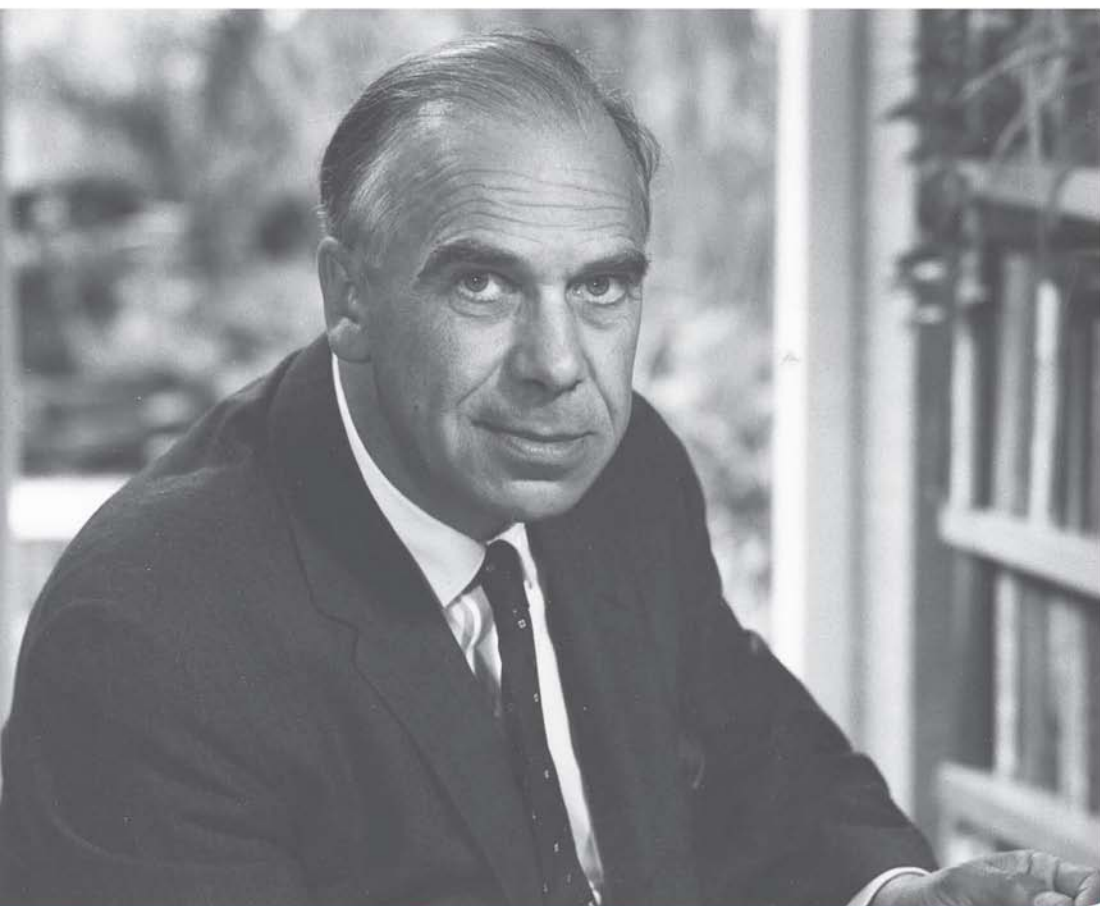


William Alwyn

A Research and Information Guide



John C. Dressler



WILLIAM ALWYN

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WILLIAM ALWYN
A RESEARCH AND INFORMATION GUIDE

JOHN C. DRESSLER

ROUTLEDGE MUSIC BIBLIOGRAPHIES

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Dedicated to

Dr. Stewart Craggs,
Alwyn scholar

and

Ms. Margaret Jones,
Archivist
The William Alwyn Archive
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*With gratitude for their assistance,
support
and
encouragement
throughout this project*

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Preface

The project at hand and its purpose and scope were prompted by Dr. Stewart Craggs, Professor Emeritus, University of Sunderland, who (along with Alan Poulton) compiled the seminal Alwyn catalogue in 1985. During our conversations in 2001–2002 Craggs felt there was much more to uncover regarding a more thorough bibliographical study of Alwyn's works. At that time, I had heard no music of Alwyn, had seen none of his scores, and literally knew nothing of him. The closest contact I had with his music was having seen the three films made for Walt Disney Studios: *Third Man on the Mountain*, *The Swiss Family Robinson*, and *In Search of the Castaways*. Since that time I have discovered and studied with fascination a large portion of the nearly five hundred works Alwyn has left us: both film scores and art music. Dr. Craggs continued to provide research strategy as this study took shape, and it is to him a great deal of my sincere thanks goes.

PURPOSE AND SCOPE

This volume of the Routledge Music Bibliographies series provides citations to basic Alwyn literature and music. It is intended for students, researchers, aficionados, and those looking for an introduction to the life and works of Alwyn; it is also intended as a companion volume to the Alwyn biography written by Adrian Wright and published by Boydell. It presents a selective list of essential Alwyn-related articles, reviews, essays, and the like published through late 2009.

Citations were assembled through a wide variety of print and electronic indexes and resources including: *Music Index*, *International Index to Music Periodicals*, *RILM Abstracts of Music Literature*, *WorldCat*, and other databases, library catalogues, and reference sources. Research was also conducted in the United Kingdom at: BBC Written Archives (Caversham), Imperial War Museum (London), British Library (London), British Film Institute Library (London), National Archives (Kew), William Alwyn Archive (Cambridge University Library), Manchester Central Library, and the British Library Newspaper Library (Colindale). A subjective attempt was made to include as many meaningful reviews of scores, performances, and recordings as possible.

CRITERIA FOR SELECTION

As many relevant writings as possible regarding William Alwyn and his music have been considered for inclusion here. Since most of the major performances of his works have been in English-speaking areas, the writings are also in English. Every effort was made to include materials accessible through typical library and research processes.

The following types of materials are found within these pages:

- Chapters and monographs with meaningful discussion of Alwyn and his music
- Articles in scholarly journals and trade/popular magazines
- Dissertations and theses from both American and British educational institutions
- Selected reviews of performances, recordings, and scores
- Websites and Internet resources directly related to Alwyn
- Selected first-study pupils Alwyn taught at the Royal Academy of Music
- Original compositions inspired by or dedicated to Alwyn

The following types of materials are not included here:

- Textbooks and general histories of music
- Brief news notes or announcements
- Uncompleted academic dissertations or theses
- Liner notes in recordings
- Non-western European modern-language materials

CONTENTS OF THE BOOK

Information in each chapter is organized in the following way:

Chapter 1. Biography. This area contains a biographical sketch, a chronology of Alwyn's life and career, and a catalogue of all of Alwyn's known works: published and unpublished. The works are arranged in a classified list following a numbering system employed by Robert Threlfall and Mary Christison Huisman.

Chapter 2. Bibliography. This area is subdivided into eight segments. The first part covers Alwyn's writings and correspondence. Missing from this section is commentary the composer may have done for a specific work for a specific occasion. Those materials are located in the specific-works references. Following this source material are citations regarding: obituaries, archival holdings, dissertations and theses, articles and reviews contained in issues of the *William Alwyn Society Newsletter* (now defunct), entries in biographical dictionaries and encyclopedias, references to Alwyn's life and works in general, and references to specific works by Alwyn. In recording reviews the reader will notice some abbreviated references; e.g., CHAN 9219, ABRD 1063, and SCRS 291. These refer to catalogue numbers used by Chandos and Lyrita, respectively.

Chapter 3. Discography. The selective discography includes those currently or at one time available commercially plus those only available in archives or major private collections. Recording formats include: reel-to-reel, cassette, LP, CD, and older vinyl and acetate discs as noted.

Chapter 4. Related materials. This area includes two human-interest ancillary lists: selected former first-study pupils of Alwyn at the Royal Academy of Music, and works by other composers dedicated to Alwyn.

Indexes. An alphabetical index of works with cross-references of citations and an index of names with its own cross-references of citations is contained here. The reader

will notice some occurrences of initials instead of full names of authors. The initials are used here as this is the way authorship of a specific article or review appears on the printed page. Researchers attempting to obtain photocopies of such reviews will simply list those initials as author in their Interlibrary Loan process.

ARRANGEMENT OF ENTRIES

Entries are arranged alphabetically by author unless noted. Unattributed articles and reviews appear first, followed by those with authors. Notes about reprinted publications are included in the appropriate places. Where titles of reviews or articles are not descriptive enough to indicate their respective content, annotation is provided. The *Discography* is arranged by label and catalogue number, then year of release and titles of the recorded work or works along with the list of performers. Those citations conclude with the format of the recording.

ACKNOWLEDGEMENTS

Permission was granted by The William Alwyn Foundation to photocopy a file on Alwyn's documentary films prepared by Anne Surfing to facilitate study of it here in the States. Her annotated notes were prepared with the assistance of the composer's widow, Mary, in an effort to sort out missing information and to clarify markings on manuscripts by the composer. This file of over 150 pages is part of the Alwyn Archive holdings. The Foundation also kindly permitted the photocopying of some pages of *Early Closing* (the composer's unpublished autobiographical account of growing up in Northampton) from which to make some references in this book. The author also thanks Ms. Surfing for allowing use of her corrections and additional annotations to the original Craggs/Poulton Alwyn catalogue. As before, her notes were prepared with the assistance of Mary Alwyn. The reader will note references to these corrections and additions within especially the Catalogue of works section.

Throughout my discovery of Alwyn (man, flutist, composer, teacher, essayist, poet, translator, and painter) many people have contributed direction and information. Without their selflessness, this book would not have been as complete. Their encouragement and assistance is gratefully acknowledged. Jonathan Alwyn; Margaret Jones and Richard Andrewes (The Alwyn Archive, Cambridge University Library); Andrew Knowles (The William Alwyn Foundation); Bridget Palmer and Emma Greenwood (Royal Academy of Music Library); Hannah Melville-Smith, Janet Snowman, and Helen Thorp (Royal Academy of Music); Jacqueline Cowdrey (Royal Albert Hall Archives); Robert Simonson (Surrey History Centre); Robert Bigio (British Flute Society); Peter Linnitt (BBC Music Library); Jean-Marc Dunat (Orchestre national de Lille); Gerald Towell and Elizabeth Travis (The Arthur Bliss Society); Paul Conway; Martin Maw and Sophie Currie (Oxford University Press); Matthew Greenall, Howard Felton, and Richard Thomas (British Music Information Centre); Stuart Robinson and Jacqui Dawber (Hallé Concerts Society); Terry Bracher, Jacqueline Minchinton, Hannah Josh, and Helen Grinter (Northampton Central Library); Sarah Bridges and Chris Smith (Northamptonshire Record Office);

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I am also grateful to Constance Ditzel and Denny Tek at Routledge for their encouragement, patience, and editorial judgment. As well, I am grateful for three Murray State University Faculty Research Grants and a Summer Faculty Development Grant which made possible four summer trips to England. A particular note of thanks to members of the Reference Department and Interlibrary Loan staff of Murray State University Library without whose prompt, courteous service and tireless help this project would have been much more difficult to complete: Laura Ewald, Lilia Murray, Tracey Sirls, Jan Fricker, and Brittany Johnson.

John C. Dressler
October 2010

I

Biography

BIOGRAPHICAL SKETCH

by Andrew Knowles

William Alwyn (1905–1985)

William Alwyn was born in Northampton on 7 November 1905, and died in Southwold, Suffolk on 11 September 1985 just two months short of what would have been his eightieth birthday. He began his musical studies in 1920 aged just fifteen studying flute, piano, and composition at London's Royal Academy of Music (RAM) where, in 1926, at the age of twenty-one, he was appointed Professor of Composition, a position that he was to retain for almost thirty years. During his long and prolific career Alwyn produced close to three hundred compositions that include music in the majority of genres: opera, ballet, orchestral, chamber, instrumental, and song. His major orchestral works include five symphonies, concertos for flute, oboe, violin, harp, and piano (two), a *Sinfonietta* for string orchestra, and three *concerti grossi*. In addition to this Alwyn contributed approximately two hundred scores for the cinema, seventy of which are feature films with the remainder being documentaries. He began his career in the documentary movement in 1936 and along with fellow British composer Benjamin Britten (1913–1976) became somewhat of a pioneer in this medium. In 1941 he wrote his first feature length score for *Penn of Pennsylvania*. Other notable film scores include the following: *Desert Victory*, *The Way Ahead*, *The True Glory*, *Odd Man Out*, *The History Of Mr. Polly*, *The Rake's Progress*, *The Fallen Idol*, *The Rocking Horse Winner*, *The Crimson Pirate*, *The Million Pound Note*, *The Winslow Boy*, *The Card*, *A Night To Remember*, *Carve Her Name With Pride*, etc. This dedication to the art of writing film music was recognized in 1951 when Alwyn was made a fellow of The British Film Academy, the only

composer until very recently to receive this honor. In addition to his work in the cinema, Alwyn also provided much incidental music for both radio and television.

He was also active in many administrative posts that include serving as Chairman for the Composers' Guild of Great Britain (an organization which he was instrumental in founding), for three terms in 1949, 1950, and 1954; a Director of the Mechanical Copyright Protection Society, a Vice President of the Society for the Promotion of New Music (SPNM) and Director of the Performing Right Society. Also, for many years he was one of the panel reading new scores for the BBC. During the 1950s his music was championed by the conductor, Sir John Barbirolli (1899–1970), who gave many first performances of Alwyn's works amongst which are *Symphonies nos. 1* (dedicated to Barbirolli), 2 and 4.

Alwyn spent the last twenty-five years of his life in the Suffolk village of Blythburgh, where, in those tranquil surroundings, he found the necessary inspiration to compose two operas, *Juan, or the Libertine* in four acts to his own libretto and *Miss Julie* in two acts after the play by August Strindberg. In addition to chamber and vocal music, he composed his last major orchestral works there; the *Concerto Grosso No. 3*, commissioned as a tribute to Sir Henry Wood to mark the twentieth anniversary of his death in 1964 and first performed at the Proms that year by the BBC Symphony Orchestra conducted by the composer; the *Sinfonietta* for String Orchestra in 1970 and the *Symphony No. 5 'Hydriotaphia'* during 1972–73. In 1978 Alwyn was awarded a CBE in recognition of his services to music. Such was his desire to always be creative that when not composing music he spent his time painting and writing. Amongst his writings is a short autobiography entitled *Winged Chariot*, some poetry, and prose, and perhaps most fascinating of all, a diary that he kept between September 1955 and August 1956 while completing his *Third Symphony* entitled *Ariel to Miranda*, that documents his daily routine, composing for the cinema and concert hall.

DISCOVERING ALWYN

by John Dressler

When William Alwyn Smith was born at 54 Kettering Road in Northampton in 1905 there was no immediate indication that he would be destined for greatness in the London musical scene of the 1940s and 1950s. His parents were ordinary working folk who enjoyed music, but neither of them was moving in any important musical circles outside London. The concerts of the local band to which William's father regularly took his children inspired William to take up the piccolo. William attended the public school system in Northampton and by 1914 was taking private piano lessons from R.W. Strickland, who recognized William's talent straight away. And it was through Strickland's encouragement and formal recommendation that William would commute twice a week from Northampton to the Royal Academy of Music for lessons on the flute and piano beginning in 1915. After later joining the RAM as a continuing student William would discover another musical talent: composition. By 1921 William was studying flute, piano, and elements of harmony at the RAM with the likes of Daniel Wood, Edward Morton, Leo Livins, Russell Chester, John McEwen, and Arthur Hinton.

No doubt the Oliveria Prescott and Sir Michael Costa awards for composition which he won at the RAM in 1924 would encourage all of his efforts in that field.

After several successful publications at Oxford University Press in the mid-1920s and after recognizing that indeed composition would be his chosen field, William officially changed his name by dropping “Smith” and by making “Alwyn” his surname citing that Alwyn would be a much more unique name in the music world than Smith. For a closer look at Alwyn’s own thoughts about his youthful discovery and subsequent devotion to the world of music, the reader is encouraged to study *Early Closing*, his unpublished autobiographical recollections housed in the William Alwyn Archive at the Cambridge University Library. In addition, Adrian Wright’s 2008 full-length biography of Alwyn has recently been published. It was sponsored by the William Alwyn Foundation and contains over 300 pages of text and plates. This is the major source of information on Alwyn’s life and contributions to Western music: *The Innumerable Dance: The Life and Work of William Alwyn*, Woodbridge: Boydell Press, ISBN: 9781843834120.

After leaving the RAM in 1924 to return to Northampton upon his father’s death to work at the family grocery, Alwyn quickly recognized his talents lay in music, not in managing a grocery. He became a music master at a private residential school in Haslemere (Surrey) and did freelance work as a flautist in and around London. On recommendation of the Principal, Alwyn was appointed professor of composition at the RAM in June, 1927. Now as a composer, teacher, and performer in London his destiny lay ahead of him.

He was married on January 1, 1929, to Olive Pull, a fellow former RAM student and fine pianist by all accounts, and in October 1930 their first son, Jonathan, was born. Life was complicated for Alwyn in the succeeding years attempting to balance freelance performing, teaching, and composing juxtaposed with family obligations. As a composer of pedagogical works for piano at that time in his career he even spent 3 months in Canada in 1934 as an examiner for the Associated Board of the Royal Schools of Music; he had also spent time the previous year in Australia on a similar trip. In 1936 Alwyn found himself in the right place at the right time scoring his first documentary film, *The Future’s in the Air*, for the Strand Film Company; it was directed by Alexander Shaw and produced by Paul Rotha. He drew on his own experiences as a youth in Northampton sitting next to his teacher in a makeshift pit orchestra for silent movies. His success on this score in the relatively new medium of film music would catapult Alwyn onward. While his nearly 200 film scores between that moment and the early 1960s assured his financial footing especially after the copyright struggles in London of 1955 and 1956 were settled, Alwyn chose to leave the lucrative film scene to focus on his true love: art music.

His first symphony composed in 1949 was well received at Cheltenham, and his becoming Chair of the Composers’ Guild of Great Britain in that same year was an indication to all that he was serious about writing timeless music not bound only to images projected onto a screen. But public recognition and acclaim for his symphonies, piano music, chamber music, and operas after World War II was not so easily accomplished. It was perhaps due in some sense to the fact that the initial thrust of his works was in a somewhat suspect field: film. Even composers such as Vaughan Williams and Walton had written film music, but their respective careers had already been marked

with numerous successful art music compositions, film scores not being the bulk of their output. But in Alwyn's case in 1950 his name would have been indelibly linked to film rather than art music. In spite of this Alwyn would work tirelessly in the 1950s for the recognition of composers both in film and otherwise while still teaching at the RAM and writing his own art music. Because his early compositional career produced scores for so many films, another must-read is Ian Johnson's 2005 seminal study on Alwyn's complete output of film scores, both documentary and feature: *William Alwyn: the art of film music*, Woodbridge: Boydell Press, ISBN: 9781843831597. It features over 350 pages of text and musical examples.

The film studio scene in the early 1960s was changing with public calls for popular music to be included in film scores. Alwyn chose that time to retire from both film and London moving to Suffolk where he would devote himself to art music, writing, and even translating French poetry and pursuing another hobby: painting. It is not difficult to see how multi-faceted Alwyn was. As a consummate musician his performance skills are reflected in the practicality of his scores. His skills as a highly organized and fluid individual are seen in his many writings on a variety of subjects. In 1978 he was awarded the CBE for services to English music. The Halesworth Gallery (Suffolk) even sold Alwyn's painting, *Early Spring*, for £200 in 1979. In 1982 he was awarded an honorary doctorate from the University of Leicester; the music recital room at the University Centre, Barrack Road, Northampton is named the Alwyn Room as a tribute to Alwyn's contribution of over 400 scores, performance skills, over 25 years of composition teaching, and writings. This was truly a remarkable musician and human being.

CHRONOLOGY

- 1905 7 November: is born William Alwyn Smith in the sub-district of St Giles in the county borough of Northampton to William James and Ada Tyler Tompkins Smith at 54 Kettering Road
- 1910 attends Northampton Council School and receives a piccolo from his parents
- 1913 11 February: older brother Anthony Ewart (Tony) Smith dies, age 10; is buried in Grave 8537 in the Billing Road Cemetery, Northampton along with father and mother
- 1914 attends Northampton Grammar School (until 1919) and has piano lessons with R. W. Strickland
- 1915 (a) from a spiral-bound music-manuscript-paper notebook in the Alwyn Archive: "*Woodland Voices...piccolo solo composed by William Smith age 10, Op. 1*"; Alwyn will later refer to this work as *Sparkling Cascades* in several interviews.
- (b) passes entrance examination at the Royal Academy of Music and commutes twice a week to London for lessons on the flute and piano; boyhood acquaintance of Edmund Rubbra
- 1918 *Suite for Orchestra* is played by the RAM orchestra conducted by Alexander Mackenzie, rejected as "unplayable" before the end of the rehearsal

- 1919 (a) leaves the RAM to work in his father's shop; resumes piano and organ lessons in between shop hours
 (b) Olive Pull wins an LCC "special talents" scholarship to the RAM where she studies piano, singing, and harmony
- 1920 William auditions for the Royal Academy of Music; recommended by R. W. Strickland
- 1921 (a) William enters the RAM with principal study of flute with Daniel Wood and secondary study of piano with Edward Morton and Leo Livins and elements of harmony study with Russell Chester, John McEwen, and Arthur Hinton; fee was 14 guineas per term
 (b) William receives the Ross Scholarship through 1924 for flute study at the RAM
- 1922 24 June: composes *Three Preludes for Viola and Piano*
- 1924 (a) William receives the Oliveria Prescott Gift at the RAM; this prize was awarded to distinguished students of composition each Spring as income to be used for the purchase of orchestral study scores
 (b) Olive Pull wins the Elizabeth Stokes bursary and is appointed a sub-professor at the RAM
 (c) William receives the Sir Michael Costa Scholarship through 1927 at the RAM; receives free tuition; writes an opera (*Fairy Fiddler*) as a result of winning this scholarship
 (d) 18 January: William James Smith (father) dies
 (e) leaves the RAM; does not stay long in Northampton
 (f) becomes music master at a private residential school in Haslemere, Surrey; plays in London's East End theatres and cinemas; teaches piano lessons for one shilling an hour
 (g) August or September: performs a flute sonata of Frederick the Great in recital at St Lawrence Jewry (London) with organist Ernest F. Mather
 (h) 9 December: performs as flute soloist, Bach: Suite in B Minor at the Queen's Hall [RAM]
- 1926 (a) *Haze of Noon* and *Two Irish Pieces* (piano) published by Oxford University Press
 (b) 7 September: recital is broadcast from Bournemouth of Bach's *Sonata in B Minor*: Alwyn is flautist with pianist, Olive Pull
 (c) November: leaves Haslemere due to ill health
- 1927 (a) March: performs Bach's E-flat Major flute sonata at St Mary-le-Bow Church, London with Ernest F. Mather
 (b) 25 March: completes *Five Preludes for Orchestra*
 (c) Summer: performs as flautist in scratch seaside band at Broadstairs, Kent with a group of 10 players
 (d) June: from Committee of Management Minutes, 15 June 1927 "... appointed on recommendation of the Principal, William Alwyn as professor..." at the Royal Academy of Music, London
 (e) September: performs as flautist and piccoloist with the London Symphony Orchestra at Hereford Cathedral (Three Choirs Festival); included on the programme was *Dream of Gerontius* conducted by Elgar

- 1928 cites "...both Gauguin and Nietzsche were my mentors in my twenties, and their influence has never deserted me..."; *Uncommonplace Books, Book III*.
- 1929 1 January: marries Olive Mary Audrey Pull at St George's Church, Tufnell Park in the Parish of Islington; witnesses were Ada Tyler Smith, Jane Emma Pull, William Joseph Pull, and John B. McEwen; Olive sets up a piano studio in their 45 Midholm, Hampstead home where her Bechstein piano takes up a substantial portion of the sitting room; she remains close with fellow RAM students: Clifford Curzon, Lesley Duff Bedford, Nancy Bush, Lilian Cameron
- 1930 (a) 9 July: performs on the flute his arrangement of *I've Been Roaming*: Gueda Waller and Vera Maconochie, sopranos; Hilda Pitcairn, piano; BBC broadcast in the National Programme
(b) 10 October: birth of son, Jonathan
- 1931 30 December: première of *Piano Concerto No. 1* at the Bournemouth Winter Gardens; Clifford Curzon, soloist with the Bournemouth Symphony Orchestra conducted by the composer.
- 1932 (a) 8 March: performs as flautist Ravel's *Chansons madécasses* at the RAM with Geoffrey Dunn (tenor), Lilly Phillips (cello), and Norman Franklin (piano)
(b) 18 March: delivers a lecture at the RAM during Review Week titled, "Musical Thoughts"
(c) 1932–33: spends 9 months in Australia as an examiner for the Associated Board of the Royal Schools of Music
- 1934 spends 3 months in Canada as an examiner for the Associated Board of the Royal Schools of Music with Michael Head, Herbert Kinsey, and Lloyd Powell
- 1935 4 July: performs Wallingford Riegger's *Suite for Flute Alone, Op. 8* at the RAM
- 1936 (a) 20 February: performs as flautist at the Chelsea & Westminster Musical Festival with Alan Richards (violin), Arnold Goldsborough (piano), and conductor Iris Lemare
(b) 27 February: makes application to the Performing Right Society; accepted 19 March; for most of the next 20 years would serve on the executive committee as well as on many of the council's committees
(c) April–May: travels to Canada again as examiner for the Associated Board
(d) is a member of the Committee of the RAM New Music Society
(e) scores his first documentary film, *The Future's in the Air*, for Strand Film Company, directed by Alexander Shaw and produced by Paul Rotha
- 1937 performs as flautist with the Iris Lemare Orchestra
- 1938 (a) 24 January: performs Boleslaw Wojtowicz's *Trio* (flute, clarinet, bassoon) with Reginald Kell and Richard Newton at the RAM
(b) 13 June: birth of son, Nicholas
(c) receives the Collard Fellowship of the Worshipful Company of Musicians through 1941 jointly with Edmund Rubbra
- 1939 (a) 14 March: performs the first broadcast performance of Hugo Anson's *Suite for Flute and Piano* with the composer at the piano; National Programme, 5 pm
(b) May: completes the *Violin Concerto*

- (c) September: volunteers to be an Air Raid Warden; evacuates his family from London to the village of Bisley [nr. Stroud] where Olive had grown up
- (d) appointed Fellow of the Royal Academy of Music as elected by its directors
- 1940 (a) 13 June: performs Eugène Goossens's *Three Pictures* (flute and piano) with Sidney Harrison at the RAM
- (b) becomes an honorary Freeman of the Worshipful Company of Musicians after having held the Collard Fellowship; family moves first to the home of composer, Alan Bush in Radlett and subsequently to Welwyn Garden City where they rented a house for the rest of the war
- 1941 scores his first feature film, *Penn of Pennsylvania*, for British National Films, directed by Lance Comfort
- 1943 (a) 2 January: is a founding member of the Society for the Promotion of New Music; the first experimental rehearsal took place on 1 October 1943 at the Royal Academy of Music
- (b) completes *Concerto Grosso No. 1 in B-flat Major*
- 1945 24 May: founding member with Alan Bush, Thomas Dunhill, Theodore Holland, Ralph Vaughan Williams, and others of the Composers' Guild to combine composers in their distinctive society "...to further the artistic and professional interests of its members..." [Alan Bush to Rose-Mary Sands, Secretary of the Composers' Guild, 7 September 1947]
- 1946 10 March: delivers a lecture titled "Music for Film" to the Cambridge Film Society, University of Cambridge
- 1948 (a) begins to experience a throat condition: difficulty swallowing
- (b) October: completes *Concerto Grosso No. 2 in G Major*
- 1949 (a) July: completes *Symphony No. 1*
- (b) becomes Chair, Composers' Guild of Great Britain (will be re-elected Chair in 1949 and 1959)
- 1951 (a) April through March 1955: serves on the British Film Academy Council of Management
- (b) August: speaks on music's contribution to film production at the 8th Annual British Film Institute Summer School at Bangor, North Wales
- 1953 (a) April: completes *Symphony No. 2*
- (b) completes *String Quartet No. 1*
- 1954 (a) attends Bergen Music Festival (Norway) and visits home of Grieg; renews his friendship with Clifford Curzon there
- (b) May: completes *Concerto for Harp and String Orchestra (Lyra Angelica)*
- (c) November: Thornhill, Cowes, Isle of Wight (letter written by Alwyn dated and addressed from this temporary retreat but had probably been visiting as early as 1953)
- (d) November: completes *Autumn Legend for Cor Anglais and String Orchestra* (at Thornhill)
- 1955 (a) March: tenders letter of resignation to the RAM Committee of Management on 2 March ending a teaching career of nearly 28 years in Room 73
- (b) April: completes *Fantasy-Waltzes* for piano

- (c) 7 September: Ada Tyler Smith (mother) dies at Pitsford House Nursing Home, Northamptonshire
- (d) 22 November: visits gravesite of Dante Gabriel Rossetti (Birchington-on-Sea, Kent)
- (e) 30 December: considers an appointment as head of a department in BBC Television; turns down the job 15 February 1956
- 1956 (a) 27 March: signs a letter to *The Times* (with other composers) regarding the Copyright Bill being proposed; this will prompt other letters in *The Times* to follow
- (b) 11 June: completes *Symphony No. 3*
- (c) 10 October: provides Pierre Cochereau (Notre Dame Cathedral organist) a theme for improvisation at a recital at the Royal Festival Hall
- 1957 (a) 5 May: attends a performance by the Northampton Musical Society of Bach's *B Minor Mass* at the New Theatre, Northampton; also in attendance are Malcolm Arnold and Edmund Rubbra, the other major composers from that town; all three are patrons of the society
- (b) completes *Elizabethan Dances* for orchestra
- 1958 (a) 25 January: birth of Alwyn's first grandchild, Sarah Katherine, to parents Jonathan and Pamela
- (b) is made a Fellow of the British (Film) Academy [along with Ian Dalrymple and George Gunn]
- (c) June: completes *Twelve Preludes* for piano
- (d) 30 August: delivers a lecture titled "Film Music: Sound or Silence?" at the Cameo Cinema, Edinburgh as part of the Edinburgh Festival
- (e) Fall: serves with Malcolm Arnold and Matyas Seiber on the Clements Memorial Prize Board as adjudicator for the best chamber music work by a British subject
- 1959 (a) completes *Symphony No. 4*
- (b) 2 October: attends funeral of Gerald Hoffnung, Golders Green Crematorium representing the Composers' Guild of Great Britain
- (c) November: becomes a trustee of the Phoenix Trust that provides funds for literature and the arts
- 1961 moves to Blythburgh, Suffolk; suffers another nervous breakdown; is unable to compose until 1963
- 1962 (a) June: attends a Congress in Rome with Alan Frank [OUP]; is sent to the Salvator Mundi Hospital on 22 June suffering from enteritis and periodic spasms
- (b) 14 November: sells his collection of Pre-Raphaelite paintings at Sotheby's; Burne-Jones's *Angel with Cymbals* bought in 1953 for £8 sold for £600
- 1963 (a) is a member of the Isle of Wight Island Sailing Club having been elected to membership in 1953
- (b) 17 October: attends memorial service for Louis MacNeice, All-Souls Church
- (c) writes his last film score, *The Running Man*, for Columbia/Peet Productions, directed by Carol Reed

- 1964 19 August: première of *Concerto Grosso No. 3*; Royal Albert Hall, London (BBC Proms); BBC Symphony Orchestra with the composer conducting
- 1966 8 October visits Puccini's birthplace (Lucca) "...unspoiled and full of lovely churches and ancient buildings..." [postcard to Royce Whale]
- 1967 2 October: conducts a studio recording of Strauss's *Don Juan* with the BBC Northern [Philharmonic], Manchester, Milton Hall
- 1969 elected as an honorary member of the general council of the Performing Right Society
- 1971 (a) January: completes *Fantasy-Sonata (Naiades)* for flute and harp
 (b) 7 June: Alan and Nancy Bush visit the Alwyns at Lark Rise
 (c) November: speaks at the Northampton Arts Association dinner on 8 November; tells members they had to shoulder the responsibility for promoting art in their town as "...Britain spends too little on the Arts...".
- 1972 (a) writes the introductory essay for the Decca recording of Elgar's *Gerontius* conducted by Benjamin Britten
 (b) divorce from Olive Pull Alwyn becomes absolute
- 1973 (a) February: completes *Symphony No. 5 (Hydriotaphia)*
 (b) June: completes rough sketch of Act I, Scene 1 of *Miss Julie*
 (c) June: the Alwyns make a pilgrimage to Chillon to see the pillar in the dungeons on which Byron carved his name as a protest against man's inhumanity against man
- 1974 (a) 4–7 January: conducts recording sessions in London for the Lyrita set of symphonies
 (b) 10 April: spends a holiday at Tennyson's home, Isle of Wight
- 1975 (a) April: marriage to Doreen Carwithen is finalized
 (b) 30 July: ends writing his *Uncommonplace Book, I*; begins *Uncommonplace Book, II*
 (c) completes *String Quartet No. 2 (Spring Waters)*
- 1976 (a) International Poetry Society's William Alwyn Award begins prompted by Frederic Vanson's suggestion to Alwyn to set up such an award; run through the society's magazine, *Orbis*; the first winner was Margaret Krouwer
 (b) Philip Lane is awarded first prize by William Alwyn as part of the Ipswich Orchestral Society Competition for Composition
 (c) 4 March: completes *Miss Julie*
- 1977 16 July 1977: *Miss Julie* premiere: BBC broadcast performance, Radio Three; pre-recorded in Brent Town Hall on 17 February 1977; Jill Gomez (*Miss Julie*), Benjamin Luxon (*Jean*), Della Jones (*Kristin*), Anthony Rolfe-Johnson (*Ulrik*); BBC Concert Orchestra; Vilem Tausky, conductor
- 1978 awarded CBE for services to English music
- 1979 28 July–10 August: joint exhibition of William's artwork and Lesley Scott's sculpture at the Halesworth Gallery (Suffolk); *Early Spring* sold for £200, and *The Lily Pool* sold for £40 according to the Sales Book
- 1980 (a) suffers a stroke followed by meningitis and pneumonia
 (b) June: completes *Concerto for Flute and Eight Wind Instruments*
 (c) 5 July: completes *Uncommonplace Books, Book VI*

- (d) October: travels to Glasgow to rehearse and record the BBC Scottish Symphony Orchestra for a 75th-birthday concert: *Symphony No. 2*, *Concerto Grosso No. 3*, *Derby Day Overture*, *Oboe Concerto*
- (e) completes song cycle, *Seascapes*
- 1981 (a) writes libretto, *Isle of Slaves*
 (b) 24 April: Olive Pull Alwyn dies, aged 80, in Kings Ride Nursing Home, Richmond, Surrey
- 1982 (a) 19 May: is awarded an honorary doctorate from the University of Leicester *in absentia*; the music recital room at the University Centre, Barrack Road, Northampton is named the Alwyn Room as a tribute
 (b) 21 May: Trevor Hold delivers a lecture recital of Alwyn's works at the University Centre in conjunction with the University of Leicester award
- 1983 Autumn: suffers a near-fatal stroke
- 1984 January: completes final composition, *String Quartet No. 3*
- 1985 (a) 11 September: dies in Southwold and District Hospital, Suffolk
 (b) 20 September: private funeral at Norwich City Crematorium; musical selections heard are: *I Chrsiantemi*, Puccini—Adagio from *Lyra Angelica*—Adagio from *Concerto in D Minor for 2 Violins*, J.S. Bach
- 1986 (a) 28 April: *The Times* reports that Alwyn left an estate valued at £325,625 net
 (b) May: Alwyn catalogue by Stewart Craggs and Alan Poulton is published, the first attempt at sorting out his works; Alwyn supported the project completely
- 1992 26 and 29 October, 1 November: *Miss Julie*: premiere staging: Denmark: nr. Copenhagen: Ballerup Theatre: Opera-Fabrikken: Susanne Riber (Miss Julie), Jørn Pedersen (Jean), Annette Lindjerg Simonsen (Krisitn), Ole Vadsten (Ulrik); Lyngby-Taarbaek Symphony Orchestra; Frans Rasmussen, conductor
- 1996 27–29 September: John Huntley presents *The Golden Age of British Film Music* (Part 2), Earnley Concourse, Earnley, Chichester; soundtrack recordings, compact discs, and film clips from the following were included: *Desert Victory*, *Take My Life*, *The October Man*, *They Flew Alone* and *The History of Mr. Polly*
- 1997 15 October 1997: *Miss Julie*: first staging in the UK: Norwich: Theatre Royal: Norfolk and Norwich Festival in the Year of Drama and Opera: Judith Howarth (Miss Julie), Karl Daymond (Jean), Fiona Kimm (Kristin), Ian Caley (Ulrik); Britten Sinfonia; Nicholas Cleobury, conductor
- 2003 (a) 5 January: Mary Alwyn (Doreen Carwithen) dies Forncett St Peter, nr. Norwich; ashes of both Alwyns are interred in the Blythburgh Parish Church cemetery
 (b) 15 March: London: Imperial War Museum: “An Appreciation of the Film Music of William Alwyn”, lecture by Ian Johnson; excerpts from the following works are featured: *The True Glory*, *The Harvest Shall Come*, *Desert Victory*, *Carve Her Name with Pride*, and *I was a Fireman*
- 2005 14 June: Southwold: St Edmund's Hall: “Odd Man Out: The Music of William Alwyn”, lecture by Reg Williamson; excerpts from the following works are featured: *Odd Man Out*, *String Quartet No. 1*, *Lyra Angelica*, *Festival March*, *Elizabethan Dances*, *Symphony No. 5*, and *String Quartet No. 3*

CATALOGUE OF WORKS

Individual works are listed alphabetically under each heading. Where known following the number for the work are: its title, date(s), movement titles or tempo markings, company/producer/director for films, text(s) used with details of the author(s), required performing forces, duration, dedication and commission details, first performance or early performances, publication details, location and details of the original manuscript, and notes.

I Documentary Film Scores

- I/1 *A.B.C.A.: The Story of the Army Bureau of Current Affairs* (1943) Ministry of Information and Army Film Unit. Producer and Director: Ronald H. Riley. 2+picc.1.2.0/4.3.3.1/percussion/harp
Duration of film: 15 minutes
Manuscript: at the Alwyn Archive: ink score corrected in red ink, with pencil performance markings. There are no cues, but the score has the following headings: Magazine Titles, Play out for Magazine, Fanfare Break. Sections for the Magazine Titles are: Valse Tempo, Vivace, Blues Tempo, Moderato, Slow, Slow, Allegro, Slow (description by Anne Surfing)
Notes: Script: Jack Saward. Commentator: Geoffrey Sumner. On-screen participant: Ronald Adam. View copy at the Imperial War Museum. "Alwyn composed titles and breaks for the A.B.C.A. Magazine series" (Ian Johnson)
- I/2 *Accident Service* [alternate title, *They Live Again*; 19-minute version] (Craggs: 1944; BFI: 1945) Gaumont-British Instructional Productions. Director: A. Reginald Dobson. 1.1.1.0/2.1.0.0/perc/strings: 22111
Duration of film: 42 minutes. Duration of music: 15 minutes
Manuscript: at the Alwyn Archive: pencil full score: with red and blue crayon and pencil performance markings. Titles and Opening sequence; Diagram to hospital and Patient on trolley; First time up; Ball game to billiard room; Gymnasium; Spine case doing exercises; Swimming bath; Final section (description by Anne Surfing)
Notes: Script: Mary Cathcart Borer. Sponsor: British Council. View copy at the British Film Institute. For medical and nursing audience only; shorter version for general audiences; music only in shortened version
- I/3 *Africa Freed* (1943) Crown Film Unit. Director: Ian Dalrymple
Duration: 68 minutes. Duration of music: 45 minutes
Manuscript: whereabouts unknown
Notes: "Producer and Director: Hugh St Clair Stewart" (Ian Johnson). Assistant director: Roy Boulting. Other units: Ministry of Information; Army Film and Photographic Unit; RAF Film Production Unit. Commentary: J.L. Hodson. View copy at the Imperial War Museum. Remarks on the Imperial War Museum database directory: "This film was not released; was considered too 'British' in its bias; a replacement *Tunisian Victory* was released instead."

- I/4 *Africans in England* [?working title] (1941) Strand Film Company. 1+picc.0.0.0/0.1.0.0/piano/harp
Duration of music: 1 minute 30 seconds
Notes: There is no manuscript in the Alwyn Archive with this title; instead, there is an ink score labeled: *Negro Film*. There is also a set of copied parts. Title music; Piano theme (description by Anne Surfing)
- I/5 *Air Outpost* (Craggs: 1936; BFI: 1937) Strand Film Company. Producer: Paul Rotha. Directors: John Taylor and Ralph Keene. 1+picc.1+c.a.1.1/0/2.1.0.0/timp/perc/cello
Duration: 16 minutes. Duration of music: 10 minutes 30 seconds
Manuscript: at the Alwyn Archive: ink full score with pencil and blue crayon performance markings. It is dated at end: 'London 1937' and is signed on cover, p. 1 and at end. Title music; Arab music; "Organised activity"; Night sequence; Final sequence (description by Anne Surfing)
Notes: Sponsor: Imperial Airways. View copy at the British Film Institute
- I/6 *Air Routes* [alternate title, *Aircraft Recognition*] (1939 or 1940) [See also I/95] BOAC. Director: Army Kinematograph Service
Manuscript: at the Alwyn Archive: two pencil sketches; these have some indications of full scoring including: woodwinds, trumpet, strings. Sketch 1: Titles; Play out. Sketch 2: Titles; Play out (description by Anne Surfing)
Notes: As the book goes to press Margaret Jones at the Alwyn Archive has uncovered that the score to this film is actually *Aircraft Recognition*, where *Air Routes* is actually the working title for *Wings Over Empire*
- I/7 *Alliance for Peace* (1952) Columbia Pictures/MOI joint Anglo-American Planning Committee. Producer: Lt. Sam Goldwyn, Jr. (of Eisenhower's staff). 2+1.2.2.2/4.3.3.0/perc/strings
Duration of film: 39 minutes
Manuscript: at the Alwyn Archive: pencil full score of the March signed on the first page; it is marked throughout in red and blue pencil; on cover in ink lettering is: 'Supreme Command—March'. Alla Marcia (finé at end); Trio; Dal Segno to bar 5 (description by Anne Surfing)
Notes: Sponsor: Supreme Headquarters Allied Powers, Europe. Conceived by Dwight Eisenhower. Commentator: Edward R. Murrow. Score performed by the Royal Philharmonic Orchestra
- I/8 *Approach to Science* (1947) Shell Film Unit. Producers: Geoffrey Bell and Edgar Anstey. Director: Bill Mason. 1.1.1.0/2.1.0.0/perc/strings: 22111
Duration of film: 26–28 minutes
Manuscript: at the Alwyn Archive: pencil full score: signed on cover and each cue. Titles and Opening sequence; Gadget sequence; Fanfares for titles; Hand turning generator; Glass of water; Clean water tap; The world recoils; Microscope and Graveyard; Bombed factory to wireless set in dreary room; Final section (description by Anne Surfing); see 303

- I/9 *Architects of England* [working title, *British Architecture*] (1941) Strand Film Company. Producer: Donald Taylor. Director: John Eldridge. 1.1.1.0.0/0.2.0.0/perc/strings: 22211
 Duration of film: 13 minutes. Duration of music: 10 minutes
 Manuscript: at the Alwyn Archive: title is *British Architecture*; ink full score: marked for performance in pencil and red crayon; this is signed and dated: 'Nov. 1940'. Titles and Opening sequence up to Durham. There are no cues in any of the following sections: Cathedrals; Timbered cottages; Landscapes and Tudor mansion; Classical architecture; 18th century; Landscape settings; Bath; Industrial revolution; Gothic revival; Modern architecture; Final section (description by Anne Surfing)
 Notes: Sponsor: British Council. Narrator: Alvar Lidell. View copy at the British Film Institute. Music director: Muir Mathieson. "Score dated November 1940" (Ian Johnson)
- I/10 *Atlantic Trawler* (1944) Realist Film Unit. Producer: John Taylor. Director: Frank Sainsbury. 1.1.1.0/2.1.0.0/perc/strings; short score also has piccolo and xylophone
 Duration of film: 22 minutes. Duration of music: 13 minutes
 Manuscript: at the Alwyn Archive: pencil short score and a full score entitled *Trawler Film*; the latter is signed on page 1. (a) Short score: 1. Main titles; 2. Trawler; 3. Rough sea haul; 3b. (no title); 4. Going South & Life on board; 5. Good haul; 6. Gutting and stowing; Pay day; Net mending; Night haul; Cleaning decks; Getting ready for home; Men meeting wives; Home life; (no title). (b) Full score: Main titles and End titles; Trawler fishing; Rough sea haul; Going South & Life on board; A good haul; Gutting & Stowing; Pay day; Net mending; Night haul; Cleaning decks; Getting ready for home; Men meeting wives; Home life; Life on board; Trawler sets out to sea (description by Anne Surfing)
 Notes: Commentator: W.S. Bland. View copy at the Imperial War Museum; see also: **310–11**
- I/11 *Battle for Freedom, The* [alternate title, *Heartbeat of an Empire*] (1943; Ian Johnson: 1942) Strand Film Company. Producer: Basil Wright. Director: Alan Orbiston
 Duration of film: 15 minutes
 Manuscript: whereabouts unknown; presumed lost or destroyed
 Notes: Script: Dylan Thomas. Commentator: Kent Stevenson. Sponsor: Ministry of Information. View copies at the British Film Institute and the Imperial War Museum; see **327**
- I/12 ?*Battle School*
 Manuscript: pencil short score sketch. This could be a working title for a film not yet identified or for an episode in either another documentary film or a feature film. Paper episode; NCOs walking through camp; End sequence; Camouflage sequence; Title music; Montage of training (description by Anne Surfing)
 Notes: see also **II/66** as part of this score is actually contained with that of *Squadron Leader X*

- I/13 *Behind the Scenes* (1938) Strand Film Company. Producer: Stuart Legg. Director: Evelyn Spice. 1.0.1.1/0.2.1.0/perc
Duration: 17 minutes. Duration of music: 35 seconds
Manuscript: at the Alwyn Archive: ink full score, signed but not dated, headed *Zoo Films: Title Music*. Details: (allegro) [42 bars] (description by Anne Surfing)
Notes: Part of Series 1, *The Animal Kingdom*. View copy at the British Film Institute
- I/14 *Big City, The* (1940) Strand Film Company. Producer: Alexander Shaw. Director: Ralph Bond
Duration of film: 13 minutes. Duration of music: 6 minutes
Manuscript: whereabouts unknown; presumed lost or destroyed
Notes: Sponsor: Ministry of Information. Musical advisor: Muir Mathieson. View copy at the British Film Institute
- I/15 *Birth of the Year* [working title, *Spring at the Zoo*] (Craggs: 1936; BFI: 1938) Strand Film Company. Producer: Stuart Legg, in cooperation with the Zoological Society of London. Director: Evelyn Spice. 1.1.1.1/0.0.0.0/strings
Duration of music: 14 minutes
Manuscript: at the Alwyn Archive: pencil piano score and (bound) ink full score: with blue performance markings; both are signed but not dated. (a) Piano score: 1. Winter (moderato); 2A. Birds nesting (not too slow); 2B. Bird display; 3. Cocoon (slow); 4. Young birds and animals; 5. Play sequence and End titles (allegro—meno mosso). (b) Full score: 1. Opening sequence (lento); 2. Birds nesting (allegretto); 2A. Bird display (lento); 3. Cocoon bursting to life (lento); 4. Young birds and Young animals (allegretto non troppo); 5. Play sequence and End titles (allegro molto—meno mosso) (description by Anne Surfing)
Notes: Part of Series 2, *The Animal Kingdom*. View copy at the British Film Institute
- I/16 *Border Weave* (Craggs: 1941; BFI: 1942) Turner Film Company. Producer: George E. Turner. Director: John Lewis Curthoys
Duration of film: 20 minutes; “16 minutes” (Ian Johnson). Duration of music: 12 minutes
Manuscript: “No manuscript yet discovered has this title. Instead, a manuscript *Harris Tweed* (labeled by Alwyn) most closely resembles the British Film Institute catalogue description of the film, *Western Isles*.” (Anne Surfing)
Notes: Sponsor: British Council. See also I/93
- I/17 *British News* [alternate title, *British News No. 130*] (1942) News Reel Association of Great Britain and Ireland. Producer: British Council Film Department. 0.0.0.0/4.4.3.1/timp/perc
Duration: most of these newsreels are between 10 and 13 minutes. Duration of music: 35 seconds
Manuscript: at the Alwyn Archive: ink full score and parts: Title music; Play out (description by Anne Surfing). Includes the following segments: World at War, North Africa, Anglo-American Combined Operation, Bombs on Genoa,

- Soviet Battlefront: Stalingrad using footage from British Movietone News, British Paramount News, Gaumont British News, Pathé Gazette
Notes: View copy at the British Film Institute
- I/18 *Citizens of Tomorrow* [alternate title: *A Start in Life*; Ian Johnson: “working title may have been *Child Welfare*—score in Alwyn Archive; Johnson: “*A Start in Life* is the English version which runs at 22 minutes”] (Craggs: 1943; National Film Archive: 1946; Johnson: 1944 for *A Start in Life*) Realist Film Unit. Producer: John Taylor. Director: Brian Smith. 1.1.1.0/0.1.0.0/piano/strings
Duration of film: 18 minutes (for Latin American distribution). Duration of music: 13 minutes for English version; 9 minutes for foreign version
Manuscript: at the Alwyn Archive: pencil sketch with scoring indications: pencil full score on 4 different sizes of manuscript paper; ink parts. (a) sketch: Midwife and Food office; Bomb damage and Country home; Day nursery; Little boy. (b) full score: Titles and Opening sequence; Day nursery; Midwife and Food office; Bomb damage and Country home; Little boy to end of geography lesson; Domestic science; Midmorning milk and Dinner time; Gymnasium; Swimming; Eurhythmics and Shinty; Children’s Circus (description by Anne Surfing)
Notes: Sponsors: Ministry of Information and Ministry of Health. Script: Albert Pearl. Commentator: Ophelia Segreda; see 337
- I/19 *City Speaks, A* [alternate title, *City Government* (1948); Ian Johnson: “...which is a shortened version for general circulation omitting the centre reels at approximately 45 minutes”; shortened version directed by Richard M. Grey with commentary written and presented by Ronnie Waldman] (1947) Films of Fact. Producer: Paul Rotha. Directors: Paul Rotha and Francis Gysin. 2.2.2.2/4.3.3.1/timp/perc/harp/strings: 66543
Duration of film: 69 minutes
Manuscript: at the Alwyn Archive: signed ink full score labeled: *Manchester Film* [for No. 6 and 1M2]; set of parts; signed pencil 3-stave manuscript ‘organ solo’ for “Historic Sequence”; cues and timings. Full score: Air shot; No. 6 Start of End sequence; Historic sequence (description by Anne Surfing)
Notes: Sponsor: Manchester City Corporation. Soundtrack: The Hallé Orchestra; John Barbirolli, conductor; transmitted on BBC TV 15 December 1948. View copy at the British Film Institute; see also: 338–42
- I/20 *Conquest of the Air* (1937; Ian Johnson: 1938) London Film Productions. Producer: Alexander Korda. Directors: Alexander Shaw and Donald Taylor
Duration of music: 3 minutes; an arrangement for duet and orchestra of the aria from *La Belle Arsène* by Pierre-Alexandre Monsigny; Ian Johnson: “arrangement not included in extant 1940 release”
Manuscript: whereabouts unknown; presumed lost or destroyed
Notes: Main score: Arthur Bliss. First showing: Press Show, March 1938
- I/21 *Country Town* [working title, *Our Town*] (1945) Verity Films. Producer: Max Munden. Director: Julian Wintle. 1.1.1.0/2.1.0.0/perc/strings
Duration: 16 minutes

Manuscript: at the Alwyn Archive: pencil sketch/short score with scoring indications; pencil full score. Both of these are entitled *Our Town*, the working title of this film. (a) pencil sketch: 1. Market; 2. Now; 3. Harvester; 4. ?Seeds; 5. (no cues); 6. Pond; 7A.; 7B. Bowling. (b) full score: 1. Market (slow); 2. (slow/allegro); 3. Harvester and windmill (slow); 4. (allegro ritmico); 5. (moderato); 6. Pond (slow); 7. Country town (valse time) (description by Anne Surfing)

Notes: Sponsor: British Council. Soundtrack: London Symphony Orchestra; William Alwyn, conductor. View copy at the British Film Institute

I/22 *Countrywomen, The* (1942) Seven League Productions. Producer: Paul Rotha. Director: John Page

Duration: 14 minutes

Manuscript: whereabouts unknown; presumed lost or destroyed

Notes: Sponsor: Ministry of Information. "Film has short in-vision church choir at start and end, otherwise neither underscore nor composer credit; perhaps Alwyn advised or his score unused." (Ian Johnson)

I/23 *Crown of the Year, The* (Craggs: 1942; BFI: 1943) Greenpark Productions. Producer: Edgar Anstey. Director: Ralph Keene

Duration: 19 minutes; Ian Johnson: "20 minutes, non-theatrical; 15 minutes, theatrical"

Manuscript: whereabouts unknown; presumed lost or destroyed

Notes: Commentators: Reginald Gamble and Philip Robinson. Sponsors: Ministry of Information and Ministry of Agriculture. Soundtrack: London Symphony Orchestra; "William Alwyn, conductor" (Ian Johnson). View copy at the British Film Institute; see also: **414–15**

I/24 *Daybreak in Udi* [other titles: *Fundamental Education; The Moving Finger*] (Craggs: 1948; BFI: 1949) Crown Film Unit. Producer: Max Anderson. Director: Terry Bishop

Duration of film: 40 minutes; shorter version released in 1951

Manuscript: whereabouts unknown; presumed lost or destroyed

Notes: Sponsors: Central Office of Information and the Colonial Office. Soundtrack: London Philharmonic Orchestra; John Hollingsworth, conductor. Story: Montague Slater. Cast includes: E.R. Chadwick, Fanny Elumuze, and Harford Anerobi. US Academy Award for Best Documentary (1950). BAFTA Best Documentary (1950). View copy at the British Film Institute; see also: **419–21**

I/25 *Desert Victory* (1943) [Alternate titles: *Battle of Egypt; Desert Patrol*] RAF Production Film Unit. Producers: David Macdonald and the Army Film and Photographic Units. Director: Roy Boulting. 2+picc.1.2.1/2.2.3.0/perc/strings: 32221

Duration: UK, 60 minutes; US, 62 minutes. Duration of music: 40 minutes

Manuscript: at the Alwyn Archive: (a) pencil full score with red and blue crayon performance markings; pencil sketch for the March plus outline ideas; pencil piano score. Neither of these is signed or dated. (b) full score: Rommel's

reconnaissance in force; Burning ship in Benghazi Harbour; Contact with the enemy and Churchill's visit; Factory; Map of routes to Middle East; Daylight; Map of position, observation post, gun loading, etc.; Battle of the Thumb; Map showing Rommel bringing up Armour; Reinforcements arrive. (c) piano score: Title music; 1. The location; 2. Contact with the enemy; 3. Factory; 4. Map of two routes to Middle East; 5. Rommel's reconnaissance in force; 6. Training sequence; 7. Reinforcements arrive; 8. Burning ship in Benghazi Harbour; 9. Battle preparation; 10. The calm before the storm; Daylight; Map of position; Aerial bombardment; Map of Kidney Ridge; Battle of the Thumb; Map showing Rommel bringing up Armour; Map showing both sides bringing up forces; Pan shot of Battlefield; March: Desert Victory (description by Anne Surfing)

Notes: Soundtrack: London Symphony Orchestra; Muir Mathieson, conductor; recorded at Pinewood Studios; Ian Johnson: "BBC Northern Orchestra". Script: James Lansdal Hodson. Spoken commentary: Geoffrey Wincott, Leo Genn, Frank Owen, J.B. Holmes. View copies at the British Film Institute and the Imperial War Museum. Other items at the Imperial War Museum: shot list, script, music cue sheet, 1 reel of audio-only *Eighth Army March* recorded by the London Symphony Orchestra (the original studio take of the main march tune); see also: **72, 78, 80, 198, 243, 257, 422–27, D7, D36, D120, D126–27, D133, D218**

Derived Works

I/25A *Desert Victory*. Suite by the composer. 2.1.2.1./2.2.3.0/perc/strings

1. Prelude: El Alamein/Holding the Line
2. The Eighth Army in Training
3. Preparing for Battle
4. The Calm Before the Storm
5. The Advance Begins
6. Rommel in Full Retreat/The Attack from the Air
7. March: Desert Victory

Duration: 10 minutes

First performance: Recording/broadcast 13 August 1943: BBC Northern Orchestra; Muir Mathieson, conductor

I/25B *Desert Victory*. Suite arranged by Phillip Lane. 2(pic).1.2+E-flat.1+contra/2.3.3.0/timp/perc/strings

1. Prologue/Alla Marcia
2. Contact with the Enemy/Allegro—Cantabile meno mosso
3. Factory/Allegro
4. Map Routes to Middle East/Slow—Più mosso—Poco più mosso—Cantabile
5. Reinforcements Arrive/Allegro moderato e vigoroso—Allargando

6. Training Sequence/Allegro
7. Battle Preparations/Moderato
8. March/Alla Marcia—Maestoso

Duration: 15 minutes

First performance: Unable to trace

Publication: The William Alwyn Foundation

- I/25C *Desert Victory March*: The Eighth Army's Advance Against Libya. Arranged for military band by W. J. Duthoit
 Publication: Chappell's Army Journal No. 705 (Chappell & Company, 1943) score and 32 parts
- I/25D *Desert Victory March*: The Eighth Army's Advance Against Libya. Arranged for piano by Felton Rapley
 Publication: Chappell & Company 1943
- I/26 *Each for All* [working title, *Trade Unions*] (Craggs: 1945; Johnson: 1946) Verity Films, in association with the Film Producers Guild. Director: Montgomery Tully. 1.1.1.0/2.0.0.0/perc/strings: 22111
 Duration of film: 11 minutes. Duration of music: 7 minutes
 Manuscript: at the Alwyn Archive: pencil full score, signed, entitled *Trade Unions*. 1. Titles and opening sequence (moderato); 2. Montage (moderato); 3. Miners, et al. (alla marcia) (description by Anne Surfing)
 Notes: Sponsor: British Council. Written by: Reg Groves. Narrator: John Slater. View copy at the British Film Institute
- I/27 *English Inn, The* (1941) Verity Films/Merton Park. Producer: James Carr. Director: Muriel Baker (BFI: Muriel Box). 1.1.1.0/2.1/perc/strings
 Duration of music: 10 minutes
 Manuscript: at the Alwyn Archive: ink full score dated 'Sept. '41': signed and with pencil performance markings. 1. Titles; 2. Moderato; 3. Architecture sequence; 4. Inn signs; 5.; 6. Final section (description by Anne Surfing)
 Notes: Script: Thomas Burke, Max Munden. Narrator: Max Munden
- I/28 *Essential Jobs* [working title, *Cups and Saucers*] (1942) Paul Rotha Productions. Producers: Paul Rotha and Ministry of Labour. Director: John Page
 Duration of film: 6 minutes
 Manuscript: whereabouts unknown; presumed lost or destroyed
 Notes: Sponsor: Ministry of Information. Script: V.S. Pritchell; see **469**
- I/29 *Eve of Battle* (1944) Allied Services Film Unit. Producer: David Macdonald
 Duration: 17 minutes
 Manuscript: whereabouts unknown; presumed lost or destroyed
 Notes: Sponsor: Ministry of Information. View copy at the Imperial War Museum.
- I/30 *Festival in London* [alternate title, *London in Festival Year*] (1951) Crown Film Unit. Producer: Frederick Wilson. Director: Philip Leacock

- Duration of film: 10 minutes. Duration of music: 6 minutes 30 seconds
 Notes: Sponsors: Central Office of Information and the Commonwealth Relations Office; commentary: James Cameron; commentator: James McKechnie. View copy at the British Film Institute; the music used is Alwyn's *Festival March* which was pre-composed [See VI/10]; see 528
- I/31 *Fingers and Thumbs* (1938) Strand Film Company. Producer: Stuart Legg. Director: Evelyn Spice
 Duration of music: 14–15 minutes
 Manuscript: whereabouts unknown; presumed lost or destroyed
 Notes: Part of Series 2, *The Animal Kingdom*
- I/32 *Free to Roam* [working title, *Whipsnade Freedom*] (1938) Strand Film Company. Producer: Stuart Legg, in cooperation with the Zoological Society of London. Director/Cameraman: Paul Burnford. 1.1.1.1/0.0.0.0/perc/1st and 2nd violins/cello
 Duration of film: 14 minutes. Duration of music: 12 minutes
 Manuscript: at the Alwyn Archive: ink full score with performance markings in pencil and blue crayon, signed on the cover and signed and dated at the end 'December 1937'. Details on full score: 1. (moderato); 2. Polar bear (allegro); 3. Transport (allegro); 4. Running sequence and Final section (allegro) (description by Anne Surfing)
 Notes: Part of Series 1, *The Animal Kingdom*
- I/33 *French Town: September 1944* (Craggs: 1944; BFI: 1945) Realist Film Unit. Producer: John Taylor. Director: Alexander Shaw. 0.0.0.0/0.2.0.0/perc/strings
 Duration: 12 minutes
 Manuscript: at the Alwyn Archive: pencil short score; 4 sections of pencil full score. (a) Short score: Music I. Moderato [82 bars with cues from Joan of Arc to Boys at school]; 2. Moderato [(unfinished) with cues from Police to Water]. (b) Full score: Music I. Moderato [cues from Joan of Arc to Ferry]; 2. Moderato [cues from Police to Water]; 3. For factory; 4. [cues from Basket Ball through Joan of Arc] (description by Anne Surfing)
 Notes: Sponsors: Ministry of Information, US Office of War Information. Script: Lester Cooper. Commentator: Cedric Hardwicke. View copies at the British Film Institute and the Imperial War Museum; see 551
- I/34 *Future's in the Air, The* (Craggs: 1936; BFI: 1937) Strand Film Company. Producer: Paul Rotha. Director: Alexander Shaw. 1.1.2.1/0.2.1.0/perc/piano/saucepans/tin baths/cello
 Duration of film: 45 minutes. Duration of music: 22 minutes
 Manuscript: at the Alwyn Archive: ink full score: signed and marked in pencil and blue crayon. Full score: Air music (moderato); 1. Take off & Across Europe (allegro); 3. Athens (allegretto); 4. Egypt (adagio); 5. Flight over Persia (allegro); 6. Arab music (andante); 7. Flight across Arabia (Allegro non troppo); 8. India (andante); 9. Flight across India (allegro moderato); 10. Bangkok (andante molto); 11. Angkor (andante); 12. Singapore (andante tranquillo);

13. Bali (moderato); 14. Flight over the Timor Sea (andante); 15. Australia (allegro); [Extra.] Flight theme (moderato) (description by Anne Surfing)
Notes: Sponsor: Imperial Airways. Commentary: Graham Greene. Soundtrack: London Symphony Orchestra; William Alwyn, conductor; recorded at the Gaumont-British Film Studios, Lime Grove; Alwyn's first film job which was a rescoring of Raymond Bennell's music; Ian Johnson gives full credit of Autumn 1936 score to Alwyn. View copy at the British Film Institute; see also: **272, 277, 557**
- I/35 *Gen, The* (1944–45) RAF Newsreel
Manuscript: whereabouts unknown; presumed lost or destroyed
Notes: A series of 18 news magazines which aired between May 1943 and September 1945, each lasting between 14 and 21 minutes. Soundtrack: RAF Symphony Orchestra; Muir Mathieson, conductor. The Imperial War Museum has shot lists for each.
- I/36 *Grassy Shires, The* [working title, *Midland Shires*] (1944) Greenpark Productions. Producer: Edgar Anstey. Director: Ralph Keene. 1.1.1.0/1.1/0/0/perc/strings: 21111
Duration of film: 15–16 minutes. Duration of music: 4 minutes
Manuscript: at the Alwyn Archive: pencil full score entitled *Midland Shires*, signed on page 1. Full score: 1. Titles and Opening sequence; 2. People at work; 3. Final sequence; Extra (description by Anne Surfing)
Notes: Part of the series, *The Pattern of Britain*. Script: Ralph Keene. Sponsor: Ministry of Information, Ministry of Agriculture; see also: **562–63**
- I/37 *Green Girdle, The* [working title, *Green Belt*] (1941) Strand Film Company. Producer: Basil Wright. Director: Ralph Keene. 1.1.1.0/2.1.0.0/perc/harp/strings
Duration of music: 11 minutes
Manuscript: at the Alwyn Archive: ink full score with pencil performance markings, signed at the beginning and end and dated: 'June 2nd 1941'. Full score: Section I (andante) with cues from Bus ride through Children; Section II (andante) with cues from Country shots through Change to Evening (description by Anne Surfing)
Notes: Sponsor: British Council. BFI: "Music composed in collaboration with Richard Addinsell". Music director: Muir Mathieson. Commentary: Bruce Belfrage and Robert MacDermot. View copy at the British Film Institute; see also: **246, 564–65, D120**

Derived Work

- I/37A *Green Girdle*. Incidental music edited by Philip Lane. 1.1.1.0./2.1.0.0/timp/perc/harp/strings. Andante—Steady—Meno mosso—Poco più mosso—Andante—Allegro moderato—Meno mosso
Duration: 10 minutes
First performance: unable to trace
Publication: The William Alwyn Foundation