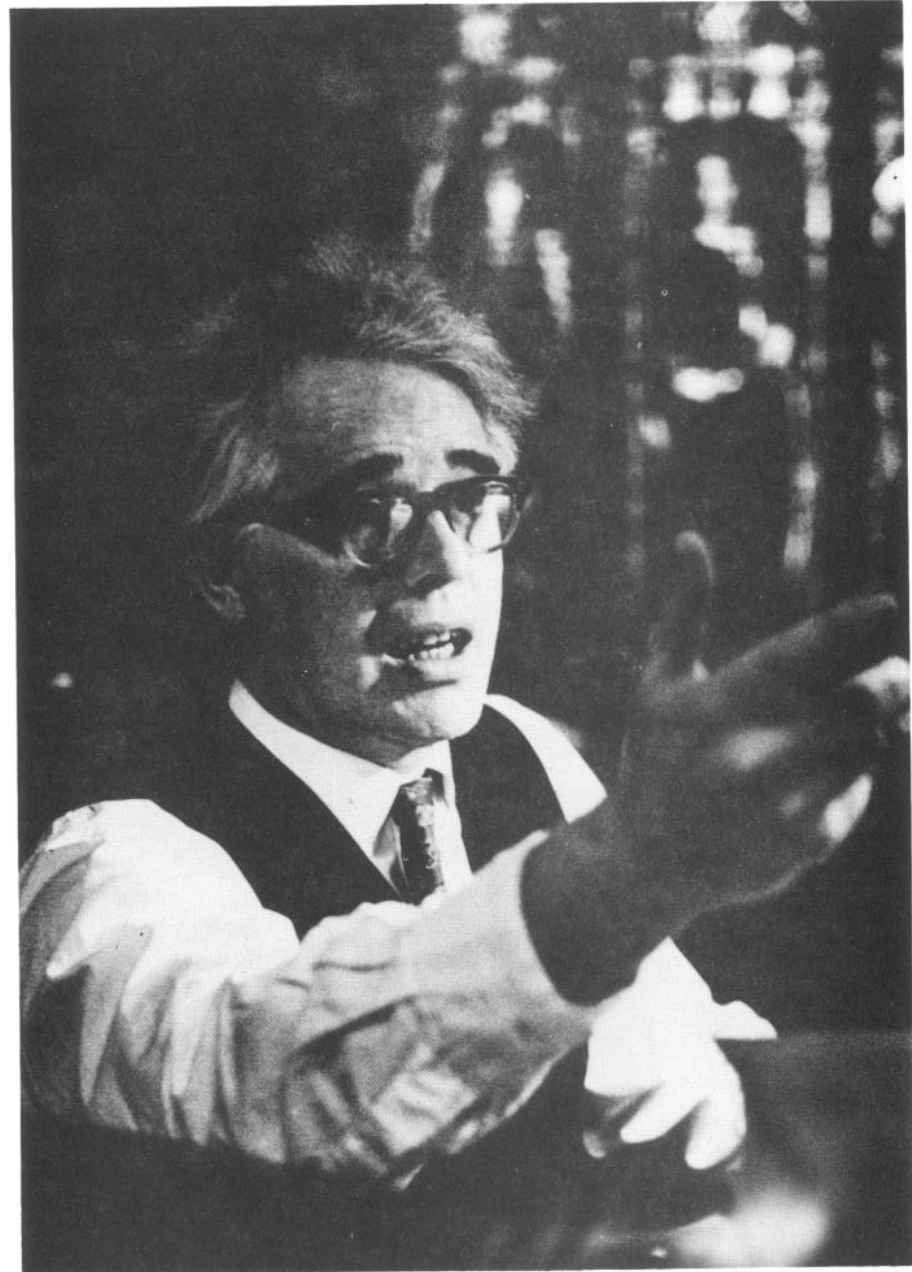


CEDRIC THORPE DAVIE  
Catalogue of Works





CTD conducting St. Andrews University Chapel Choir, 1962

**CEDRIC THORPE DAVIE**

1913—1983

**CATALOGUE OF WORKS**

**AND INDEX TO CORRESPONDENCE**

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## FOREWORD

Cedric Thorpe Davie, professor of music at St Andrews University until 1978, did not confine his activities to the academic world. He was certainly a distinguished teacher, but his sphere of activities encompassed a far wider range of interests. As a composer, he was familiar with the worlds of stage, screen and radio; as adjudicator, his face was well-known at music festivals all over Britain; as administrator, he served with distinction on the Arts Council and its Scottish counterpart, and he numbered the giants of the musical world amongst his friends.

When he died in 1983, his collection of autograph manuscripts came to St Andrews University Library under the terms of his will. As well as the scores of his major compositions, the collection contains early student exercises, sketches of many of his works, libretti and material relating to his books and articles and to some of the works he edited and arranged. He bequeathed his performing scores to the Scottish Music Information Centre in Glasgow, which can make them available for hire. All enquiries should be addressed there. \*

Unfortunately, however, not all his manuscripts have survived. In particular, the scores of some of the incidental music he wrote for films are now in the hands of the film companies, so that the music in its final form is virtually lost. The BBC is also unable to find the scores of the incidental music to a number of the radio programmes. There are therefore inevitable gaps in the collection.

The catalogue has been compiled by Christine M. Gascoigne who gratefully acknowledges help from Robert N. Smart of St Andrews University Library, John Purser of the Scottish Music Information Centre, Glasgow, and most of all from Cedric's son Antony Davie, who has been unstintingly generous with his time and expertise, both in making available family papers and in his help with the computer program by which the catalogue has been typeset.

A. Graham Mackenzie  
Librarian

March 1988

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\* Scottish Music Information Centre, 1, Bowmont Gardens, Glasgow, G12 9LR.

## INTRODUCTION

Cedric Thorpe Davie was born in London in 1913. His father, Thorpe Davie, was a remarkable Scot, well-known in Glasgow as a teacher of singing and trainer of choirs. He had started his musical career as a singer, training under the celebrated Polish tenor, Jean de Reszke, but turned to teaching after straining and damaging his voice. As a voice teacher he was enormously successful, having at one time charge of seven choirs, and many of his pupils had careers as professional singers. It was, then, into a family where music played a major part that Cedric was born. His early musical studies were at Glasgow, at the Scottish National Academy of Music \*, where he came under the influence of the principal, Dr W. Gillies Whittaker, and R. Harold Thomson, afterwards head of music, BBC Scotland. In 1932, he was awarded a Caird scholarship for study in London and abroad, and in that year began his studies at the Royal Academy of Music in London, where he studied piano with the distinguished pianists Egon Petri and Harold Craxton, and horn with Aubrey Brain. The following year, Cedric Thorpe Davie moved to the Royal College of Music, where his principal field of study was composition under Ralph Vaughan Williams and Dr R. O. Morris. Several prizes for composition came his way, including, in 1935, the prestigious Cobbett prize, awarded for a work in 'phantasy' form, the winners of which have included Frank Bridge, Herbert Howells and John Ireland. In 1935, he went abroad for a year, first to Budapest, then to Helsinki. There he worked hard, composing and studying first with Kodály, then with the Finnish composer Yryö Kilpinen, and while in Finland, visiting one of his idols, Sibelius, who by that stage had finished all his creative work, and was living in retirement in Järvenpää. A number of early works date from this period of study abroad, including the cello sonatina and his opera *Gammer Gurton's Needle*.

On his return to his native shores, the young composer was confronted by a dilemma — whether to settle in London, with its busy and exciting musical life, and its many opportunities for young musicians, or to return to Scotland, where he felt his roots to be. Cedric opted for the latter course, somewhat against the advice of his friends, and took up an appointment at the Scottish National Academy of Music, teaching theory and composition and taking a full part in the busy life of a music college. In 1945, however, the course of his life changed. He accepted an invitation to move from the bustling west coast city to the small and tranquil town of St Andrews, on the east coast of Fife, as Master of Music in the University. Here for the next thirty years he worked, training choirs and orchestras, giving recitals, as well as teaching and composing, and building up the Department of Music. He also found time to arrange and edit works for performance by the students he directed. Many of his own compositions during these thirty years were for the specific forces at his disposal. The *Variations on a Theme of A. C. Mackenzie*, for instance, first written for the University Orchestra as then constituted, had additional parts added to it as the composition of the University Orchestra changed, and he spent much time searching out and then arranging works for the sometimes bizarre disposition of the student orchestra. The difficulty of obtaining music in the immediate post-war period was thus a considerable stimulus to creative activity. In addition, he produced a steady stream of compositions, many of them in response to commissions, — for film and theatre, for youth orchestras and Education departments, as well as work for the young and growing Edinburgh Festival. Indeed, the second Festival, in 1948, marked the beginning of a memorable theatrical partnership. Tyrone Guthrie, Robert Kemp and Cedric Thorpe Davie collaborated in a powerful and spectacular theatrical event which dominated the festival in its opening years — a performance, directed by Tyrone Guthrie, with acting text by Robert Kemp and music by Cedric Thorpe Davie of *Ane Satyre of the Thrie Estaites*, by Sir David Lindsay of the Mount. Cedric continued to work, both with Robert Kemp and Tyrone Guthrie, until their untimely deaths in 1967 and 1971. Much of his output from 1948 onwards reflects his interest in drama. Not only incidental music for stage plays, but also for radio programmes and films — he wrote over 20 film scores — poured from his pen. A high proportion of these have a distinctly Scottish flavour, which is also reflected in his many and beautiful arrangements of traditional Scottish songs. His importance as a composer will only be determined by time, but it is unquestionable that he played a major role in the Scottish musical renaissance of the twentieth century.

\* The nomenclature of this institution is confusing, since it has changed its name several times in the course of its history. It started life in 1890, as the Athenaeum School of Music. In 1928, it combined with Glasgow University Faculty of Music to form the Scottish National Academy of Music. In 1944, it was granted a royal charter and so changed its name to the Royal Scottish Academy of Music. Six years later, in 1959, it acquired a drama department and became, as it is now, the Royal Scottish Academy of Music and Drama. It severed its connection with Glasgow University in 1953.

The catalogue is based on the collection in the University Library, St Andrews, but includes scores held in other institutions, notably the Scottish Music Information Centre, and in private hands. Cedric Thorpe Davie numbered his compositions in roughly chronological order and this has been followed. Information about all the music which survives has been brought together under each heading, but peripheral items such as libretti or notes about timings for the film music are not included.

The various appendices contain additional works, unnumbered by the composer, and mostly of modest proportions, which have been found amongst his sketches and elsewhere, works he edited and his other publications. There are also indexes to his works, his settings of Scottish songs, his correspondence, which has been deposited in St Andrews University Library by his sons Antony and Stephen Davie, and an index of names mentioned throughout the catalogue.

Christine M. Gascoigne

## ABBREVIATIONS

A	alto	S	soprano
B	bass	SMIC	Scottish Music Information Centre
CTD	Cedric Thorpe Davie	STAUL	St Andrews University Library
OUP	Oxford University Press	T	tenor

## CATALOGUE OF WORKS

### 1. **Trio in C Minor, 1932**, for violin, violoncello and piano.

Autograph pencil ms with the following notes "To Bruno, I give this the Original Manuscript of my first composition. Paddy — June 1932"; "N.B. the string parts in this copy are not strictly authentic and the bowing is entirely wrong". 'Bruno' is Margaret Russell Brown, afterwards the composer's wife. 20pp.

Two further copies, with slight differences in their cello parts — score 14pp, parts 3pp each — all in the hand of CTD.

The work, which was a student composition, was also called *Phantasie Trio*. It bears the dates 8 January–14 February 1932 and is in one movement: *lento; allegro moderato; lento ma non troppo; allegro moderato; lento ma non troppo; lento*. See also no. 8.

#### **Performances:**

- 11 May 1932 First performance at the fortnightly concerts of the Royal Academy of Music, London, by Doris Smith, violin, Megan Lloyd, cello, and Margaret Chamberlain, piano.
- 26 May 1932 First public performance at a Royal Academy of Music chamber concert by the same performers.
- 29 March 1933 Royal Academy of Music chamber concert, performed by members of the Griller Quartet, with Margaret Chamberlain, piano.
- 26 May 1933 Performance and broadcast from the Scottish National Academy of Music, Glasgow, by Margaret Davie, violin, Kathleen Norwell, cello, and Robert Harold Thomson, piano.

### 2. **Elegy for an Ossianic Warrior, 1932**, for full orchestra.

Full score — 24pp; fair copy of full score in pencil — 22pp, all in the hand of CTD.

Written while a student at the Royal Academy of Music and dated at Bromley, 15 November 1932, and, in the words of the composer, "retained for reasons of sentiment only".

### 3. **The Widow-Bird, 1932**, for mezzo-soprano, female chorus (S.S.A.) and piano.

The autograph manuscript and one copy, both 4pp; pencil sketches — 5pp.

A setting of words by Percy Bysshe Shelley, written for the ladies' choir trained by Thorpe Davie, CTD's father, and sung by them at the City Hall, Glasgow, on 18 March 1933.

### 4. **Concert Overture in D Minor, 1934**, for full orchestra.

Full score, with arrangement for piano duet and pencil sketches, dated at Bromley, February 1934, — 76pp; fair copy of full score in pencil — 56pp, all in the hand of CTD.

In one movement: *lento e maestoso; allegro molto; lento e maestoso*. Withdrawn by the composer.

## 5. Sonatina for Violoncello and Piano, 1934.

Two copies of score, both dated at Bromley, March–July 1934:

- a. with pencil criticisms in the hand of Zoltán Kodály — 40pp; cello part — 9pp
- b. with note saying “this copy is not reliable” — 27pp. There is no part.

Masters of score — 21pp, and cello part — 5pp; pencil sketches — 39pp, all in the hand of CTD.

Dedicated to R. H. T., i.e. Robert Harold Thomson, who at this period taught at the Scottish National Academy of Music. He afterwards became the head of music in Scotland at the BBC.

The work is in four movements: *Moderato; allegro; lento; con fuoco ma non troppo allegro*. Duration: 12 minutes.

The SMIC possesses photocopies of both score and parts.

### Performances:

- |                  |  |
|------------------|--|
| 12 January 1935  | Scottish National Academy of Music, by Vera Canning, cello, and CTD, piano.  |
| 12 February 1935 | Royal College of Music chamber concert, by Vera Canning and John Wight Henderson.  |
| 26 April 1935    | Glasgow Chamber Music Society, also by Vera Canning and John Wight Henderson.  |
| 9 December 1935  | The first public performance took place in London, at a Lemare concert for new music, where it was performed by Olive Richards and Norman Franklin. The work shared the limelight with Michael Tippett's String Quartet in A, which was also receiving its first public performance. |
| 5 April 1956     | McEwen Memorial Concert, Glasgow, by Basil Deane and Frederick Rimmer.   |

## 6. Two Songs for Bass and Piano, 1934.

1. The Bonnie Earl o' Moray, original key F# minor, transposed here to A minor.
2. Sanct Mungo, original key Bb, transposed here to C. The poem is by Alexander Rodger. Parts of this song were later adapted for use in the *Forrigan Reel* (no. 38).

Two copies, both in the hand of CTD — both 16pp; pencil sketch of *The Bonnie Earl o' Moray* in A minor — 4pp; another copy of *Sanct Mungo* in C major, with Scots and anglicised versions of the poem — 7pp.

## 7. The Kingdom of King Winter, 1935, operetta in one act for solo voices and piano.

Score — 51pp; pencil sketches — 30pp, all in the hand of CTD.

The text is by Bertha Waddell and the music was commissioned by her for her children's theatre. They performed it in Glasgow in March 1936. Bertha Waddell ran her children's theatre in Glasgow in the inter-war years. It was strictly entertainment for, rather than by the children.

## 8. Phantasy–Quartet, 1935, for string quartet.

Score, dated Dec. 1934–March 1935, — 32pp; parts — 5pp each; rough copy in pencil, with arrangement for piano duet in ink — 23pp, all in the hand of CTD.

This quartet, which makes use of material from the *Trio in C minor* (no. 1), won the Cobbett prize at the Royal College of Music, 1935, and is dedicated to ‘B.M.’ who has not been positively identified but is probably Margaret Russell Brown, afterwards the composer's wife.

The work lasts  $7\frac{3}{4}$  minutes and is in three movements: *adagio maestoso; allegro molto moderato; lento*.

### Performances:

- |                  |   |
|------------------|---|
| 29 February 1936 | Fellowes String Quartet, for the Glasgow Society of Organists.            |
| 31 July 1936     | Broadcast on Scottish Region by the Scottish Chamber Music Players.       |
| 14 December 1937 | First London performance by the Blech Quartet, under the auspices of OUP. |
| 1 January 1954   | The Lyra Quartet.   |

## 9. Dirge for Cuthullin, 1935, for four-part chorus and orchestra.

Full score, with piano reduction in pencil — 45pp; vocal score, with tonic sol-fa in pencil, and piano reduction of voice parts occasionally added in red ink — 18pp; arrangement for choir, string orchestra, piano and timpani — 41pp, rough pencil sketches — 22pp, all in the hand of CTD.

The words are taken from ‘The death of Cuchullin, \*’ from the *Poems of Ossian*, by James Macpherson, and the work is dedicated to M.R.B., i.e. Margaret Russell Brown. The work lasts 15 minutes.

The SMIC possesses the following:

Complete set of parts in the hand of CTD; a photocopy of the full score; 2 piano parts, both in the hand of CTD, for the arrangement for two pianos and timpani which was performed in 1937:

- a. score with both piano parts — 17pp
- b. score with part for piano 2 — 9pp

Two copies of the timpani part for this arrangement — 2pp each.

The vocal score was published by Bruce, Clements & Co., Edinburgh, in 1937 and taken over by OUP in 1946.

### Performances:

- |                  |  |
|------------------|--|
| 15 April 1936    | Broadcast from London Region by the BBC Chorus and Orchestra conducted by Leslie Heward.                             |
| 10 December 1937 | Broadcast by the BBC Scottish Singers and Orchestra conducted by Ian Whyte.  |
| 26 February 1937 | Performed in an arrangement for choir, two pianos and timpani by students of the Scottish National Academy of Music. |

## 10. Eight Little Songs, 1935.

1. Holy Archangel Michael
2. The Bachelor
3. As I was walking
4. See, see my own sweet jewel
5. O Jesu parvule
6. Dawn
7. Now would I fain some merthes make
8. Fine English days

Written while CTD was studying in Budapest. There were originally nine songs, the extra one, called ‘O do not kill that bee’ being numbered 2, and existing in fair copies in two versions, in G minor and G# minor. There are pencil sketches of the others, 1 and 3 existing in both rough and more complete versions — 25pp.

\* This is the spelling of the name used by Macpherson, who derived it from the Irish form. CTD preferred the alternative spelling, which was used in the published score.



**Performances:**

- 19 November 1936 1, 3-5, 8 by Mary Alexander and Retta McAllister at an Active Society concert, Glasgow.
- 5 November 1937 3,4,6 by Joan Alexander and CTD.
- 10 January 1938 6 broadcast by Joan Alexander with the BBC Scottish Orchestra conducted by Guy Warrack.
- 20 November 1941 4,6 by Joan Alexander and John Wight Henderson at a Glasgow University lunch-hour concert.

**11. The Land of Laughter, 1936**, operetta in one act for solo voices and piano.

Score — 36pp; pencil sketches — 28pp, all in the hand of CTD.

The text is by Bertha Waddell and the music was commissioned by her for her children's theatre.

**12. Gammer Gurton's Needle, 1936**, opera in three scenes.

Full score, with piano reduction in pencil — 294pp; vocal score — 113pp, both in the hand of CTD; first violin part for scenes 1 and 2 — 15pp; pencil sketches — 94pp.

The composer adapted the libretto from the play by William Stevenson and wrote the work while studying in Helsinki. He later withdrew the opera and rewrote the libretto as the basis for a three act chamber opera, but did not proceed with it. The original play was first performed at Christ's College, Cambridge, and published in London in 1575 under the title *A ryght pithy, pleasaunt and merre comedie: intytuled Gammer gurtens Nedle*.

The SMIC possesses vocal scores, in the hand of CTD, marked up for each character and scored at the point in the opera where each character is singing, also photocopies of the full score and the first violin part for scenes 1 and 2.

**13. Suite for School Orchestra, 1936.**

1. Overture
2. Minuet
3. Hornpipe
4. Sarabande
5. Jig
6. March

Full score, with additional optional wind parts in red ink — 48pp; pencil sketches, entitled *Jubilee Suite*, and dated September 1935 — 14pp. Duration: 20 minutes.

The Suite was entered for a competition in which a prize of \$20 was offered by Walter Willson Cobbett, for a Jubilee Suite for school orchestra.

The SMIC possesses photocopies of the full score and a complete set of parts.

**Performances:**

- 23 February 1936 *Suite in G*, consisting of Jig, Sarabande and Hornpipe, was performed for the Glasgow Society of Musicians by the John MacArthur Quintet.
- August 1936 The same selection was broadcast by the same forces.
- December 1936 Broadcast in full on the national networks by the BBC Scottish Orchestra conducted by Guy Warrack.

**14. Sea-Tangle, 1937**, operetta in one act for solo voices and piano.

Score — 36pp; pencil sketches — 34pp, all in the hand of CTD.

The SMIC has photocopies of the score.

The text is by Bertha Waddell, and the music was commissioned by her for her children's theatre. It was performed by them in Glasgow and Belfast in 1937, and repeated on 14 December of that year at a Command Performance at Buckingham Palace.

**15. Fantasia no. 1 on Four Scottish Tunes, 1937**, for small orchestra.

Two copies of the full score, both in the hand of CTD — 38pp and 43pp, masters — 38 pp; pencil sketches — 12pp.

The work, which lasts 14 minutes, is based on the following four tunes: *Martyrs, On Ettrick's Banks, My love's in Germany* and *Miss Mary Grant's Reel*. See also no. 74.

The SMIC possesses a full score from the masters — 38pp, a complete set of masters of the parts and two complete sets of parts in manuscript.

**Performances:**

- 12 July 1938 Broadcast by the BBC Scottish Orchestra conducted by Ian Whyte.
- 10 December 1938 The first public performance took place in Glasgow and the Scottish Orchestra was conducted by George Szell. The *Glasgow Herald* in its preview wrote: "There was a broadcast performance of the work some time ago, but Mr Cedric Davie has considerably rewritten it since then."

Since then, it has been frequently performed and broadcast.

**16. Christ and the Sinner, 1936**, ballad for contralto and piano.

Two copies of the vocal score, both in the hand of CTD: — 9pp, dated Jan–Feb, 1936, unrevised, and 8pp, revised. The revisions consist of the deletion of several bars in the piano part.

The SMIC has photocopies of the revised version.

Words from *Ane compendious Boke of spirituall and Godlie songs, collectit out of sundrie parts of the Scripture*, Edinburgh, 1578.

Dedicated to the contralto Mary Alexander, who was a pupil of CTD's father, Thorpe Davie, and sister of the soprano Joan Alexander.

**Performances:**

- 4 April 1936 Mary Alexander and CTD at Thorpe Davie's choirs' concert, Glasgow.
- May 1936 Mary Alexander won the vocal solo class at the Glasgow Music Festival, singing this work.
- 19 November 1936 Mary Alexander and Retta McAllister at an Active Society concert, Glasgow.

**17. Theme and Variations, 1937**, for wind quintet.

There are six variations.

Score — 7pp; parts — 9pp, wanting the clarinet part and variations 3-6 of the flute part; rough pencil sketches — 12pp.

The SMIC has photocopies of the score and the parts.



**18. Three Anthems, 1937**, for choir and organ.

1. Now in the Lord my heart doth pleasure take
2. Come Holy Ghost the maker come
3. The Lord is He whose strength doth make me strong

Score, in hand of CTD, with tonic sol-fa added in pencil — 16pp; pencil sketches — 14pp.

These anthems were apparently first performed by the Bach Cantata Choir of the Scottish National Academy of Music on 11 February 1944. The accompaniment on this occasion was scored for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones and strings. There are no orchestral parts extant and the composer himself says that the orchestral versions of the organ part were not completed. The published version has an organ accompaniment.

Words from George Wither's *Hymns and Songs of the Church*, London, 1623.

Published by OUP, London, 1943. [*The Oxford Series of Modern Anthems, nos 97-99.*] No. 2 has been recorded by Paisley Abbey Choir, conducted by George McPhee, 1977, [*Abbey Records LPB 789.*] and no. 3 by the same forces on Alpha ACA532. No. 2 was also recorded as part of the Royal School of Church Music Festival in 1970. [*RSCM RR S5.*]

**19. The Man in the Moon, 1938**, operetta in one act for solo voices and piano.

Unfinished pencil sketch — 32pp.

The text is by Bertha Waddell and the music was commissioned by her for her children's theatre; however, this operetta appears not to have been performed.

**20. Three Arrangements for Male Voice Choir (T.T.B.B.), 1938.**

1. Willy prithee go to bed
2. The three ravens
3. We be three poor mariners

Two copies of the score, one with tonic sol-fa in red ink, in the hand of CTD, the other in a copyist's hand, — 14pp; piano accompaniments for practice — 6pp; rough pencil sketches — 7pp.

Words from Thomas Ravenscroft's *Deutoromalia*, London, 1609, and *Melismata*, London, 1611. The first song is dedicated to John Rankin and the second one to Robert Howie, friends of the composer.

Published by OUP, London, 1938. [*Oxford Choral Songs from the Old Masters, nos 1640-1642.*]

**21. Sonatina for Flute and Piano, 1938–1939.**

Score, with pencil revisions, — 23pp; flute part — 6pp; rough pencil sketches — 27pp, all in the hand of CTD.

There are three movements: *allegro; molto lento; rondino*.

Revised in 1980 for the flautist, Julie Duncan. The revisions, which correspond with those in pencil on the score of the 1939 version, consist mainly of alterations to the piano part of the first movement, but there are also changes to the flute part of the first movement and the piano part of movements two and three.

Score, 27pp, and part, 10pp, of the revised version, in private hands.

The SMIC has photocopies of the score and flute part of the unrevised version.

**22. Sonata for Violin and Piano, 1939.**

Two copies of the score, both in the hand of CTD — 49pp; two copies of the violin part:

- a. in the hand of a copyist — 12pp
- b. in the hand of James Macdonald Young Simpson, dated June 1953, which was prepared for a performance by members of the St Andrews University Musical Society — 19pp;

Another copy of the violin part in the hand of CTD — 15pp; pencil sketches — 37pp.

The work lasts 22 minutes and is in four movements: *Non troppo allegro ma con fuoco; lento; allegro assai; lento-allegro con fuoco-lento e tranquillo*.

The SMIC possesses photocopies of the score — 49pp.

**Performances:**

28 November 1939 The first performance was given by Horace Fellowes and John Wight Henderson under the auspices of the Dunedin Association for the Promotion and Development of Scottish Music, Glasgow.

Since then it has been frequently performed.

**23. Scotland Speaks [Scotland's War Effort], 1940.**

Full score, in ink and pencil — 68pp; sketches — 36pp, all in the hand of CTD.

Music for a documentary film.

**24. To Mistress Margaret Hussey, 1943**, for female chorus (S.S.A.), flute, harp and string quartet.

Two copies of the full score — 7pp and 6pp; vocal score in pencil, all in the hand of CTD.

The words are by John Skelton (?1460-1529), and the work is dedicated to the Husseys who were friends of CTD. It was written for a Scottish National Academy of Music occasion.

**25. Concerto for Piano and String Orchestra, 1943 – 1944.**

Full score — 22pp; pencil sketches — 30pp, all in the hand of CTD.

The work is in three movements: *Tempo di marcia; adagio; allegro commodo*. It was later withdrawn by the composer.

The score, which is dated October 1943 – January 14, 1944, bears the dedication "To Wight Henderson, Pyrotechnician and fellow-conspirator". John Wight Henderson was a close and lifelong friend of CTD; both were Caird scholars, studying composition and piano in London. Wight Henderson went to Vienna to continue his piano studies with Emil von Sauer, who had been a pupil of Liszt, returning to the Scottish National Academy of Music, Glasgow, where he became professor of piano. The two friends produced a number of light-hearted compositions, each writing a bar in turn; hence the 'fellow-conspirator'.

The SMIC possesses a complete set of orchestral parts and an arrangement for two pianos — 40pp.

**Performances:**

9 March 1944 First performed by John Wight Henderson and the Glasgow String Orchestra, conducted by John MacArthur.

22 March 1945 Another performance by the same forces.

28 April 1945 John Wight Henderson and the orchestra of the Newcastle-upon-Tyne Bach Society conducted by Chalmers Burns.

**26. Six Scottish Folk Songs, 1943**, for voice and piano.

1. The land o' cakes
2. The kail brose of auld Scotland
3. O gie my love brose
4. Lass, gin ye lo'e me
5. Come, taste the cup
6. A cogie o' ale and a pickle aitmeal

These songs, like the next item, are included and numbered by CTD in his own list of his compositions, but no trace of music for them has been found.

**27. Ten Scottish Dance Tunes, 1943**, for violin, violoncello, double bass and piano.

Lost (see previous item).

**28. Three Scottish Folk Songs, 1943**, for baritone solo and male voice choir (T.T.B.B.)

1. Red, red is the path to glory
2. The hundred pipers
3. There was a lad was born in Kyle

Score, in the hand of CTD — 10pp.

**29. Scotland at War, 1943**, for full orchestra.

Full score — 69pp; rough pencil sketches — 21pp, all in the hand of CTD. It included *Red, red is the path to glory* (see 28).

Music for a St Andrews Day radio feature, written and produced by Robert Kemp. The programme, subtitled *A panorama for St Andrews Day*, was broadcast on 30 November 1943. The music was played by the BBC Scottish Orchestra, conducted by Kemlo Stephen.

**30. Six Polish Folk Songs, 1943**, for voice, clarinet, violin and violoncello.

1. Przepióreczka — The corncrake (*moderato*)
2. Ty pójdiesz góra — You'll take the high road (*lento*)
3. Bum cyk cyk... — Forgetfu' Johnny (*allegretto*)
4. Umart maciek umart — Colin's lyin' deid (*poco lento*)
5. Oj! ty Wisto! — The herd's song to his whistle (*lento con molto espressione*)
6. W mustwanej piwnicy — Hielan' robbers' reel (*allegro molto ritmico*)

Full score — 14pp; vocal score — 10pp; sketches, consisting of a fair copy of the full score in pencil — 12pp.

Translated into Scots verse by Helena Mennie Shire and "a Polish soldier in Scotland". Helena Mennie Shire lectured in English at Cambridge University. A native of Aberdeen, she had a particular interest in the Scots language.

The SMIC possesses a set of instrumental parts of 1, 2, 4 and 5. 1 is transposed down to Eb, the rest to E minor. The original keys are G major (1 and 3), G minor (2, 4 and 5) and Eb (6).

These songs were used in *Polonaise*, by Robert Kemp, which was produced by Matthew Forsyth at the Glasgow Citizens' Theatre in 1947. They were also broadcast in the series *Scottish Chapbook*. Writing from Cambridge in an undated letter, Helena Mennie Shire and her Polish collaborator Mieczyston Prurry said, "We should like to thank you most deeply for the satisfaction and the delight we had in the lovely settings you made for our Polish songs in Scots last month in *Scottish Chapbook*. We had an eager and critical Scottish-Polish audience gathered here, and we all flung up our hats when the songs were done. The Polish lads because your ensemble had come so near the very sound and had touched the very spirit of their 'village bands', and we Scots, I think, because your settings gave such conviction to the new-thing the Scots-Polish dream-thing we had made".

**31. The Switchback, ?1944.**

Pencil sketches, with a few notes about the orchestration — 23pp.

Music for a play by James Bridie.

**32. The Anatomist, 1944.**

No music extant.

Music for a play by James Bridie.

**33. A Change for the Worse, 1944.**

Music for a morality play by James Bridie. The play was apparently broadcast on 4 February 1945, in a production by Moultrie Kelsall, but the music has been lost.

**34. A House is Built, 1944.**

Full score — 24pp; pencil sketches — 14pp, all in the hand of CTD.

Music for a radio play by George Scott-Moncrieff.

**35. Sun and Moon, 1944.**

This music was written for a radio play by Neil Gunn, but it has not survived (see no. 130).

**36. The Ghillie, 1945.**

Pencil sketches — 19pp.

Music for a radio feature by Robert Kemp. This portrait of a Highland gamekeeper was first broadcast in March 1945 and repeated in December 1951 and June 1955, when the music was played by the BBC Scottish Variety Orchestra conducted by Kemlo Stephen. On 6 April 1945, Robert Kemp wrote to CTD, "I should like to tell you in confidence that we have heard by a roundabout, but absolutely reliable channel, that the King listened to *The Ghillie* and was delighted by it, saying it took him for half an hour to the hills above Balmoral".

**37. A Sleeping Clergyman, 1945.**

Music written for the play by James Bridie. No music extant.

The play was broadcast in March 1956 in a production by James Crampsey. The cast included Rona Anderson and Moultrie Kelsall, and the music was played by a section of the BBC Scottish Orchestra, conducted by Gerald Gentry.

**38. The Forrigan Reel, 1945,** for voices, chanter, pipes, spinet and string orchestra.

Two copies of the full score — 98pp (in the hand of CTD) and 123pp; piano score — 74pp, mostly in the hand of CTD; additional copies of some numbers in the piano reduction — 112pp; pencil sketches, with the pipe and fiddle music in ink — 68pp.

Music for the ballad comedy by James Bridie. Part of *Sanct Mungo* (no. 6ii) was adapted for use in one of the songs. See also no. 42.

**Performances:**

1945 At the Sadlers Wells Theatre, for three weeks in October and November, in a production by Alastair Sim. The cast included Alastair Sim, Duncan Macrae and Ian Wallace, and the orchestra was conducted by Walford Hyden.

1948 The same production was mounted in Belfast and at the Citizens' Theatre, Glasgow.

**39. Keep the Home Guard Turning, 1945,** for small orchestra.

Full score in the hand of CTD — 50pp.

Music for the radio version of the play by Compton Mackenzie. The play, which was adapted by Moray McLaren, was broadcast in two parts on 8 and 10 December 1945, and produced by Gordon Gildard. The music was played by a section of the BBC Scottish Orchestra, conducted by Kemlo Stephen.

**40. Symphony in C Major, 1945.**

Two copies of the full score, both in the hand of CTD — 82pp; pencil sketches — 53pp. The work lasts 18 minutes and has 3 movements: *lento – allegro moderato; adagio; allegro non troppo*.

Inscribed "In honour of my brother. 1945. — The end and the beginning." The dedicatee is the composer's younger brother, Alan, who was in the Royal Signals Corps during the war, and afterwards became a teacher.

The SMIC possesses the masters of the full score, a copy taken from them and a complete set of parts.

This symphony won the second prize in a Daily Express competition for a symphony by a young composer. The competition was judged by Malcolm Sargent, Arthur Bliss and Constant Lambert.

**Performances:**

7 June 1946 First performed in the Albert Hall by the London Philharmonic Orchestra, conducted by Constant Lambert.

16 June 1946 In Manchester by the Hallé Orchestra conducted by John Barbirolli.

Since then it has been performed and broadcast frequently, including a performance in the composer's 60th birthday concert on 30 May 1973.

**41. Born this Happy Morning, 1945,** for tenor solo, chorus and orchestra.

Instrumental interludes and the following songs, all with orchestral accompaniments:

1. The song of the angel (tenor)
2. This is the morn (S.A.T.B.)
3. Balow ma babe (S.A.)
4. Dinna tell the tetrarch (tenor)
5. But God will ding (soprano, tenor and chorus)

Full score of all numbers and piano score of songs 2 and 4, all in the hand of CTD — 55pp; rough pencil sketches — 16pp.

This music was written for a radio nativity play by George Scott-Moncrieff which was produced by Robert Kemp and broadcast on 24th December 1945. The music was conducted by John Fairbairn and John Tainsh sang the part of the angel. Songs 1, 3 and 5 were later arranged for use in Robert Kemp's nativity play *When the star fell*, for soprano and tenor, chorus and piano. They were also arranged by Dr Eric Smith for S.A.T.B. (see no. 50).

The SMIC possesses a photocopy of the full score and a complete set of parts.

**42. The Forrigan Suite, 1946,** for small orchestra.

Full score, in the hand of CTD — 28pp.

The Suite was adapted from the music for the *Forrigan Reel* (no. 38), and has four movements: *Overture; Air; Interlude — Fy let us all to the briddel; The Forrigan Reel*.

The SMIC possesses 2 photocopies of the full score and a complete set of parts in the hand of CTD.

**Performances:**

July 1946 Glasgow String Orchestra conducted by John MacArthur, for the Dunedin Association.

30 March 1955 Dundee Orchestral Society conducted by the composer.

30 November 1965 Broadcast by the BBC Scottish Orchestra conducted by James Loughran.

**43. The King of Nowhere, 1946.**

Full score in the hand of CTD — 18pp; rough pencil sketches — 8pp.

Music for a radio adaptation of the play by James Bridie.

**44. The Carlin Moth, 1946,** for flute, two violins and viola.

Full score in the hand of CTD — 13pp; pencil sketches — 12pp.

Music for the radio play by Robert McLellan.

**45. Sir Walter Scott, 1946**, songs for soprano, baritone and orchestra.

Four arrangements:

1. Blue bonnets over the border (baritone and orchestra)
2. Jock o' Hazeldean (soprano and orchestra)
3. Bonnie Dundee (baritone and orchestra)
4. Pibroch of Donuil Dhu (orchestra)

Full score in the hand of CTD — 24pp.

Two original songs:

1. Proud Maisie is in the wood
2. Look not on Beauty's charming

Vocal score in the hand of CTD — 3pp; pencil sketches of all six songs — 6pp.

Songs written or arranged for a radio programme by William Power marking the 175th anniversary of the birth of Sir Walter Scott, which was broadcast on 15 August 1946 and produced by Harry Hoggan. The singers were Jean Summers and George Fleming and the conductor was Robert Irving.

**46. The Balloon, 1946**, for clarinet in B $\flat$ , bassoon, cornet in B $\flat$ , violin, viola and violoncello.

Full score in the hand of CTD — 18pp; pencil sketches — 6pp.

Music for a radio feature programme by John Keir Cross, which was broadcast on 12 February 1946.

**47. To Meet the MacGregors, 1946**, for voices, clarinet, violin, viola, violoncello and piano.

Arrangements of 12 Scottish airs, to words by Eric Linklater:

1. Jenny Nettles
2. The gallant weaver
3. Galloway Tam
4. Blue bonnets over the border (non-vocal)
5. John come kiss me now
6. Blythe was she
7. The collier's bonnie lassie
8. Colin Clout
9. The freemason's tune
10. Love will find out the way
11. Auld King Cole
12. Awa' Whigs awa'

Full score, mostly in the hand of CTD — 44pp.

Produced at the Glasgow Citizens' Theatre by Matthew Forsyth in October 1946, starring Archie Duncan and Laurence Hardy. The play, by Eric Linklater, is a pastiche on Sir Walter Scott's *Rob Roy*.

**48. The Trumpeter of Fyvie, 1946**, for soprano and tenor solo and full orchestra.

Full score in the hand of CTD, dated 6 November 1946, — 109pp; sketches — 30pp and 4pp.

This "new telling of an old ballad" has words by Robert Kemp. It was written for Joan Alexander and John Tainsh.

The SMIC possesses photocopies of the full score. The BBC has a vocal score in the hand of CTD.

**Performances:**

- |                  |  |
|------------------|--|
| 11 May 1947      | Broadcast with Joan Alexander, Andrew Macpherson and the BBC Scottish Orchestra, conducted by Ian Whyte. |
| 18 December 1947 | Broadcast in a production by Robert Kemp, conducted by Robert Irving.                                    |
| 19 April 1956    | Broadcast.   |

**49. St Andrews Night in Elysium, 1946**, for flute, clarinet, bassoon, harp and strings.

Full score in the hand of CTD — 27pp; pencil sketches — 6pp.

Music for a radio fantasy for St Andrews Day by Moray McLaren, which was broadcast on 30 November 1946 and produced by Gordon Gildard. The BBC Scottish Orchestra was conducted by Kemlo Stephen.

**50. Two Christmas Carols, 1946**, for unaccompanied choir.

1. Balow ma babe, words by George Scott-Moncrieff
2. O Earth be hushed, words by Robert Kemp

Score — 5pp.

Originally written for solo and orchestra, the carols were published in this version for S. A. T. B. by Bayley & Ferguson, Glasgow & London, [1964.] [*Choral Album no. 1575.*] They were written for Robert Kemp's nativity play *When the star fell*, which made use of some material from George Scott-Moncrieff's radio nativity play *Born this happy morning* (see no. 41). The full list of carols for *When the star fell* is:

1. Midwinter now it is
2. O Earth be hushed
3. Song of the angel (Glory tae God and peace tae men)
4. Balow ma babe
5. The Bairn has no to Egypt gane
6. But God will ding (verse 2 of no. 5)

The words to 1 and 2 are by Robert Kemp, the rest by George Scott-Moncrieff.

In addition to the score of the two carols which were published, there is a score of the following carols in the hand of CTD — 11pp:

Midwinter now it is (S.A.T.B.)  
O Earth be hushed (S.A.T.B.)  
Song of the angel (soprano or tenor and piano)  
Balow ma babe (S.A. and piano)  
But God will ding (soprano, tenor and S.A.T.B.)

Score of the arrangements of the following carols for S.A.T.B. by Dr Eric Smith, director of music at George Heriot's School, Edinburgh — 12pp:

Song of the angel  
Balow ma babe  
But God will ding

Scott-Moncrieff wrote to CTD on 13 August 1953: "I am very sorry but the BBC having been most unco-operative and not providing your setting of my carol, my producer has had another setting made. I did send them the part-song settings you sent, but apparently — since the girl who is to sing is not very expert — they found it too difficult to work from. I am sorry as I much like your setting." *When the star fell* was produced at the Gateway Theatre, Edinburgh from 20–25 December 1946. The music was sung by the Edinburgh University Singers conducted by Ian Pitt-Watson, using Dr Smith's arrangements. The play was broadcast during the course of the run.

**51. The Brothers, 1947**, for full orchestra, female choir and bagpipes.

Pencil sketches — 62pp.

Music for the feature film by Gainsborough Pictures Ltd, which was adapted from the novel by L. A. G. Strong. *The Brothers* was the first feature film for which CTD wrote the music. The commission came to him after the head of the film company, Sydney Box, heard and was impressed by the first performance of his symphony. The film received its world premiere on 12 May 1947 and starred Patricia Roc, Will Fyffe and Maxwell Reed. The music was played by a section of the London Symphony Orchestra, conducted by Muir Mathieson.

**52. The Country Mouse Goes to Town, 1947**, for flute, clarinet, triangle and sidedrum.

No music extant.

Music for a radio feature by Robert Kemp, which was broadcast on 25 March 1947.

**53. The Gentle Shepherd, 1947**, for solo voices and small orchestra.

Full score in the hand of CTD — 37pp; pencil sketches — 15pp.

Music for the play by Allan Ramsay which was adapted for broadcasting by Maurice Lindsay. Ramsay's play, which he called a 'Scots pastoral comedy,' was first published in 1725. It achieved instant success and by 1750, it was already in its tenth edition. The music consists of fourteen songs to traditional tunes. See also no. 71.

The SMIC possesses a photocopy of the full score.

**Performances:**

29 July 1947 Broadcast, in a production by Robert Kemp, by the BBC Scottish Orchestra, conducted by Ian Whyte, with soloists Mary Ferrier, Mary Alexander, Kenneth MacKellar and Alex Carmichael, and Duncan Macrae as storyteller.

5 January 1958 Broadcast in a production by Robin Richardson and conducted by CTD.

**54. The Beggar's Benison, 1947**, ballad for full orchestra.

Full score in the hand of CTD — 45pp; pencil sketches — 15pp.

Duration: 8 minutes. Commissioned by the Scottish Daily Mail.

**Performances:**

14 September 1947 First performed and broadcast by the BBC Scottish Orchestra conducted by Ian Whyte.

**55. The Beggar's Opera, 1947–1948.**

Full score in the hand of CTD — 27pp; parts, separately paginated; draft in pencil — 16pp.

*The Beggar's Opera* was first produced at Lincoln's Inn Fields in January 1728. It was phenomenally successful and provoked many imitations, among them *The Highland Fair* (see no. 104). It was revised in 1777 and produced at Drury Lane and Covent Garden, with similar success. CTD edited it, using the 1777 script, for the St Andrews University Mermaids (the University Dramatic Society) production in February 1948. He retained Dr Pepusch's original overture but wrote new settings for the songs, giving them accompaniments for string orchestra, with optional percussion part for no. 20. His edition was also used for the St Andrews University Opera Society production in 1983.

**56. Snowbound, 1947.**

Pencil sketches — 61pp.

Music for the feature film by Gainsborough Pictures Ltd, which was adapted from the novel by Hammond Innes. The film, which was released in March 1947, starred Dennis Price, Stanley Holloway and Herbert Lom.

**57. Variations on Day after Day, 1947**, for piccolo/flute, oboe, clarinet and bassoon.

Pencil sketches — 4pp.

*Day after day* was Syd Walker's signature tune and its title was *Rags, bottles or bones*. It was written in 1938 by Stanley Holloway and Harry S. Pepper. CTD's variations were used as incidental music to the radio version by Moray McLaren of *The Red Tapeworm in Scotland* by Compton Mackenzie, which was broadcast on 3 January 1948.

**58. Winter Wud, 1948**, for clarinet, violin, viola, violoncello and doublebass.

Pencil sketches — 9pp. These include sketches for no. 61.

The SMIC possesses photocopies of the full score (8pp) and parts.

Music for the radio play by Jessie Kesson.

**59. The Future of Scotland, 1948.**

Pencil sketches — 36pp.

Music for the documentary film by J. Arthur Rank in *This Modern Age* series.

**60. The Three Estates, 1948**, for male voice choir, 3 trumpets, timpani, percussion, bells and organ.

The music for the 1948 production consisted of fanfares and entry music, two songs — *Hey now the day daws* and *To love unlovit is ane pain* — and incidental music to assist important dramatic points. In 1951, more music was written, and there were more singers and instrumentalists. Further revisions were made for the 1959 production.

The autograph full score (37pp) was presented by the composer to the National Library of Scotland in May 1968. It contains the music as played in 1948 and 1949. Trombone parts have been added in pencil.

Full score of 1951 version — 51pp; No. 5 (*Hey now the day daws*) — 4pp (the 1951 version has an extra verse); 2 copies of no. 8 (*O potent prince*) both in the hand of CTD — 8pp; 2 copies of no. 12 (*Parce nobis*) both in the hand of CTD — 8pp; sketches for fanfares to precede the performance — 1p; pencil sketches for the 1951 revision, with a draft in ink of a setting of stanzas (*To Thee psalms will I sing*) from the *Renunciation of Kingis* by Robert Hedderwick (c. 1570) — 15pp; pencil sketches for the 1959 revision (no. 8 and no. 12a) — 6pp.

The SMIC possesses a photocopy of the full score of the 1951 revision, masters of 5, 8, 12A and the organ part, photocopies of 8, 10 (*To love unlovit is ane pain*) a version of 3A and 10, for use when the King, Wantonness and Placebo are singers, and 1 page of ms to be inserted at bar 17 of 3A.

Music for the play by Sir David Lindsay of the Mount, in the production by Tyrone Guthrie which was the highlight of the second Edinburgh Festival. *Ane Satyre of the Thrie Estaitis* was first performed in an early version at Linlithgow in January 1540, before King James V and his queen, Mary of Lorraine. The second production was at Cupar, in Fife, in 1552 and lasted practically all day. It was performed again at Calton Hill, Edinburgh, in 1554, and then not again until it was revived at the Edinburgh Festival in 1948. The play was a devastating attack on the

corruption and follies of the Church, and not surprisingly, produced cries of outrage from the bishops of the time. The Edinburgh Festival production, for which the text was adapted by Robert Kemp, was the first of a number of memorable theatrical occasions resulting from the partnership between Davie, Guthrie and Kemp, a partnership which lasted for 15 years until Kemp's death in 1967. *The Three Estates* was produced at the Edinburgh Festival, using CTD's music, in 1948, 1949, 1951, 1959, 1973, 1984 and 1985. In November 1986, The Scottish Theatre Company produced it in Glasgow and Warsaw.

**61. The Grey Wind, 1948**, for oboe and two clarinets.

Pencil sketches — 9pp. These include sketches for no. 58.

Music for a radio play by Jessie Kesson.

**62. Under the Greenwood Tree, 1948**, for three part children's choir and piano.

Pencil sketches — 2pp.

Published by Edward Arnold & Co., London, [1949.] [*Singing Class Music no. 220.*]

**63. Six Poems by Violet Jacob, 1948**, for high voice and piano.

1. The wind frae the Baltic (soprano). *Lento*. Dated 5 August 1948.
2. The field by the lirk o' the hill (soprano). *Adagio*. Dated 8 August 1948.
3. Faur-ye-weel (soprano or tenor). *Molto ritmico*. Dated 7 August 1948.
4. Bonny Joann (tenor). *Allegretto*. Dated 11 August 1948.
5. Tam i' the kirk (tenor). *Lento espressivo*. Dated 1 August 1948.
6. Kirrie (tenor). *Allegro molto ritmico*. Dated 2 August 1948.

Autograph ms of the score (39pp) with the inscription "To John [Tainsh], in admiration of his art which seems to make light of a composer's worst perversities. Cedric." Another copy, also 39pp; copy of 2-5, with John Tainsh's signature on song no. 2 — 17pp; sketches, including finished versions of nos 1 and 6 — 16pp.

**Performances:**

9 February 1949 First performed by John Tainsh and CTD in a recital for the St Andrews University Musical Society.

1 September 1949 Performed at the Edinburgh Festival by John Tainsh and Ailie Cullen.

Since then both the cycle and individual songs have been performed on many occasions.

**64. The Shulamite, 1948**, for flute and harp.

Rough pencil sketches — 4pp.

Music for a dramatic adaptation of the *Song of Songs* by Oliffe Richmond, which was broadcast in 1948 in a production by James Crampsey.

**65. Sunset Song, 1948**, for small orchestra.

Full score in the hand of CTD — 40pp; pencil sketches — 14pp.

Music for a radio adaptation by John Wilson of the novel by Lewis Grassie Gibbon which was broadcast in three parts in December 1948 in a production by James Crampsey. The music was played by a section of the BBC Scottish Orchestra conducted by Robert Irving, and the play starred Lennox Milne.

**66. Waverley, 1948.**

1. Reel, quadrille and Goodnight and God be wi' ye a', for string orchestra
2. Song 'There is mist on the mount,' for voice and harp
3. Fanfares

Score of no. 1 only in the hand of CTD — 3pp; rough pencil sketches of reel, quadrille, 'There is mist on the mount' and fanfares — 5pp.

Music for a radio adaptation of the novel by Sir Walter Scott.

**67. The Bad Lord Byron, 1948–1949.**

Pencil sketches — 49pp.

Music for the feature film by Gainsborough Pictures Ltd. The film was released early in 1949; the music was played by the Philharmonic Orchestra.

**68. Orpheus and Eurydice, 1949**, for female chorus and full orchestra.

Full score in the hand of CTD — 71pp; pencil sketches — 26pp.

A music drama for broadcasting with words by Sydney Goodsir Smith.

The SMIC possesses a photocopy of the full score, a complete set of parts and a piano rehearsal score.

**Performances:**

29 March 1949 Broadcast in a production by Robin Richardson, with the BBC Scottish Singers and Orchestra, conducted by Ian Whyte, with Moultrie Kelsall in the role of Orpheus.

5 April 1955 Another broadcast with the BBC Scottish Singers and Orchestra, conducted by the composer and with Donald Douglas as Orpheus.

**69. The Death of Tristram and Iseult, 1949**, for bass-clarinet and viola.

Two copies of the score, one in the hand of CTD — both 6pp; pencil sketches — 3pp.

Incidental music for the poem by Sydney Goodsir Smith. The poem itself was first broadcast on 4 June 1947, but this music was written for a radio performance in 1949.

**70. King Henry VIII, 1949**, for woodwind, brass, percussion, solo string quintet and chorus.

Incidental music for the play by Shakespeare.

Full score in the hand of CTD — 71pp; version with some numbers cut out, others shortened and the whole rescored for trumpets, trombones and percussion, with male voice chorus instead of S. A. T. B., — 17pp. In this version, *Orpheus with his lute*, the words of which are taken from Act III, remains scored for unaccompanied female voices, and, unlike the rest, is not in CTD's hand. Another arrangement of the setting of *Orpheus*, this time for accompanied female voices, in the hand of CTD — 2pp; pencil sketches — 39pp; pencil sketch of *Orpheus* — 3pp.

The setting of *Orpheus with his lute* for accompanied female voices was published by Edward Arnold & Co., London, [1951.] [*Singing Class Music* no. 224.]

The play was produced at Stratford-upon-Avon in 1949 by Tyrone Guthrie, with Anthony Quayle and Diana Wynyard as Henry VIII and Katharine of Aragon. It was restaged in 1950, again with Anthony Quayle in the title role, but with Gwen Ffrangcon-Davies as Katharine. It was also staged in 1953 using CTD's music, as part of the Coronation festivities, by the Old Vic Theatre Company, starring Paul Rogers and Gwen Ffrangcon-Davies, and by the Kenya National Theatre for the East African Shakespeare Festival.

**71. The Gentle Shepherd, 1949**, for 8 solo voices, flute, oboe, clarinet, bassoon and c.1810–20 piano.

Music for the 'Scots pastoral comedy' by Allan Ramsay.

Full score in the hand of CTD — 115pp; pencil sketches — 43pp.

This is not the same version as no. 53, although it uses some of the same tunes. They have been reworked and rescored, and there are additional instrumental numbers. Both versions were adapted by Maurice Lindsay, no. 53 for the radio, and this one in a new adaptation for the Edinburgh Festival, where it was produced by Tyrone Guthrie.

The SMIC possesses a complete set of vocal and instrumental parts and a photocopy of the full score.

**Performances:**

1949 Edinburgh Festival in the Royal High School. It was broadcast by the same performers in October of that year. The instrumentalists, all members of the Royal Philharmonic Orchestra, were Gerald Jackson (flute), Jack Brymer (clarinet), Terence McDonagh (oboe) and Edward Wilson (bassoon), with CTD conducting from the keyboard.

1962 Citizens' Theatre, Glasgow.

1986 Edinburgh Festival, by students of the Royal Academy of Music and Drama, Glasgow.

**72. Fanfares for the Edinburgh Festival, 1949**, for six trumpets, seven trombones and sidedrum.

There are two fanfares. Two copies of the score, one in the hand of CTD — 4pp each; masters — 3pp; pencil sketches — 4pp, both in the hand of CTD.

The SMIC possesses two sets of parts, one for use while marching, and a photocopy of the score.

**Performances:**

22 August 1949 In St Giles Cathedral, at the opening service of the Edinburgh Festival. They were used on the same occasion for several subsequent years.

**73. Variations on a Theme of A. C. Mackenzie, 1949**, for small orchestra.

Autograph ms of the full score — 18pp; masters, in the hand of CTD, and a copy taken from them — 20pp; pencil sketches — 9pp. Duration: 10 minutes.

The theme is the blessing before meat which used to be sung in St Andrews University students' residences each day in term time. It was composed by Sir Alexander Campbell Mackenzie in 1896. The piece also makes use of John Farmer's air 'As through the streets' (see Index to unnumbered works, no. 16). It was written for the University orchestra and revised for subsequent performances as the constitution of the orchestra changed. Bassoon, brass and percussion parts were added to the score in pencil in 1957 and 1958.

The SMIC possesses a complete set of parts and a copy of the full score taken from the masters.

**Performances:**

17 April 1950 First performed by the St Andrews University Musical Society, conducted by the composer.

Since then the work has been performed on many occasions, both by the University Musical Society, and in performances conducted by Alexander Gibson and Norman Del Mar.

**74. Prelude on Martyrs, 1949**, for oboe, two trumpets, three trombones, string quartet and organ.

Full score in the hand of CTD — 16pp.

This work was partly adapted from the *Fantasia no. 1 on Four Scottish Tunes* (no. 15) which makes use of the psalm tune *Martyrs*. It was written for the tercentenary of the 1650 psalter celebrations at Fort George Presbyterian Church, New York.

**Performances:**

29 January 1950 Fort George Church, New York.

23 April 1950 Riverside Church, New York, on both occasions during a service commemorating the same anniversary.

**75. Variants on the Deil's Awa', 1949**, for bassoon and violin.

Pencil sketches — 2pp.

Music for the radio play *The Real Mackay* by Sinclair Gaudie.

**76. The Casket Forgery, 1950**, for bassoon, two horns, trumpet, percussion and strings.

Full score in the hand of CTD — 23pp; rough pencil sketches — 11pp.

Music for the radio play by Janet M. Smith, which was broadcast on 5 April 1950 in a production by James Crampsey. The music was played by members of the BBC Symphony Orchestra, conducted by John Hopkins.

**77. Cloud Howe, 1950**, for flute, oboe, two clarinets, two horns, harp and strings.

Full score in the hand of CTD — 14pp; pencil sketches — 6pp.

Music for the radio version of the novel by Lewis Grassic Gibbon.



**78. Two Songs, 1950**, for voice and piano.

1. To music (words from *Hesperides* by Robert Herrick)
2. Weep no more (words from *Queen of Corinth*, Act IV, Scene I, by John Fletcher)

Pencil sketches, dated March 1950 — 4pp.

**79. It Paid to Advertise, 1950.**

Pencil sketches — 6pp.

Music for a radio feature about Sir Thomas Lipton, which was broadcast in May 1950 and produced by Robin Richardson, with Moultrie Kelsall as Sir Thomas Lipton.

**80. Three Scottish Folk Songs, 1950**, for S.A.T.B.

1. A rosebud by my early walk. Dated 14 April 1950
2. Johnny Faa (same setting as no. 119)
3. The brisk young lad (same setting as no. 119). Dated 11 March 1950

Score — 22pp; pencil sketches — 11pp.

No. 1 was published by J. Curwen & Sons, London; G. Schirmer, New York, [1955,] as part of *Four Scottish Folksongs*. [*Choral Handbook*, nos 1469-72.] The other three settings in this set are *Hey Johnny Cope*, *Scots wha hae* and *A Fairy Lullaby*, — see nos 119 and 124.

**Performances:**

- 7 September 1950 First public performance at the Edinburgh Festival by the Edinburgh University Singers conducted by Ian Pitt-Watson.
- 1954 No. 1 was used in the Edinburgh Festival revue *Hail Caledonia* (see also 114, 119, 123A and 124).

**81. Two Gaelic Songs, 1950**, for unaccompanied choir.

1. Cath Ghairbheach (The Battle of Harlaw) (S.A.T.B.)
2. Ghruagach òg an fhuilt bhain (The fair haired young maiden) (T.T.B.B.)

Pencil sketches — 4pp.

Written as test pieces for the 1951 National Mod and published by An Commun Gaidhealach. The second one was broadcast in a radio programme 'Songs all the way', on 11 June 1963.

**82. King Lear, 1950**, for orchestra with harp, organ and percussion.

Full score in the hand of CTD — 32pp; rough pencil sketches — 16pp. See also no. 83.

Incidental music for the play by Shakespeare. It was originally written for John Gielgud's and Anthony Quayle's joint production at Stratford-upon-Avon, with Gielgud as Lear, which opened on 19 July 1950; the music was also used for a production at Polesden Lacey Open Air Theatre in July 1960, in aid of the National Trust.

**83. Solemn Music, 1950**, for string orchestra.

Two copies of the full score, one of which is in the hand of CTD — 5pp.

Duration: 3½ minutes. The music is taken from the incidental music to *King Lear* (no. 82). In the original, it was played at the moment in the last act when Lear enters with the body of Cordelia, and was scored for solo violin, two violas and two cellos.

The SMIC possesses a photocopy of the full score and a complete set of orchestral parts.

**84. Douglas, 1950.**

Pencil sketches — 10pp. These sketches give some indications of the composer's intentions with regard to scoring. The SMIC possesses orchestral parts for clarinet in B♭, two trumpets, two tenor trombones, violin, viola and cello.

Incidental music for the play by John Home, which was produced at the Edinburgh Festival in 1950, by the Glasgow Citizens' Theatre. Home's play received its first public performance in Edinburgh in December 1756, and transferred to Covent Garden in March 1757.

**85. Festal Overture, 1950**, for large orchestra.

Full score in the hand of CTD — 44pp; pencil sketches — 16pp. Duration: 9½ minutes.

This work was commissioned by Walter Süßkind to open the Scottish National Orchestra's inaugural concerts in Edinburgh and Glasgow on 13 and 14 October, 1950. It was later withdrawn by the composer.

**86. Ode for St Andrews Night, 1950**, for tenor solo, chorus and orchestra.

Full score, in the hand of CTD, and two photostat copies — 46pp; vocal score, in the hand of CTD, and one photostat copy — 21pp; photostat of chorus part, in the hand of CTD — 20pp; main pencil sketch — 12pp; rough pencil sketches — 22pp.

The poem is by Maurice Lindsay, and the work lasts 14 minutes.

The SMIC possesses photocopies of the full and vocal scores, the solo tenor part (6pp) and the chorus part, both in the hand of CTD, and a full set of orchestral parts.

**Performances:**

- 30 November 1950 Broadcast by John Tainsh with the BBC Scottish Singers and Orchestra conducted by Ian Whyte.
- 30 November 1956 Broadcast by John Tainsh with the BBC Scottish Choral Society and Orchestra.
- 2 March 1976 Performed at the St Andrews University Musical Society centenary concert by Clifford Hughes, the Musical Society Chorus and Orchestra with the composer conducting.

**87. The Adventurers, 1950.**

Pencil sketches — 46pp.

Music for the feature film by J. Arthur Rank. The film was originally called *The South Africa Story* and starred Jack Hawkins and Dennis Price.

**88. Seas Between us, 1950**, for soloists, chorus and orchestra.

A St Andrews Day radio feature on the theme of exile by John Keir Cross. The programme consisted of incidental music and arrangements of the following songs:

1. Gae bring to me a pint o' wine (tenor solo, male voice choir and orchestra)
2. This is no my ain hoose (soloists, chorus and orchestra)
3. The sun rises bright in France (bass solo and orchestra)
4. Home, — setting by Walford Davies for soprano solo and orchestra
5. Farewell to Fiunary (contralto solo, chorus and orchestra)
6. Canadian boat song (soprano solo and cor anglais)
7. Loch Lomond (bass solo, chorus and orchestra)
8. The rowan tree (contralto, tenor and bass solos and orchestra)
9. My heart's in the Highlands (tenor solo and orchestra)
10. Lochaber no more (tenor solo and orchestra)
11. Auld lang syne (soloists, chorus and orchestra)

Full score in the hand of CTD — 63pp; pencil sketches — 27pp, including, in ink, an unfinished final version for orchestra of *Dark Lochnagar*.

Broadcast on 30 November 1950, with the BBC Scottish Variety Orchestra, conducted by Kemlo Stephen and produced by Robin Richardson. The soloists were Joan Alexander, Flora Blythman, Andrew Downie and Alexander Carmichael.

**89. The Jerusalem Farers, 1950**, for tenor and harp.

Three songs written for a radio play by Alexander Scott.

Score in the hand of CTD — 7pp; another copy of song 3 — 2pp; rough pencil sketches — 3pp.

**90. Mr Gillie, 1950.**

The music was originally written for the radio adaptation of the play by James Bridie. However, there exists only one page of rough sketches for the stage version, which was produced at the Garrick Theatre by Alastair Sim and opened on 9 March 1950. There is no music extant specifically for the radio version. The composer, in his own list of his works, says that the music was scored for clarinet, bassoon, two trumpets, two trombones, percussion, string quartet and double bass. However, writing in the St Andrews University newspaper *College Echoes* in the autumn of 1950, J.B.L. (an unidentified reviewer, presumably a student,) says "One of the outstanding features in practically all his music is the curiously effective combination of instruments used: for the production of James Bridie's *Mr Gillie* in London last year, the incidental music was scored for clarinet and bassoon..."

**91. The Craftsman's Hand, 1951**, for baritone, clarinet, violin, viola and violoncello.

Score of incidental music — 7pp; songs — 6pp, all in the hand of CTD:

1. I haena a wife
2. O lassie will ye sport wi' me
3. The skirl o' the pipes

The score of the songs is a reconstruction, made in 1979 from the original score which was cut up to make parts. Rough pencil sketches — 10pp.

Music for a radio feature by George Scott-Moncrieff, which was broadcast on 2 August 1951 and produced by Robert Kemp.

**92. Flowers from the Rock, 1951.**

Fanfare, in the original manuscript, and seven partsongs in a photocopy — 13pp; pencil sketches — 11pp. The script also calls for a tenor solo.

1. Wordless chorus
2. Agnus Dei, for St Margaret, Queen of Scotland
3. Elegy for Margaret, Maid of Norway, words taken from the Old English poem *The Pearl*
4. Song for Marguerite d'Ecosse, words by the 15th century French poet Gascon Renaud. This is the tenor solo, missing in the St Andrews copy, but present in the SMIC
5. Welcome song for Margaret Tudor, Now fairest of every fair, words anon, 16th century
6. Lullaby for Margaret, daughter of James VI, words by Tom Fleming
7. The diamond of delight, words anon., but probably by James IV
8. All pleasant be her path, words by Tom Fleming

The SMIC possesses score and parts for the fanfare, and the score of all the songs, in the hand of CTD.

Music for a radio programme by Tom Fleming to celebrate the 21st birthday of Princess Margaret, which was broadcast on 21 August 1951 and produced by Robert Kemp. The songs were sung by the choir of St Mary's Episcopal Cathedral, Edinburgh.

**93. Fanfares for the Closing Ceremony of the Edinburgh Festival, 1951.**

Scored for three trumpets, two trombones and two sidedrums.

Score — 2pp; parts — 6pp; pencil sketches — 2pp, all in the hand of CTD.

**Performances:**

8 September 1951 Members of the Hallé Orchestra, conducted by Sir John Barbirolli, at the closing ceremony of the Edinburgh Festival in the Usher Hall.

**94. By the River, 1951**, for soprano solo, women's choir (S.S.A.), string orchestra and piano.

Full score in the hand of CTD — 54pp. The score has a piano reduction and is marked up for conducting by the composer. Pencil draft — 18pp; sketches — 36pp. Duration: 25 minutes.

The words are taken from Edmund Spenser's *Prothalamion*, which was first published in London in 1596.

The vocal score has been published by OUP, London, [1953.]

**Performances:**

28 April 1953 First performance by Audrey Cruickshank (soprano) and the St Andrews University Musical Society conducted by the composer.

9 April 1954 At the Petersfield Music Festival by Isobel Baillie (soprano) conducted by Sydney Watson.

30 May 1973 Broadcast as part of CTD's 60th birthday concert, with Shona McLeod and the BBC Scottish Choral Society and the BBC Scottish Symphony Orchestra conducted by the composer.

**95. The Simmer Dim, 1951**, for flute, harp, violin, and violoncello.

Full score in the hand of CTD — 8pp; rough pencil sketches — 8pp.

Music for a radio feature by Moray McLaren. The programme was broadcast on 7 October 1951, in the series *Chapbook*, a monthly magazine for Scottish listeners.

**96. A Midsummer Night's Dream, 1951**, for boys' and men's voices, celesta and percussion.

Two copies of the score: one, 18pp, in the hand of CTD, is very stained and torn, the other, 31pp, is in several hands; percussion parts — 17pp; nine copies of no. 4 (*You spotted snakes*) set for 2 part children's voices and piano — 4pp each; seven copies of no. 11 (*Now until the break of day*) — 5pp each; pencil sketches — 15pp; pencil sketches for no. 4 — 3pp.

Music for Tyrone Guthrie's production of the play by Shakespeare at the Old Vic, which opened on 26 December 1951 with a strong cast, including Paul Rogers as Bottom.

No. 4 published by Edward Arnold, London, [1954.] [*Singing Class Music*, no. 677.]

**97. Thirty Three Fanfares, 1951**, for two trumpets and two horns.

For use in Scottish schools broadcasting. Written to suit a variety of specific situations.

Pencil sketches — 6pp.

**98. The Noblest Prospect, 1951–1952.**

The composer's own list of works says that this incidental music is scored for flute, oboe, saxophone, three clarinets, bassoon, horn, two trumpets, two trombones, percussion and strings.

Pencil sketches — 18pp.

Music for a radio play by David Fergus.

**98A. Six Scottish Folk Songs, 1951**, for high voice and piano.

1. Jocky said to Jenny
2. The wauking o' the fauld (My Peggy is a young thing)
3. The auld man's mare's deid
4. I'll aye ca' in by yon toun
5. The yellow-haired laddie
6. My tocher's the jewel

Masters — 17pp; Copy of nos 2-6 from the masters, — 14pp, and of no.1 in manuscript — 3pp; sketch for no. 2 — 2pp.

The SMIC possesses a copy taken from the masters and a score of nos 3 and 4 (8pp).

**99. Six Scottish Folk Songs (first set), 1951–1952**, for soprano and piano.

1. Kind Robin lo'es me
2. John Anderson my jo
3. My love's in Germanie
4. The lea-rig
5. Aye waukin' O
6. This is no my ain hoose

Score and masters — 16pp.

The SMIC possesses a copy taken from the masters and a score, in F and Eb of no. 5 (3pp).

All except no. 1 were also arranged for voice and string quartet in 1952 (see Index to unnumbered works, no. 8). No. 6 was recorded in the string quartet arrangement by the Saltire Singers and the Edinburgh Quartet as a fill-up to the recording of the *Jolly Beggars* (see no. 110).

**Performances:**

11 February 1952 Nos 1–3, 5, 6 by Joan Alexander and CTD for the St Andrews University Musical Society, together with 98A, no.1 and *The twa sisters*.

**100. Six Scottish Folk Songs (second set), 1952**, for tenor and piano.

1. The sun rises bright in France
2. Tweedside
3. I hae laid a herring in saut
4. O wert thou in the cauld blast
5. The birks of Invermay
6. Kate Dalrymple

Masters in the hand of CTD, and a copy from them — 19pp. The copy has the signature of John Tainsh and the date 1952. The set lasts 12½ minutes in performance.

The SMIC possesses a copy taken from the masters and a score of nos 2 and 3 (6pp).

All except no. 5 were also arranged for voice and string quartet in 1952.

**101. Highland Laddie, 1952**, for clarinet, harp and string quartet.

Full score in the hand of CTD — 56pp (pp 45-46 missing); parts, separately paginated; pencil sketches — 34pp.

Music for a documentary film.

**102. You're only Young Twice, 1952**, for orchestra and dance band.

Full score in the hand of CTD — 73pp; pencil sketches — 49pp.

Music for a feature film by the Grierson Group.

**103. Faill ill o-ho-ro (One Day I was in Yonder Grove), 1952**, for male voice choir.

Sketches — 2pp; pencil sketch — 1p; melody in tonic sol-fa — 1p.

Published by An Commun Gaidhealach.

**104. The Highland Fair, 1952, rev. 1953,** for soloists, chorus, semi-chorus and chamber orchestra.

Full score of the 1953 revision in the hand of CTD — 262pp; masters of the vocal score of the 1953 revision in the hand of CTD, and a copy taken from them — 188pp, plus 23 pages which were cancelled at the 1953 revision; pencil sketches — 111pp; pencil sketches for revisions — 8pp.

A ballad opera by Joseph Mitchell, published in London in 1731. The titlepage reads *The Highland Fair, or the Union of the clans. An opera. As it is perform'd at the Theatre-Royal, in Drury Lane, by His Majesty's servants. Written by Mr Mitchell. With the musick, which wholly consists of select Scots tunes, prefix'd to each song.* It was first performed in Robert Kemp's adaptation at the Edinburgh Festival in 1952 by the Citizens' Theatre, Glasgow and revised for performance in 1953, produced on both occasions by Tyrone Guthrie. The original was an imitation of the hugely successful *Beggar's Opera*, which preceded it by only three years. There are thirty-six songs, most of which are based upon Scottish folk tunes named in the original edition, but some of the airs have been taken from other sources.

The SMIC possesses a copy of the vocal score in the 1953 version, taken from the masters; nos 28, 29, 33 and 35 in a version transposed down a tone; 3 songs which were cancelled or moved:

- a. Since every sweet and every grace (37), cancelled in 1952, reinstated 1953 and renumbered (30A) — 2pp.
- b. Self love directs the world's affairs (32), cancelled in 1953 — 12pp.
- c. Jocky said to Jenny (38), cancelled in 1953 — 10pp, all in the hand of CTD.

A complete set of instrumental parts for the 1953 revision, in the hand of CTD.

**Performances:**

14 September 1952 After the performance at the 1952 Festival, the *Highland Fair* was broadcast in a studio performance. It was introduced by Tyrone Guthrie, narrated by Robert Kemp, produced by Robin Richardson and conducted by the composer.

September 1953 The work was televised.

**105. The Heart is Highland, 1952,** for full orchestra.

Pencil sketches — 22pp.

Music for a documentary film for the British Transport Commission, which was released on 11 May 1953.

**106. Royal Mile, 1952,** a coronation march for full orchestra.

Full score in the hand of CTD — 43pp; masters and two copies taken from them — 48pp. There is a note on one of the copies in the hand of the composer, "I think a cut from  $2\frac{1}{2}$  bars before [H] to  $2\frac{1}{2}$  before [J] is an improvement, 29/5/73". Pencil sketches, with a note on them "finished 7/12/53" — 10pp.

Duration: 7 minutes. See also no. 161.

The SMIC and the BBC both possess a copy of the full score from the masters. The SMIC has in addition a complete set of masters of the parts, and the BBC has copies of the parts taken from them.

**Performances:**

8 April 1953 First performed at Dundee by the Scottish National Orchestra conducted by the composer and broadcast as one of a series of BBC special coronation concerts.

Since then, it has been performed and broadcast on a number of occasions.

**107. The Thistle and the Rose, 1952–1953,** for school choir (S.A.B.), orchestra and piano.

Full score, taken from the masters, — 48pp, with revised opening bars — 1p; masters — 48pp; pencil version of unrevised full score — 48pp; rough pencil sketches — 40pp.

The work contains parts for organ and bells *ad lib.* and trumpet and trombone parts were added in 1954. The words are from *The Thistle and the Rose* and *The New Year's Gift to the King* by William Dunbar and *The Shepherd's Calendar*, by Edmund Spenser. The work was commissioned by the Education Committee of the Corporation of the City of Aberdeen, director of music John Briggs Dalby, for the coronation.

The SMIC possesses the original manuscript of the piano score, — 28pp, and a reduced photocopy, a photocopy of the full score from the masters and the masters of the parts.

**Performances:**

28 May 1953 First performed in the Music Hall, Aberdeen, conducted by John Dalby, as part of a festival concert of British music to mark the coronation.

Since then, it has been performed and broadcast many times.

**108. True Thomas lay on Huntly Bank, 1952,** for unaccompanied baritone.

Pencil sketches — 1pp.

An arrangement for Alexander Scott's radio play *Untrue Thomas*.

**109. Maili Bheag Òg (Little Lass Maili), 1953,** for male voice choir.

Rough pencil sketches — 2pp.

An arrangement made for the Jubilee Mod held at Oban in October, 1953, and published by An Commun Gaidhealach.

**110. The Jolly Beggars, 1953,** for four soloists, piano and string quartet.

Two copies of the full score both with pencil annotations and an optional insert before [56], added in 1970. One is the autograph manuscript, the other is a copy taken from the masters, both 75 pp. *A.S.*

Masters of the full score, — 75pp; masters of the vocal score — 64pp. *A.S.*

Two copies of the *Quodlibet* (the finale) in an orchestral version: *b.g. n.c.*

- a. chorus part in ink, the rest in pencil, — 18pp.
- b. chorus part cut up from the published edition (see below), rest in pencil. *Ad lib* parts for trombones 2 and 3 added — 19pp.

Pencil sketches: rough notes — 10pp, main sketch — 29pp, all in the hand of CTD.

The SMIC possesses copies of the full and vocal scores, taken from the masters, a complete set of masters of the string parts, the vocal score of the optional insert [56A] (see above), to be put between the tinker's song and the bard's song, and the masters of the orchestral parts of the version of the *Quodlibet* for chorus and orchestra.

Words by Robert Burns. The work, which is dedicated to the Saltire Singers, was commissioned by Mrs Farquharson of Invercauld for the Scottish Festival, Braemar, 1953.

The songs used are as follows:

1. The soldier's song (bass): I am a son of Mars. Air: *Soldier's joy*.
2. The doxy's song (alto): I once was a maid. Air: *Sodger laddie*.

3. Merry Andrew's song (tenor): Sir Wisdom's a fool when he's fou'. Air: *The deil took a dander in Fife*.
4. The widow's song (soprano): A Highland lad my love was born. Air: *O, an ye were deid, Guidman*.
5. The fiddler's song (bass): Let me ryke up to dight that tear. Air: *Whistle owre the lave o't*.
6. The tinker's song (tenor): My bonny lass I work in brass. Air: *Clout the cauldron*.
7. The bard's song (tenor): I am a bard of no regard. Air: *For a' that and a' that*.
8. Finale: Quodlibet — See the smoking bowl before us. Airs: *The Duke of Perth's Reel; Kate Dalrymple; Lady Montgomerie; Mrs Macleod of Raasay; The drunken piper; The Fairy Dance*.

The *Quodlibet* was published in an orchestral version by J. Curwen & Sons, London; G. Schirmer, New York, [1956.] [*Choral Handbook*, no. 1484.]

Recorded in February 1963 by Waverley Records, SLLP1014 & LLP1013, by the Saltire Singers, the Edinburgh Quartet and Robert Keys, piano, conducted by James Lockhart. Two excerpts were recorded on Columbia mono 33CX1317 'An evening with Robert Burns', with the Saltire Singers and the Locrian String Quartet directed from the piano by Hans Oppenheim.

**Televised performances:** January 1954 (BBC), August 1963 (Border TV), January 1964 (Grampian TV), January 1971 (BBC), January 1979 (Scottish TV).

**Performances:** First performed in July 1953 at Braemar, as part of the Scottish Festival. Since then, the work has been performed on very many occasions, including performances in Germany, France and Canada, and on tours of Scotland by the Saltire Singers as follows:

1953/54:	December	Fort William
	January	Inverness
	February	St Andrews
1955:	18 January	Ayr
	19 January	Glasgow
	25 January	Edinburgh
1957	January	Oban
	February	Tobermory, Inverness and Dufftown

Also performed at the Edinburgh Festival by the Saltire Singers in 1959.

### 111. *Deil's Wark*, 1953, for solo violin, string orchestra and percussion.

Full score — 31pp; pencil sketches — 11pp.

Music to accompany a narrative poem in Scots by Angus Morrison, described by the composer in a note on the score as a "doric fantasy". It was broadcast on 10 July 1953 and 3 February 1956, in a production by Robin Richardson, with Harold Wightman speaking the poem and Andrew Cooper playing the solo violin part. It was conducted by Alexander Gibson in 1953 and Gerald Gentry in 1956.

### 112. *Royal Fanfares*, 1953, for three trumpets, four trombones and side drum.

Score — 7pp, in the hand of CTD. There is a note in the hand of the composer "try reading bars 13-14 cancrizans" — this gives 'Happy Birthday to you'! Sketches — 8pp.

The SMIC possesses a complete set of band parts on cards, for marching.

Played in St Giles' Cathedral, Edinburgh on the occasion of the Queen's coronation visit to Scotland, on June 24th 1953. It is likely that these were the fanfares played at Liverpool Cathedral for three special services at the beginning of June, although they were apparently specially composed for Edinburgh.

### 113. *Rob Roy*, 1953.

Pencil sketches — 132pp.

Music for the feature film by Walt Disney. The film starred Richard Todd and Glynis Johns and received its premiere at a Royal Command Performance in October 1953.

### 114. *Scottish Journey*, 1953, for soprano, tenor, baritone, chorus and orchestra.

Opening and closing music and settings of nine Scottish songs:

1. The auld man's mare's deid (baritone, male chorus and orchestra)
2. I'll aye ca' in by yon toun (baritone, chorus and orchestra)
3. O' a' the airts (tenor and orchestra)
4. Guid nicht and God be wi' ye a' (chorus and orchestra). A second version of this song is scored for wind and brass, for performance by the BBC Scottish Orchestra
5. Nae luck about the hoose (soprano, chorus and orchestra)
6. The Queen's Maries (soprano and orchestra)
7. The wee cooper o' Fife (tenor and orchestra)
8. Gabhaidh sinn an rathad mór (We'll take the high road) (S.A.T.B.)
9. An t-eilean Muilach (The island of Mull) (unaccompanied double choir)

Full score, in pencil and in the hand of CTD, of 1-4 (including second version of no. 4) — 50pp; score of no. 9, a photocopy, in a tonic sol-fa version only — 6pp; pencil sketches, including all the songs — 49pp; pencil sketch for no. 9, in two versions — 4pp.

Music for a radio feature by Jean Mathieson, which was broadcast on 9 December 1953, and produced by Robin Richardson. The singers were Joan Alexander, John Mearns, John Tainsh and Robert Taylor, with the Campbeltown Gaelic Choir, the Carlton Singers and the BBC Scottish Variety Orchestra conducted by Kemlo Stephen. Nos 8 and 9 were used in the Edinburgh Festival revue *Hail Caledonia* (see also 80, 119, 123A and 124).

### 115. *A Princess for a Prize*, 1954, a comic opera in one act for eight soloists and full orchestra.

Libretto by William MacArthur.

Full score, in pencil and in the hand of CTD — 250pp; masters of vocal score, wanting nos 2-4, — 128pp; copy of vocal score taken from the masters, except for nos 2-4, which have been added in; pencil sketches in two versions, rough and more finished, — both 44pp.

The SMIC possesses a bound copy of the vocal score, a photocopy of the full score and a complete set of instrumental parts of which the string parts are taken from the masters.

The opera was broadcast on 17 March 1954 with the BBC Scottish Orchestra conducted by Ian Whyte and produced by Robin Richardson. The cast included Jean Carrol, Ian Wallace, Moultrie Kelsall and Kenneth McKellar.

### 116. *Mairi Mhin Mheall Shuilach (Mary of the Bewitching Eyes)*, 1954, for S.A.T.B.

Pencil sketches — 8pp.

A setting for the Perth Mod, 1954, which was published by An Commun Gaidhealach.

**117. A Drunk Man looks at the Thistle, 1954**, for flute, clarinet, bassoon, horn, trumpet and strings.

Full score, in pencil in the hand of CTD — 24pp; pencil sketches — 10pp.

An extract from the poem by Hugh Macdiarmid, edited and introduced by Alexander Scott. James Crampsey, Tom Fleming, Ian Gilmour and Lennox Milne took part in the programme, which was produced by George Bruce and broadcast on 29 April and 3 May 1954. It was repeated in December 1956.

**118. Two Part Songs, 1954.**

1. Take, o take those lips away (*Measure for Measure* by Shakespeare), for soprano solo, soprano and alto chorus and guitar
2. Apollo, hear us (*Oedipus Rex* by Sophocles), for tenor and bass chorus

Score of both songs in the hand of CTD — 5pp; pencil sketches — 5pp.

Commissioned for the Shakespeare Festival at Stratford, Ontario, in July, 1954. *Oedipus Rex* was also produced at the Edinburgh Festival in 1956 by the Stratford, Ontario Festival Company and made into a film in the same year. The role of Oedipus was played by James Mason in Stratford and Douglas Campbell in Edinburgh.

**119. Six Scottish Folk Songs, June 1954**, for S.A.T.B.

1. Hey Johnny Cope
2. Flow gently, sweet Afton
3. Scots wha hae
4. Auld lang syne
5. Johnnie Faa
6. The brisk young lad

Nos 2, 4-6 only (6 is a photocopy) — 25pp; pencil sketches for nos 1-4 — 12pp.

Nos 1 and 3 were published by J. Curwen & Sons, London; G. Schirmer, New York, [1955,] as part of *Four Scottish Folk Songs*. [*Choral Handbook*, nos 1469-1472.] For the others of the set, see 80 and 124. Nos 5 and 6 are the same setting as at 80. Nos 1-5 were used in the 1954 Edinburgh Festival revue *Hail Caledonia*.

**120 and 121. Twelfth Night, 1954**, for tenor and string quartet.

Incidental music for Shakespeare's play, consisting of overture, two entr'actes and three songs:

1. Come away, death
2. O mistress mine
3. When that I was and a little tiny boy

Full score of the overture and entr'actes in pencil, in the hand of CTD — 18pp; full score of the songs with the vocal line in ink, the rest in pencil, in the hand of CTD — 10pp; masters of the vocal score of the songs, and a copy taken from them, with John Tainsh's signature — 8pp; extra copy of no. 2 — 2pp; parts of all the music in the hand of CTD, and an extra viola part in the hand of a copyist separately paginated; pencil sketch of overture and entr'actes — 10pp; pencil sketch of songs — 11pp.

The SMIC possesses a copy of the songs, taken from the masters.

Commissioned by Mrs Gordon of Haddo and first performed in October 1954 at Haddo House Hall by John Tainsh and the New Edinburgh String Quartet.

**122. The Miner's Window, 1954.**

Full score in pencil, in the hand of CTD — 104pp; pencil sketches — 44pp.

Music for a documentary film about coalmining development in Fife and the new town of Glenrothes.

**123. Diversions on a Tune by Dr Arne, 1953-1954**, for full orchestra.

Three copies of the full score, all taken from the masters — 73pp; masters of the full score, in the hand of CTD — 73pp; pencil sketches — 27pp.

This work was commissioned by the National Youth Orchestra of Great Britain, and is based on a theme from Arne's *Thomas and Sally*. There are nine variations. Duration: 17 minutes.

The SMIC possesses the masters of the parts and a copy of the full score taken from the masters. The BBC also has a full score taken from the masters.

**Performances:**

27 August 1955 First performance by the National Youth Orchestra at the Proms, conducted by Sir Adrian Boult.

Since then the work has been performed many times.

**123A. The Schoolboy International, 1954.**

Autograph manuscript and four copies taken from the masters, also in the hand of CTD — 1p; pencil sketches — 1p.

The SMIC possesses the masters — 1p.

Comic song to words by Robert Kemp, written for Roddie Macmillan, for inclusion in the Edinburgh Festival revue *Hail Caledonia*. CTD acted as musical adviser for the show and Robert Kemp as artistic adviser.

**124. An Coineachan, June 1954**, for S.A.T.B.

Pencil sketches — 8pp.

Translated by Lachlan Macbean, with the title *A Fairy Lullaby*. In this form it was published as no. 3 of *Four Scottish Folk Songs* by J. Curwen & Sons, London; G. Schirmer, New York, [1955.] [*Choral Handbook*, nos 1469-1472.] For the others of the set, see 80 and 119.

Used in the Edinburgh Festival revue *Hail Caledonia* (see also 80, 114, 119 and 123A), where it was sung by the Campbeltown Gaelic Choir.

**125. The Dark Avenger, 1954.**

Pencil sketches — 82pp.

Music for the feature film by 20th Century Fox. The film, which was about the Black Prince, starred Peter Finch and Errol Flynn in his last swash-buckling role.

**126. Marigold, 1954**, for clarinet, violin and piano.

Full score, in the hand of CTD, consisting of the final 20 numbers, with first version numbering crossed out and renumbered — 42pp; full score of nine numbers, numbered according to the first version, of which three only appear to have been used — 17pp; violin and clarinet parts for all 27 numbers.

The original version of *Marigold*, by Mrs Lizzie Allen Harker and Francis Robert Pryor, ran for 18 months at the Kingsway Theatre, London, 1927, and was rewritten by Robert Kemp for a production at the Gateway Theatre, Edinburgh, in December 1954. The music for the Gateway production originally consisted of 27 numbers but the author and composer seem to have revised the show so that only 20 were finally used. A version for full orchestra was prepared for a radio broadcast with the Scottish Variety Orchestra. This was broadcast on 24 August 1955. It consists of 21 numbers, that is, those used in the final stage version, plus *Villikens and his Dinah*, which was dropped from the Gateway production.

Full score, in pencil, in the hand of CTD, of the version scored for orchestra — 119pp; rough pencil sketches — 50pp.

**126A. Villikens and his Dinah, 1955**, for voice and orchestra.

See no. 126. From the radio version of *Marigold*; no music exists separately from *Marigold*.

**127. The Invisible Heritage, 1955**, for contralto solo and full orchestra.

Full score in pencil, in the hand of CTD — 30pp; rough pencil sketches — 11pp.

Music for a radio feature by Edwin Muir, no. 40 in the series *The Inheritors*. The programme was broadcast on 27 March 1955, in a production by Robin Richardson.

**128. Heat in Harness, 1955**, for chamber orchestra.

Pencil sketches — 26pp.

Music for a documentary film, made for Kenyons Ltd, by Campbell Harper Films.

**129. Directions for a Map, 1955–1956**, for soprano or tenor and string quartet.

Full score, taken from the masters — 54pp; masters, in the hand of CTD, dated 10 January 1955 [sic] — 54pp; two versions of sketches, one very rough, the other, fuller one dated 3 December 1955 — 34pp.

The SMIC possesses a copy of the full score, taken from the masters, and the masters of the string parts.

This setting of a poem by Alastair Reid was commissioned by Glasgow University Court, under the terms of the McEwen Bequest for the promotion of chamber music by Scottish composers, and was considered by the composer to be his finest work. It is in five sections: *molto moderato*; *allegro moderato*; *allegro molto*; *poco lento*; *allegretto*. Duration: 20 minutes.

**Performances:**

- 4 April 1956 First performed at a McEwen Memorial Concert, Glasgow, by Joan Alexander and the New Edinburgh String Quartet.  
30 May 1973 Broadcast as part of the composer's 60th birthday concert, by Joan Alexander and an ensemble directed by Christopher Seaman, and re-broadcast on 6 February 1983.  
24 April 1974 Performed at a McEwen Memorial Concert by Josephine Nendick and the Edinburgh String Quartet.

**130. Sun and Moon, 1956**, for oboe and harp.

Score, in the hand of CTD — 11pp; parts — 11pp; pencil sketches — 4pp.

Music for a radio play by Neil Gunn. This music was written to replace no. 35, which was lost. Broadcast on 28 March 1956 and produced by Finlay J. Macdonald.

**131. The Land of Robert Burns, 1956**, for choir and full orchestra.

Arrangements of the following Burns songs:

1. There was a lad was born in Kyle
2. My father was a farmer
3. Corn Riggs
4. Flow gently, sweet Afton
5. The deil's awa' with th' exciseman
6. O wert thou in the cauld blast
7. Auld lang syne

Full score in pencil, in the hand of CTD — 82pp; pencil sketches — 21pp.

Music for a documentary film for British Transport Films. The film was shown at the Edinburgh Film Festival in 1956.

**132. Jacqueline, 1956.**

Pencil sketches — 43pp.

Music for the feature film by J. Arthur Rank. The film starred John Gregson and Kathleen Ryan and the music was played by the Sinfonia of London, conducted by Muir Mathieson.

**133. The Green Man, 1956.**

Pencil sketches — 25pp.

Music for the feature film by Gilliat and Launder. The film starred Alastair Sim and was released on 29 October 1956.

**134. Rejoice and be Merry, 1956**, for children's choir or women's voices, piano and optional strings.

Pencil sketches — 13pp.

A Christmas carol sequence, lasting 15 minutes, consisting of arrangements of the following eight well-known carols:

1. Unto us a boy is born
2. The Holly and the Ivy
3. Good Christian men rejoice
4. What child is this
5. O little one sweet
6. Let Christians all with joyful mirth
7. I saw three ships
8. Rejoice and be merry

Published by OUP, London, [1957,] in a version with piano accompaniment only.



Written for Miss Dora Harrison's Anniesland Junior Singers, and first performed by them on 20 December 1956, at the Lyric Theatre, Glasgow.

**135. The Kid from Canada, 1956.**

29pp of sketches for a children's film by J. Arthur Rank, which was originally called *Highland Trail*.

**136. Two Gentlemen of Verona, 1956.**

Rough pencil sketches — 17pp; vocal score of the song *Who is Sylvia*, with 10 bars of introduction and 68 bars of postlude — 6pp; masters of the vocal score of *Who is Sylvia*, without introduction and postlude — 3pp.

The SMIC has a copy of *Who is Sylvia*, without introduction and postlude, taken from the masters.

Music for Michael Langham's production of the play by Shakespeare, which opened at the Old Vic on 22 January 1957. The cast included Barbara Jefford, Keith Michell and Robert Helpmann.

**137. There was a Lad was born in Kyle, 1957, for tenor and full orchestra.**

Pencil sketches — 7pp.

An arrangement for a radio programme starring Kenneth McKellar.

**138. The Twa Sisters, 1957, for voice and piano.**

Masters, in the hand of CTD — 7pp; copy taken from the masters, bearing John Tainsh's signature. This is a revised version of an earlier setting which was withdrawn by the composer.

The SMIC has two copies taken from the masters.

**139. The Enchanted Islands, 1957, for clarinet and harp.**

Pencil sketches — 3pp.

Two minutes of music to complete a documentary film, the rest from what the composer called "library sources". The film was shown at the Edinburgh Film Festival *Scotland on the Screen*, on 25 August 1957, with the caption "Music arranged by Cedric Thorpe Davie".

**140. The Boy and the Salmon, 1957, for full orchestra.**

Full score, in pencil, in the hand of CTD — 72pp; pencil sketches — 27pp.

The SMIC possesses masters of the string parts only.

Music for a radio adaptation of a sequence from Neil Gunn's autobiography *The Atom of Delight*. The programme was recorded on 29 May 1957, in a production by Finlay J. Macdonald and broadcast on 30 May 1957. The music was played by the BBC Scottish Orchestra conducted by Ian Whyte.

**141. Wales, 1957.**

Pencil sketches — 32pp.

Music for a documentary film in Walt Disney's series *People and Places*.

**142. Scotland, 1957.**

Pencil sketches — 34pp.

Music for a documentary film in Walt Disney's series *People and Places*. The film was shown at the Edinburgh Film Festival *Scotland on the Screen* on 25 August 1957.

**143. Seven Scottish Folk Songs, 1957, for mezzo-soprano, baritone and full orchestra.**

1. Loch Lomond (arranged for two soprano parts)
2. Flow gently, sweet Afton
3. Ye banks and braes
4. Ae fond kiss
5. The rowan tree
6. By the delicious warmness of thy mouth
7. Weel may the boatie row

Pencil sketches — 27pp.

**144. An Autumn Saturday, 1957, for flute, two clarinets, bassoon, two trumpets and string quartet.**

Full score in pencil, in the hand of CTD — 18pp; pencil sketches — 9pp.

Music for a radio feature.

**145. Two Scottish Folk Songs, 1957, for voice and full orchestra.**

1. The mucking o' Geordie's byre (tenor)
2. The bonny Earl o' Moray (bass)

Sketches — 9pp.

*The bonny Earl o' Moray* was sung in this arrangement by Ian Wallace, with the Scottish National Orchestra, at the closing concert of the Edinburgh Festival, on 10 September 1960.

**146. Two Scottish Folk Songs, 1958, for voice and chamber orchestra.**

1. My love is like a red, red rose (tenor)
2. O whistle and I'll come tae ye (soprano)

Pencil sketches — 2pp.

**147. The Brass Butterfly, 1958**, for counter-tenor, trumpet, harp and special effects.

Full score in the hand of CTD — 14pp. Song no. 4 was written by Howard Ferguson and is in his hand. Pencil sketches — 7pp.

Music for a stage adaptation of the short story *Envoy Extraordinary* by William Golding (1956), which was produced by Alastair Sim. Howard Ferguson, a lifelong friend of CTD and himself a distinguished composer, wrote to him on 13 January 1958: "What *have* you let me in for over Alastair's new play?! The dear man phoned the other day and asked could I come round and see him about the music. When we met, he talking enchantingly for two hours, played me your tapes, and finally asked could I arrange for the re-recording of the vocal ones (he's bothered by the hum on this recording), and write music for the final poem which you said (I cant quite make out why) that you couldnt set. All slightly off my usual track; but entertaining and doubtless very good for me!"

**148. Scotland the Brave, ?1958**, for male voice choir.

No music extant, but this setting appears to have been published by James S. Kerr.

**149. Seven Scottish Folk Songs, 1958**, for tenor, harp and string orchestra.

1. See afar yon hill Ardmore (In praise of Islay)
2. The auld man's mare's deid
3. O wert thou in the cauld blast
4. The birks of Aberfeldy
5. I'll aye ca' in by yon toun
6. The birks of Invermay (without harp)
7. Flow gently, sweet Afton

Score, in pencil, in the hand of CTD — 32pp; pencil sketches for nos 1 and 4, dated March 1958 — 4pp.

In March 1958, songs 3-5 and 7 were recorded for Gaelfonn by Duncan Robertson, tenor, with the Eric Roberts String Orchestra, conducted by CTD.

**149A. Five Scottish Folk Songs, 1959, 1944 and 1942**, for voices and strings.

1. Jocky said to Jenny (non-vocal, two violins, viola, cello and double bass, 1959)
2. On Etrick's banks (as no. 1)
3. Johnny Cope (voices, two violins, viola, cello and double bass, 1959)
4. O Bothwell bank (non-vocal, violin, viola and cello, 25 July 1944)
5. There was a lad was born in Kyle (non-vocal, string quartet, February 1942)

Score in the hand of CTD — 19pp; sketches for no. 2 — 2pp.

The SMIC has a photocopy of the score, and a set of parts for nos 1-4.

**150. Rockets Galore, 1958.**

Pencil sketches — 121pp. The sketches include music for the lament *Ann an eilean mo rùin* (*In the isle of my desire*) in a version for S.A.T.B. in staff and tonic sol-fa notation — 1p. Also 3 copies of *Ye banks and braes of Bonnie Doon* (words slightly altered), arranged for voice and violin — 2pp.

Music for the feature film by J. Arthur Rank. The film, which was based on the novel by Compton Mackenzie, was directed by Michael Relph, and starred Donald Sinden and Jean Carson.

**151. The Bridal Path, 1959.**

Pencil sketches — 53pp.

Music for the feature film by British Lion, Gilliat and Launder. The film was based on a novel by Nigel Tranter and starred Bill Travers. It was premiered in July 1959 and the music was sung by the Campbeltown Gaelic choir.

**152. The Merchant of Venice, 1957**, fanfares for two trumpets and two trombones.

Score and parts in the hand of CTD — 5pp; pencil sketches — 2pp.

Music for Tyrone Guthrie's production at Tel-Aviv of Shakespeare's play. See also no. 156A.

**153. The Wreck of the Hesperus, 1958**, for S.A.B., strings and piano.

There are optional trumpet and percussion parts.

Masters of the full score in the hand of CTD, and a copy taken from them — 71pp; masters of the vocal score in the hand of CTD, and a copy taken from them — 24pp; pencil sketches, dated September 1958 — 23pp.

The SMIC possesses photocopies of both full and vocal scores.

This work, which is a setting of the poem by Longfellow, was commissioned by the Education Committee of the Corporation of the City of Aberdeen, director of music John Dalby, for a festival of Scottish music, poetry and dancing, and was first performed by a choir and orchestra of pupils and teachers on 12 February 1960, under the baton of John Dalby.

**154. Kidnapped, 1959.**

Pencil sketches, dated August-October 1959 — 87pp.

Music for the feature film by Walt Disney. The film, which starred Peter Finch, was released in February 1960.

**155. Cutty Sark, 1958-1959**, for six principals, chorus and full orchestra.

Full score, in pencil, in the hand of CTD — 258pp; two copies of the vocal score, both taken from masters in the hand of CTD — 140pp; pencil sketches — 78pp.

Music for a comic opera with libretto by William MacArthur.

**156. A Terrible Beauty, 1959.**

Pencil sketches — 46pp.

Music for a feature film by United Artists. The film, which was released in May 1960, starred Robert Mitchum, Anne Heywood and Cyril Cusack.

**156A. The Merchant of Venice, 1960**, for choir and small orchestra.

Pencil sketches — 21pp.

Incidental music for the play by Shakespeare. CTD had already written fanfares for a production of this play by Tyrone Guthrie (see no. 152). This more substantial music was for a production of the play by Michael Langham at Stratford-upon-Avon. Patrick Allen played Antonio, Denholm Elliott Bassanio, Peter O'Toole Shylock and Dorothy Tutin Portia.

**157. Tam o' Shanter's Tryst, 1960**, for choir, small orchestra and piano.

An overture, fifteen songs and finale written for a production by Scottish Television of a play by Alexander Scott, which was not in fact transmitted. The songs are settings of poems by Scott to traditional tunes.

Full score of the fifteen songs only, in pencil in the hand of CTD — 95pp; pencil sketches — 35pp. The titles of the songs are:

1. Whan chiels kick up their heels
2. I wish I were whaur whisky rins
3. A king maun come frae far awa
4. Whan chiels hae glesses in their neives
5. Here's beginnin
6. Yir clocks may tick
7. A bottle a day
8. See what ye see
9. There's naething ever happens here
10. Yon man o mine's aye drinkin yet
11. Ye're mair at the howff nor ye're ever at hame
12. A lass should keep her cloak on
13. Wha kissed wha
14. O I'm to be the May Queen
15. Anither road o raisin hell

**158. W.D.Cocker, 1960**, for clarinet, violin and viola.

Pencil sketches, dated October 1960 — 8pp.

Music for a Scottish Television feature about William Dixon Cocker which was televised on 30 November 1960 in the series *Portrait of a Poet*.

**159. Burns Night, 1961**, for voice and small orchestra.

Two minutes of original music and the following song settings:

1. There was a lad was born in Kyle
2. Scots wha hae
3. Ye banks and braes
4. Of a' the airts
5. Ae fond kiss (rearranged for voice and piano in 1961)
6. Gae bring to me a pint o' wine
7. Corn Riggs
8. A highland lad my love was born
9. Auld lang syne
10. Green grow the rashes (orchestration of a setting by Sir Hugh S. Robertson)

Masters of song no. 5 only — 2pp; pencil sketches for nos 1,3,5 and the two minutes of original music — 10pp.

Music for a Scottish Television feature. The programme was televised on 25 January 1961 and starred Kenneth McKellar, David Kinnaird and Sheila Shaw.

**160. Gur Gile Mo Leannan (My Fairest Sweetheart), 1962**, for S.A.T.B.

Score in staff and tonic solfa notation — 8pp; pencil sketches — 7pp; a copy taken from the masters, as published by An Commun Gaidhealach.

Arranged for the 59th Mod at Oban.

**161. Royal Mile, 1961**, an arrangement of no. 106 for brass band.

Full score, in pencil in the hand of CTD — 33pp; masters, and two copies taken from them — 36pp each.

The SMIC possesses the masters of a full set of parts and a photocopy of the full score.

**Performances:**

July 1961 National Youth Brass Band of Scotland, for whom the arrangement was made, at their summer school at Kirkcudbright Academy.

July 1962 Another performance by the same group, at Perth.

**162. Let Wives Tak Tent, 1961**, for clarinet, violin and percussion.

Piano score, in pencil, in the hand of CTD, with details of the action added in red ink — 22pp; pencil sketches — 23pp.

The SMIC possesses parts.

Music, consisting of an overture and incidental music, for Robert Kemp's adaptation of Molière's *L'Ecole des femmes*. It was performed at the Gateway Theatre, Edinburgh, during and after the Edinburgh Festival, 1961.

**163. That Old Serpent, 1961**, for unaccompanied four part choir.

Score, in the hand of CTD — 4pp; pencil sketches — 3pp.

*Sanctus, Gloria, Ave Maria* and *Magnificat*, written for the Christmas production at the Gateway Theatre, Edinburgh in 1961. The play was a sequence of medieval miracle plays, directed by Tom Fleming.

**164. Variations on a Theme by Lully, 1961–1962**, for brass band.

Masters of the full score in the hand of CTD, and one copy taken from them — 83pp; 6 photocopies of the March–Finale — 17pp each; pencil sketches — 10pp.

Duration: 22 minutes.

The SMIC possesses a full score taken from the masters and the masters of a complete set of parts.

The work uses a theme from the last act of Lully's opera *Thésée* on which the composer has made 14 variations. It was commissioned by the Educational Institute of Scotland for the National Youth Brass Band of Scotland.

The theme and variations 1, 5–7, 9–10, 14 and the March–Finale were recorded by the Grimethorpe Colliery Band on RCA PL25048 'Band of the Year'.

**Performances:**

- July 1962 First performed by the National Youth Brass Band of Scotland at their summer school in Perth conducted by the composer.
- 29 May 1963 First broadcast performance by the Kinneil Colliery Silver Band, conducted by John Kirkwood.
- 14 July 1967 National Youth Brass Band of Scotland at St Andrews, conducted by Bryden Thomson.

**165. Two Gaelic Songs, 1962, for male voice choir.**

1. Am falbh thu leam a rìbhinn òg? (Will you go with me, young maiden?)
2. Tìr nan òg (The land of youth)

Sketches, including tonic sol-fa versions of both melodies — 8pp.

Published by An Commun Gaidhealach.

**166. Rob Roy, 1962.**

Pencil sketches — 16pp.

Music for the play by Isaac Pockock, which was revised by Robert Kemp and Gerard Slevin. It was produced at the Royal Lyceum Theatre, Edinburgh, in October 1962 and again in May 1963, with John Cairney, Andrew Downie, Archie Duncan and Lennox Milne in the leading roles. It was produced by Gerard Slevin.

**167. Three Scottish Folk Songs, 1962, for two sopranos and piano.**

1. The rowan tree
2. O weel may the boatie row
3. Flow gently, sweet Afton

Voice parts only — 6pp; pencil sketches for nos 1 and 3, dated July 1962 — 6pp.

Dedicated to the Linnets Girls' Choir, Forfar.

Published by Bayley & Ferguson, Glasgow & London, [1965.] [*Collegiate Choir, nos 488–9, 491.*]

**168. The Honours of Drumlie, November 1963, for flute/piccolo, violin and percussion.**

Score in the hand of CTD — 17pp; parts — 24pp; pencil sketches — 15pp.

Incidental music for a play by James Scotland, adapted for television by Alistair Bell, produced by Pharic Maclaren and televised on 1 January 1964.

**169. Two Short Burns Overtures, 1963, music for a Scottish Television programme.**

Pencil sketches — 7pp.

Music for a Scottish Television programme which was transmitted on 25 January 1964. The programme was a tribute to Burns in song and verse from Kenneth McKellar, James Gibson and the Scottish National Orchestra under its conductor Alexander Gibson.

**170. Five Scottish Folk Songs, 1963, for solo voice and full orchestra.**

1. By yon castle wa'
2. Willie Wastle dwalt on Tweed
3. It was a' for our rightfu' king
4. O leave novels ye Mauchline belles
5. Rattlin' roarin' Willie

Pencil sketches for nos 1–4 — 5pp.

The SMIC possesses a photocopy of the full score (48pp), a full score in pencil of no. 3, a complete set of parts and the masters of the string parts.

Music for a BBC programme to celebrate Burns' 205th anniversary; the music was arranged by CTD and Ian Whyte, the programme was introduced by CTD, produced by George Burns and broadcast on 25 January 1964.

**171. Armstrong's Last Goodnight, April 1964.**

Pencil sketches — 4pp.

Music for a radio version of the play by John Arden.

**172. Fantasia no. 2 on Four Scottish Tunes, 1964, for full orchestra, with piano and organ *ad lib.***

Masters of the full score, in the hand of CTD, and a copy taken from them — 78pp; pencil sketches — 41pp.

Commissioned by the BBC for the opening of the Forth Road Bridge, this work uses the tunes *Within a mile of Edinburgh Town, Twas within a furlong of Edinburgh Town, The wee cooper of Fife* and *Out over the Forth*. The composer has opened the work with a neat musical joke – the opening trumpet melody mirrors the shape of the new suspension bridge. See also no. 183.

The SMIC possesses a copy of the full score taken from the masters and the masters of a complete set of parts.

**Performances:**

- 4 September 1964 First performed on the day of the opening of the Forth Road Bridge, in the presence of the Queen and the Duke of Edinburgh, by the BBC Scottish Orchestra, conducted by the composer.

**173. Two Scottish Folk Songs, August 1965, for two sopranos and piano.**

1. Lady Anne Bothwell's lament
2. O gin I were where Gadie rins

Photocopies — 16pp; pencil copies — 11pp; pencil sketches — 6pp, all in the hand of CTD.

Published by Bayley & Ferguson, Glasgow & London, [1965–66.] [*Collegiate Choir, nos 490 and 492.*]

**174. The Servant o' Twa Maisters, 1965, for flute, oboe, clarinet and bassoon.**

Two copies of the full score, one in pencil in the hand of CTD, one a photocopy, both 14pp; pencil sketches, dated September 1965 — 6pp.

Incidental music for a stage adaptation into Scots by Victor Carin, of *Il servitore di due padroni* by Carlo Goldoni. The play opened at the Royal Lyceum Theatre, Edinburgh, on 1 October, 1965. It was directed by Tom Fleming.

**175. Opening and Closing Music for the Opening Concert of BBC 2 in Scotland, 1966.**

Pencil sketches — 6pp.

Commissioned by the BBC.

**176. I was Glad, 1966,** for choir (boys' and men' voices) and orchestra.

There are also additional *ad lib* brass parts.

Masters of the full score in the hand of CTD and a copy taken from them — 36pp; pencil sketches, dated Jan–Feb 1966, — 26pp.

This work, which was commissioned by Gordonstoun School for the dedication of the new chapel in July 1966, is based on psalms 121 and 122.

The SMIC possesses a copy of the full score, from the masters.

**177. New Town Suite, 1967,** for full orchestra.

Masters in the hand of CTD and a copy taken from them — 96pp; pencil sketches — 18pp.

The SMIC possesses a copy of the full score taken from the masters, and the masters of a complete set of parts.

The Suite is based on tunes from James Oswald's *Caledonian Pocket Companion* (c. 1750), and is in five sections:

1. Prelude: Strily Vale
2. Pastorale: There'll never be peace, The Scots wriggle
3. Rondo: Jocky said to Jenny, Robin shear'd in hairst, Fy let us all to the bridal, For the love of Jean, The mucking of Geordie's byre, Geld him lassies geld him
4. Intermezzo: The waukin' of the fauld, Lady Anne Bothwell's lament
5. March: Dumbarton's Oaks

**Performances:**

22 November 1967 First performed by the Edinburgh Secondary Schools first orchestra at the celebration of the 200th anniversary of Edinburgh New Town, conducted by the composer.

13 February 1968 St Andrews University Musical Society.

**178. The Ballad of St John's Town, 1968,** for brass band.

Masters of the full score in the hand of CTD and a copy taken from them — 42pp; pencil sketches for full score — 45pp; pencil sketches for a piano reduction — 12pp.

The SMIC possesses a copy of the full score taken from the masters, and the masters of the parts.

Commissioned by the Scottish Amateur Music Association for the National Youth Brass Band of Scotland.

**Performances:**

11 July 1968 First performed by the National Youth Brass Band of Scotland at Dunfermline, conducted by Bryden Thomson.

12 July 1968 Another performance by the same forces at St Andrews.

**179. Four Burns Songs, 1972,** for high voice and piano.

1. Wilt thou be my dearie?
2. Sae flaxen were her ringlets
3. O leave novels ye Mauchline belles
4. But lately seen in gladsome green

Score in the hand of CTD with the poems in typescript — 8pp; sketches — 5pp.

**179A. The Bonny Earl o' Moray, 1973,** for S.S.A.

Score, in the hand of CTD — 3pp; sketches — 3pp.

**180. The Oxford Scottish Song Book, 1968,** edited by CTD with George MacVicar.

Pencil sketches of the 36 arrangements by CTD, some with comments by MacVicar, and of *My love she's but a lassie yet*, one of MacVicar's 24 arrangements, with a note in CTD's hand 'superseded' — 50pp.

Published by OUP, London, [1969.] Also published in a melody edition.

**181. Flodden Field, 1977–1978,** for 6 military bands, 4 trumpets, 3 trombones and 2 sets of timpani.

Two copies of the full score, one the original manuscript in the hand of CTD, the other a reduced photocopy — 29pp; pencil sketches — 9pp.

Commissioned for the Edinburgh Military Tattoo, 1978.

**182. Seven Scottish Folk Songs, June 1978.**

Scored for voice, recorder, flute, oboe/cor anglais, violin, cello and harpsichord.

1. O my luv is like a red red rose
2. O wert thou in the cauld blast (mezzo-soprano and tenor)
3. Mary Morison
4. John Anderson my jo
5. I once was a maid
6. Gae bring to me a pint of wine
7. Corn Riggs

Full score in the hand of CTD — 52pp; pencil sketches — 18pp.

The SMIC possesses a copy of the full score and parts.

**183. Variations and Fugue on the Wee Cooper of Fife, 1980,** for wind band.

Masters of the full score in the hand of CTD — 41pp.

The SMIC possesses a copy of the full score from the masters and a complete set of parts.

Commissioned by the Scottish Amateur Music Association for the National Wind Band of Scotland, the work makes use of material from no. 172.

## INDEX TO UNNUMBERED WORKS

### Performances:

- 16 July 1981 National Wind Band of Scotland, conducted by Rodney Bashford.  
17 October 1982 Broadcast by the National Wind Band of Scotland, conducted by Michael Brewer.

### 184. Auld Lang Syne, 1953 and 1979.

Two versions for full orchestra:

1. As played by the Vienna Philharmonic Orchestra under Bruno Walter at the close of the Edinburgh Festival, 12 September 1953. Full score, in pencil in the hand of CTD, and a complete set of parts — 12pp.
2. As commissioned by the BBC for the last night of the Proms, 15 September 1979, and played by the BBC Symphony Orchestra conducted by James Loughran. Full score, in pencil in the hand of CTD — 13pp; masters also in the hand of CTD — 13pp.

The SMIC possesses a full score of the 1979 version, taken from the masters, and the BBC also has a full score and parts.

### 185. The Queen's Maries, 1981, for S.S.A.A.

Two copies of the score, one in the hand of CTD dated January 1981, the other a photocopy — 4pp; pencil sketches — 4pp.

Dedicated to the Holst Singers of Edinburgh.

This section consists of a small number of works for which music exists, or has been known to exist, to which the composer did not assign a number in his own list of works. It is arranged by date.

### 1. Andante in A Minor, 1929, for piano, violin and violoncello.

Score — 5pp. With a note "CTD's first composition!" Dated at Glasgow, October, 1929.

### 2. First Movement of a String Quartet in A Minor, 1933.

Score — 15pp; arrangement for two pianos — 11pp.

Note on front cover in the hand of CTD "not authentic". This work won a composition examination silver medal.

### 3. Sister Awake, October 1934, for S.S.A.A.

Score — 3pp. Probably written for Thorpe Davie's ladies' choir. A setting of an anonymous 16th century poem.

### 4. In Youth is Pleasure, October 1934, for S.S.A.

Score — 3pp. Setting of a poem by the 16th century poet Richard Wever. As (3), probably set for Thorpe Davie's ladies' choir.

### 5. Pange Lingua, Gloriosi Corporis Mysterium, 1935.

Score — 13pp.

A setting of the motet by St Thomas Aquinas in 16th century Roman style, for double choir. Done as a student exercise.

### 6. Interlude II, 1 August 1937.

Sketches — 6pp. Intended for orchestra. Duration: 2½ minutes.

**7. Twenty Scottish Folk Song Arrangements, 1950s, for voice and piano.**

- 1 The wauking o' the fauld (My Peggy is a young thing)
- 2 The sun rises bright in France
- 3 This is no my ain hoose
- 4 I hae laid a herrin' in saut
- 5 John Anderson my jo
- 6 Aye waukin' O
- 7 The twa sisters
- 8 Tweedside
- 9 My love's in Germanie
- 10 Jocky said to Jenny
- 11 Kind Robin lo'es me
- 12 The lea-rig (11 January 1952)
- 13 The birks of Invermay
- 14 O wert thou in the cauld blast
- 15 Kate Dalrymple
- 16 Willie Wastle (unfinished)
- 17 The auld man's mare's deid (17 December 1953)
- 18 I'll aye ca' in by yon toun (29 December 1953)
- 19 The yellow-haired laddie (December 1954, revised March 1955)
- 20 My tocher's the jewel (25 February 1955)

Pencil sketches — 51pp. These songs, except for *The twa sisters* and *Willie Wastle* were divided into three sets by the composer and placed at nos 98A, 99 and 100 (dated 1951–1952) in his list of works. They are included here because the sketches indicate that he regarded them initially at least as one unit. The discrepancy in dating nos 17–20 has not been accounted for.

**8. Fifteen Scottish Folk Song Arrangements, 1952, for voice and string quartet.**

- 1 I hae laid a herrin' in saut
- 2 Robin is my only jo
- 3 The lea-rig
- 4 My love's in Germanie
- 5 Aye waukin' O
- 6 This is no my ain hoose
- 7 The sun rises bright in France
- 8 Tweedside
- 9 O wert thou in the cauld blast
- 10 The birks of Invermay
- 11 John Anderson my jo
- 12 Kate Dalrymple
- 13 By the delicious warmness of thy mouth (duet)
- 14 Jocky said to Jenny (duet)
- 15 Guid nicht an' God be with you a'

String parts for all except nos 14 and 15, voice parts only for them — 33pp. Nos 6, 10 and 13 were used as fill-ups to the recording of the *Jolly Beggars* (SLLP 1014, LLP 1013). They were sung by Patricia Clark (soprano) and Duncan Robertson (tenor) with the Edinburgh Quartet.

**9. A' Chuthag (The Cuckoo), 19 April 1955, for S.S.A.**

Score — 3pp; sketch — 2pp; melody in tonic sol-fa — 1pp.

Arrangement for the Mod. Broadcast in a radio programme 'Songs all the way', on 11 June 1963.

**10. Cead Deirannaich Nam Beann (The Last Farewell), February 1958, for S.A.T.B.**

Pencil sketches — 2pp. Apparently a setting for the Mod, which, like no. 9, was broadcast on 11 June 1963.

**11. Fanfare for the Rectorial Reception, 1962, for two trumpets, two trombones and bass trombone.**

Full score, in the hand of CTD — 3pp.

Duration: 30 seconds. Written for the installation of Sir Charles Snow as rector of St Andrews University in April, 1962.

**12. Forfar Pageant, 1964.**

Pencil sketches — 10pp. Settings of 3 songs and a fanfare for a pageant celebrating the institution of the burgh and its charter. The pageant was written by Robert Kemp, produced by Harry Douglas and performed in May 1965.

**13. O my Luv is like a Red, Red Rose, 1964.**

Pencil sketches — 4pp. An arrangement for a recording made by the actor Bill Simpson, released in March 1964. The actor spoke the poem against background music provided by voices, violins, guitar, bass guitar and organ.

**14. Scotch Tune for Organ, February 1966.**

Pencil sketches — 4pp.

**15. BBC Burns Programme, 1968.**

Sketches for the following songs — 11pp:

1. Does haughty Gaul invasion threat?
2. A parcel of rogues in the nation
3. Sensibility how charming
4. O wha my babby-clouts will buy?
5. Carles o' Dysart
6. O Willie brew'd a peck o' maut

Arrangements of songs taken from *The Songs of Robert Burns* by James C. Dick, published by H. Frowde, London, 1903.



## WORKS EDITED BY CEDRIC THORPE DAVIE

### 16. As Through the Street, for male voice choir.

Poem by R.F. Murray, music by John Farmer, arranged for male voice choir by CTD. The theme was used in *Variations on a theme of A.C. Mackenzie* (no. 73). Not in STAUL. The SMIC has the masters — 1p. The St Andrews University Music Department has multiple copies taken from them.

### 17. Iain Ghlinn' Cuaich (John of Glen Quaich).

Pencil sketches, with tonic sol-fa version of the melody — 6pp. Arrangement for S.S.A., presumably done for the Mod.

### 18. My Tocher's the Jewel, for soprano and string orchestra.

Not in STAUL. The SMIC has a score with the voice part in pencil, — 2pp, and a complete set of string parts.

### 19. Ten Scottish Folk Song arrangements for voice and piano.

1. Tweedside
2. The mill, mill o'
3. Fy gar rub her owre wi' strae
4. The collier's bonnie lassie
5. Gie me a lass wi' a lump o' land
6. She raise and loot me in
7. Jenny Nettles
8. The lass of Ecclefechan
9. The cooper o' Cuddy
10. O Charlie is my darling

Settings of songs from *Orpheus Caledonius, or a collection of Scots songs set to musick by William Thomson*. 2 vol. London, 1733, and *The Scots Musical Museum*, by James Johnson. 6 vol. Edinburgh, 1787-1803. Not in STAUL. The SMIC has a score in the hand of CTD — 12pp.

### 20. There'll Never be Peace till Jamie comes Hame.

This is a setting for baritone and piano of *By yon castle wa'*, which was recorded by Ronald Morrison and Julian Dawson, together with *I'll aye ca' in by yon toun* and *The deil's awa with th' exciseman*, on Saltire RD6789, in the 1970s. No music or sketches extant for these settings.

### 21. Corn Riggs, for S.A.T.B. and piano.

STAUL has five original stencils, representing ten pages of music.

Published by Bayley & Ferguson, Glasgow; London, [1964.] [*Bayley & Ferguson's new 'Clyde' series of choral music no. 5.*]

Most of Cedric Thorpe Davie's editing work was done for St Andrews University Musical Society and reflects the nature of the forces at his disposal.

### 1. Thésée, 1950.

Five excerpts from the opera by Lully, (1675):

1. Overture; les jeux et les amours
2. Mêlez aux chants de victoire les douces chansons d'amour
3. Que l'on doit être content...
4. Que nos prairies seront fleuries!
5. Le ciel veut écarter tout ce qui peut nuire

Edited by CTD from the full score in the Reid Music Library, Edinburgh.

Orchestral parts in St Andrews University Music Department. Full score — 32pp.

#### Performances:

17 April 1950 and 19 April 1960 St Andrews University Musical Society.

### 2. Abdelazer, 1955.

Overture and rondeau from Purcell's music for the play by Aphra Behn, 1695, edited for string orchestra, with optional flutes, oboes and clarinets. Orchestral and continuo parts in St Andrews University Music Department.

#### Performances:

April 1955 St Andrews University Musical Society.

### 3. Thomas and Sally, 1956.

The opera by Thomas Arne, 1760, which was edited and revised by CTD. ~~Music in private hands.~~ +87pp

#### Performances:

February 1956 St Andrews University Musical Society.

1965 Blairgowrie Lyric Choir, conducted by William Henney, who had been in the original cast in 1956. 2 copies of vocal score — 82pp, in the hand of CTD. Full score 62pp in hand of CTD.

### 4. The Choice of Hercules, 1957.

A cantata by John Stanley, dated by Gerald Finzi between 1761 and 1774. Correspondence now in St Andrews University Library shows that CTD and Finzi discussed editorial problems relating to this work and to Boyce's *Ode to Charity*.

Vocal score, taken from the masters, now in the Finzi Collection, STAUL. Full score — 33pp, in the hand of CTD.

#### Performances:

19 February 1957 and 7 February 1961 St Andrews University Musical Society.

17  
18  
19

5. Ode to Charity, 1957.

By William Boyce, written in 1774, and edited by CTD from manuscripts in St Michael's College, Tenbury and the Library of Congress.

Vocal score — 48pp, taken from the masters, now in the Finzi Collection, STAUL. 111 copies of the chorus parts, photostats, 8pp, held in St Andrews University Music Department. CTD, writing to Howard Ferguson on 27 October 1956, said: "... for the last fortnight I have been practically literally at my desk day and night trying to finish editing Boyce's *Ode to Charity* and Stanley's *Choice of Hercules*, both of which I am doing up here this year..."

Full score — 102pp, taken from the masters.

Performances:

30 April 1957 St Andrews University Musical Society.

6. Intradan, 1957.

Ten short movements from *Lustgarten neuer teutscher Gesäng*, by Hans Leo Hassler (1601). CTD has reworked them from an early printed source (*Hortus Musicus* no. 73) and scored them for large orchestra "...the entire composition has been carefully scored to accomodate the personnel of the University Orchestra" (programme note).

Parts in St Andrews University Music Department, for three flutes, oboe, three clarinets, bassoon, two horns, trombone, timpani and eight string parts.

Performances:

30 April 1957 St Andrews University Musical Society.

7. Hommage aux belles Viennoises, 1958.

Taken from Schubert's *16 Ländler (Wiener Damen Ländler)* D.734, c.1822, and arranged by CTD for piccolo, four flutes, four oboes, six clarinets, bassoon, two horns, cello, double bass and triangle.

Full score — 28pp.

Performances:

18 February 1958 St Andrews University Musical Society.

8. Vicesimet, 1961.

Mozart's *Variations on "Ah! vous dirai-je maman?"* for piano, K. 265, 1781-82, arranged by CTD for flute, oboe, three clarinets, bassoon, horn, two trumpets, tuba, timpani, three percussion players, harp, string quartet and double bass. Variations 4 and 7 of the original are omitted.

Full score — 34pp; orchestral parts held in St Andrews University Music Department.

Performances:

24 February 1961 St Andrews University Musical Society.

9. Happy Morn, auspicious rise!, 1962.

Johann Christian Bach's 1766 birthday ode for King George III, edited as a practical working edition by CTD in 1961.

Full score — 75pp.

Performances:

24 April 1962 St Andrews University Musical Society.

10. Variations on God Save the King for Piano, 1963.

Beethoven's set of variations, written in 1802-03, arranged by CTD to suit St Andrews University Musical Society orchestra. He scored it for two flutes, eight clarinets, three bassoons, two horns and percussion.

Full score — 26pp.

Performances:

28 January 1964 St Andrews University Musical Society.

11. Gott in der Natur, 1968.

Song by Schubert, D757 (1822), with words by Johann W. L. Gleim, orchestrated by CTD.

Complete set of masters of the orchestral parts in the SMIC.

Full score — 26pp, in SMIC.

This, and the following item, were performed at a St Andrews University Musical Society promenade concert on 13 February 1968. They were sung by female voices.

12. Ständchen, 1968.

Song by Schubert, D920 (1827), with words by Franz Grillparzer, orchestrated by CTD, <sup>set</sup> *f* *allegro* *solto*.

Complete set of masters of the orchestral parts in the SMIC.

Full score — 20pp, in SMIC.

13. Sarrasin Saccularis, 1776.

Handwritten notes describing the arrangement of the piece, mentioning instruments like piccolo, flutes, oboes, clarinets, bassoon, horns, cello, double bass, and triangle.

16. Beyond the Mountains

Handwritten notes for item 16, mentioning instruments like harp, string quartet, and double bass.

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## INDEX TO SETTINGS OF SCOTTISH SONGS

Settings of Scottish songs formed a significant part of Cedric Thorpe Davie's output. Some songs were set several times for different combinations of voices or instruments, for a particular singer, or a particular occasion such as a radio programme celebrating Burns. Where a song has been set on a number of occasions, each setting is listed, even though it may not differ very much from other versions. Songs used in large scale theatrical works such as *The Highland Fair* are not included. The reference is either to the number in the main catalogue or to the supplementary one of unnumbered works. In the latter case, the number is preceded by a 'U'. For the purposes of alphabetisation, both English and Gaelic articles have been ignored.

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**We'll take the high road**  
See GABHAIDH SINN AN RATHAD MÓR

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**Willie Wastle dwalls on Tweed**  
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**Ye banks and braes**  
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**The yellow-haired laddie**  
High voice and piano, 1951..... 98A  
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Musical Structure and Design. Dennis Dobson, London, 1953. pp.181. [*Students' Music Library*.]

— Dover Publications, New York, [1966.] pp.181.

The Oxford Scottish Song Book. Sixty songs for unison or solo singing with piano. Edited by Cedric Thorpe Davie and George MacVicar. Oxford University Press, London, [1969.] pp.vi.105.

— Melody edition. Oxford University Press, London, [1969.] pp.93.

"Robert Burns, writer of songs", in *Critical essays on Robert Burns*, edited by Donald A. Low. Routledge and Kegan Paul, London, 1975. pp.157-185.

Scotland's Music. William Blackwood, Edinburgh, 1980. pp.56.

"A lost Morley song rediscovered," in *Early Music*, July 1981, Vol. 9, no. 3, pp.338-339.

Catalogue of the Finzi Collection in St Andrews University Library. St Andrews University Library, St Andrews, 1982. pp.v.71.

## CORRESPONDENCE

This index to CTD's correspondence follows the composer's own arrangement. The majority of the letters are filed under the name of the writer, but those relating to specific shows, particularly if they are of a technical nature, are to be found under the name of the show in question. The brief descriptions of the letters are intended to do no more than give a general indication of the subjects covered. It will be seen that the most interesting and significant letters are those from the composers Gerald Finzi and Howard Ferguson, who were CTD's lifelong friends, corresponding with him regularly on matters musical.

**Abram, Richard**, *assistant editor, Early Music.*

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Adam, Robert James**, *professor of medieval history, St Andrews University.*

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Aitken, Neill B**, *Scottish secretary, Musicians' Union.*

See THE HIGHLAND FAIR; KING HENRY VIII; THE THREE ESTATES.

**Aitken, Sadie R**, *theatre manager, Gateway Theatre, Edinburgh.*

See MARIGOLD.

**Aird and Coghill**, *printers in Glasgow.*

See SALTIRE SOCIETY, EDINBURGH.

**Alexander, Joan**, *soprano.*

6 letters 13 February 1952 — 23 January 1956.

Recitals of songs by CTD.

**Alexander, Marie**, *contralto, sister of Joan Alexander.*

2 letters 5 November 1952 — 26 June 1953.

*The Thistle and the Rose* (no. 107) and *Eight Little Songs* (no. 10).

**Allan, Robert T**, *conductor, Newhaven Fisher Lassies' Choir.*

See HAIL CALEDONIA.

**Allfree, Simon**, *administrator, National Youth Orchestra of Great Britain.*

See NATIONAL YOUTH ORCHESTRA OF GREAT BRITAIN.

**Allison, Tempe E**, *dean of women, San Bernardino Valley College, California.*

See THE THREE ESTATES.

**Anderson, Mary D**, *of Saskatoon, Canada.*

3 letters 30 January 1952 — 13 September 1956.

Asks for suitable music for her Scottish choir.

**Anderson, William Robert**, *music critic and editor.*

7 letters and 1 card 26 June 1936 — 2 October 1962.

Edinburgh Festival; Scottish music; music publishing; about Ernest Newman.

**Annells, Richard Newton**, *B.Sc., alumnus of St Andrews University.*

1 card December 1982.

Musical life in Bolivia.

**Armstrong, Sir Thomas Henry Wait**, *principal, Royal Academy of Music.*

2 letters 27 January 1953 — 12 October 1975.

Score of Handel's *Semele*; *Messiah* accompaniments.

**Ballantrae, Baron.**

See FERGUSSON, BERNARD EDWARD

**Bamford, T W**, *director, National Dramatic and Operatic Association.*

See KING HENRY VIII.

**Banks, John G**, *Lord Provost of Edinburgh.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Bannerman, John Macdonald**, *Baron Bannerman of Kildonan.*

1 letter 15 October 1956.

1956 Mod, held at Largs.

**Barbirolli, Sir John**, *conductor.*

2 letters 10 July 1946 — 25 August 1949.

Offers to look at the score of *Fantasia no. 1 on Four Scottish Tunes* (no. 15); illness prevents engagement in Dundee.

**Barnes, Joseph**, *secretary and manager, Choral and Orchestral Union of Glasgow.*

2 letters 17 May 1944 — 11 November 1949.

Subscription; hires parts of *The Beggars Benison* (no. 54).

**Baron, H**, *antiquarian bookseller specialising in music.*

1 letter 19 September 1979.

Settings of Scottish songs by continental composers.

**Barrett-Ayres, Reginald**, *head of music department, Aberdeen University.*

See THE JOLLY BEGGARS.

**Barrowman, Janet**, *of Glasgow.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Baxter, Anne B**, *of Edinburgh.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Bell, Henry**, *rector of Dollar Academy.*

1 letter 20 November 1976.

Personal.

**Bennett, Frederick**, *friend of Sir Tyrone and Lady Judith Guthrie.*

See GUTHRIE, SIR TYRONE.

**Bewick, Betty**, *schoolteacher at Kilwinning.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Bing, Sir Rudolf**, *theatre manager and director.*

See GUTHRIE, SIR TYRONE; THE THREE ESTATES.

**Bishop, D R**, *city chamberlain, Aberdeen.*

See THE THISTLE AND THE ROSE.

**Black, Charles W**, *city librarian, Glasgow.*

1 letter 17 August 1964.

Accepts offer of programmes and music for the Mitchell Library, Glasgow.

**Blackburn, Aubrey**, *director, Christopher Mann Management Ltd.*

See THE HIGHLAND FAIR; THE THREE ESTATES.

**Blackwell, Basil**, *publishers.*

Memorandum of agreement between Blackwells and CTD for writing three articles for *Companion to Gaelic Scotland* 3 December 1980.

Copies of articles on Gaelic Psalm Tunes, Choral Music and Gaelic Modal Music.

3 letters from Derick Smith Thomson about the articles 13 October — 14 November 1980.

1 letter from Mary Shields acknowledging receipt of the articles 2 December 1980.

**Blackwell, Roy**, *secretary to the administrative director, Old Vic Theatre.*

See KING HENRY VIII.

**Blom, Eric Walter**, *music critic.*

1 letter 9 January 1947.

Cannot answer query about Charles Dibdin.

**Bloomer, David L**, *life assurance consultant in Glasgow.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Blower, Maurice**, *conductor and composer.*

2 letters 9 — 14 April 1954.

Performance of *By the River* (no. 94) at the Petersfield Festival.

**Blue, Dugald**, *of St Andrews.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Boatright, Mody C**, *chairman, English department, University of Texas, Austin.*

See THE JOLLY BEGGARS.

**Boe, John**, *organist and choirmaster, St David's Church, Austin, Texas.*

1 letter 3 February 1958.

Fanfares by CTD.

**Bone, John H**, *printer in Glasgow.*

1 letter 11 June 1948.

About an order for paper for bookbinding. (CTD was a capable amateur bookbinder and bound many of his own works.)

**Boult, Sir Adrian Cedric**, *conductor.*

1 letter 29 January 1953.

Thanks for hospitality.

See also WHITTAKER, WILLIAM GILLIES.

**Bracher, Septimus**, *vice-consul, Budapest.*

1 letter 3 April 1936.

Personal; British Council.

**Bradshaw, Graham**, *lecturer in English, St Andrews University.*

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Brash, Ronald William**, *of Ayr, alumnus of St Andrews University.*

See LETTERS OF CONGRATULATION ON O.B.E.

**The Brass Butterfly (no. 147).**

Sim, Alastair 10 September 1957 — 3 February 1958.

List of expenses relating to the production.

**Bremner, David Richmond**, *H.M. Inspector of schools, Aberdeen.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Bridgewater, Leslie**, *musical director, Shakespeare Memorial Theatre, Stratford-upon-Avon.*

See KING HENRY VIII; MEASURE FOR MEASURE.

**Bridie, James**, *dramatist.*

See MAVOR, OSBORNE HENRY.

**British Road Services.**

3 letters 22 September 1956 — 7 February 1957.

2 copy letters from CTD to British Road Services 28 September 1956 — 6 February 1957.

Relating to a damaged bicycle.

**Britten, Edward Benjamin**, *composer, Lord Britten.*

1 letter 23 July 1935.

Sends cheque for playing horn in concert.

**Brown, Margaret Russell**, *afterwards Mrs Cedric Thorpe Davie.*

1 letter 13 June 1934.

Accepts proposal.

**Brown, [ ]** ? *mother-in-law of CTD.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Bruce, George**, *writer and broadcaster.*

1 letter 1 October 1957.

Radio programme about Marjorie Kennedy-Fraser.

Script of CTD's part of the programme, entitled 'Marjorie Kennedy-Fraser's contribution to music'.

**Buchanan, W Johnston**, *conductor, Falkirk Choral Society.*

See HAIL CALEDONIA.



**Bukofzer, Manfred F**, *professor of music, University of California.*

2 letters 8 October — 28 November 1949.

About the "gret prykkyt sang buk" in the University Library, in fact a gradual. (At one time this was thought to have been in the possession of the University since the 15th century; it is now known that this is not the case.)

1 letter from George Herbert Bushnell to CTD on the same subject 28 October 1949.

**Bullock, Sir Ernest**, *professor of music, Glasgow University, afterwards director, Royal College of Music.*

3 letters 28 July 1950 — 25 June 1951.

Songs for McEwen memorial concert.

**Bush, Alan Dudley**, *composer.*

1 letter 10 May 1958.

Asks for help with Burns' centenary celebrations.

**Bushnell, George Herbert**, *librarian, St Andrews University.*

See BUKOFZER, MANFRED F ; LETTERS OF CONGRATULATION ON O.B.E.

**Cadell, Colin Simson**, *vice-lieutenant for West Lothian.*

2 letters 26 November — 14 December 1974.

Cadell family history.

**Cairns, Rev. David**, *professor of practical theology, Christ's College, Aberdeen.*

1 letter 21 April 1959.

Hymns.

**Cameron, David W**, *rector, Montrose Academy.*

2 letters 1 — 19 April 1949.

Their respective offsprings' musical and mathematical abilities.

**Cameron, Gordon**, *Glasgow Society of Musicians.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Cameron, Hon. Lord John**, *Senator of the College of Justice, Edinburgh.*

2 letters 19 March — 7 May 1962.

St Andrews University Chapel choir.

**Cameron, Ken**, *director, Anvil Films Ltd.*

2 letters 24 — 27 June 1958.

Music for a film about Scotland.

**Campbell, Sidney Scholfield**, *organist, Canterbury Cathedral.*

1 letter 25 June 1958.

Performance of an anthem by CTD.

**Canning, Vera**, *afterwards Lady Murrill, violoncellist.*

6 letters 19 December 1935 — 10 October 1937.

Personal; Royal College of Music. (CTD and Vera Canning were students there together.)

1 telegram 17 September 1979.

Congratulations on the performance of *Diversions on a tune by Dr Arne* (no.123) at the last night of the Proms.

**Casson, John**, *producer and director, Citizens' Theatre, Glasgow.*

See THE FORRIGAN REEL.

**Chamberlain, George**, *director, Wharton Productions Ltd.*

See THE THREE ESTATES.

**Chisholm, Erik**, *director, South African College of Music.*

4 letters and 1 card 4 April 1935 — 14 November 1961.

Opera performances in Glasgow; tours in Britain.

**Chissell, Joan Olive**, *music critic.*

1 letter 21 April 1953.

Asks for information about a St Andrews University Musical Society concert at which the first performance of *By the River* (no.94) is to be given.

**Clark, James Reid**, *director of education, City of Aberdeen.*

1 letter 23 January 1958.

Commissions new work, *The Wreck of the Hesperus* (no. 153).

**Clark, Jean**, *secretary, publications committee, Saltire Society, Edinburgh.*

See SALTIRE SOCIETY, EDINBURGH.

**Clarke, Cecil**, *Shakespeare Festival, Stratford, Ontario.*

See MEASURE FOR MEASURE.

**Clifton, Gerard**, *of Linnit and Dunfee Ltd.*

See THE FORRIGAN REEL.

**Cockerell, Sydney Morris**, *bookbinder.*

2 letters 24 May 1954 — 6 April 1961.

Bookbinding.

1 letter to Dugald MacArthur 28 May 1954.

Visit to St Andrews.

**Coke, Gerald**, *collector of editions of Handel.*

1 letter 28 October 1977.

W.C.Smith's papers for his catalogue of early Handel editions.

1 letter from Oliver Wray Neighbour to CTD 22 September 1977.

Sends photocopy of Smith's account of Arnold's Handel editions.

**Collinson, Francis**, *composer, conductor and writer on music.*

9 letters 10 June 1959 — 21 November 1966.

His writings on Scottish music; CTD's works.

1 letter from Marion Linton to Francis Collinson 3 July 1962.

Origin of some Scottish dance tunes.

See also JACOBSON, MAURICE; LETTERS OF CONGRATULATION ON O.B.E.

**Colville, John Rupert**, *principal private secretary to the Prime Minister.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Cooke, Arnold Atkinson**, *composer, professor of composition, Trinity College, London.*

1 letter 26 April 1953.

Dispute between Composers' Guild and Musicians' Union over the use of recorded music in theatres.

See also KING HENRY VIII.

**Copeland, James**, *singer*.

See KEMP, ROBERT.

**Cormack, Jean M**, *secretary, Kelso Music Society*.

See THE JOLLY BEGGARS.

**Cousins, Farquharson**, *horn-player*.

2 letters and 2 postcards 9 November 1961 — 18 October 1963.

Arrangements for concert in St Andrews; comments on concert by Scottish National Orchestra.

**Coverdale, Miles**, *professor of piano, Royal Scottish Academy of Music and Drama*.

1 letter 25 February 1963.

CTD's symphony.

**Cowie, James B**, *secretary, Scottish Society of Organists*.

1 letter 13 August 1958.

Asks CTD to lecture to the Society.

**Crabb, George A**, *secretary, Scottish National Orchestra*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Crampsey, James**, *B.B.C.*

1 letter 9 January 1965.

Acknowledges presentation on his retirement.

**Cranston, John H L**, *music teacher in Edinburgh*.

1 letter 3 August 1981.

International choral competition in Llangollen.

**Craxton, Thomas Harold Hunt**, *professor of piano, Royal Academy of Music*.

1 letter 23 April [ ].

About a student; photograph of Harold Craxton and his wife.

**Crombie, Irene H**, *secretary to the Lord Provost of Aberdeen*.

See THE THISTLE AND THE ROSE.

**Cruickshank, Andrew**, *actor*.

2 letters 11 — 14 November 1963.

Sends a play by Tom Veitch about Montrose and asks CTD to consider writing incidental music. (Nothing came of this.)

**Cudworth, Charles Leonard**, *librarian, Pendlebury Library, Cambridge University*.

10 letters 9 January 1953 — 31 January 1957.

Helps with locating music by the Earl of Kellie and John Stanley.

1 card from Phyllis M. Giles to CTD 12 October 1953.

Overtures by the Earl of Kellie are not in Fitzwilliam Museum.

1 letter from F.L.Punter to CTD 2 November 1953.

About photostats of music by the Earl of Kellie.

1 letter from Alexander Hyatt King to CTD 7 December 1953.

About photostats of music by the Earl of Kellie.

**Cullen, Ailie**, *pianist*.

10 letters 12 July 1949 — 17 October 1955.

Music for concert; honorary degree ceremony at Dundee.

**Cunningham, Sir Charles Craik**, *civil servant in Scottish and Home Offices*.

3 letters 27 December 1950 — 18 September 1955.

About his daughter; vacancy on the Scottish Arts Council.

**Cuthbertson, Iain**, *actor and theatre director*.

See THE JOLLY BEGGARS.

**Cutten, Isabel**, *contract department, MCA (England), Ltd.*

See THE FORRIGAN REEL.

**Dacher, Mary**, *daughter of Herbert Wiseman*.

1 letter 19 March [1956].

Ailie Cullen memorial fund.

**Dalby, John Briggs**, *superintendent of music, City of Aberdeen*.

19 letters 9 January 1952 — 28 April 1960.

Matters relating to *The Thistle and the Rose* (no.107) and *The Wreck of the Hesperus* (no. 153), works written by CTD for Aberdeen, and to examining done by Dalby for St Andrews University.

See also LETTERS OF CONGRATULATION ON O.B.E.; THE THISTLE AND THE ROSE.

**Dale, Angela**, *pianist*.

3 letters 6 February — 30 April 1954.

Performance of CTD's violin sonata (no.22).

**Dart, Robert Thurston**, *professor of music, University of London*.

3 letters 23 April 1954 — 8 October 1962.

Music by Beck, Handel and Leighton.

See also FERGUSON, HOWARD.

**Dauids, Maurice**, *stage director, Shakespeare Memorial Theatre, Stratford-upon-Avon*.

See THE MERCHANT OF VENICE.

**Davidson, Isabel M**, *lawyer in Glasgow*.

2 letters (1 in 2 copies) 24 — 28 November 1955.

Estate of Ailie Cullen.

**Davie, Alan**, *brother of CTD*.

2 letters 10 June — 9 September 1982.

Personal.

**Davie, Antony John Thorpe**, *son of CTD*.

2 letters 11 June — 9 September 1982.

Personal.

**Davie, Cedric Thorpe**, *composer*.

43 letters to his parents 14 January 1933 — 1 June 1936.

Personal; musical life in London, Budapest, Vienna and Helsinki.

**Davie, James**, *artist, uncle of CTD.*

2 letters 1 January 1948 — 4 June 1955.

Discussion of aesthetics provoked by Neville Cardus' autobiography; personal.

1 letter to Robert Kemp 20 December 1947.

Congratulations on *The Trumpeter of Fyvie* (no. 48).

**Davie, Jean**, *cousin of CTD.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Davie, Stephen, Marie and Colin**, *son, daughter-in-law and grandson of CTD.*

4 letters 15 November 1959 — 30 September 1982.

Personal.

**Davis, Sir Colin Rex**, *conductor.*

1 letter 10 October 1957.

Performance of unidentified work.

**Dawes, Patrick**, *secretary, Newbury and district music festival.*

5 letters 11 April 1962 — 5 April 1963.

1 letter from CTD to P. Dawes 22 November 1962.

Proposed cuts in Haydn's *The Seasons*, for performance at the Newbury Festival.

**De La Bere, Ivan**, *secretary, Central Chancery of the Orders of Knighthood.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Del Mar, Norman**, *conductor.*

1 letter 25 January 1963.

BBC programme in CTD's honour.

1 letter from Douglas Gillies to CTD 9 January 1963.

Arrangements for programme.

**Dent, Edward Joseph**, *professor of music, Cambridge University.*

1 letter, and a copy 6 December 1946.

History of cadenzas.

**Diakovski, Vadim**, *Russian teacher, Joint Services School of Linguistics, Crail, Fife.*

1 letter 10 February 1957.

Wants to find harmony teacher.

**Dickie, Edgar Primrose**, *professor of divinity, St Mary's College, St Andrews University.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Dickson, Douglas H**, *conductor and violinist.*

4 letters 29 September 1948 — 17 March 1955.

Bach-Gesellschaft edition.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Dickson, Joan**, *violoncellist.*

2 letters 7 April 1951 — 2 May 1952.

Possible recitals in St Andrews; sends brochure and criticisms.

**Dobie, Frank Elliot**, *music shop owner in Glasgow.*

1 letter 21 November 1976.

Radio programme; personal.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Donald, Louise**, *principal teacher of English, Aberdeen High School for Girls.*

See THE THISTLE AND THE ROSE.

**Donnell, Patrick**, *general manager, Shakespeare Memorial Theatre, Stratford-upon-Avon.*

See MEASURE FOR MEASURE; THE MERCHANT OF VENICE.

**Dorward, David Campbell**, *composer, head of music, BBC Scotland.*

5 letters 20 March 1954 — 30 January 1965.

Matters relating to his studies, and to musical performances.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Dryden, George James**, *of Cuthbertson's music shop, Glasgow.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Duce, Roger**, *assistant keeper, National Library of Scotland.*

1 letter 10 May 1976.

MS of *The Three Estates* (no.60).

**Dunbar, Nan Vance**, *lecturer in humanity, St Andrews University.*

1 letter 27 October 1960.

Name for a 20 part composition (Vicesimet — title used by CTD for his arrangement for 20 players of Mozart's *Variations on Ah, vous dirai-je maman?* List of works edited by CTD, no. 8.)

See also JONES, MERVYN; THE MERCHANT OF VENICE.

**Duncan, Very Rev. George Simpson**, *principal, St Mary's College, St Andrews University.*

3 letters 14 October 1954 — 17 March 1959.

Sends good wishes.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Duncan, Thomas Gibson**, *senior lecturer in English, St Andrews University.*

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Dunlop, Isobel Violet Skelton**, *composer, secretary, Saltire Singers.*

3 letters 21 June 1954 — 18 November 1967.

Asks for biographical material; *The Three Estates* (no.60); fanfares.

See also THE JOLLY BEGGARS.

**Dunlop, James E**, *rector, Bell-Baxter School, Cupar.*

1 letter 4 May 1956.

Asks CTD to present prizes at speech-day.

**Du Pré, Jacqueline**, *violoncellist.*

1 letter 30 August 1971.

Thanks for invitation.

**Duthie, Norman W**, *accountant in Glasgow.*

See THE HIGHLAND FAIR.

**Dwelly, Very Rev. Frederick William**, *dean of Liverpool*.

6 letters 5 March 1951 — 31 March 1953.

About the performance of CTD's fanfares.

**Easson, James**, *superintendent of music, Dundee Education Committee*.

1 letter 26 November 1963.

Concert.

**Easson, Margaret Woodhouse**, *alumnus of St Andrews University*.

5 letters 26 June 1952 — 9 March 1982.

Personal.

**Eaton, Anne W**, *stage director, Gateway Theatre, Edinburgh*.

See THE THREE ESTATES.

**Elliot, Rt Hon. Walter Elliot**, *M.P.*

1 letter 22 March 1952.

Memorial to James Bridie (letter signed also by vice-chairmen of the fund).

**Elliott, Kenneth J**, *senior lecturer in music, Glasgow University*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Elliott, Stuart Dunsmore**, *fellow of Corpus Christi College, Cambridge*.

25 letters 4 September 1936 — 29 February 1968.

Personal; musical; Royal Academy of Music; Royal College of Music.

1 letter from Elliott to Noel Iverson about a job in Johannesburg 10 September 1936.

1 letter from CTD to Elliott about a visit to St Andrews 19 April 1961. Annotated in reply by Elliott.

**Ericson-Roos, Catarina**, *Ph.D. student at Uppsala University*.

2 letters 21 July — 8 December 1976.

Robert Burns' songs — musical examples enclosed. (Her Ph.D. thesis was published under the title *The Songs of Robert Burns: a study of the unity of poetry and music*, Uppsala, 1977.)

**Fagan, Keith**, *solicitor, British Transport Docks Board*.

1 letter 20 August 1980.

Musical interpretation.

**Farmer, Henry George**, *musicologist and arabist*.

2 letters 31 March 1948 — 7 April 1954.

Answers queries relating to Gaultier, Johnson and other composers.

**Farquharson, Frances Strickland Lovell**, *of Invercauld*.

2 letters 28 March 1956 — 23 August 1958.

2 letters from Anne G. Sunter to CTD 25 April 1956 — 3 August 1958.

1 copy letter from CTD to Frances Farquharson 4 September 1958.

All about productions of *The Jolly Beggars* (no.110).

See also THE JOLLY BEGGARS.

**Feldman, Gabriel E**, *secretary, Robert Burns and Alexander Pushkin Friendship Club, Moscow*.

1 letter 24 November 1962.

Robert Burns.

See also U.S.S.R., LETTERS FROM.

**Fenn, Robert W**, *story department, Linnit and Dunfee Ltd*.

See THE FORRIGAN REEL; THE GENTLE SHEPHERD; KING HENRY VIII; THE THREE ESTATES.

**Ferguson, Howard**, *composer and musicologist*.

518 letters 18 February 1933 — 12 November 1982.

Personal; musical; musical life in London in the 1930s.

1 letter from Yfrah Neaman to CTD about a letter of introduction 17 March 1954.

1 letter from Robert Thurston Dart to Ferguson about an anthology of Scottish music 23 June 1954.

1 letter from Peter Geoffrey Le Huray to Ferguson answering an enquiry 14 May 1980.

1 copy letter from CTD to Ferguson about 6/4/3 chords in romantic music 24 May 1982.

See also WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Ferguson, Bernard Edward**, *Baron Ballantrae of Auchairnie*.

1 card 13 July 1978.

CTD's retirement.

**Ferguson, Sir James**, *of Kilkerran, keeper of the records of Scotland*.

3 letters 1 — 30 October 1970.

Songs by James Tytler.

**Field, Christopher David Steadman**, *lecturer in music, St Andrews University*.

5 letters 17 September 1979 — 8 December 1982.

Music department affairs; catalogue of the Finzi collection, compiled by CTD.

**Field, Elizabeth Ann**, *lecturer in music, St Andrews University*.

1 letter 12 September 1979.

Edinburgh Festival 1979.

**Finlay, Kenneth G**, *of Glasgow*.

1 letter 14 February 1955.

Sends settings of two Scottish songs.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Finzi, Christopher**, *son of Gerald Finzi*.

13 letters 15 December 1956 — 3 November 1961.

Personal; his father's music.

**Finzi, Gerald**, *composer*.

248 letters 12 July ?1933 — 20 September 1956.

Personal; musical; University matters.

6 letters from Joy Finzi to CTD, personal February 1936 — ?December 1953.

1 letter from Joy Finzi to CTD's wife, personal 8 June 1952.

1 letter from Robert Thurston Dart to G.F. about Thomas Arne's harpsichord concertos 11 July 1951.

1 letter from Vally Lasker to G.F. about the full score of Holst's *Hymn of Jesus* 9 October 1953.

1 letter from Mollie Sands to CTD about John Stanley's *The Choice of Hercules* (see list of works edited by CTD, no. 4) 29 January 1957.

**Finzi, Joyce (Joy)**, *wife of Gerald Finzi*.

72 letters 10 October 1956 — 13 January 1983.

Personal; Finzi's last illness and death; musical; Newbury Festival; Finzi's estate and the Finzi Trust.

See also FINZI, GERALD.

**Finzi, Nigel**, *son of Gerald Finzi*.

1 letter undated.  
Private joke.

**Firth, George**, *director, Scottish Arts Council*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Fiske, Roger**, *musicologist and broadcaster*.

1 letter 29 April 1978.  
The writer's retirement.

**Fleming, Tom**, *actor*.

1 letter 26 October 1965.  
Music for *The servant o' twa maisters* (no.174).  
See also LET WIVES TAK TENT.

**The Forrigan Reel (no. 38)**.

Casson, John 2 letters 17 January — 18 February 1950.  
Clifton, Gerard 2 letters 5 — 19 April 1945.  
Cuten, Isabel 1 letter 1956.  
Fenn, Robert W 4 letters 5 September 1945 — 12 October 1948; 1 telegram 7 September 1945.  
Linnit and Dunfee Ltd 7 letters enclosing royalties 6 October 1945 — 3 February 1949.  
White, Colin 3 letters 22 April — 28 September 1948.

**Foss, Hubert**, *publisher*.

2 letters 23 October — 5 November 1952.  
Possibility of staging Vaughan Williams' *Pilgrim's Progress* at the Edinburgh Festival.

**Fowle, Kay**, *secretary, St Andrews University Musical Society*.

1 letter 3 May 1978.  
CTD offered life membership of the Society.

**Frame, Elizabeth Ann**, *lecturer in music, St Andrews University*.

See FIELD, ELIZABETH ANN.

**Francis, Alfred**, *administrative director, Old Vic Theatre*.

See THE HIGHLAND FAIR; KING HENRY VIII; TWO GENTLEMEN OF VERONA.

**Frank, Alan Clifford**, *music editor, Oxford University Press*.

1 letter 2 May 1960.  
Performance of *Rejoice and be merry* (no. 134).  
See also THE THISTLE AND THE ROSE.

**Fraser, Margaret**, *soprano*.

See THE JOLLY BEGGARS.

**Freundlich, Elisabeth**, *of Zürich*.

See THE THREE ESTATES.

**Fryers, Amy**, *mezzo-soprano*.

See THE GENTLE SHEPHERD.

**Gabbatt, John Percy**, *professor of mathematics, Canterbury College, Christchurch, New Zealand, 1908–1922*.

8 letters 12 May 1953 — 5 May 1954.  
Performance of *By the river* (no.94) at the Petersfield Festival.

**Gal, Hans**, *composer, lecturer in music, Edinburgh University*.

1 letter 19 January 1979.  
Complete edition of Brahms' works.

**Gardner, John Linton**, *composer and conductor*.

1 letter 2 May 1952.  
His music.

**Gauldie, W Sinclair**, *architect and writer*.

3 letters 26 February — 15 May 1947.  
Possibility of writing music for a ballet.

**The Gentle Shepherd (no. 74)**.

Fenn Robert W 2 letters 1 March — 10 August 1949.  
Fryers, Amy 1 letter asking for an audition 12 September 1949.  
Guthrie, Sir Tyrone 2 letters 2 — 14 June 1949.  
Linnit and Dunfee Ltd 2 letters enclosing royalties 8 September — 13 December 1949.  
White, Colin 1 letter 20 May 1949.  
List of musicians and singers engaged for *The Gentle Shepherd* 1949.

**Gibb, George**, *alumnus of St Andrews University*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Gibb, Mary Armour Kennedy**, *alumnus of St Andrews University*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Gibson, Sir Alexander Drummond**, *conductor*.

6 letters 8 April 1960 — 2 June 1980.  
Scottish National Orchestra concerts; Gibson to stand as rector of St Andrews University; possibility of Scottish Opera staging Handel's *Radamisto*.

**Gielgud, Sir John**, *actor*.

1 letter 16 June 1950.  
Arrangement for visit to St Andrews.  
See also KING LEAR.

**Giles, Phyllis M**, *librarian, Fitzwilliam Museum, Cambridge*.

See CUDWORTH, CHARLES LEONARD.

**Gilkes, Denne**, *actress*.

See GUTHRIE, SIR TYRONE.

**Gillies, Douglas**, *music assistant, BBC*.

See DEL MAR, NORMAN.

**Gjubenet, Irina**, *interpreter*.

See U.S.S.R., LETTERS FROM.

**Glynne, Derek**, *literary executor of Robert Kemp*.

See MARIGOLD.

**Goosens, Léon Jean**, *oboist*.

1 letter to CTD's wife 29 November 1952.

Thanks for hospitality.

**Gordon, Alexander Esmé**, *secretary, Royal Scottish Academy*.

See PHILIPSON, SIR ROBIN.

**Gordon, June**, *Marchioness of Aberdeen*.

22 letters 15 August 1951 — 11 May 1960.

Matters relating to Haddo House concerts.

**Graham, John Macdonald**, *Lord Provost of Aberdeen*.

See LETTERS OF CONGRATULATION ON O.B.E.; THE THISTLE AND THE ROSE.

**Grahame, William**, *secretary, Edinburgh Festival*.

See THE THREE ESTATES.

**Gray, Sir Alexander**, *professor of political economy and mercantile law, Edinburgh University*.

2 letters 5 — 11 July 1952.

Asks for help in arranging a weekend for Fulbright scholars.

**Gray, Douglas**, *director, Park Film Studios Ltd*.

See THE THREE ESTATES.

**Green, Elsie**, *producer of King Lear for the National Trust*.

See KING LEAR.

**Greer, David**, *professor of music, Queen's University, Belfast*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Grice, W**, *secretary, Performing Right Society*.

See THE HIGHLAND FAIR.

**Gunn, Gordon N**, *of Inverness*.

1 letter 15 January 1947.

Congratulations on symphony (no. 40).

**Gunn, Neil Miller**, *writer*.

1 letter 28 March 1956.

Congratulations on music for *Sun and Moon* (no.130).

**Guthrie, Sir Tyrone**, *theatre director*.

88 letters 26 April 1948 — 4 April 1971.

Personal; their various theatrical collaborations.

16 letters from Lady Judith Guthrie to CTD and his wife, mostly undated. Personal; theatrical.

1 letter from Frederick Bennett to CTD and his wife, written after Guthrie's death 17 October 1971.

2 cards from Constance Tomkinson to CTD about administrative matters 22 October — 19 November 1951.

Extract from letter from Guthrie to Rudolf Bing about the copyright of *The Three Estates* (no.60) 4 November 1948.

1 letter from Denne Gilkes to Guthrie about *The Highland Fair* (no. 104) 9 April 1952.

1 letter from Guthrie to Molly MacEwen about *The Highland Fair* 27 May 1952.

See also THE GENTLE SHEPHERD; THE THREE ESTATES.

**Guthrie, Lady Judith**, *wife of Sir Tyrone Guthrie*.

See GUTHRIE, SIR TYRONE.

**Haig, George Alexander Eugene Douglas**, *2nd Earl Haig*.

1 letter n.d.

About a proposal to produce a ballet on Thomas the Rhymer.

**Hail Caledonia**.

Allan, Robert T 1 letter 18 June 1954; 2 letters from CTD 17 — 22 June 1954.

Buchanan, W Johnston 1 letter to Robert Kemp 21 June 1954.

Hunter, Ian Bruce Hope 2 letters 15 — 18 August 1954.

McCallum, Malcolm 1 letter 14 June 1954.

Miles, Kenneth 8 letters 29 May — 7 October 1954; 1 letter to Robert Ponsonby 29 May 1954; 1 letter to Norman Quinney 9 August 1954.

Ponsonby, Robert Noel 4 letters 4 May — 11 September 1954.

Ritchie, D R 1 letter 4 September 1954.

List of participants.

**Hall, Desmond**, *production manager, Shakespeare Memorial Theatre, Stratford-upon-Avon*.

See KING HENRY VIII.

**Hall, Sir Peter**, *theatre director*.

See THE MERCHANT OF VENICE.

**Hall Harding Ltd**, *music copyists*.

See THE HIGHLAND FAIR.

**Hamilton, Nancy**, *Chaplin School, Gwelo, Southern Rhodesia*.

See A MIDSUMMER NIGHT'S DREAM.

**Hamilton, Rev. William Hamilton**, *minister at Leslie*.

1 letter 11 January 1957.

Congratulations on *Variations on a theme of A.C. Mackenzie* (no. 73).

**Hanley, Clifford**, *author and broadcaster*.

3 letters 27 April — 10 August 1982.

Personal; Scottish expressions.

**Hannan, William**, *M.P.*

2 letters 2 August 1945 — 11 February 1947.

Offers congratulations.

**Hardy, Forsyth**, *film maker*.

1 letter 3 October 1953.

Programme on film making.

**Hardy, Robert**, *actor*.

2 letters 5 March 1979 — 16 October 1981.

Music for *King Henry VIII* (no.70); personal.

**Harewood, Earl of**.

See LASCELLES, GEORGE HENRY HUBERT.

**Harris, Margaret**, of *Johnstone*.

See THE JOLLY BEGGARS.

**Havergal, Henry MacLeod**, principal, *Royal Scottish Academy of Music and Drama*.

1 card 21 January 1955.

Congratulations on *The Jolly Beggars* (no.110).

See also THE THREE ESTATES.

**Haynes, Charles**, co-ordinating manager, *Waverley Records*.

See THE JOLLY BEGGARS.

**Henderson, Archibald M**, organist and choirmaster, *Glasgow University*.

1 letter 7 June 1955.

Sends book by himself entitled *Musical Memories*.

**Henderson, John Wight**, professor of piano, *Royal Scottish Academy of Music and Drama*.

37 letters 4 April 1935 — 8 December 1969.

Personal; music.

See also LETTERS OF CONGRATULATION ON O.B.E.; THE THREE ESTATES.

**Henderson, W A**, of *Edinburgh*, arranger of songs by Burns.

1 letter 7 August 1953.

Accuses CTD of plagiarism.

2 letters from Robert Harold Thomson, one to Henderson and one to CTD, refuting charge of plagiarism, both dated 14 October 1953.

**Hendry, Ruby**, of *St Andrews*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Herzberg, A**, *Habimah Theatre, Tel-Aviv, Israel*.

See KING HENRY VIII.

**Hess, Dame Myra**, pianist.

7 letters 21 May 1945 — 30 August 1960.

Personal; arrangements for concert.

**Hetherington, Sir Hector**, principal, *Glasgow University*.

4 letters 7 April 1953 — 9 January 1956.

Asks CTD to apply for the chair of music at Glasgow.

**The Highland Fair (no. 104).**

Aitken, Neill B 2 letters 11 April — 10 June 1952.

Blackburn, Aubrey Ltd 2 letters 15 — 28 July 1952; 2 copy letters to Ian Hunter 14 — 15 July 1952; 2 copy letters from CTD 7 — 17 July 1952.

Duthie, Norman W 1 letter 27 August 1952.

Francis, Alfred 7 copy letters from CTD 10 — 20 May 1952 (includes draft agreement).

Grice, W 2 letters 15 May — 16 July 1952.

Hall Harding Ltd 1 letter and list of music for copying 10 April 1952.

Hunt, Hugh 1 letter 2 April 1952.

Miles, Kenneth 4 letters 14 July — 1 October 1953.

Pattison, Jean 1 letter 18 November 1952.

Reid, John 1 letter 18 October 1954.

Copy agreement between Edinburgh Festival Society Ltd. and Tyrone Guthrie, Robert Kemp and Cedric Thorpe Davie, 1954.

Casting list 1952–1953 and notes made at auditions by CTD.

**Holburn, Andrew**, session clerk, *St Margaret's Church, Dalry*.

1 letter 20 April 1939.

Accepts CTD's resignation as organist.

**Hollingsworth, John Ernest**, conductor.

1 letter 8 August 1952.

Film score for *The Brothers* (no.51.)

**Holman, Peter**, musicologist.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Holst, Imogen**, musicologist, daughter of Gustav Holst.

1 letter 11 December 1952.

Does not have score of Holst's *The Hymn of Jesus*.

**Honeyman, Tom John**, director, *Glasgow Art Gallery*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Hopkinson, Cecil**, antiquarian bookseller specialising in music.

7 letters 18 January 1955 — 8 September 1956.

Purchase of music, particularly by Handel.

**Howat, Rev. John Lennox**, minister, *Queen's Park, Glasgow*.

1 letter 24 August 1945.

Notes CTD's resignation as organist.

**Hughes, Dom Anselm, O.S.B.**, plainsong expert.

2 letters 14 — 18 May 1948.

Sends plainsong; speculates on the origin and performance of 13th century music (music examples enclosed).

**Hughes, David Hugh Fairbrother Price-**

See PRICE-HUGHES.

**Hughes, J L**, secretary, *National Operatic and Dramatic Association*.

See KING HENRY VIII.

**Hume, George**, general manager, *Shakespeare Memorial Theatre, Stratford-upon-Avon*.

See KING HENRY VIII; KING LEAR.

**Hunt, Hugh, Old Vic Theatre.**

See THE HIGHLAND FAIR.

**Hunter, David**, musicologist.

1 letter 18 May 1981.

18th century songs in the Finzi Collection.

**Hunter, Ian Bruce Hope**, artistic director, *Edinburgh Festival*.

See HAIL CALEDONIA; THE HIGHLAND FAIR; LETTERS OF CONGRATULATION ON O.B.E.; THE THREE ESTATES.

**Hurd, Robert**, *secretary, Saltire Society, Edinburgh.*

1 letter 11 November 1948.

Settings of Gaelic songs.

**Hurry, Leslie**, *artist.*

1 letter [1950].

Costume designs for *King Lear* (no.82).

**Hussey, Dyneley**, *music critic.*

1 letter 1 July 1949.

Asks for information about *The Beggar's Benison* (no. 54).

**Hutcheson, Robert Thomson**, *secretary, Glasgow University Court.*

2 letters 6 August 1955 — 18 May 1956.

Commission of *Directions for a Map* (no.129) for McEwen concerts.

2 letters from Frederick Rimmer 11 November 1955 — 14 February 1956.

About *Directions for a Map*.

See also ORR, ROBIN KEMITEY.

**Ide, Patrick**, *publicity manager, Old Vic Theatre.*

See KING HENRY VIII.

**Ireland, John Anthony**, *music student at Edinburgh.*

1 letter 12 February 1967.

Discusses article on modern music by CTD.

**Irvine, Arthur James**, *of Glasgow.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Irvine, Sir James Colquhoun**, *principal, St Andrews University.*

14 letters 1 August 1945 — 18 April 1951.

Matters relating to music in St Andrews.

1 letter from CTD to Irvine asking for a board to be erected bearing the names of the bell-ringers. Endorsed with a note of agreement by Irvine, 12 October 1950.

**Irvine, Mabel V**, *wife of Sir James Colquhoun Irvine.*

1 letter 18 April 1951.

Congratulations on concert.

**Iverson, Noel**, *?teacher in Johannesburg.*

See ELLIOTT, STUART DUNSMORE.

**Jackson, Donald**, *teacher, Gaelic adjudicator at the Mod.*

2 letters 21 October 1953 — 19 December 1956.

Personal; the Mod.

**Jackson, Francis Alan**, *organist and choirmaster, York Minster.*

2 letters 7 June 1962 — 17 May 1963.

About music courses or examinations.

**Jacob, Gordon Percival Septimus**, *composer.*

1 letter 3 September 1955.

Advice on getting music published.

**Jacobson, Maurice**, *director, J.Curwen & Sons Ltd.*

27 letters 12 September 1937 — 13 December 1966.

Possible publication of CTD's works; death of Thorpe Davie, CTD's father; his own compositions.

1 letter from Jacobson to Thorpe Davie about possible publication of CTD's works 20 October 1933.

1 letter from Cecily Lambert to CTD about whether or not the College or Sailors' Hornpipe could have been written by John Parsons (c. 1575 - 1623) 17 February 1962.

1 letter from Francis Collinson to CTD on the same subject 28 February 1962.

See also THE JOLLY BEGGARS; LETTERS OF CONGRATULATION ON O.B.E.

**James, Ivor Benjamin Hugh**, *professor of violoncello and chamber music, Royal College of Music.*

1 letter 30 June n.y.

Returns cheque for playing.

**Johansen, Gunnar**, *pianist.*

3 letters 29 August — 24 November 1980.

1 copy letter from CTD to Johansen 8 September 1980.

Johansen's recording of the complete Liszt piano works.

**Johnson, Elizabeth**, *Holst Singers, Edinburgh.*

1 letter 13 December 1980.

Settings of Scottish songs for Holst Singers. (*The Queen's Marias* (no.182) was written for and dedicated to the Holst Singers.)

**Johnston, Ronald Carlyle**, *professor of French, St Andrews University.*

See LETTERS OF CONGRATULATION ON O.B.E.

**The Jolly Beggars (no. 110).**

Barrett-Ayres, Reginald 1 letter 22 November 1962.

Boatright, Mody C 1 letter 3 March 1959.

Cormack, Jean M 1 letter 29 August 1970; 1 copy letter from CTD 2 September 1970.

Cuthbertson, Iain 1 letter 23 August 1967.

Dunlop, Isobel Violet Skelton 8 letters 24 October 1952 — 18 June 1959.

Farquharson, Frances Strickland Lovell 1 letter 16 October 1962.

Fraser, Margaret 3 letters 22 June — 6 November 1953.

Gibb, George 1 letter 21 March 1959.

Harris, Margaret 1 letter 24 October 1978; 1 copy letter from CTD 31 October 1978.

Haynes, Charles 1 letter 15 April 1965.

Jacobson, Maurice 2 letters 2 February — 1 March 1962.

Kelday, Claire 1 letter 10 April 1953.

Laing, F B 3 letters 1 March — 7 September 1962.

Langford, Audrey 1 letter n.d.

Lindsay, Maurice 15 letters 17 May 1953 — 22 February 1962.

McIntosh, David 2 letters 21 October — 8 November 1969.

Macmillan, Alexander 1 letter 6 February 1964.

McNab, Ian 1 letter 4 November 1969.



McNab, Sheila 1 letter 10 November 1970.  
 Performing Right Society 3 letters 8 July 1954 — 28 February 1962; 1 copy letter from CTD 15 July 1954.  
 Ponsonby, Robert Noel 3 letters 19 March — 14 April 1959; 2 copy letters from CTD 18 — 25 March 1959.  
 Richardson, Robin 10 letters 28 February 1962 — 14 November 1969.  
 Rizza, George Joseph 1 copy letter to Robin Richardson 3 May 1968.  
 Robertson, Duncan 2 letters 1 May — 15 July 1954.  
 Ross, Ian Simpson 4 letters 30 January — 22 March 1959.  
 Simpson, E M 2 letters 6 — 10 August 1967.  
 Williams, J E 1 letter 5 March 1962.  
 Yost, Shirley Ann 1 letter 25 May 1959.

**Jones, Geraint Iwan, organist.**  
 1 letter 15 April 1957.  
 The organ in St Salvator's Chapel, St Andrews. (Geraint Jones acted as consultant for the new Hradetzky organ which was built in 1974.)

**Jones, Mervyn, assistant secretary, Oxford Local Examinations Board, and Nan Vance Dunbar, tutor in classics, Somerville College, Oxford.**  
 2 letters 15 December 1980 — 23 January 1982.  
 Personal.  
*See also* DUNBAR, NAN VANCE.

**Jones, Philip, trumpet-player.**  
 1 letter 18 January 1951.  
 Asks CTD to write for his newly formed brass quartet.

**Kelday, Claire, Saltire Singers.**  
*See* THE JOLLY BEGGARS.

**Kemp, Robert, writer.**  
 77 letters 26 March 1945 — 20 January 1967.  
 Personal; their theatrical collaborations; copyright.  
 1 letter from Roderick Macmillan to CTD 13 May 1952.  
 1 letter from James Copeland to CTD 25 October 1952, both about the *Schoolboy International* (no. 123A).  
 1 letter from Alexander Scott to CTD about opera in schools 23 September 1965.  
*See also* LET WIVES TAK TENT; LETTERS OF CONGRATULATION ON O.B.E.; THE THREE ESTATES.

**Kennedy, L M, of Glasgow.**  
*See* LETTERS OF CONGRATULATION ON O.B.E.

**Kidd, Harry, secretary, London School of Economics.**  
*See* THE THREE ESTATES.

**Kilpinen, Yrjö, Finnish composer.**  
 4 letters (German) 2 March — 23 December 1936.  
 CTD's visit to Finland to study under Kilpinen.

**Kimbell, David Rodney Bertram, professor of music, St Andrews University.**  
 2 letters 7 January 1979 — 30 June 1981.  
 Sends copy of inaugural lecture (enclosed); departmental business.

**King, Alexander Hyatt, music librarian, British Library.**

1 letter 25 March 1947.  
 Answers queries on lives of certain composers.  
*See also* CUDWORTH, CHARLES LEONARD.

**King Henry VIII (no. 82).**

Aitken, Neill B 1 letter 2 February 1959.  
 Bamford, T W 1 letter 13 July 1959.  
 Blackwell, Roy 3 letters 7 — 24 April 1953.  
 Cooke, Arnold Atkinson 2 letters 8 April — 8 June 1953.  
 Fenn, Robert W 4 letters 27 May — 19 August 1949; 1 copy letter to Leslie Bridgewater 20 April 1949.  
 Francis, Alfred 9 letters 12 June 1952 — 24 April 1953.  
 Hall, Desmond 1 letter 6 February 1953.  
 Herzberg, A 1 letter 18 January 1959.  
 Hughes, J L 1 letter 6 May 1959; 1 copy letter from CTD 13 May 1959.  
 Hume, George 3 letters 14 July 1949 — 25 August 1950; 1 copy letter to Robert W. Fenn 18 August 1949.  
 Ide, Patrick 2 letters 10 — 15 April 1953.  
 Quayle, John Anthony 1 letter 2 May 1949.  
 Quentin, Robert 3 letters 10 March — 15 April 1953.  
 Scull, Harold Thomas 2 letters 8 — 16 July 1959.  
 Whelen, Christopher 3 letters 12 March 1952 — 17 June 1953.  
 Williams, Ward 1 letters 2 June 1959.

**King Lear (no.82).**

Gielgud, Sir John 1 letter 8 April 1950.  
 Green Elsie 2 letters 1 — 13 February 1960.  
 Hume, George 4 letters 24 May — 3 August 1950.  
 Quayle, John Anthony 1 letter 16 May 1950.

**Kingsbury, Jenny, of Lincoln, Nebraska.**

1 letter 13 March 1980.  
 Personal.

**Knight, George Litch, editor, The Hymn.**

8 letters 2 October 1949 — 21 October 1950.  
 CTD's composition *Prelude on the psalm-tune Martyrs* (no. 74), which was written for the tercentenary of the Scottish Psalter.  
 2 letters from CTD on the same subject 13 October — 7 December 1949.

**Knox, Sir Thomas Malcolm, principal, St Andrews University.**

53 letters 15 March 1948 — 24 January 1980.  
 Personal; musical; University matters.  
 6 letters from CTD to Knox 14 June 1948 — 8 July 1955.  
 Personal; departmental matters.  
 1 copy letter from CTD to the University about the duties of an assistant in music 3 June 1948.  
 6 letters from Lady Dorothy Knox to CTD and his wife 23 April 1958 — 13 May 1968, personal.  
 Order of service for the memorial service for Knox, 29 May 1980.

**Knox, Lady Dorothy**, wife of Sir Thomas Malcolm Knox.

See KNOX, SIR THOMAS MALCOLM.

**Laing, F B**, *Waverley Records*.

See THE JOLLY BEGGARS.

**Lambert, Cecily**, researcher for Maurice Jacobson.

See JACOBSON, MAURICE.

**Langford, Audrey**, conductor and teacher.

See THE JOLLY BEGGARS.

**Langham, Michael**, theatre director.

See THE MERCHANT OF VENICE; TWO GENTLEMEN OF VERONA.

**Langley, C W**, *Performing Right Society*.

See TWO GENTLEMEN OF VERONA.

**Langwill, Lyndesay Graham**, chartered accountant and bassoonist.

7 letters 26 October 1949 — 7 February 1951.

Bassoons.

**Lascelles, Sir Alan**, private secretary to H.M. the Queen.

See THE THISTLE AND THE ROSE.

**Lascelles, George Henry Hubert**, 7th Earl of Harewood.

1 letter 29 March 1962.

Benevoli's Mass.

**Lasker, Vally**, musician.

See FINZI, GERALD.

**Le Huray, Peter Geoffrey**, lecturer in music, Cambridge University.

See FERGUSON, HOWARD.

**Lee, Arthur Guy**, fellow of St John's College, Cambridge.

See THATCHER, WILLIAM SUTHERLAND.

**Legge, Walter**, music administrator.

1 copy letter from CTD to Legge 30 August 1945.

CTD resigns from ENSA in order to take up his post at St Andrews University.

**Le Huray, Peter**, lecturer in music, Cambridge University.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Leighton, Kenneth**, composer, professor of music, Edinburgh University.

4 letters 26 January 1966 — 4 February 1976.

Harmony teaching in schools; his compositions, especially *Laudes Montium*, composed for St Andrews University Musical Society centenary concert.

**Let wives tak tent (no. 162).**

Fleming, Tom 1 letter 7 August 1961.

Kemp, Robert 1 letter 7 July 1961.

Richardson, Robin 1 letter 16 October 1961.

#### Letters of congratulation on O.B.E.

Banks, John G 1 letter 10 June 1954.

Barrowman, Janet 1 letter 12 June 1954.

Baxter, Anne B 1 letter 12 June 1954.

Bewick, Betty 1 letter 10 June 1954, also including news about her life as a schoolteacher at Kilwinning.

Bloomer, David L 1 letter 14 June 1954.

Blue, Dugald 1 letter 12 June 1954.

Brash, Ronald William 1 letter 10 May [or rather, June] 1954.

Bremner, David Richmond 1 letter 11 June 1954.

Brown, [ ] 1 letter 11 June 1954.

Bushnell, George Herbert 1 letter 12 June 1954.

Cameron, Gordon 1 letter 9 June 1954.

Collinson, Francis 1 letter 10 June 1954.

Colville, John Rupert 1 letter announcing intention to award O.B.E. 6 May 1954.

Crabb, George A 1 letter 11 June 1954.

Dalby, John Briggs 1 letter 11 June 1954.

Davie, Jean 1 letter 16 June 1954.

De la Bere, Ivan 1 letter about the investiture 29 June 1954.

Dickie, Edgar Primrose 1 letter 16 June 1954.

Dickson, Douglas H 1 letter 10 June 1954.

Dobie, J Frank Elliot 1 letter 15 [June] 1954.

Dorward, David Campbell 1 letter 10 June 1954.

Dryden, George James 1 letter 10 June 1954.

Duncan, Rev. George Simpson 1 letter 16 June 1954.

Finlay, Kenneth G 1 letter 17 June 1954.

Firth, George 1 letter 11 June 1954.

Gibb, Mary Armour Kennedy 1 letter 12 June 1954.

Graham, John Macdonald 1 letter 14 June 1954.

Henderson, John Wight 1 letter 10 June 1954.

Hendry, Ruby 1 card 10 June 1954.

Honeyman, Tom John 1 card 10 June 1954.

Hunter, Ian Bruce Hope 1 letter 11 June 1954.

Irvine, Arthur James 1 letter 20 June 1954.

Jacobson, Maurice 1 letter 15 June 1954.

Johnston, Ronald Carlyle 1 letter 10 June 1954.

Kemp, Robert 1 letter 10 June 1954.

Kennedy, L M 1 letter [June 1954].

Lindsay, David Robert Alexander, *Earl of Crawford & Balcarres* 1 letter 10 June 1954.

Livingstone, Hugh S 1 letter 10 June 1954.

McArthur, William 1 letter 10 June 1954.

Mackie, Annie 1 letter [June 1954].

Menzies, Rev. Robert 1 letter 11 June 1954.

Milholm, June 1 letter 11 June 1954.

Morrison, John B 1 letter 14 June 1954.

Niven, William 1 letter 10 June 1954.  
 Oppenheim, Hans 1 letter 13 June 1954.  
 Ponsoy, Robert Noel 1 letter 11 June 1954.  
 Russell, Sir David 1 letter 28 June 1954.  
 Shaw, Ian 1 letter 14 June 1954.  
 Stamp, Hon. Elizabeth 1 letter 13 June 1954.  
 Steen, Douglas G 1 letter 14 June 1954.  
 Steen, Elizabeth 1 letter 17 June 1954.  
 Stewart, James 1 letter 11 June 1954.  
 Stewart, James Henderson 1 letter 14 June 1954.  
 Stewart, Margaret D 1 letter 10 June 1954.  
 Tainsh, John 1 letter also acknowledging receipt of songs by David Dorward 24 June 1954.  
 Thomson, Robert Harold 1 letter 10 June 1954.  
 Wiseman, Herbert 1 letter 11 June 1954.

**Lewis, Sir Anthony Carey**, *principal, Royal Academy of Music.*  
 1 letter 15 February 1961.  
 Source for Handel's *Ode for St Cecilia's Day.*

**Lilie, Robert A**, *M.A., Ph.D.*  
 1 letter 8 November 1951.  
 Chapel organ; William George Gillies, the Scottish landscape painter and director of the Edinburgh College of Art.

**Lindsay, David Robert Alexander**, *Earl of Crawford & Balcarres.*  
 9 letters 26 June 1952 — 3 November 1975.  
 Personal; Crawford lute book.  
 See also LETTERS OF CONGRATULATION ON O.B.E.

**Lindsay, Jean**, *Saltire Society, Edinburgh.*  
 3 letters 29 November 1979 — 5 July 1980.  
 Competition for children's choirs, run by the Saltire Society.

**Lindsay, Maurice**, *writer and critic, director, Scottish Civic Trust.*  
 8 letters 12 February 1947 — 8 December 1980.  
 Various writings and broadcasts including *Ode on St Andrews Night* (no. 86).  
 See also THE JOLLY BEGGARS; SALTIRE SOCIETY, EDINBURGH.

**Linnit & Dunfee, Ltd**, *artists' representatives.*  
 See THE FORRIGAN REEL; THE GENTLE SHEPHERD; THE THREE ESTATES.

**Linton, Marion**, *assistant keeper, music, National Library of Scotland.*  
 4 letters 16 March — 2 April 1964.  
 About purchase by the National Library of songs by CTD.  
 2 letters from James Stevenson to CTD giving list of songs to be purchased 24 March 1964 and undated.  
 See also COLLINSON, FRANCIS.

**Livingstone, Hugh S**, *stockbroker in Glasgow.*  
 See LETTERS OF CONGRATULATION ON O.B.E.

**Logan, Jimmy**, *entertainer.*  
 3 letters 11 November 1955 — 22 September 1956.  
 1 letter from Kenneth Miles to J. Logan 20 October 1954.  
 1 letter from J. Logan to K. Miles 10 October 1954.  
 All about *The Schoolboy International* (no.123A).

**Low, Donald Alexander**, *lecturer in English, Stirling University.*  
 5 letters 25 November 1971 — 17 November 1973.  
 CTD's article on Burns and song for *Critical Essays on Robert Burns*, edited by D.A. Low, published by Routledge & Kegan Paul, 1975.

**Lowe, John Stanley**, *head of Midland Region Music, BBC.*  
 See THE MERCHANT OF VENICE.

**Lumsden, David**, *principal, Royal Scottish Academy of Music and Drama.*  
 See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**MacAllister, Donald**, *conductor of a choir in Greenock.*  
 1 letter 10 March 1947.  
 Acknowledges letter of appreciation on singing of his choir.

**MacArthur, Dugald**, *librarian, St Andrews University*, and **Violet MacArthur**, *his wife.*  
 3 letters pre May 1981 — 31 March 1982.  
 Personal; controversy over piping.  
 See also COCKERELL, SYDNEY MORRIS; WEMYSS MANUSCRIPTS CORRESPONDENCE.

**MacArthur, Susan**, *wife of William MacArthur.*  
 See MACARTHUR, WILLIAM.

**MacArthur, William**, *playwright and librettist.*  
 24 letters 16 November 1951 — 5 May 1957.  
 Collaboration on operas.  
 2 letters from Susan MacArthur, wife of William MacArthur, to CTD 10 October 1955 and undated.  
 Personal.  
 See also LETTERS OF CONGRATULATION ON O.B.E.

**MacBrayne, David, Ltd.**, *steamer company.*  
 9 letters 28 July 1953 — 6 January 1959.  
 Round trips on the company's cargo vessels.

**MacCallum, Malcolm E**, *conductor, Campbeltown Gaelic choir.*  
 4 letters 30 November 1953 — 23 September 1954.  
 Arrangements of Scots songs; *Hail Caledonia.*  
 See also HAIL CALEDONIA.

**McConchie, J N**, *conductor, Glasgow Gaelic Musical Association.*  
 2 letters 23 November 1954 — 23 October 1966.  
 Personal; CTD as song arranger and adjudicator.

**McCrone, Guy F**, *chairman, Glasgow Chamber Music Society.*  
 1 letter 13 August 1945.  
 Asks CTD to join the Society's council.

**McCrone, Sylvia**, *wife of Guy McCrone*.

1 letter 30 September 1957.

About Clare Shanks, oboist, who at this time was a student at St Andrews University.

**MacDonald, A**, *depute city chamberlain, Edinburgh*.

See THE THREE ESTATES.

**MacDonald, Finlay J**, *broadcaster*.

See THE THREE ESTATES.

**MacDougall, Ian Clay**, *music teacher*.

2 letters 23 June — 6 July 1981.

His future in music teaching.

**McEwen, Alexander**, *?presenter or producer of 'Tonight'*.

1 letter to Robert Kemp n.d.

About *The Schoolboy International* (no.123A).

**MacEwen, Molly**, *costume designer*.

See GUTHRIE, SIR TYRONE; THE THREE ESTATES.

**MacGregor, Rev. David Alexander Ross**, *assistant, Glasgow Cathedral*.

1 postcard 4 March 1970.

Insulting comments on lecture by CTD.

1 letter from CTD to MacGregor 7 March 1970.

Sharp rejoinder to the above.

**McInnes, James**, *M.P.*

1 letter 14 May 1945.

Acknowledges letter of thanks.

**McIntosh, David**, *convenor, Cumbernauld Choral Group*.

See THE JOLLY BEGGARS.

**McIver, Colin**, *convenor, Aberdeen Education Committee*.

See THE THISTLE AND THE ROSE.

**MacKay, Elspeth A**, *flautist*.

2 letters 28 June 1937 and undated.

Personal; music-making.

**MacKay, Hugh**, *of J. Walter Thompson & Co., Ltd.*

1 letter 20 May 1957.

Wine and curry.

**McKellar, Kenneth**, *singer*.

4 letters 27 January 1961 — 8 December 1962.

Settings of Scottish songs.

**Mackenzie, Colin Hercules**, *chairman, Scottish Arts Council*.

1 letter 28 April 1971.

About a lunch in honour of Ronald Mavor.

**Mac-Lachlann, Alistair Mackintosh**, *secretary, Mull local festival*.

1 letter 13 December 1956.

Adjudication.

**MacLachlan, Christopher John Morriss**, *lecturer in English, St Andrews University*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**McLaren, Moray**, *writer and broadcaster*.

4 letters 10 September — 2 October 1951.

Personal; collaboration over radio programme, *The Simmer Dim* (no.95).

**MacLellan, William**, *publisher*.

2 letters 13 February 1947 — 21 January 1949.

Performance of Scottish music abroad; publishing difficulties.

**MacLeod, Callum**, *music teacher, alumnus of St Andrews University*.

2 letters from CTD 12 March — 18 October 1980.

St Andrews University Musical Society activities.

**McMillan, Alexander**, *rector, Royal Academy, Irvine*.

See THE JOLLY BEGGARS.

**McMillan, Roderick**, *actor*.

2 letters 17 January 1959 — 29 December 1961.

Songs, especially *The Schoolboy International* (no.123A).

See also KEMP, ROBERT.

**McNab, Ian**, *Studio Singers*.

See THE JOLLY BEGGARS.

**McNab, Sheila**, *Studio Singers*.

See THE JOLLY BEGGARS.

**MacNeill, Seumas**, *joint principal, College of Piping*.

1 letter 30 December 1958.

Problems of understanding piobaireachd.

1 letter from CTD to MacNeill on the same subject 7 January 1959.

**Macpherson, Andrew**, *musical director, Caledonia*.

3 letters 8 October — 14 November 1961.

Music for use in *Caledonia* (this is not the same as *Hail Caledonia*, which was an Edinburgh Festival show).

1 letter from Robin Richardson to CTD 21 November 1961.

About contracts.

1 letter from R. F. Whale to CTD 17 November 1961.

About *Caledonia*.

Booklet about the show.

**Macquarrie, W**, *of Troon*.

1 letter [1946].

*The Trumpeter of Fyvie* (no.48); personal.

**Macrae, Duncan, actor.**

1 letter (signed John) 20 June 1963.  
?About a proposed film.

**McVeagh, Diana, writer on music.**

12 letters 18 May 1958 — 3 April 1978.  
Finzi's letters to CTD; Finzi catalogue; personal.  
1 letter from Reginald Vincent Pringle to D. McVeagh 18 April 1977.  
2 letters from CTD to D. McVeagh 20 — 27 April 1977.  
All about the Finzi catalogue.

**Main, John, diplomat, lecturer in international affairs, Aberdeen University.**

94 letters 1947 — 19 June 1982.  
Personal; life as a diplomat in Vientiane, Djakarta and New York.

**Marigold (no. 126).**

Aitken, Sadie R Statement of ticket sales etc. 1955.  
Glynn, Derek 2 letters 29 September — 21 November 1980; 1 copy letter from CTD 12 November 1980.  
Miles, Kenneth 6 letters (2 signed by Harriet Warden) 10 November 1954 — 17 February 1955.  
Milne, Lennox 1 letter 3 December [1954].  
Parkhurst, Denise 1 letter 5 November 1980.  
Telegram of congratulation on the music from Robert Kemp, Peter Potter and Kenneth Miles.

**Marshall, Henry, writer.**

1 letter 30 March n.y.  
Possibility of collaboration on film about Scotland.

**Marshall, Rosalind K, Scottish National Portrait Gallery.**

2 letters 1 — 16 August 1978.  
Asks for photograph of CTD.

**Masters, A J R, producer, Kenya National Theatre.**

2 letters 15 December 1952 — 13 June 1953.  
Use of CTD's music for *King Henry VIII* (no. 70).

**Mathew, Vanessa, secretary to Aubrey Blackburn.**

See THE THREE ESTATES.

**Mathieson, Dusty, conductor of film music.**

See MATHIESON, MUIR.

**Mathieson, Muir, composer and conductor of film music.**

4 letters all undated.  
Matters relating to rehearsals etc.  
1 letter from Dusty Mathieson to CTD about music for a film about coal *The Miner's Window* (no.122) 30 July 1954.  
1 letter from Muir Mathieson's wife to CTD and his wife, personal 3 April 1963.  
1 letter from Niall Mathieson, son of Muir Mathieson, to CTD, thanking him for a gift 22 September 1957.

**Matthews, Denis James, pianist, professor of music, Newcastle University.**

16 letters 6 June 1947 — 13 February 1981.  
Personal; departmental matters; arrangements for recitals.

**Mavor, Osborne Henry (James Bridie), dramatist.**

10 letters 10 July 1945 — 15 October 1947.  
Collaborations especially *The Forrigan Reel* (no. 38).

**Mavor, Ronald Henry Moray, director, Scottish Arts Council 1965–71, son of James Bridie.**

2 cards 16 January 1957 and undated.  
Personal; comments on Scottish National Orchestra concerts.

**Measure for Measure, (no.118).**

Bridgewater, Leslie, 1 letter 22 April 1949.  
Clarke, Cecil 3 letters 16 February — 22 April 1954.  
Donnell, Patrick 1 letter 15 March 1950.

**Menzies, Rev. Robert, minister, Camphill–Queen's Park Church, Glasgow.**

See LETTERS OF CONGRATULATION ON O.B.E.

**The Merchant of Venice (no.156A).**

Daniels, Maurice 1 letter 10 February 1960.  
Donnell, Patrick 6 letters 6 January — 28 April 1960.  
Dunbar, Nan Vance 1 letter 13 February 1960.  
Hall, Sir Peter 1 letter 26 January 1960.  
Langham, Michael 4 letters 14 December 1959 — 9 March 1960.  
Lowe, John Stanley 2 letters 29 March — 28 April 1960.  
Priestman, Brian 3 letters 2 — 22 March 1960 and undated.

**A Midsummer Night's Dream (no.96).**

Hamilton, Nancy 1 letter 31 October 1952.  
Quentin, Robert 1 letter 10 November 1952.

**Miles, Kenneth, manager, Gateway Theatre, Edinburgh.**

See HAIL CALEDONIA; THE HIGHLAND FAIR; LOGAN, JIMMY; MARIGOLD; THE THREE ESTATES.

**Milholm, June, of Glasgow.**

See LETTERS OF CONGRATULATION ON O.B.E.

**Mill, Jenny R, pupil of Thorpe Davie.**

1 letter 19 February 1982.  
Personal; nostalgic.

**Milne, Lennox, actress.**

See MARIGOLD.

**Mitchell, Hubert L, drama advisor, Aberdeen County Council.**

See THE THREE ESTATES.

**Moncrieff, Audrey, assistant in the department of music, St Andrews University.**

1 letter 30 January 1981.  
Personal.

**Moncrieff, George Scott**, *writer*.

See SCOTT-MONCRIEFF, GEORGE.

**Monelle, Raymond**, *lecturer in music, Edinburgh University*.

1 letter 9 October 1980.

Answers criticisms of his review of *Diversions on a Tune of Dr Arne* (no.123).

**Moonie, William Walter Beaton**, *Mus.D., teacher of music*.

2 letters 16 March — 4 June 1945.

Music of CTD's *Dirge for Cuthullin* (no. 9).

**More, John William**, *sheriff substitute of Fife and Kinross*.

1 letter 11 May 1947.

Congratulations on *The Trumpeter of Fyvie* (no.48).

**Morris, Emmeline**, *wife of Reginald Owen Morris*.

2 letters 14 — 23 May 1934.

Cats.

**Morris, Reginald Owen**, *teacher of composition, Royal Academy of Music*.

7 letters 22 May 1934 — 20 July 1945.

Personal; teaching composition; musical scene; CTD's career.

**Morrison, John B**, *secretary, Royal Scottish Academy*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Muir, Frank**, *writer and broadcaster*.

1 letter 25 March 1977.

Matter relating to the University Library, written by Muir in his capacity as rector of the University, to CTD as convenor of the Library Committee.

**Mullay, Constance**, *singer*.

See THE THREE ESTATES.

**Mullin, Sydney**, *editor, Falkland Islands Journal*.

1 letter 10 April 1981.

Life in the Falkland Islands.

**Murphy, Sister Mary John**, *conservationist, Monastery of the Visitation, Saffron Walden, Sussex*.

6 letters 15 November 1976 — 25 March 1977.

Repairs to a 19th century newspaper.

**Murray, Andrew H A**, *Lord Provost of Edinburgh*.

1 letter 4 January 1950.

CTD's application for financial assistance to visit America in order to attend the first performance of his *Prelude on the psalm tune Martyrs* (no. 74).

**Murray, John**, *publisher*.

1 letter 13 August 1948.

Gives permission for use of the words of *The Wind frae the Baltic*, in CTD's *Six Poems by Violet Jacob* (no.63).

**Murray, Thomas**, *secretary, Scottish branch, Fire Brigades Union*.

1 letter 22 February 1945.

Tribute to CTD's work for the Fire Brigades Union during his service as a fireman in Glasgow in the Second World War.

**National Fire Service**.

Certificate of CTD's service as fireman 1 September 1939 — 17 April 1945.

**National Youth Orchestra of Great Britain**.

1 letter from Simon Allfree 17 June 1976.

CTD invited to serve on the Council of the orchestra.

Copy of the orchestra's constitution.

**Navarro, José Maria de (Toty)**, *lecturer in archaeology and anthropology, Cambridge University*.

1 card 29 March 1962.

Supports A.J.T. Davie's application to Trinity College, Cambridge.

**Neaman, Yfrah**, *violinist*.

3 letters 22 January — 19 February 1956.

Hospitality on occasion of concert in St Andrews.

See also FERGUSON, HOWARD.

**Neighbour, Oliver Wray**, *keeper, music library, British Library*.

See COKE, GERALD.

**Newman, Sidney Thomas Mayow**, *professor of music, Edinburgh University*.

9 letters 16 September 1948 — 15 March 1967.

Matters relating to music in Edinburgh, particularly in the University.

1 letter from CTD to Newman 27 February 1951.

About the status of music as a subject in the school leaving certificate.

**Newmarch, Rosa**, *writer on music*.

See VAUGHAN WILLIAMS, RALPH.

**Niven, William**, *alumnus of St Andrews University*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Norris, Wilfrid**, *music teacher in Aberdeen*.

1 letter 22 June 1957.

Performance of *The Thistle and the Rose* (no.107).

**Oppenheim, Hans**, *conductor, Saltire Singers*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Orr, Robin Kemitey**, *professor of music at (1) Glasgow (2) Cambridge Universities*.

6 letters 12 June 1958 — 7 July 1965.

McEwen concerts.

1 letter from CTD to Orr 3 April 1959.

Relations between journalists and musicians.

1 letter from Robert Thomson Hutcherson to CTD 19 June 1964.

Commissions work for the McEwen concerts. The result of the commission was *Directions for a map* (no. 129).

1 letter from Frederick Rimmer to CTD about the commission 21 June 1965.

**Owtram, Ethel Patricia**, *television producer*.

7 letters 17 April 1953 — 22 August 1960 and undated.  
Personal.

**Park, William**, *keeper of manuscripts, National Library of Scotland*.

4 letters 21 March — 14 November 1955.  
Loan of the score of *The Three Estates* (no.60) for an exhibition about Sir David Lindsay. (The composer presented the score to the National Library after the exhibition.)

**Parker, Dennis E**, *secretary, Hong Kong schools music association*.

1 letter 25 August 1966.  
Personal.

**Parkhurst, Denise**, *secretary to Derek Glynn*.

See MARIGOLD.

**Parrott, L Gurney**, *secretary, Royal Academy of Music*.

2 letters 25 March 1954 — 31 March 1955.  
CTD's election as associate and fellow of the Academy.

**Patrick, Rev. Millar**, *minister of Craigmillar Park Church, Edinburgh*.

2 letters 12 — 28 May 1950.  
Scottish Psalter tercentenary service in St Salvator's Chapel, St Andrews.

**Patterson, Pamela**, *BBC announcer and friend of Ian Whyte*.

1 letter 3 April 1960.  
Estate of Ian Whyte.

**Pattison, Jean**, *Old Vic Trust*.

See THE HIGHLAND FAIR.

**Paulin, Dorothy**, *singer and poet in Castle Douglas*.

2 letters 16 — 25 November 1962.  
Sends poems (7 poems enclosed).

**Peacock, Alan Turner**, *principal, University College at Buckingham*.

2 letters 17 December 1953 — 18 January 1954.  
Asks to borrow music.

**Peacock, Dorothy**, *pianist*.

38 letters 28 December 1934 — 26 August 1937.  
Personal; musical.

**Pearce, Perce**, *of Great Missenden, Bucks*.

1 letter 29 January 1954.  
*The Jolly Beggars* (no.110) and *Rob Roy* (no.113).

**Pearson, John**, *secretary, Caird Scholarships Trust*.

10 letters 16 July 1934 — 17 March 1936.  
Matters relating to CTD's scholarships.

**Performing Right Society**.

See THE JOLLY BEGGARS.

**Petri, Egon**, *concert pianist and teacher*.

Testimonial 21 December 1934.

**Philipson, Sir Robin**, *president, Royal Scottish Academy*.

1 letter 14 October 1977.  
Invitation to annual dinner.  
1 letter from Esmé Gordon to CTD 27 October 1977.  
CTD asked to make a speech at the dinner.

?**Pickering, Louis**.

1 letter to W.G.Whittaker 13 September 1935.  
Offers letter of introduction for CTD to composers in Budapest.

**Pitt-Watson, Rev. Ian**, *minister of the Church of Scotland in Aberdeen*.

1 letter 5 January [1946].  
Broadcast performance of *When the star fell* (no.50).

**Ponsonby, Robert Noel**, *artistic director, Edinburgh Festival, afterwards controller of music, BBC*.

1 letter 3 September 1951.  
Agreement to compose fanfares (no.93).  
See also HAIL CALEDONIA; THE JOLLY BEGGARS;; LETTERS OF CONGRATULATION ON O.B.E.; THE THREE ESTATES.

**Price-Hughes, David Hugh Fairbrother**, *schoolmaster, alumnus of St Andrews University*.

4 letters 12 January 1954 — 2 October 1959.  
Personal.

**Priestman, Brian**, *musical director, Shakespeare Memorial Theatre, Stratford-upon-Avon*.

See THE MERCHANT OF VENICE.

**Pringle, Reginald Vincent**, *associate librarian, St Andrews University Library*.

See McVEAGH, DIANA.

**Prunier, Simone B**, *restauranteuse in London*.

1 letter 17 September 1971.  
Arrangement to dine at Prunier's.

**Punter, F L** *photographic services, British Museum*.

See CUDWORTH, CHARLES LEONARD.

**Purser, Philip John**, *author and journalist*.

7 letters undated and 16 September 1979.  
Personal; congratulations on performance of *Diversions on a tune by Dr Arne* (no.123) at the last night of the 1979 Proms.

**Quayle, John Anthony**, *actor and director*.

1 letter 14 October 1949.  
Music for *Julius Caesar*.  
See also KING HENRY VIII; KING LEAR.

**Quentin, Robert**, *business manager, Old Vic theatre*.

See KING HENRY VIII; A MIDSUMMER NIGHT'S DREAM.

**Quinney, Norman**, *guitarist*.

See HAIL CALEDONIA.

**Rae, Thomas Ian**, *keeper of manuscripts, National Library of Scotland*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Read, John**, *professor of chemistry, St Andrews University*.

1 letter 28 April 1955.

Congratulations on musical society concert.

**Redlich, Hans Ferdinand**, *professor of music, Manchester University*.

2 letters 8 September — 3 October 1964.

Asks for biographical information for encyclopaedia article.

**Reid, Alastair**, *writer*.

26 letters 13 July 1949 — 7 March 1974.

Personal; his life in America and Spain; his writings; describes a meeting with the composer Villa-Lobos.

**Reid, Alexander**, *writer, especially of Scottish plays*.

10 letters 19 August 1953 — 28 December 1954.

About the suggestion that CTD might write music for his play *World's Wonder*.

**Reid, John**, *secretary, Edinburgh Festival*.

See THE HIGHLAND FAIR; THE THREE ESTATES.

**Reith, George**, *director of education, Edinburgh Corporation*.

See WHITFIELD, JOHN BROWN RUSSELL.

**Reith, John Charles William**, *1st Baron Reith*.

7 letters 27 October 1952 — 9 December 1967.

Personal; his daughter.

**Richardson, Robin**, *radio producer*.

1 letter 18 August 1959.

Last illness of Ian Whyte.

See also THE JOLLY BEGGARS; LET WIVES TAK TENT; MACPHERSON, ANDREW.

**Rimmer, Frederick William**, *professor of music, Glasgow University*.

1 letter 3 July 1980.

Personal.

See also HUTCHESON, ROBERT THOMSON; ORR, ROBIN KEMITEY.

**Ritchie, D R**, *financial officer, Edinburgh Festival*.

See HAIL CALEDONIA.

**Rizza, George Joseph**, *music publisher*.

See THE JOLLY BEGGARS.

**Robertson, Sir Hugh**, *conductor, Glasgow Orpheus Choir*.

1 letter 7 June 1943.

CTD's *Three Anthems* (no.18).

**Roberts, Sir Gilbert**, *bridge designer*.

1 letter 21 January 1967.

Asks for tape of Forth Bridge opening concert, in which the *Fantasia no.2 on four Scottish tunes* (no.172) was performed.

**Robertson, Duncan**, *tenor*.

See THE JOLLY BEGGARS.

**Robertson, William James (Toby)**, *librarian, Westminster Medical School, London*.

4 letters 8 April 1979 — 29 June 1982.

Personal.

**Robson, Elizabeth**, *singer*.

See THE THREE ESTATES.

**Rooley, Anthony**, *lutenist, director of the Consort of Musicke*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Ross, Ian Simpson**, *English department, University of Texas, Austin, afterwards professor of English, University of Vancouver*.

See THE JOLLY BEGGARS.

**Rowland, David**.

1 letter 25 January 1982.

Asks for advice on dating *Vive Henry IV* by Liszt.

**Rubbra, Edmund**, *composer*.

1 letter 27 November 1954.

Thanks for letter of appreciation.

**Russell, Sir David**, *Tullis Russell & Co. Ltd.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Russell, Major David Francis Oliphant**, *Tullis Russell & Co. Ltd.*

1 letter 30 October 1979.

Health of Sir Thomas Malcolm Knox.

**Rutherford, William Hood**, *executive secretary and librarian, Royal Society of Edinburgh*.

1 letter 6 March 1978.

CTD's election as a fellow.

**St Andrews University, Hradetzky Organ**.

Specification and photograph of the console.

See also JONES, GERAINT IWAN.

**Saltire Society, Edinburgh**.

Correspondence relating to an apparent proposal to publish a song by CTD and the loss of the score.

2 letters from Maurice Lindsay to CTD 13 February 1951 — 16 February 1955.

6 letters from Jean Clark to CTD 28 February — 2 August 1955.

1 letter from CTD to Jean Clark 9 July 1955.

1 letter from Aird and Coghill to Jean Clark 21 July 1955.



**Samuel, Harold**, *pianist*.

2 letters 24 May 1934 — 31 January 1935.  
Personal.

**Sands, Mollie**, *writer on music*.

See FINZI, GERALD.

**Sawyer, Frederick Henry**, *lecturer in music, St Andrews University*.

9 letters 19 April 1935 — 6 March 1946.  
CTD's developing career.

**Schultze, Walter Siegmund**, *secretary, Halle Handel Festival*.

2 letters (German) 28 August — 6 December 1958.  
Handel festival.

**Schuster, Sir Felix Victor**, *2nd baronet*.

2 letters 12 November — 11 December 1936.  
CTD's recital of songs by Kilpinen.

**Schuster, Lucy**, *wife of Sir Felix Victor Schuster*.

2 letters 28 July 1935 — 19 January 1936.  
Introductions to musicians in Budapest and Finland.

**Scorgie, Frank**, *director of education, Aberdeen Corporation*.

See THE THISTLE AND THE ROSE.

**Scott, Alexander**, *head of music, Moray House College of Education, Edinburgh*.

3 letters 24 April 1958 — 9 July 1981.  
Personal; research on the Earl of Kellie and Thomas Arne.  
See also KEMP, ROBERT.

**Scott, Francis George**, *composer*.

4 letters 7 October 1943 — 8 January 1944.  
1 letter from Scott to the BBC 9 October 1943.  
All about relations between the BBC and Scottish composers.

**Scott, Phyllis**, *wife of Rev. Robert Forrester Victor Scott, minister of St Columba's Church of Scotland, London*.

1 letter 24 October 1952.  
Asks for information about CTD's songs.

**Scott-Moncrieff, George**, *writer*.

3 letters 21 July 1953 — 6 January 1954.  
Loss of music of carol *Balow ma babe* (nos 41 and 50).

**Scull, Harold Thomas**, *secretary, music classification committee, Performing Right Society*.

See KING HENRY VIII.

**Shaw, Ian**, *Scottish Widows' Fund*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Shields, Mary**, *assistant editor, Basil Blackwell*.

See BLACKWELL, BASIL.

**Shire, Helena Mennie**, *lecturer in English, Cambridge University*.

1 letter n.d. [?1943].  
Thanks for CTD's settings of her translations of Polish songs (no.30).

**Silver, Kenneth Gordon**, *rector, Jedburgh Grammar School*.

4 letters 22 May — 8 August 1980.  
Visit to Jedburgh Rotary Club by CTD.

**Sim, Alastair**, *actor and director*.

15 letters 19 April 1945 — 7 April 1958.  
Collaborations, especially *The Forrigan Reel* (no.38).  
1 letter from Naomi Sim to CTD and his wife undated.  
About *The Brass Butterfly* (no.147); personal.  
See also THE BRASS BUTTERFLY.

**Sim, Naomi**, *wife of Alastair Sim*.

See SIM, ALASTAIR.

**Simpson, E M**, *secretary, Opera 1961*.

See THE JOLLY BEGGARS.

**Simpson, James Macdonald Young**, *senior lecturer in linguistics, Glasgow University*.

16 letters 20 November 1953 — 15 May 1981.  
Personal; life as a student in Germany and in the army in Cyprus; musical; Chapel Choir.

**Smith, Sydney Goodsir**, *poet*.

11 letters 20 April 1948 — 18 May 1955.  
Collaboration, especially over *Orpheus and Eurydice* (no.68).

**Sorabji, Kaikhosru Shapurji**, *composer*.

3 letters 7 — 23 November 1967.  
Proofs of his *Opus clavicembalisticum*.

**Spink, Ian**, *professor of music, Royal Holloway College, London University*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Spry, Sir John Farley**, *Justice of Appeal, Gibraltar*.

1 letter 9 June 1981.  
Cruise to the Galapagos Islands and South America.

**Stamp, Hon. Elizabeth**, *alumnus of St Andrews University*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Steen, Douglas G**, *solicitor in Glasgow*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Steen, Elizabeth**, *of Glasgow*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Steinitz, Paul**, *British organist, conductor and teacher*.

1 letter 30 March 1960.  
Donald Swann's church music.

**Stevens, Bernard George**, *composer*.

1 letter 12 October 1950.

Meeting to discuss establishment of a Scottish branch of the Workers' Musical Association.

**Stevenson, James**, *of Cuthbertson's music shop, Glasgow*.

See LINTON, MARION.

**Stevenson, Ronald**, *pianist and composer*.

1 letter 23 November 1979.

Personal; sends catalogue of 50th birthday exhibition and recital programme.

**Stewart, James**, *alumnus of St Andrews University*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Stewart, James Henderson**, *M.P.*

See LETTERS OF CONGRATULATION ON O.B.E.

**Stewart, Margaret D**, *secretary, Scottish Board, Royal College of Nursing*.

See LETTERS OF CONGRATULATION ON O.B.E.

**Süsskind, Walter**, *conductor*.

1 letter 6 June 1950.

Commissions festival overture for the Scottish National Orchestra's first concert – *Festal Overture* (no.85).

**Sunter, Anne G**, *assistant to Mrs Frances Farquharson*.

See FARQUHARSON, FRANCES STRICKLAND LOVELL.

**Sutton, Malcolm**, *composer*.

2 letters 10 May — 1 August 1977.

CTD's comments on Sutton's compositions.

**Szasz, Elsa de**, *publisher and translator in Budapest*.

4 letters 22 December 1936 — 15 January 1939.

Personal.

**Tainsh, John**, *tenor*.

7 letters 28 July 1949 — 18 October 1954.

Performance of songs by CTD.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Thatcher, William Sutherland**, *ceptor, Fitzwilliam House, Cambridge University*.

2 letters 1 May — 1 June 1951.

Admission of Kenneth Elliott to Cambridge University.

2 letters from Arthur Guy Lee to CTD on the same subject.

**The Thistle and the Rose** (no. 107).

Bishop, D R 1 letter 3 March 1953.

Crombie, Irene H 1 letter 24 August 1953.

Dalby, John Briggs 17 letters 3 November 1952 — 26 June 1953.

Donald, Louise 2 letters 12 — 14 December 1952.

Frank, Alan 1 copy letter to John Dalby 12 January 1953.

Graham, John Macdonald 1 letter 17 August 1953; 1 copy letter to Sir Alan Lascelles 18 August 1953.

Hall Harding Ltd 2 letters 13 — 16 June 1953.

Lascelles, Sir Alan 1 copy letter to John Graham 20 August 1953.

McIver, Colin 1 letter 21 July 1953.

Scorgie, Frank 3 letters 6 December 1952 — 21 July 1953.

**Thompson, George**, *M.P.*

1 letter 20 February 1978.

About nuclear dumping in Galloway.

**Thomson, Derick Smith**, *professor of Celtic, Glasgow University*.

See BLACKWELL, BASIL.

**Thomson, John M**, *editor, Early Music*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Thomson, Louise**, *sister of Robert Harold Thomson*.

1 letter 1 May 1980.

Effects of Robert Harold Thomson.

**Thomson, Robert Harold**, *vice-principal of the Royal Scottish Academy of Music, Glasgow, afterwards head of music, BBC Scotland*.

149 letters 19 February 1931 — 10 October 1979.

Personal; musical; Royal Scottish Academy; matters relating to St Andrews University Music Department.

See also HENDERSON, W A ; LETTERS OF CONGRATULATION ON O.B.E.

**The Three Estates** (no. 60).

Aitken, Neill B 2 letters 24 December 1958 — 5 January 1959; 3 letters to George Chamberlain 29 April — 12 May 1959.

Allison, Tempe E 1 letter to John Reid 27 November 1951.

Bing, Sir Rudolf 1 letter 11 March 1948.

Blackburn, Aubrey 6 letters 18 November 1958 — 3 June 1966; 1 copy letter to Tyrone Guthrie 26 May 1966; 1 copy letter from CTD 20 November 1958.

Chamberlain, George 22 letters 15 December 1958 — 13 October 1959; 2 letters to Neill Aitken 1 — 9 May 1959; 5 copy letters from CTD 9 December 1958 — 1 May 1959.

Eaton, Anne W 1 letter 21 July 1959.

Fenn, Robert W 7 letters 23 April 1948 — 29 October 1949; 2 copy letters to Colin White 30 April 1948 — 20 April 1949.

Freundlich, Dr Elisabeth 1 letter to John Reid about translating *The Three Estates* into German 19 November 1953.

Grahame, William 3 letters 15 February 1951 — 26 June 1953; 1 copy letter from CTD 27 February 1951.

Gray, Douglas 4 letters 12 November 1963 — 2 April 1964.

Guthrie, Sir Tyrone 4 letters 26 December 1958 — 8 January 1959.

Havergal, Henry 2 letters 4 December 1958 — 8 January 1959.  
Henderson, John Wight 1 letter 12 February 1959.  
Hunter, Ian 1 letter 14 June 1951.  
Kemp, Robert 1 letter to John Reid 6 February 1951; 1 letter to CTD 9 March 1951.  
Kidd, Harry 1 letter to Mary Whelan 13 July 1959.  
Linnit and Dunfee Ltd. 2 letters enclosing artists' royalties 8 November 1948 - 3 December 1949.  
MacDonald, A 8 letters 24 February — 20 November 1951; 1 letter to Messrs Heinemann 7 March 1951; 1 letter to Robert Kemp 7 March 1951; 2 copy letters from CTD 8 March — 12 April 1951.  
MacDonald, Finlay J 1 letter 26 December 1958.  
MacEwen, Molly 1 letter 20 May ?1959.  
Mathew, Vanessa 1 letter to Robert Kemp 17 December 1958.  
Miles, Kenneth 2 letters 21 — 22 March 1951; 1 letter to Anne Eaton 29 June 1959; 1 letter to Mrs C.G.Baxter 29 June 1959; 2 copy letters from CTD 15 — 20 June 1959.  
Mullay, Constance 1 letter 23 March 1959.  
Ponsonby, Robert Noel 2 letters 5 — 13 March 1958.  
Reid, John 8 letters 11 March 1951 — 28 November 1953; 3 letters from CTD 2 January — 8 March 1951.  
Robson, Elizabeth 1 copy letter from CTD 14 January 1959.  
Whelan, Mary 3 letters 13 January 1958 — 15 July 1959.  
Notes relating to auditions and engagement of chorus and orchestra, 1949, 1951 and 1959.

**Tomkinson, Constance, *Old Vic Theatre.***

See GUTHRIE, SIR TYRONE.

**Twelfth Night (nos 120 and 121).**

Gordon, June 11 letters 17 August 1953 — 26 August 1954.  
Mitchell, Hubert L 4 letters 17 December 1953 — 16 August 1954.

**Two Gentlemen of Verona (no. 136).**

Francis, Alfred 2 letters 30 November 1956.  
Langham, Michael 5 letters 11 October 1956 — 27 January 1957.  
Langley, C W 1 letter 27 February 1957.  
Unidentified 1 letter 22 January 1957.

**U.S.S.R., Letters from.**

Feldman, Gabriel E 11 letters 21 December 1962 — 27 May 1966, mostly relating to Burns.  
Gjubenet, Irina 4 letters 20 December 1962 — 5 October 1964.  
Personal; CTD's visit to USSR.  
[ ], Alexei 5 letters 3 November 1962 — 20 November 1964.  
Personal; CTD's visit to USSR.

**Uytman, Camilla M, *wife of John Douglas Uytman, senior lecturer in psychiatry, Dundee University.***

1 letter 4 December 1982.  
Personal.

**Vaughan Williams, Ralph, *composer.***

3 letters 18 April 1935 — 2 March 1954.  
CTD undertakes proofreading for Vaughan Williams; CTD's works; personal.  
1 letter from Anthony Worrell to Vaughan Williams 3 January 1938.  
Performance of *Dirge for Cuthullin* (no.9).  
1 letter from Rosa Newmarch to Vaughan Williams, dated 9 July 1935, about Finland and Sibelius.  
2 letters from Ursula Vaughan Williams to CTD, dated 2 October 1972 — 27 November [?1972], about the Vaughan Williams Trust.

**Vaughan Williams, Ursula, *wife of Ralph Vaughan Williams.***

See VAUGHAN WILLIAMS, RALPH.

**Waddington, Sidney Peine, *English composer and teacher at the Royal College of Music.***

1 letter 29 December 1936.  
Possible performance of *Gammer Gurton's Needle* (no.12).

**Wallace, Ian, *singer.***

1 letter 13 January 1983.  
Personal.

**Wardale, Byoon, *wife of W.L. Wardale.***

1 letter to CTD's wife 27 December 1956.  
Personal.

**Wardale, Walter Lawrence, *reader in German, Edinburgh University.***

3 letters 27 December 1956 — 14 January 1957.  
Personal.

**Watkins, Dudley D, *cartoonist.***

1 letter 15 October 1952.  
Sends sequences about Biffo for speech by CTD.

**Watson, Rev. Ian Pitt-, *minister of the Church of Scotland in Aberdeen.***

See PITT-WATSON.

**Wemyss manuscripts correspondence.**

The two manuscripts were discovered by Profesor Adam, professor of medieval history at St Andrews University, during his research into Sutherland family documents at Dunrobin Castle. One of the manuscripts seems to have belonged to Margaret Wemyss (1630-1648), whose sister later became Countess of Sutherland. It contains lute songs, including a song by Thomas Morley, 'White as lilies', which had hitherto been thought to have been lost, lute music, mainly dances, and poems. The second manuscript, which probably belonged to Margaret Wemyss' sister, contains only lute music. CTD was working on the manuscripts at the time of his death.

Abram, Richard 1 letter 16 January 1981. Acknowledges receipt of transcription of Morley song and suggests a minor emendation to the article.

Adam, Robert James 5 letters 12 June [?1978] — 19 November 1979. About the discovery of the mss and the identification of Margaret Wemyss. With a photostat of one page of lute music.

Duncan, Thomas Gibson 1 letter from CTD to Duncan, 28 November 1979, asking for help in identifying the poems in the Wemyss ms.

1 letter from Graham Bradshaw to Duncan, 11 December 1979, identifying some of the poems.

1 memorandum to Duncan from Christopher John Morriss Maclachlan on the same subject 16 January 1980.

With a list of the incipits of the poems.

Elliott, Kenneth J 1 letter, 12 November 1979, agreeing to identify the titles of the music.  
 1 letter from CTD to Elliott asking for help 2 November 1979.

Ferguson, Howard 5 letters, 27 October 1979 — 17 March 1980, about identification of the pieces in the Wemyss mss.  
 2 letters from CTD to Ferguson, 24 November 1979 — 9 January 1980, about the hitherto unknown Morley song — CTD seeks advice on publication.  
 2 letters from Peter Le Huray to Ferguson, November — 5 December 1979, regretting that he cannot solve the problems.

Two articles from Lute Society Journal:  
 a) The lute songs of Thomas Morley, by David Greer, 1966, pp. 25–35. b) Ayre on the F# string, by Michael Morrow, 1960, pp. 9–12.

Greer, David 4 letters, 25 November 1979 — 22 August 1981, about the Morley song; enquires about the progress of CTD's work on the Wemyss mss and acknowledges receipt of xerox of article.  
 1 letter from CTD to Greer, 28 November 1979, discussing the Wemyss mss and the Morley song in particular.  
 Xerox of the article and a list of lute songs to be included in Greer's edition for *Musica Britannica*.

Holman, Peter 1 letter, 22 November 1979, with ms incipits from the Wemyss mss. The musical examples are in the hand of CTD.  
 1 letter from CTD to Holman, 24 November 1979, describing the two mss.

Lumsden, David 1 letter, 27 February 1980, regretting that he cannot help identify the source of the Morley song.

MacArthur, Dugald 1 letter, 20 October 1979, about the Wemyss family history as it relates to the identification of Margaret, and the family's connection with the Earls of Sutherland; personal.

Rae, Thomas Ian 2 letters, 28 November — 4 December 1979, about possible sources for the Morley song.  
 1 letter from CTD to Rae, 30 November 1979, about the Wemyss mss and the Morley items.

Rooley, Anthony 1 letter, 7 February 1980, in which he tries to answer queries relating to the Wemyss mss.  
 1 letter from CTD to Rooley, 14 December 1979, asking about matters relating to the lute music in the Wemyss mss.

Spink, Ian 1 letter, 14 November 1979, about the identification of the Morley song.

Thomson, John M 1 letter, 16 January 1980, acknowledging receipt of article on Morley song.  
 1 letter from CTD to Thomson, 14 January 1980, offering an article for publication in *Early Music*.  
 With a typewritten copy of the article.

Wing, H J R 1 letter, 25 January 1980, about Christ Church music ms 439, which contains two songs by Morley.  
 1 letter from CTD to the keeper of mss, Christ Church, 23 November 1979, on the same subject. With photostats of the two songs.

**West, Angela**, *secretary, School of Scottish Studies, Edinburgh*.  
 1 letter 12 November 1980.  
 Sends details of publications of the School of Scottish Studies, particularly those relating to Gaelic psalms.

**Whale, R F**, *secretary, Performing Right Society*.  
 See MACPHERSON, ANDREW.

**Whelan, Mary**, *Christopher Mann Management Ltd*.  
 See THE THREE ESTATES.

**Whelen, Christopher**, *musical director, Old Vic Theatre*.  
 See KING HENRY VIII.

**White, Colin**, *general manager, Citizens' Theatre, Glasgow*.

See THE FORRIGAN REEL; THE GENTLE SHEPHERD; THE THREE ESTATES.

**Whitfield, John Brown Russell**, *supervisor of music, Edinburgh Corporation*.

1 letter 28 November 1966.

Composition of *New Town Suite* (no.177).

2 letters from George Reith 29 November 1966 — 23 November 1967, on the same subject.

**Whittaker, William Gillies**, *composer, professor of music at Glasgow University and principal of the Scottish National Academy of Music*.

21 letters 26 October 1934 — 15 June 1942.

Matters relating to the Academy and compositions by CTD; personal.

1 letter from Sir Adrian Boult to Whittaker, 27 May 1940, offering to see score of work by CTD.

Testimonial for CTD, 31 October 1938.

See also PICKERING, LOUIS.

**Whyte, Ian**, *composer, conductor of the BBC Scottish Orchestra*.

5 letters 21 March 1934 — 22 June 1938.

Performances of CTD's works.

**Williams, J E**, *Mechanical-Copyright Protection Society*.

See THE JOLLY BEGGARS.

**Williams, Ralph Vaughan**.

See VAUGHAN WILLIAMS, RALPH.

**Williams, Ward**, *producer, Malta Amateur Dramatic Club*.

See KING HENRY VIII.

**Wing, H J R**, *assistant librarian, Christ Church, Oxford*.

See WEMYSS MANUSCRIPTS CORRESPONDENCE.

**Wiseman, Herbert**, *head of music, BBC Scotland*.

4 letters 31 August 1934 — 12 March 1953 and undated.

Caird scholarships; Scottish singers; music clubs; Scottish Amateur Music Association.

See also LETTERS OF CONGRATULATION ON O.B.E.

**Wordsworth, William**, *composer*.

3 letters 1 November — 6 December 1969.

3 copy letters from CTD to Wordsworth 30 October — 3 December 1969.

Organisation of the Composers' Guild.

**Worrell, Anthony**, *lecturer in music, Bristol University*.

See VAUGHAN WILLIAMS, RALPH.

**Yost, Shirley Ann**, *secretary, music department, University of Texas, Austin*.

See THE JOLLY BEGGARS.

**Young, Douglas Cuthbert Colquhoun**, *reader in Greek, St Andrews University*.

3 letters 21 July 1957 — 11 March 1961.

*The Puddocks*, his translation into Scots of Aristophanes' *The Frogs*; Mozart and Allegri's *Miserere*.

Young, Percy Marshall, *writer on music.*

1 letter 19 August 1982

Purchase of *Scotland's Music* by CTD, published in 1980.

| ,] Alexei,

See U.S.S.R., LETTERS FROM.

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ADDITIONS TO CEDRIC THORPE DAVIE, CATALOGUE OF WORKS

UNNUMBERED WORKS

22. **Grand galop cosmopolitain, by Joric Hendervie.**

A lighthearted work for full orchestra, composed by CTD and John Wight Henderson, reputedly each composing a bar in turn.

Full score - 24pp, in pencil, in the hand of CTD (ms 37755\5).

Performed on a number of occasions by the St Andrews University Musical Society Orchestra.

WORKS EDITED BY CEDRIC THORPE DAVIE

1. **Thésée, 1950.**

Add: Full score - 32pp, in the hand of CTD (ms 37757/15).

4. **The Choice of Hercules, 1957.**

Add: Full score - 33pp, taken from the masters (ms 37757/14).

5. **Ode to Charity, 1957.**

Add: Full score - 102pp, taken from the masters (ms 37757/13).

11. **Gott in der Natur, 1968.**

Add: Full score - 26pp, in pencil in the hand of CTD (ms 37757/16).

12. **Ständchen, 1968.**

Song by Schubert, with words by Franz Grillparzer, set by CTD for alto solo, SSAA and orchestra (2 flutes, 3 clarinets, 1 bassoon 2 horns and strings). (ms 37757/16.)

Add: Full score - 22pp, in pencil in the hand of CTD.

13. **Carmen seculare, 1976.**

Arrangement of the song written by Sir Herbert Oakley, for the St Andrews University Musical Society Centenary concert. Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, harp, organ (ad lib), timani, percussion strings, soloists, semichorus and chorus.

Full score, in pencil, in the hand of CTD, but without organ part and verse 2 (semichorus). 13pp.

14. **God save the Queen and Gaudeamus.**

Orchestral score, in pencil, in the hand of a copyist, but almost certainly arranged by CTD. 3pp and 3pp.

15. **Keyboard Concerto no. 1 in C.**

No. 1 of Six favourite concertos for the organ, harpsichord or pianoforte by Thomas Arne, first published in 1790. Scored for solo keyboard, 2 oboes and strings.

Full score - 26pp, in the hand of CTD (ms 37757/17).

16. **Keyboard Concerto no. 3 in A.**

No. 3 of Six favourite concertos by Arne, as above. Scored for solo keyboard, 2 oboes and strings.

2 copies of the full score - 35pp and 34pp, both in the hand of CTD (ms 37757/18).

17. **Carco sempre di gloria.**

Solo secular cantata by Handel, edited by CTD. For alto solo and strings.

Full score - 14pp, and vocal score - 15pp (ms 37757\19).

18. **Nancy or the parting lovers, or, True Blue or the press gang, 1954.**

Opera, with words and music by Henry Carey, edited and scored from the editions of 1740 and 1770 by CTD.

Full score in the hands of CTD and a copyist. [3], 25pp (ms 37757\20).



19. Variations on a theme of Haydn.

Work for piano and orchestra by Carl Czerny (op. 75), edited and orchestrated by CTD. The theme is the well-known subject from Haydn's Emperor Quartet.

Full score - 192pp, with the piano part photocopied from an early edition and the orchestral parts in the hand of CTD (ms 37757\21).

20. The Seven Last Words of Christ on the Cross.

Oratorio by Heinrich Schütz (1645), translated and edited by CTD.

Full score - 22pp, in the hand of CTD. Photocopy of Introitus and Conclusio. Parts for SATTB, in the Breitkopf & Härtel edition and as edited by CTD, in his hand. Parts, in the hand of CTD, for 2 violins, 2 trumpets and 3 trombones (ms 37757\22).

21. Fragments by Giovanni Gastoldi, Henry Lewis, William Webb and Simon Ives.

Photostats of the fragments, with a transcription by CTD (ms 37757\23).

CEDRIC THORPE DAVIE - ADDITIONAL CORRESPONDENCE

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1. Appointments.
  - a) Royal Scottish Academy, honorary member. 5 letters, 17 March - 16 May 1977.
  - b) Arts Council of Great Britain, member. 2 letters, 9 - 18 December 1970.
  - c) Scottish Music Archive. 1 letter, 30 May 1968.
  - d) Scottish Arts Council. 4 letters, 17 January - 2 February 1968.
  - e) St Andrews University Celtic Society. 3 letters inviting CTD to become honorary president or vice-president. 13 March 1959 - 2 March 1965.
  - f) St Andrews University, Faculty of Arts. 2 letters, 25 May - 28 June 1962.
  - g) Scottish Universities Entrance Board, examiner in music. 1 letter, 25 May 1961.
  - h) Scottish Music Advisory Committee of the BBC. 1 letter, 11 November 1960.
  - i) Queen's College, Dundee, Gramophone Society. 1 letter inviting CTD to become honorary president. 20 May 1959.
  - j) West Fife Society of organists. 1 letter inviting CTD to become honorary president. 1 June 1959.
  - k) Royal Scottish Academy of Music. 1 letter relating to CTD's post as principal examiner. 25 June 1959.
  - l) St Andrews University, appointment as reader. 1 letter, 22 February 1956.
  - m) Royal Scottish Academy of Music. 1 letter appointing CTD governor. 28 June 1954.
  - n) St Andrews University. 4 letters on CTD's appointment as lecturer, then as Master of Music, and conditions of appointment. 12 September 1945 - 31 January 1948.
2. Arnold, publishers.

3 memoranda of agreement, relating to publication of "Under the Greenwood Tree", "Orpheus with his lute" and "You spotted snakes". 21 July 1948 - 7 January 1954.
3. Wm Blackwood & Sons Ltd.

22 letters, memorandum of agreement and 3 royalty statements in connection with Scotland's Music, by CTD, published by Blackwood. 1 June 1978 - 21 May 1982.

4. The Boy and the Salmon.  
Correspondence with the BBC (9 letters, mostly from Finlay J. Macdonald) relating to the composition and performance of "The Boy and the Salmon". 21 January - 3 May 1957.  
List of timings in the hand of CTD.
5. BBC, general.
  - a) Letter from Raymond McGill, requesting permission for Hallé orchestra to borrow music for "Auld Lang Syne" arrangement. 25 May 1982.
  - b) 7 letters, contract and conditions of entry relating to BBC brass band competition "Fanfare", for which CTD acted as adjudicator. 29 April 1981 - 19 February 1982.
  - c) 3 letters, from and on behalf of Marinell Ash, relating to a 'portrait' programme of which CTD was the subject. 2 January - 7 April 1981.
  - d) 15 letters relating to arrangement of "Auld Lang Syne" for last night of the Proms. 20 December 1978 - 15 October 1979.
  - e) 3 letters, notes to competitors and adjudicators, and auditions schedule for stage 1 of the Young Musician of the Year competition, for which CTD acted as adjudicator. 19 September 1979 - 7 May 1980.
  - f) 2 letters from Martin Dalby relating to a list of CTD's music. 3 October - 1 November 1979.
6. Broadwood Antique Piano.  
3 letters, including one from Paul Badura-Skoda, and newspaper cutting, relating to CTD's antique Broadwood piano. 23 November 1959 - 22 June 1972.  
The piano was sold at Sotheby's on 24 June 1972.  
With a catalogue of the sale, marked up by CTD with prices fetched.
7. Chandos Music Co.
  - a) 4 letters relating to the recording and publication of "Variations on a theme of Lully". 12 January 1977 - 23 August 1979.
  - b) Assignment of copyright to Chandos, 1 January 1977.
8. Chapel Choir auditions.  
Audition sheets, 1947 - 1977.
9. Curwen.
  - a) 2 letters relating to copyright. 14 August 1964 - February 1976.
  - b) 3 memoranda of agreement relating to "Quodlibet" and "Four Scottish Songs". December 1954 - 1957.
10. Cutty Sark.  
71 letters, mostly from William MacArthur, librettist of the "Cutty Sark", but with some from BBC officials. 20 October 1956 - 30 November 1961.
11. Dennis Dobson.
  - a) Correspondence with Dobsons and with M.R. Turner, solicitor, over 2nd instance of non-payment by Dobsons of royalties, in respect of Musical Structure and Design. 15 letters, 10 February 1969 - 30 April 1975.
  - b) Correspondence with M.R. Turner, solicitor, of Gaster and Turner, over 1st instance of non-payment by Dobsons of royalties, in respect of Musical Structure and Design. 10 letters, 2 December 1966 - 23 February 1968.
  - c) Correspondence relating to the proposed liquidation of Dobsons. 15 letters, 13 October 1954 - 31 January 1968.
  - d) 4 letters from Dr Percy Young, for Dobsons, about the proposed publication of Musical Structure and Design and a projected second edition. 27 May 1950 - 5 December 1958.
  - e) Agreement between CTD and Dobsons to publish Musical Structure and Design. undated.
12. Film Scores.
  - a) 1 letter from Muir Matheson relating to the film "Jacqueline". undated.
  - b) 1 letter from Grove Academy Film Society, Dundee, about "The Bridal Path". 10 February 1972.
  - c) 1 letter from Muir Matheson about waltzes for an unidentified film. undated.
  - d) 1 letter from CTD to Alan Grogan of Christopher Mann Ltd about the position of the Composers' Guild regarding contracts with film companies. 6 February 1951.
  - e) 39 letters, 2 telegrams, notes and poems relating to "Rockets Galore". 13 February 1958 - 24 September 1959.
  - f) 1 letter from Alan Grogan about royalties for "Ask me no questions". 30 September 1959.
  - g) Contract for "The South African Story". 11 September 1950.
  - h) 5 letters relating to music for films by Walt Disney. 12 October 1956 - 21 February 1958.
  - i) Contract and 2 letters relating to "The Highland Trail", released as "The Kid from Canada". 4 December 1956 - 22 July 1957.

13. Mechanical-Copyright Protection Society.  
Forms, correspondence and advice notes relating to payment of royalties for broadcasting various compositions by CTD. 13 February 1952 - 1 December 1980.
14. Oxford University Press.  
a) Letter from Early Music relating to the publication of CTD's article on a song by Thomas Morley. 27 January 1981.  
b) 94 letters, agreements and notices of royalty payments, mostly relating to the publication by O.U.P. of "Three Anthems", "Dirge for Cuchullin", "By the River", "Rejoice and be merry" and "The Oxford Scottish Song Book". With some letters of rejection. 20 November 1937 - 13 January 1977.
15. Oxford Scottish Song Book.  
a) 7 letters from Alan Frank of O.U.P. proposing the publication of an Oxford Scottish Song Book. 4 November 1965 - 7 October 1966.  
b) 21 letters from George McVicar relating to his settings for O.S.S.B. 27 July 1966 - 31 October 1967 and undated.  
c) Letter and postcard from unidentified correspondent relating to the project. 19 July 1966 and undated.  
d) 4 letters to and from Curwens relating to a project to publish a book of Scottish songs. 14 January 1965 - 7 April 1966.  
e) List of songs to be set by CTD and George McVicar.  
f) 9 letters from O.U.P. mostly relating to the possibility of recording some of the songs from O.S.S.B. 7 December 1967 - 4 March 1968.  
g) 6 letters relating to accuracy of the texts. 14 February - 16 May 1968.  
h) Original of preface, notes and glossary with covering letter from O.U.P. dated 28 October 1968.  
i) 2 letters relating to covers, with a mock-up. 11 October - 1 November 1968.  
j) 12 letters, including 2 from Iain Crichton Smith and 5 from Derek Thomson, notes and music, relating to the inclusion of Gaelic songs in O.S.S.B. 21 November 1966 - 16 May 1967.  
k) 10 letters and notes relating to the proposed L.P. of songs from O.S.S.B. 9 April - 11 June 1969.  
l) 1 letter relating to reissue of the hardback edition. 23 October 1975.
16. Performing Rights Society letters.  
43 letters from P.R.S. and 1 from CTD, relating to performances of works by CTD, and to the administration of the Society. 10 December 1942 - 25 October 1982.
17. Performing Rights Society fees and accounts.  
Folder of vouchers relating to payment of royalties on performances of works by CTD, covering the whole of his career.
18. A Princess for a Prize.  
45 letter about "A Princess for a Prize", including 33 from William MacArthur the librettist, with suggestions for alternative lyrics, and contracts and rehearsal schedules from the BBC. 7 November 1951 - 23 February 1954.
19. Routledge & Kegan Paul Ltd .  
Memorandum of agreement relating to the publishing of Donald Low's Critical Essays on Robert Burns, to which CTD contributed an article. 10 April 1974.
20. Scottish Arts Council.  
a) Letter and memorandum relating to the provision of performing material for "The Wee Cooper of Fife". 26 February 1981.  
b) Scottish Arts Council Opera Report, 31 March 1981.
21. Scottish Television.  
5 letters relating to the televising of "The Jolly Beggars". 3 August - 27 November 1978.
22. Stainer and Bell.  
12 letters relating to the hire of parts for "Divisions on a tune by Dr Arne". 30 November 1981 - 26 February 1982.

End of Book