

SIR CHARLES VILLIERS STANFORD

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It is not only the 'modern' composers who are neglected, but many of the older generation are as well and it is for reasons other than the quality of their music.

Such a case is Sir Charles Villiers Stanford who, until the last ten years or so, was ignored. He was condemned because he was Irish, born in Dublin on 30 December 1852 and, by 1887, became professor of music at Cambridge which invoked complaints, "But he is Irish." George Bernard Shaw was vitriolic in expressing these unfair views which resulted in unjustified criticism of Stanford and the exaggerated promotion of Elgar deliberately intended to diminish Stanford. Stanford's music is far better, the textures are clear and his music is not thick or turgid; his music is not pompous and Stanford could write real allegros. His music is delightful, full of melodies, choice harmonies and direction and is never overblown. Much of Stanford's music is now recorded.



Yes, he could be hot tempered and be severe on some of his pupils because he wanted the best for them, but this has to be understood in the context that he was plagued with intolerable remarks that he was not British. He was also slightly involved in the Elgar Depreciation Society which was not out to scuttle Elgar but to discuss his work from a professional point of view. Today, critics and musicologists do it all the time about many composers. As at today's date in mid November 2014, the BBC has broadcast 200 performance of Elgar this year, and I can name 40 British composers all of whom had not had one broadcast this year.

Parry was another composer who disliked the music of Elgar as did Vaughan Williams and so one cannot say I am alone in this. There was the famous exchange between Parry and Stanford after hearing a performance of the Dream of Gerontius.

One said, "It stinks of incense!" to which the other replied, "No, it just stinks!"

Stanford was the only son of John James Stanford and his second wife Mary Henn, the third daughter of William Henn, the Master of the High Court of Chancery in Ireland. John was a successful Dublin lawyer, a cellist and a noted bass singer who sang in the Irish premiere of Elijah in 1847. Mary was a very able pianist.

Charles was given private tuition at a Dublin school run by Henry Tilney Bassett who concentrated on the classics. Charles had a remarkable talent in music and three of his teachers had studied with Ignaz Moscheles including his godmother Elizabeth Meeke who made Charles end each lesson by playing a Chopin Mazurka.

When was eight years old, Stanford composed a March in D flat which was performed three years later at a pantomime at the Theatre Royal, Dublin. At the age of seven, he gave a piano recital of music by Beethoven, Handel, Mendelssohn, Mozart and Bach.

In the 1860s, he went to many concert and heard Joachim, Vieuxtemps and Adelina Patti. The Italian opera singer, Therese Tietjens, instilled in Charles a love of opera which remained with him all his life. When he was ten years old, his parents took him to London where he had some composition

lessons with Arthur O'Leary and piano lessons with Ernst Pauer at RAM. He met Arthur Sullivan and George Grove who greatly encouraged him.

Back in Dublin, he took lessons from Henrietta Flynn, another Leipzig pupil of Moscheles, and from Robert Stewart the organist of St Patrick's Cathedral as well as lessons from another Moscheles pupil, Michael Quarry.

Charles' father wanted his son to go into the legal profession but accepted his wishes to pursue music but insisted that he had a university education before going abroad to study music. His application for a classics scholarship at Trinity Hall, Cambridge was unsuccessful and so he gained an organ scholarship at Queen's College. When he went up to Cambridge, he had composed many works. He immersed himself in the musical life and his Latin and Greek studies suffered. He composed vocal and sacred works and a fine piano concerto. In November 1870, he was the piano soloist with the Cambridge University Music Society and, later, became its director and remedied the decline into which this society had succumbed. He allowed women into the choir.

The Cambridge Choir amalgamated with the Amateur Vocal Guild. The conductor was originally John Larkin Hopkins, organist at Trinity College, who, because of illness, handed the choir over to Stanford and, after his death, Stanford became the organist at Trinity College. In 1873, Stanford made his first trip to Europe for the Schumann Festival in Bonn.

In his organist job he was paid £100 a year and given rooms to live in. He was allowed time off to travel abroad. He took the final of his classics degree and came 65th out of 66 entries. At the recommendation of William Sterndale Bennett, who had been professor of music at Cambridge, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke whom he did not like because of his hatred of contemporary composers. He hated Wagner and mocked Brahms.

The following summer he returned to Leipzig and studied with Friedrich Keil from which he learned much in three months.

Back in Cambridge, Stanford continued with the choir with much success and, with the orchestra, gave one of the first British performances of Brahms' Symphony no 1.

Composing was also important to Stanford during this time and, in 1875, his Symphony no 1 in B flat won second prize at Alexandra Palace in a competition for British symphonies. It is a truly delightful work with clear textures, sublime melodies, excellent form and coherence. It is not turgid, thick, over scored or pompous and long-winded as Elgar, but has a freshness and lasting impact. It is on a large scale and owes something to both the form and coherence of Beethoven and Schumann. The first movement has much to give with an exquisite slow opening and an allegro full of fascination and a climax in a chorale style. The second movement is a type of Landler or intermezzo, but is a scherzo. The slow movement, *Andante tranquillo* is impressive and the finale *Allegro molto* has changing moods in which the interest does not wane.

At the request of Tennyson, Stanford performed his oratorio *The Resurrection* at London's Lyceum Theatre in April 1876.

His father disapproved of Charles' marriage to Jane Anna Maria Wetton in April 1878. She was a singer known as Jennie and she bore two children, Geraldine Mary, born 1883, and Guy Desmond, born 1885.

In 1878-1879, he worked on his first opera *The Veiled Prophet* which had its English premiere in 1893 having been given in Hanover in 1881. Both performances had mixed reviews. Some opined that it showed the influence of Gilbert and Sullivan which seems unfair. Later, he received criticism

for light hearted and comic operas whereas it was said that he should have been composing grand opera. But he was becoming a major figure in British music and engaging first class soloists to take part in his concerts including Richter, Joachim and Patti. He also was acclaimed as the organist at Trinity College and was writing sacred music of quality.

In the 1880s, Stanford worked with the author Gilbert and Sullivan on two operas Savonarola and The Canterbury Pilgrims. Savonarola was premiered in Hamburg in April 1884 but was severely criticised at Covent Garden in July 1884. Parry was not impressed. The Canterbury Pilgrims was premiered in London in April 1884 and fared better although some said it was influenced by The Mastersingers.

The Symphony no 2 in D minor is subtitled Elegia but is not a mournful piece. It was inspired by Tennyson's poem In Memoriam and dates from 1880.

The first movement is resplendent with fascinating ideas and a typical immediate and lasting Stanford attractiveness. Some ignorant person has claimed that some of the second movement has the Elgarian nobilmente feel which is utter nonsense. The scherzo is also well written although it may hint at Brahms but there is nothing wrong in that. The finale has a slow opening but then proceeds to become a fine allegro. Unlike Elgar, Stanford could write allegros and Stanford's music is never muddy.

The Cello Concerto dates from 1880 and is said to have been influenced by Dvorak's less known Cello Concerto in A minor. It is a very fine work of personality and character and is perfectly written for the soloist. The finale has dance rhythms and the slow movement is gorgeous. It is far better than the Elgar by miles and, thankfully, two recordings of this master work are now available.

The Royal College of Music was set up in 1883 to replace the National Training School of Music. The founder director was George Grove who appointed Stanford as its professor of composition which position he held for the rest of his life. Among his pupils were Coleridge-Taylor, Holst, Vaughan Williams, Ireland, Bridge and Bliss.

Stanford's teaching methods have been criticised. He could be difficult and condescending. He wanted the best for his pupils and was not pleased when some moved away from classical form and coherence. He did not care for pupils who did not appreciate Brahms and the German masters and some of his pupil's works entered the repertoire easily while his own work did not have the same acclaim. But Stanford was a workaholic and staged 32 operas from 1885 to 1915 which operas he conducted.

He was appointed conductor of the Bach choir in London in 1885, a post which he held until 1902.

In 1882, Hans Richter conducted the premiere of the Symphony no 3 in F minor known as The Irish. It is another example of Stanford's expertise and is set in four movements, the third has a fine harp solo indicating its Celtic connection. Those who hear it comment on its melodic context, exquisite orchestration, memorable but varied content and the music flows mercurially. Richter took it to Vienna and Mahler conducted it in New York

Following the death of Sir George Macfarren in October 1887, Stanford was appointed professor of music at Cambridge and he reorganised the Bachelor of Music degree so that for anyone to obtain this degree they had to attend and study at the College.

Stanford composed incidental music for productions of Aeschylus's The Eumendis (1885) and Sophocles's Oedipus Tyrannos (1887) in which he used leitmotifs in the manner of Wagner and these scores were described as highly significant and dramatic.

The Symphony no 4 in E was composed in 1888 and premiered in Berlin as part of an all Stanford concert on 18 January 1889. It is in four movements with the second movement being an intermezzo

rather than scherzo. The first movement is another real allegro in sonata form with excellent thematic material as you always find in Stanford. The second movement opens with a clarinet solo. The third movement is resolute and confident. The finale is lively and very impressive and ends with a triumphant coda.

The Symphony no 5 was composed in 1884 and is subtitled by two poems by John Milton L'Allegro ed il Penseroso. Among its many qualities there exists a type of jollity, expressive string writing and, often, a sense of relaxation which is never banal.

In the 1890s, George Bernard Shaw wrote some cruel criticisms of Stanford's music but added that his tunes were good enough for D'Oyly Carte and that he should succeed Sullivan. Shaw was not a musician and therefore his comments on music were, and are devoid of any value. He hated the Victorian choral music of Stanford as he was an atheist and Stanford was a Protestant. Shaw was violently abusive of Stanford's oratorio Eden and bracketed Stanford with Parry and MacKenzie as composers of sham classics. Shaw, on the other hand, adored Elgar, and Barbirolli later reiterated Shaw's philosophy that Elgar never wrote a bad piece and no one can be a musician or music lover unless they adored everything that Elgar wrote. And Shaw's other complaint was that Stanford was Irish.

Stanford composed some very fine sacred works such as the Mass in G, the requiem and the Te Deum.

These three composers that Shaw lampooned were said by Shaw that this trio thought that they were the leaders of the English musical renaissance and yet MacKenzie and Stanford were not English and this hateful view prevailed for many years and even today, Elgar is adored and other British composers are certainly ignored. In the first eleven months of 2014, we have had 200 broadcasts of Elgar on the BBC and very little of Parry and MacKenzie. If they were broadcast neither reached double figures.

I realise that some wrongly think I take every opportunity to criticise Elgar but the facts stated here are facts and can be verified from many sources.

In 1893, Stanford returned to opera and made a shortened version of The Veiled Prophet which received good reviews and it was conducted by Henry Wood and the opera ran for 82 consecutive performances. Beecham called it a colourful, racy work.

Grove retired from the Royal College of Music at the end of 1894 and Parry succeeded him. Stanford congratulated him on his appointment. But the friendship became strained. Stanford could be hot tempered and Parry was very highly strung and often unreasonable. In 1895 Parry withdrew the promised funding for Stanford's orchestral classes which was the main cause of their broken friendship.

1896 saw the premiere of his opera Shamus O'Brien said by many to be his most convincing work expressing his warm sympathy for Ireland. His writings for voices could not be better. One such example is The Bluebird for soprano and SATB which is ravishingly beautiful.

By 1898, Stanford was showing his age and was not well and resigned as director of The Leeds Triennial Music Festival. He did take on the conductorship of the Leeds Philharmonic Society and a wicked rumour went around that he did this to oust Sullivan. But the fact was that Sullivan was not a good conductor and simply hopeless at works by other composers. This also emphasised the jealousy that was constantly launched at Stanford who remained the conductor until 1910. During



this time he composed works for this group such as Songs of the Sea (1904), Stabat Mater (1907) and Songs of the Fleet (1910). Other works performed at this festival were by MacKenzie, Parry (no ill-feeling on Stanford's part) and Vaughan Williams Sea Symphony,

In 1901, Stanford composed another opera, Much Ado about Nothing, which was faithful to Shakespeare's text. It was a success.

The Symphony no 6 was written quickly in 1905 and is dedicated to the memory of George Frederick Watts a very admired artist. It was premiered on 18 January 1906 by the London Symphony Orchestra and then fell into oblivion for the next eighty years. Where is the justice in that? The opening allegro is decisive and often thrilling with a magnificent main theme and maintains the allegro tempo. The second movement opens with a glorious cor anglais solo and some wonderful writing for the woodwind and not for the first time. There follows a brief Scherzo and the finale opens with brass and timpani in a march-like character of striking originality and the piece hardly lets up.

Sadly, Stanford's deserved popularity was in decline largely due to the fulsome promotion of Elgar and the influence of Shaw which prejudice exists to this day. Elgar was a disreputable toady and his music is inferior to Stanford and also to that of Parry. Elgar's music is pompous, thick, turgid and he could not write an allegro and had no sense of form. The myth went around that Richard Strauss adored Elgar and Stanford felt that Strauss's music was also over scored. When Elgar was appointed professor of music at Birmingham University in 1904, it raised many eyebrows and understandably so, and Elgar rubbished many worthy composers as a teacher and was hateful about Stanford. It is also true that Elgar had no academic training and he entered this appointment when the ploughing had already been done. He was a very poor teacher and there are many accounts which testify to this.

Elgar was very limited in many ways. For example, he could not write for the piano whereas Stanford certainly could. He wrote an early piano concerto but his Piano Concerto no 1 in G Op 59 shows his ability in writing for the piano. It is not a virtuosic work alla Liszt, but it is durable, attractive, melodious, memorable and in classical form. He was to compose two more piano concertos the third being orchestrated by Geoffrey Bush. The second concerto is a must and, incidentally, Parry's writing for the piano is far better than Elgar.

Stanford continued to compose. There was a Violin Concerto in 1901, a Clarinet Concerto in 1902 and his last two symphonies of 1906 and 1911 and the fine Piano Concerto no 2 of 1911. His penultimate opera The Critic dates from 1916 and was a success and was later taken up by Beecham who staged it in London and Manchester.

The Symphony no 7 in D minor is the shortest of his symphonies at just under half an hour and dates from 1911. The slow movement is a set of five variations and the whole work is typical of this great composer but, by now, Elgar was all the rage and Stanford was being unfairly put to one side.

Another insidious myth arose in which it was said that Stanford allegedly said that he wished he had written some of the Elgar works and thought that he was a great composer. This is not true but a conspiracy set out by the Elgar camp. While there is a story about Max Reger, Stanford used it in a

letter to Elgar in which he said that he had a copy of Elgar's Cello Concerto before him as he was sitting in the smallest room in the house but, thankfully, it would be soon behind him

It has often been said that the First World War has a devastating effect upon Elgar but not only him. Stanford was far from well and air-raids troubled him. He moved from London to Windsor. He was distressed that many of his colleagues died or suffered in the conflict including George Butterworth, Bliss was injured and Gurney gassed. There were now fewer students and concerts had to be cancelled which meant a loss of income. In 1916, there was a fearsome row between Stanford and Parry, but when Parry died in 1918, Stanford successfully arranged for him to be buried in St Paul's Cathedral.

More unfair criticism was heaped upon Stanford including the nonsense that his music lacked passion.

There is much excellent chamber music including eight string quartets, three piano trios and two string quintets and many various sonatas. His organ music knows no equal.

In September 1922, he composed his last work the Irish Rhapsody no 6. He celebrated his 70th birthday and his health declined. On 17 March 1924, he suffered a stroke and on the 29 March, he died at his London home. His service on 2 April was at Golders Green Crematorium and his ashes were buried in Westminster Abbey the next day.

In 1925, his last opera *The Travelling Companions*, written during the war, was premiered in Liverpool in 1925, in Bristol in 1928 and Sadler's Wells in 1935.

The Irish Rhapsody no 1 contains a beautiful orchestration of the Londonderry Air.

He had received many honours including doctorates from Oxford (1883) Cambridge (1888) Durham (1898) Leeds (1904) and Trinity College, Dublin (1921). He was knighted in 1902 and two years later was elected a member of the Royal Academy of Arts in Berlin.

After his death, many composers and musicians all agreed that Stanford could compose expertly in every genre. Many of his pupils said that he could always get them out of any mess in their music but now he is gone. He was a genius.

LIST OF WORKS

Operas

- Lorenza, Op. 55 (unpub.)
- The Veiled Prophet of Khorassan (1881)
- Savonarola (1884)
- The Canterbury Pilgrims (1884)
- Shamus O'Brien, Op. 61 (1896)
- Christopher Patch, the Barber of Bath, Op. 69
- Much Ado About Nothing, Op. 76a (1901)
- The Critic, or An Opera Rehearsed, Op. 144 (1916)
- The Travelling Companion, Op. 146 (produced 1925, posth.)
- The Marriage of Hero (unpub.)
- The Miner of Falun (Act I; unpub.)

Orchestral works

Symphonies

- No. 1 in B flat major (1876)

- No. 2 in D minor, "Elegiac" (1882)
- No. 3 in F minor, "Irish", Op. 28 (1887)
- No. 4 in F major, Op. 31 (1888) [1]
- No. 5 in D major, "L'Allegro ed il Pensieroso", Op. 56 (1894)
- No. 6 in E flat major, "In Memoriam G. F. Watts", Op. 94 (1905) [1]
- No. 7 in D minor, Op. 124 (1911)

Concertos

- Piano Concerto in B flat major WoO (early- no. "0") (1874)[2][3]
- Violin Concerto in D major WoO (early, 1875) [2][3]
- Cello Concerto in D minor WoO (1879/1880) [2]
- Suite in D for violin and orchestra, Op. 32
- Piano Concerto No. 1 in G major, Op. 59
- Concert Variations upon an English Theme "Down Among the Dead Men" for piano and orchestra in C minor, Op. 71
- Violin Concerto in D major, Op. 74
- Clarinet Concerto in A minor, Op. 80
- Piano Concerto No. 2 in C minor, Op. 126 (1911)
- Violin Concerto No. 2 in G minor, Op.162 (1918) [4]
- Piano Concerto No. 3 in E flat major, Op. 171 (1919; unfinished, orchestrated by Geoffrey Bush) [2]
- Variations for violin and orchestra, Op, 180 (1921) [3]
- Concert Piece for organ and orchestra, Op. 181 (1921) [3]

Irish Rhapsodies

- Irish Rhapsody for orchestra No. 1 in D minor, Op. 78
- Irish Rhapsody for orchestra No. 2 in F minor, Op. 84 ("The Lament for the Son of Ossian")
- Irish Rhapsody for cello and orchestra No. 3, Op. 137
- Irish Rhapsody for orchestra No. 4 in A minor, Op. 141 ("The Fisherman of Loch Neagh and what he saw")
- Irish Rhapsody for orchestra No. 5 in G minor, Op. 147
- Irish Rhapsody for violin and orchestra No. 6, Op. 191

Other orchestral works

- Funeral March 'The Martyrdom'
- Oedipus Rex, incidental music, Op. 29

Choral works

Anthems and motets

- And I saw another Angel (Op. 37, No. 1)
- Eternal Father (Op.135)
- For lo, I raise up (Op. 145)
- If thou shalt confess (Op. 37, No. 2)
- 'How beauteous are thy feet' (published 1923)
- The Lord is my Shepherd (composed 1886)
- Three Latin Motets (Op. 38, 1905)
 - Justorum animae
 - Coelos ascendit hodie
 - Beati quorum via
- Engelberg (1904)

Services

Morning, Evening, and Communion services:

- B flat major (Op. 10)
- A major (Op. 12)
- F major (Op. 36)
- G major (Op. 81)
- C major (Op. 115)
- D major for Unison Choir (1923)

Magnificat and Nunc dimittis settings:

- E flat major (1873; publ. 1996)
- F major (Queens' Service) (1872; edited Ralph Woodward and publ. 1995)
on the 2nd and 3rd Gregorian Modes (1907)
- A major (Op. 12)
- B flat major (Op. 10)
- C major (Op. 115)
- G major (Op. 81)

Miscellaneous

- The Blue Bird, Op. 119 on words by Mary Coleridge
- Six Elizabethan Pastorals Op. 49 (1892)
- Six Elizabethan Pastorals (2nd set) Op. 53 (1894)
- On Time, Choral Song for unaccompanied double choir, Op. 142 Poem by John Milton
- Magnificat in B flat major for unaccompanied double choir, Op. 164 (September 1918):
dedicated to the memory of Parry
- Pater Noster (1874)

Works for choir and orchestra

- Elegaic Ode, Op. 21 (1884), words from When Lilacs Last in the Dooryard Bloom'd by Walt Whitman
- The Revenge, a ballad of the fleet, Op. 24 (1886) Words by Alfred, Lord Tennyson
- Mass in G major, Op. 46
- Requiem, Op. 63 (1896) [1]
- Te Deum, Op. 66 (1898; written for the Leeds Festival)
- Songs of the Sea for solo baritone, choir (mixed or men's voices) ad lib. and orchestra, Op. 91
(words by Henry Newbolt)
- Songs of the Fleet for solo baritone, SATB and orchestra, Op. 117 (words by Henry Newbolt)
- At the Abbey Gate, cantata for solo baritone, SATB and orchestra, Op. 177 (1921)

Songs for solo voice(s) and piano

- Six Songs (Op. 19)
- 3 Songs to poems by Robert Bridges (Op. 43)
- A Cycle of (9) Songs from The Princess of Alfred, Lord Tennyson for Quartet of solo voices
(SATB) and piano (Op. 68)
- An Irish Idyll in Six Miniatures, words by Moira O'Neill (Op. 77)
- Songs of Faith Set 1 (Tennyson) (Op. 97, 1-3)
- Songs of Faith Set 2 (Walt Whitman) (Op. 97, 4-6)
- A Sheaf of Songs from Leinster: 6 songs to words by Winifred Mary Letts (Op. 140)
- Crossing the bar Words by Alfred, Lord Tennyson
- La belle dame sans merci, poem by John Keats
- A Corsican Dirge, poem translated from the Corsican by Alma Strettell
- Prospice, poem by Robert Browning

The Milkmaid's song and The Lute Song, poems from "Queen Mary" by Alfred, Lord Tennyson
To Carnations, poem by Robert Herrick
Why so pale?, poem by Sir John Suckling

Chamber Music

String quartets

- No. 1 in G major, Op. 44 (1891)
- No. 2 in A minor, Op. 45 (1891)
- No. 3 in D minor, Op. 64 (1897)
- No. 4 in G minor, Op. 99 (1907)
- No. 5 in B flat major, Op. 104 (1908)
- No. 6 in A minor, Op. 122 (1910)
- No. 7 in C minor, Op. 166 (1919)
- No. 8 in E minor, Op. 167 (1919)

Other works for string ensemble

- String quintet No. 1 in F major, Op. 85 for two violins, two violas & cello (1903)
- String quintet No. 2 in C minor, Op. 86 (1903)

Piano trios

- No. 1 in E flat major, Op. 35 (1889)
- No. 2 in G minor, Op. 73 (1899)
- No. 3 in A "Per aspera ad astra", Op. 158 (1918)

Works for violin and piano

- Sonata No. 1 in D major, Op. 11 (1880)
- Sonata No. 2 in A major, Op. 70 (1898)
- Sonata No. 3, Op. 165 (1919)
- Legend, WoO (1893)
- Irish Fantasies, Op. 54 (1894)
- Five Characteristic Pieces, Op. 93 (1905)
- Six Irish Sketches, Op. 154 (1917)
- Six Easy Pieces, Op. 155 (1917)
- Five Bagatelles, Op. 183 (1921)

Other works for solo instrument and piano

- Sonata No. 1 in A major for violoncello & piano, Op. 9 (1878)
- Sonata No. 2 in D minor for violoncello & piano, Op. 39 (1893)
- Three Intermezzi for clarinet & piano, Op. 13 (1880)
- Sonata for clarinet (or viola) & piano, Op. 129 (1912)

Other works for strings and piano

- Piano quartet No. 1 in F major, Op. 15 (1879)
- Piano quartet No. 2, Op. 133 (1912)
- Piano quintet in D minor, Op. 25 (1887)
- Serenade in F major for Nonet, Op. 95 (1906)
- Fantasy No. 1 in G minor for clarinet & string quartet, WoO (1921)
- Fantasy No. 2 in F major for clarinet & string quartet, WoO (1922)
- Phantasy for horn & string quartet in A minor, WoO (1922)

Piano Music

Toccata in C Major, Op. 3

Three 'Dante' Rhapsodies, Op. 92
Six Characteristic Pieces, Op. 132
24 Preludes in all the keys, Set I, Op. 163
Ballade, Op. 170
24 Preludes in all the keys, Set II, Op. 179

Organ Music

Chorale Preludes (8)
Chorale Preludes, Op. 182
Fantasia and Toccata, Op. 57 (1894, revised 1917)
Fantasie on Intercessor, Op. 187
Four Intermezzi
Idyl and Fantasia, Op. 121
Intermezzo on Londonderry Air, Op. 189
Prelude and Fugue in E minor
Quasi una Fantasia (1921)
Six Occasional Preludes, 2 books
Six Preludes, Op. 88
Six Short Preludes and Postludes, Op. 101
Six Short Preludes and Postludes, Op. 105
 On a theme of Orlando Gibbons Song 34: The Angels' Song
 On a theme of Orlando Gibbons Song 22:
 Lento
 On a theme of Orlando Gibbons Song 24:
 Trio
 Allegro
Sonata No. 1, Op. 149 (1917)
Sonata "Eroica" No. 2, Op. 151 (1917)
Sonata "Britannica" No. 3, Op. 152 (1918)
Sonata "Celtica" No. 4, Op. 153 (1920)
Sonata "Quasi Una Fantasia" No. 5, Op. 159 (1921)
Te Deum Laudamus Fantasy
Three Preludes and Fugues, Op. 93 (1923)
Toccata and Fugue in D minor (1907)
Fantasie and Fugue in D minor, Op. 103 (1907)

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