



KENNETH LEIGHTON

A Bio-Bibliography

Carolyn J. Smith

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KENNETH LEIGHTON



Photo courtesy of Mrs. Kenneth Leighton.

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Preface

In keeping with the intent of the series *Bio-Bibliographies in Music*, this work is intended as a guide to resources for those wishing to do further research. It is organized into the following sections:

1. Biography. A brief biography of Kenneth Leighton, concentrating on his development as a composer and the history of his compositions.

2. List of Works and First Performances. This section has an entry for each of Leighton's compositions. Entries are arranged alphabetically by title of work, and each entry is assigned an identifying number prefixed with 'W'. In listing the titles of works, I append the opus number where one has been assigned, and otherwise I give the year of composition in parentheses. Each entry consists of a description of the work (instrumentation, etc.); information concerning its date of composition, first performance (if known), publication (if published), and location of its manuscript, to the extent that I have been able to determine them. Following this information there are (in most cases) two lists of references, one to the **Discography** and one to the **Bibliography**. Discography references, which appear on a line beginning with the tag '**RECORDINGS:**', are the numbers of entries in the **Discography**, that is, numbers prefixed with 'D'. References to the **Bibliography** appear on a line beginning with '**SEE:**', and each is the number of an item in the **Bibliography**, beginning with 'B'. These lines are omitted for works for which there are no recordings or no associated bibliography references.

3. Discography. Following the **Works and First Performances** is a **Discography**, again arranged alphabetically by title of composition. Following each work title is a series of recordings that contain it, arranged chronologically. For each recording, I provide recording company, number, date, and format. I then

list the names of the performers, the title of the album, and the couplings. In the case of recordings containing more than one work by Leighton, I repeat the entry under the title of each work for convenience of use, but I usually give the full list of couplings only the first time a recording is listed, with references to that listing elsewhere.

4. Bibliography. The **Bibliography** is arranged alphabetically by name of author (if known), title, and date of publication (anonymous works appear at the beginning, alphabetically by title). Each item is assigned a unique ‘**B**’ number to facilitate reference from the **Works and First Performances**. I provide a brief summary of the content of each item except in a few cases (e.g., the article in the *New Grove*) where that is obvious. Essays and articles by Kenneth Leighton appear in the **Bibliography** in their normal alphabetical location.

5. Chronological List of Compositions. This is a list of works in order of *composition* (to the extent that I have been able to determine), accompanied by dates of first performances. A word of explanation is in order about this list and its relationship to Leighton’s opus numbers. Leighton was an extremely methodical composer, and he kept a record of all the music he wrote in composition books that go back to July 1945, when he was a fifteen-year-old schoolboy. The composition books make it possible to see his development as a composer in unusual detail. Leighton also began assigning opus numbers to his works with his first published pieces, *Sonatina No. 1 for Piano, Op. 1a* (composed in 1946) and *Sonatina for Piano, No. 2, Op. 1*. (composed in 1947). Leighton did not assign opus numbers casually, and he sometimes reassigned one work’s opus number to another work. For example, *Winter Scenes: Suite for Piano* (composed in 1953) was originally designated Opus 24, but Leighton reassigned this number to *Fantasia Contrappuntistica: Homage to Bach* in 1956 and left *Winter Scenes* with no number. In addition, Leighton published a substantial number of works without assigning opus numbers to them. This is true of some of his most widely-performed works, for example the organ pieces *Paeon* (1966), *Preces and Responses* (1964) and *Fanfare for Organ* (1966), or the anthems *Let All the World in Every Corner Sing* (1965) and *What Love Is This of Thine?* (1985). In addition, not all works with opus numbers have (as of this writing) been published (for instance *Hippolytus, Op. 8*, *Sonata for Piano No. 3, Op. 27*, and *Laudes Animantium, Op. 71*).

Leighton Manuscripts. The majority of Kenneth Leighton’s manuscripts are held by the Special Collections Department of the University of Edinburgh Library. For additional information about manuscripts and other materials concerning Kenneth Leighton, including correspondence and the composition books, contact Ms. Jo Leighton, 38 McLaren Road, Edinburgh EH9 2BN, Scotland (UK telephone 0131-667-3113; email joleighton@ukgateway.net).

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Biography

Kenneth Leighton was born October 10, 1929, in Wakefield, West Yorkshire, to a family of modest circumstances. Even as a very young child, it was clear to his parents that he was exceptional. They recalled how, when they were rolling him to a band concert in his pram, he would begin moving his arms and legs in time to the music even before they could hear it. In 1932, at the age of three, Leighton was enrolled in Holy Trinity Boys' School in 1932. He also became a Chorister at Wakefield Cathedral, like his brother Donald before him. His father also sang in the Trinity Church choir.

Leighton's experience as a chorister was one of the most important influences on him as a musician. He was strongly affected by Newell S. Wallbank (organist and choirmaster at Wakefield Cathedral from 1930 until 1945). Wallbank gave his choristers a thorough grounding in the Anglican liturgical tradition, but he also had them perform an extremely broad range of work, from the Renaissance through contemporary composers. Leighton described Wallbank as one of the most important influences on him as a composer:

“Of all the musicians I've known, Tosh Wallbank was one of the most extraordinary—not a great musician perhaps—but a man with an unusual ability to inspire even small boys with a sense of the power of music. Hardly a practice passed without a few heads being banged together...and all this was the expression of a profound conviction that music and particularly Church music mattered. ... As for the repertoire, it was pretty wide for those days...and we also sang what was then the latest thing—Darke in F—a most exciting experience—Warlock carols, and even a piece of Britten... It is perhaps only in the light of experience that one realises how fundamental and important a part the Church music tradition—which is after all the only unbroken musical tradition in this country, stretching right to the middle ages—plays in the musical life of

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Britain as a whole. I am personally and immensely grateful for this.” (“Church Music Today,” unpublished lecture given in Wakefield Cathedral, Oct. 19, 1984; quoted from B351, pp. 3-4).

The Provost of the Cathedral, Noel Hopkins, himself an accomplished pianist, also took a great interest in Leighton’s musical abilities.

In 1940, Leighton received a scholarship to Queen Elizabeth Grammar School in Wakefield. One of the strengths of this school was the Classics, and Leighton displayed exceptional ability in ancient languages. The performing arts were not nearly so well-served. Ronald Chapman, Leighton’s history master, recalled that there was at that time one man who taught all music, art, and carpentry. The masters at the school all recognized at once that Leighton was exceptionally talented. In 1941, E. J. Baggaley came to the school as geography master, accompanied by his wife Sylvia, who had had a career as a professional pianist prior to her marriage. Leighton studied counterpoint with Mrs Baggaley, who quickly recognized that her new student was a prodigy at the piano. She arranged for him to study with Claude Pollard in London and encouraged him towards a career as a performer. In 1946, gained his LRAM (Licentiate of the Royal Academy of Music) in piano performance at the early age of 15.

While at the Queen Elizabeth School, Leighton also began composing music of his own. In July 1945, he began keeping records of his compositions in composition books, a practice he continued throughout his life that provides valuable insight into his development. According to the composition books, his first efforts were settings for voice and piano of poetry by Masfield, Byron, Stevenson, and other British authors. Leighton wrote nearly twenty of these while still in school at Wakefield. By mid-1946, he was also composing works for solo piano and as well. Donald Chapman recalls that the Headmaster of Queen Elizabeth School began asking Leighton to provide musical performances to the school at morning assemblies, and these included some of his own compositions. In fact, Leighton’s first two published works were actually completed during his Wakefield years: *Sonatina for Piano No. 1*, Op. 1a (December 1946) and *Sonatina for Piano No. 2*, Op. 1 (August 1947). Leighton also wrote an orchestral piece, *Festival Overture* (1946), for a Wakefield Pageant for Youth (perhaps performed in January 1947). At this period in his career, he was most influenced by Vaughan Williams, Walton and Britten.

Leighton always remembered his Yorkshire background and regarded it as an important source of his compositional style. Years later, he would write,

Any natural composer is the product of his background, experience, and training, and I like to think that my music has the characteristic Yorkshire qualities, which have been described (with reference to my music) as “vigour, forthrightness, and emotionalism tempered by common sense.” (B337, p. 8)

In 1947, Leighton went up to Queen's College, Oxford, on a Hastings Scholarship in Classics. He followed through on his study of Classics and was awarded his AB degree in 1950. However, he also studied composition with Bernard Rose of Queen's College. Music soon came to be his primary interest, and he added a BMus. to his AB early in 1951.

During his Oxford years, Leighton continued to compose song settings, some of which he performed with Bernard Rose, and solo piano works. However, he broadened his repertory of forms to encompass chamber ensembles, choral music, incidental music for theatrical productions, and orchestral pieces. About thirty works date from Leighton's years in Oxford, among them *Sonata for Piano No. 1, Op. 2*; *Symphony for Strings, Op. 3*; *Sonata for Violin and Piano No. 1, Op. 4*; *Elegy for Cello and Piano, Opus 5*; and *Hippolytus, Op. 8*. Also dating from this period are two choral settings that would later be published as parts of *Three Carols, Op. 25*: *Star Song, Op. 25c* and one of Leighton's most widely-performed pieces, *Lully, Lulla, Thou Little Tiny Child, Op. 25b*.

Through Bernard Rose, Leighton was also introduced to composer Gerald Finzi, who became an enthusiastic admirer and supporter of his work. Finzi conducted the premiere performance of *Symphony for Strings* on Dec. 10, 1949. Another milestone of Leighton's Oxford days was one of the most striking of his early works, *Veris Gratia* ("For the sake of Spring"). The inspiration for this work was a collection of medieval Latin lyric poetry edited by Helen Waddell. Early in 1950, Leighton began work on this, conceived a cantata based on excerpts from Waddell's collection. However, he first completed an instrumental version, *Veris Gratia: Suite for Cello, Oboe, and Strings, Op. 9*, which he dedicated to Gerald Finzi. He then finished a version for tenor, chorus, and small orchestra (*Veris Gratia, Op. 6*) at the end of 1950. During the process, he reworked the second movement as a two-piano piece that was later revised as *Scherzo, Op. 7*, and he wrote *Two Fragments of Catullus (1950)* as a preparatory study for the cantata. The first performance of the *Veris Gratia Suite, Op. 9*, was May 5, 1951, at the Guildhall in Shaftsbury. The Newbury String Players performed, with Anthony Danby as oboist, Jeanne Fry as cellist, and Finzi conducting. After Finzi's death in 1956, Leighton dedicated this work to his memory. The choral version was premiered a month later in Oxford under the direction of Bernard Rose, to whom it was dedicated.

In 1951, Leighton was awarded the Mendelssohn Scholarship for *Symphony for Strings, Op. 3*, and the dramatic cantata *Hippolytus, Op. 8*, coming in first among a field of 87 competitors (despite the fact that *Hippolytus* had been given a failing grade when Leighton submitted it as an exercise in composition at Oxford). The Scholarship enabled him to spend six months in Rome studying with Goffredo Petrassi at the Conservatorio Santa Cecilia. This resulted in a major widening of Leighton's musical horizons. Up until this time, he had been most strongly influenced by British composers Vaughan Williams, Britten, and

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Walton, as well as Finzi and his teacher Bernard Rose. With Petrassi, he studied the composers of the Second Viennese School (Schoenberg, Webern, and especially Berg), Hindemith, and Dallapiccola. While in Rome, Leighton also met Lydia Vignapiano, who would later become his wife. One product of Leighton's time in Italy was the orchestral overture *Primavera Romana*, Op. 14, first performed at the Liverpool Festival on August 4, 1951, under the direction of Leopold Stokowski (to whom Finzi had recommended it). Other works of this period include *Napoli: Rhapsody on Neapolitan Themes*, dedicated to Lydia Vignapiano, in two versions (orchestral and piano with orchestra); *Concerto 1 in D Minor for Piano*, Op. 11; and *Concerto for Viola, Harp, Timpani and Strings*, Op. 15.

When Leighton returned from Rome, he took up the position of Professor of Music Theory at the Royal Naval Music School at Deal in Kent. The comparative isolation of Deal was a sharp contrast to the cultural and intellectual environment of Rome. Nevertheless, Leighton took to his work, arranging Bach fugues for band and teaching counterpoint to Royal Marine bandmasters. At the same time, he maintained his pace of composing, writing (among other works) *Concerto for Violin and Orchestra*, Op. 12 (premiered in a BBC Third Program broadcast on May 5, 1953); *Sonata for Piano No. 2*, Op. 17; and the orchestral suite *Sao Paolo* (originally assigned opus number 18, though Leighton subsequently discarded this work).

In 1953, Leighton was offered a three-year Gregory Fellowship at the University of Leeds as composer in residence. Though this meant leaving a continuing position for a temporary one, Leighton made the decision to leave Deal for Leeds, where his Gregory Fellowship supported him from Oct. 1, 1953 to Sept. 30, 1956. He made very good use of his time: some sixteen compositions date from these three years. He wrote a number of solo piano works and chamber music, including *Five Studies*, Op. 22; *Winter Scenes* (assigned Opus 24 but later withdrawn); *Sonata for Piano No. 3*, Op. 27; *Variations*, Op. 30 (dedicated to his daughter Angela, who was born in 1954); *String Quartet No. 1*, Op. 32 and *Sonata for Violin and Piano No. 2*, Op. 20. Two further Leeds compositions won him prizes: *Fantasia Contrappuntistica: Homage to Bach*, Op. 29, won First Prize in the Busoni competition in 1956, and *Fantasia on the Name of Bach*, Op. 29 (for viola and piano) won the Harry Danks Prize for a New Work for Viola in 1956. A work of larger scale was the *Concerto for Cello*, Op. 31, first performed by Florence Hooton and the Halle Orchestra conducted by Sir John Barbirolli at the Cheltenham Festival, July 20, 1956. *The Birds*, Op. 28, a setting of eight poems concerning birds for SSAATTBB chorus, tenor and soprano soloists, and instrumental accompaniment, was written in 1954 but did not see its first performance until April 24, 1960, when it won the Award of the National Federation of Music Societies.

A Christmas Carol, Op. 21 (for solo baritone and chorus with instrumental accompaniment) was first performed in Wakefield, December 18, 1954. During his student days, Leighton had written four-part settings of medieval carols, including *The Star Song* and *Lully, Lulla, Thou Little Tiny Child* (both composed in 1948). He combined these with a setting of Robert Herrick's "An Ode on the Birth of Christ Our Saviour" and published them as *Three Carols, Op. 25*. As at Oxford, Leighton also continued to write incidental music for dramatic performances, composing music for University of Leeds performances of Beaumont and Fletcher's *Knight of the Burning Pestle* and Shakespeare's *Othello*, and for two BBC Radio Plays by Colin Shaw, *The Persian War* and *Ivory Tower*.

At the end of his Gregory Fellowship in 1956, Leighton took up the position of Lecturer in Music (Counterpoint) at the University of Edinburgh. Though his Gregory Fellowship had provided him with abundant time to compose, he had learned that he found more stimulation as a composer in an environment that included teaching. He became Senior Lecturer in 1963 and Reader in 1967. In 1968, he took the position of University Lecturer and Fellow of Worcester College, Oxford. However, his stay at Oxford was brief, and in 1970, he returned to Edinburgh as the Reid Professor of Music. He held this position for the rest of his career, also serving as Dean of the Reid School of Music. While at Edinburgh, he involved himself intensely in the teaching of music as well as in composition. He was also a frequent performer of his own works as well as the works of others, playing with a highly dynamic style and with virtuoso skill, and conducted a variety of orchestras and ensembles.

Leighton developed a compositional style that was both conservative and highly distinctive. He absorbed the principles of serial composition, but he incorporated them into his work in a distinctive and original way, developing a version of serialism that was almost tonal in character. Leighton was always disdainful of innovation pursued only for the sake of innovation and regarded music as a craft. In some respects, Kenneth Leighton was a composer after the pre-Romantic model, and quite deliberately so. Though he valued music as a medium for self-expression, he thought that if it became an end in itself, self-expression was self-defeating. In his words, "When self-expression becomes a primary purpose, then method or language becomes a by-product of self-expression. And so by aiming primarily at self-expression, the artist may lose sight of the necessity for communication." He was fond of citing John Ruskin's remark that "originality is not newness but genuineness" and agreed with Hindemith's disdain for "the most antiquated of all manias: the rage to be modern" (see B351, pp. 1, 11). Leighton approached his work instead with the attitude of a craftsman, an attitude he tried to instill in his students.

He wrote a large proportion of his works to fit with the purpose of a particular occasion. One example of this is the background music he wrote for dramatic performances at Oxford and Leeds and for BBC broadcast productions. More

generally, a very large number of his works (on the order of eighty) were written to commissions, and commissions of an extraordinarily wide variety: examination pieces; teaching pieces; works for inclusion in anthologies and albums; works commissioned by performers, such as Neil Mackie and Peter Wallfisch; major works for orchestras; works for festivals; and a wide range of liturgical music and music commissioned by churches. Leighton enjoyed the challenge of writing a work to meet specific needs, since this accorded well with his craftsmanly approach to composition, and he displayed remarkable versatility. In an interview in 1970, he said, “it is highly desirable that the composer should make his work serve an exterior purpose—that he should write for children, for the Church, for particular performers, and that he should be willing to accept the limitations that such activities may impose” (see B114, p. 26). He believed that “music thrives on limitations, and the rewards more than compensate for the restrictions” (B337, p. 8).

Given that his first introduction to music was as a chorister at Wakefield Cathedral, it is perhaps not surprising that Leighton produced a substantial amount of church music, including anthems, hymns, and liturgical pieces. He produced Anglican and Catholic liturgical music, a wide range of anthems and other pieces for ecclesiastical performance, several hymn settings for the third edition of the Scottish Hymnary. He also made use of themes from church music in a number of instrumental works. These cover the entire span of his career. The carol setting *Lully, Lulla, Thou Little Tiny Child*, Op. 25*b*, one of his most frequently performed and recorded works, dates from his Oxford years; among the very last works he completed was *Missa Christi* (1988). The composition book entry for the latter bears the poignant notation “My last setting of the mass.” Among his long list of church music, mention might be made of *God’s Grandeur* (1957), *Give Me the Wings of Faith* (1962), *Let All the World in Every Corner Sing* (1965); *Morning Canticles* (1967), *O God, Enfold Me in the Sun* (1967); *Solus ad Victimam* (1968); *Sequence for All the Saints*, Opus 75 (1977); *Awake, My Glory*, Op. 79 (1979); *Lift Up Your Heads, O Ye Gates* (1966); *Quam Dilecta!* (1967); *Magnificat and Nunc Dimittis (Collegium Magdalenae Oxonienses)* (1959); *Missa Sancti Thomae*, Op. 40 (1962); *Missa Brevis*, Op. 50 (1967); *Missa Sancti Petri* (1987); *The World’s Desire: a Sequence for Epiphany*, Op. 91; *The Second Service: Magnificat and Nunc Dimittis*, Op. 62 1971; *Missa Christi* (1988)

During the 1960s, Leighton also began writing frequently for the organ. Though he had no formal background in the instrument, he had an excellent understanding of what works well for it, as attested by the popularity of several of his works among organists, most notably *Paeon* (1966). *Elegy for Organ* (1965); *Fanfare for Organ* (1966), *Festival Fanfare* (1968); *Et Resurrexit: Theme, Fantasy, and Fugue*, Op. 49 (1966); and *Prelude, Scherzo, and Passacaglia*, Op. 41 (1963). Other works for solo organ include *Improvisation in Memoriam Mau-*

rice de Sausmarez (1969) (written for a memorial service for Leighton's friend); *Concerto for Organ, Opus 58* (1970); *Rockingham: Chorale Prelude on "When I Survey"* (1975); *Six Fantasies on Hymn Tunes, Opus 72* (1975); *Martyrs (Dialogues on a Scottish Psalm-Tune), Opus 73* (1976); *Fantasy on a Chorale (Es Ist Genug), Opus 80* (1979); *Ode* (1977); *Missa De Gloria, Op. 82* (1980); *Veni Redemptor: Celebration for Organ, Opus 93* (1985); *Veni Creator Spiritus: Prelude for Organ* (1987). He also made use of organ ensemble pieces and included the organ as an instrument in his second *Symphony*.

He continued to write works for chamber ensemble throughout his career in Edinburgh, including *Passacaglia, Chorale and Fugue, Op. 18* (1957); *String Quartet No. 2, Op. 33* (1957); *Burlesque for Orchestra, Op. 19* (1957); *Piano Quintet, Op. 34* (1959); *Partita, Op. 35* (for cello and piano, 1959); *Nocturne* (1959), for violin and piano; *Seven Variations for String Quartet, Op. 43* (1964); *Piano Trio, Op. 46* (1965), which won the Bernard Sprengel Prize (Hanover) for Chamber Music; *Metamorphoses, Op. 48* (violin and piano, 1966); *Sonata for Cello Solo, Op. 52* (1967); *Fantasy on an American Hymn Tune, Op. 70* (clarinet, cello, and piano, 1974); *Alleluia Pascha Nostrum, Op. 85* (cello and piano, 1981); *Fantasy-Octet: Homage to Percy Grainger, Op. 87* (string octet, 1982); and *Concerto for Harpsichord, Recorder and Strings, Op. 88* (1982). Leighton added solo works for other instruments, including *Sonata for Cello Solo, Op. 52*

His works for solo piano include *Nine Variations, Op. 36* (1959); *Pieces for Angela, Op. 47* (1966), dedicated to his daughter Angela; *Conflicts: Fantasy on Two Themes for Piano, Op. 51* (1967); *Six Studies (Study-Variations), Op. 56* (1969); *Sonata for Piano, Op. 64* (1972); *Household Pets, Op. 86* (1981); *Sonata for Piano Duet, Op. 92* (1985). Three of his last works are for solo piano: *Four Romantic Pieces, Op. 95* (1987); *Prelude, Hymn and Toccata, Op. 96* (1987); and *Preludes for Piano* (1988).

In 1964, Leighton wrote his first true *Symphony*, *Symphony No. 1, Op. 42*, a work for which he received a prize from the City of Trieste. *Symphony No. 2, "Sinfonia Mistica", Op. 69*, written in 1974, was conceived as a 'Requiem' for his mother, who had died in 1973. This work called for massive forces: soprano solo, chorus, organ, and piano in addition to orchestra. The last *Symphony* he completed, *Symphony No. 3, "Laudes Musicae", Op. 90*, which calls for tenor soloist as well as orchestra, is a hymn in praise of music, written in 1984 for the BBC Scottish Symphony Orchestra. In the last months of his life, Leighton had begun to develop plans for a fourth *Symphony*, but he did not live to complete it.

Leighton began work on his opera, *Columba, Opera in Three Acts, Op. 77*, in 1975, when he began working with Edwin Morgan, the librettist. He composed the first act in the winter of 1975-76 while on the Isle of Arran, a favorite retreat, and completed an abbreviated version of the score by May 1978. The full score

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was finished by August 1980, and the work was given a performance by students of the Royal Scottish Academy of Music and Drama in Glasgow on June 16, 1981. A professional performance followed five years later at Glasgow Cathedral. *Columba* was followed by *Columba Mea* (text from the *Song of Songs*) for soloists, strings, harpsichord, and celeste, dedicated to his second wife, Josephine Anne Prescott, whom he married in 1981.

In April 1988, Leighton learned that he had developed an untreatable cancer of the esophagus. He retired from teaching at the end of the spring term, but he continued to compose, spending much of his time in his vacation cottage in Gattonside, overlooking Melrose and the Tweed. He died on August 24, 1988.

Despite his untimely death, Leighton produced an extremely large body of work: over a hundred published works, with many others that received premiere performances, often in distinguished venues, that were not subsequently published. Counting all the works that were either published or that have known premiere performances, the total is at least 150; the total number of his compositions is well beyond two hundred. Following his death, his widow and other friends and colleagues established the Kenneth Leighton Trust to encourage performance of his works, especially the orchestral and instrumental works that have been less widely known than the choral works and works for organ.

A fitting memorial to Leighton's career is *The Kenneth Leighton Memorial Album*, compiled by Gary Sieling (Banks Music Publications, 1998), is a commemorative volume assembled by Leighton's friends and colleagues on the tenth anniversary of his death. In recognition of his extensive contributions to the sacred repertoire and to organ literature, the *Album* contains organ compositions by Philip Moore, Richard Lloyd, Stanley Vann, Gary Sieling, Alan Riout, Francis Jackson, Arthur Wills, John Joubert, and Jonathan Bielby.

Works and First Performances

W1. Ad Honorem B. W. G. Rose, Mus. Doc. (1957)

Part-song for SATB.

Composed: April, 1957.

Publication: Unpublished.

Premiere: Unknown.

Manuscript: Unknown.

W2. Adventate Deo (1970)

Anthem for SATB chorus and organ.. Words by John Addington Symonds (1840-1893). Commissioned by David Patrick and the Choir of the Barnet Parish Church.

Composed: December, 1970.

Publication: Novello 20001, Novello Church Music 36.

Premiere: Unknown

Manuscript: Kenneth Leighton Archives.

SEE: B330

W3. Alleluia Amen (Festival Anthem) (1961)

Anthem for baritone solo, SATB chorus and organ. Words from the *Revelation of St. John*. Commissioned for the 50th anniversary of St. Nicholas' Parish Church, Coventry, 1962.

Composed: April—June, 1961.

Publication: Novello 290414, (new no. NOV 281416, printed on demand), Vocal Score.

Premiere: Unknown.

Manuscript: Kenneth Leighton Archive.

W4. Alleluia Pascha Nostrum for Cello and Piano, Opus 85

Meditations on plainsong melodies from the 12th century Salisbury Chant for Easter Day. Commissioned by Raphael Wallfisch and Richard Markham.

Composed: August, 1981.

Publication: Novello (score and part) No.12057409, (New No. 120574—printed on demand).

Premiere: Manchester, Royal Exchange, February 25, 1982; Raphael Wallfisch, cello and Richard Markham, piano.

Manuscript: Kenneth Leighton Archive.

RECORDINGS: D1

SEE: B46, B202, B212, B229, B268

W5. Animal Heaven, Opus 83

Diptych set to words by Walt Whitman and James Dickey. Score for Soprano solo, Recorder, Cello and Harpsichord. Commissioned by the Legrand Ensemble for the Manchester Organ Festival with funds the North West Arts.

Composed: May, 1980.

Publication: Novello NOV 360099 (printed on demand).

Premiere: Manchester Organ Festival, July 24, 1980; Honor Sheppard and the Legrand Ensemble.

Manuscript: Kenneth Leighton Archives.

RECORDINGS: D2

SEE: B132, B261, B295, 329

W6. Awake My Glory, Opus 79

Soprano solo, SATB chorus and organ. Words by Christopher Smart. Commissioned by the Cathedral Church of St. Mary, Edinburgh, for its centenary celebrations with funds provided by the Scottish Arts Council.

Composed: March, 1979.

Publication: Novello No. 07043805, score.

Premiere: Edinburgh, St. Mary's Episcopal Cathedral, October 30, 1979 by the Choir of St. Mary's Cathedral, accompanied by Kenneth Leighton.

Manuscript: Kenneth Leighton Archive.

RECORDINGS: D3, D4

SEE: B273, B330

W7. Beauty (1946)

Song for baritone and piano. Text by John Masefield. A reworked version of this song is included in *Six Songs of Spring* (See **W173** for details.)

Composed: May, 1946.

Publication: Unpublished.

Premiere: Unknown.

Manuscript: Kenneth Leighton Archive.

W8. The Beauty of Holiness, Festival Anthem, (1988)

For SATB chorus, mezzo-soprano solo (or semichorus of boys and/or girls) and organ. Commissioned by the Presbyterian Association of Musicians to celebrate the 200th anniversary of the General Assembly of the Presbyterian Church in America.

Composed: April, 1988.

Publication: Novello No. 290635, score.

Premiere: Unknown

Manuscript: Kenneth Leighton Archives.

RECORDINGS: D5

SEE: B330

W9. The Birds, Opus 28

Suite of 8 poems for soprano and tenor soloists with SSAATTB chorus, 2 pianos, timpani and percussion (or string orchestra, piano and percussion). Texts by Aristophanes, Hardy, Vautor, Shelley, De La Mare, and Tennyson.

Composed: September-December 1954

Publication: Novello 1842 (Vocal score). Full score for Hire.

Premiere: Great Yarmouth Musical, April 24, 1960: April Cantelo accompanied by the Capriol Orchestra conducted by the Kenneth Leighton. Leighton won the Award of the National Federation of Music Societies for this work.

Manuscript: Unknown.

SEE: B233, B234

W10. Burllesque for Orchestra, Opus 19

Scored for 2 (pic) 223/4330/timp.2 perc/strings.

Composed: Spring-Summer of 1957.

Publication: Novello, [1960] Full Score. Score and parts for hire.

Premiere: Broadcast performance during a Promenade Concert from the Royal Albert Hall, the BBC Symphony Orchestra conducted by the composer, September 3, 1959.

Manuscript: Kenneth Leighton Archive.

SEE: B14, B111

W11. A Christmas Carol, Opus 21

Scored for baritone solo, SATB chorus and organ. Words by Robert Herrick. A version of this was arranged to be accompanied by strings and piano by the composer.

Composed: August –September 1953 (original version); March 1954 (arrangement)

Publication: Novello NOV 310579 (vocal score); Chorus/Ensemble version, hire only.

Premiere: Wakefield, Jubilee Hall, December 18, 1954. Performed by the Thornesian Guild of Singers directed by Margaret Markland. (Chorus/Ensemble Version).

Manuscript: Unknown.

W12. Columba, Opera in Three Acts, Opus 77.

Libretto by Edwin Morgan. Composed for four soloists, chorus and orchestra.

Composed: First act composed winter, 1975-76, on the Isle of Arran. Completed a “short” version of the score in May, 1978. The full score was finished between June and August, 1980.

Publication: Novello, score and parts, for hire only.

Premiere: The Glasgow Theatre Royal, June 16, 1981, by the opera class of the Royal Scottish Academy of Music & Drama, conducted by Roderick Brydon. First professional performance was at Glasgow Cathedral, February 5, 1986 by Neil Mackie, Alan Oke, Neil Jenkins and Christine Cairns, with the BBC Symphony Orchestra conducted by Graeme Jenkins. That production was revived in 1990 as part of the European City of Culture celebrations in Glasgow.

Manuscript: Kenneth Leighton Archive.

SEE: B1, B16, B74, B86, B108, B118, B171, B182, B190, B194, B203, B204, B226, B279, B283, B287, B312, 340

W13. Columba Mea, Opus 78

Text from the *Song of Songs*. Scored for tenor and alto soli, SATB chorus, harpsichord, celesta (or piano) and strings. Commissioned by the John Currie Singers with funds provided by the Scottish Arts Council. Dedicated to Jo Leighton.

Composed: September, 1978

Publication: Novello 070440 (vocal score). Full score/parts, for hire.

Premiere: SNO Centre, Glasgow, February 5, 1979. Soloists Linda Ormiston and Paul Hindmarsh, the John Currie Singers and Orchestra conducted by John Currie.

Manuscript: Kenneth Leighton Archive. Mrs. Jo Leighton.
SEE: B239

W14. Communion Service in D, Opus 45

For unison voices, SATB choir and organ. Commissioned by the Church Music Society and published by Oxford University Press, 1965.

Composed: January, 1965

Publication: Oxford University Press CMS01 (vocal score); CMS01A (Congregational part).

Premiere: Unknown

Manuscript: Kenneth Leighton Archive.

RECORDINGS: D6

SEE: B330

W15. Concerto for Cello, Opus 31

In three movements, for cello and orchestra.

Composed: September, 1955—March, 1956.

Publication: Novello 120086 (cello part with piano reduction, arranged by the composer). Score and parts, hire only.

Premiere: Cheltenham Festival, July 20, 1956. Performed by Florence Hooton, cello and the Halle Orchestra conducted by Sir John Barbirolli.

Manuscript: Kenneth Leighton Archive.

RECORDINGS: D7

SEE: B6, B101, B105, B107, B126, B129, B170, B192, B252

W16. Concerto for Harpsichord, Recorder (or Flute) and Strings, Opus 88

In three movements. Commissioned by John B. Turner (recorder), Alan Cuckston (harpsichord) and the Northern Chamber Orchestra with funds provided by North West Arts,

Composed: November, 1982.

Publication: Novello, score and parts, hire only.

Premiere: Warrington, Parr Hall, February 14, 1983. John B. Turner, recorder, Alan Cuckston, harpsichord, and the Northern Chamber Orchestra conducted by Nicholas Smith.

Manuscript: Kenneth Leighton Archive.

RECORDINGS: D8

SEE: B55, B86, B167, B324

W17. Concerto for Oboe and Strings, Opus 23

For oboe and strings.

Composed: October—December, 1953.

Publication: Maecenas Music, Maecenas Contemporary Composers Elite Edition, MM0402C, score. Score and part for hire.

Premiere: Millennium Three Choirs Festival, Hereford, August 23, 2000. Performed by Virginia Shaw, oboe, and the Bournemouth Symphony Orchestra conducted by Paul Daniel.

Manuscript: Kenneth Leighton Archive.

RECORDINGS: D9

SEE: B73, B92, B151, B246, B256, B258

W18. Concerto for Organ, Opus 58

For organ, timpani and string orchestra.

Composed: March---August, 1970.

Publication: Novello NOV 090528, score; Novello NOV 090528 0301 organ part. Score and parts, hire only.

Premiere: Cambridge, King's College Chapel, August 4, 1971. Performed by Robert Munns, organ and the London Chamber Soloists conducted by David Willcocks. First broadcast performance, May 6, 1972, Robert Munns and the BBC Scottish Symphony Orchestra. First London performance All Souls Church, Langham Place, February 5, 1981, John Birch, organ, with the Trinity College of Music Chamber Orchestra conducted by Meredith Davies.

Manuscript: Kenneth Leighton Archive, Box 5.

RECORDINGS: D10, D11

SEE: B80, B176, B203, B289, B294

W19. Concerto No. 1 in D minor for Piano, Opus 11

For piano and orchestra.

Composed: April---September, 1951; May---July, 1959, rescoring and revision.

Publication: Novello, score and parts for hire only.

Premiere: Broadcast performance, March 7, 1958; Peter Wallfisch and the BBC Scottish Symphony Orchestra conducted by Kenneth Leighton. First concert performance November 3, 1961, revised version, Edinburgh, Reid School of Music, the Reid Orchestra conducted by Professor Sidney Newmann, Peter Wallfisch, piano.

Manuscript: Kenneth Leighton Archive.

SEE: B38, B115, B134, B149, B342

W20. Concerto No. 2 for Piano, Opus 37

For piano and orchestra.

Composed: 1952; September, 1960.

Publication: Novello, score and parts, hire only.