

## STANLEY BATE

David C F Wright DMus  
(1971)

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*The webmaster of the site that includes the stolen article has removed it from his site.*

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It was in a suburb of Plymouth where Stanley Richard Bate was born on 12 December 1911. The family lived at Hazeldene, 2, West Down Road, Milehouse.

Bate was one of several children. His first attempt at composition was when he was seven. He was a very fine pianist even at an early age. He was the organist at Plymouth's Herbert St Methodist Church in 1923. He was 12. In 1924 he changed for a larger pipe organ at Torpoint Methodist Church across the river Tamar in Cornwall.

Bate studied composition with a local composer, Harold C. Lake and piano with Douglas Durston. In 1928 he wrote a Christmas piece entitled The Forest Enchanted which was performed by the Tamaritan Quartette, conducted by the composer.

Lake assisted young Stanley to write his opera All for the Queen - 'a faerie phantasy'. Bate wrote the libretto himself but he depended on Lake for help with the orchestration. The composer conducted the premiere at The Globe Theatre, Royal Marine Barracks, Stonehouse, Plymouth on 30 November 1931. Bate also had the active support of a group of very talented local amateurs though the lead was taken by a professional soprano. The piece was apparently "a gay and lively operetta somewhat in the style of Merrie England."

In 1928 Bate entered the Daily Express National Piano Playing Competition. Bate was a good organist and pianist but did not do as well as he should and so lost the opportunity of gaining the regional prize of a Broadwood piano. The adjudicator was John Ireland.

Bate came to the attention of a wealthy Plymouth philanthropist, Casanova Ballard, whose surname now graces a swimming pool near the city centre. Ballard sponsored Bate with financial support for his studies throughout the late 1920s and early 1930s enabling him from the age of seventeen to study in London with Felix Swinstead.

Bate became a prolific composer. Among his earliest works is Three Winter Pieces Op. 4 for solo piano published by the Plymouth firm, Parker & Smith and was the first of Bate's works to be published.

In 1932, he won an open scholarship to the Royal College of Music and he rented accommodation in Streatham. Bate arrived at the College with a "vast collection of original compositions, including big piano concertos and string quartets". When asked if he had any more works, Bate apparently replied that this was only a very small part of his output. Seven years earlier, in 1925, he had decided to

become a composer and during that time he had been composing prolifically and studying so-called modern works.

His first course of study at the College was composition with Ralph Vaughan Williams. VW's Lark Ascending inspired Bate's enthusiasm. Generally Vaughan Williams was interested in Bate's work and encouraged him even into the 1950s. His second course of study was the piano with Arthur Benjamin. There was also counterpoint with the brilliant R.O. Morris and orchestration with Gordon Jacob.

He left the College in 1936 carrying off many prizes including the W.W. Cobbett Prize for an early String Quartet of 1933 and the Ernest Farrar Prize in 1935.

During his holidays, he returned to the family home at Plymouth and earned an income from being a pianist in a small orchestra at Williams Café at the top of Union Street. He was remembered long afterwards in Plymouth as the young man in the orchestra with "a soulful expression".

Bate dated his first serious compositions from his RCM years, in particular the first acknowledged String Quartet of 1936 and the Symphony No. 1 in E flat dating from 1934 which received its premiere at the RCM in 1936. Other works performed at the RCM include an early Piano Concerto also of 1934 and an Overture dating from 1936 and first performed the same year.

Among the many students at the College that Bate came to know was Peggy Glanville-Hicks. She was born on 29 December 1912 in Melbourne, Australia. Her first studies were with Fritz Hart at the Melbourne Conservatory. Then in 1931 she travelled to London and began studies at the College with Vaughan Williams, R.O. Morris, C.H. Kitson, Gordon Jacob, Constant Lambert and Malcolm Sargent. She died in Sydney on 24 June 1990.

Bate was to be associated with her until 1948. Gordon Jacob thought Glanville-Hicks had "greater sensitivity and self-criticism" than Bate and always felt that she had "sacrificed her own career to help to promote" Bate's.

He showed some talent as a painter at this time and displayed his work at a number of exhibitions.

Among the many prizes he won while at the College was the Octavia Travelling Scholarship. He went to Paris during 1936 and studied privately with Nadia Boulanger.

Boulanger thought highly of her pupil and later travelled to London to conduct a performance of his Concertino for piano and chamber orchestra. She wrote of Bate, "Among the young composers of today, very few have such importance as his. He possesses personality, strength, originality and also a natural vein which makes his music a pleasure for the amateur as well as the professional musician. Bate is also a remarkable pianist and his contribution to contemporary music is rather exceptional." Prialx Rainier also admired Bate's music, although she said it was not progressive.

He was fortunate to have tuition from Hindemith in Berlin at the Hochschule für Musik.

Glanville-Hicks also won a travelling scholarship at this time. She used it to travel to Paris for tuition with Nadia Boulanger and to Vienna where she was taught by Egon Wellesz. Wellesz's course was in musicology and composition although he was ultra-conservative and despised 'modern' music.

Bate was rather scathing about the teaching of Boulanger and Hindemith which is surprising because Hindemith was a very great teacher. However, around this time, Bate composed his Piano Sonata (1937), Sonata for flute and piano (1937), Trio for flute, cello and piano (1938) and Concertino for piano and chamber orchestra (1937).

Other works dating from these years include the Recorder Sonata Op. 12 (1938) written for Manuel Jacob and first performed by Carl Dolmetsch and Joseph Saxby in June 1939 at the home of Sir Robert Mayer in London. There also appeared Six Pieces for an Infant Prodigy for solo piano Op. 13, a Wind Quintet, Violin Concerto No. 1, the ballets Eros (1935) and Goyescas or Goya Dances for piano and string quartet (1937) and Two Preludes for chamber orchestra (1936). Some works, including the first piano concerto and symphony, were later disowned by the composer and are understood to have been destroyed.

Having established himself, and while still pursuing lessons with Boulanger and Hindemith in 1937, he returned to England for occasional visits. The Two Preludes for chamber orchestra were played by a chamber orchestra directed by Iris Lemare at the Mercury Theatre on 22 February 1937.

Bate was an outstanding concert pianist although for the most part his appearances were to be restricted to his own music. He was commissioned from the Eastbourne Festival and the commissioned work was his aforementioned Concertino for piano and chamber orchestra Op. 21. This was premiered on 8 February 1938 by the 26 year old composer with the Eastbourne Municipal Orchestra conducted by Kneale Kelly.

At this time Bate completed the Sinfonietta No. 1. There were also the Five Pieces for string quartet Op. 23.

From 1937 his income came from working in the world of the London stage. He became musical director with Michel Saint-Denis at the Phoenix Theatre. While with Saint-Denis he wrote incidental music for productions of The White Guard, Shakespeare's Twelfth Night and Chekhov's The Cherry Orchard. He also wrote music for Lorca's Bodas de Sangre at the Savoy Theatre from which was derived his Suite for two trumpets, flute and piano. Saint-Denis was also responsible for productions of Sophocles' Electra and Surica Maejito's mime-ballet Juanita. Maejito was the dedicatee of Bate's Seven Piano Pieces. During 1938 Bate also produced a set of Housman Songs.

The Concertino was taken up by the BBC in a broadcast performance directed by Nadia Boulanger with the BBC Orchestra and the composer as soloist. This went out on 4 November 1938. However, Bate's relationship with the BBC always involved disputes.

Three days after the BBC Concertino performance, Peggy Glanville-Hicks and Stanley Bate were married. They took their honeymoon in the Swiss Alps.

Bate also worked with the ballet "Les Trois Arts" and their productions at the Lyric Theatre, Hammersmith. With the coming of the Second World War, Bate became an organiser of what was called "blackout entertainments." Peggy collaborated with him as assistant manager, publicity director and assistant conductor. They encouraged new works for the ballet, an example of which is Elisabeth Lutyens' Midas premiered on 25 November 1939. Lutyens was another of Bate's assistants.

During 1938 and 1939, Bate wrote the ballet Perseus Op. 26 in seven scenes. It was produced at the Lyric by John Regan with décor by Toni del Renzio. The first performance was on 18 November 1939. The orchestra was conducted by Emanuel Yourovsky. The dancers were Lisa Brionda, Celia Franca, Olga Valevska, Joan Innes, Maria Sanina, Anna Lendrum, Sylvia Rye, Jack Spurgeon, John Regan, Leo Kersley, Alexis Rassine, Igor Barczinsky and Toni Repetto. There were further performances on 20, 22, 23, 24 November and 12, 13, 14, 15 and 16 December. Bate made a full orchestral suite from the ballet.

At the end of December 1939, he left "Les Trois Arts" and joined the Arts Theatre group having the same responsibilities. With the Group he revived Perseus with Keith Lester's choreography and Pamela Bowden's décor and costumes. Here he also wrote a ballet Cap over Mill Op. 27 for the Ballet Rambert.

This was in two acts and was scored for two pianos. Dating from 1939 is the Sonatina No. 1 Op. 19 No. 1 for piano, the first of a cycle of nine.

During the years prior to the onset of World War, his theatrical work continued. In the Spring of 1939 he completed his Symphony No. 2 Op. 20 which he had been working on since October 1937. It seems to have been withdrawn although the full score survives. In the same year he produced a Trio for flute, cello and piano Op. 9.

Probably in 1938, Bate's Flute Sonata Op. 11 was recorded on two 10" 78s with sponsorship from the music publishers Editions de L'Oiseau Lyre. The artists were the father and son duo Marcel Moyse (flute) and Louis Moyse (piano).

In 1940, he completed his Symphony No. 3 Op. 29, a work which could be called a war symphony. He suffered a severe illness about this time although the nature of this illness is not specified, although it was likely to have been a nervous disorder. Sir Henry Wood commissioned a work from Bate for the Proms enabling him to complete and submit the Piano Concerto No. 2. It was accepted but the Blitz prevented its performance. Bate's frustration was noted in a musical journal.

Having recovered from the illness, Bate was able to take up an offer from the British Council to tour of Australia. In May 1939, he travelled via the USA on board the same ship as the cowardly Benjamin Britten, a contemporary for whom he felt no sympathy musically and personally. The purpose of the visit was to lecture on British and contemporary music and to appear as soloist in a number of his own pieces and generally to promote the performance of British works both in live concerts and through broadcasts by the Australian Broadcasting Corporation. Among the works he took with him was Vaughan Williams' rather poor Piano Concerto which had been premiered by Harriet Cohen with the BBC Symphony Orchestra conducted by Adrian Boult in the Queen's Hall on 1 February 1933. Glanville-Hicks and Bate went to Australia together, collaborating as ambassadors of British music. The young composer played the piano part in a performance of the Op. 24 Concertante broadcast on the National Programme on Saturday 16 November 1940. The orchestra was the Sydney Orchestra conducted by Percy Code.

Mr and Mrs Bate travelled from Australia to the USA arriving there during in the first half of 1941. He shared part of the voyage with Benjamin Britten who according to Virgil Thomson led a "wilful war on Stanley Bate's career". But then Britten was a hateful and despicable character. The Bates' stay was enhanced with a series of important successes which consolidated Bate's reputation.

Much of their time in the States was spent in New York where they took a top floor apartment.

It was during May 1941 in New York that Bate completed the Romance from the Romance and Toccata Op. 25, a work performed by the Hungarian pianist György Paxman and of which a performance has survived on acetate. The Toccata dates from January 1941 and was written in Melbourne. Also at this time he continued and completed his cycle of Sonatinas for solo piano Op. 19 No. 2 and 30-36. These are all very slight and technically much easier than his other piano music. Herbert Murrill, a very fair-minded and respected Director of Music at the BBC, wrote of them: "... they are awfully feeble - piano writing is not good or effective ... I couldn't raise a glimmer of enthusiasm."

During the years of 1941 and 1942 Bate became part of the Beecham. group, In this circle were the harpsichordist Ralph Kirkpatrick, William Primrose, then principal viola of the NBC Symphony Orchestra,, the American composer Courtland Palmer, the noted music critic and composer Virgil Thomson and the then Mayor of New York, Fiorello La Guardia. Beecham's stay in the States ran from 1939 to 1944.

Bate's Second Piano Concerto Op. 28 was completed in May 1940 to a commission from Sir Henry

Wood and was intended to display the virtuosity of the 29 year old composer. The initial dedication was to Boulanger but he later substituted his wife's name.

It is thought that Vaughan Williams and Malcolm Sargent were fervent admirers of the concerto. Its first performance was given by the New York City Symphony Orchestra conducted by Sir Thomas Beecham with the composer as soloist. The concert took place on 8 February 1942 in the Carnegie Hall, The Bate work was flanked by Haydn's Symphony No. 99 and Berlioz' Harold in Italy with William Primrose.

The Léner Quartet gave the première of the String Quartet No. 2 Op. 41 in New York Town Hall. The String Quartet No. 2 was written in New Hampshire in 1942 and is dedicated to Helen Wilson. It is in C major, follows a classical design and is in four short movements none of which is really slow. The opening Allegro is in sonata form. The first theme is eight bars long and begins with high alternating quavers. The second theme is stronger still and consists of a falling ninth followed by a falling seventh, a rising tone and a rising ninth which interval is repeated. There are some attractive variations on the two principal themes, notably a viola solo. The second movement is marked Andante and is in C minor although the opening may suggest F minor. It is played *con sordini* throughout and is an effective song-like piece. There are no instructions in the score to remove the mutes for the following Allegro moderato which begins in 7/8 time. It is probably the least successful part of the work and the powerful climax appears too early. The finale, without mutes, is a furious Presto with one pause for breath just before the end. The music bustles along with high spirits to bring to a close this highly enjoyable work.

The nineteenth Festival of the International Society of Contemporary Music was held in Berkeley, California at the University of California in early August 1942. The festival offered four orchestral concerts and three chamber concerts. The second concert on 2 August was conducted by Willem van den Burg and included Bate's Sinfonietta No. 1. It was praised by Darius Milhaud in the New York Herald Tribune: "The Sinfonietta ... deserved its great success by its qualities of vivacity and charm." Others wrote: "It contrasted quick barbarity with passages of lyric warmth" (San Francisco Examiner), "a work as crisp pointed, as bright, gleaming and sharply cut as any the Festival can possibly bring forth." (San Francisco Chronicle), "tuneful vigour, highly contemporary in idiom" (New York Times) and "a lively well-balanced work" (Seattle Post Intelligencer). Koussevitsky later conducted the Sinfonietta in Boston and New York.

In December 1942, Bate was awarded a Guggenheim grant to devote his time to composition. Bruno Walter displayed some interest in the Op. 24 Concertante. A press interview records that Bate "was delighted that Mr Walter agreed to perform my Concertante but I must add I was surprised too. It is an abstract work. After I played it for him Mr Walter said: "Well it looks mechanical but it sounds romantic". Walter said that "its three short movements, though atonal, boasted returning subjects, and that its rhapsodic content, though audacious in treatment, remained strictly logical." The Concertante was played by the composer with the New York Philharmonic Orchestra conducted by Bruno Walter on Saturday 30 January 1943.

On 6 June 1943, Bate completed his Violin Concerto No. 2 Op. 42. The same year also saw the completion of the Concerto for two pianos and orchestra Op. 43, the Suite No. 1 for solo piano Op. 44 and the Piano Sonata No. 1 Op. 45.

Bate's returned to the world of the theatre. The Playwrights' Society asked him to write the incidental music for a new play by Sidney Kingsley The Patriots. This was produced at the National Theatre, New York opening on 29 January 1944. The score employed arrangements of three early American tunes which Thomas Jefferson (who was also a violinist) liked namely Lovely Peggy, Yankee Doodle and Liberty Tree. The play won the 1944 Critic's Award.

Bate was chosen by the British Library of Information in New York to provide music for a documentary

film about the War and Britain's five years fighting it. This commissioned score was incorporated in the film *The Fifth Year* and the music was written between 10 and 14 September 1944. Bate later became music adviser to the BLI where he lectured on British music. Bate made an orchestral suite. . At this time he was drafted into the U.S. Army but was later discharged for health reasons.

Another commission was *Haneen*, a Fantasy on an Arabian Theme Op. 50 for flute, gong and strings. This came from Gary Owen on behalf of the Arabian American Oil Company. *Haneen* was completed between July and September 1944 and may have lead to a documentary film which he scored entitled *Careers in Oil*. The conductor Efrem Kurtz showed interest in pioneering *Haneen* and presided over its first performance on 7 January 1945 with the San Francisco Symphony Orchestra.

In 1945 Bate travelled to South America for an extended tour of Brazil. He played for Villa-Lobos at the Conservatorio, Rio de Janeiro. He also directed and performed in eight broadcast concerts of his chamber music. These were arranged by Ondes Musicaes do Brazil, the national radio organisation. The programmes were networked throughout South America.

The first concert comprised the *Sonatina No. 7* for solo piano Op. 34, the *Flute Sonata* Op. 11 and the *Suite for solo piano* Op. 44. The second in the series offered the *Violin Sonata No. 1* Op. 47, *Recitative for cello and piano* Op. 52 and the *Suite for String Quartet* Op. 23. The *Violin Sonata* is dedicated to Margarida Guedes Nogueira. The score notes the "indebted to Maria Lidka for help in fingering and bowing."

He gave two concerts with the Orquestra Sinfonica do Brasil (OSB) conducted by Eugen Szenkar. One included the *Concertante* Op. 24. At the other concert he played his *Piano Concerto No. 2*.

The Op. 37 *Overture on Russian Red Army Songs* or *Overture to a Russian War Relief Concert* for two pianos four hands was written as a *pièce d'occasion*,

The mid 1940s produced various piano works by Bate. These included *Three Mazurkas* Op. 38a (1944), *Three Pieces for piano, four hands*, Op. 38 written for Ethel Bartlett and Rae Robertson. The *Sinfonietta No. 2* Op. 39 was premièred by the National Orchestral Association conducted by Leon Barzin at the Carnegie Hall, New York in 1946.

Between 1944 and 1946, Bate wrote a sequence of songs to poems by various writers. Outstanding amongst these was a set entitled *Pomes Penyeach* Op. 53 to words by James Joyce.

Five of the songs were published by Ricordi in 1951. The score is dedicated to Joseph Condon Riley. The *Five Songs* were taken up by Frederick Harvey who broadcast them on the Third Programme although the first broadcast performance was in fact given by John Cameron accompanied by Frederick Stone on 20 October 1952 the same year in which Bate produced an orchestral accompaniment for the set.

In November 1946 he composed a further set. This came out as *Three Songs* Op. 55 by C Day Lewis, Edith Sitweel and James Joyce respectively. There was an isolated Walter de la Mere setting of *Nod* produced on 15 December 1946. From the same month dates *We'll go no more a'roving* to words by William E. Henley.

The United States remembered Bate. His return was accompanied with hearty welcomes and work. Bate set about writing what became the *Viola Concerto* Op. 46 in January 1944 and completed it in May 1946. It is dedicated to Vaughan Williams and it was written for the violist William Primrose. It was highly thought of by Lionel Tertis and Harry Danks stated that: "... it shows off the viola better than any other similar work for viola that I know." It was performed by Emanuel Vardi with the NBC Symphony Orchestra.

The Vardi performance was broadcast by NBC and a set of transcription discs made. The conductor is not named but it may well be the composer. The New York Sun carried a review: "... a score of much skilful design and expressive meaning, particularly in the well-written modal slow movement and swift moving finale. He has contrived a scoring that was advantageous to the soloist." Later Harry Danks took an interest in the concerto but as far as can be seen did not perform it. It appears to await its first performance in this country. The discs reveal a work laid out in four movements heavily influenced by the music of the dedicatee. The concerto is highly attractive with a substantial first movement spanning almost quarter of an hour, a contemplative second movement, a very brief glimmeringly energetic third movement and a last movement which, while it has some highly attractive incidents, somehow fails to catch fire. Nevertheless it has much to commend it and it is to be hoped that one of today's enterprising violists such as Rivka Golani might record the piece.

From 1946-47 dates a Pastorale Op. 48a for military band. Among the commissions from this era is a score for the film *Jean Helion* Op. 54. Bate even appeared in the film. On 29 June 1946 he put the finishing touches to an Oboe Sonata Op. 52. In the theatre world he completed *Dance Variations* Op. 49 in 1946.

In 1946 Bate returned to the United States to a plethora of commissions. He was commissioned by Georges Balanchine and Lincoln Kirstein to write a ballet and the work was *Highland Fling* Op 51 completed in November 1946. The plot was founded on Philippe Taglioni's "*La Sylphide*". A wedding takes place on a Scottish village green. The groom standing with his bride-to-be in front of the Minister but is enchanted by a sylph and abandons the proceedings to rush after her into the woods. He comes to his senses and returns to the marriage ceremony and celebratory dancing.

It was produced by the New York Ballet Society at the City Centre, Central High School of Needle Trades on 26 March 1947. The production was reviewed by Virgil Thomson in the *New York Herald Tribune*: "... the score has real style, sincere, expressive and advantageous to the material. Bate is rich in feeling and has an instinct for style. "

Included in his vast output Bate wrote a Violin Concerto in the late 1930s. Another followed in 1943 with the opus number 42. Clearly the idea of writing a successful violin concerto gripped Bate. While Yehudi Menuhin was visiting New York in 1947 it came about that Menuhin and Bate were taking a cycle ride through Central Park when Menuhin told Bate that it was about time he wrote a Violin Concerto. The idea was planted and Bate began to compose this completing it in 1950. It was not to be performed until 1953 and then not with Menuhin.

The Second Piano Sonata dates from 1947.

Bate and Glanville-Hicks and their separate nomadic existences meant that their marriage was unable to sustain the pressure. They were divorced in 1948, the year in which Bate wrote *Three Hilaire Belloc Songs* Op. 61. There were also two individual songs setting poems by E.E. Cummings. The *Children's Pieces* for piano Op. 54 also date from this time.

Bate's next ballet was based on Shakespeare's *Tragedy Troilus and Cressida* Op. 60. This scored for flute, string quartet and piano although other sources indicate flute, viola and piano. The production in New York was by Emy St Just.

In 1949 Bate returned to England and made his home in a flat at Roland Gardens, South Kensington. The BBC relayed the first broadcast performance in this country of the *String Quartet No. 2* on 5 June 1950. This was by the Hurwitz Quartet. At this time he had just completed his *Piano Sonata No. 3* Op. 63. Other solo piano works dating from this time include a set of seventeen *Preludes* written in 1949.

In 1950 he gave concerts in Brussels and Amsterdam in which he played the solo part in his concert

pieces. Thus began a further round of lecture and concert tours throughout the Continent. In October 1950 he finished his Violin Sonata No. 2. This was given its first performance by Emanuel Vardi and the composer at the Wigmore Hall on 24 November 1950. Nap de Klijn (violin) and Alice Heksch (piano), known as the Amsterdam Duo, gave the first London performance of the Violin Sonata No. 1 in November 1950. The Violin Concerto No. 2 Op. 43 was first heard in a Hilversum Radio broadcast performance with Nap de Klijn during February 1951.

The Concerto Grosso for piano and strings was completed on 1 April 1952. This was commissioned by the Club d'Essai and Radiofusion Paris for a UNESCO concert given in June 1952 by the Paris Radio Orchestra with the composer as soloist. The first UK performance was a BBC broadcast by the pianist, Eric Hope with the BBC Scottish Orchestra conducted by Ian Whyte. This took place on 13 October 1954.

A song cycle was also produced during the early 1950s to the poetry of Stevie Smith.

On 11 June 1953 there was the first performance of the Violin Concerto No. 3 Op. 58. This took place at the Royal Festival Hall with Antonio Brosa as soloist. Richard Austin conducted the London Symphony Orchestra. Brosa already had a reputation for pioneering new music perhaps most notably in the Britten Violin Concerto, which he did not like, and the well-written concerto by Arthur Benjamin and the intriguing concerto by Roberto Gerhard.

There was at least one further performance when on 26 November 1953 Brosa was accompanied by the Bournemouth Municipal Orchestra.

After this Violin Concerto Bate considered a fourth but completed a Suite for violin and orchestra instead. 1953 also marked the arrival of the Prelude, Rondo and Toccata for solo piano.

Bate was approached to write the music for the film *The Pleasure Garden* sponsored by the British Film Institute and produced by James Broughton. This was completed on 1 January 1953 and this film was shown at the Edinburgh Festival the same year. The film won an award at Cannes. The scoring is for voice, flute, clarinet, bassoon, cello and harpsichord. He also completed on 19 November 1953 a further film score for a documentary *Light through the Ages*.

The 14 July 1954 was the date of the première of a work that was to make the greatest impact in promoting Bate's musical reputation. Bate had completed his *Symphony No. 3 Op. 29* in 1940 and ultimately dedicated it to Barbirolli. It is impassioned storm-troubled music.

The première took place at the Town Hall, Cheltenham as part of the 10th Annual Festival of British Contemporary Music in July 1954.

Bate's own programme note describes the *Symphony No. 3*: "The work is in three movements to be played without a break. The first movement opens moderato; the first subject immediately presented pianissimo on two bassoons accompanied by cellos and basses. This is developed into a tutti (accelerando) which leads to a subsidiary first subject (piu mosso) which is easily recognisable by the leaps of ninths and trills on the strings accompanied by the side drums. This motive is used a good deal in the development section. It leads to a short bridge passage (tempo 1o) which in turn leads to the second subject. This begins quietly with chords on the strings and horns and builds up to a climax on the full orchestra. In the course of the development, which is the longest subject of the movement, all the subjects of the work are introduced, interrupted only once by a short passage (tempo 1o) on muted strings.

A restatement of the first subject follows, this time on the full orchestra, followed by a short agitated development of the subsidiary first subject, this time maestoso; the theme played by all the strings, the

opening bars followed in canon by the trumpets. The first subject reappears quietly and a short passage on the horns accompanied by pizzicato strings leads directly to the second movement.

The Andante opens with a fugal exposition, the subject of which is introduced softly on the flute over a roll on the bass drum. It is taken up by the clarinet and bassoons in turns, and eventually played in an extended form by the violins and violas in unison, backed by chords on the horns.”

After a brief development and recapitulation, the movement closes softly on the strings and one bar’s rest for the whole orchestra brings us directly to the finale. This movement opens presto with a very energetic first subject in 2/4 time, played by all the strings in unison. The figure is repeated by the wood-wind and horns. Finally on the brass and wood-wind, it accompanies the subsidiary first subject, played simultaneously on the strings. The second subject is a scherzo-like theme, first heard on the flute and clarinet over a pizzicato string accompaniment. It leads directly to the development which is based entirely on the first subject and its subsidiary motive. The recapitulation leads to an adagio section, which is important because it sums up the emotional content of the Symphony. The work is concluded by a short coda (presto) based on the rhythmic opening theme.”

The press reaction was laudatory — “... first-rate composer, superbly competent.” (Manchester Guardian); “... revealed a new force among contemporary composers.” (Times); “... stimulating, cosmopolitan, superbly professional music”. (Spectator); “... the most striking modern orchestral work we have heard this week. (Yorkshire Post); “... the nugget of the festival (Time Magazine); “... Stanley Bate has vitality and brilliance in abundance” (Observer).

During the Autumn of 1954, three of Bate’s works were performed in New York. The Concerto Grosso was heard with the composer at the piano at the Carnegie Hall. Then the Cello Concerto was premièred at the Eastman School of Music with the Eastman Rochester Symphony Orchestra. Oklahoma City heard the first US performance of the Symphony No. 3.

Bate then visited Brazil briefly before travelling to Hanover for a concert on 30 October 1954. This was given by the Niedersachsen Orchester and included his third symphony. He composed his Harpsichord Concerto in 1957, written between 4 October 1952 and May 1955. The Concerto’s dedicatee was Yolanda Penteado Matarazzo who gave the first performance.

On 3 April 1955, the London Symphony Orchestra under Charles Groves gave a concert at the Royal Festival Hall. It included the first London performance of Symphony No. 3. The concert was unusual in featuring only British music. It opened with John Veale’s Overture Metropolis its première, Bax’s Tintagel and John Ireland’s Piano Concerto with Iso Elinson completed the programme.

The Symphony No. 3 was to have been played at Liverpool in the Spring of 1955 but it was cancelled. On 13 October 1955, Barbirolli included it in a concert which formed part of the Norfolk and Norwich Triennial Festival.

On 14 November 1955 the String Quartet No. 2 was given its British concert première at the Wigmore Hall by the New Music Society 1955 together with the Suite No. 2 for piano.

It has been said that Barbirolli was delighted with Symphony No. 3 that he commissioned a further symphony from Bate. This became the Symphony No. 4. In August 1955 Bate was asked by the London Philharmonic Orchestra to compose something for them. He had started work on a symphony in September 1954 but only completed sketches of the first two movements before visiting Brazil to attend musical engagements in Rio de Janeiro. The Symphony No. 4 was completed in short score between November 1954 and 7 October 1955. The full score was completed in December 1955.

The Symphony is dedicated to his second wife, the Brazilian diplomat, Margarida Guedes

Nogueira. Initially the dedication had been to the conductor Reginald Goodall. Barbirolli's interest had evaporated

Señora Nogueira came from a leading Brazilian family. Her career in the Corps Diplomatique took her to various posts including the Brazilian Consul in Southampton. Bate is believed to have met Señora Nogueira in Brazil in 1945. She is believed to have died in 1984.

The Symphony no 4 had its first performance on Sunday 20 November 1955 at a concert by the London Philharmonic Orchestra at the Royal Festival Hall under Sir Adrian Boult. The Symphony concluded the concert. The first part comprised works by Gustav Holst including two accounts of the Scherzo from an unfinished Symphony, the Somerset Rhapsody and The Hymn of Jesus.

The concert was reviewed in the Western Morning News the next day. Of the symphony the reviewer wrote: "It has more confidence in itself; is more resolute in its statement of theme and one cannot help feeling shows less of an inclination to be bound by the Plague of Custom than was perhaps discernible in his latest major works ... For all that there is evidence that Bate possesses and practised in its composition both virtues of humility of approach, disciplined restraint and technical thoroughness. It is ironical that the man who is rapidly becoming recognised as one of England's foremost composers should be better known in America than in his native land. It is also true that Mr Bate has done a great deal to arouse interest in British music in the United States ... There are four movements. The first movement opens quietly. It develops in a forthright and rather impetuous style and there is an effective even startling use of drums. The movement ends as though posing a question *con tutta forza*. The second movement is richly scored for strings and there is a plaintive passage for solo flute. The third movement reminds us of Stanley Bate the artist. It has the same warmth colour and brilliance as one of his own multi-hued canvasses which unfortunately he never allows the public to see. A theme played with almost *furioso* intensity on muted strings is in sharp contrast to another played with an expansive tenderness and eventually combining with the first. The fourth movement consists of two closely related themes. It contains some spectacular fanfares for trumpets. The finale which brings the Symphony to a close is perhaps symbolic of modern times. A succession of hammer beats of dissonance seems to suggest nothing so much as the machinery of a gigantic robot factory noisy, remorseless unthinking, slowly grinding itself to a standstill. The Symphony as a whole strikes one as a whirlpool of melodic invention from which no doubt once better acquainted significant elements will seem to rise to the surface and present themselves for a more appreciative analysis. It has overall strength and vigour, moments of joyousness and abandon, brief and contrasting moods of yearning and perhaps merits the assessment which an American critic has already made of Mr Bate's music - The serious bluster of an Englishman in a hurry. The composer was warmly applauded by the crowded house when he appeared on the platform at the end, at the invitation of the conductor."

In January 1956 the Symphony No. 4 was played at Montreal conducted by Sir Ernest Macmillan. On 31 July 1956 the Quarteto de Cordas Municipal played the String Quartet No. 2 Op. 41 at the Sao Paulo Discoteca Pública Municipal. . The BBC gave the first U.K. broadcast of the Violin Sonata No. 1 by Nap de Klijn (violin) and Alice Heksch (piano) on the Third Programme on 1 December 1956.

In 1957 Bate was working on a number of projects one of which was frequently being referred to in the press at the time. This was to be an opera. He completed only the opening of Act 1 Scene I, There was correspondence with the librettist who is identified only by the initials B.G.

From April to August 1957 Bate was resident in Milan but during June and July, he visited Yugoslavia where he found musical activities to be of great interest and having a very high standard in performance.

He had begun work on his Piano Concerto No. 3 on 17 October 1951 and completed this in August 1952. There seems to have been some interest in this work by Harriet Cohen but the first performance of the Concerto was given by the composer. This was at a Promenade concert on 30 August 1957 at

the Royal Albert Hall. The orchestra was the BBC Symphony Orchestra and the conductor, John Hollingsworth.

Bate described the Concerto as a “virtuoso piece, with the main emphasis on the solo part. The orchestra is used but sparingly and a real tutti is seldom resorted to. The composer wrote about the work: “The opening movement, a Toccata in 6/8 begins quietly with firm E’s on the lower strings, a persistent semi-quaver figure in A flat for the soloist’s left hand, and an important melody centred on C, for muted trombones. The trombone theme and the piano figuration are at once expanded. The second subject is marked by a slackening of pace and a more lyrical piano theme, accompanied by cellos and basses. The development begins ff with the second theme in the brass, on a large scale. The melodic and harmonic treatment is not hard to follow. The recapitulation begins pp, like the opening bars.

The Andante in minor mood has two themes, one gently rising, the other gently falling. The first, played quietly by the clarinets in the opening bars is eventually passed to the piano for extensive elaboration. The second theme appears in the flutes mf with a background of plucked strings, and is immediately taken by the soloist. This is treated at length and gives rise to an appreciably quicker passage in which the piano is all-important. After a substantial resumption of the first theme, the quicker passage returns to form the coda.

The rhythmic distortion of the finale is declared at the outset as alternating bars of 2/4 and 3/4 set the mood for a springy orchestral theme which is taken up in octaves by the piano. A short descending motive first heard in the lower strings is the basis for the second section. A transitional passage, with bravura writing for the soloist, leads to a vigorous development of both ideas. In the recapitulation the first theme acquires considerable orchestral weight; the second theme is given a slimmer orchestral treatment, in every sense. The forceful coda is founded on the first theme.”

Bate had not terminated his interest in the piano concerto. Not only did he produce a fourth concerto but he also began a fifth. So far as can be seen the fourth concerto was never performed. Bate played the third concerto in Birmingham before travelling to Hanover to hear a performance of the Symphony No. 4 at a concert on 27 November 1957. He went in late November 1957 to the world première in Vienna of his Incantations for soprano and orchestra Op. 48.

In January 1958, Bate visited the USA. He had received an invitation from the British-born Guy Fraser Harrison, the conductor of the Oklahoma City Symphony Orchestra to play his Piano Concerto No. 3 being given its US premiere. Harrison had already given the US premières of the Symphony No. 3 in 1955-56 season and the Concerto Grosso in 1957. Harrison had corresponded with Bate throughout the late 1950s and did much to secure Bate’s reputation throughout the USA. The composer and critic Virgil Thomson was also a Bate ally. The Oklahoma performance of the Concerto took place on 4 February 1958 in the Municipal Auditorium, Oklahoma City. During the visit Bate played the same work at Memphis and in New York.

On 3 April 1958 Lawrence Leonard directed a performance of Symphony No. 4 broadcast on the Third Programme. The orchestra was the BBC Northern Orchestra. Leonard contributed a brief note to the Radio Times: “The strength of this work springs from the composer’s refusal to be worried by stylistic inhibitions. He is a neo-romantic and proud of it.”

Mary and Geraldine Peppin played Three Pieces for two pianos Op. 38 in a Third Programme concert on 24 July 1958. This was a first U.K. broadcast performance.

In the Autumn of 1958 he returned to Yugoslavia calling at Ljubljana, Zagreb and Belgrade and performing a programme of his works in each of these locations. Bate was full of admiration for the high standards of musical activity in Yugoslavia. During 1958 there were a number of BBC Third

Programme broadcasts including the Piano Concerto No. 2 with the composer and the BBC Symphony Orchestra conducted by Stanford Robinson.

Details of his last year are somewhat mysterious but apparently there was a holiday in Paris with his wife and intensive work. In the months before his death he completed five hundred pages of a proposed book in ten days. Among his manuscripts were Four Diversions and a Suite No. 2 both works written for solo piano, a Symphonia Concertante and music for children's television: The Nightingales and The Ugly Duckling. He found himself in real financial difficulty and had to sell his piano. His mother said that he was often short of money: "When he had it, he spent it; he was that sort of person," she said".

Bate died in his bed on 19 October 1959. He had not been seen by anyone since the previous Friday, 16 October. His body was found by a neighbour. The Coroner's verdict was that death was due to alcoholism. Other reports refer to an overdose of drugs. Stanley's elderly mother was interviewed at the time and said she believed that her son's death was due to lack of sleep and exhaustion. She said, "I don't suppose he knew what he was doing if he took sleeping tablets after having had a drink ... He never could take drink and it always affected him badly. He used to go very quiet after just one or two; Stanley never got merry like other people." Speaking of the neglect by the BBC and other concert promoters Mrs Bate said: "He did not belong to the fashionable clique who arranged them (concerts) ... He was very sensitive and used to take these slights badly ... Despite all these setbacks he was always sociable and jolly ... He had a breakdown some months ago and was not well right up to the time of his death." One of Bate's friends remembers him as "a friend with a capacity for fun."

Margareda Nogueira flew from the Brazilian Embassy in Milan when she heard the news of her husband's death. She made all the arrangements for the funeral which was held at Chiswick and attended by many celebrities from the musical world. Señora Nogueira collected Bate's voluminous accumulation of manuscripts from his flat. These then effectively disappeared from circulation until in 1986 and 1987 the Brazilian Consul-General donated no less than eighty-three manuscripts to the library of the Royal College of Music.

His music is tonal and traditional. It presents no difficulties for the listener. The writing for the piano is very good indeed and his command of the orchestra is first rate. He has an excellent grasp of form and his music is coherent, highly attractive and satisfying.

That his music is not widely known is yet another example of injustice.

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