Old Friends Reunited
for 20th Century Choral Classics Concert

CHELMSFORD CATHEDRAL
SATURDAY 23RD JUNE, 7.00 PM

Sixty years after their deaths in 1958, friends Martin Shaw and Ralph Vaughan Williams will be celebrated at a ‘Choral Classics’ concert on Saturday 23rd June at Chelmsford Cathedral. Hubert Parry, the men’s tutor at the Royal College of Music as well as a friend of the Shaw family, is also remembered, 100 years after his death.

James Davy, Master of the Choristers at Chelmsford Cathedral, said “It is a marvelous opportunity to bring together these three English composers. Martin Shaw was Advisor of Music to the whole Diocese of Chelmsford, so holds a special place in our hearts. We often sing hymn tunes and smaller works by him, and it’s good to have the opportunity to explore more of his choral music which is rather unjustly neglected.”

Vaughan Williams and Martin Shaw became life-long friends when students at the Royal College of Music; they went on to work as music editors for the popular Anglican hymn books The English Hymnal and Songs of Praise, as well as The Oxford Book of Carols. Shaw’s own Advent carol, Hills of the North Rejoice! will feature in the concert, together with his popular anthem With a Voice of Singing.

Among other treats will be the first chance in recent years to hear God’s Grandeur, which was commissioned by Shaw’s admirer Benjamin Britten for the first Aldeburgh Festival.

Tickets are priced between £5.00 and £10.00. A link to buy tickets and further details of Shaw’s pieces being performed can be found at: www.martinshawmusic.com
Autumn 2018 marks the sixtieth anniversary of the death of Martin Shaw, a remarkably diverse and influential figure in English musical life in the first half of the twentieth century. It coincides with the launch of the Martin Shaw Collection in the British Library Catalogue, and the publication of A Greater Light (details below).

Martin Shaw is best remembered now for his church music, and especially a small group of distinctive hymn tunes. That represents but a small part of his pioneering and influential creative work in the fields of music for theatre, children, music education, community music and music for worship. He was primarily a composer of the sung word, and there is a substantial and important body of solo songs. He enjoyed a wide range of literary, musical and artistic associations and friends, especially rich in the first decades of the twentieth century, including Ralph Vaughan Williams, Edward Gordon Craig, T. S. Eliot and Percy Dearmer. The sheer range of his activities will be reflected in a series of short presentations by scholars of twentieth-century British music and its context, continued overleaf.

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**The Greater Light - A Compendium on the Life and Works of Martin Shaw**

A much needed book on Martin Shaw due out this summer will be celebrated at the symposium. Introduced by Dr John Harper it divides in to four sections:

1: **Recollections and Evaluations** with contributions from his daughter, Eric Routley, George Odam and Ralph Vaughan Williams

2: **Writings by Martin Shaw**, including his autobiography, *Up to Now*, a delightfully wry — “Even at the risk of being so un-English as to praise my own country” — and understated journey through the early years of his life; The Principles of English Church Music Composition; and *An Edwardian Holiday* - featuring Shaw’s organist-detective, Mr Bourdon.

3: **Selected Correspondence**: 100 letters to and from Martin Shaw: an introduction to Shaw’s wide circle of friends and colleagues, the selection includes letters from Benjamin Britten, TS Eliot, John Ireland and Vaughan Williams.

4: **A Catalogue of Compositions, Arrangements and Edited Works**
Shaw’s output was prodigious, with 500 compositions alone. The catalogue will prove to be an essential guide to researchers, students and musicologists alike.

The book ends with a Further Reading list and three indexes.

Edited by Stephen Concock MBE and Isobel Montgomery Campbell

*The Greater Light - a Compendium on the Life and Works of Martin Shaw*

420 pages, 31 illustrations published by Albion Music Ltd.

Price £30.00  [https.albionmusic.com](https://https.albionmusic.com)
The afternoon begins at 1pm with a song recital performed by Iain Farrington and Philip Smith, and is followed by a symposium considering aspects of Shaw’s compositions and the context in which they were written. The sheer range of his activities will be reflected in a series of short presentations by scholars of twentieth-century British music and its context, including Professor Stephen Banfield, Dr Jonathan Clinch, Professor Jeremy Dibble, Professor John Harper, Mr Michael Meredith from Eton College Archives, Dr Paul Rodmell and Professor George Odam.

**PARTICULAR ATTENTION WILL BE GIVEN TO HIS MUSIC FOR THE THEATRE AND PAGEANTS...**

Particular attention will be given to his music for the theatre and pageants, for lesser known aspects of his work for the church, and to the songs. This, it is hoped, will engage scholars, students and those with more general interests in an ongoing investigation and re-appraisal of Shaw’s compositions and related activities.

The afternoon will end with the formal launch of the Martin Shaw Collection by its current curator at the British Library, Dr Christopher Scobie, and a celebration of the publication of A Greater Light by the editors, Stephen Connock MBE, and Martin Shaw’s grand-daughter, Isobel Montgomery Campbell.

Booking for the Song Recital and the Symposium opens on June 1st via the British Library website or by following the link at www.martinshawmusic.com

British Library, 96 Euston Road, London NW1 2DB (next to Kings Cross/ St Pancras stations)

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**MARTIN SHAW AND FRIENDS: A SONG RECITAL AT THE BRITISH LIBRARY**

**IAIN FARRINGTON, PIANIST**

Iain Farrington has an exceptionally busy and diverse career as a pianist, organist, composer and arranger. He has made numerous recordings, and has broadcast on BBC Television, Classic FM and BBC Radio 3. As a solo pianist, accompanist, chamber musician and organist, Iain has performed at all the major UK venues, including the Wigmore Hall, Royal Festival Hall, Queen Elizabeth Hall, the BBC Proms. Iain played Chariots of Fire at the opening ceremony of the London 2012 Olympics with the London Symphony Orchestra, Sir Simon Rattle and Rowan Atkinson, pictured right.

**PHILIP SMITH, BARITONE**

Philip Smith is a Britten-Pears Young Artist Programme alumnus, Samling Artist and Crear Scholar. Recent highlights include *Endymion/Charon* Orpheus for the Royal Opera House at The Globe, *Sid* Albert Herring for Maggio Musicale Fiorentino, *Papageno* in *Die Zauberflöte* at the Teatro Petruzzelli di Bari and *Gratiano* in *The Merchant of Venice* (André Tchaikowsky) for the Polish National Opera.

In concert Philip has performed with orchestras including the Hallé, Royal Liverpool Philharmonic’s Ensemble 10/10, Manchester Camerata and the Northern Sinfonia. Recent performances include Rossini *Petite messe solennelle*, Haydn *The Creation*, Faure Requiem, Bach B Minor Mass, Walton Belshazzar’s Feast, Vaughan Williams *Five Mystical Songs* and Tippett *A Child of Our Time*.

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A FREE EVENT SPONSORED BY ALBION MUSIC
BOOKING OPENS 1st JUNE: www.bl.uk/events
Professor John Harper is Chairman of the newly formed Martin Shaw Society. Like Martin Shaw, John has received the degree of Doctor of Music from The Archbishop of Canterbury at Lambeth Palace. The award was given ‘in recognition of Professor Harper’s distinguished contribution to the development and appreciation of church music as a scholar, administrator, teacher and composer, and to a greater understanding of the relationship between music and the liturgy of the church.’

Most of John’s working life has been dominated by church music in some way. During the 1970s he worked as Director of Music at St Chad’s Cathedral in Birmingham, receiving the Benemerenti award from Pope Paul VI for his services in 1978. As organist, fellow and tutor of Magdalen College, Oxford, from 1981 to 1990, he directed the renowned college choir. He is also a composer. His works include a Jubilate written especially for the Queen’s visit to Bangor Cathedral for the Golden Jubilee celebration in Wales in 2002, and a bilingual setting of the Eucharist for the Church in Wales – Cymun y Cymru. From 1998–2007 he served as Director General of the Royal School of Church Music where he took forward many other new initiatives in music, music education and publishing for churches and church musicians.

Of Martin Shaw John Harper says “Martin Shaw is a significant and under-rated figure in a number of fields of music: composition, educational music, hymns and carols, and church music for modest resources. To this may be added his work in the theatre, his engagement with the world of literature and poetry (not least with T S Eliot), and his part in establishing the aesthetic, sound and identity of ‘Englishness’ – not in a jingoistic and narrowly nationalistic sense, but rather in recovering and re-establishing what had been swamped by the predeliction for Austro-German and Italian music – in seeking out the foundations of English cultural identity in the inheritance of traditional and high-art music, at a time when there was an assumption that the Austro-German tradition was pre-eminent. In this, as a composer, he was alongside Vaughan Williams and Holst. But in his longstanding commitment to public outreach and engagement of young people, he was very distinctive. These were his passions – and they served as a model for Benjamin Britten, for whom the path of ‘Englishness’ had been set by the time his career as a composer began. Britten’s regard for Shaw was exemplified at the inaugural Aldeburgh Festival in 1948, where Shaw’s cantata, God’s Grandeur, received its first performance – alongside Britten’s St Nicolas.”