

Chapter 1 : English suite 4 1

Havergal Brian (born William Brian; 29 January - 28 November) was a British classical composer.. Brian was extremely prolific, his body of work including thirty two symphonies, many of them extremely long and ambitious works for massive orchestral forces.

Biography[edit] William Brian he adopted the name "Havergal" from a local family of hymn -writers was born in Dresden , a district of Stoke-on-Trent , and was one of a very small number of composers to originate from the English working class. After attending an elementary school he had difficulty finding any congenial work, and taught himself the rudiments of music. Through attending music festivals he made the lifelong friendship of his near-contemporary composer Granville Bantock – In his first English Suite attracted the attention of Henry J. Wood , who performed it at the London Proms. It was an overnight success and Brian obtained a publisher and performances for his next few orchestral works. Why he never succeeded in maintaining his success is a matter for debate, but it was probably due to his shyness with strangers and lack of confidence on public occasions. Whatever it was, the offers of performance soon dried up. In , Brian married Isabel Priestley, by whom he had five children. It seems Robinson expected Brian soon to become successful and financially independent on the strength of his compositions. For a while Brian worked on a number of ambitious large-scale choral and orchestral works, but felt no urgency to finish them, and began to indulge in hitherto-undreamt-of pleasures, such as expensive foods and a trip to Italy. Arguments over the money and an affair with a young servant, Hilda Mary Hayward, led to the collapse of his first marriage in . The affair with Hilda turned into a lifelong relationship: Hilda had already borne him another five children. In London, Brian began composing copiously, to alleviate the fact of living in conditions of the most basic poverty. On the outbreak of World War I he volunteered for the Honourable Artillery Company but saw no service before he was invalided out with a hand injury. The family then moved to Erdington , near Birmingham , Warwickshire , until May and then spent several years in various locations in Sussex. Brian eventually obtained work of a musical kind, copying and arranging, and writing for the journal *The British Bandsman*. In , he became assistant editor of the journal *Musical Opinion* and moved back to London. In he retired, and from then on devoted himself to composition, living firstly in London, and then in Shoreham-by-Sea, Sussex. His brief war service gave him the material for his first opera *The Tigers*. In the s he turned to composing symphonies, though he had written more than ten before one of them was first performed in the early s. From then on Brian composed another twenty-two symphonies, many of the later ones short, single or two-movement works, and several other pieces. Music[edit] This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. The latter performance was broadcast live and many people heard their first music of Brian that evening. This encouraged considerable interest, and by his death six years later several of his works had been performed and the first commercial recordings had begun to appear. The reputation of his music has always been restricted to enthusiasts and it has never achieved great popularity. Leopold Stokowski heard the *Sinfonia Tragica* and let it be known that he would like to perform a Brian work. Anthony Payne in his *Daily Telegraph* review wrote: Like Bach and Bruckner, Brian was an organist, and the organ repertoire influenced his musical habits and the organ appears in several of his symphonies. Also typical are moments of stillness, such as the slow harp arpeggio that is heard near the beginning and ending of the Eighth Symphony. But its most notable characteristics is its restlessness: Sometimes, for example at the end of the 3rd Symphony, Brian seems to be celebrating violence and the brute power of the music, but on repeated listening his music seems wiser than this – Brian seems to be enjoying making us think his music worships brutality, although its composer does not. This is his comment on the world of the s, racing towards world war. Although the fragmentary nature of his music militates against classical thematic unity, he often employs structural blocks of sound, where similar rhythms and thematic material allude to previous passages as opposed to classical statement and recapitulation. He usually alludes to the classical four-movement structure of the symphony, even in single-movement works. As he progressed

through his life his symphonies become shorter and more compact, and often sound Haydnesque , though the orchestra they employ is usually still large. The Gothic Symphony lasts for nearly two hours, the last symphony of all, No.

Chapter 2 : The Havergal Brian Society

Brian scholar, the late Malcolm MacDonald edited two very full volumes of Brian's writings on British Music and European and American Music (Havergal Brian on Music, Toccata Press, and) and a further four volumes are projected.

We hope that you find the site interesting and stimulating. If you would like to join the HBS, then simply use this link to email the Membership Secretary; joining and paying the subscription is simplicity itself using PayPal. While every effort has been made to ensure that the information presented on this website is accurate as far as our knowledge extends, the Society accepts no responsibility for any decisions made by third parties based on the content. Where inaccuracies are thought to be present, please contact the Society so that corrections may be made. In addition to the Simpson correspondence and the letters to the composer and writer Harold Truscott all of them originals, the Archive holds copies of the letters to his closest friend, Sir Granville Bantock and to the writer and critic Ernest Newman. Originals of the Bantock correspondence were originally purchased by McMaster University in Canada and copies were kindly made available to the Brian Archive. Likewise, the Newman correspondence originals are housed in the National Archive of the British Library. Letters to the composer are few in number. Brian seems to have retained very little of the correspondence he received, but a few special items are preserved, including letters from Vaughan Williams, Sir Henry Wood and Richard Strauss to whom the Gothic was dedicated. The remainder of the ever-burgeoning collection includes books, newspaper and journal articles, photographs, scores, recordings and the archive of the Havergal Brian Society itself. Most of these are held in the Archive which now contains over 1, separately catalogues items. It should be remembered that Brian himself was also a prolific writer on music, since this was his principal source of income for some two decades. On disc too, Brian is increasingly well represented: More discs are planned for the future. An important further addition to the Archive will be the inclusion of all of the extant non-commercial recordings of his works that are currently streamable from the Recordings Library. These we plan to hold as sound files on hard disc or non-volatile memory. The Archive holds a sizeable collection of copies of Brian scores: The symphonies are all available on microfiche, but we hope to acquire paper copies in due course. The original manuscripts are nearly all held in the Royal College of Music library, though a few items are at the British Library. Like Part Two of the Gothic, it is lost; unlike the Gothic, it was never published, so all that we have of this immense "probably four-hour" work is the vocal score. And that is how things will probably remain This massive process is now complete. Committee members are the Trustees of the Havergal Brian Society. Data are stored for these purposes only:

Chapter 3 : Havergal Brian (composer) - Buy recordings | Presto Classical

Havergal Brian was one of the most remarkable of twentieth century symphonists, whose reputation for the gargantuan has tended to overshadow the more concise nature of his later music. His Symphony No. 20 for instance, written in , is compact, thema.

Chapter 4 : Havergal Brian | British composer | blog.quintoapp.com

English suite 4: Malcolm MacDonald. On the premiere by George Heriot's First Orchestra, conducted by Martin Rutherford, in Among the many aspects of Havergal Brian's achievement that remain to be properly explored and evaluated, the music concerned with childhood forms a distinct and sizeable area.

Chapter 5 : Brian Symphony 3 | blog.quintoapp.com

William (Havergal) Brian (), was an English composer. William Brian (he adopted the name "Havergal" from a local family of hymn-writers) was born on 29th January in Dresden, a district of Stoke-on-Trent, and was one of a very small

number of composers to come from the English working class.

Chapter 6 : The Gothic Symphony: 'It's a Himalayan peak' | Music | The Guardian

"The problem of Havergal Brian's Gothic Symphony is the problem of an enormous, clunky, machine. Call it an automobile. It looks like no other: too big for a car park, surely, with all sorts of bizarre external protrusions.

Chapter 7 : Classical Net - Basic Repertoire List - Brian

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Chapter 8 : Havergal Brian - Concerts, Biography & News - BBC Music

It is the first symphony by British composer William "Havergal" Brian (), a contemporary of Granville Bantock, Ralph Vaughan Williams and William Walton.

Chapter 9 : Havergal Brian: Symphony No. 1 "Gothic" - Ondrej Lenard | Songs, Reviews, Credits | AllMusic

For many listeners, British composer Havergal Brian is almost exclusively identified with his Symphony No. 1 in D minor, "The Gothic" (), a Guinness record holder for its extraordinary length and breathtaking scale, and the most controversial of his 31 symphonies.