

A NOTE FROM *Johnstone-Music*

ABOUT THE MAIN ARTICLE STARTING

ON THE FOLLOWING PAGE:

We are pleased for you to have a copy of this article, which you may read, print or saved on your computer. These presentations can be downloaded directly.

You are free to make any number of additional photocopies, for Johnstone-Music seeks no direct financial gain whatsoever from these articles (and neither too the writers with their generous contributions); however, we ask that the name of Johnstone-Music be mentioned if any document is reproduced.

If you feel like sending any (hopefully favourable!) comment visit the 'Contact' section of the site and leave a message with the details - we will be delighted to hear from you!

SPECIAL FEATURE on FLORENCE HOOTON

..

Born: 1912, 8th July (Scarborough)

Died: 1988, 14th May (Sheffield)

..

..

Florence Hooton received her first cello classes from her father, also a professional cellist, who in turn had himself studied with the London String Quartet cellist Warwick Evans. She then entered, in 1927, the London Violoncello School receiving classes from Douglas Cameron, continuing (with a scholarship) from 1929 to 1934 at the Royal Academy of Music, London. She also studied with Emanuel Feuermann in Zurich, though her posterior professional activity was to a large extent restricted to appearances and activities within Britain. She gave her first Wigmore Hall recital in 1934. From then on, and into the 1940's she was active as a performer with a special dedication towards the British cello repertoire, premiering the cello concertos of Gordon Jacob, Alan Bush and Kenneth Leighton; and recital works by Bax (Legend Sonata) and Jacob (Divertimento). Also worth mentioning is her premiere of the Bridge Oration in 1936, after Felix Salmond rejected it on cause of its 'ungrateful' writing for the soloist.

..

She made her Proms début in Beethoven's Triple Concerto with soloists Frederick Grinke and Dorothy Manley. She formed a regular duo partnership with pianist Kendall Taylor in 1936, and played in the Grinka Trio from 1933 to 1945. She married the violinist David Martin in 1938, and played many a year in the Loveridge-Nartin-Hooton Trio - from 1950 to 1976. She played a Rogerius cello dating from 1699.

..

In the second half of her career she became firmly established as a prominent cello teacher. She became a professor at the Royal Academy of Music in 1964, and also taught in Suffolk and Sheffield. Her last public performances were in 1978. Gordon Jacob dedicated a Cello Octet to her in 1981 for her students at the Academy, and she became an O.B.E. in 1982. After her death, the Royal Academy of Music decided to mark her memory, together with husband David Martin, with holding of the annual David Martin/Florence Hooton Concerto Prize.

..

The Academy's collection includes a striking portrait of her by Wilfred G. von Glehn RA, 1936 - REPRODUCED HERE! -

..

..



‘documenting the cello’

Please do see other original works for many different instruments and groupings, and also special transcriptions for cellists, and cellists with other instruments on the *Johnstone-Music* web page

Also both general musical and cello based articles, directories of famous historical cellists, and many other items of interest

DOWNLOADS - Many downloads on *Johnstone-Music* are now available, for those that are interested, at a *symbolic* payment, which is to help cover the costs of this web site. Some scores/parts are presented in musical edition programmes but generally they are found here in a most “clear” hand-written manuscript copy (the majority to almost a professional copyist standard) and transferred to a PDF file.

As far as *Johnstone-Music* is concerned you are welcome to publicly perform or record any work or piece found in the web; however you DO need to make mention of the name of the composer and the arranger on any printed information (hand programmes, disc covers etc.).

FREE PUBLICITY - If you care to inform us of any public performance (no matter how formal or informal the event is), recording or other uses of the original music or arrangements of David Johnstone or of other musical colleagues included in this web, we are happy to give your event free publicity on the *Johnstone-Music* web.

To take advantage of this, try to write to us three weeks or more in advance with any information. Last-minute entries are certainly better than not writing at all - however, understandably, once we have past the calendar month of the event it is not usually possible to add old items to the calendar. It is very interesting for the promoters of *Johnstone-Music* to have knowledge of your activity - and so in return for your information you will be entitled to a free gift of a work/s for every diary addition you tell us about. To find out more about this, please visit the “*Cello Club*” section in the web!