

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 JOHN FOULDS

..

Birth: 2nd November 1880 - Hulme, Manchester, England

Death: 25th April 1939 - Delhi, India

..

..

Born into a musical family, Foulds learnt piano and cello from a young age, playing the latter in the Hallé Orchestra from 1890 with his father, who was a bassoonist in the same orchestra. He was also a member of Promenade and Theatre bands.

..

Simultaneously with cello career he was an important composer of theatre music. Notable works for our instrument included a cello concerto and a cello sonata. Suffering a setback after the decline in popularity of his *World Requiem* (1919-1921), he left London for Paris in 1927, and eventually travelled to India in 1935 where, among other things, he collected folk music, composed pieces for traditional Indian instrument ensembles, and worked as Director of European Music for All-India Radio in Delhi. He was recognized as a successful composer of light music and theatre scores, later his principal creative energies went into more ambitious and exploratory works that were particularly influenced by Indian music. His work mixes tonality and atonality. Perhaps in some respects he was well ahead of his time (starting to use quarter-tones as early as the 1890s!), while some of his later works even anticipate Messiaen and Minimalism.

..

Foulds was an adventurous figure of great innate musicality and superb technical skill. For example, the Schubert *String Quartet in D minor, D 810* ('Death and the Maiden') he transcribed as a symphony for full orchestra in 1930 - incredible!

..

Among his best original compositions are *Three Mantras* for orchestra and wordless chorus (1919-1930), *Essays in the Modes* for piano (1920-1927), the piano concerto *Dynamic Triptych* (1927-1929), and his ninth string quartet *Quartetto Intimo* (1931-1932). Foulds' orchestral *Keltic Lament* - but also existing in a version for cello and piano! - has once again become popular due to its regular playing on British Classic FM. *A World Requiem*, a gigantic work in terms of size of the forces and the scope of its spiritual enquiry, was performed at anniversary concerts for the Armistice of the First World War at the Royal Albert Hall between 1923 and 1926, but then was largely forgotten until a more recent reappraisal that has placed his work at the forefront of its time. Sadly his life was cut short by cholera in 1939.

..

For cellist interest specifically:

Cello Concerto in G Major, Op. 17

Sonata for Cello and Piano, Op. 6

Two Concert Pieces for Cello and Piano, Op. 25

These are almost surely well worth investigating for enterprising cellists today!

..

..



John Herbert Foulds

1880 – 1939

‘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!