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Michael J. Payne

PhD Thesis
(University of Durham)

**‘The Man Who Writes Tunes’:
An Assessment of the Work of
Eric Coates (1886-1957) and
his Role Within the Field
of British Light Music**

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Appendix 1

Complete Work List

This work list has been organised using the work lists in Jeremy Dibble's books on Hubert Parry and Charles Stanford as a template,¹ but in an expanded format, taking into consideration the media of recording and broadcasting which were largely unavailable to those composers.

The general organisation of material is in chronological order where possible; if only the year of publication can be found, the titles are arranged alphabetically. All works are numbered for convenience, but the numbers are not opus numbers; Coates only used these for his early works.

On the whole, Eric Coates was meticulous in dating his music, often also putting his address on the final page (several works can be dated via address when there is no date of completion). Where manuscripts have been lost, a rough date has been placed, usually dictated by publication. All of his orchestral music was published as orchestral sets with a piano-conductor score, and, where indicated, with a full score (often published at a later date).

Trying to trace the first performances of Coates' music has proved difficult, especially for the early works as he never kept a detailed list of first performances and little in the way of reviews of the premieres. Italics indicate earliest traced performance. With his song catalogue, it has proved almost impossible to ascertain many first performances and as such, only a few have been given. The list of arrangements of the songs is not comprehensive, with many taken from the BBC Sheet Music Catalogue, but gives a general indication of the dissemination of his song catalogue.²

¹ Dibble, Jeremy. *C. Hubert H. Parry*. Oxford: Clarendon Press, 1992, 511-526 & Dibble, Jeremy. *Charles Villiers Stanford*. Oxford: Oxford University Press, 2002, 465-487.

² BBC Sheet Music Library. *Song Catalogue, Volume I, Composers A-K*. London: British Broadcasting Corporation, 1965, 217-219.

The scoring convention used for this worklist is adapted from the BBC's Music Library Catalogue,³ listing the instruments in the following method, but where possible with more complete percussion:

Woodwind (Flutes, Oboes, Clarinets, Bassoons)/
Brass (Horns, Trumpets, Trombones, Tuba)/
Percussion/
Harp/
Strings

Where any additional instrument appears (such as a Cor Anglais or Euphonium), they have been added in the appropriate places. For the piccolo, a '+' indicates a separate part, whereas if the instrument is in brackets it is doubled by a flute. The percussion (where known) is listed alphabetically. Coates' scores usually call for a suspended cymbal rather than the ordinary clash cymbals and, unless otherwise stated, 'cymbals', refers to both clash and suspended.

With his songs, chamber and instrumental music Coates seems either never to have had the manuscript returned from the publisher after engraving or to have destroyed the manuscript, as most songs that survive in manuscript form are either unpublished songs or orchestrations of published songs. Certainly many of his song-orchestrations were available to hire from the publishers and may have been destroyed, or lost in Chappell's 1964 fire.

The discography is numbered according to each recording (usually numbering two or four sides), but for clarity, each piece is listed separately. This section builds on the work of Stuart Upton⁴ and has a good deal of information supplied from the unpublished discographies of the LSO and LPO.⁵ I have chosen not to note CD re-

³ BBC Music Library. *Orchestral Music. Volume I Composers A-E*. London: British Broadcasting Corporation, 1965.

⁴ Upton, Stuart (compiled). *Eric Coates: A Biographical Discography*. West Wickham: Vintage Light Music Society, 1980.

⁵ *GB-LSO & GB-LPO*.

releases of Coates' recordings as discographies date far too rapidly, but a list of the CDs featuring the composer's own performances is found in the Discography. Surprisingly, a large proportion of Coates' music is currently available on digitally enhanced CD transfers, but certain records, such as his 1952 recording of the *London Suites* for Parlophone and 1953 Decca recordings of *The Four Centuries* and *The Three Elizabeths* remain un-issued on compact disc.

For broadcasts, I have tried to be as comprehensive as possible, but due to the fickle nature of the early BBC, it is impossible to note how many broadcasts Coates actually made, as several may have been last minute and probably arranged via an impromptu telephone call. The dates for this section are the transmission dates unless otherwise stated.

A) Orchestral Works

1.

Title: *Ballad* for String Orchestra Op. 2

Scoring: String Orchestra

Date: 23/10/1904

First performance: November-December 1904, Unknown orchestra conducted by Arthur Richards, Albert Hall Nottingham

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 181

Notes: The manuscript title page states the work is by Eric Harrison-Coates

2.

- Title: *Miniature Suite*
- Movements: 1) Children's Dance (28/08/1911)
2) Intermezzo (03/09/1911)
3) Scène du Bal (20/08/1911)
- Scoring: Coates' Scoring:
2(Piccolo)222/2000/Tambourine, Timpani, Triangle/Strings
- Fletcher's Scoring:
2(Piccolo)222/223.Euphonium.0/Bass Drum, Cymbals, Side Drum, Tambourine, Timpani, Triangle/ Strings
- Date: 03/09/1911
- First performance: Promenade Concert, 17/10/1911, Queen's Hall Orchestra, conducted by Henry Wood
- Publisher: Boosey (1912)
- Manuscript: *GB-Lbh* (Box 6)
- Arrangements: Military Band (Percy Fletcher) (1912)
Piano (Eric Coates) (1911)
- Notes: The work is dedicated to 'Sir Henry J. Wood and the Queen's Hall Orchestra.' The 'Intermezzo' is dedicated 'to PMB' – Phyllis Black, as were many works from their first meeting in 1911 until their marriage in 1913. The Suite is mostly performed in Fletcher's orchestration.

3.

Title: *Entr'acte: À la Gavotte*

Scoring: 2(Piccolo)222/2230.Euphonium/Bass Drum, Cymbals, Side Drum, Timpani, Triangle/Strings

Date: 1912

First performance: Unknown

Publisher: Boosey (1912)

Manuscript: Unknown

Arrangement: Piano (1912)

Notes: Dedicated 'to Phyllis.'

4.

Title: *The Mermaid. Graceful Dance*

Scoring: 1(Piccolo)121/2230.Euphonium/Percussion/Strings

Date: 1912

First performance: Unknown

Publisher: Chappell

Manuscript: Unknown

Arrangement: Military Band (Unknown) (1916)
Piano (1912)

Notes: Dedicated 'To Phyllis'. Like the *Entr'acte à la Gavotte* it is in two-parts: Introduction and Dance.

5.

Title: *Idyll*

Scoring: 212(A and B-flat)2/22(Cornets A and B-flat)3.Euphonium.1/
Bass Drum, Cymbals, Timpani, Triangle/ Strings

Date: 1913

First performance: Promenade Concert, 14/10/1913, Queen's Hall Orchestra,
conducted by Henry Wood

Publisher: Chappell (1914)

Manuscript: *GB-Lam*, Henry Wood Orchestral Music Collection

Arrangement: Piano (1914)

Notes: The piano score is dedicated 'to my wife', though the orchestral
score does not. The RAM has a manuscript copy of the score
from Henry Wood's collection of orchestral material which may
be the autograph score.

6.

- Title: *From the Countryside Suite*
- Movements: 1) In the Meadows: Early Morning
2) Among the Poppies: Afternoon
3) At the Fair: Evening
- Scoring: 2(Piccolo)12(B-flat and A)2/2230/Bass Drum, Cymbals, Side Drum, Tambourine, Timpani, Triangle/Harp/ Strings
- Date: 1914
- First performance: *04/03/1915, New Queen's Hall Light Orchestra 1915 conducted by Alick Maclean (second and third movements) (first London Performance).*
- Publisher: Hawkes & Co. (1915)
- Manuscript: Unknown
- Arrangement: Piano (1916)
- Notes: Dedicated 'to my old friend Basil Cameron.' Published full score (1914). The work was originally due to be published by Boosey, but due to Coates' involvement with the PRS, Boosey, who had begun to engrave the work, refused to continue unless he withdrew his membership of the Society. Coates was faced with the cost of the engraving of a full score and fortunately Hawkes & Co. took up the costs and published the work. Each movement is prefaced with a quote from Milton's *l'Allegro*:
- I 'Meadows trim with daises pied,
 Shallow brooks...
 Hard by, a cottage chimney smokes
 From betwixt two aged oaks.'
- II 'And every shepherd tells his tale'
- III 'Haste thee, nymph, and bring with thee
 Jest, and youthful jollity'

7.

Title: *Wood Nymphs* Valsette

Scoring: 2222/2230/Bass Drum, Cymbals, Timpani, Triangle/Celesta/
Strings

Date: 1917

First performance: Unknown

Publisher: Chappell (1918)

Manuscript: Unknown

Arrangements: Military Band (Unknown, possibly Dan Godfrey) (1918)
Military Band (Frank Denham) (1933)
Piano (1918)

Notes: Coates states the first performance was by the New Queen's Hall Light Orchestra conducted by Alick Maclean, in 1917 (Coates: 1953, 188). Rosa Newmarch and Eric Blom in a programme note state that this work was originally composed as a small ballet sketch for an Elfin Ballet as part of a stage production.

8.

Title: *Summer Days Suite*

Movements: 1) Allegretto: In a Country Lane (13/11/18)
2) Andante Moderato: On the Edge of a Lake (undated)
3) Valse: At the Dance (22/01/19)

Scoring: 2(Piccolo)222/4230/Bass Drum, Cymbals, Side Drum, Timpani,
Triangle/ Strings

Date: 22/01/1919

First performance: *Promenade Concert, 9/10/1919, Queen's Hall Orchestra conducted by the composer. Listed as first London performance.*

Publisher: Chappell (1919)

Manuscript: Unknown

Arrangements: Military Band (Dan Godfrey) 1920
Piano (1919)

Notes: The piano score dedicated 'To my friend Alick Maclean.' As the suite is dedicated to Maclean it seems likely that Maclean gave the first performance, either with the New Queen's Hall Light Orchestra or at Scarborough, where Maclean conducted the orchestra. The Suite was finished in Hucknall.

9.

Title: *Coquette* Entr'acte for Orchestra

Scoring: 2(Piccolo)222/42(Cornets)30/Bass Drum, Cymbals, Timpani and Triangle/Strings

Date: 12/05/1920

First performance: Unknown

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 181

Notes: It is believed that this work is the second of three ballet sketches (the other two are now lost and of unknown title).

10.

Title: *Moresque* Dance Interlude

Scoring: 2(Piccolo)222/4230/Percussion/Strings

Date: 1921

First performance: *Sunday Concert, 02/10/1921, New Queen's Hall Orchestra conducted by Eric Coates*

Publisher: Chappell (1921)

Manuscript: Unknown

Arrangements: Military Band (Dan Godfrey) (1923)
Piano (1921)

Notes: Rosa Newmarch and Eric Blom state in programme notes that this work was originally composed as a small ballet sketch based in a Moorish Palace.



11.

Title: *Joyous Youth Suite*

Movements: 1) Allegro: Introduction
2) Allegretto: Serenade
3) Valse: Joyous Youth

Scoring: 2+Piccolo222/4230/Bass Drum, Cymbals, Side Drum, Timpani,
Triangle/ Strings

Date: 1921

First performance: *Chappell Ballad Concert, 1921, New Queen's Light Hall Orchestra
conducted by the composer*

Publisher: Chappell (1921)

Manuscript: Unknown

Arrangements: Piano (1922)

12.

Title: *The Merry-makers* Miniature Overture

Scoring: 2222/4230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Timpani, Triangle/Strings

Date: 28/01/1923

First performance: Chappell Ballad Concert, 03/03/1923 New Queen's Hall Light Orchestra, conducted by Alick Maclean

Publisher: Chappell (1923)

Manuscript: Unknown

Arrangements: Military Band (Dan Godfrey) (1923)

Notes: The original title was *A New Year Overture*.

13.

- Title: *Two Light Syncopated Pieces*
- Movements: 1) Moon Magic
2) Rose of Samarkand
- Scoring: 2222/4230/Bass Drum, Cymbals, Side Drum, Tenor Drum, Timpani, Triangle/Strings
- Date: 1924-1925
- First performance: *Promenade Concert, 05/09/1925, New Queen's Hall Orchestra conducted by the composer*
- Publisher: Chappell (1926)
- Manuscript: Unknown
- Arrangements: Military Band (W.J. Duthoit) (1963)
- Notes: The second piece, 'Rose of Samarkand', is based on the song Coates wrote on the same title in 1925, and uses the same thematic material, albeit in a more expanded format, and the two were probably composed simultaneously with the inspiration coming from Royden Barrie's song text. The song was dedicated 'to Debroy Somers', the well-known leader of the Savoy Orpheans and may have been the result of the Savoy Concerts at Queen's Hall in 1925, which may also have been the impetus to write *Two Light Syncopated Pieces*, a fusion of orchestral light music and syncopated jazz.

14.

- Title: *The Selfish Giant* A Phantasy
- Scoring: Coates' Scoring:
2(+Piccolo)222/4230/Bass Drum, Cymbals, Glockenspiel, Gong,
Side Drum, Tenor Drum, Timpani, Triangle/Harp/Strings
- Published Scoring by Sidney Baines:
2(Piccolo)122/4230/ Bass Drum, Cymbals, Glockenspiel, Gong,
Side Drum, Tambourine, Tenor Drum, Timpani, Triangle/
Harp/Strings
- Date: September 1925
- First performance: Eastbourne Festival, 15/11/1925, Eastbourne Municipal
Orchestra conducted by the composer
- Publisher: Boosey (1926)
- Manuscript: *GB-Lbb*, Box 15 (Coates' orchestration)
- Arrangements: Military Band (W.J. Duthoit) (1934)
Piano (1925)
- Notes: The phantasy is based on Oscar Wilde's short story of the same name. The work is prefaced by an anonymous plot synopsis (see below). The work was originally offered to Chappell who turned it down, as they believed the Phantasy to be too syncopated, and was subsequently published by Boosey. The Phantasy was arranged by Leighton Lucas for Jack Hylton's Band. In *Melody Maker* (March 1926, 11), Coates recalled that the Devonshire Park Symphony Orchestra gave the first performance of the work at Eastbourne.
- Plot Synopsis: This work was inspired by Oscar Wilde's story of the Selfish Giant. The composer has not depicted the story literally, but has tried to illustrate the general idea of the desolation of the Giant's Garden, where it is always Winter and no birds sing because of his selfishness in not allowing the children to play there, of the Giant's heart eventually being softened by the entrance of the children into his garden, and the awakening of Spring.
- Starting with a short introduction, which is meant to depict the desolation of the Giant's Garden, there follows an *Allegro Vivace* which illustrates the North Wind, Hail and Snow making a playground of the Garden. Next comes the Giant's Theme, given out by the brass, depicting the Giant's relentless character. The Theme of Happiness then tries to enter, but is crushed by the Giant's Theme, but becoming more insistent it eventually takes

possession and after a climax the Theme of Happiness is heard in full.

Then follows a brief return to the Theme of the North Wind intermingled with the Giant's Theme.

The Giant's ill-will is finally silenced by the entrance of the children into his garden. The Children's Dance Theme starts hesitatingly, but quickly gains confidence and eventually leads into the Theme of Happiness.

By this time the Giant's heart has melted, Spring wakes in the garden and all is peace.

15.

- Title: *The Three Bears A Phantasy*
- Scoring: 2(Piccolo)121/2230/Bass Drum, Cymbals, Glockenspiel, Gong, Side Drum, Tambourine, Tenor Drum, Timpani, Wood Block/Harp/ Strings
- Date: 22/05/1926
- First performance: Promenade Concert, 07/10/1926, New Queen's Hall Orchestra, conducted by the composer
- Publisher: Chappell (1927)
- Manuscript: Unknown
- Arrangements: Military Band (Dan Godfrey) (1928)
Piano (1926)
- Notes: Based on the children's fairy story 'Goldilocks and the Three Bears'. Published full score (1929) with a plot synopsis by E.B. (see below). The work is dedicated 'to Austin, on his fourth birthday'; though neither the piano-conductor or full scores bear this dedication. The dedication appeared in *Suite in Four Movements* (Coates: 1953, 203). After their failure to publish *The Selfish Giant* Chappell's were determined not to miss out on another popular success, so they took the unprecedented step, for a light work, of engraving a full score. The Phantasy was arranged by Leighton Lucas for Jack Hylton's Band who also recorded the work in this guise.
- Plot Synopsis: The story of "Goldilocks and the Three Bears" lends itself admirably to picturesque orchestral treatment and the fact that every hearer is familiar with it will make this work easily intelligible. The following are, in brief outline, the incidents depicted in the score:-
- An emphatic statement - of the principal theme of the work at the opening gives the rhythm of the bears' indignant exclamation, "Who's been sitting in my chair?" as a kind of musical motto. This subject is then used in diminution for the description of Goldilocks as she gets up and dresses in the morning. A figure in the flutes and oboes stands for the robin, who warns her of impending danger. She steals quietly downstairs and listens to the ticking of the clock, which suddenly strikes five – it is evidently a cuckoo clock. As she makes her way to the bears' house we hear a second important theme, which will be recognised by its syncopation and by the arresting cross-rhythms with which it is combined. Her knock at the door is accompanied by the robin's warning, but she enters the deserted dwelling without fear. A new

section, in slow waltz time, is approached as she lies down on the small bear's bed and falls asleep. The arrival of the bears is unmistakable; the theme heard at the opening is amusingly transformed and treated in the manner of three fugal entries, the oboe representing the small bear, the clarinet the medium bear and the bassoon the big bear. Disconcerted by the disorder in their sitting-room, they run upstairs, and there is a flutter of excitement as they discover Goldilocks, who wakes up with a start and runs away, with the three bears in hot pursuit. The chase is graphically depicted and the breathless pauses in the rhythm soon make it obvious that the bears are not equal to it. There is a suggestion of swelling anger (string tremolos on the bridge), followed by a sigh of resignation. As they decide to make the best of things and return home in excellent humour, the principal theme is jauntily distorted into a jazz rhythm. Meanwhile Goldilocks continues to run in the opposite direction and her return journey, together with the story of her adventures she tells her grandmother, give the composer the opportunity of a recapitulation that imparts structural unity to his piece. The peroration is again concerned with the bears, and there is a touch of drama at the close, where they put up the warning notice of "Beware! Three Hungry Bears Live Here!"

16.

Title: *By the Tamarisk* Intermezzo

Scoring: 1121/2220/Cymbals, Timpani, Triangle/Strings

Date: 1926-1927

First performance: Chappell Popular Concert, 12/02/1927, New Queen's Hall Light Orchestra conducted by the composer

Publisher: Chappell (1927)

Manuscript: Unknown

Arrangements: Piano (1927)

Notes: The inspiration for the work was a patch of tamarisk outside the Coates' Selsey cottage, and, in true Billy Mayerl fashion (Mayerl wrote many pieces with floral titles), the plant became the inspiration for the Intermezzo.

17.

- Title: *Four Ways* Suite
- Movements: 1) Northwards: March (26/08/1927)
2) Southwards: Valse (28/08/1927)
3) Eastwards: Eastern Dance (30/08/1927)
4) Westwards: Rhythm (03/09/1927)
- Scoring: 2(Piccolo) 122/2230/Bass Drum, Cymbals, Glockenspiel, Gong, Side Drum, Tambourine, Timpani, Triangle, Wood Block, Xylophone/Strings
- Date: 03/09/1927
- First performance: Harrogate Festival, 23/09/1927, Harrogate Municipal Orchestra, conducted by the composer
- Publisher: Chappell (1928)
- Manuscript: *GB-Lcm* Coates Archive, No box
- Arrangements: Military Band (Dan Godfrey) (1928)
Piano (1927)
- Notes: The Suite is based on the four points of the compass: Northwards points to the North: undoubtedly Scotland, as the march is based on the Scottish folk-melody 'Ca the Yowes'; Southwards, possibly pointing to the dances of London; Eastwards, to the Orient; and Westwards to the American jazz and Dixie bands.

18.

Title: *Mirage* Romance

Scoring: 2121/2210/Cymbal, Glockenspiel, Triangle/Organ (optional 'fill in part')/ Harp/Strings and Violin obligato

Date: 1927-1928

First performance: Unknown

Publisher: Chappell (1928)

Manuscript: Unknown

Arrangements: Violin and Piano (1928)
Piano (1928)

Notes: The orchestral version of the work was copyrighted on 27/09/1928.

19.

Title: *Under the Stars (Sous les Etoiles)*

Scoring: 112.Alto Saxophone.1/2210/Percussion/Harp/Strings

Date: 1928-1929

First performance: Unknown

Publisher: Chappell (1929)

Manuscript: Unknown

Arrangements: Violin and Piano (1928)
Piano (1928)

Notes: The orchestral version of the work was copyrighted on 20/12/1929.

20.

- Title: *Cinderella* A Phantasy
- Scoring: 2(Piccolo)121/2230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Small Wood Block, Tambourines, Timpani, Triangle/Harp/Strings (The Double Basses are required to detune the E string to a D)
- Date: 09/09/1929
- First performance: Eastbourne Festival, 28/11/1929, Eastbourne Municipal Orchestra, conducted by the composer
- Publisher: Chappell (1930)
- Manuscript: *GB-Lcm* Coates Archive, Box 181 (pencil copy)
- Arrangements: Piano (1930)
- Notes: Based on the popular fairy story of Cinderella and is dedicated 'to Cinderella' Phyllis Coates penned a preface to the piano score (see below).
- Plot Synopsis: This Phantasy, dedicated to the "Cinderella" of our imagination, can be performed either as a concert piece or as a ballet.

Opening with a quiet unaccompanied melody (*andante* 4/4) Cinderella is discovered sitting sadly alone by the fire. A little four-note phrase, repeated several times, then gives us the keynote of the piece – the Fairy Godmother's call "Cinderella!" This is followed by an *agitato* 12/8, where the Fairy Godmother calls her attendants, who dress Cinderella for the ball. The fairy coach arrives, and she is driven away (*allegro* 2/4), the reiterated chords in the right hand representing the ponies' hoofs. A change in the character of the music (a descending chromatic phrase, aptly illustrating her sinking heart) shows a moment of anxiety for Cinderella, which soon disappears as she nears the Palace. Upon her arrival in the ball-room we hear the music of the dance in full swing. She surveys the dancers, and the music broadens as the Prince sees her and, enraptured by her beauty, approaches, asking her to dance. She hesitates shyly for a moment (*rall.*), and then she and the Prince dance together to the principal waltz theme (waltz *lento*). This works up to a climax, at the height of which the striking of the midnight hour is heard. Through this comes the Fairy Godmother's call of "Cinderella!" – a fully harmonised version of the original "Cinderella" call. A rapid ascending chromatic scale shows Cinderella running from the ball-room to her fairy coach, leaving one little slipper at the Prince's feet.

Two pause bars, *tremolo* dying down to a *pp.*, mark the passing of time, and we find ourselves back once more with Cinderella at the fireside. The original melody of the introduction, now accompanied by quiet *tremolo* chords, denotes her loneliness. She fancies she hears her Fairy Godmother calling to her again, and dreams of the Prince.

The Prince's drummers and trumpeters are heard in the distance. He is searching the town for the owner of the little slipper. This fanfare leads to a *tempo di marcia*, a humorous little march which, commencing *p.*, as if in the distance, increases in power and fullness as the Prince and his retinue approach, reaching the climax as they enter Cinderella's house. A sudden *diminuendo* and we hear the Fairy Godmother's call of "Cinderella" while Cinderella's sisters are vainly trying on the slipper. We now return to the Valse theme, but this time in 4/4, broadly, and the final climax is reached as the shoe slips on to Cinderella's little foot. The phantasy finishes with a brief return to the march theme (*allegro molto*) and they all live happily ever after.

21.

- Title: *By the Sleepy Lagoon* Valse Serenade
- Scoring: 1121/2220/Glockenspiel, Triangle/Harp/Strings
- Date: 1930
- First performance: Unknown
- Publisher: Chappell (1930)
- Manuscript: Unknown
- Arrangements: Dance Band (Phil Cardew) (Undated, though post-1940)
Military Band (Dan Godfrey and John Gerrard) (1934)
Military Band (Denis Wright) (1940)
Piano (1930)
Special Concert Arrangement (G. Walters) (1934)
(1110/0210/2 Alto and 1 Tenor Saxophones/ Cymbals,
Glockenspiel, Snare Drum, Vibraphone/Strings)
- Notes: *By the Sleepy Lagoon* was copyrighted on 28/11/1930 and was published in two versions, plate numbers 9003 and 30695. 30695 is identical to 9003 except 9003 does not have brass interjections before figure 3. It is unclear which edition was published first, though the typeface of 9003 is earlier than 30695; the string parts were re-engraved, and are clearer for the latter. In Coates' first recording (1935) the interjections are present, though in the 1940 and 1948 recordings, the brass interjections are omitted, so it is entirely possible that these were added after publication. The work became popular in America after the publication of the work as a song, 'Sleepy Lagoon' with words by Jack Lawrence in 1940. Since 1942 it has become famous as the theme tune to 'Desert Island Discs' complete with seagulls.

22.

- Title: *The Seven Dwarfs* Ballet
- Scoring: 1111/0210/Cymbals, Gong, Tambourine, Triangle/Harp/2 Pianos/40221 (strings). Short phrase to be sung by the Queen and a passage of dialogue to be spoken by the mirror
- Date: 06/04/1930
- First performance: 04/09/1930. Theatre Orchestra conducted by the composer.
- Publisher: Unpublished
- Manuscript: *GB-Lcm* Coates Archive, Box 181
- Notes: The work was staged as a ballet as part of a Masquerade, staged by André Charlot for the opening of the Cambridge Theatre, London in 1930 and is based on the popular story of 'Snowdrop and the Seven Dwarfs.' The Revue opened on 18/08/1930 at Birmingham at an 'out of town' performance, before moving to London's West-End. There were two ballets as part of the production; the other was Cyril Scott's *The Masque of the Red Death*. Coates changed the title of the work several time during the work's genesis. The ballet was originally entitled *The Seven Fauns* becoming *The Seven Brothers* before ending up as *Snowdrop and The Seven Dwarfs* (the title of the Masquerade it appeared in). The manuscript was titled *The Seven Dwarfs*, though the composer always referred to the work as *Snowdrop*. The work was just assigned to the Masquerade and it became relatively popular as a freestanding work, occasionally broadcast by the BBC despite its unorthodox scoring. For such broadcasts Coates sanctioned cuts, starting at figure I and then cutting from W to AA. From 1931, at the persistent request of Stanford Robinson the work was recast and re-orchestrated in 1938 as *The Enchanted Garden* to a new plot by Phyllis Coates, to remove any connections with the 1937 Walt Disney film *Snow White and the Seven Dwarfs* based on the same story as the ballet.
- Plot Synopsis: A brief introduction heralds the arrival of Scene I, set in the Queen's boudoir in the castle. The Queen asks the mirror who is the most beautiful in the land. The mirror replies that Snowdrop is the most beautiful, which enrages the Queen and she breaks the mirror with a candlestick. The Queen sends for Snowdrop to see for herself. Once the Queen has set her eyes on Snowdrop, she orders her from the castle. A bridge passage links to Scene II which is set in the faun's hut in the forest. Snowdrop arrives in the hut tired, finds a bed and falls asleep. The First Faun arrives in the hut and sees Snowdrop asleep, beckons the other fauns, who look at her, then depart into the forest. The Queen, disguised as a peddler, arrives at the hut and strangles Snowdrop and leaves.

The First Faun returns to the hut and finds her unconscious. He revives her and then departs. The Queen returns disguised as a fruit-seller and sells Snowdrop a poisoned apple, which she eats and again becomes unconscious. The Queen exits triumphantly and later the fauns return jubilantly to find Snowdrop lying on her bed. The First Faun tried to revive her, but believing her to be dead, kisses her which causes the Faun to turn into a beautiful prince and Snowdrop is brought back from the dead. The Queen and her entourage return and they dance with the fauns. The dancers become exhausted and gradually depart and Snowdrop and the Prince depart hand-in-hand leaving the Queen, mad with jealousy, to faint.

23.

Title: *With a Song in My Heart. Symphonic Rhapsody after Richard Rodgers*

Scoring: 2122/2230/Bass Drum, Cymbal, Glockenspiel, Timpani, Triangle/ Harp/Strings

Date: 1930

First performance: Columbia Recording Session, 16/04/1930, The Court Symphony Orchestra, conducted by the composer

Publisher: Unpublished

Manuscript: Unknown (Autograph Score)
GB-Lcm Coates Archive, box 192 (score not in Coates' hand)

Notes: Coates wrote this *Rhapsody* at the request of the Columbia Record Company for recording purposes. The agreement assigned the copyright of the work to Columbia. The work remained reasonably popular (with Columbia supplying requests for the orchestral parts) and towards the close of the 1930s Coates decided to have the work published. Chappell seemed keen (they published the Rodger's song), but there may have been problems when the work was discussed at the PRS's Special Classification Committee to decide about issues of authorship. Coates must have been one of the first to hear the song in England as it was first performed in England on 27/03/1930 in Cochran's 1930 Revue. The *Rhapsody* survives in a set of parts and a full score from the Royal Marines School of Music, dated November 1933 and copied by S.E.F. Mewel. EMI do not hold the autograph score in their archive.

24.

Title: *From Meadow to Mayfair Suite*

Movements: 1) In the Country: Rustic Dance
2) A Song by the Way: Romance
3) Evening in Town: Valse

Scoring: 2121/2230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Timpani, Triangle/Strings

Date: 1930-1931

First performance: 21/02/1931, Eastbourne Municipal Orchestra conducted by the composer

Publisher: Chappell (1931)

Manuscript: Unknown

Arrangements: Military Band (Dan Godfrey) (1932)

Notes: *The Eastbourne Gazette* (25/02/1931) states: 'I believe that the suite had its trial trip a few weeks ago at Brighton, but to all intents and purposes the performance on Saturday may be regarded as its first introduction to the public...' The orchestral version was copyrighted on 12/03/1931.

25.

Title: *Summer Afternoon* Idyll

Scoring: 2(Piccolo)121/2220/Cymbals, Glockenspiel, Timpani, Triangle/Harp/Strings

Date: 1931-1932

First performance: Unknown

Publisher: Chappell (1932)

Manuscript: Unknown

Arrangements: Military Band (Frank Denham) (1934)

Notes: Published with *Lazy Night* on the reverse side in 1932. The orchestral work, its melody (and a significant proportion of the harmony) are derived from the song 'Summer Afternoon' published in 1924; however, the orchestral work is not solely a reworking of the song, but has a new introduction and coda. It is unclear why Coates decided to turn the song into an orchestral idyll almost eight years after he wrote the song, though he may well have been struggling for the necessary inspiration. Along with 'Rose of Samarkand', these were the only two songs to be turned into orchestral works.

26.

Title: *Lazy Night* Valse Romantique

Scoring: 1121/2220/Cymbals, Glockenspiel, Timpani, Triangle/Strings

Date: 1931

First performance: BBC Broadcast, 10/08/1931. BBC Orchestra, conducted by the composer

Publisher: Chappell (1932)

Manuscript: Unknown

Notes: Published on the reverse side of *Summer Afternoon*.

27.

Title: *Dancing Nights* Concert Valse

Scoring: 2222/2230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Timpani/Harp/Strings

Date: 10/10/1931

First performance: Eastbourne Festival, 25/11/1931, Eastbourne Municipal Orchestra, conducted by the composer

Publisher: Chappell (1932)

Manuscript: *GB-Lcm* Coates Archive, Box 182

Notes: The original title was *Autumn Woods*, which appears in the manuscript, to be the composer's preferred title. The manuscript bears a dedication 'To Phyl', though the piano score does not. The first broadcast performance was on 12/02/1932.

28.

- Title: *The Jester at the Wedding* Suite from the Ballet
- Movements: 1) The Princess Arrives: Tempo di Marcia (19/02/1932)
2) Dance of the Pages: Minuet (21/02/1932)
3) The Jester: Humoresque (25/02/1932)
4) Dance of the Orange Blossom: Valse (01/03/1932)
5) The Princess: Caprice (02/03/1932)
6) The Princess and the Jester: Finale (06/03/1932)
- Scoring: 2122/2230/Bass Drum, Cymbals, Side Drum, Tambourine, Timpani, Triangle/Piano/Strings
- Date: 06/03/1932
- First performance: Torquay Musical Festival, 07/04/1932 Torquay Municipal Orchestra conducted by the composer
- Publisher: Chappell (1932)
- Manuscript: GB-Lcm Coates Archive, Box 182
- Arrangements: Military Band, Complete (Dan Godfrey and John Gerrard) (1934)
Military Band, Movements, 1), 2), 4) and 6) (W.J. Duthoit) (1941)
- Notes: Dedicated 'To Phyllis.' Phyllis Coates wrote the plot and her synopsis is to be found in the full score (see below). Published full score (1942). Whilst the work is billed as 'Suite from the ballet', there is no evidence to suggest that this work was ever staged as a ballet or that any other music exists. For the first performance the orchestra was augmented to 50 players, with the composer conducting alongside with Harty, Smyth and Cowen. The first broadcast performance was by BBC Orchestra conducted by Joseph Lewis on 25/05/1932.
- Plot Synopsis: It is the Princess's wedding-day, and before the Prince comes to the Palace to claim her as his bride she is giving a farewell party to her Court and friends.
1. *March.* THE PRINCESS ARRIVES.
The guests arrive and the Princess takes her place upon the throne.
 2. *Minuet.* THE DANCE OF THE PAGES. Her pages perform a minuet.

3. *Humoresque.* THE JESTER.

Her young and attractive Jester amuses the guests, and the Princess is fascinated by his charm.

4. *Valse.* THE DANCE OF THE ORANGE-BLOSSOMS.

Her chief ballet-dancer executes a *pas seul* in honour of the approaching wedding.

5. *Caprice.* THE PRINCESS.

The Princess walks among her guests, bidding farewell to each in turn, talking gravely to her grey-haired Chancellor, and laughing gaily with her many young friends.

6. *Finale.* THE PRINCESS AND THE JESTER.

The Princess then turns to the Jester, who has watched her every movement, and with a charming smile she invites him to dance with her, much to the delight of the Court. As they dance, they realize their love for one another, and stand transfixed, during which moment the trumpets are heard heralding the approach of the bridegroom, the Prince. They both realize the impossibility of the situation, and she disengages herself from him, and throwing him a rose from her dress she steps into the royal chair which awaits her, and is carried from the scene (followed by the Court) to the awaiting Prince, leaving the Jester alone, with nothing but the memory of the fragrance of her presence and a rose.

29.

Title: *London Suite*

Movements: 1) Tarantelle: Covent Garden (05/11/1932)
2) Meditation: Westminster (21/11/1932)
3) March: Knightsbridge (25/11/1932)

Scoring: 2(Piccolo)121/2230/Bass Drum, Cymbals, Glockenspiel, Gong, Tambourine, Timpani, Triangle, Tubular Bell (G)/Harp/Strings

Date: 25/11/1932

First performance: BBC Broadcast, 10/01/1933 BBC Orchestra (Section C) conducted by Joseph Lewis.

Publisher: Chappell (1933)

Manuscript: GB-Lcm Coates Archive, Box 181

Arrangements: Suite:
Military Band (J.G. Williams) (1934)
Piano (Eric Coates) (1933)
Piano ("Simple edition") (1933)

Separate Movements:
'Knightsbridge In Town Tonight' March (1933) (March issued separately)
'Knightsbridge March (Benjamin Frankel) (1934) (Orchestra, Special Concert Arrangement):1010/0210/2 Alto and 1 Tenor Saxophones, Banjo/Drums/Violins, Cello and Bass)

Notes: The original title of the suite was *London Everyday*, but the title was later changed possibly due to its proximity to Mackenzie's suite *London Day by Day*, which Coates surely knew. Chappell's later issued 2 alto and 1 tenor saxophone parts to be added to the orchestration and it is not known whether these were written by Coates.

30.

Title: *Two Symphonic Rhapsodies*

Movements: 1) I Pitch My Lonely Caravan at Night
2) Bird Songs at Eventide and I Heard You Singing

Scoring: 2(Piccolo)121/4230/ Cymbal, Glockenspiel, Gong, Tenor Drum, Timpani, Triangle, Tubular Bell (F-sharp)/Harp/Strings

Date: 1933

First Performance: Columbia Recording Session, 07/03/1933 London Philharmonic Orchestra, conducted by the composer.

Publisher: Chappell (1933)

Manuscript: 1) Unknown
2) *GB-Lcm* Coates Archive, Box 181

Notes: The *Symphonic Rhapsodies* are based on three of Coates' popular songs. The melodic treatment is similar to the earlier *Symphonic Rhapsody After Richard Rodgers*. The *Two Symphonic Rhapsodies* were written at the request of Columbia Gramophone Company.

31.

Title: *London Bridge March*

Scoring: 2222/4230/Bass Drum, Cymbals, Side Drum, Timpani, Triangle/Harp/ Strings

Date: Undated, 1934

First performance: Joint broadcast by the BBC (for 'In Town Tonight') and recording session by Columbia at Number One Studio, Abbey Road 05/05/1934. Symphony Orchestra conducted by the composer

Publisher: Chappell (1934)

Manuscript: *GB-Lcm* Coates Archive, Box 181

Arrangements: Military Band (Dan Godfrey and John Gerrard) (1934)
Wind Band (Denis Wright) (1934)
Piano (1934)

Notes: The march is dedicated to 'Eric Maschwitz' (due his choice of 'Knightsbridge' for 'In Town Tonight'). The radio programme 'In Town Tonight' broadcast the recording session and Pathé filmed it.

32.

Title: *The Three Men Suite*

Movements: 1) The Man from the Country (23/12/1934)
2) The Man-About-Town (28/12/1934)
3) The Man from the Sea (02/01/1935)

Scoring: 2222/222.Tenor Saxophone.2/4230/Bass Drum, Cymbals, Glockenspiel, Gong, Side Drum, Tambourine, Timpani, Triangle, Vibraphone/Harp/ Strings

Date: 02/01/1935

First performance: BBC Broadcast, 28/01/1935. BBC Theatre Orchestra conducted by the composer

Publisher: Chappell (1935)

Manuscript: *GB-Lcm* Coates Archive, No Box

Arrangements: Military Band (Gerrard Williams) (1935)
Piano (1935)

Notes: After the first performance the work was subsequently dedicated, 'to Stanford Robinson and the BBC Theatre Orchestra'. The outer movements were finished in London and the middle movement at Summer Days Cottage in Selsey.

33.

Title: *London Again Suite*

Movements: 1) Oxford Street: March
2) Langham Place: Elegie
3) Mayfair: Valse

Scoring: 2222/4230/Bass Drum, Cymbals, Glockenspiel, Gong (of deep tone), Timpani, Triangle, Tubular Bells, Vibraphone/Harp/Strings.

Date: 18/02/1936

First performance: BBC Broadcast, 26/04/1936, BBC Theatre Orchestra, conducted by Stanford Robinson

Publisher: Chappell (1936)

Manuscript: *GB-Lcm* Coates Archive, Box 183

Arrangements: Military Band (Denis Wright) (1936)
Piano (1936)

Notes: The first public performance was 08/05/1936, with the Worthing Municipal Orchestra conducted by the composer.

34.

Title: *Saxo-Rhapsody*

Scoring: 2121/2230/Cymbals, Glockenspiel, Tenor Drum, Timpani, Triangle, Vibraphone/Harp/Strings and Solo Alto Saxophone

Date: 30/07/1936

First performance: Folkestone Festival, 15/09/1936, Sigurd Rascher (alto saxophone), Folkestone Municipal Orchestra conducted by the composer

Publisher: Chappell (1936)

Manuscript: *US-Wc* ML 96 – C728 case

Arrangements: Alto Saxophone and Military Band (W.J. Duthoit) (1955)
Alto Saxophone and Piano (1936)

Notes: Dedicated 'to Sigurd Rascher'. Published full score (1954). In August 1960, Phyllis Coates presented the autograph score to the National Library of Congress, Washington. The first broadcast performance was on 16/01/1937.

35.

Title: *Springtime* Suite

Movements: 1) Fresh Morning: Pastorale
2) Noonday Song: Romance
3) Dance in the Twilight: Valse

Scoring: 2(Piccolo)121/3230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Timpani, Triangle/Harp/Strings

Date: 1937

First performance: BBC Broadcast, 13/05/1937, BBC Orchestra (Section C), conducted by the composer

Publisher: Chappell (1937)

Manuscript: Unknown

Arrangements: Military Band (Denis Wright) (1937)
Piano (1937)

36.

Title: *For Your Delight Serenade*

Scoring: 2121/3230/Cymbals, Glockenspiel, Timpani, Triangle,
Vibraphone/Strings

Date: 1937

First performance: BBC Broadcast, 20/12/1937, BBC Orchestra (Section E),
conducted by the composer

Publisher: Chappell (1937)

Manuscript: Unknown

Arrangements: Piano (1937)

Notes: Dedicated 'to my good friend Burt Godsmark.'

37.

- Title: *The Seven Seas March*
- Scoring: 2121/3230/Bass Drum, Cymbals, Side Drum, Timpani/Strings
- Date: 03/10/1937
- First performance: BBC Broadcast, 21/02/1938 BBC Midland Orchestra, conducted by the composer
- Publisher: Chappell (1938)
- Manuscript: *GB-Lcm* Coates Archive, Box 182
- Arrangements: Military Band (W.J. Duthoit) (1940)
Piano (1938)
- Notes: The original title of the march was *RNVR – “The Reserves”*. The March is dedicated ‘to John M’Kellar Robertson’, who owned a fleet of tug boats on the Clyde and took Coates down the River in a boat; Coates (who liked all things nautical) was totally captivated by the experience, wrote and dedicated the March to Robertson. The work was reissued as the *South Wales and the West* in 1957.

38.

- Title: *The Enchanted Garden Ballet*
- Scoring: 3(Piccolo) 2.Cor Anglais.2.Bass Clarinet.2/4330/Celesta, Cymbals, Glockenspiel, Gong (of deep tone), Tambourine, Timpani, Triangle, Vibraphone/Harp/Strings
- Date: 01/08/1938
- First performance: BBC Broadcast, 03/11/1938 BBC Orchestra (Section D), conducted by Clarence Raybould
- Publisher: Chappell (1939)
- Manuscript: Unknown
- Arrangements: Piano (1939)
- Notes: Dedicated 'To Phyl.' The piece is a rework of the earlier *Snowdrop and The Seven Dwarfs*, with a new plot based on Good and Evil by Phyllis Coates, who penned the preface to the full score (see below). Published full score (1946). The composer was due to conduct the first performance of the work, but unfortunately had to withdraw due to influenza. One orchestral player said of the switch: 'Thank goodness it's not Coates... now we sharn't have to play so blinkin' quick.' (02/12/1938 *Daily Sketch*). After the first performance, the composer took the work on tour to Scandinavia and on return to England where the first public performance was at Bournemouth on 18/12/1938.
- Plot Synopsis: The chief theme of the Ballet is that of the conflict of the Spirits of Light and Darkness in the Garden. After the opening introduction the curtain rises to show the Prince setting out on a journey, bidding farewell to the Princess and leaving her in the care of the animals and birds of the Garden who, to cheer her up, each bring an offering of flowers and fruit which they lay at her feet. During the Ballet the influence of the Evil Spirit of the Garden breaks in from time to time and after gaining strength he and his brood enter to a Tarantelle. The animals surround the Princess to protect her, and the Evil Spirits, in their turn, surround them to try to capture the Princess. The dance becomes faster and faster with the Evil Ones getting closer and closer to the Princess, and just as she is within their grasp the Prince returns holding a flaming sword in his hand with which he disperses the Evil Spirits, after which all is rejoicing and the Garden once more settles down to its peaceful aspect.

39.

Title: *Footlights* Concert Valse

Scoring: 2222/4230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Timpani, Triangle, Vibraphone/Harp/Strings

Date: 1939, undated in the manuscript

First performance: BBC Broadcast, 09/06/1939, BBC Orchestra (Section E), conducted by the composer

Publisher: Chappell (1939)

Manuscript: *GB-Lcm* Coates Archive, No Box

Arrangements: Military Band (W.J. Duthoit) (1940)
Piano (1939)

Notes: The original title of the work was *Behind the Footlights*.

40.

Title: *Last Love* Romance

Scoring: 212+ 2 Alto Saxophones, 1 Tenor Saxophone.1/2230/Cymbals, Glockenspiel, Timpani, Vibraphone/Harp/Strings

There is also an optional Violin obligato part for performance with small orchestral combinations.

Date: 1939

First performance: BBC Broadcast 08/12/1939, BBC Theatre Orchestra conducted by the composer

Publisher: Chappell (1940)

Manuscript: Unknown

41.

- Title: *I Sing to You Souvenir (Je vous ferai une chanson)*
- Scoring: 2121/2230/Cymbals, Glockenspiel, Timpani, Triangle, Vibraphone/Harp/Strings
- Date: Undated (c.1939-1940)
- First performance: BBC Broadcast, 14/03/1940, BBC Orchestra (Section C), conducted by unknown conductor
- Publisher: Chappell (1940)
- Manuscript: 1) *GB-Lcm* Coates Archive, Box 181 (pencil score)
2) *GB-Lcm* Coates Archive, Box 184 (ensemble version)
- Arrangements: Violin, 'Cello, Piano (1940) (Eric Coates)
Piano (1940)
- Notes: For the first performance of the orchestral version, Coates was due to conduct the work himself, but was unwell on the day of transmission. The BBC's programme-as-broadcast states the broadcast went ahead as planned, but omits who conducted the broadcast, which was transmitted from Bristol.

42.

Title: *Calling All Workers March*

Scoring: 2222/2230/Bass Drum, Cymbals, Side Drum, Vibraphone/
Strings

Date: 1940, Undated

First performance: BBC Broadcast, 01/09/1940 BBC Theatre Orchestra conducted
by Stanford Robinson

Publisher: Chappell (1940)

Manuscript: *GB-Lcm* Coates Archive, Box 185 (Pencil Sketch)

Arrangements: Military Band (W.J. Duthoit) (1940)
Wind Band (Denis Wright) (1940)
Piano (1940)

Notes: 'Dedicated to all who work'. Phyllis Coates penned the preface to
the score (see below). The first performance took place in an
outside broadcast from Cheltenham. Total secrecy surrounded
the title of the work, as Coates did not want anyone to use the
title, which originated from a line in a film he saw at a local
cinema; the line 'Calling all cars' became 'Calling All Workers'.
The march became popular as the signature tune to the BBC
programme 'Music While You Work', which commenced in June
1940, though *Calling All Workers* was not adopted as the signature
tune until October 1940.

Score Preface: 'To go to one's work with a glad heart, and to do that work with
Earnestness and Goodwill'.

43.

Title: *Over to You* March

Scoring: 2222/4331/Bass Drums, Cymbals, Side Drum, Tubular Bells, Vibraphone/ Strings

Date: 1941

First performance: Bristol Aeroplane Factory Lunchtime Concert, 01/12/1941, Works Band of Bristol Aeroplane Company, conducted by the composer.

Publisher: Chappell (1941)

Manuscript: Unknown

Arrangements: Military Band (W.J. Duthoit) (1942)
Piano (1941)

Notes: Dedicated 'to all those who make and fly our aircraft'. The March may have been broadcast by the BBC before its premiere at Bristol, by Stanford Robinson and BBC Theatre Orchestra.

44.

Title: *Four Centuries Suite*

Movements: 1) Seventeenth Century: Prelude and Hornpipe
2) Eighteenth Century: Pavane and Tambourin
3) Nineteenth Century: Valse
4) Twentieth Century: Rhythm

Scoring: 2(Piccolo)22+Bass Clarinet.2/2 Alto Saxophones 1 Tenor Saxophone/4330/Clash Cymbals, Glockenspiel, Gong, Large Cymbal, Side Drum, Small Cymbal, Tambourine, Timpani, Triangle, Vibraphone/Harp/Strings

Date: 06/11/1941

First performance: BBC Broadcast, 21/07/1942, BBC Theatre Orchestra conducted by Stanford Robinson

Publisher: Boosey and Hawkes (1943)

Manuscript: Unknown

Arrangements: Piano (Prelude only) (Monia Liter) (1955)

Notes: Dedicated to 'My Dear Wife.' Published full score (1943). The Suite was written *in extremis* in London during frequent air-raid in late-1940 and 1941 and depicts dancing in each of the four centuries; the scoring of each movement reflects this.

45.

Title: *London Calling* March

Scoring: 2222/2230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Triangle, Vibraphone/Strings

Date: 11/12/1941

First performance: BBC Broadcast (Latin American Programme), 22/03/1942, BBC Theatre Orchestra conducted by Stanford Robinson. The first British Performance 13/06/1942 by the same forces.

Publisher: Chappell (1942)

Manuscript: *GB-Lcm* Coates Archive, Box 182

Arrangements: Military Band (W.J. Duthoit) (1942)
Piano (1942)

Notes: Dedicated to 'My godson, Alick Maclean on his sixth birthday'. The march was composed at the request of the BBC as a signature tune for their overseas children's broadcasts. The original title for the March was *This Is London Calling*.

46.

Title: *The Eighth Army March*

Scoring: 2222/2230/Bass Drum, Cymbals, Glockenspiel, Side Drum, Timpani, Triangle/Strings

Date: 1942

First performance: BBC Broadcast, 10/12/1942 by the BBC Northern Orchestra conducted by Maurice Johnstone

Publisher: Chappell (1943)

Manuscript: Unknown

Arrangements: Military Band (W.J. Duthoit) (1943)
Piano (1943)

Notes: The piano score has the following dedication: 'Composed at the request of the BBC for their special service for British Forces Overseas, and dedicated, with permission to General Montgomery, the Officers and Men of the Eighth Army.'

47.

Title: *Salute the Soldier* March

Scoring: 2222/4330/Cymbals, Glockenspiel, Side Drum, Timpani, Triangle/Strings

Date: 1944

First performance: *BBC Broadcast, 04/03/1944, BBC Theatre Orchestra conducted by Stanford Robinson.* Though the March had been recorded earlier on 01/02/1944

Publisher: Chappell (1944)

Manuscript: Unknown

Arrangements: Military Band (W.J Duthoit) (1944)
Piano (1944)

Notes: The March was written for the National Savings Committee's 'Salute the Soldier' Campaign and Coates donated all his royalties (including mechanical) to the Fund. The composer conducted the first military band performance on 25/03/1944 with the band of the Scots Guards in Trafalgar Square at the opening of the campaign (a recording of which survives in the BBC Archives).

48.

Title: *The Three Elizabeths Suite*

Movements: Pre-1953:
1) Halcyon Days: Elizabeth Tudor (03/08/1944)
2) Springtime in Angus: Elizabeth of Glamis (05/08/1944)
3) Youth of Britain March: The Princess Elizabeth

Post-1953:
1) Halcyon Days: Elizabeth Tudor
2) Springtime in Angus: The Queen Mother
3) Youth of Britain March: Queen Elizabeth

Scoring: 2222/4331/Cymbals, Side Drum, Timpani /Harp/Strings

Date: 12/08/1944

First performance: BBC Broadcast, 24/12/1944 by the BBC Symphony Orchestra conducted by the composer, though the Suite had been recorded on 14/11/1944.

Publisher: Chappell (1945)

Manuscript: *GB-Lcm* Coates Archive, Box 181 (pencil score)

Arrangements: Suite:
Military Band (W. J. Duthoit) (1946)
Piano (1945)

Movements:
'Halcyon Days' Military Band (Stephen Duro) (1970)
'Halcyon Days' Piano (Stephen Duro) (1970)

Notes: The Suite is dedicated (with permission) to H.M. the Queen. Published full score (1945). The idea for the Suite came from the Rev. Arthur Hall, then vicar of Barnes. The first performance was broadcast from Bedford Town Hall. The first movement was originally conceived as a freestanding concert overture with no programme (along the lines of *The Merry-makers*), but was later reworked into the first movement of *The Three Elizabeths*. The coda of 'Halcyon Days' became popular when adapted by Stephen Duro as the signature tune to the BBC's production of John Galsworthy's *The Forsyte Saga*. The arrangement (published by Chappell in 1970) was available for piano and for military band.

49.

Title: *Television March*

Scoring: 2222/4230/ Cymbals, Side Drum, Triangle/Strings

Date: May 1946

First performance: BBC Recording Session, 03/06/1946, BBC Theatre Orchestra conducted by Harold Lowe (first broadcast on 07/06/1946 for the reopening of BBC Television)

Publisher: Chappell (1946)

Manuscript: Unknown

Arrangements: Piano (1946)

Notes: The March was written for the re-opening of BBC Television after the Second World War on 07/06/1946. Coates was forced to write the March quickly (the invitation went out in early May). Initially he was only going to compose a trio from a march for the BBC, but in the end wrote a complete march. In 1948 he wrote a brief fanfare based on the march for broadcasting purposes.

50.

Title: *Music Everywhere*. Rediffusion March

Scoring: 2222/4230/Bass Drum, Cymbals, Side Drum, Triangle/Strings

Date: 10/08/1948

First Performance: Unknown

Publisher: Chappell (1949)

Manuscript: *GB-Lcm* Coates Archive, Box 181

Arrangements: Piano (1949)

Notes: This March was written for Rediffusion and their commercial radio service, opened in 1948. In the manuscript, there is a call-sign in written in Coates' hand, scored for four horns, two trumpets and three trombones. The first subject is based upon the call-sign in full. It is not know whether he wrote the call-sign, but as it is integrated into the march, it seems likely that he did.

51.

Title: *Valse* From the Phantasy 'The Three Bears'

Scoring: 2121/2210/Glockenspiel, Timpani/Harp/Strings

Date: 20/01/1949

First performance: Recording Session, 16/07/1949, Queen's Hall Light Orchestra, conducted by the composer

Publisher: Chappell (1949)

Manuscript: *GB-Lcm* Coates Archive, Box 181

Notes: The Valse is based on material found in the slow valse section of his earlier *The Three Bears* phantasy, but is essentially a freestanding valse. The Valse was probably composed for the 1949 recording session for Decca and the Chappell Recorded Music Library and may have been in response to a request for Coates to provide 'library music' for the growing post-war market.

52.

Title: *Holborn March*

Scoring: 2222/4331/Cymbals, Side Drum, Timpani/Strings

Date: 1950

First performance: BBC Broadcast, 24/06/1950, BBC Opera Orchestra conducted by the composer

Publisher: Chappell (1950)

Manuscript: Unknown

Arrangements: Military Band (W.J. Duthoit) (1951)
Piano (1950)

Notes: The March was written to celebrate the fiftieth anniversary of the granting of Charter to the London Borough of Holborn; Coates was a resident of the Borough. The composer conducted the band of the Irish Guards in a performance as part of the celebrations on 25/06/1950 at Russell Square. The manuscript is not in the possession of Camden Council.

53.

Title: *The Unknown Singer* Interlude

Scoring: 2222/3230/Glockenspiel, Triangle/Harp/Strings, Solo Tenor Saxophone (alternative solo part for Alto Saxophone)

Date: 24/05/1952

First performance: Cheltenham Festival, 20/07/1952, BBC Midland Light Orchestra, conducted by the composer

Publisher: Chappell (1954)

Manuscript: Unknown
GB-Lcm Coates Archive, Box 185 (Pencil sketch)

Arrangements: Piano (1954)

Notes: The pencil sketch of the Interlude is entitled *A Voice in the Night*. The inspiration for this piece was a dream that Coates had whilst Phyl was recovering after an appendectomy. He dreamt that he heard a bird singing, and when he woke up he wrote down the melody the bird had been singing, which eventually became *The Unknown Singer*.

54.

Title: *Rhodesia* March

Scoring: 2222/4331/Bass Drum, Cymbals, Side Drum, Timpani, Triangle/
Strings

Date: 10/12/1952

First performance: Gala Concert, 04/07/1953 at the Central African Exhibition in
Bulawayo, Rhodesia. Hallé Orchestra, conducted by John
Barbirolli (in the presence of the Queen Mother and the Princess
Margaret)

Publisher: Chappell (1953)

Manuscript: *GB-Lcm* Coates Archive, Box 181

Arrangements: Military Band (W.J. Duthoit) (1953)
Piano (1953)

Notes: The manuscript score bears a dedication to 'Sir John Barbirolli
and the Hallé Orchestra', though the published scores do not.
The original title of the march was *The Green Lands*, but the title
was thought to imply the jungle, which was believed might upset
the Rhodesians, so Coates was persuaded to change the title to
Rhodesia. Published full score (1953). The work was first played
through in private (on the piano) by Coates and Barbirolli in a
London hotel in early January 1953.

55.

Title: *Men of Trent* March

Scoring: Military Band (W.J. Duthoit)

Date: June 1953

First performance: *BBC Broadcast, 02/09/1953, Nottingham Police Band*

Publisher: Chappell (1953)

Manuscript: *GB-Lcm* Coates Archive, Box 181 (Coates' hand, short score)
GB-Lcm Coates Archive, No Box (Duthoit's hand, military band score)

Arrangements: Orchestra (Malcolm Nabarro, unpublished) (1992)
Piano (1953)

Notes: The march was written at the request of Athelstan Popkess (Chief Constable of the Nottinghamshire Police); the title was also Popkess' suggestion. Coates planned to orchestrate the March himself, but never did and this remains his only work composed for military band, all his others for this medium, being arrangements of his orchestral works.

56.

Title: *Sweet Seventeen* Concert Valse

Scoring: 2222/4230/Cymbals, Glockenspiel, Timpani, Triangle/Harp/
Strings

Date: 03/04/1954

First performance: BBC Light Programme Music Festival, 12/06/1954, BBC
Concert Orchestra and the London Light Orchestra conducted by
the composer.

Publisher: Chappell (1954)

Manuscript: *GB-Lcm* Coates Archive, Box 181

Arrangements: Military Band (W.J. Dutoit) (1955)
Piano (Eric Coates) (1954)

Notes: The work is dedicated (in the published full score) 'For My
Beloved Phyl.' Published full score (1954).

57.

Title: *The Dam Busters* March

Scoring: 2222/4331/Cymbals, Glockenspiel, Timpani/Strings

Date: 14/06/1954

First performance: *BBC Broadcast, 26/11/1954, BBC Midland Light Orchestra conducted by the composer. Possible earlier broadcast on BBC Television*

Publisher: Chappell (1954)

Manuscript: *GB-Lcm* Coates Archive, Box 181

Arrangements: Military Band (W.J. Duthoit) (1955)
Brass Band (Dawson) (1955)
Piano (Eric Coates) (1954)
2 Descant Recorders (1956)
Accordion (Gerald Crossman) (1957)

Notes: Coates was originally asked to write the film score for 'The Dam Busters', but he felt that he was not up to the pressures of writing a film score and so declined. However, pressure was placed upon him to reconsider, as the film was possibly of national importance, so he relented and wrote a concert march to be used in the film score by Leighton Lucas. Coates may well have written the March been written before the invitation from the film company was sent. The official premiere of the film, in the presence of Princess Margaret, was on 16/05/1955 at Empire Theatre, Leicester Square London. The release of the film coincided with the issue of a recording of the March paired with *Sweet Seventeen* recorded by Sidney Torch and his Orchestra on Parlophone R4024.

58.

Title: *Sound and Vision* ATV Television March

Scoring: 2222/4331/Cymbals, Glockenspiel, Side Drum, Timpani/Strings

Date: 29/07/1955

First performance: *Opening of Associated-Rediffusion Television, 22/09/1955, Unknown Forces*

Publisher: Chappell (1955)

Manuscript: *GB-Lcm* Coates Archive, Box 182

Arrangements: Piano (1955)

Notes: The March was written at the request of ATV for the use of the company's broadcasts.

59.

Title: *Impressions of a Princess Intermezzo*

Scoring: 2222/4230/Cymbals, Timpani, Vibraphone/Harp/Strings, Solo Alto Saxophone

Date: 26/05/1956

First performance: BBC Light Programme Music Festival, 07/07/1956, BBC Concert Orchestra conducted by the composer

Publisher: Chappell (1956)

Manuscript: *GB-Lcm* Coates Archive, Box 182

Arrangements: Military Band (W.J. Duthoit) (1957)
Piano (1956)

Notes: 'Dedicated with permission to HRH Princess Margaret'.

60.

Title: *South Wales and the West March*

Scoring: 222/4331/Bass Drum, Cymbals, Side Drum, Timpani/Strings

Date: 17/12/1956 (Rough Orchestration)

First performance: Unknown

Publisher: Chappell (1957)

Manuscript: *GB-Lcm* Coates Archive, Box 185 (Rough Pencil Score)

Arrangements: Piano (1957)

Notes: This March, a request from an ATV regional company, was the earlier *Seven Seas* march re-titled. Coates re-orchestrated the March, but as the score only exists in a rough pencil draft and seems unlikely that the march was ever performed. For the recording session, it is likely that the orchestration was the *Seven Seas*. Chappell republished the *Seven Seas* under its new title for the piano but never went to the trouble to reprint the orchestral parts with the new title.

61.

Title: *Highb Flight* March

Scoring: 2222/4331/Bass Drum, Cymbals, Side Drum, Timpani, Triangle/
Strings

Date: 17/12/1956 & 02/01/1957

First performance: BBC Light Programme Music Festival, 06/07/1957, BBC
Concert Orchestra conducted by the composer

Publisher: Chappell (1957)

Manuscript: *GB-Lcm* Coates Archive, Box 182

Arrangements: Military Band (W.J. Duthoit) (1957)
Piano (1957)

Notes: The March was originally written for use in the score for the film
of the same name in the same method to *The Dam Busters* March.

ii) Miscellaneous Orchestral Works

62.

Title: *The Forgotten Waltz*

Scoring: Brass Band: 3 B-flat Cornets, 1 E-flat Cornet, 3 B-flat Horns, 2 B-flat Horns, Euphonium, 2 Trombones, 1 Bass Trombone, Contre-Bass Trombone, 1 E-flat Bass and Percussion

Date: 1936

Publisher: Chappell (1936)

Manuscript: Unknown

Notes: The Valse was published in the Chappell Army Journal, arranged by Denis Wright. The paper binding states “The Forgotten Waltz” A Charming Entr’acte by that eminent composer Eric Coates.’ The work is unmentioned by Coates and there is no orchestration of the work for orchestra. The Valse may well be an arrangement of a song, or falsely credited to him.

63.

Title: *Two Fanfares*

Movements: 1) Fanfare Number 1
2) Fanfare Number 2

Scoring: 0000/4330/Cymbals, Side Drum, Timpani/No strings

Date: 1943-1944

First Performance: HMV Recording session, 01/02/1944, London Symphony Orchestra, conducted by the composer

Publisher: Unpublished

Manuscript: Unknown

Notes: These two fanfares were probably written for the HMV recording session on 01/02/1944. *Fanfare Number 1* is based on material from *Salute the Soldier* and, in the recording, runs straight into the march. *Fanfare Number 2* is based on free material and, again, runs straight into *The Eighth Army March* on the recording. There is no indication that these fanfares are by Coates, no score exists, and he does not mention them in any correspondence.

iii) Works by others using material by Coates:

64.

Title: *Selection on Popular Songs*

Arranged: Dan Godfrey

Scoring: Military Band

Date: 1929

Publisher: Chappell (1929)

Notes: The work is an amalgamation of Coates' most popular songs:

The Green Hills o'Somerset
Little Lady of the Moon
Moon Daisies
I Heard You Singing
Little Snoozy Coon
The Little Green Balcony
Bird Songs at Eventide
The Grenadier
I Pitch My Lonely Caravan
Mendin' Roadways

65.

Title: *Popular Songs of Eric Coates*
Arranged: H.M. Higgs
Scoring: 2122/22(Cornets)30/Harp/Strings
Date: 1937-1938
First performance: Unknown
Publisher: Chappell (1938)
Notes: The work is an amalgamation of Coates' most popular songs, by one of Chappell's in-house arrangers, of the following songs:

The Green Hills o'Somerset
Little Lady of the Moon
Moon Daisies
I Heard You Singing
Little Snoozy Coon
The Little Green Balcony
Bird Songs at Eventide
The Grenadier
I Pitch My Lonely Caravan
Mendin' Roadways

As the sequence of songs is identical to Godfrey's for military band, it seems likely that Higgs merely orchestrated Godfrey's earlier sequence of Coates' songs.

* * *

66.

Title: *Eric Coates for Brass*
Arranged: Allan Street
Scoring: Brass and Reed Band
Date: 1971
Published: Chappell (1971)
Notes: Uses material from: 'At the Dance' (*Summer Days Suite*), *The Jester at the Wedding*, *London Bridge March*, *The Three Elizabeths Suite* and *The Three Bears Phantasy*.

67.

Title: *Music of Eric Coates*

Arranged: Trevor Sharpe

Scoring: Military Band

Date: 1971

Published: Chappell (1971)

* * *

68.

Title: *Coates Cavalcade*

Arranged: Unknown

Scoring: Unknown

Date: Unknown

Published: Unknown

Notes: Uses material from: *Calling All Workers, Over to You, High Flight* and *Television March*.

B) Chamber Music

1.

- Title: *Menuetto* (From *Suite for String Quartet*, by various composers)
- Scoring: String Quartet
- Date: 1908
- First Performance: Hambourg String Quartet Subscription Concerts, 28/11/1908, Aeolian Hall, London by the Hambourg String Quartet (Jan Hambourg (First Violin), Orry Corjeag (Second Violin), Eric Coates (Viola) and Boris Hambourg ("Cello"))
- Publisher: Unpublished
- Manuscript: *GB-Lcm* Coates Archive, Box 184 (score)
Possession of Miss Nina Martin, Sheffield (string quartet parts, except first violin)
- Arrangements: String Orchestra (Eric Coates)
- Notes: The work was commissioned by the Hambourg Quartet (of which Coates was the viola player) on return from their South African tour for the start of their series of Subscription Concerts at the Aeolian Hall in 1908-1909. The Quartet is based on *Londonderry Air* and the following composers contributed a movement:

First Movement	Frank Bridge
Scherzo	Hamilton Harty
Variations	J.D. Davis
Menuetto	Eric Coates
Finale	York Bowen

Frank Bridge's piece appears to be the only piece from the Suite to have been published as *An Irish Melody, The Londonderry Air*. Coates appears to have orchestrated his movement for string orchestra and it occasionally performed by RAM forces in the 1910s. The work, entitled *Bourree* may have been recorded by the Philharmonic String Quartet (HMV 08049).

C) Instrumental Music

1.

Title: *Romance in D Major*

Instrumentation: Violin and Piano

Date: 1903

Publisher: Unpublished

Manuscript: Lost

* * *

2.

Title: *Berceuse*

Instrumentation: Viola and Piano

Date: 1904

Publisher: Unpublished

Manuscript: Lost

3.

Title: *Ballad* Op. 13, number 1

Instrumentation: Viola or 'Cello and Piano

Date: 09/09/1906

Publisher: Unpublished

Manuscript: *GB-Lcm* Eric Coates Archive, Box 184
GB-Lbh

Notes: The title page is marked 'Copyright Boosey & Co.,' and is written under the pseudonym 'Eric Glendower'.

* * *

4.

Title: *Six Short Pieces Without Octaves*

Movements: 1) Prelude
2) A Little Song
3) Elégie
4) Alla Menuetto
5) Valse
6) Slumber Song

Instrumentation: Piano

Date: 1911

Publisher: Boosey

Manuscript: *GB-Lbh*

Notes: Dedicated 'to Phyllis Black'.

5.

Title: *Three Lyric Pieces*

Movements: 1) A Fragment (06/01/1930)
2) Nocturne (07/02/1930)
3) Valse (04/02/1930)

Instrumentation: Piano

Date: 07/02/1930

Publisher: Chappell (1930)

Manuscript: Unknown

Notes: The pieces are dedicated 'to Joan', Phyl's sister, Mrs. E.J. Sanford Freeman.

* * *

6.

Title: *First Meeting*

Instrumentation: Viola and Piano (original)
Violin and Piano (published)

Date: 1941

Publisher: Chappell

Manuscript: Unknown

Notes: Dedicated 'to Austin, on his twenty first birthday.' The work was written to commemorate the first meeting of Lionel Tertis and Eric Coates, when Coates became a pupil of Tertis in 1906, and was written as part of the celebrations of Tertis' half-century of viola playing. *First Meeting* was originally written for viola and piano, but was published for violin and piano. Michael Ponder arranged the solo part for viola for a 1995 recording of the work.

ii) Undated Works

7.

Title: [Two Pieces for Violin and Piano] Op 16

Movements: 1) Romance
2) Scherzo

Instrumentation: Violin and Piano

Date: Undated, but between 1906-1908

Publisher: Unpublished

Manuscript: GB-Lcm Coates Archive, Box 184

Notes: The manuscript states the work is by Eric Glendower, followed by Eric Coates in brackets. The two pieces are dedicated to Mildred Johns

* * *

8.

Title: *Romance sans Paroles* Op. 28 number 2

Instrumentation: Violin and Piano

Publisher: Unpublished

Manuscript: GB-Lcm Coates Archive, Box 184

Notes: Dedicated 'to Miss Maud Reudell'. Number one of the set is lost and the title is unknown.

9.

Title: *Le Dance des Fantômes* Op 28 number 3

Instrumentation: Violin and Piano

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 347

Notes: Dedicated 'to Miss Maud Reudell'.

D) Choral Works

1.

Title: *Evening Doxology*

Author: Traditional

Date: Undated

Scoring: Unison Voices and Organ

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

Notes: The manuscript is undated, but Self dates the work from 1911-1912 as an attempt by Coates to ingratiate himself within the Black household (Self: 1986, 26). However, it would seem more logical that the work was written before he went to the RAM as, at this stage, his father's church choir would prove a useful performing ensemble. The manuscript also contains several notational mistakes is poorly laid out for the organ perhaps rendering it a youthful work.

2.

- Title: *A Song of Loyalty*
- Author: Phyllis Black
- Scoring: 2222/4321/Cymbals, Timpani, Triangle, Tubular Bell (G)/Harp/Strings and solo violin. The work can be performed with a soloist (tenor) or choir, with the verse repeated by the audience if desired
- Date: 1935
- First Performance: BBC Broadcast, 07/05/1935. BBC Orchestra (Section E), Leonard Gowings (Tenor), conducted by the composer
- Publisher: Chappell (1936)
- Manuscript: Unknown (orchestra)
GB-Lcm Coates Archive, Box 184 (Voice and Piano (not in Coates' Hand))
- Arrangements: Voice and Piano (1936)
Military Band (Denis Wright) (1936)
- Notes: According to Coates, the work was written at the request of the BBC for the Silver Jubilee of King George V in 1935 and is dedicated (without permission) to King George V, through no mention is made on the published piano conductor score. The work can be sung by a soloist and has an optional repeat for the audience, or chorus. There is no published SATB arrangement, but Coates occasionally performed the work with a chorus who presumably sang in unison, or in a special arrangement.

Phyl penned the optional text:

Within our hearts
We ask that joy may ever find you,
May you never lose the light that shines to guide and mind you.
Within our hearts
We ask that love may ever bless you.
May peace and love enfold you
Is the prayer within our hearts.

3.

- Title: *God's Great Love Abiding*
- Author: Eric Coates
- Date: May 1947
- First Performance: Baptist Sunday School Anniversary Service, 25/05/1947, the Children of Hucknall Baptist Chapel conducted by Enos Godfrey
- Scoring: 1) SATB
2) Unison Voices with descant (verses 4, 5 and 6) and piano
- Publisher: Keith Prowse (1956)
- Manuscript: 1) *GB-STHprivate & GB-HCKI*
2) Unknown
- Notes: The work was originally composed as a 'Children's Hymn' for the children of Hucknall Baptist Chapel. The *GB-HCKI* manuscript (a photocopy) contains eight verses, though the published version contains seven. The work remained unpublished until 1956 when it was published in two versions. Coates was keen to stress that the words were meant to be a picture of his youth in Hucknall.

ii) Undated Works

4.

Title: *Come to the Fair*
Author: Harry Firkin
Scored: Alto, Tenor, Baritone, Bass and Piano
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 183
Notes: The work is attributed to Jack Arnold.

* * *

5.

Title: *Hymn for the Workers*
Author: Eric Coates?
Date: Undated
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184 (Tune), 2 versions
GB-STHprivate (Words)
Notes: The work is a hymn tune in double common metre and was probably written during the Second World War, between 1942 and 1945 at 63 Berkley Court. The two versions of the tune only differ in two chords (just different part displacement). The work may well be a follow-up from *Calling All Workers*.

E) Songs

1.

Title: *Three Songs for Mezzo-Soprano and Orchestra Op. 10*

Movements: 1) My Love is Like a Red, Red Rose
2) The Winter is Past
3) The Bonnie Wee Thing

Author: Robert Burns

Date: 1) 02/06/1906 (Piano copy)
2) 08/06/1906 (Piano copy)
3) 09/06/1906 (Piano copy)

Publisher: Unpublished

Orchestrated: Eric Coates

Orchestra: 2222/2000/Strings

Manuscript: *GB-Lcm* Coates Archive, Box 184 (Orchestral edition)
GB-NO, Special Collections, MS 693 (Piano edition)

Notes: Dedicated 'to Vinnie Inman'. These songs were presented at his interview at the RAM 20/09/1906, so the orchestral version, must have been made between June and September 1906. These songs were written for a local Nottingham mezzo-soprano, Lavinia Inman as a love token; Coates frequently used to cycle to her house in Edwalton.

2.

Title: *Two Songs for Baritone*

Movements: 1) Swedish Love Song
2) Devon to Me

Author: 1) G. Roberts
2) John. Galsworthy

Date: 1907

First Performance: Royal Academy of Music Orchestral Concert, 12/12/1907, Royal Academy of Music Orchestra, Percy Driver (baritone) conducted by Alexander Mackenzie

Publisher: Boosey (1908)

Key: High and Low

Orchestrated: Eric Coates

Orchestra: Unknown

Manuscript: Unknown

Notes: Dedicated 'to Percy Driver'. The songs were a product of his Academy career and received good notices in the musical press. Subsequently they became his first published works. The orchestral parts were available for hire from the publishers.

* * *

3.

Title: *Damask Rose*

Author: F.G. Bowles

Date: 1908

Publisher: Boosey

Key: G, A, B-flat majors

4.

- Title: *Four Old English Songs* for Voice and Orchestra
- Movements: 1) Orpheus with his Lute (*Henry VIII*)
2) Under the Greenwood Tree (*As You Like It*)
3) Who is Sylvia? (*Two Gentleman of Verona*)
4) It was a Lover and his Lass (*As You Like It*)
- Author: William Shakespeare
- Date: 1908
- Publisher: Boosey
- Key: Low, Medium and High
- Orchestrated: Eric Coates
- Orchestra: 1) 2222/2000/Tambourine and Timpani/Strings
2) String Orchestra (1910)
- First Performance: Royal Academy of Music Orchestral Concert, 15/12/1908, Royal Academy of Music Orchestra, Gertrude Newson (Soprano), conducted by Alexander Mackenzie.
- Manuscript: 1) *GB-Lbh*, Box 9, though not in Coates' hand
- Notes: The orchestral material was only for hire and the string parts were available, for sale. The songs were published in various editions for voice and piano. The manuscript of the orchestral full score is not in Coates' hand, presumably Boosey's made a copy of the score for commercial use and this survives. Coates definitely orchestrated the songs himself, as they were his final product of his years at the RAM. The full score is dedicated 'to Gertrude Newson'. 'Who is Sylvia?' is arranged for two-voices.

5.

Title: *Headland Love Songs*

Movements: 1) Wonder
2) Doubt
3) Triumph

Author: Florence Attenborough

Date: 03/11/1908

Publisher: Unpublished

Manuscript: *GB-Lbh*, Song File

Notes: There is a marking to engrave the second song, 'Doubt', which may have been published separately in 1929, though in this publication, the song is credited to Florence Headley-Stodden, not Florence Attenborough.

* * *

6.

Title: *In the Hush of Dawn*

Author: E. Milton Kench

Date: 23/11/1908

Publisher: Unpublished

Manuscript: *GB-Lbh*, Song File

Notes: Dedicated "To the writer of the words." Marked Op. 15 number 2, but subsequently crossed out.

7.

Title: *The Outlaw's Song*
Author: J. Baillie
Date: 1908
Publisher: Boosey
Key: D and E minor
Orchestra: The copy is marked 'orchestral accompaniment may be obtained from the publisher' and presumably was orchestrated by Coates for hire from the publishers
Notes: Dedicated 'to my friend Carlton Brough', and sung by Kennerley Rumford.

* * *

8.

Title: *When I am Dead*
Author: Christina Rosetti
Date: 1908
Publisher: Boosey
Orchestra: The copy is marked 'orchestral accompaniment may be obtained from the publisher' and presumably was orchestrated by Coates for hire from the publishers
Key: C minor
Notes: Dedicated 'to my friend Carlton Brough'. The words were set 'by kind permission of Messers. Macmillan and Company'.

9.

Title: *When we two went a-Maying*
Author: E. Brown
Date: 1908
Publisher: Boosey
Key: C and E-flat majors
Notes: Dedicated 'to E.O.', Elsie Owen.

* * *

10.

Title: *All Among the Clover*
Author: G. Hubi-Newcombe
Date: Friday Night, 24/12/1909
Publisher: Unpublished
Manuscript: GB-Lbb, Song File
Notes: The song is dedicated 'to Mildred Avis'. Included with the manuscript is the typeset poem from the author.

* * *

11.

Title: *At Daybreak*
Author: F.G. Bowles
Date: 1909
Publisher: Enoch and Sons
Key: E-flat, F and G majors

13.

Title: *Farmer and I*
Author: Fred. E. Weatherly
Date: 04/12/1909
Publisher: Unpublished
Manuscript: *GB-Lbb*, Song File
Notes: The manuscript is complete with the typeset lyric by Weatherly.

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14.

Title: *The Gates of Spring*
Author: Fred. E. Weatherly
Date: 1909
Publisher: Chappell
Key: C, D and E-flat majors

* * *

15.

Title: *Gweny*
Author: Fred. E. Weatherly
Date: 1909
Publisher: Boosey
Key: C, D and E-flat majors

16.

Title: *A Heart from Kerry*
Author: Fred. E. Weatherly
Date: 21/03/1909
Publisher: Unpublished
Manuscript: *GB-Lbh*, Song File
Notes: Dedicated 'to E.O.', Elsie Owen.

* * *

17.

Title: *In Wessex Lane*
Author: P.J. O'Reilly
Date: 15/05/1909
Publisher: Unpublished
Manuscript: *GB-Lbh*, Song File
Notes: To the song is dedicated 'to Phyllis'.

* * *

18.

Title: *Love Among the Daffodils*
Author: Edward Teschemacher
Date: 1909
Publisher: Boosey
Key: E-flat, F and G majors
Notes: Dedicated 'to Ada Forest'. Edward Teschemacher was the nom-de-plume of Edward Lockton.

21.

Title: *The Lowland Sea*

Author: C. Upton

Date: 1909

Publisher: Boosey

* * *

22.

Title: *May Day Dance*

Author: M. Byron

Date: 1909

Publisher: Chappell

Notes: Arranged for SATB.

23.

Title: *Stone-Cracker John*

Author: Fred. E. Weatherly

Date: 1909

Publisher: Boosey

Key: D and E-flat majors

Orchestrated: 1) Unknown
2) Unknown

Orchestra: 1) 2121/2210/Percussion/Strings
2) 2121/2210/Timpani + Percussion/String

Manuscripts: 1) *GB-Lbc*, 25950
2) *GB-Lbc*, 10081

Notes: Dedicated 'To my friend William Samuel.' Sung by Mr. Harry Dearth. The song was conceived on top of a London bus and would no doubt have been orchestrated by the composer.

24.

Title: *Sweet Phyllis*
Author: Fred. E. Weatherly
Date: 1909
Publisher: Boosey
Key: D, F and A-flat majors
Notes: Dedicated 'To Phyllis'.

* * *

25.

Title: *Your Heart is Like a Golden Fair*
Author: E. Brown
Date: 1909
Publisher: Boosey
Key: G and B-flat majors
Notes: Dedicated to 'Elsie Owen'.

* * *

26.

Title: *Yvette*
Author: Fred. E. Weatherly
Date: 1909
Publisher: Enoch and Sons
Key: C, E-flat and F majors
Notes: Dedicated 'To E.O.', Elsie Owen.

27.

Title: *Lace and Porcelain* Three Old World Songs

Movements: 1) Love is every maiden's joy
2) Strephon and Amaryllis (Going to the Fair)
3) A cavalier love song

Author: Harold Simpson

Date: 08/05/1910 (Coates orchestral score)

Publisher: Boosey

Key: Low and High

Orchestrated: 1) Eric Coates (all songs)
2) A. Franzel (Going to the Fair) (Arranged as a duet)

Orchestra: 1) 2222/2000/Timpani/Strings
2) 1110/0000/Percussion/Harp, Piano/Strings

Manuscript: 1) *GB-Lcm*, Coates Archive, Box 181
2) *GB-Lbc*, Sheet Music Library, LMA 614

Notes: Dedicated 'to my friend Ivor Foster.' 'Going to the Fair' was arranged and published as a vocal duet in 1933.

* * *

28.

Title: *The Little Girl I Love*

Author: Fred. E. Weatherly

Date: 1910

Publisher: Boosey

Key: E-flat, F and A-flat majors

Notes: Dedicated 'To G.N.', Gertrude Newson.

29.

Title: *Little Love*
Author: G. Hubi-Newcombe
Date: 1910
Publisher: Boosey
Key: E-flat and F majors
Notes: Dedicated 'To Mildred Avis'.

* * *

30.

Title: *Waiting for the Spring*
Author: Fred. E. Weatherly
Date: 1910
Publisher: Enoch and Son
Key: C and E-flat majors

* * *

31.

Title: *When the Robin Goes a-Singing*
Author: Harold Simpson
Date: 1910
Publisher: Chappell
Key: D major

32.

Title: *A Bird's Lullaby*
Author: Eric Coates
Date: 1911
Publisher: Enoch and Son
Key: E-flat, F and G majors

* * *

33.

Title: *If you were my Little Boy*
Author: Edward Teschemacher
Date: 1911
Publisher: Boosey
Key: G major
Notes: Dedicated 'to Marie Novello'.

* * *

34.

Title: *Love's Fantasy*
Author: Fred. E. Weatherly
Date: 1911
Publisher: Boosey
Key: D, E and F majors
Notes: Dedicated 'to P.M.B.', Phyllis Black.

35.

Title: *The Moon-Boat*
Author: Fred. E. Weatherly
Date: 1911
Publisher: Boosey
Key: F, G and A majors
Notes: Dedicated 'to P.M.B.', Phyllis Black.

* * *

36.

Title: *Mother England's Brewing*
Author: Harold Simpson
Date: 1911
Publisher: Boosey
Key: C and D majors
Notes: Dedicated 'To P.M.B.', Phyllis Black.

* * *

37.

Title: *Ratcatcher Richard*
Author: Fred. E. Weatherly
Date: 17/07/1911
Publisher: Unpublished
Manuscript: *GB-Lbb*, Song File
Notes: Dedicated 'To my friend Harry Dearth.'

38.

Title: *Reuben Ranzo*
Author: Fred. E. Weatherly
Date: 1911
Publisher: Boosey
Key: C, D, and E-flat majors
Notes: As sung by Harry Dearth.

* * *

39.

Title: *The Awakening*
Author: Edward Teschemacher
Date: 1912
Publisher: Boosey
Key: C, D and E-flat majors

40.

Title: *A Dinder Courtship*

Author: Fred. E. Weatherly

Date: 1912

Publisher: Boosey

Key: B-flat, C and D majors

Orchestrated: 1) H. Carr (Unpublished)
2) Eric Coates (Unpublished)
3) E. Griffiths (Unpublished)

Orchestra: 1) 2212/2230/Timpani + Percussion/Harp/Strings
2) 2121/22(Cornets)20/Bass Drum, Cymbals, Side Drum/Strings
3) Piano/Strings

Manuscripts: 1) *GB-Lbbc* Sheet Music Library, TO 922
2) *GB-Lcm* Coates Archive, Box 184
3) *GB-Lbbc* Sheet Music Library, LM G 5748

Notes: As sung by Harry Dearth.

* * *

41.

Title: *My Lady Comes*

Author: Fred. E. Weatherly

Date: 12/07/1912

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

42.

Title: *Rose of Mine*
Author: Edward Teschemacher
Date: 1912
Publisher: Chappell
Key: C, E-flat and F majors
Notes: Dedicated 'To Phyllis'.

* * *

43.

Title: *Sweet-and-Twenty*
Author: William Shakespeare (*Twelfth Night*)
Date: 1912
Publisher: Chappell
Key: C and E-flat majors
Orchestra: 222(in A)2/2000/Strings
Manuscript: *GB-Lcm* Coates Archive, box 184
Notes: Dedicated 'To Phyllis'. Sung by Gervase Elwes. Arranged for two-part by Denis Wright.

44.

Title: *Tell me Where is Fancy Bred?*
Author: William Shakespeare (*The Merchant of Venice*)
Date: 1912
First Performance: Production of *The Merchant of Venice*, 06/07/1912.
Publisher: Boosey
Key: D, E-flat and F majors
Notes: 'Expressly composed for the performance of *The Merchant of Venice* at Caldecote Towers, July 6: 1912.' Dedicated 'to Annie Child'. Two-part arrangement by Alec Rowley (1933).

* * *

45.

Title: *All Mine Own*
Author: Harold Simpson
Date: 1913
Publisher: Chappell
Key: C, E and G majors
Notes: Dedicated 'to Phyllis'.

* * *

46.

Title: *Betty and Johnny*
Author: Fred. E. Weatherly
Date: 1913
Publisher: Chappell
Key: F and G majors

47.

Title: *Dick's Quandary*
Author: Fred. E. Weatherly
Date: 1913
Publisher: Chappell
Key: E-flat and G majors

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48.

Title: *The Grenadier*
Author: Fred. E. Weatherly
Date: 1913 (Voice and Piano)
19/03/1914 (Orchestra)
Publisher: Chappell
Key: F, G and A-flat majors
Orchestra: 1(Piccolo)121/22(Cornets)20/Bass Drum, Cymbals, Side Drum/
Strings
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: Dedicated 'to Frank H. Black', Coates' father-in-law. Sung by
Thorpe Bates.

49.

Title: *Melanie*
Author: Fred. E. Weatherly
Date: 1913
First Performance: *Chappell Ballad Concert, 08/11/1913, Hubert Eisdell, accompanied by either S. Liddle or F.B. Kiddle.*
Publisher: Chappell
Key: A, C and D-flat majors
Notes: Dedicated 'To my Wife.' As sung by Hubert Eisdell, in later copies.

* * *

50.

Title: *Pierrette's Song*
Author: Fred. E. Weatherly
Date: 1913
Publisher: Boosey
Key: E-flat, F and G majors

* * *

51.

Title: *The Little Sweet Shop*
Author: Edward Teschemacher
Date: 1913
Publisher: Chappell

52.

Title: *By Mendip Side*
Author: P.J. O'Reilly
Date: 1914
Publisher: Chappell
Key: C and E-flat majors

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53.

Title: *Eildon Hill*
Author: Fred. E. Weatherly
Date: 1914
Publisher: Boosey
Key: C and D-flat majors
Notes: Dedicated 'to my Wife.' Prefaced by 'The Eildons are a group of three hills of volcanic origin in Roxburghshire and are the subject of much legendary lore.' Enc: Brit'

* * *

54.

Title: *The Hour of Love*
Author: Harold Simpson
Date: 1914
Publisher: Chappell
Key: C and E-flat majors

55.

Title: *A Japanese Farewell*
Author: G. Douglas Furber
Date: 1914
Publisher: Chappell
Key: D and F majors

* * *

56.

Title: *Marry Me, Nancy Do!*
Author: Fred. E. Weatherly
Date: 1914
Publisher: Chappell
Key: E-flat major

* * *

57.

Title: *Moonland Dreams*
Author: Fred. E. Weatherly
Date: 1914
Publisher: Boosey
Key: E-flat major

58.

Title: *Rose of the World*
Author: Helen Taylor
Date: 1914
Publisher: Chappell
Key: C and D majors

* * *

59.

Title: *The Mill o' Dreams* (Song Cycle)
Movements: 1) Back o' the Moon
2) Dream o' Nights
3) The Man in the Moon
4) Blue Bells
Author: Nancie Marsland
Date: 1915
First Performance: *Promenade Concert, 25/09/1915, New Queen's Hall Orchestra, Louise Dale (voice), conducted by Henry Wood*
Publisher: Chappell
Key: Low and High
Orchestrated: Eric Coates
Orchestra: Unknown
Manuscript: Unknown
Notes: The work is dedicated 'to Phyl' and the text is dedicated 'to My Husband'. The BBC occasionally broadcast several of the songs with orchestral accompaniments, during the 1920s and 1930s.

60.

Title: *Green Hills o' Somerset*

Author: Fred. E. Weatherly

Date: 1915

Publisher: Chappell

Key: C and E-flat majors

Orchestrated: 1) H. Carr (arranged by J. Clements)
2) R. Docker (also an arrangement for piano, chorus and orchestra)
3) G. Stacey

Orchestra: 1) 2222/4000/Percussion/Harp/Strings
2) 21.Cor Anglais22/4230/ Glockenspiel, Vibraphone, Timpani and Percussion/Harp/Strings, solo piano
3) Harp, Piano/Strings

Manuscripts: 1) *GB-Lbbc*, TO 1427
2) *GB-Lbbc*, 25220 +
3) *GB-Lbbc*, LM G 3425

Notes: As sung by Carmen Hill.

* * *

61.

Title: *An Old World Garden*

Author: Eric Chilman

Date: 1916

Publisher: Chappell

62.

Title: *The Palaces of Roses*
Author: Harold Simpson
Date: 1916
Publisher: Chappell
Key: C and E-flat majors

* * *

63.

Title: *Sigh no More, Ladies*
Author: William Shakespeare (*Much Ado About Nothing*)
Date: 09/05/1916
First Performed: Performance of *Much Ado About Nothing*, Royal Academy of Music 02/06/1916, unknown forces
Publisher: Chappell
Orchestrated: Eric Coates
Orchestra: String Orchestra
Manuscript: *GB-Lcm* Coates Archive, Box 183 (Orchestral Score)
Notes: The song states 'composed expressively for the performance of "Much Ado About Nothing" at the Royal Academy of Music, 02/06/1916'. Dedicated 'to Acton Bond.' Arranged for two-parts by Denis Wright (1935).

64.

Title: *The Widow of Penzance*

Author: Harold Simpson

Date: 1916

Publisher: Boosey

Key: C and D majors

* * *

65.

Title: *Asphodel*

Author: Fred. E. Weatherly

Date: 31/10/1916

Publisher: Chappell (1917)

Key: G and A majors

* * *

66.

Title: *Dreams*

Author: Fred. E. Weatherly

Date: 1917

Publisher: Chappell

Key: F and G majors

67.

Title: *Land of my Heart*
Author: Fred. E. Weatherly
Date: 1917
Publisher: Chappell
Key: C and E-flat majors

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68.

Title: *Our Little Home*
Author: Fred. E. Weatherly
Date: 1917
Publisher: Chappell
Key: F and G majors
Notes: As sung by Carmen Hill.

69.

Title: *Songs of Air Service*

Movements: 1) Ordered Overseas
2) Five and Twenty Bombers
3) Billy
4) The Finest Job of All

Author: Edward Lockton

Date: 1917

Publisher: West and Company (1918)

Notes: The work must have been published in early 1918, as a copy in *GB-Lcm* Coates Archive, box 191 bears the hand-written dedication 'to Joan with love from Eric 16/01/1918.' The fourth song was republished by Wests in 1943.

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70.

Title: *Your Love*

Author: Fred. E. Weatherly

Date: 1917

Publisher: Chappell

Key: F and A majors

71.

Title: *The Fairy Tales of Ireland*
Author: Edward Lockton
Date: 1918
Publisher: Chappell
Key: G, A-flat and B-flat majors
Orchestrated: 1) G. Stacey (Unpublished)
2) Unknown (Unpublished)
Orchestra: 1) 1010/0000/Piano/Strings
2) 0000/2000/Strings
Manuscripts: 1) *GB-Lbbc*, LM A 94
2) *GB-Lbbc*, TO 465
Notes: Dedicated 'To my Mother', as sung by Carmen Hill.

* * *

72.

Title: *The Fruits of the Earth*
Author: Edward Lockton
Date: 1918
Publisher: West and Company

73.

Title: *The Heart You Love is Calling You*
Author: Edward Lockton
Date: 1918
Publisher: Keith Prowse
Key: C, D and E majors
Orchestrated: Unknown
Orchestra: Organ, Piano/Strings

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74.

Title: *The Maid and the Moon*
Author: Eileen Price-Evans
Date: 1918
Publisher: Chappell
Key: E-flat and F majors
Notes: As sung by Louise Dale.

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75.

Title: *My Prayers Take Wing*
Author: Fred. E. Weatherly
Date: 1918
Publisher: West and Company

76.

Title: *Sally and I and the Daylight*
Author: Fred. E. Weatherly
Date: 1918
Publisher: Keith Prowse
Key: E-flat and F majors
Notes: Unusually for such a staunch member of the PRS, the copy bears 'this song may be sung in public without fee or licence'.

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77.

Title: *Seasons Please*
Author: Fred. E. Weatherly
Date: 20/12/1918
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

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78.

Title: *Three Sailormen and Me*
Author: Edward Lockton
Date: 07/04/1918
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

79.

Title: *Yours and Mine*
Author: Edward Lockton
Date: 1918
Publisher: Cary
Key: E-flat and G majors

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80.

Title: *By the North Sea*
Author: Arthur Conan-Doyle
Date: 1919
Publisher: Chappell
Key: D and F majors
Notes: Dedicated 'to Lady Conan-Doyle'.

81.

Title: *An Elizabethan Lullaby*
Author: William Ackerman
Date: 1919
First Performance: 16/01/1919, Louise Dale (voice) and London String Quartet
Publisher: Chappell
Manuscript: Unknown
Key: E and G minors
Orchestrated: Eric Coates
Orchestra: String Quartet
Notes: Dedicated to 'Hubert Earle', as sung by Louise Dale. William Ackerman was the nom de plume of William Boosey (Boosey: 1931, 83).

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82.

Title: *A Nest in Arcady*
Author: Edward Lockton
Date: 1919
Publisher: Cary
Key: D, E-flat and F majors

83.

Title: *The Old Ships*

Author: C. Fox-Smith

Date: 05/12/1919

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

Notes: The words were originally published in *Punch* (09/04/1919), the poem is glued into the back of the manuscript.

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84.

Title: *The One White Rose*

Author: Fred. E. Weatherly

Date: 17/05/1919

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

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85.

Title: *Roses of Peace*

Author: E. Barker

Date: 1919

Publisher: West and Company

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86.

Title: *The Stars Above*
Author: Haydn H. Morris
Date: 1919
Publisher: Cary
Key: C and E-flat majors

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87.

Title: *Through All the Ages*
Author: Fred. E. Weatherly
Date: 1919
Publisher: Chappell
Key: F, G and A-flat majors
Orchestrated: Unknown
Orchestra: Organ, Piano/Strings
Manuscript: *GB-Lbbc*, 18176

88.

Title: *At Sunset*
Author: Mrs. Charles Hutchins
Date: 16/01/1920
Publisher: Chappell (1920)
Key: E and F minors
Orchestrated: A. Wood
Orchestra: Solo Violin and Strings
Manuscript: *GB-Lbc*, 12389B

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89.

Title: *At Vesper Bell*
Author: Gunby Hadath
Date: 1920
Publisher: Chappell
Key: D and E majors

90.

Title: *Autumn Love*
Author: Daisy Fisher
Date: 17/07/1920
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 184

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91.

Title: *I'd Like*
Author: Gladys Davidson
Date: 22/04/1920
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: The song is very short – on one page of orchestral paper.

92.

Title: *Pepita*
Author: G. Douglas Furber
Date: 1920
First Performance: Queen's Hall Sunday Afternoon Concert, 25/01/1920, M. Mischa-Léon and the New Queen's Hall Orchestra, conducted by the composer
Orchestrated: Eric Coates
Orchestra: Unknown
Publisher: Chappell
Manuscript: Unknown
Key: E and G majors
Notes: Dedicated 'to M. Mischa-Léon'.

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93.

Title: *Red, Red, Rose*
Author: Ruth Dappin
Date: 12/07/1920
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

94.

Title: *Since Yesterday*
Author: Anne Page
Date: 04/01/1920
Publisher: Chappell
Key: E minor

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95.

Title: *Songs from Arabia: The Garden of Khusru*
Movements: 1) Dawn Song (15/02/1920)
2) On the Blue of the Water (15/02/1920)
3) The Garden of Khusru (15/02/1920)
4) You Came From Desert Places (15/02/1920)
5) The Golden House (17/02/1920)
Author: Edward Lockton
Date: 17/02/1920
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive 184
Notes: The title page does not include 'The Garden of Khusru', and this song appears to have been added as an after-thought.

96.

Title: *The White Winding Road*

Author: Daisy Fisher

Date: 15/02/1920

Publisher: Chappell

Key: F and G majors

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97.

Title: *You Come No More*

Author: Daisy Fisher

Date: 1920

Publisher: Chappell

Key: G major

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98.

Title: *Brown Eyes Beneath the Moon*

Author: Fred. E. Weatherly

Date: 1921

Publisher: Chappell

Key: C and E-flat majors

99.

Title: *If I Follow where my Heart's Goin'*
Author: Katrina Bogosoff
Date: 30/05/1921
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

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100.

Title: *I'm Wanting You*
Author: Gunby Hadath
Date: 26/12/1919
Publisher: Chappell (1921)
Key: G major

101.

Title: *I Pitch My Lonely Caravan at Night*

Author: Annette Horley

Date: 1921

Publisher: Chappell

Key: D, E-flat and F majors

Orchestrated:
1) G. Stacey (Arrangement)
2) J. Turner (Arrangement)
3) Unknown (Possibly Coates)
4) Unknown
5) Eric Coates
6) Eric Coates

Orchestra:
1) Piano/Strings
2) 1110/1000/Harp/Strings
3) 2121/2230/Glockenspiel/Harp/Strings
4) 1000/0000/Strings
5) Unknown
6) Unknown

Manuscripts:
1) *GB-Lbbc*, LM G 5491
2) *GB-Lbbc*, LM G 9069
3) *GB-Lbbc*, TO 925
4) *GB-Lbbc*, MSS 20193
5) Destroyed
6) Unknown

Notes: This song proved to be highly popular, so Coates expanded on the song in his *First Symphonic Rhapsody* in 1933. Royden Barrie was the non de plume of Rodney Bennett. Barrie and Coates teamed up to write many songs during the 1920s. Coates orchestrated the song in the early-1940s for Stanford Robinson, this was subsequently destroyed due to its quality and Coates rescored the song in 1942 for a broadcast by Robinson on 28/02/1942. It is possible that 3) may well be Coates orchestration of the song.

102.

Title: *Lilly of the Valley*
Author: Edward Lockton
Date: 11/05/1921
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

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103.

Title: *Moon-Daisies*
Author: Fred. E. Weatherly
Date: 1921
Publisher: Chappell
Key: C and E-flat majors

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104.

Title: *Passion-Flower*
Author: Gertrude Wiskin
Date: 1921
Publisher: Chappell
Key: F and G minors

105.

Title: *Roses all the Way* Song Foxtrot
Author: Ernest Butcher
Date: 1921
Publisher: Chappell
Key: D major
Orchestrated: Full Orchestra (Possibly Eric Coates)
Small Orchestra
Salon Orchestra

Notes: Dedicated 'to Muriel George and Ernest Butcher,' two well-known dancers of the period. The orchestral material was available to hire from Chappell and may have been orchestrated by the composer.

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106.

Title: *Blue Sky and White Road*
Author: Charles Roff
Date: 1922
Publisher: Chappell
Key: E-flat, F and G majors

107.

Title: *Coloured Fields*
Author: Daisy Fisher
Date: 1922
Publisher: Chappell
Key: E and G majors
Notes: Two-part arrangement by Denis Wright (1935).

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108.

Title: *June's First Rose*
Author: Edward Lockton
Date: 1922
Publisher: Chappell
Key: C and E-flat majors

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109.

Title: *Ole Dear*
Author: Dorothy Dickinson
Date: 1922
Publisher: Chappell
Key: F and G majors

110.

Title: *Thinkin' of You*
Author: Dorothy Dickinson
Date: 1922
Publisher: Chappell
Key: E-flat and F majors

* * *

111.

Title: *I Heard You Singing*
Author: Royden Barrie
Date: 1923
Publisher: Chappell
Key: B-flat, C and D majors
Orchestrated: 1) G. Stacey (Arranged)
2) J. Turner (Arranged)
3) Unknown (Possibly Coates)
Orchestra: 1) Piano/Strings
2) 1110/1000/Harp/Strings
3) 2121/2230/Glockenspiel/Harp/Strings
Manuscripts: 1) *GB-Lbbc*, LM G 3070
2) *GB-Lbbc*, LM G 8084
3) *GB-Lbbc*, TO 1178
Notes: This song, together with 'Bird Songs at Eventide' was reworked into the *Second Symphonic Rhapsody* in 1933.

112.

Title: *Mendin' Roadways*
Author: Dena Tempest
Date: 1923
Publisher: Chappell
Key: B-flat and C majors

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113.

Title: *Nobody Else But You.* Song Fox-Trot
Author: Daisy Fisher
Date: 1923
Publisher: Chappell
Orchestrated: Eric Coates
Orchestra: 1111/01(Cornet)10/Cymbals, Glockenspiel, Side Drum,
Triangle/Piano Accompaniment/Strings
Manuscript: *GB-Lcm* Coates Archive, Box 182 (Orchestral score)
Notes: Dedicated 'to Phyl'. The title page states: 'Sung by Miss Phyllis Black in H.V. Neilson's Production of 'Bluebell in Fairyland.' The title page also includes a photograph of Phyl.

114.

Title: *A Song of the Wild*
Author: Edward Lockton
Date: 1923
Publisher: Chappell
Notes: 'Specially written for Cherry Kearton's Adventure Film 'Wild Life Across the World'', and has a still from the film on the front cover.

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115.

Title: *Eight Nursery Rhymes*
Movements: 1) Pussy Cat, Pussy Cat
2) Mary, Mary, Quite Contrary
3) Little Boy Blue
4) Baa, Baa, Black Sheep
5) Miss Muffet
6) Pat-a-cake, Pat-a-cake
7) Hush-a-bye, baby
8) New Year's Day
Author: Traditional words
Date: 1923
Publisher: Cramer
Orchestrated: Eric Coates
Orchestra: 2112/0110/Bass Drum, Cymbals, Triangle, Tambourine/Strings
Manuscript: *US-Wgu*
Notes: 'New Year's Day' was published separately, as a unison song, edited by Martin Shaw in 1924 by Cramer.

116.

Title: *In Town*
Author: Dorothy Dickinson
Date: 1924
Publisher: Chappell
Key: E-flat and G majors

* * *

117.

Title: *Sea Rapture: An Impression*
Author: Emeric Hulme Beaman
Date: 1924
Publisher: Chappell
Key: C and E-flat majors
Orchestrated: 1) H. Carr
2) Eric Coates
3) G. Stacey
Orchestra: 1) 2121/2230/Timpani + Percussion/Harp/Strings
2) 222(in A)2/42(in A)30/Timpani, Triangle/Harp/Strings
3) Piano/Strings
Manuscript: 1) *GB-Lbbc*, TO 1425
2) *GB-Lcm*, Coates Archive, Box 184
3) *GB-Lbbc*, LM G 5186

118.

Title: *Yearning*
Author: Royden Barrie
Date: 1924
Publisher: Chappell
Key: F and A-flat majors

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119.

Title: *Summer Afternoon*
Author: Royden Barrie
Date: 1924
Publisher: Chappell
Key: B-flat, C and E-flat majors
Notes: Arranged for two-part by Denis Wright (1935). The song was reworked into an orchestral idyll (of the same name) by Coates and published in 1932.

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120.

Title: *The Gates of If-ever*
Author: D. Eardley-Wilmot
Date: 1925
Publisher: Chappell
Key: D and F majors

121.

Title: *The Little Green Balcony*
Author: Royden Barrie
Date: 1925
Publisher: Chappell
Key: E-flat and G majors

* * *

122.

Title: *Rose of Samarkand*
Author: Royden Barrie
Date: 1925
Publisher: Chappell
Key: F major
Notes: Dedicated 'to Debroy Somers'. The song uses the same material as the 'Rose of Samarkand' (*Two Light Syncopated Pieces*). It is, however, unclear which came first, as the song is undated, and the manuscript of the *Two Light Syncopated Pieces* is now lost.

123.

Title: *Song of the Little Folk*
Author: Jennie Dunbar
Date: 1925
Publisher: Chappell
Key: F, G and A minors

* * *

124.

Title: *Little Snoozy Coon*
Author: Royden Barrie
Date: 1925
Publisher: Chappell
Key: E-flat and F majors
Orchestrated: Unknown (Arranged for Chorus and Orchestra)
Orchestra: 1131/1220/Banjo/Strings
Manuscript: *GB-Lbbc*, MSS 898

125.

Title: *Bird Songs at Eventide*

Author: Royden Barrie

Date: 1926

Publisher: Chappell

Key: G, A-flat and B-flat majors

Orchestrations: 1) H. M. Higgs (Unpublished, possibly published by Chappell)
2) S. Robinson (Unpublished)
3) G. Stacey (Unpublished)
4) S. Robinson (Unpublished)
5) H.M. Higgs (Chappell)
6) Guy Jones

Orchestra: 1) 1020/0210/Strings
2) 2121/2230/Timpani + Percussion/Strings
3) 1010/0000/Piano/Strings
4) 2121/2230/Timpani/Strings, solo violin
5) 1121/2230/Timpani + Percussion/Celesta/Strings, solo violin
6) Dance Band

Manuscripts: 1) *GB-Lbbc* MS 7459
2) *GB-Lbbc* TO 924
3) *GB-Lbbc* LM A 84
4) *GB-Lbbc* TO 924
5) Unknown
6) Unknown

Notes: This song, along with 'I Hear You Singing' was reworked to form *The Second Symphonic Rhapsody* in 1933. The song was published in French (translation by Louis Hennevé) by Chappell in 1932. The arrangement by H.M. Higgs can be performed without a vocalist; Coates recorded this arrangement in 1948 for Decca. Arranged for Soprano and Alto, Soprano and Tenor, SATB and TTBB. For the Dance band arrangement the song was turned into a valse.

126.

Title: *Brown Eyes I Love*
Author: Lillian Glanville
Date: 1926
Publisher: Chappell
Key: G and B-flat majors

* * *

127.

Title: *The Dreams of London*
Author: Almey St. John Adcock
Date: 1927
Publisher: Chappell
Key: C and E-flat majors
Orchestrated: 1) H. Carr (Unpublished)
2) L. Wurmser (Unpublished)
Orchestra: 1) 3222/4321/Timpani + Percussion/Harp/Strings
2) 2232/4321/Timpani + Percussion/Celesta, Harp/Strings
Manuscripts: 1) *GB-Lbbc*, TO 1461
2) *GB-Lbbc*, TO 1461

128.

Title: *A Song Remembered*

Author: Royden Barrie

Date: 1927

Publisher: Chappell

Key: F and A majors

* * *

129.

Title: *Homeward to You*

Author: Royden Barrie

Date: 1928

Publisher: Chappell

Key: A-flat and C majors

130.

Title: *I'm Lonely* Valse Song
Author: Gordon McConnell
Date: 1928
Publisher: Chappell
Key: F major
Orchestrated: Max Irwin
Orchestra: 1112. 2 Alto Saxophones, 1 Tenor Saxophone.1/2210/Bell, Drums/G Banjo, Tenor Banjo/Strings
Notes: The orchestral version is designed to be sung without a soloist.

* * *

131.

Title: *Little Lady of the Moon*
Author: Fred. E. Weatherly
Date: 1928
Publisher: Chappell
Key: E-flat, F and G majors
Orchestrated: J. Turner (Arranged)
Orchestra: 1110/1000/Harp/Strings
Manuscript: *GB-Lbbc*, LM G 9279

132.

Title: *Always as I Close my Eyes*

Author: Maud Handfield-Jones

Date: 1929

Publisher: Chappell

Key: B-flat and D majors

Notes: Dedicated 'to Neville'.

* * *

133.

Title: *Doubt*

Author: Florence Hedley-Stodden

Date: 1929

Publisher: Boosey

Key: A minor

Notes: This song may well be 'Doubt' from *Headland Love Songs* (1908) though the author of those songs was Florence Attenborough.

* * *

134.

Title: *Because I Miss You So*

Author: Lillian Glanville

Date: 1930

Publisher: Chappell

Key: E-flat and G majors

135.

Title: *The Young Lover*
Author: Royden Barrie
Date: 1930
Publisher: Chappell
Key: C and E-flat majors

* * *

136.

Title: *Home-Along*
Author: Arthur L. Salmon
Date: 1931
Publisher: Chappell
Key: E-flat and F majors

* * *

137.

Title: *A House Love Made for You and Me*
Author: Gordon Johnstone
Date: 1932
Publisher: Chappell
Key: E-flat and G majors

138.

Title: *If Stars Were Tears*
Author: Frank Eyton
Date: 1932
Publisher: Chappell
Key: D-flat and E-flat majors

* * *

139.

Title: *Stars and a Crescent Moon*
Author: Phyllis Black
Date: 1932
First Performance: BBC Broadcast, 10/08/1931. Dorothy Bennett and the composer (piano)
Publisher: Chappell
Key: F and G majors
Notes: The words for this song were written by Coates' wife, Phyl, marking the start of a collaboration between husband and wife during the 1930s. Phyl wrote words to three other songs, and *A Song of Loyalty*, as well as the plot to *The Enchanted Garden*, and the preface to *Calling All Workers*.

140.

Title: *I Looked For You*
Author: Phyllis Black
Date: 1933
Publisher: Chappell
Key: B-flat and C majors

* * *

141.

Title: *Rise Up and Reach the Stars*
Author: Winifred May
Date: 1933
Publisher: Chappell
Key: A-flat and C majors

* * *

142.

Title: *Ship of Dream*
Author: Winifred van Noorden
Date: 1933
Publisher: Chappell
Key: E-flat, F and G majors

143.

Title: *Beautiful Lady Moon*
Author: Phyllis Black
Date: 1934
Publisher: Chappell
Key: E-flat and F majors
Notes: Arranged for three-voices.

* * *

144.

Title: *Music of the Night*
Author: Phyllis Black
Date: 1934
Publisher: Chappell
Key: B-flat and C majors
Orchestrated: Concert Arrangement by Wright
Orchestra: 111.Sax.1/2210/Timpani + Percussion/Harp/Strings
Manuscript: *GB-Lbc*, 12336 B

145.

Title: *Goodbye*

Author: Irving Caesar

Date: 1935

Publisher: Chappell

Notes: Pencil note on Coates' own copy of the song (*GB-Lcm* Coates Archive, Box 189) reads, 'sung in 1936 White Horse film'.

* * *

146.

Title: *You are my Rose*

Author: Christopher Hassall

Date: 1938

Publisher: Chappell

Key: F and G majors

* * *

147.

Title: *Your Name*

Author: Christopher Hassall

Date: 1938

Publisher: Chappell

Key: F and A-flat majors

148.

Title: *Princess of the Dawn*
Author: Christopher Hassall
Date: 1938
Publisher: Chappell
Key: D major

* * *

149.

Title: *Today is ours*
Author: Frank Eyton
Date: 1940
Publisher: Chappell
Key: C and E-flat majors
Orchestrated: 1) Byfield
2) H. Carr
3) G. Stacey
4) G. Zalva
Orchestra: 1) Celesta, Organ, Piano/Strings
2) 21121/2230/Timpani + Percussion/Harp/Strings
3) 1010/0000/Percussion/Harp/Strings
4) 102.Saxophone.1/0220/Percussion/Strings
Manuscript: 1) *GB-Lbbc*, LM G 7888
2) *GB-Lbbc*, TO 282
3) *GB-Lbbc*, LM A 68
4) *GB-Lbbc*, 16622
Notes: Felton Rapley also arranged the song for Female Chorus (SSA), published by Chappell in 1953.

150.

Title: *Star of God*

Author: Fred. E. Weatherly

Date: 1942

Publisher: Chappell

Key: C and E-flat majors

Orchestrated: 1) Unknown (Chappell)
2) K. Warner

Orchestra: 1) 222.Alto Saxophone.2/4230/Cymbals, Glockenspiel, Timpani/
Harp/Strings
2) 1010/0000/Piano/Strings

Manuscript: 1) Unknown
2) *GB-Lbbc*, LM G 3563

Notes: Arranged for SATB by Felton Rapley. The text of the song was found in the papers of the late Fred Weatherly by his wife (the text had been written during the First World War) and given to Coates to set.

* * *

151.

Title: *A Song of Summer*

Author: Lady Joan Verney

Date: 1943

Publisher: Chappell

Key: E-flat and G majors

Orchestrated: Unknown

Orchestra: 2121/2000/Percussion/Harp or Piano/Strings

Manuscript: *GB-Lbbc*, TO 1644

152.

Title: *The Scent of Lilac*
Author: Winifred May
Date: 1954
Publisher: Chappell
Key: D major
Orchestrated: P. Pattison (Arrangement)
Orchestra: 1100/0000/Piano/Strings
Manuscript: *GB-Lbc*, LM G 5697

ii) Undated Songs

153.

Title: *At Dusk*
Author: Charles Roff
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: Written at 18 Cavendish Road, c.1921-1924.

* * *

154.

Title: *Away in Navarre*
Author: Edward Lockton
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: Written at 18 Cavendish Road, c.1921-1924.

* * *

155.

Title: *Dress Her in White*
Author: Nancie Marsland
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: Written at 18 Cavendish Road, c.1921-1924.

156.

Title: *[Ev'rything is Simply Fine and Life is Comp'ly Jolly]*
Author: Daisy Fisher
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 184
Notes: The song has no title, but the song is texted and so an editorial title has been adapted. Written at 18 Cavendish Road, c.1921-1924.

* * *

157.

Title: *From Two Little Flower Songs*
Movement: 1) Violets
Author: E.B. (E. Brown?)
Publisher: Unpublished
Manuscript: *GB-Lbh*, Song File
Notes: The song is dedicated 'to E.O.', Elsie Owen. There is no indication about the second song in the series, if it ever existed.

158.

Title: *The Golliwog*
Author: Fred. E. Weatherly
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: The manuscript is unfinished and no text has been added to the voice part.

* * *

159.

Title: *Goose- Bloom*
Author: Nancie Marsland
Publisher: Unpublished
Orchestra: 2122/2000/Triangle/Strings
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: There is no surviving piano version (published or not) of this song.

* * *

160.

Title: *Gypsy Fires*
Author: Dena Tempest
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 184
Notes: Written at 7 Willifield Way, NW11, c.1925-1930.

161.

Title: *Here is the Shade An Interlude*
Author: Royden Barrie
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

* * *

162.

Title: *I Know a Little Chalêt*
Author: May Awoose
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

* * *

163.

Title: *The Inconstant Lover*
Author: Daisy Fisher
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 184
Notes: Written at 18 Cavendish Road, c.1921-1924.

164.

Title: *Just Now and Then*
Author: Dorothy Dickinson
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

* * *

165.

Title: *Little House of Dreams*
Author: Royden Barrie
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: Written at 18 Cavendish Road, c.1921-1924.

* * *

166.

Title: *A Little Love Affair*
Author: Daisy Fisher
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 184

167.

Title: *Molly Malone*
Author: G. Hubi-Newcombe
Publisher: Unpublished
Manuscript: *GB-Lbh*, Song File

* * *

168.

Title: *Smile Again*
Author: Dorothy Dickinson
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates' Archive, Box 184
Notes: The original title was 'Dearie Smile', but was changed to 'Smile Again' the title of the poem included with the song.

* * *

169.

Title: *Smile all you Can*
Author: Dorothy Dickinson
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184

170.

Title: *Songs of a Simple Fellow*

Movements: 1) In Town
2) Ain't It Beautiful
3) Weather
3) Lurcher
4) Thinkin' of You

Author: Dorothy Dickinson

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

Notes: There are two songs listed as number 3. The title page for 'Thinkin' of You' exists, but the song is missing and probably never composed. 'In Town' may have been published separately in 1924.

* * *

171.

Title: *The Road of Dreams*

Author: Royden Barrie

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

* * *

172.

Title: *The Stream-Enchanted*

Author: Royden Barrie

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

Notes: Written at 7 Willifield Way, c.1925-1930.

173.

Title: *This is the House that Jack Built*

Author: Dena Tempest

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184.

* * *

174.

Title: *Why I Sigh for the Moon*

Author: Daisy Fisher

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

Notes: Written at 18 Cavendish Road, c.1921-1924.

* * *

175.

Title: *Wind on the World*

Author: Anne Page

Publisher: Unpublished

Manuscript: *GB-Lcm* Coates Archive, Box 184

iii) Songs Written Under a Nom de Plume

(All songs are Jack Arnold unless otherwise stated)

1.

Title: *Bluebells*
Author: Unknown
Date: c.1924
Publisher: Unpublished
Manuscript: Unknown
Notes: Written under the nom de plume Ciré and sung at the Aldwych Theatre and also in a touring revue entitled 'Laughter in Love'.

* * *

2.

Title: *Diff'rent Somehow*
Author: Gordon McConnell
Date: 1924
Publisher: Chappell
Notes: Written for Charlot's 1924 Revue.

3.

Title: *Ev'ry Minute of Ev'ry Day*

Author: Elsie May Skeet

Date: 1924

Publisher: Chappell

Notes: The published title page of the song is 'Every Minute of Every Day', however, the title on page one is 'Ev'ry Minute of 'Ev'ry Day', as is the chorus of the song. The song was written for, and sung by, 'Miss Norah Blaney and Mr Michael Cole in 'The Punch Bowl' in an Archibald de Bear Production.

* * *

4.

Title: *Oh Yes!*

Author : Unknown

Date: 1924

Publisher: Unpublished

Manuscript: Unknown

Notes: Sung in 'The Punch Bowl' at the Duke of York's Theatre.

5.

Title: You Keep Haunting Me
Author: Unknown
Date: c.1924
Publisher: Unpublished
Manuscript: Unknown
Notes: Written under the nom de plume Ciré and sung in cabaret at the Grafton Galleries London in April 1924.

* * *

6.

Title: *K-Naughty Kanute*
Author: Elsie May Skeet
Date: 1925
Publisher: Chappell
Notes: The song was written for, and sung by, 'Miss Norah Blaney and Mr Michael Cole in 'The Punch Bowl' in an Archibald de Bear Production.

* * *

7.

Title: *Purple Heather*
Author: Daisy Fisher
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Notes: There are two copies, neither in Eric Coates' hand, though using his pseudonym Jack Arnold. The handwriting is possibly that of Jack Strachey, who wrote another song contained in the same box.

8.

Title: *The Challenge*

Author: Daisy Fisher

Publisher: Unpublished

Orchestra: 1111/22(cornets)20/Drums/Strings

Manuscript: *GB-Lcm* Coates' Archive, Box 185

Notes: The score is not in Coates' hand, however, a few of the parts contained in the work are in Coates' hand.

iv) Doubtful Songs

Songs held at *GB-Lbb* attributed to Eric Coates, all unpublished.

Girlie

Golden Hill

If You Are My Little Toy

Moon Dreams (links to Moonland Dreams)

My Little Ladye

My Sea Bride

The Laughing Sea

This is the Ship

v) Recitations with Music
(Scored for Reciter and Piano)

1.

Title: *The Mermaid* (Recitation with Music)
Author: Alfred Tennyson
Date: 02/03/1911
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Note: This was probably the result of Coates' encounter with Phyllis Black, as she had recited the poem at a RAM concert. Coates obviously wrote it so she could recite the words to his accompaniment (Coates: 1953, 161-162).

* * *

2.

Title: *Two Recitations with Piano*
Movements: 1) Little Boy Blue
2) My Treasures
Author: 1) Eugène Field
2) Robert Louis Stevenson
Date: 1) 18/10/1911
2) 20/10/1911
Publisher: Unpublished
Manuscript: *GB-Lcm* Coates Archive, Box 184
Note: Dedicated to 'Miss Phyllis Black'.

3.

Title: *The Lamplighter*

Author: Robert Louis Stevenson

Date: Undated, c.1911

Publisher: Unpublished

Manuscript: Unknown

Note: Whilst the manuscript appears to be lost, the recitation was performed by Coates and Phyllis Black in a concert organised by the British Society of Composers on 18/12/1911.

* * *

4.

Title: *Fairies*

Author: W. Allingham

Date: Undated, c.1911

Publisher: Unpublished

Manuscript: Unknown

Note: Whilst the manuscript appears to be lost, the recitation was performed by Coates and Phyllis Black in a concert organised by the British Society of Composers on 18/12/1911.

5.

Title: *Wynken, Blykne and Nod*

Author: Eugene Field

Date: Undated, c.1911-1912

Publisher: Unpublished

Manuscript: Unknown

Note: Whilst the manuscript appears to be lost, the recitation was performed by Phyllis Black and the composer in a Social Union Concert, featuring solo recitations by Phyllis, viola solos by Coates and performances of recitations to music by Miss Black accompanied by the composer on 19/11/1912.

* * *

6.

Title: *The Highwayman*

Author: Alfred Noyes

Date: Undated, c.1911-1912

Publisher: Unpublished

Manuscript: Lost

Note: Whilst the manuscript appears to be lost, the recitation was performed by Phyllis Black and the composer in a Social Union Concert, featuring solo recitations by Phyllis, viola solos by Coates and performances of recitations to music by Miss Black accompanied by the composer on 19/11/1912.

vi) Arrangements of Coates' Orchestral Works as Songs

1.

Title: *Sleepy Lagoon*

Piece: *By the Sleepy Lagoon*

Author: Jack Lawrence

Date: 1940

Publisher: Chappell

Key: C major

Notes: The words were added largely without Coates' knowledge, however, when he received his copy in June 1940, he greatly approved of the text. This song was not arranged by Coates, but proved to be highly popular, topping 'the charts', both in the USA and Britain. Arranged for SSA by W. Stickles.

* * *

2.

Title: *Proudly With High Endeavour*

Piece: *The Dam Busters March*

Author: Carlene Mair

Date: 1956

Publisher: Chappell

Notes: The song was presumably arranged with Coates' permission.

3.

Title: *Loyal Hearts*
Piece: 'Springtime in Angus' (*The Three Elizabeths*)
Author: A.C. Wood
Date: 1963
Publisher: Chappell
Notes: This song was arranged posthumously and was available for either SATB or Unison.

* * *

4.

Title: *God is our Strength and Refuge*
Piece: *The Dam Busters March*
Author: Richard Bewes (after Psalm 46)
Date: Copyrighted in 1994
Publisher: Chappell and Jubilate Hymns
Notes: Bewes' words have been added to the trio tune of the March.

5.

Title: *The Dam Buster's March*

Piece: *The Dam Busters March*

Author: Unknown

Date: Unknown

Publisher: Chappell

Notes: Arranged by Felton Rapely for SATB, SSA, and TTBB.

F) Operetta Material

All housed at the *GB-Lcm* Coates Archive, Box 183 unless otherwise stated
and songs marked † are not in Coates' hand

This list of surviving operetta material is largely the product of 'guess-work' carried out by looking at all the songs and sketches housed at the *GB-Lcm* Coates Archive and a few songs and sketches are at *GB-STHprivate*. With *Mary's Orchard* and [*All Through My Life*]⁶ there is no correspondence to shed any light on the productions and why they remain uncompleted, though several of the songs were copyrighted by Chappell. Several songs have pages of script inserted into them. A few of the manuscripts are not solely songs but have introductions and extended dance sections before and after the verses.

⁶ None of songs bears any hint of a title except the fifth song, though this may be false.

i) Mary's Orchard

a) Libretto: Daisy Fisher, Music: Eric Coates

The sketches are all largely for voice and piano, the orchestration would probably have been done before the first production. Most of the numbers appear in both Coates' hand and a second made by a copyist. It also appears that the characters changed names during the work's genesis, for example the Pierette Song exists in two versions, one for Christina to sing and the other for Cynthia.

Act I:

Introduction:	Introduction
Opening Chorus:	Little Louise, Big Louise (05/06/1920)
Solo:	Wouldn't it Just Be Beautiful (Miss Smith) (01/06/1920)
Duet:	I Think You're a Perfect Treat (Miss Smith and Boyle) (18/06/1920)
Solo:	The Call of the West (Latimer) (13/06/1920)
Solo:	Deep Within Each Women's Heart (Christina) (10/06/1920)
Duet:	Moonshine (Christina and Latimer) (18/06/1920)
Duet:	No 10. A Happy Place (Mary and Chester)
Quartette:	No. 7. Take it Early
Trio:	Money Can't Buy Everything (Latimer, Wyndham, Boyle)
Solo:	Walk into my Chorus (Delevanti) †
Duet:	No 4. Featherin' a Nest (Joe and Martha)
Quartette:	Ghost Quartet
Solo:	No5. Sometimes (Mary)
Duet:	No 6 Fate (Freddie and Suzette)
Finale:	(09/06/1920)

Act II:

Opening Chorus:	Untitled †
Duet:	I've Not Known You Long (Allison and Wyndham) (31/05/1920)
Duet:	It Can Never Be (Boyle and Delevanti) (11/06/1920)
Duet:	I Don't Care (Christina and Latimer) (30/05/1920)
Quartette:	At Dusk (Christina, Allison, Latimer, Wyndham) (08/06/1920)
Solo:	The Call of the West (Chester)
Solo:	I Hadn't Got a Notion (Boyle?)
Solo:	I'm in Love (Allison)
Solo:	I Discover (Latimer)
Finale:	Untitled †

Act III:

Opening Chorus: Let us Tread a Merry Measure (19/06/1920)
Solo: Pierette (Christina) (17/06/1920)
Solo: Don't be Afraid Little Ladies (Delevanti)
Trio: (Boyle, Miss Smith, Delevanti)

Unknown:

Duet: (Mary and Chester)
Solo: Willow Woods (Christina)
Duet: [The Time has Seemed so Long to Me] (Cynthia and Colin)

b) Libretto: James Heard, Music: Eric Coates.⁷

It is apparent that the collaboration between Daisy Fisher and Coates broke down and he asked James Heard to finish off the production, but this too fell by the wayside and the project was abandoned.

Duet: My Kisses Were Wages (Allison and Sir Wyndham)
Chorus: Entrance and Chorus of Servants (Boyle and Servants)
Quintette: (Allison, Aunt Emily, Delevanti and Sir Wyndham)

⁷ Again this title is guess work as the manuscripts bear no title but the characters are continuous.

**ii) [All Through My Life]
(Libretto: Unknown, Music: Eric Coates)**

Unlike *Mary's Orchard*, these songs bear no title, librettist or composer, but seem to belong to a new, separate production. Only song number 5 gives any indication of the title, which indeed may be wrong. There is also no indication of date, but it is probably contemporary with *Mary's Orchard*. Several of the songs have Chappell's copyright stamp on them, proving that his publishers were keen to publish such a work.

No 1 Opening Chorus 'When the President Presides'

No 2 Act I Scene 2 'Margaretta's Ballad'

No 3 Act I Scene 2 Mazurka (Louise)

No 4 (Pierre and Margaretta) 'This Must be You'

No 5 Act I Scene 2 (Margaretta) [All though my life]

No 6 Romance (Pierre)

No 7 (Louise and Paul): Can This Be True

No 8 Peter and Paul

No 9 (Promise)

No 10 Colonel Potshott (Paul, Pierre and Cadets)

No 12 Trio & Chorus [~~Crossed out in pencil~~] 'You're mad if you marry a Soldier'

Untexted song sung by Paul

iii) A Knight of Malta
(After Laurence Howard, Libretto: Austin Coates, Music Eric Coates)

The idea of this musical collaboration started early in the Second World War with Laurence Howard. Christopher Hassall was soon drafted in, but due to Hassall's army service, the project was shelved and the collaboration between the three never materialised. After the War, when Austin Coates returned from military service with the Air Force in 1946, the project was restarted, with Austin providing a libretto fashioned from the story by Howard. A contract was signed with Jack Hylton in 1948, for a production starting 1949. However, there were numerous problems including difficulties with Howard particularly over the copyright over the book. Coates' solicitors forbade him to continue on the work. Austin was keen to pursue a career in the Diplomatic Service in Hong Kong so the proposition expired. The songs below are not in Coates' hand, probably having been copied for the sake of clarity, often in two copies. *GB-Lbl* holds published copies of these songs 'from 'The Malta Story', words and music by Austin Coates, dated 11/11/1968. *GB-Lbl* credits the songs as being published by Chappell, but the songs (all poor photographs of the original manuscript) bear no publisher.

Songs in a copyist's hand housed at *GB-Lcm* box 184 and published editions attributed to Austin Coates at *GB-Lbl*:

Midnight's My Noon Day
Rodney's Prayer
I've Tried to Disbelieve
Flower Song
Rodney's Prayer
You've Hypnotised my heart
March of the Knights of Malta
Haunted Eternally
Promise

There are also sketches for the songs below, though it is difficult to establish which songs have been fully composed and which songs have not been finished (all are in Coates' hand). They are housed at *GB-Lcm* box 183, 184 and 185.

Flower Song
Morning Hymn
Responses
Song of Supplication
Song of Admiration
Entrance of Montagu
Knight's Change
March [of the Knight's of Malta]
Rodney's Prayer
Flower Song (to close the Act)
Various sketches of melodic material all undated and un-texted

Held at *GB-STHprivate* there is the following material for the production:

Request Serenade (17/04/1947)
Oh Can You Take (Melody only)
Promise (Act II) (Melody only)
I Shan't Enjoy Myself Till Things Are Done My Way (Melody only)
Various sketches of melodic material all undated and un-texted

It is also worth noting, for the sake of completeness, that Coates was going to team up with Eric Maschwitz in 1954 to write *Polly Pryde* (Trelawney of the Wells), by George Alfred Black, again backed by Hylton, for production in 1955. However, due to problems with Coates' hand the project was dropped within a month of the idea being floated and it is unclear whether he ever sketched or wrote any material for the production in that short time as nothing appears to have survived. It is entirely possible that material from *Polly Pryde* may have found its way into his last orchestral pieces.

iv) Miscellaneous

There are several songs at *GB-Lcm* boxes 183, 184 and 185 which are for an operetta but it is unclear which production they were for, and often the text and the librettist are absent. These are listed below for the sake of completeness.

a) Possibly for Mary's Orchard

Ghost's Song †

[Heads of Tails] (Boyle and Delevanti) (Sketch)

[Your Memory is a Useful Thing to Loose (Act II, Boyle) (Sketch)

The New Poor (Wyndham, Aunt Ellen, Allison, Act I)

b) Unknown

I Love You So (Cynthia and Colin) †

Joe Peppercorn' Song (Act I, No 3)

I've Come Out

Ghost's Song (Box 184)

c) Possible Songs from Musicals or Free-standing Songs

Simplicity (Daisy Fisher) (Box 184)

Duet: I've Been Looking for You (James Heard) (Box 184)

G) Commercial Recordings

i) Acoustic Recordings (78RPM)

1.

Title: *The Merry-makers* Overture
Orchestra: New Queen's Hall Light Orchestra
Date: 23/03/1923
Label: Columbia
Catalogue Number: L 1529
Matrix Number: 76919

* * *

1.

Title: *Moresque* Dance Interlude
Orchestra: New Queen's Hall Light Orchestra
Date: 23/03/1923
Label: Columbia
Catalogue Number: L 1529
Matrix Number: 76922

2.

Title: *Joyous Youth Suite*
Orchestra: Aeolian Orchestra
Date: March 1923
Label: Vocalion
Catalogue Number: DO 2151 and 2152
Matrix Number: Unknown

* * *

2.

Title: 'At the Dance' *Summer Days Suite*
Orchestra: Aeolian Orchestra
Date: March 1923
Label: Vocalion
Catalogue Number: DO 2151 and 2152
Matrix Number: Unknown

ii) Electric Recordings (78 RPM)

3.

Title: *Summer Days* Suite
Orchestra: New Queen's Hall Light Orchestra
Date: 24/08/1926
Label: Columbia
Catalogue Number: L 1812 and 1813
Matrix Number: Wax 1854, 1855, and 1856
Notes: Recorded at the Aeolian Hall or Wigmore Hall.

* * *

3.

Title: *Wood Nymphs* Valsette
Orchestra: New Queen's Hall Light Orchestra
Date: 24/08/1926
Label: Columbia
Catalogue Number: L 1812 and 1813
Matrix Number: Wax 1857
Notes: Recorded at the Aeolian Hall or Wigmore Hall.

4.

Title: *With a Song in my Heart* Symphonic Rhapsody

Orchestra: The Court Symphony Orchestra

Date: 16/04/1930

Label: Columbia

Catalogue Number: DX 63

Matrix Number: Wax 5537-1 and 5538-1

Notes: This piece was written at the request of Columbia Company specifically for recording and recorded with 78-players.

5.

Title: *From Meadow to Mayfair* Suite
Orchestra: London Symphony Orchestra
Date: 03/11/1931
Label: HMV
Catalogue Number: C 2448 and 2449
Matrix Number: 2B 2008-2, 2009-2 and 2010-2
Notes: Recorded at Number One Studio, Abbey Road. This was one of the first recordings made at Abbey Road Studios, which were officially opened by Edward Elgar in February 1932.

* * *

5.

Title: *The Merry-makers* Overture
Orchestra: London Symphony Orchestra
Date: 03/11/1931
Label: HMV
Catalogue Number: C 2448 and 2449
Matrix Number: 2B 2007-1
Notes: Recorded at Number One Studio, Abbey Road. This was one of the first recordings made at Abbey Road Studios, which were officially opened by Edward Elgar in February 1932.

6.

Title: *Bird Songs at Eventide*

Orchestra: Jack Payne and His Band

Date: c.10/03/1932

Label: Imperial

Catalogue Number: Z-118

Matrix Number: TI-165-3

Notes: Rust and Walker (1973: 303) state that Coates conducted this session. However, certain records state that Coates conducted the piece and others state it was conducted by Payne. Coates had conducted Payne's band before whilst he was running the BBC Dance Band and it is probable that he was invited to conduct.

* * *

7.

Title: *Two Symphonic Rhapsodies*

1) 'I Pitch my Lonely Caravan at Night'
2) 'Bird Song's at Eventide and I Sing to You'

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra') with Arthur Firth (Baritone) for 2)

Date: 07/03/1933

Label: Columbia

Catalogue Number: DX 454

Matrix Number: 1) CAX 6746-2
2) CAX 6747-1

Notes: Recorded at Number One Studio, Abbey Road. The Naxos release (8.110173) of 2) labels the baritone soloist as Hon. William Brownlow.

8.

Title: *London Suite*

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra')

Date: 07/03/1933

Label: Columbia

Catalogue Number: DX 470

Matrix Number: CAX 6748-1 and 6749-2

Notes: Recorded at Number One Studio, Abbey Road. This Suite was only recorded after repeated pressure from Coates and the lack of time nearly precluded 'Knightsbridge' March from being recorded at all. The Suite was truncated with a cut from letter C to letter L in the first movement and in the second movement Coates commences at letter A and cuts from letter C to letter G and plays to the end. 'Knightsbridge' March is given in full. Smith and Andrews (1974, 48) state that 'Covent Garden' and 'Westminster' were re-recorded on 02/05/1947 (with a new matrix number of CAX 6748-2) and issued (with the original pressing of 'Knightsbridge') the following month; DX 470 was deleted in April 1950. Shortly after this re-recording, Decca recorded both the *London* and *London Again* Suites in October 1948 (AK 2072-2074).

9.

Title: *London Bridge March*

Orchestra: Symphony Orchestra

Date: 05/05/1934

Label: Columbia

Catalogue Number: DB 1382

Matrix Number: 14469-2

Notes: Recorded at Number One Studio, Abbey Road. This recording (also the first performance) was broadcast on 'In Town Tonight' programme. Pathe also recorded the session.

* * *

9.

Title: *Summer Afternoon Idyll*

Orchestra: Symphony Orchestra

Date: 05/05/1934

Label: Columbia

Catalogue Number: DB 1382

Matrix Number: 14470-2

Notes: Recorded at Number One Studio, Abbey Road.

10.

Title: 1) 'March' (*The Jester at the Wedding*)
2) 'Valse' (*The Jester at the Wedding*)

Orchestra: Symphony Orchestra

Date: 05/05/1934

Label: Columbia

Catalogue Number: DB 1505 (Valse only)

Matrix Number: 1) CA 14476 (not released)
2) CA 14477-1

Notes: Recorded at Number One Studio, Abbey Road. The March was later remade with LPO on 04/05/1935 and released in March 1935. The March from this session was never issued and was probably destroyed.

11.

Title: *The Three Men Suite*

Orchestra: London Philharmonic Orchestra
(Labelled 'The Light Symphony Orchestra')

Date: 30/01/1935

Label: HMV

Catalogue Number: C2722 and 2723

Matrix Number: 2EA 972-1, 973-1 and 974-1

Notes: Recorded at Number One Studio, Abbey Road.

* * *

11.

Title: *Wood Nymphs* Valsette

Orchestra: London Philharmonic Orchestra
(Labelled 'The Light Symphony Orchestra')

Date: 30/01/1935

Label: HMV

Catalogue Number: C2722 and 2723

Matrix Number: 2EA 975-2

Notes: Recorded at Number One Studio, Abbey Road.

12.

Title: *Cinderella Phantasy*

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra')

Date: 04/03/1935

Label: Columbia

Catalogue Number: DX 711 and 712

Matrix Number: CAX 7452-1, 7453-2 and 7454-1

Notes: Recorded at Number One Studio, Abbey Road.

* * *

12.

Title: *By the Sleepy Lagoon Valse Serenade*

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra')

Date: 04/03/1935

Label: Columbia

Catalogue Number: DX 711 and 712

Matrix Number: CAX 7455-2

Notes: Recorded at Number One Studio, Abbey Road.

13.

Title: 'March' (*The Jester at the Wedding*)

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra')

Date: 04/05/1935

Label: Columbia

Catalogue Number: DB 1505

Matrix Number: CA 14476-4

Notes: Recorded at Number One Studio, Abbey Road. The 'March' was issued with the 'Valse' recorded the previous year.

14.

Title: *A Song of Loyalty*
Orchestra: Symphony Orchestra with Lance Fairfax (Baritone)
Date: 26/04/1935
Label: Columbia
Catalogue Number: DX 690
Matrix Number: CAX 7530-1

* * *

14.

Title: 'Song by the Way' (*From Meadow to Mayfair Suite*)
Orchestra: Symphony Orchestra
Date: 26/04/1935
Label: Columbia
Catalogue Number: DX 690
Matrix Number: CAX 7529-1

15.

Title: *London Again Suite*

- 1) Oxford Street'
- 2) 'Langham Place'
- 3) 'Mayfair'

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra')

Date: 1) and 2) 30/04/1936
3) 01/05/1936

Label: Columbia

Catalogue Number: DX 736 and 737

Matrix Number: 1) CAX 7783-1
2) CAX 7784-2
3) CAX 7785-1

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15.

Title: *By the Tamarisk Intermezzo*

Orchestra: London Philharmonic Orchestra
(Labelled 'Symphony Orchestra')

Date: 01/05/1936

Label: Columbia

Catalogue Number: DX 736 and 737

Matrix Number: CAX 7786-2

16.

Title: *Saxo-Rhapsody*

Orchestra: London Symphony Orchestra, Sigurd Rascher (Alto Saxophone)
(Labelled 'Symphony Orchestra')

Date: 15/01/1937

Label: HMV

Catalogue Number: C 2891

Matrix Number: 2EA 4617-2 and 4618-2

Notes: Recorded at Number One Studio, Abbey Road.

* * *

17.

Title: *Summer Days Suite*

Orchestra: London Symphony Orchestra
(Labelled 'Light Symphony Orchestra')

Date: 15/01/1937

Label: HMV

Catalogue Number: C 2901

Matrix Number: 2EA 4619-1 and 4620-1

Notes: Recorded at Number One Studio, Abbey Road. This Suite was a truncated: with a cut in the first movement from the upbeat of letter A to nine bars after letter B; in the second movement from the bar before letter B until seven bars after letter D; the final movement is given in full.

18.

Title: *Springtime Suite*
Orchestra: The Light Symphony Orchestra
Date: 24/09/1937
Label: HMV
Catalogue Number: C 2926 and 2927
Matrix Number: 2EA 5353-1, 5354-1 and 5355-1

* * *

18.

Title: *For Your Delight Serenade*
Orchestra: The Light Symphony Orchestra
Date: 24/09/1937
Label: HMV
Catalogue Number: C 2926 and 2927
Matrix Number: 2EA 5356-1

19.

Title: *Footlights* Concert Valse
Orchestra: The Light Symphony Orchestra
Date: 31/01/1940
Label: Columbia
Catalogue Number: DX 966
Matrix Number: CAX 8715-2
Notes: Recorded at Number One Studio, Abbey Road.

* * *

19.

Title: *Last Love* Romance
Orchestra: The Light Symphony Orchestra
Date: 31/01/1940
Label: Columbia
Catalogue Number: DX 966
Matrix Number: CAX 8716-1
Notes: Recorded at Number One Studio, Abbey Road.

20.

Title: *The Seven Seas March*
Orchestra: The Light Symphony Orchestra
Date: 31/01/1940
Label: Columbia
Catalogue Number: DB 1904
Matrix Number: CA 17823-1
Notes: Recorded at Number One Studio, Abbey Road.

* * *

20.

Title: *I Sing to You Souvenir*
Orchestra: The Light Symphony Orchestra
Date: 31/01/1940
Label: Columbia
Catalogue Number: DB 1904
Matrix Number: CA 17824-1
Notes: Recorded at Number One Studio, Abbey Road.

21.

Title: *By the Sleepy Lagoon* Valse Serenade

Orchestra: Symphony Orchestra

Date: 27/08/1940

Label: Columbia

Catalogue Number: DB 1945

Matrix Number: CA 18124-1

* * *

21.

Title: *Calling All Workers* March

Orchestra: Symphony Orchestra

Date: 27/08/1940

Label: Columbia

Catalogue Number: DB 1945

Matrix Number: CA 18125-1

22.

Title: *Fanfare Number 1 and Salute the Soldier March*

Orchestra: London Symphony Orchestra

Date: 01/02/1944

Label: HMV

Catalogue Number: JG 213 and 214

Matrix Number: CTPX 12587-1

Notes: Recorded at Number One Studio, Abbey Road. Whilst the *Fanfare* leads into the March, it is banded separately. Along with *The Eighth Army March*, these two Marches were used for fundraising for the National Savings Movement. Coates made over his share of the royalties to the Army Benevolent Fund. However, HMV were slow to release the recording. The discs were released as a 'special issue' and not available for sale to the general public.

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22.

Title: *Fanfare Number 2 and The Eighth Army March*

Orchestra: London Symphony Orchestra

Date: 01/02/1944

Label: HMV

Catalogue Number: JG 213 and 214

Matrix Number: CTPX 12588-1

Notes: Recorded at Number One Studios, Abbey Road. Whilst the *Fanfare* leads into the March, it is banded separately. Along with the *Salute the Soldier March*, these two Marches were used for fundraising for the National Savings Movement. Coates made over his share of the royalties to the Army Benevolent Fund. However, HMV were slow to release the recording. The discs were released as a 'special issue' and not available for sale to the general public.

23.

Title: *The Four Centuries Suite*
Orchestra: National Symphony Orchestra
Date: 10/11/1944
Label: Decca
Catalogue Number: AK 1273 and 1274
Matrix Number: AR 8750-4, 8751-4, 8752-2 and 8753-2
Notes: Recorded at Kingsway Hall, London.

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24.

Title: *The Three Elizabeths Suite*
Orchestra: National Symphony Orchestra
Date: 14/11/1944
Label: Decca
Catalogue Number: AK 1109 and 1110
Matrix Number: AR 8859-2, 8860-2, 8861-1 and 8862-2
Notes: Recorded at Kingsway Hall, London.

25.

Title: *Dancing Nights* Concert Valse
Orchestra: London Symphony Orchestra
Date: 03/10/1945
Label: Columbia
Catalogue Number: DB 2345
Matrix Number: CA 19871-1 and 18972-1
Notes: Recorded at Kingsway Hall, London.

* * *

26.

Title: *The Three Bears* Phantasy
Orchestra: London Symphony Orchestra
Date: 1) 03/10/1945
2) 14/12/1945
Label: Columbia
Catalogue Number: 1) + 2) DX 1217
Matrix Number: 1) CAX 9401-1 and 9402-3
2) CAX 9401-2 and 9402-3
Notes: Recorded at Kingsway Hall, London. The Phantasy was re-recorded two months later and the volume levels are reduced in the second recording presumably to reduce wear.

27.

Title: *Television March*
Orchestra: London Symphony Orchestra
Date: 19/07/1946
Label: Columbia
Catalogue Number: DB 2233 (17607D)
Matrix Number: CA 20138
Notes: Recorded at Number One Studio, Abbey Road.

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27.

Title: *London Calling March*
Orchestra: London Symphony Orchestra
Date: 19/07/1946
Label: Columbia
Catalogue Number: DB 2233 (17607D)
Matrix Number: CA 20139
Notes: Recorded at Number One Studio, Abbey Road.

28.

Title: *London Bridge March*
Orchestra: London Symphony Orchestra
Date: 19/07/1946
Label: Columbia
Catalogue Number: 72597D
Matrix Number: CAX 9620
Notes: Recorded at Number One Studio, Abbey Road. For American release only.

* * *

28.

Title: *Knightsbridge March (London Suite)*
Orchestra: London Symphony Orchestra
Date: 19/07/1946
Label: Columbia
Catalogue Number: 72597D
Matrix Number: CAX 9621
Notes: Recorded at Number One Studio, Abbey Road. For American release only.

29.

Title: *London Suite*
Orchestra: Philharmonia
Date: c. 03/04/1947-10/04/1947
Label: EMI (Special Recordings Department)
Catalogue Number: EPZ 14
Matrix Number: 6CTP 14555

Notes: This 16 inch disc was produced as part of a series of eight 'radio programmes' entitled 'Music From Britain' and supplied by request and never available for sale. Coates' programme was the first in the series of half hour programmes. Haydn Wood and Arthur Bliss were also invited to conduct programmes of their own music.

* * *

29.

Title: *The Three Elizabeths Suite*
Orchestra: Philharmonia
Date: c. 03/04/1947-10/04/1947
Label: EMI (Special Recordings Department)
Catalogue Number: EPZ 15
Matrix Number: 6CTP 14556

Notes: This 16 inch disc was produced as part of a series of eight 'radio programmes' entitled 'Music From Britain' and supplied by request and never available for sale. Coates' programme was the first in the series of half hour programmes. Haydn Wood and Arthur Bliss were also invited to conduct programmes of their own music.

30.

Title: *A Song of Loyalty*
Orchestra: New Symphony Orchestra
Date: 26/06/1948
Label: London (Decca)
Catalogue Number: R10047, 10048 and 10049
Matrix Number: DR 12461-1
Notes: Recorded at Kingsway Hall, London and released for export only.
The *Song* was recorded in its purely orchestral guise. Part of a 3-disc set.

* * *

30.

Title: *By the Sleepy Lagoon Valse Serenade*
Orchestra: New Symphony Orchestra
Date: 26/06/1948
Label: London (Decca)
Catalogue Number: R10047, 10048 and 10049
Matrix Number: DR 12463-1
Notes: Recorded at Kingsway Hall, London and released for export only.
Part of a 3-disc set.

30.

Title: *Bird Songs at Eventide* (arranged H.M. Higgs)

Orchestra: New Symphony Orchestra

Date: 02/07/1948

Label: London (Decca)

Catalogue Number: R10047, 10048 and 10049

Matrix Number: DR 12462-1

Notes: Recorded at Kingsway Hall, London and released for export only. Curiously this is H.M. Higgs' arrangement of the popular song, not the *Second Symphonic Rhapsody*. Part of a 3-disc set.

* * *

30.

Title: *Television March*

Orchestra: New Symphony Orchestra

Date: 02/07/1948

Label: London (Decca)

Catalogue Number: R10047, 10048 and 10049

Matrix Number: DR 12464-1

Notes: Recorded at Kingsway Hall, London and released for export only. Part of a 3-disc set.

30.

Title: *Wood Nymphs* Valsette
Orchestra: New Symphony Orchestra
Date: 02/07/1948
Label: London (Decca)
Catalogue Number: R10047, 10048 and 10049
Matrix Number: DR 12465-2
Notes: Recorded at Kingsway Hall, London and released for export only.
Part of a 3-disc set.

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30.

Title: *Knightsbridge March (London Suite)*
Orchestra: New Symphony Orchestra
Date: 02/07/1948
Label: London (Decca)
Catalogue Number: R10047, 10048 and 10049
Matrix Number: DR 12466-4
Notes: Recorded at Kingsway Hall, London and released for export only.
Part of a 3-disc set.

31.

Title: *London Suite*
Orchestra: New Symphony Orchestra
Date: 07/10/1948
Label: Decca
Catalogue Number: AK 2072, 2073 and 2074 (British)
T 5069, 5070 and 5071 (American)
Matrix Number: AR 12652-12655

* * *

31.

Title: *London Again Suite*
Orchestra: New Symphony Orchestra
Date: 09/10/1948
Label: Decca
Catalogue Number: AK 2072, 2073 and 2074 (British)
T 5069, 5070 and 5071 (American)
Matrix Number: AR 12653-12655
Notes: Recorded at Kingsway Hall.

32.

Title: *The Three Men Suite*
Orchestra: New Symphony Orchestra
Date: 16/07/1949
Label: Decca
Catalogue Number: AK 2436 and 2437
Matrix Number: AR 3515 – 3517
Notes: Recorded at Kingsway Hall.

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32.

Title: Dance of the Orange Blossom (*The Jester at the Wedding*)
Orchestra: New Symphony Orchestra
Date: 16/07/1949
Label: Decca
Catalogue Number: AK 2436 and 2437
Matrix Number: AR 3518
Notes: Recorded at Kingsway Hall.

33.

Title: *The Three Bears Phantasy*
Orchestra: New Symphony Orchestra
Date: 16/07/1949
Label: Decca
Catalogue Number: K2280
Matrix Number: AR 13513 and 13514
Notes: Recorded at Kingsway Hall.

* * *

34.

Title: *Valse From The Three Bears Phantasy*
Orchestra: New Symphony Orchestra
(Labelled 'Queen's Hall Light Orchestra')
Date: 16/07/1949
Label: Decca and Chappell
Catalogue Number: F9157 (Decca)
C363 (Chappell)
Matrix Number: DR13519 (Decca)
CH41-1 (Chappell)
Notes: Recorded at Kingsway Hall. The recording was a dual recording for Decca and the Chappell Record Music Library, hence a special matrix number (CH), rather than the more usual CP prefix for a private recording; the Decca issue was pressed from the Chappell matrix number, so in all probability the Decca matrix number was a formality. The recording was made on the same day as *The Three Bears* and *The Three Men Suite* and the orchestra was undoubtedly the New Symphony Orchestra, but was labelled 'Queen's Hall Light Orchestra' (Chappell's 'in-house' light orchestra of session-players) on release.

34.

Title: *Music Everywhere* March for Rediffusion

Orchestra: New Symphony Orchestra
(Labelled 'Queen's Hall Light Orchestra')

Date: 16/07/1949

Label: Decca and Chappell

Catalogue Number: F9157 (Decca)
C363 (Chappell)

Matrix Number: DR13520 (Decca)
CH 42-1 (Chappell)

Notes: Recorded at Kingsway Hall. The recording was a dual recording for Decca and the Chappell Record Music Library, hence a special matrix number (CH), rather than the more usual CP prefix for a private recording; the Decca issue was pressed from the Chappell matrix number, so in all probability the Decca matrix number was a formality. The recording was made on the same day as *The Three Bears* and *The Three Men Suite* and the orchestra was undoubtedly the New Symphony Orchestra, but was labelled 'Queen's Hall Light Orchestra' (Chappell's 'in-house' light orchestra of session-players) on release.

35.

Title: *Sound and Vision March*

Orchestra: Concert Orchestra

Date: 1955

Label: Pye (Nixa)

Catalogue Number: N 18003

Matrix Number: XX 1004-A2

* * *

35.

Title: *The Dam Busters March*

Orchestra: Concert Orchestra

Date: 1955

Label: Pye (Nixa)

Catalogue Number: N 18003

Matrix Number: XX 1004-B2

iii) Long Play Records

36.

Title: *Music of Eric Coates*

Works: 1) 'Knightsbridge' March (*London Suite*)
2) *Cinderella* Phantasy
3) *London Calling* March
4) *Television* March
5) *Dancing Nights* Valse
6) *The Three Bears* Phantasy
7) *London Bridge* March
8) *Footlights* Valse

Orchestra: 1),3),4),5),6),7) London Symphony Orchestra
2) London Philharmonic Orchestra
8) Light Symphony Orchestra

Date: 1),3),4),7) 19/07/1946
2) 04/03/1935
5) 03/10/1945
6) 14/12/1945
8) 13/01/1940

Catalogue Number: ML 4274

Matrix Number: 1) CAX 9621
2) CAX 7452-1, 7453-2 and 7454-1
3) CA 20139
4) CA 20138
5) CA 19871-1 and 19872-1
6) CAX 9401 and 9402
7) CAX 9620
8) CAX 8715-2

Notes: Whilst this LP was not an original recording it was an important release of his music by the American branch of Columbia in 1950-1951. It included several of his recordings made solely for the American market and a re-issue of *Cinderella* recorded fifteen years earlier.

37.

Title: *London Suite*

Orchestra: London Philharmonic Orchestra
(Labelled 'Philharmonic Promenade Orchestra')

Date: 29-30/09/1952

Label: Parlophone

Catalogue Number: PMD 1004

Matrix Number: XE 57

Notes: Recorded at Number One Studio, Abbey Road and produced by Oscar Preuss. According to the Recording Sheet, the orchestra was a sub-section of the LPO (46 players). Released in May 1953

* * *

37.

Title: *London Again Suite*

Orchestra: London Philharmonic Orchestra
(Labelled 'Philharmonic Promenade Orchestra')

Date: 29-30/09/1952

Label: Parlophone

Catalogue Number: PMD 1004

Matrix Number: XE 57

Notes: Recorded at Number One Studio, Abbey Road, and produced by Oscar Preuss. According to the Recording Sheet, the orchestra was a sub-section of the LPO (46 players). Released May 1953

38.

Title: *The Three Elizabeths Suite*
Orchestra: New Symphony Orchestra of London
Date: 03-04/02/1953
Label: Decca
Catalogue Number: LK 4056
Notes: Recorded at Decca's West Hampstead Studios.

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38.

Title: *The Four Centuries Suite*
Orchestra: New Symphony Orchestra of London
Date: 03-04/02/1953
Label: Decca
Catalogue Number: LK 4056
Notes: Recorded at Decca's West Hampstead Studios.

39.

Title: *High Flight* March

Orchestra: Eric Coates and his Orchestra

Date: 16/08/1957

Label: HMV

Catalogue Number: 7EG 8333

Notes: Recorded at Number One Studio, Abbey Road. Also released in 78rpm format, POP 386 (OEA 19017-1).

* * *

39.

Title: *Impressions of a Princess* Intermezzo

Orchestra: Eric Coates and his Orchestra

Date: 16/08/1957

Label: HMV

Catalogue Number: 7RG 8333

Notes: Recorded at Number One Studio, Abbey Road. Also released in 78rpm format, POP 386 (OEA 19018-1).

39.

Title: *Wood Nymphs* Valsette

Orchestra: Eric Coates and his Orchestra

Date: 16/08/1957

Label: HMV

Catalogue Number: 7EG 4333

Notes: Recorded at Number One Studio, Abbey Road. Also released in 78rpm format, POP 418 (19019-1). However, the 45rpm version starts at letter A (skipping the Introduction), whereas the 78rpm version starts at the beginning.

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39.

Title: *South Wales and West* Television March

Orchestra: Eric Coates and his Orchestra

Date: 16/08/1957

Label: HMV

Catalogue Number: 7EG 4333

Notes: Recorded at Number One Studio, Abbey Road. Also released in 78rpm format, POP 418 (OEA 19012-1). This is *The Seven Seas* March re-recorded under a new title, rather than Coates' unpublished re-orchestration of the March (*GB-Lcm* Coates Archive, box 182).

iv) Doubtful Recordings

1.

Title: *The Selfish Giant*

Orchestra: Jack Hylton's Kit-Cat Band

Date: 19/02/1926

Label: HMV

Catalogue Number: C1253

Matrix Number: Cc-7934-2 and 7935-3

Notes: *Melody Maker* (March 1926, 11) and *Rust and Walker* (1973, 161), suggest that Coates conducted this recording session himself, though later reissues of the disc state that Hylton conducted the session. The phantasy was arranged by Leighton Lucas. However, Coates did not conduct the Hylton band's recording of *The Three Bears* later in the year

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2.

Title: *National Anthem* (Arranged by Coates)

Orchestra: New Symphony Orchestra

Date: 02/07/1948

Label: London (Decca)

Catalogue Number: Un-issued

Matrix Number: DR 12670

Notes: Upton (1980, 5) is the only source for this recording, though the matrix number appears not to exist and it seems unlikely that Coates ever recorded, or even arranged the *National Anthem*.

v) **Orchestral Compositions unrecorded by Eric Coates**

† denotes unpublished piece

† *Ballad for String Orchestra*
† *Coquette*
The Enchanted Garden Ballet
Entr'acte à la Gavotte
Four Ways Suite
From the Countryside Suite
Holborn March
Idyll
The Jester at the Wedding (complete)
Lazy Night Valse Romantique
Men of Trent March (military band)
The Mermaid Graceful Dance
Miniature Suite
Mirage Romance
Over to You March
Rhodesia March
The Selfish Giant Phantasy
† *The Seven Dwarfs Ballet*
Sweet Seventeen Concert Valse
Two Light Syncopated Pieces
Under the Stars
The Unknown Singer Interlude

H) Commercial Radio, Television Broadcasts and Films.

i) Complete Radio Broadcasts

(Made as sole conductor)

1.

Date: 03/11/1926, 22:15-23:30

Station: BBC, London (2LO)

Orchestra: BBC Wireless Orchestra, Vivienne Chatterton (soprano)

Programme: *The Selfish Giant* Phantasy
Summer Days Suite
Four Old English Songs [orchestral accompaniment]
The Three Bears Phantasy
'Valse: Joyous Youth' (*Joyous Youth* Suite)

Notes: The BBC's Programme-as-Broadcast states that the 'Valse' was removed, presumably due to over-running.

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2.

Date: 28/05/1927, 19:45-21:00

Station: BBC, London (2LO) and other Stations

Orchestra: BBC Wireless Orchestra, Heddle Nash (tenor)

Programme: *The Merry-makers* Overture
Miniature Suite
'Orpheus With His Lute' (*Four Old English Songs*)
[orchestral accompaniment]
'It was a Lover' (*Four Old English Songs*)
[orchestral accompaniment]
Moresque Dance Interlude
'Moon Magic' (*Two Light Syncopated Pieces*)
By the Tamarisk Intermezzo
Wood Nymphs Valsette
'A Song Remembered'
'Sea Picture'
'I Heard You Singing'
The Three Bears Phantasy
Summer Days Suite
'Rose of Samarkand' (*Two Light Syncopated Pieces*)

Notes: All songs were probably accompanied by the orchestra.

3.

Date: 12/09/1927, 21:35-22:30

Station: BBC, London (2LO)

Orchestra: BBC Wireless Orchestra, Dora Labbette (soprano)

Programme: *Joyous Youth Suite*
Mill o' Dreams [orchestral accompaniment]
The Selfish Giant Phantasy
'Sea Rapture'
'Sigh No More'
'Song of the Little Folk'
'In Town'
'Bird Songs at Eventide'
The Three Bears Phantasy

Notes: The songs were presumably performed with orchestral accompaniment.

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4.

Date: 13/11/1928, 20:30-21:00

Station: BBC, London (2LO)

Orchestra: BBC Dance Orchestra, Eric Coates and Jack Payne

Programme: *The Merry-makers* Overture
By the Tamarisk Intermezzo
'Rose of Samarkand' (*Two Light Syncopated Pieces*)
Mirage Romance
The Four Ways Suite

Notes: There is no distinction made in either *The Radio Times* or the BBC's Programme-as-Broadcast as to whether Coates conducted the entire programme or just several items, but he was fully involved with the broadcast.

5.

Date: 02/03/1929, 19:30-20:00

Station: BBC, London (2LO)

Performers: Hubert Eisdell (tenor), David Wise (violin), the composer (piano)

Programme: *Mill o'Dreams* (songs 1, 2 and 4)
'By the North Sea'
'Sea Rapture'
Mirage Romance
Under the Stars
'I Pitch My Lonely Caravan'
'Little Lady of the Moon'
'Homeward to You'

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6.

Date: 10/08/1931, 19:30-20:40

Station: BBC, National

Orchestra: BBC Light Orchestra, Dorothy Bennett (soprano), the composer (piano)

Programme: *The Merrymakers Overture*
The Three Bears Phantasy
'Who is Sylvia' (*Four Old English Songs*)
[orchestral accompaniment]
'It was a Lover' (*Four Old English Songs*)
[orchestral accompaniment]
Lazy Night Valse Romantique (first performance)
By the Tamarisk Intermezzo
Cinderella Phantasy
'Always as I close my eyes' [piano accompaniment]
'Sea Rapture' [piano accompaniment]
'Stars and a Crescent Moon' (first performance)
[piano accompaniment]
From Meadow to Mayfair Suite

7.

Date: 12/02/1932, 20:00-21:00

Station: BBC, National

Orchestra: BBC Orchestra (Section E), Leonard Gowings (tenor)

Programme: *The Selfish Giant* Phantasy
Four Old English Songs
Summer Afternoon Idyll
Moresque Dance Interlude
Dancing Nights (first broadcast performance)
'Stars and a Crescent Moon'
'The Little Green Balcony'
'Sea-Rapture'
Cinderella Phantasy

Notes: It is not known whether the last three songs were accompanied by orchestra or piano.

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8.

Date: 06/07/1932, 21:15-22:15

Programme: BBC, London Regional

Orchestra: BBC Orchestra (Section C), Dorothy Bennett (soprano)

Programme: *The Merrymakers* Overture
Mill o' Dreams [orchestral accompaniment]
The Jester at the Wedding
'The Dreams of London'
'Bird Songs at Eventide'
'Sea Rapture'
The Three Bears Phantasy

Notes: It is not known whether the last three songs were accompanied by orchestra or piano.

9.

Date: 20/02/1933, 19:45-20:45

Programme: London Regional

Orchestra: BBC Theatre Orchestra, Jan van der Gucht (tenor)

Programme: *From Meadow to Mayfair* Suite
'Who is Sylvia' (*Four Old English Songs*)
[orchestral accompaniment]
'It was a Lover' (*Four Old English Songs*)
[orchestral accompaniment]
Cinderella Phantasy
'All Stars with Tears'
'Bird Songs at Eventide'
'Sea Rapture'
London Suite

Notes: It is not known whether the last three songs were accompanied by the orchestra or piano.

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10.

Date: 24/02/1934, 21:35-22:30

Programme: BBC, National

Orchestra: BBC Orchestra (Section C), Jan van der Gucht (tenor)

Programme: *First Symphonic Rhapsody* on 'I Pitch My Lonely Caravan'
'Rhythm' (*Four Ways* Suite)
'Pepita' [orchestral accompaniment]
Cinderella Phantasy
'Ship of Dreams'
'Rise up and search the stars'
'Stars and a Crescent moon'
London Suite

Notes: *The Times* lists Walter Glynne as the soloist. It is not known whether the last three songs were accompanied by the orchestra or piano.

11.

Date: 10/09/1934, 22:00-22:50

Programme: BBC, National

Orchestra: BBC Orchestra (Section C)

Programme: *The Jester at the Wedding*
Moresque Dance Interlude
Wood Nymphs Valsette
The Selfish Giant Phantasy
Dancing Nights Concert Valse

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12.

Date: 15/01/1935, 19:30-20:30

Station: BBC, Midland

Orchestra: BBC Midland Orchestra

Programme: *London Bridge March*
Two Symphonic Rhapsodies
The Three Bears Phantasy
'The Princess Arrives' (The Jester at the Wedding)
'The Dance of the Orange Blossom' (The Jester at the Wedding)
Summer Afternoon Idyll
'Eastern Dance' (Four Ways Suite)
By the Sleepy Lagoon Valse Serenade
London Suite

13.

Date: 28/01/1935, 21:00-22:00

Programme: BBC, London Regional

Orchestra: BBC Theatre Orchestra, Dora Labbette (soprano)

Programme: *London Bridge March*
Cinderella Phantasy
Back o' the moon' (*Mill o'Dreams*)
Dream of Nights (*Mill o'Dreams*)
Symphonic Rhapsody on 'I Pitch My Lonely Caravan'
'Dance of the Orange Blossom' (*The Jester at the Wedding*)
'Who is Sylvia?' (*Four Old English Songs*)
'It was a Lover' (*Four Old English Songs*)
The Three Men Suite (first performance)
'Knightsbridge' March (*London Suite*)

Notes: All the songs were accompanied by the orchestra. This was part of a series of broadcasts in front of an invited audience devoted to international composers of light music, including Franz Lehár.

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14.

Date: 07/05/1935, 18:30-19:30

Station: BBC, London Regional

Orchestra: BBC Orchestra (Section E), Leonard Gowlings (tenor)

Programme: *The Three Bears Phantasy*
Summer Days Suite
'I heard you Singing'
'Bird Songs at Eventide'
'Sea Rapture'
The Three Men Suite
Prayer (first performance)
'Knightsbridge' March (*London Suite*)

Notes: It is not known if the songs were accompanied by the orchestra or piano. The *Prayer* was later re-titled *A Song of Loyalty*.

15.

Date: 28/06/1936, 18:30-19:45

Station: BBC, London Regional

Orchestra: BBC Theatre Orchestra, Jan van der Gucht (tenor)

Programme: *The Merry-makers Overture*
Symphonic Rhapsody on 'I Pitch My Lonely Caravan'
'Who is Sylvia?' (*Four Old English Songs*)
[orchestral accompaniment]
'It was a Lover' (*Four Old English Songs*)
[orchestral accompaniment]
The Three Men Suite
'Pepita' [orchestral accompaniment]
'The Princess Arrives' (*The Jester at the Wedding*)
'The Dance of the Orange Blossom' (*The Jester at the Wedding*)
'Sea Rapture'
'Beautiful Lady Moon'
'Bird Songs at Eventide'
London Again Suite
'Knightsbridge' March (*London Suite*)

Notes: It is not known if the last three songs were accompanied by the orchestra or piano.

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16.

Date: 25/10/1936, 16:01-17:00

Station: BBC, National

Orchestra: BBC Orchestra (Section C), Kate Winter (soprano)

Programme: *The Merry-makers Overture*
Summer Days Suite
'Pepita' [orchestral accompaniment]
Wood Nymphs Valsette
The Selfish Giant Phantasy
'Always, as I close my eyes'
'Dream o'Nights' (*Mill o'Dreams*)
'Little Lady of the Moon'
The Three Men Suite

Notes: It is not known if the last three songs were accompanied by the orchestra or piano.

17.

Date: 20/12/1936, 21:33-22:30
Station: BBC, Midland
Orchestra: BBC Midland Orchestra
Programme: 'Oxford Street' (*London Again* Suite)
The Three Bears Phantasy
Miniature Suite
Wood Nymphs Valsette
Song of Loyalty
'Westminster' (*London* Suite)
'Knightsbridge' (*London* Suite)

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18.

Date: 20/12/1937, 18:20-19:00
Station: BBC, National
Orchestra: BBC Orchestra (Section E)
Programme: *Cinderella* Phantasy
Song of Loyalty
For Your Delight Serenade (first performance)
The Three Men Suite
Notes: Coates originally planned to conduct *The Three Bears* Phantasy and the *London* Suite instead of *The Three Men* Suite.

19.

Date: 21/02/1938, 21:00-21:50

Station: BBC Midland

Orchestra: BBC Midland Orchestra, Geoffrey Dams (tenor)

Programme: *Springtime Suite*
First Symphonic Rhapsody on 'I Pitch My Lonely Caravan at Night'
'Dance of the Orange Blossom' (The Jester at the Wedding)
'You are My Rose'
'Your Name'
'Bird Songs at Eventide'
The Three Men Suite
Seven Seas March (first performance)

Notes: The songs were accompanied by the orchestra.

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20.

Date: 09/06/1939, 18:00-19:00

Station: BBC, London Regional

Orchestra: BBC Orchestra (Section E), Garda Hall (soprano)

Programme: *The Merrymakers Overture*
The Enchanted Garden
Mill o'Dreams
Footlights Valse (first performance)
Group of Songs
London Suite

Notes: The songs were accompanied by the orchestra.

21.

Date: 26/12/1939, 15:00-15:30
Station: BBC, Home Service
Orchestra: BBC Orchestra (Section C)
Programme: *Cinderella* Phantasy
‘The Dance of the Orange Blossom’ (*The Jester at the Wedding*)
The Three Bears Phantasy
Notes: The broadcast was a programme devoted to ‘fairy tale music.’

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22.

Date: 14/03/1940, 17:30-18:00
Station: BBC, General Forces Programme
Orchestra: BBC Orchestra (Section C)
Programme: ‘Oxford Street’ (*London Again* Suite)
Symphonic Rhapsody on ‘I Pitch my Lonely Caravan’
‘Valse’ (*Summer Days* Suite)
I Sing to You Souvenir (possible first performance)
London Suite

23.

Date: 19/02/1941, 13:15-13:50

Station: BBC, Home Service

Orchestra: BBC Northern Orchestra, Arthur Stuteley (saxophone)

Programme: *Springtime Suite*
Saxo-Rhapsody
The Three Bears Phantasy

Notes: Coates had been ill and it is unclear whether he was fit enough to conduct this broadcast, though all the BBC paperwork points to him having conducted this broadcast.

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24.

Date: 15/04/1943, 14:30-15:00

Station: BBC, Overseas (Eastern and African and North American)

Orchestra: London Symphony Orchestra

Programme: Eric Coates: Laureate of British Light Music

London Calling March
'In a Country Lane' (*Summer Days Suite*)
'Dance of the Orange Blossom' (*The Jester at the Wedding*)
'The Man from the Sea' (*The Three Men Suite*)
'Langham Place' (*London Again Suite*)
'Knightsbridge' March (*London Suite*)

Notes: The broadcast was pre-recorded on 09/04/1943. The script was written and narrated by Kenneth Wright.

25.

Date: 25/08/1943, 16:15-17:00

Station: BBC, Home Service

Orchestra: BBC Theatre Orchestra, Jan van der Gucht (tenor)

Programme: London Calling March
'Who is Sylvia?' (*Four Old English Songs*)
'Orpheus with his Lute' (*Four Old English Songs*)
The Jester at the Wedding
'A Song of Summer'
'Sea-Rapture'
'Knightsbridge' March (*London Suite*)

Notes: All songs were accompanied by the orchestra.

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26.

Date: 15/04/1944, 22:00-22:30

Station: BBC, General Forces Programme

Orchestra: BBC Theatre Orchestra

Programme: *London Calling March*
Summer Days Suite
The Three Bears Phantasy
Salute the Soldier March

Notes: The programme was recorded in the afternoon for subsequent use by BBC Transcription service.

27.

Date: 18/04/1945, 19:45-20:15
Station: BBC, General Forces Programme

Orchestra: BBC Theatre Orchestra

Programme: *The Merry-makers Overture*
Wood Nymphs Valsette
The Three Elizabeths Suite

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28.

Date: 06/08/1946, 21:00-22:00

Station: BBC, Home Service

Orchestra: BBC Theatre Orchestra, BBC Theatre Chorus, Frank Titterton
(tenor)

Programme: 'Knightsbridge' March (*London Suite*)
Wood Nymphs Valsette
Song of Loyalty (Chorus and Orchestra)
'Eastern Dance' (*Four Ways Suite*)
'I Heard You Singing'
'Scène du Bal' (*Miniature Suite*)
'The Man from the Sea' (*The Three Men Suite*)
'Sea Rapture'
By the Sleepy Lagoon Valse Serenade
'Who is Sylvia?' (*Four Old English Songs*)
(arranged by Stanford Robinson for Chorus and Orchestra)
'Youth of Britain' (*The Three Elizabeths Suite*)

Notes: The Orchestra was augmented by a third trumpet and celesta players. All songs were accompanied by the orchestra.

29.

Date: 16/05/1947, 19:45-21:00

Station: BBC, Light Programme

Orchestra: BBC Theatre Orchestra, BBC Theatre Chorus, Frank Titterton (tenor), Alfred Randall (saxophone)

Programme: The Friday Concert

Calling All Workers March

Summer Days Suite

'Who is Sylvia?' (*Four Old English Songs*)

(arranged by Stanford Robinson for chorus and orchestra)

Saxo-Rhapsody

'Sea Rapture'

'Bird Songs at Eventide'

'Rise Up and Reach the Stars'

By the Sleepy Lagoon Valse Serenade

'Eastern Dance' (*Four Ways Suite*)

Song of Loyalty (chorus and orchestra)

The Three Elizabeths Suite

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30.

Date: 24/05/1947, 19:00-19:45

Station: BBC, General Overseas

Orchestra: BBC Theatre Orchestra, Alfred Randal (saxophone)

Programme: *London Suite*

Saxo-Rhapsody

Wood Nymphs Valsette

The Three Elizabeths Suite

31.

Date: 20/03/1949, 18:45-19:45

Station: BBC, Home Service

Orchestra: BBC Theatre Orchestra, Roderick Jones (baritone)

Programme: *The Merry-makers Overture*
Symphonic Rhapsody on 'I Pitch My Lonely Caravan'
The Three Men Suite
'The Dreams of London'
'A Dinder Courtship'
The Enchanted Garden
Calling All Workers March

Notes: It is not known if the songs were accompanied by orchestra or piano.

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32.

Date: 05/03/1950, 16:01-17:00

Station: BBC, Home Service

Orchestra: BBC Opera Orchestra

Programme: *The Three Elizabeths Suite*
By the Sleepy Lagoon Valse Serenade
'Dance of the Orange Blossoms' (*The Jester at the Wedding*)
The Enchanted Garden
'Knightsbridge' March (*London Suite*)

Notes: The orchestra was augmented by an extra trumpet, oboe, clarinet and percussionist.

33.

Date: 17/10/1950

Station: BBC, Midland Home Service

Orchestra: BBC Midland Light Orchestra, Walter Lear (saxophone), Millicent Phillips (soprano)

Programme: *The Three Bears* Phantasy
'Valse' (*The Four Centuries* Suite)
'The Green Hills o'Somerset'
'Today is Ours'
'Springtime in Angus' (*The Three Elizabeths* Suite)
'Youth of Britain' (*The Three Elizabeths* Suite)
Saxo-Rhapsody
By the Sleepy Lagoon Valse Serenade
Holborn March

Notes: It is not known if the songs were accompanied by orchestra or piano.

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34.

Date: 12/06/1951, 19:30-20:15

Station: BBC, Midland Home Service

Orchestra: BBC Midland Light Orchestra

Programme: *Calling All Workers* March
'Prelude and Hornpipe' (*Four Centuries* Suite)
'Springtime in Angus' (*The Three Elizabeths* Suites)
'Dance of the Orange Blossom' (*The Jester at the Wedding*)
'The-Man-About-Town' (*The Three Men* Suite)
London Suite

35.

Date: 06/07/1951, 22:30-23:00

Station: BBC, Light Programme

Orchestra: London Light Orchestra

Programme: 'Oxford Street' (*London Again* Suite)
'Prelude and Hornpipe' (*Four Centuries* Suite)
'Springtime in Angus' (*The Three Elizabeths* Suite)
The Three Bears Phantasy
By the Sleepy Lagoon Valse Serenade
'Knightsbridge' March (*London* Suite)

Notes: The Orchestra was augmented by 21 players.

36.

Date: 05/02/1952, 20:00-21:00

Station: BBC, Light Programme

Orchestra: BBC Opera Orchestra, Sylvia Robin (soprano) and Fredrick Harvey (baritone)

Programme: Masters of Melody

Fade in – ‘Knightsbridge’ March
‘Oxford Street’ (*London Again Suite*)
‘Scene du Bal’ (*Miniature Suite*)
‘I Heard You Singing’
Calling All Workers March
‘A Song of Summer’
‘Prelude and Hornpipe’ (*The Four Centuries Suite*)
‘A Dinder Courtship’
‘Valse’ (*Four Centuries Suite*)
‘The Man-About-Town’ (*The Three Men Suite*)
‘Sea Rapture’
‘Springtime in Angus’ (*The Three Elizabeths Suite*)
‘I Pitch my Lonely Caravan’
Wood Nymphs Valsette
‘Bird Songs at Eventide’
‘Eastern Dance’ (*The Four Ways Suite*)
‘Youth of Britain’ (*The Three Elizabeths Suite*)
Fade-out – *Television March*

Notes: It is not known if the songs were accompanied by orchestra or piano. The programme was devised by Harold Needen.

37.

Date: 09/10/1952, 22:00-23:00

Station: BBC, General Overseas

Orchestra: BBC Concert Orchestra

Programme: 'Oxford Street' (*London Again Suite*)
 'Scène du Bal' (*Miniature Suite*)
 'Prelude and Hornpipe' (*The Four Centuries Suite*)
 'A Song of Summer'
 'I Heard You Singing'
Calling All Workers March
 'Springtime in Angus' (*The Three Elizabeths Suite*)
 'Valse' (*The Four Centuries Suite*)
 'Sea Rapture'
 'Bird Songs at Eventide'
 'Eastern Dance' (*The Four Ways Suite*)
By the Sleepy Lagoon Valse Serenade
 'Youth of Britain' (*The Three Elizabeths Suite*)
Fade-out – Knightsbridge – ad lib up to four minutes

Notes: It is not known if the songs were accompanied by orchestra or piano.

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38.

Date: 02/01/1953, 20:15-21:00

Station: BBC, Midland Home Service

Orchestra: BBC Midland Light Orchestra, Sylvia Robin (soprano)

Programme: 'Prelude and Hornpipe' (*Four Centuries Suite*)
 'Who is Sylvia?' (*Four Old English Songs*)
 'Sea Rapture'
Cinderella Phantasy
 'I Heard You Singing'
 'Eastern Dance' (*Four Ways Suite*)
The Unknown Singer Interlude
 'Knightsbridge' March (*London Suite*)

Notes: All songs were accompanied by orchestra. The orchestra was supplemented by 2 extra violins, 1 'cello, 1 double bass, 1 viola and third horn. The *Unknown Singer* was still in manuscript.

ii) Recordings for BBC Transcription Service

Broadcast as complete programmes at a later date

1.

Recording Date: 14/08/1942
Station: BBC, Home Service
Orchestra: BBC Theatre Orchestra
Programme: Eric Coates: His Wartime Music

Calling All Workers March
Footlights Concert Valse
Last Love Romance
London Calling March

Notes: This programme was pre-recorded on Watt's Discs on 14/08/1942 and was planned to be a birthday tribute to Coates, broadcast in his birthday week (week commencing 23/08/1942), though there is nothing in the *Radio Times* for this week.

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2.

Recording Date: 26/08/1943
Orchestra: BBC Theatre Orchestra
Programme: *London Calling March*
Footlights Concert Valse
The Jester at the Wedding
Recording: GB-Lbbc & GB-Lbl National Sound Archive, CDA 6277

Notes: This is the only recording of a complete broadcast conducted by Eric Coates that survives in the BBC's archives.

3.

Recording Date: 15/04/1944

Orchestra: Unknown

Programme: *Salute the Soldier* March
Summer Days Suite
'Prelude and Hornpipe' (*The Four Centuries* Suite)
'Eastern Dance' (*The Four Ways* Suite)
By the Sleepy Lagoon Valse Serenade
The Three Bears Phantasy
Calling All Workers March

Notes: Whilst the Orchestra is unknown, it is probably the BBC Theatre Orchestra.

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4.

Recording Date: 18/04/1945

Orchestra: BBC Theatre Orchestra

Programme: *The Merry-makers* Overture
The Four Centuries Suite (Movements 1, 2 and 3)
The Three Elizabeths Suite

Notes: This was recorded after Coates' broadcast on the same day with the orchestra on the General Forces Programme, hence the similarities of programme.

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5.

Recording Date: 27/04/1945

Orchestra: BBC Theatre Orchestra

Programme: *The Four Centuries* Suite

6.

Recording Date: 17/11/1945

Orchestra: London Radio Orchestra

Programme: Unknown

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7.

Recording Date: July 1951

Orchestra: BBC Midland Light Orchestra

Programme: 'Prelude and Hornpipe' (*The Four Centuries Suite*)
Calling All Workers March
'Springtime in Angus' (*The Three Elizabeths Suite*)
The Three Bears Phantasy
By the Sleepy Lagoon Valse Serenade
'Knightsbridge' March (*London Suite*)

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8.

Recording Date: 28/11/1953

Orchestra: Charles Williams Orchestra

Programme: London Studio Melodies

Notes: Coates was originally scheduled to appear as a guest conductor with the Orchestra, but may well have conducted the entire programme.

9.

Recording Date: 1957

Orchestra: BBC Concert Orchestra

Programme: *Sweet Seventeen* Concert Valse
High Flight March

Recording: LM 273(b)

Notes: This was the final disc in a series of six studio concerts devoted to light music recorded exclusively for BBC Transcription by the BBC Concert Orchestra. Coates, along with William Alywn guest-conducted; the rest of the programme was conducted by Vilem Tausky. The series of concerts showcased works written for the 1956 and 1957 Light Music Festivals and were no doubt recorded shortly after the 1957 Festival in July-August.

iii) Part-Broadcasts Conducted By Eric Coates

These broadcasts all featured Coates as a guest-conductor, the rest of the broadcast being conducted by someone else

1.

Date: 26/02/1925, 21:00-21:30

Station: BBC, London (2LO)

Orchestra: BBC Wireless Orchestra

Programme: *The Merry-makers Overture*
Summer Days Suite
Moresque Dance Interlude

Notes: This was a concert conducted by Coates and Percy Fletcher. The BBC's Programme-as-Broadcast notes that *Moresque* was conducted by Percy Fletcher, not Coates, though surely each composer conducted their own works.

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2.

Date: 23/08/1930, 20:00-21:40

Station: BBC, London Regional

Orchestra: BBC Symphony Orchestra, Dorothy Bennett (soprano)

Programme: Promenade Concert

'Who is Sylvia?' (*Four Old English Songs*)
'It was a Lover and his Lass' (*Four Old English Songs*)

Notes: Only the first part of the concert was broadcast by the BBC.

3.

Date: 08/09/1934, 20:00-21:40

Station: BBC, London Regional

Orchestra: BBC Symphony Orchestra

Programme: Promenade Concert

The Three Bears Phantasy

Notes: Only the first part of the concert was broadcast.

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4.

Date: 07/03/1936, 19:40-21:00 & 21:30-22:00

Station: BBC, Northern Ireland

Orchestra: BBC Northern Ireland Orchestra, Parry Jones (tenor)

Programme: *Song of Loyalty*
'Dance of the Orange Blossom' (*The Jester at the Wedding*)
The Three Bears Phantasy
London Suite

Notes: Broadcast from the Ulster Hall, Belfast. Sigurd Rascher was also taking part in the concert.

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5.

Date: 16/01/1937, 18:45-19:30

Station: BBC, National

Orchestra: BBC Orchestra (Section C), Sigurd Rascher (saxophone)

Programme: *Saxo-Rhapsody*

Notes: The *Radio Times* (08/01/1937) lists this as the first broadcast performance of the work. Coates also wrote an article about Sigurd Rascher for the magazine.

6.

Date: 13/05/1937, 18:00-19:00

Station: BBC, London Regional

Orchestra: BBC Orchestra (Section C), Parry Jones (tenor)

Programme: *Springtime Suite* (first performance)

Notes: Both Haydn Wood and Eric Coates were invited to be guest conductors in this broadcast; Wood conducted his *Fantasia: The British Empire*.

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7.

Date: 25/08/1937, 20:00-21:00

Station: BBC, National

Orchestra: Eric Coates and his Orchestra

Programme: 'A World of Orchestra'

Notes: This was an outside broadcast of the 1937 Radiolympia (the festival started four years previously) from the Radiolympia Theatre, Earl's Court.

8.

Date: 31/03/1938, 20:00-21:00

Station: BBC, West of England

Orchestra: Augmented Bath Pump Room Orchestra, Deryk Fawcett (saxophone)

Programme: Bath Music Festival: British Light Music

Saxo-Rhapsody
The Three Bears Phantasy

Notes: Haydn Wood and Montague Phillips were also present conducting their own works.

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9.

Date: 03/11/1938, 19:30-20:30

Station: BBC, National

Orchestra: BBC Orchestra (Section D) (conducted by Clarence Raybould)

Programme: *The Enchanted Garden* (first performance)

Notes: Coates was to conduct the first performance of this piece, however he was indisposed for the broadcast, so Raybould conducted the work instead.

10.

Date: 11/02/1939, 21:40-22:45

Station: BBC, National

Orchestra: BBC Theatre Orchestra

Programme: *The Three Bears Phantasy*

Notes: The concert was a 'composer conducts' dedicated to light composers and featured: John Ansell (*Plymouth Hoe Nautical Overture*); Montague Phillips (*Four Dances from the Rebel Maid*); Haydn Wood (*Mannin Veen*); Roger Quilter (*Three English Dances*); Arthur Wood (*Barnsley Fair, Yorkshire Rhapsody*); Herman Finck (*My Lady Dragonfly Suite*); and Eric Coates.

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11.

Date: 25/03/1944, 11:50-12:15

Station: BBC, Home Service

Orchestra: Band of the Scot's Guards

Programme: Opening Ceremony of Salute the Soldier Week

Salute the Soldier March

Recording: *GB-Lbbc & GB-Lbl* BBC 8257

Notes: This was part of an outside broadcast, from Trafalgar Square to mark the start of 'Salute the Soldier' week.

12.

Date: 24/12/1944, 21:30-22:30
Station: BBC, Home Service
Orchestra: BBC Symphony Orchestra
Programme: Music for All
The Three Elizabeths Suite (first performance)

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13.

Date: 28/03/1949, 20:30-21:30
Station: BBC, Light Programme
Orchestra: London Symphony Orchestra
Programme: Light Programme Festival of Music
The Three Elizabeths Suite
Notes: The programme was broadcast from Kingsway Hall and included Haydn Wood conducting the first performance of his *Festival March*.

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14.

Date: 24/06/1950, 20:45-21:45
Station: BBC, Light Programme
Orchestra: BBC Opera Orchestra
Programme: Stanford Robinson Presents...
Holborn March (first performance)

15.

Date: 25/10/1950
Station: BBC, Midland
Orchestra: BBC Midland Light Orchestra
Programme: 'Springtime in Angus' (*The Three Elizabeths Suite*)
'Youth of Britain' (*The Three Elizabeths Suite*)
Notes: Broadcast from the Police Hall, Nottingham.

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16.

Date: 20/07/1952, 19:00-19:45
Station: BBC, Midland Home Service
Orchestra: BBC Midland Light Orchestra
Programme: Public Concert from the Cheltenham Festival
The Unknown Singer Interlude (first performance)

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17.

Date: 14/03/1953, 20:30-22:00
Station: BBC, Light Programme
Orchestra: BBC Concert Orchestra
Programme: Music for Everybody
'Dance of the Orange Blossom' (*The Jester at the Wedding*)
'Knightsbridge' March (*London Suite*)
Notes: Billy Mayerl also played the piano in this broadcast.

18.

Date: 16/05/1953, 20:30-22:00

Station: BBC, Light Programme

Orchestra: BBC Concert Orchestra and London Light Concert Orchestra,
Joan Hammond (soprano)

Programme: Light Programme Music Festival of 1953

The Unknown Singer Interlude
'The Green Hills o'Somerset'
'Bird Songs at Eventide'
'Knightsbridge' March (*London Suite*)

Notes: Broadcast from the Royal Festival Hall.

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19.

Date: 08/09/1953, 20:00-21:00

Station: BBC, Light Programme

Orchestra: London Light Concert Orchestra

Programme: Music for Everybody

Rhodesia March (first broadcast performance)

Notes: Broadcast from Earl's Court Hall. The acoustics of the hall were not to Coates' liking. The remainder of the concert was conducted by Sidney Torch.

20.

Date: 12/06/1954, 20:30-21:10 & 21:25-22:00
Station: BBC, Light Programme
Orchestra: BBC Concert Orchestra
Programme: Light Programme Music Festival of 1954
Sweet Seventeen Concert Valse (first performance)
Notes: Broadcast from the Royal Festival Hall.

* * *

21.

Date: 04/09/1954, 19:30-21:15 & 21:20-22:00
Station: BBC, Light Programme
Orchestra: BBC Symphony Orchestra, Walter Lear (saxophone)
Programme: Promenade Concert
Saxo-Rhapsody

22.

Date: 26/11/1954
Station: BBC, Midland Home Service
Orchestra: BBC Midland Light Orchestra, Alexander Young (baritone)
Programme: Evening Melody
Sweet Seventeen Concert Valse
'Who is Sylvia?' (*Four Old English Songs*)
'Sea Rapture'
The Unknown Singer Interlude
The Dam Busters March

Notes: The songs were accompanied by the orchestra.

* * *

23.

Date: 02/07/1955, 20:45-22:00
Station: BBC, Light Programme
Orchestra: BBC Concert Orchestra (augmented)
Programme: Light Programme Festival of Music
London Suite

Notes: Broadcast from the Royal Festival Hall.

24.

Date: 07/07/1956, 20:45-22:00

Station: BBC, Light Programme

Orchestra: BBC Concert Orchestra

Programme: Light Programme Festival of Music

Impressions of a Princess Intermezzo (first performance)
The Dam Busters March

Notes: Broadcast from the Royal Festival Hall.

* * *

25.

Date: 18/08/1956, 19:30-21:00 & 21:15-22:00

Station: BBC, Light Programme

Orchestra: BBC Symphony Orchestra

Programme : Promenade Concert

Four Centuries Suite

26.

Date: 26/09/1956, 19:30-20:15

Station: BBC, Midland Home Service

Orchestra: BBC Concert Orchestra

Programme: 'Prelude and Hornpipe' (*The Four Centuries Suite*)
Impressions of a Princess Intermezzo
The Dam Busters March

Notes: This was part of a live broadcast from the Albert Hall Nottingham. Only the first part of the concert was broadcast.

* * *

27.

Date: 06/07/1957, 20:45-22:00

Station: BBC, Light Programme

Orchestra: BBC Concert Orchestra

Programme: Light Programme Festival of Light Music

High Flight March (first performance)
Impressions of a Princess Intermezzo
Sweet Seventeen Concert Valse

28.

Date: 19/10/1957, 21:00-22:00
Station: BBC, Light Programme
Orchestra: BBC Concert Orchestra
Programme: Popular Concert from St. Andrew's Hall, Norwich
Sweet Seventeen Concert Valse
Impressions of a Princess Intermezzo
The Dam Busters March
Notes: Only the second part of the concert was broadcast.

* * *

29.

Date: 26/11/1957, 20:00-21:00
Station: BBC, Home Service
Orchestra: BBC Concert Orchestra
Programme: St Cecilia's Day Concert
'Springtime in Angus' (*The Three Elizabeths* Suite)
High Flight March
Notes: Malcolm Arnold and Arthur Bliss also featured among the guest conductors. The concert was broadcast from the Royal Festival Hall. This may well have been his final foray in orchestral conducting.

During his visits abroad to Scandinavia (1936), Scandinavia and Holland (1938), New York (1946), Argentina (1948) and Copenhagen (1955), Coates made several broadcasts on their radio stations.

iv) Audio Interviews

1.

Date: 22/04/1936, 20:30-21:30

Station: BBC, National

Programme: *Strange to Relate*

Notes: The Programme was billed as 'in which music and history personalities combine to tell their own anecdotes; arranged by Charles Brewer from material collected by Leslie Baily, Walter Pitchford and the compiler; the BBC Theatre Orchestra conducted by Mark H. Lubbock. Coates was invited to talk for five minutes (scripted by Brewer) on his interest in 'rhythmic music'.

* * *

2.

Date: 24/04/1936, 19:00-20:00

Station: BBC, London Regional

Programme: *Strange to Relate*

Notes: The Programme, a direct repeat of the earlier programme on the National Programme, was billed as 'in which music and history personalities combine to tell their own anecdotes; arranged by Charles Brewer from material collected by Leslie Baily, Walter Pitchford and the compiler; the BBC Theatre Orchestra conducted by Mark H. Lubbock. Coates was invited to talk for five minutes (scripted by Brewer) on his interest in 'rhythmic music'.

3.

Date: 06/09/1936, 20:45
Station: BBC, London Regional
Programme: *Appeal for the Samaritan Hospital for Women*

* * *

4.

Date: 28/04/1944, 14:00-14:30
Station: BBC, Overseas
Programme: *Through Western Ears*
Notes: Coates recorded his passage earlier on the day of transmission.

* * *

5.

Date: 10-11/05/1944
Station: BBC, North American Service
Programme: *Record Review*
Script: *GB-Lcm* Eric Coates Archive, Box 186
Notes: The programme was pre-recorded on 10/05/1944.

6.

Date: 10/03/1948, 18:25-18:55

Station: BBC, Midland Home Service

Programme: *Around and About*

Recording: *GB-Lbbc & GB-Lb/MT 12048*

Notes: This programme was a series of interviews with 6 Midland personalities (Gordon Richards, Kenneth Horne (with interruptions from Richard Murdoch), Eric Coates, Dorothy Round and Sid Field) to celebrate the one-hundredth edition of the programme.

* * *

7.

Date: 26/11/1949, 19:00-19:45

Station: BBC, Home Service

Programme: *In Town Tonight*

Recording: *GB-Lbbc & GB-Lb/LP 14060*

Notes: This programme was the five-hundredth edition of the popular feature programme. Coates discusses the 'Knightsbridge' March.

8.

Date: 20/06/1951, 18:20-19:00

Station: BBC, Home Service

Programme: *Desert Island Discs*

Script: GB-Rwac S133/18/7 Special Collections Plomley, Roy 'Desert Island Discs.' Scripts 91-109

Notes: The programme was recorded on 15/06/1951. Whilst the sound recording of this programme does not exist in the BBC's archives, the script (as used by the show's presenter Roy Plomley and signed by Coates) exists in the BBC's archives. The script perhaps gives the greatest indication of Coates' musical tastes.

* * *

9.

Recording Date: 11/07/1952

Station: BBC, Overseas

Notes: The interview was a four-minute talk about the genesis of Coates' new work, *The Unknown Singer*, which was to be premiered at the Cheltenham Festival on 20/07/1952. The interview was also promotional broadcast for the Festival.

* * *

10.

Recording Date: 13/11/1953

Station: BBC Transcription Service

Programme: *This Britain*

Notes: This was a brief interview with John Ellison for the programme 'This Britain'. Shortly after the recording was made the discs were sent to Australia.

11.

Date: 21-24/12/1953, 18:15-18:45

Station: BBC, Light Programme

Programme *Eric Coates Remembers: Episodes and Adventures from his Autobiography*

Notes: 'Introduced, with gramophone illustrations, by the author and Stephen Williams'. The four programmes were scripted by Stephen Williams and Coates recorded four five-minute interviews for the programme, on 17/12/1953 and was based on his newly-published autobiography.

* * *

12.

Recording Date: 09/02/1953

Station: Unknown

Programme: *My Friends the Composers*

* * *

13.

Date: October 1954

Station: BBC, Home Service and West of England Home Service

Programme: *Dan Godfrey*

* * *

14.

Date: 24/02/1955

Station: West of England Home Service

Programme: *The Life of Fred Weatherly*

15.

Recording Date: 04/08/1955
Station: BBC Transcription Service
Programme: *Masters of Melody: Edward German*

* * *

16.

Date: 11/09/1955 19:30-20:30
Station: BBC, Light Programme
Programme: *These Radio Times*
Notes: Coates' interview was pre-recorded on 08/09/1955.

* * *

17.

Date: 12/02/1956, 16:00-17:00
Station: BBC Light Programme
Programme: *Melody Hour: Music by British Masters of Light Music*

* * *

18.

Recording Date: 28/05/1956
Station: BBC, Light Programme
Programme: Trailer for the 1956 Light Music Festival

19.

Date: 12/12/1956, 09:10-09:55

Station: BBC, Light Programme

Programme: *Housewives' Choice*

* * *

20.

Date: 23/04/1957, 21:00-22:00

Station: BBC, Light Programme

Programme: *Tuesday Tunetime*

Notes: Coates was interviewed by Henry Isaacs, and the interview was pre-recorded on 16/04/1957.

v) Doubtful Radio Broadcasts

1.

Date: 22/05/1928, 21:20-22:00

Station: BBC, Daventry (5GB)

Orchestra: BBC Dance Orchestra

Programme: *The Three Bears* Phantasy

Notes: The programme was entitled 'Something New' and it is not possible to ascertain whether or not Coates acted as the guest-conductor for his phantasy.

* * *

2.

Date: 04/06/1928, 21:35-22:00

Station: BBC, Daventry (5GB)

Orchestra: BBC Dance Orchestra

Programme: *The Three Bears* Phantasy

Notes: The programme was entitled 'Something New' and it is not possible to ascertain whether or not Coates acted as the guest-conductor for his phantasy.

3.

Date: 12/07/1933, 20:00-21:00

Station: BBC, National

Orchestra: Reginald King and his Orchestra

Programme: *London Suite*
Under the Stars
Two Symphonic Rhapsodies
'Who is Sylvia?' (Four Old English Songs)
The Three Bears Phantasy
Dancing Nights Concert Valse

Notes: Coates may well have conducted the entire programme, devoted to his music, or may have just conducted a selection of his compositions. 'Who is Sylvia?' was listed as a 'first orchestral performance'.

* * *

4.

Date: September 1941

Station: BBC, General Forces Programme

Orchestra: Geraldo and his Concert Orchestra

Programme: Unknown

Notes: The entire programme was given over to the music of Eric Coates; the composer was invited to conduct several items himself.

5.

Date: 05/02/1946, 23:15-00:00

Station: BBC, Overseas

Orchestra: BBC Theatre Orchestra

Programme: Unknown

Notes: The broadcast was pre-recorded.

vi) Television Appearances

1.

Date: 20/07/1937, 15:25-15:50
Station: BBC, Television
Orchestra: BBC Television Orchestra, Ken Gray (saxophone)
Programme: *The Merry-makers Overture*
Saxo-Rhapsody
Symphonic Rhapsody on 'I Pitch My Lonely Caravan'
'Knightsbridge' March (*London Suite*)

* * *

2.

Date: November-December 1954
Station: BBC, Television and Home Service
Orchestra: Unknown
Programme: *In Town Tonight*
The Dam Busters March

* * *

3.

Date: 01/10/1955
Station: ATV
Programme: *Around Town* or *Saturday Showtime*
Notes: Coates was interviewed by Dickie Leeman about his march, *Sound and Vision*, written for ATV.

vi) Film Appearances

1.

Programme: *A Camera Interview with Eric Coates – The Famous Composer and Conductor*

Company: Pathé News Footage, 1096.24

Recorded: 28/05/1934 [05/05/1934]

Orchestra: Symphony Orchestra

Notes: This short film (four minutes) shows the recording and broadcasting (by the BBC's 'In Town Tonight') of Coates' new March *London Bridge* in Number One Studio, Abbey Road. The film has a brief introduction to the March by Coates and then shows the composer conducting the orchestra. The film cuts between Abbey Road Studios and snapshots of London Bridge. Pathé dates the film as 28/05/1934, which may well be the release date of the film, though the broadcast and recording session took place on 05/05/1934.

* * *

2.

Programme: [*Eric Coates Strolls in London*]

Company: Pathé News Footage, 1303.17

Recorded: 16/10/1944

Notes: This brief film (less than three minutes) shows Coates walking through London, in St. James' Park and in Westminster, on the riverbank jotting down ideas. It then concludes in Berkeley Court showing him writing up the sketches jotted on the walk. The score of the film is a montage of his music: 'Westminster' (*London Suite*), *By the Sleepy Lagoon* and 'Knightsbridge' (*London Suite*).

I) Written Works

i) Books

1.

Title: Foreword

Published: *This Is Jack Payne* by Jack Payne (London: Sampson Low, Marsden and Company, 1932, ix)

Date: 20/02/1932

Notes: Coates was asked by Payne to write a forward for his autobiography *This is Jack Payne*. However, he shied away and wrote Payne a letter, which was published as the foreword.

* * *

2.

Title: *Report on Light Music*

Published: Unpublished

Date: Presented to the BBC 22/05/1943

Manuscript: 1) *GB-Rwac* R27/172/1 Music General: Light Music File 1 (1939-1943).
2) *GB-STHprivate*

Notes: Coates listened to and analysed light music programmes broadcast by the BBC from the 07/02/1943 until 08/05/1943 – a total of 168 programmes and presented his findings to the BBC.

3.

Title: *Suite in Four Movements*

Published: Heinemann, 1953 and Thames, 1986 (second edition)

Date: 23/08/1952

Manuscript: *GB-Lcm* Coates Archive, Box M125

Notes: Dedicated 'to the other two', Phyl and Austin. For the reprint of the book in 1986 a foreword was added by Ian Lace to bring the volume up to Coates' death in 1957. The manuscript is typewritten and contains a large amount of unpublished material removed from the published book.

ii) Articles

1.

Title: Fair Play for Jazz

Published: *Music For All*

Date: March 1927

* * *

2.

Title: How to Write Songs

Published: *Musical News*

Date: 1928²

* * *

3.

Title: Taking Jazz Seriously

Published: *Daily Sketch*

Date: 07/01/1928

* * *

4.

Title: How Do You Like Your Music By Eric Coates

Published: *Liverpool Evening News*

Date: 05/03/1935

5.

Title: From Meadow to Mayfair
Published: *Sunray (The Magazine of Hucknall Carnival)*
Date: 1935 (the letter written 11/06/1935)
Manuscript: 1) *GB-Lcm* Coates Archive, box 186
2) *GB-STHprivate*
Notes: This article is a letter written to the editor of the magazine (Henry Morley). Coates was guest of honour at the Hucknall Carnival in July

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6.

Title: Eric Coates Writes an Appreciation of Sigurd Rascher
Published: *Radio Times*
Date: 08/01/1937
Manuscript: *GB-Lcm* Coates Archive, box 186

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7.

Title: This Musical Snobbery
Published: *Evening News*
Date: 30/06/1939
Manuscript: *GB-Lcm* Coates Archive, box 186
Notes: This article, which is essentially a letter, was a response to an article by Haydn Wood entitled 'Fame can be a Handicap' published 20/06/1939 in the same newspaper.

8.

Title: Is Light Music a Dying Art?
Published: *Radio Times*
Date: c.1942
Notes: Coates' Scrapbook states the letter was written in 27/06/1942, the *Radio Times* around this date does not have the article.

* * *

9.

Title: Arnold Bax (1883 – 1953)
Published: *Music and Letters*
Date: January, 1954
Manuscript: *GB-Lcm* Coates Archive, box 186
Notes: The obituary tribute in the *Musical Opinion* (Volume XXXV), 1-14 is a collection of writings by: Arthur Bliss, Arthur Benjamin, York Bowen, Eric Coates, Patrick Hadley, Peter Latham, Bernard Shore, Ralph Vaughan Williams and William Walton.

* * *

10.

Title: Misadventure and Intonation
Published: *Winter Garden's Society Magazine*
Date: April 1955 (Number 20)
Notes: Coates was a member of the Management Committee of the Western Orchestral Society who published the magazine.

11.

Title: Foreword

Published: *Light Music Society Magazine*

Date: September 1957 (Volume 1, Number 1)

Notes: Coates was President of the newly founded Light Music Society, and as such was invited by Billy Mayerl (Editor of the Light Music Society Magazine) to contribute an article on the aims of the Society for their first magazine.

iii) Published Letters

1.

Subject: Musical Copyright

Published: *The Times?*

Date: 16/04/1928

Notes: The letter features in Coates' Second Scrapbook, but does not feature in *The Times* of that date. It is probable that it was attributed to the wrong newspaper.

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2.

Subject: Dance Tunes and Crooners

Published: *Radio Times*

Date: 06/03/1936

* * *

3.

Subject: A Famous Notts. Composer

Published: *Nottinghamshire Guardian*

Date: October 1936

Notes: The letter was dated 06/10/1936, and was presumably published after this date. The letter is fixed in Coates' scrapbook for 1936 with no date.

4.

Subject: A Canadian Bill

Published: *The Times*

Date: 28/02/1938

Notes: The letter was signed by; Fredric Austin, Eric Coates, Herman Finck, Cyril Scott, T.C. Sterndale Bennett, W.H. Squire and Haydn Wood.

* * *

5.

Subject: The Copyright Bill Proposal: Music for 'Social Service Bodies'

Published: *The Times*

Date: 07/12/1955

Notes: The letter was signed by: William Alwyn, Arthur Bliss, Eric Coates, Vivian Ellis, Douglas Furber, Christopher Hassall, Alan Herbert, Eric Maschwitz, Montague Phillips, W.H. Squire, William Walton, Ralph Vaughan Williams and Haydn Wood (all members of the PRS Board).

* * *

6.

Subject: Copyright Bill

Published: *The Times*

Date: 27/03/1956

Notes: The letter was signed by William Alwyn, Arthur Bliss, Eric Coates, Gordon Jacob, Sidney Torch and Ralph Vaughan Williams.

7.

Subject: Record Royalties

Published: *The Times*

Date: 02/07/1956

Notes: The letter was signed by William Alwyn, Arthur Bliss, Eric Coates, Vivian Ellis, Eric Maschwitz, Montague Phillips, Sidney Torch, Ralph Vaughan Williams and Haydn Wood (all members of the PRS Board).

* * *

8.

Subject: The Copyright Bill: Grave Injustices in Proposals

Published: *The Times*

Date: 16/10/1956

Notes: This letter was signed by William Alwyn, Arthur Benjamin, Arthur Bliss, Benjamin Britten, Eric Coates, Vivian Ellis, Eric Maschwitz, Montague Phillips, Sidney Torch, Ralph Vaughan Williams and Haydn Wood (all members of the PRS Board).

* * *

9.

Subject: The Light Music Society

Published: *The Times*

Date: 20/04/1957

10.

Subject: The Light Music Society

Published: *The Musical Times* and *Music and Musicians*

Date: June, 1957

Notes: The published letters are identical in the two publications and largely the same as in *The Times*.

iv) Miscellaneous and Interviews

1.

Title: *Our Interview Gallery, No 21: Mr. Eric Coates*

Published: The Performing Right Gazette

Date: January 1928

Notes: This was an extended interview conducted with Coates and details his early career and views on the PRS.

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2.

Title: *Eric Coates by W.S. Meadmore*

Published: The Gramophone

Date: November 1937

Notes: The interview was Coates' longest interview, spanning three pages.

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3.

Title: *Masterpiece Music Selected and Edited by Eric Coates*

Date: 1937-1938

Notes: This was a sixteen-part set (originally billed as a twenty-part set) of popular pieces for piano, though each volume contained one piece for violin and piano as well as several songs. Whilst the magazine states that the pieces were selected and edited by Coates (including a lengthy two-page introduction to each edition), it is likely that the magazine used Coates' name and all the work was done by a 'shadow' editor. There was an earlier edition of *Masterpiece Music* edited by Percy Pitt.

Appendix 2

Report on Light Music by Eric Coates Submitted to the BBC, 22/05/1943.¹

The BBC Music Department commissioned Eric Coates to report on the state of Light Music broadcast by the Corporation presumably in late-1942.² The submission of his *Report* was initially delayed in early 1943 due to a bout of bronchitis. After listening to 168 programmes over a course of three-months (from 7 February to 8 May 1943) making detailed notes on each,³ he submitted his findings to the BBC in May with the following disclaimer:

I must apologise for my literary style being a bit shaky but writing reports is not my “cup of tea”.

You will see that I begin with an Introduction, deal with the various Sections separately and finish with a Conclusion. I have not mentioned artists or items individually but have dealt with the general trend. I have, however, my notes on all the programmes to which I listened and if there is anything further you wish to know I could refer to my note-book.

Hoping that what I have said in my Report may be useful to you...⁴

The *Report* was his largest literary undertaking aside from his autobiography and is really his only attempt to sum up his artistic and musical credo regarding light music.

Coates' original pagination and page numbering has been retained, resulting in a rather unorthodox layout.

¹ Coates, Eric. *Report on Light Music*. Presented to the BBC, 22/05/1943, *GB-Rwac* Music General Light Music File 1939-1943 and *GB-STHsmith*.

² Though there is no record of any formal invitation for the Report in the BBC's Archives.

³ 27/05/1943 Arthur Bliss to Eric Coates. *GB-Rwac* Eric Coates file 4, 1943-1948 & *GB-STHsmith*.

⁴ 22/05/1943 Eric Coates to Arthur Bliss. *GB-Rwac* Eric Coates file 4, 1943-1948.

REPORT ON LIGHT MUSIC.

Introduction

Having been asked to make a report on the Light Music Programmes given by the B.B.C. during a period of three months, and having duly listened to broadcasts from February 7th to May 8th, I find it is impossible to make a satisfactory report on Light Music without first considering this branch of Art relative to other music broadcast by the Corporation, and as a result of listening to 168 programmes I am forced to the conclusion that, relative to the whole of music, the listener is given very little of the Light Music with which this report has to deal. Before I proceed, one thing must first be determined – What is music, and how should it be played? This question can be put to every branch of the art and receive the same reply. Music is written by a composer for performance on certain instruments; once written it cannot be altered except by the composer, and to be performed it should be presented exactly as written, for the correct complement of instruments. Viewed in this light, how much of the music which is broadcast daily is true music and how much is hybrid? This is the primary consideration for all music, whether by Beethoven or Gershwin. Is it presented as written, and is it presented on the instruments for which it is written? The answer, which I have reached after listening to these broadcasts of Light Music, viewed relatively to other music, is that only two types of music receive true presentation – Symphonic heavy music and Dance music – the former being presented in the manner necessary to true music, the latter being in many cases arranged and doctored to suit the individual requirements of dance bands. This presents an observation which cannot be overlooked – that the only music which is properly presented is music which one portion of the public likes and the other dislikes – in the case of Symphonic music the appreciating public being

2.

very small and the non-appreciating public very large, and in the case of Dance music the appreciating public being large and the non-appreciating public being fairly large. It thus follows that if the listener is in one of these groups (Symphonic or Jazz) he is well catered for, and there is plenty to appeal to him. BUT – supposing he does not fall into either category, what then?

TRUE PRESENTATION.....This means firstly, good performance, and secondly, the fostering of interest by, for instance, articles in the Radio Times, and announcements on the air, such as are given so admirably for the Symphonic music. The musically unrepresented public referred to above is very large; it is probably larger than either of the groups so far discussed, in that the music of the Light School (Johann Strauss, Massenet, Lehar, Delibes, Bizet, Gounod, Edward German, etc.) can be appreciated, not only by those who do not care for symphonies and jazz, but by both the extremist groups as well. It is, in fact, the public meeting-ground in all music. This large section, however, is almost entirely neglected. These people do not care for the journalistic articles on “swing”, the sensational presentations of jazz programmes, or for the somewhat over-intellectual introductions which highbrows prefer for their type of music. They want, and should be given, articles on music and discussions on music, which are simple, intellectually sound and pictorial – the greater part of Light Music is pictorial and needs pictorial explanation. In other words, they need interesting in their school of music just as much as the highbrows today are fostered in interest in heavy music, i.e. the Modern Symphonic School. There is a School of Light Music – an International School – to which all composers of Light Music belong. They all uphold the same traditions and their music promotes friendship all over the world and, it is of great importance for post-war days that interest in this School of

3.

Light Music be revived and fostered, for its appreciation in all countries have a common ground of understanding such as only Art can promote. At present, however, there is no interest taken in this type of music, which exists as best it may in a very limited sphere. This sphere grows annually more limited relatively to heavy music, because whereas the symphonists, who know they will receive true presentation, are continually adding new works to their catalogue, the composers of Light Music are losing heart through lack of encouragement and proper presentation. It is a fact that it is only in recent years that Light Music has been so neglected, for it was at one time very much encouraged by the promoters of concerts all over this country, and one notices with regret that due to the advent of the B.B.C. and its policy, Light Music is gradually being killed. From my listening over the past three months I cannot but remark that it seems time for a change to be made, and in my view is cemented by many conversations with listeners, from whom I continually hear the request for more straightforward Light Music.

We are given PERFECT PRESENTATION of Symphonies, with intelligent articles in the Radio Times, and good positions in daily programmes – all for the benefit of a very small percentage of the public – and this is the bulwark upon which present-day broadcast music rests. Everything else circles round these perfect presentations. Dance music could not be better used; it does not seem to matter how much it is cut, arranged or “faded-out”, the tunes, owing to the plugging system of publishers and band-leaders, are played so often that what 12:30 does badly four o’clock will do well. Journalistic articles of a very slap-dash order are in evidence; presumably they are requisite and popular, although I cannot help feeling that these are in poor taste.

4.

Sandwiched-in between the Symphonies and the Jazz is Light Music, but where is its TRUE REPRESENTATION? If I were to discuss only Light Music played as it should be played, my report would occupy only a few paragraphs and deal with a mere handful of light orchestras. Small complements with inadequate strings are the major handicap of Light Music, and apart from these orchestras the most remarkable welter of hybrid music exists – Cinema Organs playing orchestral suites, Hawaiian bands playing Viennese waltzes, Balalaika orchestras playing Mozart piano-sonatas, and so-on and so-on. It is this melange of hybrid music, together with a small portion of Light Music (well-played but badly introduced and with no interest fostered in it whatsoever) that I am asked to discuss in this Report.

Organists.

On the whole the standard of the broadcasts was fair – the good and the poor being about even. Two of these organists are definitely not up to broadcasting standard and all the broadcasters were uneven, by which I mean the same organist giving one day a good programme and another time a poor one, seeming to show that they do not understand programme-building. The tendency throughout was undue and undesirable emphasis on the sentimental, even the better organists not being excepted. I notice that some of these artists are very inaccurate in their harmonies and have ideas which are contrary to those of those of the composer. By substituting their own harmonies in well-known tunes they cause irritation to listeners and also add to the general trend of slovenliness which persists throughout the lighter broadcast programmes. Could it not be insisted upon that organists free themselves from over-sentimentality and play the notes as written? The need for accuracy should continually be being brought home to them in an attempt to mitigate the bastard nature of this instrument.

Military Bands.

These broadcasts were fair, the good and the poor being about even. Two of these bands were not up to broadcasting standard and here again the broadcasters were uneven, one day giving quite a good performance and another time an inferior one. I do not consider the Military Band standard to be high. This may be caused by the conductors, who are on the whole stereotyped, too rigid and slow. Many of the programmes were dull and some of the pieces played

were unsuitable, for instance, Gomez's "Il Guarany", Glazunov's "The Seasons" (which depends so much on orchestral colour), Walton's "Portsmouth Point" and an ambitious programme of Russian Music. The Irish Guards were the only band that stood out as giving an ideal programme, perfectly rendered. It seems to me that Military Bands should keep to the lighter school and not attempt the heavier works. Could not the conductors of these bands be gently persuaded to "ginger-up" a bit and put more life in to their renderings?

Brass Bands.

On the whole the standard of the bands was higher than that of the Military Bands, though some of the programmes were dull, verging on the antiquated and not too well played. The arrangements, with one or two exceptions, were good. I do not know whether perhaps the Brass Band library is limited, but I should have liked to have heard them attempt something a little more modern on occasions. They are seemed to specialize in Audran, Flanquette, Sullivan, Johann Strauss, Weber, Suppe, Offenbach, Donizetti, Etc. Etc. One or two of these bands struck me as having a very lovely tone and excellent technique and it seemed such a pity that they should not be able to demonstrate their ability to tackle something other than the old "chestnuts".

Outside Broadcast Orchestras.

A very mixed lot of broadcasters, ranging from good to bad. I heard some most dreadful performances and some of those orchestras should never broadcast. Some of them seem incorrectly named as “Orchestras” as they suddenly turn themselves into dance-bands and then back into so-called orchestras, using saxophones to counteract their lack of wood-wind and horns. In neither case were they successful. Others try to ignore their lack of wood-wind, horns and strings and tackle works which are completely out of their reach – but, after all, what can they be expected to do with only a few strings, a few wood-wind, no horns, a couple of brass and pianoforte and drums? As a matter of fact none of these orchestras is large enough and most of them are not good enough to play Light Music satisfactorily. Some of them are nothing more nor less than small combinations bolstered-up a bit, but not sufficiently bolstered, to give a good performance of anything. In my opinion, most of them should be taken off the air, as their playing is poor and their complement too small to be effective, in fact, they are neither “fish, flesh, fowl, nor good red-herring”.

There is no doubt that this type of small orchestra lets down the standard of broadcasting and even if the players were good the effect would still be more or less unsatisfactory on account of the incomplete complement. I do not think that any orchestra which is not up to recording standard should be tolerated on the air – only about three Outside Broadcast Orchestras were up to this standard, and the most satisfactory of these was handicapped by lack of strings.

Could not broadcasts by these orchestras be discontinued and replaced by two first-class resident orchestras of say, 45 players each? Two conductors would be needed who were catholic in their tastes, who had been “through the

mill”, who were au fait with the best in Light Music and who understood programme-building. These orchestras could give most delightful and varied programmes, with old masters of Light Music, such as Mozart, Schubert and Mendelssohn, etc. going hand in hand with the moderns.

Generally speaking, the programme material used by the Outside Broadcast Orchestras was quite good, but there is room for plenty of improvement in this direction. The whole art of programme-building is in variety, which so few people understand. It is fatal, for instance, except in exceptional cases, to give programmes, of say, British Music, or Russian music, or a programme of Waltzes, each one killing the other – I believe we were once even treated to a programme of Overtures! Can we wonder that listeners complain about broadcasting?

I noticed that the best of these orchestras played eleven arrangements out of a total of forty items. This is far too high a percentage of arrangements, and this orchestra, being one of the very few which can play Light Music adequately, ought to concentrate on composers, not arrangers. We hear quite enough arrangements throughout the day from the small combinations. Do let us encourage the creative composer.

Small Combinations.

I have listened to nearly all these combinations and on the whole the impression I received was that they were fair. A few stood out head and shoulders above the rest and gave excellent programmes and performances, but all the others leaned too much towards the sentimental and need a great deal of "bucking-up". I found the Cuban-Hungarian-Hawaiian-Mexican-Havana type of broadcast monotonous in the extreme, though I am told they are popular with a certain class of listener. To my mind most of the music these particular combinations play is sentimental, lifeless, nauseating and completely without variety of tone-colour. It dribbles out in a long, meaningless stream and exhausts one, and I cannot believe it can be good for anyone's health to listen to it. Could not these Cuban-Hungarian-Mexican etc. broadcasts be limited to fewer appearances and be replaced by combinations of a more healthy nature? For instance, undoubtedly the most satisfactory combinations, musically speaking, are those of the string-quartet-quintet, pianoforte, mustel organ type. Why not have more of these and do away with what I call the "eccentric" type? This particular kind of combinations (strings, pianoforte, mustel organ etc.) should be encouraged, as it has more musical value than the others and can give delightful renderings of certain Light Music without destroying the original idea of the composer, as happens far too frequently in the arrangements played by the more "eccentric" type.

Generally speaking, any combination which has to have music specially arranged for it should be discouraged, for the simple reason that the arrangers, clever as many of them are, destroy the value of the music played by making it all sound the same, thrusting forward their own individuality

and destroying that of the composer. No-one enjoys and admires a good arrangement more than I do, but they soon become monotonous and should only be presented sparingly.

The general feeling of sentimentality running through the Small Combination Broadcasts is deplorable and steps should be taken to stamp it out. I do not mean cutting out the sentimental numbers, but by “gingering-up” the players. So much depends upon how a thing is played – some instrumentalists will make anything sound sentimental. All the leaders should be encouraged to put more life into their broadcasts, and this brings me to the subject of the singers to whom I was compelled to listen.....

It is appalling to realize that the crooning cult has been allowed to spread from the dance-bands to nearly all the light programmes – I think the belief is that listeners like it, but in my opinion this is a fallacy. If singers were made to understand that if they crooned they would be taken off the air, they would soon get back to a less objectionable style. They do not do the “snappy” type of numbers so badly, but when it comes to the sentimental love-song it is nothing more nor less than a disgusting exhibition of artificial emotion. Fred Astaire is a perfect example of a world-famous star who never croons – he is far too musical to adopt this dreadful method of expression, and the public likes him none the less because of it. If singers were encouraged to sing the popular songs of the day in the light-hearted Astaire manner we should see an improvement in the general tone. I do not think the songs are to blame, for when they are sung by artists such as Fred Astaire they never sound objectionable.

It is a nasty thing to know that the younger-generation-listener is being brought-up on this undesirable and slushy sentimentality, and is hearing these harmless numbers sung off the note and after the beat in the most unpleasant suggestive manner.

It would be well worth the B.B.C.'s while to engage a singer of the first rank to put these so-called singers through their paces before they are allowed to come in front of the microphone.

B.B.C. Variety, Revue & Midland Light Orchestras.

Some of the orchestral programmes given by the two former were quite entertaining though these orchestras found it difficult to play genuine Light Music on account of lack of strings and full complement of wood-wind, horns and brass, though I must say their attempts were very praiseworthy and in certain cases where the numbers had been specially arranged, good. The Midlan[d] Light Orchestra sometimes tackled works which were outside its capabilities with rather unfortunate results though many of its programmes were well-chosen and well put-over. I should like to add how much I think the standard of this orchestra has improved during the past few months. Here again there is a lack of string-tone.

B.B.C. Scottish & Northern Orchestras.

The standard of playing of both these orchestras cannot be said to be high, specially when playing Light Music, which is, as every musician knows, far more difficult to render well than the heavy type of music. Of these orchestras, I think the Scottish is the better.

The Light Programmes given were not always very good, through it was sometimes difficult to say whether this was due to the choice of items, or to the rather low standard of the playing, or to the capabilities of the conductors – probably a little of all three. I am afraid they really do not understand the rendering of Light Music.

The Scottish Orchestra seems to delight in giving, for want of a better word, “feature” programmes, consisting of whole broadcasts of Marches & Waltzes, Overtures, whole programmes of the Strausses, and one was devoted to Festive Music. I found all these programmes indescribably dull, one item killing the next throughout. This is not good programme-building – it may be interesting from the point of view of the conductor but it is boredom for the listener. The whole art of building a good programme is in making it varied – each item being chosen so as to show-off the qualities of the next. I was sorry to see that the programme of Festive Music was broadcast to our Forces Overseas who, I should think, must have found it deadly. On one occasion I must say I heard the Scottish Orchestra give a first-rate show (Arthur Bliss’s “Checkmate”) and I think it must have been augmented for this broadcast. Both these orchestras could do with more strings.

B.B.C. Theatre Orchestra.

There is no doubt about this orchestra being the pick of the bunch so far as Light Music and programme-building are concerned – practically all these programmes were delightfully entertaining and well played, though I noticed throughout a lamentable lack of string-tone.

The only time listeners ever hear Light Music played anywhere approaching the original conceptions of the composer, is by this orchestra and on certain rare occasions by sections of the B.B.C. Orchestra.

The Theatre Orchestra, to do itself really justice [*sic.*], should have a permanent complement of 34 strings, double wood-wind, 4 horns, 5 or 6 brass, 3 percussion players and harp. This augmentation would help to obviate the noticeable “conjuring” to which the balancer has to resort with the orchestra at the present size.

Broadcasts under the heading of “B.B.C. Orchestra”.

The occasions on which this orchestra played Light Music were few, but what they did was very well done, both the renderings and standard of playing being of a high order and the choice of items in nearly every case excellent.

I notice that this orchestra plays the lightest of Light Music by British and Foreign dead composers, Sullivan, German and Sousa, for instance, but it never plays a single work by living British composers of Light Music. Why is this? If the compilers of the programmes for this orchestra are only interested in those British composers who have “passed-on” then there may be something to be said for early decease.

Ballad Concerts.

I notice that there are no programmes devoted to ballads. I think this is a pity as a large section of the listening public still likes a good song. The popular Ballad Concerts at Queen's Hall and elsewhere of twenty-five years ago were an object of ridicule in certain quarters because of their sentimentality, but compared with the sloppy stuff we hear today old ballads are indeed robust.

I would suggest giving such songs as, "Summertime on Bredon", "So we'll go no more aroaming", "When the swallows homeward fly", "Songs my mother taught me", "Indian Love Lyrics", "Where my caravan rested", "I heard you singing", "A brown bird singing", "Sea-Rapture", "Starry Woods", "Lethe", "To Julia", "Now sleeps crimson petal", "If my thoughts had wings," etc, interspersed with popular arias of the Puccini, Saint-Saens, Bizet type, and a fine violinist for contrast. One new ballad could be introduced at each broadcast, but not the type of song which some people have come to look upon as a "ballad" today and which is really nothing more than the sentimental dance-number. These belong to the dance-band and should stay there.

In the old days the New Queen's Hall Light Orchestra of 50 players was formed specially to play Light Orchestral Music at these Ballad Concerts and besides a galaxy of famous singers such artists as Kreisler, de Greef, Moiseiwitch and Myra Hess were frequent soloists.

There is no doubt that the ballad singers of the past were fine artists and few singers today can touch them for finish. If the Ballad Concerts were revived I think it might have the effect of improving the standard of modern singing appreciably.

Conclusion.

Listening to broadcasts of Light Music during the past three months has been, I must confess, a great revelation and has shown me the huge and difficult task the B.B.C. is carrying-out in presenting entertainment to the listening public, it has also shown me the immense educational responsibility that all broadcasts, of whatever nature, carry with them automatically, and it is with regret that I notice that the public is being rapidly educated to believe that Light Music is of no value whatsoever.

It is absolutely imperative, for the survival of this School of Light Music, that the standard and status of Light Music broadcast be raised. A slack, slipshod, “go as you please” attitude has been allowed to creep-in into nearly every department of Light Programmes and has had, and is having, a most lowering effect. This has been brought about chiefly by the attitude of those in authority who only foster Symphonic work, and much harm has been done by such things as the inadequate-sized orchestras, the prominence given to the Small Combinations, and the license given to arrangers, from whom no Light Music now seems to be safe – in fact, in many cases it is looked upon as being the property of anyone who cares to pull it about.

Things have obviously fallen to a pretty low level when the announcer is permitted to deliver himself in this way – “You will now hear the famous Waltz, ‘Espana’, played with refreshing new effects” – and then followed the most disgusting exhibition of arranging I have ever heard. I could not quite make out what the instruments were but I received an impression

of double-bassoon, eukelale, marimba, accordion, steel-guitar and all the other horrible accessories. Poor "España".

The arranging and pulling-about of music has not only brought about the most extraordinary and often horrible exhibition of instrumentation, but it has led to the most haphazard and happy-go-lucky attitude as regards cuts; drastic cuts now being frequently made without any feeling for the shape of the work. I recently heard one of my more ambitious works played with seven cuts in it, the whole idea of the work therefore being destroyed. This is only one of many instances and is typical of the slackness of the general attitude. The same attitude is often apparent also in the facetious manner adopted by announcers where Light Music is concerned. I have heard programmes when each item, for instance, has been introduced with poor and ridiculous rhyming, and recently in playing a Suite called "The Shoe", we were given irrelevant pleasantries re. "coupons". This is not funny and to my mind is in bad taste and only contributes to the general downward trend.

Going back once more to the subject of the orchestras. I realize that the difficulties in war-time as regards personnel are insurmountable, but when normal times return it is essential to have better and larger orchestras for the True Presentation of Light Music. Lack of body in an orchestra is bound to lead to the pernicious system of arranging or boiling-down works so as to conform with the capabilities of the orchestra in question, which system, if persisted in will inevitably bring about the disappearance of the genuine composer of Light Orchestral Music. What encouragement is there for the composer of the Light School to take the trouble to learn to orchestrate, if he is never to hear his works played by an adequate

orchestra, and is continually subjected to cutting, arranging and boiling-down? He might just as well write his music for the piano and hand his M/S over to the arranger.

Since it would seem to be the B.B.C.'s policy to exclude the works of composers of the Light School from performances by the larger orchestras and from presentation at such concerts as the Promenades – which concerts used to be representative of the best in music, be it grave or gay – to whom can he turn for representation? Certainly not to the B.B.C. while this present policy persists. The sad truth is that as [I] said in my introduction, the only composers who are adequately catered for today are those who write heavy Symphonic music and those who write Dance music. There seems, alas, to be no desire on the part of the Authorities to foster the Light School and to give it the right opportunity and presentation.

Most composers who know their job and their works so that they can be played on smaller orchestras and they are indeed glad to have performances in this way, but the point is that they should be encouraged by sometimes hearing their works played on the orchestra for which they were written.

I know that those in authority are anxious to make British Broadcasts one hundred per cent GOOD. Much that is done is Very GOOD, but it has somehow happened that the position of the Light School and of Light Programmes in general has been overlooked. This is easily understood when one considers the tremendous task that is ceaselessly before those who are responsible for programmes, and when on[e] thinks of the many aspects of broadcasting it is remarkable how much has been achieved.

The writing of this Report has brought back vividly to my memory the encouragement I received from all quarters, in my younger days, with regard to my orchestral writing. German received this same encouragement, and so did Sullivan before him. We must give the young writers of Light Music who may come along this same opportunity and, in my opinion, it is the responsibility of the B.B.C. to see that this is done.

I hope that this Report, as a whole, will not be considered to contain too much adverse criticism, for I know full well how easy it is to criticize as an onlooker. I have given a great deal of time and thought to the subject and have done my best to be impartial and constructive in all that I have said. If my remarks are found helpful, then I shall be more than happy.

Appendix 3

Appearance of Eric Coates' Music at the Promenade Concerts Under the Conductorship of the Composer and Henry Wood.

(* denotes first performance, † denotes first London performance)

Date	Pieces(s)	Orchestra
16/09/1909	<i>Four Old English Songs</i> ¹	Mrs Henry Wood (voice), Queen's Hall Orchestra, Henry Wood
17/10/1911	* <i>Miniature Suite</i>	Queen's Hall Orchestra, Henry Wood
19/08/1913	<i>Four Old English Songs</i>	Aimee Lendall or Lorre Wallet (voice), Queen's Hall Orchestra, Henry Wood
07/10/1913	<i>Miniature Suite</i>	Queen's Hall Orchestra, Henry Wood
14/10/1913	* <i>Idyll</i>	Queen's Hall Orchestra, Henry Wood
25/09/1915	<i>Mill o'Dreams</i> ²	Louise Dale (voice), New Queen's Hall Orchestra, Henry Wood
19/09/1916	<i>From the Countryside Suite</i>	New Queen's Hall Orchestra, Eric Coates
22/08/1918	<i>Wood Nymphs Valsette</i>	New Queen's Hall Orchestra, Henry Wood
09/09/1919	† <i>Summer Days Suite</i>	New Queen's Hall Orchestra, Eric Coates
25/09/1920	<i>Summer Days Suite</i>	New Queen's Hall Orchestra, Eric Coates
23/10/1920 (Last Night)	<i>Wood Nymphs Valsette</i>	New Queen's Hall Orchestra, Eric Coates
08/10/1921	<i>Wood Nymphs Valsette</i> <i>Moresque Dance Interlude</i>	New Queen's Hall Orchestra, Eric Coates
20/09/1922	<i>Joyous Youth Suite</i>	New Queen's Hall Orchestra, Eric Coates
08/09/1923	<i>Merrymakers Overture</i> <i>Wood Nymphs Valsette</i> <i>Moresque Dance Interlude</i>	New Queen's Hall Orchestra, Eric Coates
06/10/1923	<i>Joyous Youth Suite</i>	New Queen's Hall Orchestra, Eric Coates
25/09/1924	<i>Summer Days Suite</i>	New Queen's Hall Orchestra, Eric Coates
05/09/1925	* <i>Two Light Syncopated Pieces</i> ³	New Queen's Hall Orchestra, Eric Coates
30/09/1925	<i>Summer Days Suite</i>	New Queen's Hall Orchestra, Eric Coates

¹ The Songs had had their premiere at an RAM Concert at Queen's Hall in December 1908, but were billed as a first London performance.

² For the works performed during 1911-1915 Coates presumably played the viola in the orchestra.

³ Probably their first performance, though they may well have made the rounds of the coastal and spa orchestras before hand.

Date	Piece(s)	Orchestra
25/09/1926	<i>Moresque Dance Interlude</i> <i>Wood Nymphs Valsette</i>	New Queen's Hall Orchestra, Eric Coates
07/10/1926	* <i>The Three Bears Phantasy</i> ⁴	New Queen's Hall Orchestra, Eric Coates
30/10/1926 (Matinee performance)	<i>The Three Bears Phantasy</i>	New Queen's Hall Orchestra, Eric Coates
23/08/1930	'Who is Sylvia?' and 'It Was a Lover and his Lass' (<i>Four Old English Songs</i>)	Dorothy Bennett (soprano), BBC Symphony Orchestra, Eric Coates
08/09/1934	<i>The Three Bears Phantasy</i> ⁵	New Queen's Hall Orchestra, Eric Coates
17/09/1940	<i>The Three Bears Phantasy</i>	The season was cancelled on 07/09/1940 due to the hostilities and, as such, was not performed at that seasons concerts
1944	'Two Shakespearian Songs' (from <i>Four Old English Songs</i>)	It is unlikely that these songs were performed, as from the third week the season transferred to the Broadcasting House (for safety reasons) and subsequently returned to the Royal Albert Hall and the songs may have been dropped to save time. Also, due to Coates' vociferous attacks on the BBC's attitudes towards 'light music composers and the Promenades', the songs may well have been removed.
04/09/1954	<i>Saxo-Rhapsody</i>	Walter Lear (alto saxophone), BBC Symphony Orchestra, Eric Coates
18/08/1956	<i>The Four Centuries Suite</i>	BBC Symphony Orchestra, Eric Coates

⁴ Not listed as a first performance, the phantasy had been listed as a first performance in pre-season advertisements. No earlier performance has yet been traced.

⁵ *The Three Bears* was also performed in a Christmas Promenade during the 1930s, though the exact date is untraceable.

Appendix 4

Properties Lived in By Eric Coates

From his arrival in London in September 1906, Eric Coates made London his home. It was where, on his walks, he conceived and composed many of his best-known pieces. The more mundane tasks of orchestration and proofreading could be executed away from the capital. Appendix 4 gives an indication of the areas of the City where the Coates' lived. This list is also of considerable assistance in dating several manuscript pieces, as he was more likely to address a manuscript than date it, though most are dated. The list is as comprehensive as possible and the dates are close to the date when he/they first moved in. There are likely to be several places not listed, predominately from the 1910s, as they frequently moved house and on occasions rented out their house and lived in a cheaper property. The Coates' had a great love of the seaside, making frequent pilgrimages there during the 1910s; they first came to Selsey in 1922 and rented a cottage there. It was always a more relaxed environment where they frequently entertained guests. Though away from the metropolis, life continued unabated with all the London luxuries of electricity, telephones and a housekeeper, in addition to the routine musical business that needed attending to.

a) Hucknall Properties

Date (start)	Address
1886, August	140 Watnall Road, Hucknall
Pre-1901	Tenter Hill, 134 Beardall Street (now 182), Hucknall

b) London Properties

Date (start)	Address
1906, September	46 High Road, Kilburn
1907-1908?	Mansfield House, Clifton Gardens, Maida Vale, W
1908, November	45 Park Road, Regents Park, NW
1909, May	16 Loudoun Road, St John's Wood, NW
1909	39 Portsdown Road, Maida Vale, W1
1912?	? Gower Street, St Pancras, W1
1913, February	8 Douglas Mansions, West Land End
1914, November	60 Belsize Road, Hampstead NW
1915	26 Adamson Road, Hampstead, NW
1915	3 Berners Street Mansions, Berners Street
1919	36 Frognal, Hampstead, NW
1921	18 Cavendish Road, St. John's Wood (Upper floor of Phyl's parents house)
1924, May	22 Roslyn Hill, Hampstead, NW
1925, May	7 Willifield Way, Hampstead Garden Suburbs, NW 11
1930, August	176 Chiltern Court, Baker Street, NW1
1937, February	130 Berkley Court, Baker Street, NW1
1941, June	Chalfont, Longfields Drive, Amersham
1941, October	Acrise Cottage, Christchurch Hill, Hampstead, NW3
1942, November	63 Berkley Court, Baker Street, NW1
1949, March	39 Hill Street, Mayfair, NW1
1954, April	No London Property (lived permanently in Bognor Regis)
1955, May	2 Mansfield Street, W1

c) Sussex Properties

Date (start)	Address
1923	Stonecracker Cottage, East Beach, Selsey
1926	Summer Days Cottage, Park Crescent, East Beach, Selsey
1933	Summer Days Cottage (formerly 'Erivane'), Hillfield Road, Selsey
1937, October	Ivy Grange, Sidlesham
1939-1946	No Selsey Property
1946?	Twin Fires, Beech Gardens Selsey
1947	South Lodge, Selsey
1947	Tamarisk Lodge
1948	Tamarisk Cottage, Clayton Road, Selsey
1948	Bears Cottage, Bonner Road, Selsey
1952, March	The Holdynge, Aldwick Avenue, Bognor Regis
1955?	Fish Lane Cottage, Bognor Regis

Appendix 5

Eric Coates' Musical Choices for his Appearance on Desert Island Discs, 20/06/1951

- Record 1 Cockaigne Overture (Edward Elgar)
- Record 2 'Pastoral Dance' (*Three Dances from Nell Gwyn*) (Edward German)
- Record 3 Violin Concerto in D Minor (Henri Wieniawski), played by Jascha Heifetz
- Record 4 *Prélude à L'après-midi d'un faune* (Claude Debussy)
- Record 5 Clarinet Quintet in B minor (Johannes Brahms)
- Record 6 Valse in E minor (Fredrick Chopin)
- Record 7 *Tambourin Chinois* (Fritz Kreisler)
- Record 8 'Valse' (*Four Centuries Suite*), (Eric Coates) played by the National
Symphony Orchestra, conducted by the composer

In addition to the eight records the castaway also gets a copy of the show's signature tune (*By the Sleepy Lagoon*).

