25th November 1901, Hurlstone performed two Paganini Caprices in his own arrangement for piano in a Century Concert at Pembroke Hall, Croydon. The titles of these pieces are given simply as 'Moderato' and 'Sostenuto Andante'; and since Caprice No.14 is one of three of the Paganini pieces marked 'Moderato', it is possible that this arrangement was one of those performed. Hurlstone's unidentified encore to this pair is simply described as 'a charming morceau' of his own composition.
- Reviews:** 'The Century Concerts' *The Norwood News & Penge Urban District Chronicle* (30th November 1901), p.4

[Six short pieces] for pianoforte

I – March; II – Allegretto; III – [untitled]; IV – Mazurka; V – La Fête; VI - Tambourin

- Manuscripts:** **a. Autograph:** RCM MS 4507, undated
 b. Copies: No
- Work history:** The state of the manuscript and the handwriting suggests that this was a relatively early work (it is written in the same style and ink as the 'Album Leaves', which dates it to c.1891). Preparation has been made for the addition of a seventh piece, never begun.
- Publication:** Unpublished
- Contemporary performances:** No records of performances have been found

Scotch Air with Variations for pianoforte

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	This set was completed by March 1903. The reviewer of the concert listed below writes of this work (to which he assigns no name beyond 'Variations'): 'the composer has gone for inspiration once more to the Scottish tune "Cold and Raw"'. If this is a reference to Hurlstone having previously made use of the melody, it is unclear where else in his output it might appear (<i>The Times</i> 4 th March 1903, p.7)
Publication:	Unpublished
Contemporary performances:	Performed as part of a recital given by Mathilde Verne at St James's Hall on 3 rd March 1903
Reviews:	'Concerts' <i>The Times</i> (4 th March 1903), p.7

Phantasy Variations on a Swedish Air for pianoforte duet

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	As with the Hungarian variations for piano, it seems likely that this set was to form the basis of the orchestral work of the same name, putting its date of composition some time before August 1903. This theory is reinforced by Ernest Halsey's recollections of taking part in a private performance of the work (see below). The duet version is mentioned in several worklists as being unpublished: it was clearly the orchestration, and not this original version, that brought Hurlstone such renown. (Halsey, <i>SBCY</i> (1912), BMS)
Publication:	Unpublished
Contemporary performances:	Ernest Halsey recalls playing this transcription with Hurlstone (presumably from manuscript) in private; he does not give a date, but his explanation suggests that the duet 'transcription' was in existence before the orchestrated version, and therefore before August 1903 (Halsey)

Arrangement of Alexander S. Beaumont's 'Variations on an Original Air' for two pianos

Manuscripts:	a. Autograph: No b. Copies: No
Work history	Fritz Hart recalls that: 'Will used to review the Captain's [Beaumont's] compositions for publication' (Hurlstone, p.104), and it seems that he occasionally made arrangements for Beaumont as well (see also the lost orchestration of 'Poppies in the Corn'). This might not have been the only piano work, therefore, that Hurlstone had a hand in arranging for publication; but other traceable works by Beaumont that have subsequently been arranged for piano duet do not reveal the arranger's identity. It seems reasonable to assume that Hurlstone worked on, and completed, this project some time in 1905.
Publication:	Published by Charles Woolhouse in 1905
First edition:	'Variations / on an Original Air / for / PIANOFORTE / BY / ALEX S. BEAUMONT / Copyright. Price 2/- net / Arranged for Two Pianos by <u>W. Y. Hurlstone</u> 3/- net / London / CHARLES WOOLHOUSE. / 174 Wardour Street, W.' Plate number: 'C.W. 1226'
Later editions:	No subsequent editions
Reviews of editions:	None found
Contemporary performances:	No records of performances have been found

Henryk Wieniawski's 'Sielanka' arranged for pianoforte

Manuscripts:	a. Autograph: RCM MS 4501, dated 3 rd January 1906 b. Copies: No
Work history:	This piece was written within five months of Hurlstone's death, and is an arrangement of Wieniawski's Mazurka in G major Op.12 no.2, known as 'La Champêtre' or 'Sielanka'. In the manuscript, Hurlstone has incorrectly spelled the title as 'Sielauka', either through misreading or perhaps through making use of a copy which was itself misspelled.
Publication:	Unpublished
Contemporary performances:	Concert held on 5 th February 1906, arranged by Hurlstone, in which he played this 'mazurka'; the concert also included the first known performance of the piano trio (at least the two central movements) and of 'La Simplicité' from the

Five Miniatures for piano

Reviews: Stanley Athenæum' [1906] (Hurlstone RCM); 'Stanley Athenæum. Mr. W.Y. Hurlstone's Concert' *The Norwood News & Penge and Anerley Chronicle* (10th February 1906), p.8

Haltu's Tarantella in A flat arranged for pianoforte left hand alone

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: This piece is mentioned in several different worklists; but no details relating to the circumstances of composition have been found. (SBCY (1912), BMS)

Publication: Unpublished

First recorded performance: 1. On 28th October 1901, Hurlstone performed an unidentified 'Tarantelle' as an encore in a Century Concert at Pembroke Hall, Croydon in which he had performed the Capriccio in B minor. Given the printed title, it is probable that it was his arrangement of Heller's *La Tarantelle* that was performed; however, it could have been this work.
2. Performed by Joy Rickard in 12th February 1926 in a concert entitled 'Three Croydon Composers', with remarks and songs by Kenneth Ryde. Rickard also played the Capriccio in B minor and the set of Five Miniatures, and Hurlstone's arrangement of Heller's *La Tarantelle*; and Ryde sang three Hurlstone songs (*The Croydon Advertiser*, Saturday 27th February 1926; Hurlstone, p.35)

Reviews: 1. 'The Century Concerts' *The Norwood News & Penge Urban District Chronicle* (2nd November 1901), p.4

Stephen Heller's 'La Tarantelle' arranged for pianoforte left hand alone

Manuscripts: a. **Autograph:** Manuscript in the Waterhouse collection, dated July 1899
b. **Copies:** No

Work history: Whilst the manuscript gives us a date of composition for this work as July 1899, it does not feature in any Hurlstone worklists, and was never issued in print.

Publication: Unpublished

First recorded performance: 1. On 28th October 1901, Hurlstone performed an unidentified 'Tarantelle' as an encore in a Century Concert at Pembroke Hall, Croydon, in which he had performed the

Capriccio in B minor. Given the printed title, it is probably this work that was performed; however, it could have been his arrangement of Haltu's A flat Tarantella.

2. Performed by Joy Rickard in 12th February 1926 in a concert entitled 'Three Croydon Composers', with remarks and songs by Kenneth Ryde. Rickard also played the Capriccio in B minor and the set of Five Miniatures, and Hurlstone's arrangement of Haltu's Tarantella in A flat; and Ryde sang three Hurlstone songs (*The Croydon Advertiser*, Saturday 27th February 1926; Hurlstone, p.35)

Reviews:

1. 'The Century Concerts' *The Norwood News & Penge Urban District Chronicle* (2nd November 1901), p.4

Les Vieilles du Chateau No.1: Danse Champagnarde

Manuscripts:

a. **Autograph:** RCM MS 4504, undated

b. **Copies:** No

Work history:

Although the manuscript for this work is undated, Hurlstone's handwriting suggests that it is a relatively early work (almost certainly pre-dating his time at the Royal College of Music).

Publication:

Unpublished

Contemporary performances:

No records of performances have been found

SOLO SONGS

Autumn: A Dirge

Text source:	Percy Bysshe Shelley (1792-1822) in H.B. Forman, ed. <i>The Poetical Works of Percy Bysshe Shelley</i> (London, 1882)
Manuscripts:	a. Autograph: No b. Copies: No
Brief history of the work:	No details relating to the circumstances of composition have been found.
Publication:	Unpublished
Contemporary performances:	College Concert No.245, 16 th June 1897 at the Royal College of Music; second of three songs by Hurlstone, along with 'Thou hast left me ever Jamie' and 'Who can tell?', performed by the Hon. Norah Dawnay; accompanist not listed
Reviews:	'Royal College of Music' <i>The Musical Times</i> 38/653 (July 1897), p.465

Who can tell?

Text source:	Fritz B. Hart (1874-1949) – probably composed specifically for this setting
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	Fritz Hart and Hurlstone were contemporaries at the Royal College of Music, and firm friends, collaborating on a two-act opera during their student years. The text of this poem, therefore, was most likely written by Hart specifically for Hurlstone to set to music. The work, which was completed by June 1897, is dedicated 'To Mrs Beaumont', the wife of Hurlstone's friend and patron Captain Alexander Beaumont. Katharine Hurlstone lists the song as being for mezzo soprano or contralto (Hurlstone ₂)
Publication:	Published by Forsyth Brothers (Manchester) in 1900
First edition:	'In F / WHO CAN TELL? / Words by / FRITZ B. HART / Music by / WILLIAM Y. HURLSTONE / PRICE 4/= / FORSYTH BROTHERS LTD / 267 REGENT STREET. LONDON. W. / 126 & 128/ DEANSGATE. MANCHESTER. / New York: Edward Schubert & Co. (J.F.H. Meyer).' No plate number

- Later editions:** No subsequent editions
- Reviews of editions:** 'New Music' *Glasgow Herald* (15th November 1900), p.10
'Recent Publications' *The London Musical Courier* (23rd & 30th November 1900), p.220
- Contemporary performances:**
1. College Concert No.245, 16th June 1897 at the Royal College of Music; second of three songs by Hurlstone, (also 'Thou hast left me ever Jamie' and 'Autumn: A Dirge'), performed by the Hon. Norah Dawnay; accompanist not listed
 2. This song, along with 'How many Times do I Love Thee?', performed on 11th February 1901 in a Century Concert in the Pembroke Hall, West Croydon. The soloist was Eva Hart (sister of Fritz Hart); the accompanist is unknown.
 3. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; the third of three songs (also 'Croon Song' and 'My true love hath my heart'), performed by Eva Hart and Fritz B. Hart (piano)
- Reviews:**
1. 'Royal College of Music' *The Musical Times* 38/653 (July 1897), p.465
 2. 'Captain Beaumont's Charitable Entertainments at South Norwood' *The Norwood News and Penge Urban District Chronicle* (16th February 1901), p.5
 3. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

A Litany [for solo voice and piano – see also part song]

- Text source:** Phineas Fletcher (1580-1650), 'A Litany' in A.B. Grosart, ed. *The Poems of Phineas Fletcher, BD* (1869)
- Manuscripts:**
- a. **Autograph:** RCM MS 4531, dated 12th July 1897
 - b. **Copies:** RCM MS 4531, unsigned and dated '(12th July 1897)'; possibly copied by Mary Cromwell
- Work history:** This song, completed in July 1897, is included in Katharine Hurlstone's list of her brother's works as being for contralto. (Hurlstone₂). It is worth noting that the published version of the piece is a minor third lower than the autograph manuscript – presumably this was to suit Plunket Greene's voice.
There seems to be no direct connection between the solo setting and the part song of the same name, although there are certain shared characteristics in Hurlstone's approach to the vocal line, and in his references to

Purcellian writing. The part song, which was probably composed second, seems to demonstrate a greater knowledge of earlier repertoire in its references than the earlier solo work.

- Publication:** Published by Boosey & Co. (London) in 1898
- First edition:** 'SUNG BY / MR PLUNKET GREENE. / A LITANY / The Words by / PHINEAS FLETCHER / The Music by / WILLIAM Y. / HURLSTONE. / Price 2/= net / BOOSEY & CO. / 295, REGENT STREET, LONDON, W, / AND / 9, EAST SEVENTEENTH STREET, NEW YORK, / THIS SONG MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE. / THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION, HOWEVER, IS STRICTLY PROHIBITED. / COPYRIGHT 1898 BY BOOSEY & CO.' Plate number: 'H.2130'
- Later editions:** No subsequent editions
- Reviews of editions:** None found
- Contemporary performances:**
1. College Concert No.263, 9th March 1898 at the Royal College of Music, performed by Rosina Benyon, a scholar; the accompanist is not listed
 2. College Concert No.276, 17th November 1898 at the Royal College of Music, once again performed by Rosina Benyon; the accompanist is not listed
 3. Performed in a concert organised by Broadwood & Sons at St James's Hall on 6th November 1902; Fritz Kreisler and Ernst von Dohnányi were the principal performers. Muriel Foster performed this song and also 'Dry those Fair, those Crystal Eyes', accompanied by Henry R. Bird
 4. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; the first of three songs (also 'My Heart's Delight' [sic] and 'The Phantom Wooer') by Campbell McInnes; accompanist not listed
- Reviews:**
3. 'Chamber Concerts' *The Times* (7th November 1902), p.8
 4. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

I Fear thy Kisses, Gentle Maiden

- Text source:** Percy Bysshe Shelley (1792-1822) in H.B. Forman, ed. *The Poetical Works of Percy Bysshe Shelley* (London, 1882)
- Manuscripts:**
- a. **Autograph:** RCM MS 4527, dated 26th November 1897
 - b. **Copies:** No
- Work history:** The manuscript date of November 1897 suggests that this

was a student composition, although there is no record of it having been performed at the Royal College of Music. No other details relating to the circumstances of its composition have been found.

Publication: Unpublished
Contemporary performances: No records of performances have been found

Four Songs [for baritone]
I – Wilt thou be my dearie?; II – The Phantom Wooer;
III – Come, my Life’s Delight; IV – The Derby Ram

Text sources: I - Robert Burns (1786-1857) 'Wilt thou be my dearie?' in A. Manson, ed. *Robert Burns: The Poems, Epistles, Epigrams & Epitaphs* (London, 1901)
II - Thomas Lovell Beddoes (1803-1849) 'The Phantom Wooer' in E. Gosse, ed. *The Poetical Works of Thomas Lovell Beddoes* (London, 1890)
III - Thomas Campion (1567-1620) 'Come, O come, my Life's Delight' from *Third Book of Airs* (c.1617/8);
IV - 'The Derby Ram' is a traditional English country rhyme; the full fifteen verses can be found in L. Jewitt, ed. *The Ballads and Songs of Derbyshire* (London & Derby, 1867)

Manuscripts: a. **Autograph:** RCM MS 4523 'Wilt thou be my dearie?', undated; RCM MS 4534 'Come, my Life's Delight', dated 16th February 1900; RCM MS 4530 'The Derby Ram', undated
b. **Copies:** No

Work history: Nettel has the composition date of 'Wilt thou be my dearie?' as 1902: if this is right, the chronological distance between this and 'Come, my Life's Delight', as well as the condition of the manuscripts, suggests that these songs were composed discretely and subsequently grouped. 'The Phantom Wooer' must have been completed by November 1902 (see performances below). Katharine Hurlstone lists this as a set of Four Songs for baritone – as opposed to the four published for soprano: see below. However, this vocal designation seems to be hers, rather than her brother's. (Nettel, p. 608; Hurlstone₂)
N.B. Several worklists have 'The Derby Ram' incorrectly titled as 'The Derby Race' (SBCY (1912), BMS)

Publication: Published by Edwin Ashdown (London) and Willcocks & Co. (New York) in 1902, both as a set and individually.

Arrangements: 1. An arrangement of 'The Derby Ram' for full orchestra in

C minor, arr. F. Rapley, published by Edwin Ashdown in 1920

2. An arrangement of 'The Derby Ram' for TTBB and accompaniment, arr. H. Geehl, published by Enoch & Sons in 1923

First edition: 'Four Songs / No.1 Wilt Thou be my Dearie? / „ 2. The Phantom Wooer / „ 3. Come my Life's Delight / „ 4. The Derby Ram / BY / WILLIAM Y. HURLSTONE. / Price 2/- Net. / [LHS] NEW YORK: / 5, East 14th Street. LONDON: / EDWIN ASHDOWN / (Limited) / HANOVER SQUARE [RHS] TORONTO: / 145, Yonge Street.'

Later editions: 'The Derby Ram' was reissued separately by Ashdown in 1923, plate number: 'E.A. 35289'; and as a unison choral song with sol-fa notation in 1932, plate number: 'E.A. 35964.' It is possible that by the late 1920s, Enoch & Sons had secured the rights to the 'The Derby Ram' in its original form, having previously issued the arrangement for male quartet. (PRS)

Reviews of editions: None found

Contemporary performances:

1. Vocal recital at St James's Hall on 27th November 1902 by Francis Harford, including 'The Phantom Lover' [sic]
2. Hurlstone Memorial Concert, Public Hall Croydon, 9th July 1906. 'Wilt thou be my dearie?' and 'The Derby Ram' given by William Forington and Harold Samuel
3. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; 'Wilt thou be my dearie?' and 'The Derby Ram' given by William Forington; accompanist not listed. 'The Phantom Wooer' and 'My Heart's Delight' [sic] were given by Campbell McInnes; accompanist not listed.

Reviews:

1. 'London and Suburban Concerts' *The Musical Times* 44/719 (January 1903), p.41
3. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

Tell me, thou Star

Text source: Percy Bysshe Shelley (1792-1822), 'Tell me, thou star' from *The World's Wanderers* (1824) [also in H.B. Forman, ed. *The Poetical Works of Percy Bysshe Shelley* (London, 1882)]

Manuscripts:

- a. **Autograph:** RCM MS 4526, dated 13th September 1900
- b. **Copies:** No

Work history: This work postdates Hurlstone's time at college. No other

details relating to the circumstances of composition have been found

Publication: Unpublished

Contemporary performances: No records of performances have been found

That Time is Dead For Ever

Text source: Percy Bysshe Shelley (1792-1822) in H.B. Forman, ed. *The Poetical Works of Percy Bysshe Shelley* (London, 1882)

Manuscripts: **a. Autograph:** RCM MS 4529, dated 15th September 1900 (also used as engraver's copy)
b. Copies: No

Work history: Nettel's dating of 1900 ties in with the autograph date of September of that year. Katharine Hurlstone notes that this is a song for contralto (Nettel, p.608; Hurlstone₂)

Publication: Published by J. Curwen & Sons in 1939

First edition: '2554 2/- / THAT TIME IS DEAD FOR EVER / SHELLEY / WILLIAM Y. HURLSTONE / CURWEN EDITION'. Plate number '2554'

Later editions: No subsequent editions

Reviews of editions: E.R. 'Review: [Untitled]' *Music and Letters* 20/4 (October 1939), p.452
W. Rogers 'New Music' *The Musical Times* 80/1158 (August 1939), p.601. N.B. This article lists the publisher as Chappell; the following volume contains an editor's correction to Curwen

First recorded performance: Katharine Hurlstone lists the first public performance of this piece as having taken place on 18th October 1921, with the tenor John Coates singing from the manuscript. She does not give a location for the performance. (Hurlstone, p.53)

Reviews: None found

How Many Times Do I Love Thee?

Text source: Thomas Lovell Beddoes (1803-1849), 'Song' in E. Gosse, ed. *The Poetical Works of Thomas Lovell Beddoes* (London, 1890)

Manuscripts: **a. Autograph:** No

	b. Copies: No
Work history	This song was completed by 1900; Katharine Hurlstone designates it as being for soprano. (Hurlstone ₂)
Publication:	Published by Forsyth Brothers (Manchester) in 1900
First edition:	'In F / HOW MANY TIMES DO / I LOVE THEE? / WORDS BY / Thomas Lovell Beddoes / MUSIC BY / WILLIAM Y. HURLSTONE / PRICE 4/= / FORSYTH BROTHERS / 267. REGENT STREET. LONDON. W. / 126 & 128. DEANSGATE. MANCHESTER. / New York: Edward Schuberth & Co. (J.F.H. Meyer)' No plate number
Later editions:	No subsequent editions
Reviews of editions:	'New Music' <i>Glasgow Herald</i> (15 th November 1900), p.10 'Recent Publications' <i>The London Musical Courier</i> (23 rd & 30 th November 1900), p.220
Contemporary performances:	1. This song, along with 'Who can Tell?', performed on 11 th February 1901 in a Century Concert in the Pembroke Hall, West Croydon. The soloist was Eva Hart (sister of Fritz Hart); the accompanist is unknown. 2. 3 rd June 1904, Stanley Hall, South Norwood. The soloist was Madame Julie Lenssen, and it is possible that Hurlstone himself was the accompanist, since he was directing the concert. The piece was performed, according to the programme, 'By special request'. The concert also included a performance of the part song 'A Thought at Twilight' by an ensemble including Katharine Hurlstone, conducted by her brother. (Hurlstone RCM)
Reviews:	1. 'Captain Beaumont's Charitable Entertainments at South Norwood' <i>The Norwood News and Penge Urban District Chronicle</i> (16 th February 1901), p.5

Ye Britons Rise

Text source:	Nicholas Atkinson
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	This nationalist text was clearly intended as a piece of musical propaganda in support of the Boer War, and thus must have been contemporary with Hurlstone's composition (the Boer war was fought between 1899 and 1902). The piece is dedicated to Catherine Margaret Atkinson – presumably the wife, or perhaps sister, of the poet.

Publication: Published by Leonard & Co. (London) in 1901

First edition: 'DEDICATED TO / CATHERINE MARGARET ATKINSON / YE BRITONS RISE / SONG / WORDS BY / NICHOLAS ATKINSON / MUSIC BY / WILLIAM Y. HURLSTONE / PRICE FOUR SHILLINGS / LONDON / LEONARD & CO. / 311, OXFORD STREET, W. / (AUTHOR'S PROPERTY)' Plate number '2a.'

Later editions: No subsequent editions

Reviews of editions: None found

Contemporary performances: No records of performances have been found

Dry those Fair, those Crystal Eyes

Text source: Dr. Henry King (1592-1669) in J. Hannah, ed. *Poems and Psalms of Henry King* (Oxford, 1843)

Manuscripts: **a. Autograph:** No
b. Copies: No

Work history: Nettel has the date of composition listed as 1902; Katharine Hurlstone notes that this is a song for baritone (Nettel, p.608; Hurlstone₂)

Publication: Published by Goodwin & Tabb in 1909, available in 3 keys (see below)

First edition: 'No.1 in E^b; No.2 in F; No.3 in G / DRY THOSE FAIR, / THOSE CRYSTAL EYES. / SONG / WORDS BY / DR HENRY KING. / (1592-1669) / MUSIC / by / WILLIAM Y. HURLSTONE. / COPYRIGHT 1909 BY GOODWIN & TABB PRICE 2/- NET (50 Cents) / LONDON / GOODWIN & TABB 34 Percy Street W. / Wholesale Agents for the British Empire / and U.S. America. / THE B.F. WOOD MUSIC CO; / 12 Rathbone Place Oxford Street W. / ALSO AT BOSTON, NEW YORK & LEIPZIG / Copyright 1909 in the United States of America by Goodwin & Tabb.' Plate numbers: 'G. & T. 112', 'G. & T. 113', G. & T. 114'

Later editions: By 1929, J. Curwen & Sons had bought the rights from Goodwin & Tabb for all three versions of this work, and had reissued them in their name. (PRS, Newell, BBC, Hurlstone, Hurlstone₂)

Reviews of editions: None found

Contemporary performances: Performed in a concert organised by Broadwood & Sons at St James's Hall on 6th November 1902; Fritz Kreisler and

Ernst von Dohnányi were the principal performers. Muriel Foster performed this song and also 'A Litany', accompanied by Henry R. Bird

Reviews: 'Chamber Concerts' *The Times* (7th November 1902), p.8

Five Miniature [Baby] Ballads / Miniature Song Cycle
I – Bells; II – Blossoms; III – Dreams; IV – Darkness; V - Morning

Text source: Olive Christian Malvery (1877-1914)

Manuscripts: **a. Autograph:** No
b. Copies: No

Work history: Judging by the date of the first known performance, this set was completed by November 1902 (Nettel, p.608) Olive Malvery studied briefly as a singer at the Royal College of Music, from March 1898 to November 1899, where she met Hurlstone, who overlapped with her by a few months (he left in July 1898). This is one of several collaborations between writer and composer. The set was originally entitled 'Five Baby Ballads' and was referred to by this title for some time after Hurlstone's death.

Publication: Published by Goodwin & Tabb in 1907 in two keys. By 1910, the piece was available in three keys and with French and German translations of the text, and this later edition was published under the title 'Five Miniature Ballads' following its initial publication as 'Five Baby Ballads'. 'Blossoms' was made available separately, and 'Darkness' and 'Morning' could be purchased as a pair.

First edition: 'Soprano / No.1 Soprano; No.2 Mezzo-Soprano/ FIVE BABY BALLADS / A Miniature Song-Cycle / Words by / Olive Christian Malvery / German & French Versions / by / Adolph G. Haltenhoff. / MUSIC / BY / WILLIAM Y. HURLSTONE / [LHS:] COPYRIGHT 1907 BY GOODWIN & TABB [RHS:] PRICE 3/- NET / LONDON / GOODWIN & TABB 34 Percy Street W. / Copyright 1907 in the United States of America by Goodwin & Tabb. / Printed in Germany.' Plate numbers: 'G. & T. 103', 'G. & T. 104'

Later editions: **1.** Reissued by Goodwin & Tabb in 1917, plate number 'G. & T. 122' (N.B. Some sources list B.F. Wood as the publishing company, since this was the American branch of Goodwin & Tabb)
2. Reissues of the Goodwin & Tabb edition by Banks Music Publications (York) in 1995 and 2002, plate numbers 'BSS 2049', 'BSS 2031'. Banks Music Publications offers 'Blossoms' and 'Darkness/Morning' with French and

German texts.

- Reviews of editions:** None found
- Contemporary performances:**
1. Premiered on 12th June 1902, at Steinway Hall, in a recital given by Olive Christian Malvery; Lucy Barton was the soloist, accompanied by Hurlstone. The programme also included a performance of the English Sketches for violin and piano, given by Haydn Wood
 2. College Concert No.347, 13th November 1902, at the Royal College of Music; the cycle was performed by Marion Battishill, a scholar. The accompanist is not listed.
 3. Performance on 30th March 1903 in the last Century Concert of the series at Pembroke Hall, Croydon. Marion Battishill sang the set, probably accompanied by the composer.
 4. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; performed by the harpist Miriam Timothy, presumably in an arrangement for solo harp.
- Reviews:**
1. 'London Concerts' *The Musical News* (21st June 1902), p.593
 3. 'Century Concert at Croydon' *The Norwood News & Penge Urban District Chronicle* (4th April 1903), p.5
 4. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

Lord Mayor's Own

- Text source:** Nicholas Atkinson
- Manuscripts:**
- a. **Autograph:** No
 - b. **Copies:** No
- Work history:** This work is dedicated to the Lord Mayor of London and is also intended as a pro-nationalist text composed in support of the Boer War. Therefore its date of composition is probably between 1901 and early 1902, before the war ended in May 1902. The Lord Mayor of London from 1901-02 (the term of office was November to November) was Sir Joseph Dimsdale.
- Publication:** Published by Phillips & Page (London); the date of publication is unknown, but it seems probable that the work was issued in late 1901 or early 1902
- First edition:** 'Dedicated to / The Right Honourable, The Lord Mayor of London. / LORD MAYOR'S OWN / "Our Island-Mother o'er the sea. / Great Mother-land of liberty!" / *The Song of a Colonist.* / Words by / NICHOLAS ATKINSON / Music by /

WILLIAM Y. HURLSTONE / Copyright. Price 4/= / London: / PHILLIPS & PAGE, 8 OXFORD MARKET, W. / (Authors Property).’ Plate number ‘P & P.0154’

Later editions: No subsequent editions
Reviews of editions: None found
Contemporary performances: No records of performances have been found

Four Songs [for soprano]

I – Cradle Song; II – Thou hast left me ever, Jamie;
III – My True Love hath my Heart; IV – A Croon

Text sources: I - ‘Cradle Song’ text is a traditional Spanish Christmas carol
II - Robert Burns (1786-1857), ‘Thou hast left me ever, Jamie’ in A. Manson, ed. *Robert Burns: The Poems, Epistles, Epigrams & Epitaphs* (London, 1901)
III - Sir Philip Sydney (1554-1586), ‘My True Love hath my Heart’ from *Arcadia* (1590) [also in A.B. Grosart, ed. *The Complete Poems of Sir Philip Sidney* (London, 1877)];
IV - ‘A Croon’ text is old Scotch, entitled ‘A Lullaby’ in R. Chambers, ed. *Popular Rhymes of Scotland* (Edinburgh & London, 1841)

Manuscripts: a. **Autograph:** RCM MS 4519 complete score, undated. Also separate copies of ‘Thou hast left me ever, Jamie’, undated; and ‘My True Love Hath My Heart’, dated 27th March 1905
b. **Copies:** No

Work history: It seems that, as is the case with the Four Songs for baritone, these pieces were composed discretely and subsequently grouped for publication. ‘Thou hast left me ever Jamie’ must have been written by June 1897 (see performances below), whereas ‘My True Love Hath My Heart’ was not composed until eight years later, in March 1905. The composition dates for the other two pieces are unknown. Katharine Hurlstone lists this as a set of Four Songs for soprano – as opposed to the four published for baritone: see above. However, this vocal designation seems to be hers, rather than her brother’s (Hurlstone RCM)

Publication: Published by Novello: Avison Edition in 1907

First edition: ‘FOUR SONGS / WILLIAM Y. / HURLSTONE / CHARLES AVISON, LTD. / AGENTS: BREITKOPF & HÄRTEL / BERLIN

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COPYRIGHT MCMVII. IN U.S.A. BY CH. AVISON, LTD. /
PRINTED BY BREITKOPF & HÄRTEL, LEIPZIG' Plate
number: 'Avison Ed. 35. 1907'

Later editions: The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed into Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.

Reviews of editions: None found

Contemporary performances:

1. College Concert No.245, 16th June 1897 at the Royal College of Music; 'Thou hast left me ever Jamie' as second of three songs by Hurlstone (also 'Autumn: A Dirge' and 'Who can tell?'), performed by the Hon. Norah Dawnay; accompanist not listed
2. Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11th July 1906; 'Croon Song' and 'My True Love hath My Heart' the first and second of three songs (also 'Who can tell?', 'Croon Song' and 'My true love hath my heart'), performed by Eva Hart and Fritz B. Hart (piano)

Reviews:

1. 'Royal College of Music' *The Musical Times* 38/653 (July 1897), p.465
2. 'The Hurlstone Memorial Concert' *The Norwood News & Penge and Anerley Chronicle* (14th July 1906), p.6

In Spite of All

Text source: Henry Howard, Earl of Surrey (1517-1547) in *Tottel's Miscellany* (1557; also issued in 1870)

Manuscripts:

- a. **Autograph:** RCM MS 4525, dated 4th April 1905 (given the state of the manuscript, this appears to be the date of the final version, following several major corrections)
- b. **Copies:** No

Work history: The manuscript date of April 1905 puts this as a relatively late work; however, no details relating to the circumstances of composition have been found.

Publication: Unpublished

Contemporary performances: No records of performances have been found

The Blind Boy

- Text source:** Colley Cibber (1671-1757)
- Manuscripts:** a. **Autograph:** RCM MS 4538, dated 20th March 1906
b. **Copies:** No
- Work history:** Commentators generally agree that this was one of the last pieces that Hurlstone completed before his death in May 1906; it has been suggested by Moore that it was his last completed work. Katharine Hurlstone lists the song as being for soprano (Moore, p.15; Hurlstone₂)
N.B. The published version of this work includes a textual alteration: in the penultimate line of the text, 'While thus I sing, I am a king' has been changed to 'While thus I sing, I am a *thing*'. This alteration is not present in the manuscript, and there is no evidence to suggest that Hurlstone intended to change the narrative or meaning of the poem; it is likely, therefore, that it is a misprint.
- Publication:** Published by Novello: Avison Edition in 1907
- First edition:** 'THE BLIND BOY / SONG IN E MINOR / WILLIAM Y. / HURLSTONE / CHARLES AVISON, LTD. / AGENTS: BREITKOPF & HÄRTEL / BERLIN· BRUSSELS· LEIPZIG· LONDON· NEW YORK· / COPYRIGHT MCMVII. IN U.S.A. BY CH. AVISON, LTD. / PRINTED BY BREITKOPF & HÄRTEL, LEIPZIG'. Plate number 'Avison Ed. 42.'
- Later editions:** The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed into Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.
- Reviews of editions:** None found
- Contemporary performances:** 22nd June 1906, Bechstein Hall, in the concert of prize-winners of W.W. Cobbett's String Quartet Phantasies competition, supported by the Worshipful Company of Musicians. The performers were Charles Mott and Henry R. Bird (piano)
- Reviews:** 'London Concerts. Prize Phantasies' *The Musical Times* 47/761 (July 1906), p.489

Forbear to Braid That Shining Hair

- Text source:** Richard Lovelace (1618-1658)

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	No details relating to the circumstances of composition have been found, beyond Katharine Hurlstone's designation of this song for baritone. (Hurlstone ₂)
Publication:	Published by Novello: Avison Edition c.1907
First edition:	“FORBEAR TO BRAID / THAT SHINING HAIR” / SONG / WILLIAM Y. / HURLSTONE / CHARLES AVISON, LTD. / AGENTS: BREITKOPF & HÄRTEL / BERLIN· BRUSSELS· LEIPZIG· LONDON· NEW YORK· / COPYRIGHT MCMVII. IN U.S.A. BY CH. AVISON, LTD. / PRINTED BY BREITKOPF & HÄRTEL, LEIPZIG’. Plate number ‘Avison Ed. 36.’
Later editions:	The Charles Avison edition of this piece was organised through the Society of British Composers; Avison edition was absorbed into Novello in 1909, and in 1918, the works published by Avison were transferred to Cary & Co and subsequently issued in Cary's name.
Reviews of editions:	None found
First recorded performance:	Hurlstone Memorial Concert on 30 th May 1939 at the Wigmore Hall, organised by Thomas Dunhill: the programme included this and four other songs ('The Phantom Wooer', 'Come, my Life's Delight', 'Cradle Song' and 'The Derby Ram') sung by Fabian Smith; the accompanist is not listed (<i>The Daily Telegraph and Morning Post</i> 13 th May 1939, p.1)

The Fair Truant

Text source:	Charles Rosher
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	No details relating to the circumstances of composition have been found, beyond Katharine Hurlstone's designation of this song for tenor or baritone. (Hurlstone ₂)
Publication:	Published by Goodwin & Tabb in 1909, available in 3 keys
First edition:	'No.1 in D; No.2 in E ^b ; No.3 in G / THE / FAIR TRUANT / SONG / WORDS BY / CHARLES ROSHER. / MUSIC / by / WILLIAM Y. HURLSTONE. / COPYRIGHT 1909 BY GOODWIN & TABB [space] PRICE 2/- NET (50 Cents) / LONDON / GOODWIN & TABB 34 Percy Street W. / Wholesale Agents for the British Empire / and U.S. America. / THE B.F. WOOD MUSIC CO; / 12 Rathbone

Place Oxford Street W. / ALSO AT BOSTON, NEW YORK & LEIPZIG / Copyright 1909 in the United States of America by Goodwin & Tabb / Printed in Germany.' Plate numbers: 'G. & T. 115', 'G. & T. 116', 'G. & T. 117'

- Later editions:** By 1929, J. Curwen & Sons had bought the rights from Goodwin & Tabb for all three versions of this work, and had reissued them in their name. (PRS, Newell, BBC, Nettel, Hurlstone, Hurlstone₂)
- Reviews of editions:** None found
- First recorded performance:** Performed by Kenneth Ryde in 12th February 1926 in a concert entitled 'Three Croydon Composers', with remarks and songs by Ryde. The concert also included performances of 'The Derby Ram', 'Wilt thou be my dearie?', the Five Miniatures, Capriccio in B minor, and Hurlstone's arrangements of Tarantellas by Haltu and Heller. (*The Croydon Advertiser*, Saturday 27th February 1926; Hurlstone, p.35)
- Reviews:** None found

PART SONGS

Why so Pale and Wan, Fond Lover? (SATB)

- Text source:** Sir John Suckling (1609-1642) 'Why so pale and wan fair lover?'
- Manuscripts:**
a. Autograph: RCM 4534a full score, dated 20th January 1895
b. Copies: No
- Work history:** Since this work was completed in 1895, it was probably a composition intended either for Charles Stanford, his composition professor, or for performance with fellow students.
- Publication:** Unpublished
- Contemporary performances:** No records of performances have been found

To Apollo (SATB)

- Text source:** John Lyly (1553/4-1606) 'Hymn to Apollo' from *Midas* (1592)
- Manuscripts:**
a. Autograph: RCM MS4534b full score, incomplete, dated 27th January 1895
b. Copies: No
- Work history:** Since this work was completed in 1895, it was probably a composition intended either for Charles Stanford, his composition professor, or for performance with fellow students.
- Publication:** Unpublished
- Contemporary performances:** No records of performances have been found

Lovesick Strephon (SSAA)

- Text source:** Ambrose Philips (1674-1749)
- Manuscripts:**
a. Autograph: No
b. Copies: No
- Work history:** The work was dedicated to Walter Parratt, who was Master of the Queen's Musick (1893-1924) and the principal Professor of Organ at the Royal College of Music. The date of first performance would suggest that it was completed

by December 1897.

- Publication:** Published by Joseph Williams in 1899
- First edition:** 'ST. CECILIA / A collection of PART-SONGS for Treble Voices / NINTH SERIES / A Collection of Three and Four-part Songs for Treble Voices' [this song is the third item] 'Love-sick Strephon' Ambrose Philips, W.Y. Hurlstone, 4d. The publisher is London: Joseph Williams, 32, Great Portland Street, W.' Plate number: 'St. Cecilia. Series 9, No.3. 12767'
- Later editions:** No subsequent editions
- Reviews of editions:** None found
- Contemporary performances:**
1. College Concert No.257, 14th December 1897, at the Royal College of Music; as the second of two part songs for female voices (also 'A Litany'); student performers were conducted by Charles Stanford
 2. Probable performance at a concert of the Anerley Musical Society at Clarence Hall, Anerley on 23rd April 1901; the programme simply lists 'two part-songs for ladies' voices by Hurlstone'; presumably this work and 'A Litany'. The programme also included a performance of 'Seeta the Dancer', recited by Olive Malvery and with Hurlstone at the piano; it seems likely that he would have directed the part songs himself.
- Reviews:**
1. 'Royal College of Music' *The Musical Times* 39/659 (January 1898), p.30; 'Royal College of Music' *Daily News* (16th December 1897), p.6
 2. 'Anerley Musical Society' *The Norwood News & Penge Urban District Chronicle* (27th April 1901), p.5

A Litany (SSAA)

- Text source:** Phineas Fletcher (1580-1650), 'A Litany' in A.B. Grosart, ed. *The Poems of Phineas Fletcher, BD* (1869)
- Manuscripts:**
- a. **Autograph:** No
 - b. **Copies:** No
- Work history:** The work was dedicated to Walter Parratt, who was Master of the Queen's Musick (1893-1924) and the principal Professor of Organ at the Royal College of Music, and the date of first performance would suggest that it was completed by December 1897. There seems to be no direct connection between the solo setting and the part song of the same name, although there are certain shared characteristics in Hurlstone's

approach to the vocal line, and in his references to Purcellian writing. The part song, which was probably composed second, seems to demonstrate a greater knowledge of earlier repertoire in its references than the solo work.

- Publication:** Published by Joseph Williams in 1899; a Tonic Sol-fa 'translation' was subsequently offered by Williams in 1909
- First edition:** 'ST. CECILIA / A collection of PART-SONGS for Treble Voices'. / NINTH SERIES / A Collection of Three and Four-part Songs for Treble Voices.' [this song is the first item] 'A Litany' Phineas Fletcher, W. Y. Hurlstone, 4d' 'London: Joseph Williams, 32, Great Portland Street, W.' Plate number: 'St. Cecilia. Series 9, No.1. 12765'.
- Later editions:** No subsequent editions
- Reviews of editions:** None found
- Contemporary performances:**
1. College Concert No.257, 14th December 1897, at the Royal College of Music; as the first of two part songs for female voices (also 'Lovesick Strephon'); student performers were conducted by Charles Stanford
 2. Performed at the Magpie Madrigal Society's annual invitation concert on 30th May 1900 at St James's Hall; the singers were conducted by Lionel Benson
 3. Probable performance at a concert of the Anerley Musical Society at Clarence Hall, Anerley on 23rd April 1901; the programme simply lists 'two part-songs for ladies' voices by Hurlstone'; presumably this work and 'Lovesick Strephon'. The programme also included a performance of 'Seeta the Dancer', recited by Olive Malvery and with Hurlstone at the piano; it seems likely, then, that he would have directed the part songs himself.
 4. 30th May 1906 – the night of Hurlstone's death – at the Royal College of Music by the Magpie Madrigal Society, conducted by Lionel Benson
- Reviews:**
1. 'Royal College of Music' *The Musical Times* 39/659 (January 1898), p.30; Royal College of Music' *Daily News* (16th December 1897), p.6
 2. 'Magpie Madrigal Society' *The Times* (1st June 1900), p.4
 3. 'Anerley Musical Society' *The Norwood News & Penge Urban District Chronicle* (27th April 1901), p.5
 4. 'The Magpie Madrigal Society' *The Musical Times* 47/761 (July 1906), p.485

Eliza. A Mocking Part Song (SATB)

Text source:	William Ford Stanley (1829-1909)
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	Nettel has date of composition as 1900. (Nettel, pp.607-608) Stanley was a friend and benefactor of Hurlstone, a rich industrialist who was responsible for the building of the Stanley Halls in South Norwood where the Athenæum concerts were held that were to provide a valuable performance venue for Hurlstone. It is possible, therefore, that Stanley wrote this text specifically for Hurlstone to set. (Hurlstone, p.20; Newell, p.14)
Publication:	Published by Charles Woolhouse in 1900
First edition:	'ELIZA/ Mocking Part Song / (FOR S.A.T.B.) / Words by / W.F. Stanley / Music by / WILLIAM Y. HURLSTONE / Price 4d. Net. / LONDON, / CHARLES WOOLHOUSE / 174 Wardour Street, W. / May be Sung in Public without Fee. / Printed by C.G. Röder, Leipzig.' Plate number: 'Ch. 1148 W.'
Later editions:	No subsequent editions
Reviews of editions:	None found
Contemporary performances:	No records of performances have been found

A June Morning. Musical Acrostic (SATB)

Text source:	Florence Gertrude Attenborough ("Chrystabel") – almost certainly composed specifically for this setting
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	This part song was completed by 1901, and dedicated to Captain Alexander Beaumont, Hurlstone's friend and patron. The 'acrostic' mentioned in the title refers to the fact that the first letter of each line of the poem spells out 'CAPTAIN A S BEAUMONT' – thus the text must have been written specifically for Beaumont, and for Hurlstone to set. Hurlstone RCM includes a copy of the printed score on which Hurlstone has written his name and 'Sept 16 1901', which is presumably either the date of composition, or the occasion of its first performance.

Publication:	Published by Charles Woolhouse in 1901
First edition:	'To Captain A.S. BEAUMONT. / A JUNE MORNING. / Musical Acrostic. / Copyright [space] Price 4d. / PART-SONG for S.A.T.B. / Words by / "CHRYSTABEL." / FLORENCE C. ATTENBOROUGH. / Music by / WILLIAM Y. HURLSTONE. / LONDON / Charles Woolhouse 174 Wardour St. W. / Printed by C.G. Röder, Leipzig.' Plate number: 'C.W. 1166'.
Later editions:	No subsequent editions
Reviews of editions:	None found
Contemporary performances:	No records of performances have been found

Four School Songs (2 parts)

I – By the Lakes of Cashmere; II – Heigho; III – When Sunbeams Tremble;
IV – Thoughts at Twilight

Text sources:	Unknown
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	This set is mentioned in several different worklists: the only piece that can be dated with any kind of certainty, however, is 'Thoughts at Twilight', which must have been completed by June 1904 – see performance list below. (Hurlstone, p.117; Newell, p.31; Nettel, p.608)
Publication:	Published by Forsyth Brothers (Manchester) by 1912 (SBCY (1912), BMS)
First edition:	No copy of the score has been found
Later editions:	No subsequent editions
Reviews of editions:	None found
Contemporary performances:	1. Performance of 'A Thought at Twilight' [sic.] was given at a Century Concert on 29 th February 1904 at the Public (small) Hall, Croydon. The performers are not listed, but were probably drawn from the following: 'the Misses Adams, Bredall, Carr, Furguson, Hurlstone and Wallace' – presumably Katharine Hurlstone, who performed in a number of recitals and staged productions. The concert also included arrangements of pieces by John Field and Bach by Hurlstone, who was present at the concert and possibly conducted the ensemble. 2. 3 rd June 1904, Stanley Hall, South Norwood: 'A Thought

at Twilight' [sic.] was performed by Miss E. Adams, Mrs Blackaller, and the Misses Bredall, K. Hurlstone, Papenfus and Wallace in a concert directed by Hurlstone. The concert also included a performance of 'How Many Times do I Love Thee?' by Madame Julie Lenssen (Hurlstone RCM)

3. 'When sunbeams tremble' was performed on 9th February 1935 at one of John Parr's 'Educational Chamber Concerts' in the Sheffield Methodist Mission, Victoria Hall, Sheffield. The performers were Emmie Pennock (soprano) and Phyllis Bridgwater (Contralto). A 'Revery for violin and piano, (from Three Pieces for violin and pianoforte) was given in the same concert. (Linstead, p.170.)

4. Katharine Hurlstone lists 'Thoughts at Twilight', 'Heigho' and 'When Sunbeams Tremble' as having been performed in John Parr's series of chamber concerts in Sheffield, between 1929 and 1939 (Hurlstone, p.36)

Reviews:

1. 'Century Concert' *The Norwood News & Penge Urban District Chronicle* (5th March 1904), p.5

All ye woods

Text source: John Fletcher (1579-1625) 'Song' from *The Faithful Sheperdesse* (c.1609)

Manuscripts:
a. Autograph: RCM MS 4534c alto part only, incomplete, undated, on reverse of alto part for 'Great God Pan'
b. Copies: No

Work history: No details relating to the circumstances of composition have been found

Publication: Unpublished

Contemporary performances: No records of performances have been found

Great God Pan

Text source: John Fletcher (1579-1625) 'Hymn to Pan' from *The Faithful Sheperdesse* (c.1609)

Manuscripts:
a. Autograph: RCM MS 4534c alto part only, incomplete, undated, on reverse of alto part for 'All ye woods'
b. Copies: No

Work history: No details relating to the circumstances of composition have been found

Publication:

Unpublished

**Contemporary
performances:**

No records of performances have been found

LOST WORKS

Song: 'To my love'

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	Fritz Hart recalls: 'We once spent a glorious week's holiday together in Salisbury, passing long days in Wilton, Bemerton and neighbouring districts... A cousin of [Hurlstone's] who had joined us was locally supposed to be in love with a girl called Phoebe. Knowing that we were to spend an evening with people who were well aware of his cousin's alleged attachment, Will and I concocted a practical joke between us. I wrote the words of an ultra-sentimental love song, addressed to Phoebe, entitled "To My Love," and Will set it to very appropriate music. To his cousin's blushing embarrassment, and to the vast amusement of his friends, I sang and acted the song that same evening (August 7 th , 1895) with a success that pursued our joint effort for many years, for the song to Phoebe became something of a classic in our most intimate circles on those occasions when Will performed what I have called his parlour-piano-tricks.' (Hurlstone, pp.110-111)
Publication:	Unpublished
Contemporary performances:	No records of performances (beyond Hart's recollections) have been found

Phantasy for orchestra

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	This piece is mentioned in several different worklists, and in Thomas Dunhill's account of Hurlstone's output; but no details relating to the circumstances of composition have been found. (SBCY (1912), BMS, Hurlstone, p.62)
Publication:	Unpublished
Contemporary performances:	No records of performances have been found

Symphonic poem (unfinished)

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: Several sources mention a symphonic poem that Hurlstone was working on when he died; he was convinced that the piece would be his greatest musical achievement. The theme of the work was Alfred the Great, although it is impossible to say whether or not there were thematic references to the choral work of the same name. Katharine Hurlstone notes that 'only fragments [of the work] were found after his death.' (Hurlstone, p.11; Newell, pp.20 & 23)

Three pieces for string orchestra

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: This piece is mentioned in several different worklists, and in Thomas Dunhill's account of Hurlstone's output; but no details relating to the circumstances of composition have been found. (SBCY (1912), BMS, Hurlstone, p.62)

Publication: Unpublished

Contemporary performances: No records of performances have been found

Orchestration of 'Alice where art thou?' by J. Ascher (1829-1869)

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: Newell observes that: 'In order to make a competence, [Hurlstone] was compelled, like Wagner at his worst period of poverty, to arrange music of very inferior quality for popular performance. In this connection it is interesting to note that his arrangement for full orchestra of "Alice where art thou?" is still extant.' (Newell, 9) Although still in existence in the 1930s when Newell wrote his biography, it has since disappeared.

Publication: Unpublished

Contemporary performances: No records of performances have been found

The Slave Queen: musical monologue with [piano] accompaniment

Text source:	Olive Christian Malvery (1877-1914)
Manuscripts:	a. Autograph: No b. Copies: No
Work history:	The only reference to this piece is in the concert programme below – it is not included in any worklists.
Publication:	Unpublished
Contemporary performances:	5 th February 1902 at Steinway Hall, Miss Olive Malvery's first concert recital: Malvery was assisted by Hurlstone, amongst others, and included performances of 'Seeta the Dancer' and 'The Slave Queen'. It is possible that the performance also included the Four English Sketches for violin and piano, played by Lucy Stone and accompanied by Hurlstone. 'Entertainments &c.' <i>The Times</i> (21 st and 28 th January 1902), p.1
Reviews:	'Concerts' <i>The London Musical Courier</i> (8 th February 1902), p.67

Concert Piece for Harp and Pianoforte

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	The only reference to this piece is in the memorial concert programme below – it is not included in any worklists, and its omission from these seems odd if it was considered important enough to be included in this concert. If it is an arrangement of another work, there appears to be no means of determining its source
Publication:	Unpublished
Contemporary performances:	Hurlstone Memorial Concert, under the direction of Captain Beaumont, Stanley Hall, South Norwood, 11 th July 1906; performed by Miriam Timothy and Tom Sutton
Reviews:	'The Hurlstone Memorial Concert' <i>The Norwood News & Penge and Anerley Chronicle</i> (14 th July 1906), p.6

Allegro Giocoso for flute, violin and pianoforte

Manuscripts:	a. Autograph: No b. Copies: No
Work history:	The only reference to this piece is in the concert

programme below – it is not included in any worklists.

- Publication:** Unpublished
- First recorded performance:** The first Century Concert of the season at Pembroke Hall, Croydon on 21st November 1902 opened with Bach's Trio in C minor for flute, violin and piano, performed by D. S. Wood (flute), Tom Morris (violin) and Hurlstone. The reviewer writes that: 'In distinct contrast of style was "Allegro giocoso" (Hurlstone), a trio for the same instruments, a particularly bright and entertaining "morceau", for which the composer was repeatedly recalled.'
- Reviews:** 'Century Concert at Croydon' *The Norwood News & Penge Urban District Chronicle* (29th November 1902), p.5

Moderato in C minor for organ

- Manuscripts:** a. **Autograph:** No
b. **Copies:** No
- Work history:** This piece is only mentioned in the performance announcement listed below; if it is an arrangement of another work, it is impossible to determine what the source is.
- Publication:** Unpublished
- First recorded performance:** Announcement of five recitals by Mr H. Timothy in St. Vedast Foster, which will include this work. 'Organ Recitals' *The Musical Times* 61/928 (June 1920), p.412
- Reviews:** None found

Piano piece: 'La Gaité'

- Manuscripts:** a. **Autograph:** No
b. **Copies:** No
- Work history:** The only reference to this piece is in the concert programme below – it is not included in any worklists.
- Publication:** Unpublished
- First recorded performance:** This work was offered by Hurlstone as an encore to his performance of works by Arne and Rachmaninoff at the first Century Concert, given on 27th April 1900 at Pembroke Hall, Croydon. The concert also featured the first performance of the Scherzo for flute, oboe, horn and

piano.

Reviews: 'The Century Concerts' *The Norwood News & Crystal Palace Chronicle* (5th May 1900), p.5

Arrangement of 'Allegro maestoso' and 'Allegro moderato' from John Field's Piano Concerto No.7 in C minor for piano and string quartet

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: This piece is only mentioned in the programme listed below. Presumably Hurlstone's arrangement simply condensed the orchestral accompaniment into a string quartet format.

Publication: Unpublished

First recorded performance: Performed in a Century Concert on 29th February 1904 at the Public (small) Hall, Croydon, with Hurlstone as the soloist; the quartet consisted of the Misses Dobson, Miss L. Petherick and Miss Dora Petherick. The concert also included a performance of the partsong 'Thoughts at Twilight' and Hurlstone's arrangement of two Bach choral pieces for six sopranos and string quartet.

Reviews: None found

Arrangements of J.S. Bach's 'Zion hears the Watchman Singing' ['Zion hört die Wächter singe', BWV 140] and 'O bide with us, Thou Saviour Dear' ['Ach bleib' bei uns, Herr Jesu Christ', BWV 253] for six sopranos and string quartet

Manuscripts: a. **Autograph:** No
b. **Copies:** No

Work history: This piece is only mentioned in the programme listed below. 'Zion hears the Watchman Singing' was written by Bach as a unison chorus, while 'O bide with us, Thou Saviour Dear' was a four-part chorale.

Publication: Unpublished

First recorded performance: Both pieces given in a Century Concert on 29th February 1904 at the Public (small) Hall, Croydon. The sopranos are listed as 'the Misses Adams, Bredall, Carr, Furguson, Hurlstone and Wallace' – presumably Katharine Hurlstone, who performed in a number of recitals and staged productions. It seems likely that Hurlstone was directing. The concert also included a performance of the partsong 'Thoughts at Twilight' and Hurlstone's arrangement of two

movements from a John Field Piano Concerto for piano and string quartet.

Reviews:

None found

DEDICATEES

Catherine Margaret Atkinson

'Ye Britons Rise' (song)

Captain Alexander S. Beaumont

A June Morning (part song)

Fantasie Variations on a Swedish Air for Grand Orchestra

Piano Trio in G major

Mrs Beaumont (Alexander Beaumont's wife)

'Who can tell?' (song)

George Clinton

Four Characteristic Pieces for clarinet and piano

H.W.Davies

Two Trios for violin, cello and piano, Op.2

Edward Dubrucq

Bassoon Sonata in F major

Ernest Fowles

String Quartet in E minor

P.E. Lonery

Album Leaves for pianoforte

Caprice for pianoforte

May Mukle

Cello Sonata in D major

Walter Parratt

Lovesick Strephon (part song)

A Litany (part song)

William Read

Violin Sonata in D minor

Sir James Ritchie (i.e. The Lord Mayor of London, 1902-1903)

'Lord Mayor's Own' (song)

T. Lea Southgate

Alfred the Great (dedication possibly added posthumously)

Charles Villiers Stanford

Four English Sketches for violin and piano

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| BBC | BBC Music Library Catalogues: Chamber Music (1965), Orchestral Catalogue II (1982), Piano and Organ Catalogue I (1965), Choral and Opera Catalogue I (1967), Song Catalogue I (1966) |
| BL | British Library Integrated Catalogue
(www.bl.uk/catalogues/listings.html) |
| BMS | <i>British Music Society Annual</i> 1920 (London [no publisher given], 1920), pp.281-282 |
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| Cobbett ₂ | W.W. Cobbett: 'Hurlstone, William' in H. Colles, ed. <i>Grove's Dictionary of Music and Musicians. Third edition</i> (London: Macmillan, 1927-1940), Vol.2, pp.686-687 |
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SBCY (1907-08) *Society of British Composers' Yearbook, 1907-08* (London [no publisher given], 1908)

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Glasgow Herald

The Graphic (London)

The London Musical Courier

Music and Letters

The Musical News

The Musical Times (*N.B. this journal was entitled The Musical Times and Singing Class Circular until 1903, but is here always referred to by its later title*)

The Musical World

The Norwood News (*the following three items constitute manifestations of the same paper*)

The Norwood News & Crystal Palace District Chronicle

The Norwood News & Penge and Anerley Chronicle

The Norwood News & Penge Urban District Chronicle

The Times