

Richard Peterson, *Quite Possibly So... John Gilmour Slater. A Life*
 Appendices 1-7

Appendix 1: Sir Charles Wilson

Obituary, Sir Charles Wilson, *The Independent*, Thursday, 14 November 2002.

Sir Charles Wilson (1909-2002), leading university vice-chancellor of the 1960s was a vice-chancellor's vice-chancellor. He not only rendered memorable service to the universities of Leicester and Glasgow but served as Chairman of the Committee of Vice-Chancellors and Principals from 1964 to 1967: indeed, he was largely responsible for bringing that body into its present form.

Charles Haynes Wilson, political scientist and university administrator was born in Glasgow 16 May 1909; Lecturer in Political Science, LSE 1934-39; Fellow and Tutor in Modern History, Corpus Christi College, Oxford 1939-52; Principal, University College of Leicester 1952-57; Vice-Chancellor, Leicester University 1957-61; Principal and Vice-Chancellor, Glasgow University 1961-76; Chairman, Committee of Vice-Chancellors and Principals 1964-67; Kt 1965; Chairman, Association of Commonwealth Universities 1966-67, 1972-74; married 1935 Jessie Wilson (one son, two daughters); he died at Dalry, Kirkcudbrightshire on 9 November 2002.

He was a vice-chancellor's vice-chancellor and not only rendered memorable service to the universities of Leicester and Glasgow, but served as Chairman of the Committee of Vice-Chancellors and Principals from 1964 to 1967: indeed, he was largely responsible for bringing that body into its present form.

It fell to Wilson on behalf of the universities in the middle of that momentous decade of the Sixties to conduct much of the dialogue with the Labour government about the changing relationship made inevitable by the greatly increased financial demands made on government by the universities. His chairmanship of the Vice-Chancellors' Committee, and his work on the foundation of new universities, did not stop him spending enormous energy in his service to the Association of Commonwealth Universities. Wilson has the unique honour of having two periods of service as the chairman of this body, the last of them coinciding with the Quinquennial Congress in Edinburgh in 1973.

Sir Douglas Logan, formerly Principal of London University and Honorary Treasurer of the Association of Commonwealth Universities, records:

Charles's supreme test came when he was Chairman of the 11th Quinquennial Congress of Commonwealth Universities, which was held in Edinburgh in August 1973. Problems of a political, not an educational, nature arose about the representation of the University of Rhodesia at the conference and the invitation to the former member universities in South Africa to send observers. It required statesmanship of the highest order to cope with the resultant situation but once more Charles rose to the occasion. Had anyone else been Chairman at that crucial time, the Association of Commonwealth Universities could have come to an untimely end.

My own relationship with Charles Wilson could not have begun more inauspiciously. A very gifted mathematical student, the son of a minister of the Church of Scotland from Broxburn in my parliamentary constituency, was alleged in 1964 to have been concerned in a campaign of obscene persecution against a lady who was secretary to the Students' Representative Council at Glasgow. The university found him "guilty" without charging or trying him – and he was suspended from his studies.

I was convinced both by the student, Tom Marr, and my long talks with his parents that, though the persecution was real enough, that Marr had no part in it. Still less did he accept insinuations of having cheated in a mathematics examination. He vehemently denied wrongdoing. I believed him; so did the Very Rev Andrew Herron, then the Secretary of the Glasgow Presbytery and a prominent figure in Scotland. We approached the university authorities, who stood on their dignity. We called it a "Winslow Boy" case, after Terence Rattigan's play about the 1908 case of a naval cadet who was falsely accused of stealing five shillings, thereby ending his career.

Snubbed by the university, I took the case to the House of Commons. Albeit our efforts finely cleared Tom Marr's name, Charles Wilson was apoplectic with rage about what he saw as a brash young MP's meddling with university affairs. It did nothing to assuage his temper – and he could have a very bad temper indeed – that Jack McGill, then the key correspondent of the Scottish Daily Express, espoused Marr's cause, depicting Dalyell and Herron as knights in shining armour, and Wilson as a huge "baddy".

One evening I got an urgent message to go forthwith to the Prime Minister's room in the House of Commons. I confess I thought he was going to make me a junior minister in place of a colleague who had resigned through ill-health. Not a bit of it! Harold Wilson was as angry as he had ever been with me and as I entered the room he said: "Tam, what on earth do you think that you are doing?" I was puzzled as to what my misdemeanour could have been. Then it all poured out. Harold Wilson was furious that one of his MPs could have so badly got across not only the Principal of Glasgow University but the Chairman of the Vice-Chancellors' Committee.

The Prime Minister thought that Charles Wilson was the most important educationalist of the day and, as his friend as a young lecturer in Oxford, could not conceive that in any matter Wilson could be wrong and Dalyell might be justified. Harold Wilson had the deepest belief in the good judgement in relation to universities of Charles Wilson. In my particular case, Charles Wilson was angry without knowing the details of what had taken place in his university. However, when Marr was exonerated, he said publicly that he apologised to Herron and me. This was the action of a big man: Charles Wilson was a big man in everything other than physical size.

Charles Haynes Wilson was born in 1909 in Glasgow into a Civil Service family and went to Hillhead High School, then a hothouse of scholarship, and to Glasgow University, where he graduated in 1928 and became a Fellow in Political Philosophy from 1932 to 1934. Attracted by the reputation of Harold Laski, he then went to the London School of Economics as a Lecturer in Political Science, his colleagues there including Nicholas Kaldor, who became a lifelong friend.

At the beginning of the Second World War he was elected a Fellow and Tutor in Modern History at Corpus Christi College, Oxford, where he remained until 1952 and acquired a taste of university administration as a Junior Proctor. Another formative posting was a visiting professorship in Comparative Government at Ohio State University. He told me that, while at the time he would like to have gone to an Ivy League university, it was his great good fortune to go to Ohio State, which, though less huge than now, was huge in the 1950s. The American experience was of lasting importance in his work as a vice-chancellor.

University College, Leicester, had aspirations to become a university and so appointed Wilson at the age of 42 to be their Principal; by 1957 university status was achieved. Sir Fraser Noble described it as his "best stroke of luck" to succeed Wilson as Vice-Chancellor of Leicester, in 1961:

not that even he had managed to leave the cupboard entirely devoid of skeletons, any more than Hector Hetherington had done for him in Glasgow – but Charles's view of the problems they would cause was realistic and his advice was characteristically kind and astute. Moreover, I inherited a tradition that he had personally shaped his young university with his own brand of political acumen, unfailing habit of courtesy and – his Scottish heritage – his instinctive democratic sensitivity linked to an unshakeable respect of intellectual excellence.

During Wilson's time at Leicester changes were taking place in the universities on an unprecedented scale. Within half a dozen years, the number of members of the Committee of Vice-Chancellors had grown to over 50 and it was necessary to form a steering committee to cope with the new awareness of a changing role. One of the few battles that Wilson lost was over the right of access by the Comptroller and Auditor General to the books and records of the universities. As a member of the Public Accounts Committee at the time I recollect Charles Wilson's vehemence on this matter.

If the universities lost far less of their freedom and independence than was feared from this decision on accountability it was largely because Wilson was able to draw on a great store of wisdom and experience in guiding them through the stresses of the period. Again, Fraser Noble records:

My recollections of Sir Charles as our leader are of his consummate skill in the arts of political and philosophic dialogue and of the grace and subtlety with which he engineered his telling points. In the very early days of these meetings, when much of the ground that nowadays is simply taken for granted was being tentatively and carefully explored, foot by foot, sentence by sentence, there were times when he and Sir John Wolfenden, Chairman of the University Grants Committee, used to hold us in awed silence as they sparred with each other in an arcane language of their own. On the central issue, Sir Charles never wavered; he wanted the UGC to wax strong, and he wanted the universities to keep their faith in the UGC as the instrument of their freedom.

Noble adds:

I am sure he was right. The great strength with which the universities and the UGC emerged from the expansion of the 1960s owed much to him; if they fared less well in the Seventies this was not the fault of the system which he helped to build and defend, but of the national failure to deal with inflation.

It was as Vice-Chancellor of Leicester that Wilson chaired the Academic Planning Board appointed by the University Grants Committee in 1960 for the establishment of the University of East Anglia. Wilson's committee included Lord Annan, the Provost of King's College, Cambridge, Sir Christopher Ingold, the chemist, from University College London, Sir Denys Page, Master of Jesus College, Cambridge, Sir Edgar Williams, Warden of Rhodes House, Oxford, and Sir Solly Zuckerman, Chief Scientific Adviser to the Government. Professor Frank Thistlethwaite, the founding Vice-Chancellor of the University of East Anglia, attributes much of the subsequent success of UAE to the skill with which Wilson chaired the distinguished all-important committee.

The current Principal of Glasgow University, Professor Sir Graeme Davies, has made the considered judgement that Charles Wilson's 15-year tenure, covering as it did the Robbins Committee report in 1963 and the further Universities (Scotland) Act in 1966, marked a large-scale expansion of staff and student numbers. In particular, Wilson was a good delegator and

established the system of two Vice-Principals at Glasgow. Professor Sir John Gunn, Cargill Professor of Natural Philosophy (Physics) at Glasgow from 1949 to 1982, wrote:

Those of us who sat with Wilson on the committees discussing with students their role in the government of the university will remember how he turned those meetings into seminars on political theory to the advantage of colleagues and students alike. In fact considerable changes have been made in the university's government, but they have been accompanied by none of the disruption which almost every other university has suffered at some time during the period.

It was not only the ancient university of Glasgow that benefited from Wilson's role in the city. Sir Samuel Curran, the first Principal and Vice-Chancellor of Strathclyde University, records the debt owed to Wilson, as a member of its advisory board, in the university's formative years:

Links between the ancient university and the younger foundation have not been without their difficulties. Nevertheless . . . they stimulated each other in fresh endeavours and the good done greatly outweighed any disadvantages. During the period that Sir Charles has been Principal of Glasgow University, the two institutions have come into happy partnership in a considerable range of ventures . . . His ready appreciation of the aspirations of the younger university was always a source of real encouragement.

My last conversation with Charles Wilson was after the memorial meeting for his friend Sir Alexander Cairncross, the economist and Chancellor of Glasgow, in 1999. In his 90th year and with that mischievous twinkle in his eye, he was concerned about the future of university education. He cared deeply. He will be seen in years to come as one of the major figures in British education in the latter half of the 20th century.

Appendix 2:

The Inspectorate in Victoria

An extract from: Bill Hannan, *The Best Of Times: The Story Of The Great Secondary Schooling Expansion*, Lexis, Melbourne 2009. ISBN 9780949873972.

Bill Hannan joined the Victorian teaching service as a student teacher in 1949. As a high school teacher he was a leader of the Victorian Secondary Teachers Association. His recently published book *The Best of Times* describes the turbulent expansion of secondary schooling in the 1960s; the following excerpt portrays the meaning of a school visit from the 'legendary figure' of one of the Department's District Inspectors and offers a telling contrast to John's experience in the UK.

The Service consisted of many servants and few masters. When I started my life in the Service, teachers still ended official letters with the rubric 'I am, Sir, Your obedient servant'. Our hero was the bloke who finished off with 'You are, Sir, My obedient servant'. The many claims about the bloke's identity suggest the story is what we would all like to have written. Inspectors were the masters and teachers were their obedient servants.

Inspectors, as well as being the itinerant bearers of good news and feared judgement, also administered the Department. They did the day-to-day work of planning, opening and closing schools, supervising teacher training, staffing schools and ensuring equality of provision across the state. In short, a career ladder rose from the playgrounds of state primary schools through the foothills of training, teaching and inspecting to the high plains of Director.

At inspection time, which until 1964 came annually, teachers dressed as though for a wedding or a funeral. Dark suits and striped ties replaced tweed coats, checked shirts and brown slacks. Hairdressers and cosmeticians prepared the women.

This aspect of waiting for the inspectors was not a problem for me. In those days I fancied myself as a flash dresser, though in retrospect I guess padded shoulders, three button coats, narrow trousers, no cuffs and pointy shoes might not have impressed every inspector. As a teacher of French and Italian I no doubt had some latitude. The way I dressed, a racy sixty-year-old told me at a recent Moreland High School reunion, made her feel confident that being European was OK. She went travelling and took up with a Frenchman. He was all show, she said. She didn't blame me. Had the rhythms of the musette danced in the background of my French lessons?

At the dawn of state school time (in 1873 when the newly-formed Education Department took over school inspection), primary schools were allotted to districts, each with a District Inspector. The legendary first Director, Frank Tate, had been a DI before he became a teachers college lecturer. Whereas the head master was the boss, the DI was the boss of bosses. He (almost never she) brought fashions and new methods as well as tried and true methods to the schools. Above all, the DI assessed. He tested the pupils, examined their work and marked the teacher for efficiency. The efficiency mark determined the teacher's promotion. Thus developed the dual role that would eventually bring inspection down, one hundred and ten years later, in 1983.

In the spread of state schooling, DIs are legendary figures. For a long time, they did indeed hold together a fragile, dispersed system of small schools with lowly qualified

teachers. In particular, they are identified with the romance of one-teacher bush schools on the frontiers of settlement. Secondary and technical school inspectors who circulated through large towns and regional cities never shared in this romantic lore.

Specialised inspectors for secondary schools did not arrive until 1914. Because the secondary school curriculum was based on subjects, the inspectors were constituted as a board of subject experts. Between 1905 and 1914, District Inspectors oversaw schools, but Drawing and French had specialists in the persons of Ponsonby Carew-Smyth and Ferdinand Maurice-Carton. The members of the first Board of 1914 – Hansen, Wrigley and Flynn – had more prosaic names. Against the winds and currents of the times, a woman, Julia Flynn, joined their ranks. This was doubly unusual, for Flynn was also a Catholic. She was perhaps seen as a suitable person to inspect Catholic schools for girls.

In schools, secondary inspectors became known as 'the Board' or 'the beaks'. On their stationery, they were the BISS (Board of Inspectors of Secondary Schools). Until 1968, the boss of the BISS was the Chief Inspector (CISS). The title then changed to Director of Secondary Education (DOSE).

Of course I understood that we were supposed to put on a show for the inspectors. The head was very excited and urged us to do the school proud. Senior men close to promotion, soon perhaps to have schools of their own or to join the inspectors, got to their classrooms early, carrying hitherto unseen teaching aids. I made sure my blackboard work was showy and that I had prepared a sound balance of instruction and application for each forty-minute lesson. Unhappily the inspector seemed either to turn up during the application part or come to a lesson late in the day that I hadn't fully prepared. This nullified any tricks I might have put in place, legendary tricks of the trade such as those Barry Breen was introduced to at Shepparton High: best student to the back row with an empty seat next to him/her; right hand up if you know the answer, left if you don't. Tell the worst kids to stay home for the duration. (Use realistic threats if necessary.) 'Tell your students that they, not you, are being inspected and that you want to help them (against the enemy) so you are going to rehearse the lesson.'

These are the same legends that grew out of the combat with DIs in primary schools. No one knew them better than the beaks themselves. Geoff Lloyd, an inspector of Geography recalled (for David Holloway's *The Inspectors*) that the Board's visit 'saw the appearance of a school transformed. Blank walls became colourful with maps and posters ... Displays of pupils' work appeared, blackboards showed lesson summaries, or assignment questions, or even beautifully drawn maps, and all with the note at the bottom "Please leave", meaning of course until after the inspection. Syllabuses or courses of study were filed, equipment tidied, and the marking of assignments and notebooks brought up to date.

'Invariably there was the inviting empty seat at the rear of the room ... One day I was occupying such a seat, and the lesson appeared to be running well ... I was interested in the question and answer segments, and I noted that the boy beside me had given two good answers to questions. After a third very good answer, I murmured, "That was very good". Without taking his eyes from the teacher the lad turned slightly towards me and murmured back, "Aw, that's nothing, we had all this yesterday." '

Some back-seat observations could influence an inspector more positively. In his second bonded year as a high school teacher, Brian Conway was at Benalla High School. He remembers: 'With a colleague Alastair Balfour (known to the kids as Alfalfa Balfa), we were fossicking one weekend in a north-eastern stream when we found a small smooth stone which was well shaped. It had a flat base with a top that gently rose up at one end and fell sharply at the other. For a bit of a giggle we painted a mouse face at the lower end, four legs *en accroupissement* on its sides, a tail at the other end and, finally, a coat

of lacquer. The exhibit was then inserted without fanfare in the rock collection of the geography classroom with a neatly-lettered card describing it as a fossilised mouse believed to be from the early Mesolithic period. There it rested for a month or two, seemingly unnoticed or unremarked upon until "The Board" happened to come to our school. An inspector, seated at the back of the classroom as was their custom, happened to spy the ancient mouse among the rocks in the glass display cabinet.

'To the surprise of the coordinator of the Geography faculty, the late Alec Crisp was highly praised for such an unusual way of generating interest in the study of Geography. Legend has it that this was the start of his ultimate and well-deserved promotion to the ranks of high school principal.'

To order, email lexis@netspace.net.au or send a cheque for) \$40 (plus postage: \$8) to: Lexis, PO Box 2007, Hotham Hill 3051. The book may also be ordered from the Victorian Branch of the Australian Education Union tel: (03) 9417 2822, or email Jeanette.McCarthy@aeuvic.asn.au.

Appendix 3

Concerts that John attended: 1943-2010

This is a complete list of all the concerts that John attended from 1943-2009.

The data is derived from their programmes, which he retained, but has now discarded.

A comparable **listing of all of his theatre and opera** attendances survives as files on my computer, but I have not yet edited and collated these.

Abbreviations:

ACO - Australian Chamber Orchestra
BBCSO - BBC Symphony Orchestra
CBSO - City of Birmingham Symphony Orchestra
ECO - English Chamber Orchestra
LSO - London Symphony Orchestra
MSO - Melbourne Symphony Orchestra
NYPO - New York Philharmonic Orchestra
QEH - Queen Elizabeth Hall
RAH - Royal Albert Hall
RCM - Royal College of Music
RFH - Royal Festival Hall
ROH - Royal Opera House
VPO - Vienna Philharmonic Orchestra

Orchestral

C1943(?) The Orangery, Hampton Court, New London Orchestra/Sherman, Handel, *Entrance of Qean of Sheba*; Delius, *First Cuckoo*; Mozart, *Violin Concerto in A* (Salpeter); and Feguson, *Serenade*, Haydn *Symphony No 8*.¹

July 43, RAH, BBCSO/Boult, Overture from the *Barber of Seville*, *Bell Song* from *Lakmé*, (Christina Barry), Haydn *Symphony 94*, Beethoven *Piano Concerto 5* (Solomon), Berlioz, 3 excerpts from *Damnation of Faust*, Chavez, *Sinfonia India*, Ravel *La Valse*

July 43, RAH, BBCSO/Cameron, Budashkin *Fesitval Overture*, Handel *Sound an Alarm – Judas Maccabeus* (Titterton), Dohnányi *Variat Nursery Theme* (Iris Loveridge), Beethoven *Symphony 7*, Rowley *Burlesque Quadrilles*, Tchaikovsky *Romeo and Juliet*

¹ John's first concert, with his mother.

June 44,² RAH, BBCSO/Cameron, Berlioz *Roman Carneval, Prize Song, Mastersingers* (Parry Jones), Grieg *Piano Concerto* (Moura Lympany), First Cuckoo, Tchaikovsky, *Romeo and Juliet*, Handel *Organ Concerto No 7* (Thalben Ball), Sibelius *Valse Triste*, Elgar *Pomp and Circumstance No 1*

July 44, BBCSO/Cameron Mozart, Overture from the *Magic Flute*, arias Sarastro and Leperello (Noarman Lumsden), *Piano Concerto 17 in G* (Myra Hess), *Symphony 40*, Belioz *Symphony Fantastique*

Sept 44. Theatre Royal Glasgow, LPO/Cameron, *Water Music, First Cuckoo, Nutcracker Suite, Fingal's Cave, Scherzo, Midsummer Night's Dream, Overture from The Mastersingers*

Nov 44, RAH, LPO/Thomas Beecham, Wagner Overture from the *Flying Dutchman*, Mozart *Symphony 35*, Brahms *Haydn Variations*, Sibelius *Symphony No 7*, Bizet *Suite L'Arlesienne*

Jan 45, RAH, BBCSO/Adrian Boult, Berloz Overture from *Carnaval Romain*, Debussy *Ronde des Printemps*, Rachmaninoff *Piano Concerto No 2* (Moiseiwitsch), Brahms *Symphony No 1*

March 45, RCM, RCM First Orchestra/Cameron, *Unfinished*, Dvorjāk *Cello Concerto* (Eileen Croxford), Rimsky-Korsakoff *Capriccio Espagnol*

May 45, RAH, LPO/ Charles Münch, Bliss *March – Le Phoenix*, Franck *Symphony in D minor*, Fauré *Ballade for Piano and Orchestra* (Kathleen Long), *Requiem* (Joan Cross, Gerard Souzay)

June 45, RAH, LPO/Beecham, Overture from *Midsummer Night's Dream*, Mozart *Symphony 36*, Franck *Chausseur Maudit*, Brahms *Symphony 2*

July 45, BBCSO/Cameron, Tcahikovsky *Marche Slav, Piano Concerto No 1* (Cyril Smith), *Symphony No 4*, Rawsthorne *Cortèges*, Delius *Brigg Fair*

July 45, BBCSO/Cameron, Wagner *Siegfried's Rhine Journey, Tannhäuser's Pilgrimage, Song of the Rhine Maidens, Tristan's Love Duet* (Eva Turner, Emelie Hooke, Parry Jones), *Prelude from Mastersingers*, Belioz *Symphonie Fantastique*

July 45, BBCSO & LSO, Cameron: Elgar *Cockaigne*, Rachmaninoff *Paganini Variations* (Moisiewitch), Boult, Ireland *Forgotten Rite*, Beethoven *Symphony 5*, Cameron: Handel *Concerto in D minor for organ*, Marcel Dupré, Beethoven *Symphony 5*, Boult: Walton *Memorial Fanfare, Crown Imperial*

Sept 45, RAH, BBCSO/Constant Lambert, Brahms *Academic Festival Overture, Piano Concerto No 2* (Cyril Smith), *Symphony No 4*, Dunhill *Overture May-Time*, Smetana, *Vltava*

Sept 45, RAH, BBCSO/Boult, Beethoven Overture from *Consecration of the House*, *Symphony No 9*, Vaughan Williams *Thanksgiving for Victory* (Suddaby), Walton *Suite from Henry V*

Sept 45, RAH, BBCSO/Boult and Lambert, Ireland *Epic March*, Verdi *aria from Nabucco* (Laelia Finneberg), Beethoven *Piano Concerto 4* (Myra Hess) Weber *Invitation to the Dance* (Lambert), Borodin *Symphony No 2*, Chabrier *España*, Ravel *Pavane and Bolero*

Oct 45 RAH, BBCSO/Beecham, Wanger Overture from the *Flying Dutchman*, Saint-Saens *Rouet d'Omphale*, Berlioz *Symphonie Fantastique*

² John's first Promenade Concert.

Nov 45, RAH, National Symphony Orchestra/Beer, *Overture from Carneval Romian*, Haydn *'Cello Concerto* (Casals), Elgar *'Cello Concerto* (Casals)

Oct 45, RAH, BBCSO/Boult, Beethoven *Symphony No 1*, Delius *Nocturne Paris*, Dvorak *'Cello Concerto* (Casals), Brahms *Academic Festival Overture*

Dec 45, LSO/Sargent, *Overure Freischütz*, Beethoven *Symphony No 4*, Berlioz *Harold in Italy* (Herbert Downes)

March 46, BBCSO/Boult, Gabrielli *Sonata for Brass*, Brahms *Violin Concerto* (Neveui), Rawsthorne, *Fantasy Overture from Cortèges*, Beethoven *Symphony No 4*

March 46, RAH, BBCSO/Boult, Beethoven *Overture from Fidelio*, Vaughan Williams *Variations on a Theme from Tallis*, Mozart *Piano Concerto in E Flat* (Hess), Walton *Belshazzar's Feast* (Dennis Noble)

June 46, Sheffield City Hall, Boyd Neel Sring Orchestra/Neel, Handel *Concerto Grosso Opus No 6 and No 3*, Bach *Concerto in D minor* (Kendall Taylor), Bartok *String Divertimento*, Mozart, *Serenade Notturmo*, Bloch *Concerto Grosso* (Taylor)

Aug 46, RAH, BBCSO/Cameron Beethoven *Symphony No 1*, *Piano Concerto No 4* (Mora Lympany), *Symphony No 4*, Bloch *Suite Symphonique*, Berlioz *March to the Scaffold*

Aug 46, RAH, BBCSO/Lambert, Dvorak *Slavonic Dance No 15*, *Violin Concerto* (Haendel), *Symphony No 4*, Franck *Symphonic Variations* (Ivery Dickson), Sibelius *Symphony No 3*

Aug 46 RAH, BBCSO/Boult and Lambert, *Overture from Fidelio*, *Piano Concerto 2* (Cyril Smith), *Symphony 3*, Sibelius *Symphony 4*

Aug 46 RAH, BBCSO/Boult, Brahms *Exc Serenade No 1*, *Symphony 4*, *Violin Concerto* (Haendel), Haydn *Variations*

Sept 46, Techincal College Guildford, LPO/Rankl, *Overture Oberon*, *Eine Kleine Nacht Musik*, Mendelssohn *Symphony No 4*, Dvorak *Symphonic Variations*, *Two Pieces*, *Damnation of Faust*, Richard Strauss *Suite from Der Rosenkavalier*

Feb 47, Central Hall Westminster, Philharmonia String Orchestra/Goehr, Bach *Brandenburg Concertos 3 and 5*, *Piano Concertos in F and D minor* (Harriet Cohen)

May 47, Stadthaus Klagenfurt, Klagenfurt Symphony Orchestra/Major Edward Renton, Gluck *Overture from Iphengie in Aulis*, Strauss *Horn Concerto* (Nikolaus Shynol), Vaughan Williams *Serenade to Music*, Mendelssohn *Italian Symphony*

May 47, Stadthaus Klagenfurt, Klagenfurt Symphony Orchestra/Major Edward Renton, Rossini *Overture from the Thieving Magpie*, Grieg *Piano Concerto* (Grete Lorweg), Beethoven *Symphony No 3*

May 47, Vienna Konzerthaus, Vienna Symphony Orchestra /Previtali, Veracini, Busoni, *Suite Turandot*, Rossini, *Overture from the Siege of Corinth*, Brahms *Symphony 4*

June 47, Villach, Turnhalle, Vienna Symphony Orchestra /Swarowsky *Egmont*, Brahms, Haydn *Variations*, Beethoven *Symphony No 3*

Aug 47, Salzburg Festspielhaius/Furtwängler, Weber *Ov Freischütz*, Strauss *Tod u Verklärung*, Schubert *Symphony 7 in C Major*

- Aug 47, Salzburg, Festspeihaus, VPO/Furtwängler, Hindemith *Symphony Metamorphosis*, Weber, Brahms *Violin Concerto* (Menuhin), Brahms *Symphony No 1*
- Aug 47, Salzburg, Festspielhaus, VPO/Münch, Franck *Symphony*, Debussy *Iberia*, Roussel *Symphony in G Opus No 42*
- Aug 47, Salzburg Felsreitenschule, Moazarteumorch/Paumgartner, *Cassation K 99, Concert Arias* (Mary Jacob-Gimmi), *Serenade in D, K 203*
- Sept 47, RAH, BBCSO/Boult, Elgar *Introduction and Allegro*, Searle *Piano Concerto* (Mewton-Wood), Sibelius *Symphony 2*, Wagner *Siegfried Idyll, Don Juan*
- Dec 47, Vienna, Musikvereinsaal, VPO/Karajan, *Beethoven Symphony No 9*, (Schwarzkopf, Höngen, Patzak, Hans Hotter)
- Jan 48, RAH, BBCSO/Boult, Mozart, *Overture from Idomeneo*, Fauré *Ballade for Piano and Orchestra*, (Cortot), Rubbra *Symphony No 5*, Chopin *Piano Concerto No 2* (Cortot), Wagner Excerpts from *Meistersingers*
- Feb 48, Vienna, Musikvereinsaal, VPO/ Herbert von Karajan, Vaughan Williams *Variations on a Theme from Thomas Tallis*, Prokofiev *Classical Symphony*, Brahms *Symphony No 4*
- ♣April 18, 48, Musikvereinsaal, VPO/Karajan, Beethoven (Neveu), Schumann *Symphony No 4*
- May 48, Vienna, Musikverein, VPO/Bruno Walter, Maria Cebotari, Lorna Sydney, Walther Ludwig, Hans Hotter
- June 48, Wimbledon Town Hall, LPO/Sergio Celibidache, *Overture from Ruy Blas, Eine Kleine Nacht Musik*, Beethoven *Symphony No 8*, Tchaikovsky *Romeo and Juliet*, Prokofiev *Classical Symphony*, Borodin *Polovstian Dances*
- July 48, Chelsea Town Hall, Chelsea Symphony Orch/Del Mar, Saint-Saëns *Phaéton*, Bloch *Schelemo for 'cello and orchestra* (Douglas Cameron), Mahler *Kindertotenlieder*, (Ernest Frank), Dukas *Symphony in C Major*
- July 48, RAH, BBCSO/Sargent, Bach *Suite No 3, Piano Concerto No 5*, (Ronald Smith), Arias, (Joan Alexander), *Concerto for Two Violins* (Grinke, David Martin), Respighi *Passacaglia and Fugue C minor*, Holst *Concerto for Two Violins* (Grinke, Martin), *The Planets – Mars, Venus and Jupiter*
- July 48, RAH, BBCSO/Sargent, Mozart *Overture from Il Seraglio*, Piano Concerto 27 in B flat (Dennis Mathews), Brahms *Symphony No 1*, Mozart *Sinfonie Concertante for Violin and Viola* (Pougnnet/Riddle), Brahms *Academic Festival Overture*
- Sept 48/49(?), RAH, VPO/Furtwängler, Egmont *Symphonies No 5 and 6*
- Oct 48, Balliol College, Gibbs Quartet, Haydn, Schubert, Beethoven
- Oct 48/49(?), VPO Wilhelm/Furtwängler, Corialan *Symphonies No 3 and 4*
- Oct 48/49, RAH, VPO/Furtwängler, Beethoven *Leonore Overture No III, Symphonies No 7 and 8*
- Oct 48/49? VPO/Furtwängler, *Syphonies No 1 and 2, Violin Concerto* (Yehudi Menuhin)
- Oct 48/49(?), VPO/Furtwängler, *Symphony No 9* (Ljuba Welitsch, Elizabth Höngen, Julius Patzak, Norman Walker)

Oct 48/49(?) RAH, VPO, Josef/Krips, Mozart *Eine Kleine Nacht Musik*, Mahler *Lieder eines fahrenden Gesellen* (Höngen), Schubert *Symphony No 9*

Oct 48, Oxford, Sheldonian Theater, RPO/Beecham, Austin *Overture from The Sea Venturers*, Handel-Beecham *Faithful Shepherdess*, Mozart *Symphony No 31*, Beethoven *Symphony No 6*

Jan 49, RAH, BBCSO/Sargent, Overt *Oberon*, Mozart *Piano Concerto in A* (Dennis Mathews), Vaughan Williams *London Symphony*, Brahms *Four Serious Songs* (Ferrier), Tchaikovsky *Romeo and Juliet*

Jan 49, RAH, BBCSO/Sargent, Mozart *Symphony 35*, *Violin Concerto No 3* (Antonio Brosa), Arias from *Cose fan Tutte* (Heddle Nash), *Symphony No 41*, Strauss *Don Juan*, *Horn Concerto in E flat* (Dennis Brain), Waltzes from *Der Rosenkavalier*

Feb 49, Sheldonian Theatre Oxford, RPO/Beecham, Mozart, *Overture from Il Seraglio*, *Divertimento No 2*, *Symphony in C, K 338*, *Symphony No 39 in E flat*, *Fandango from Figaro*, Enracte, Thamos, *Overture from Magic Flute*

April 49, RAH, Jacques String Orchestra/Jacques, *St Mathew Passion* (Suddaby, Jarrad, Eric Greene, Harold Williams, William Herbert, William Parsons)

March 49, BBCSO/Boult, Bach *Mass in B Minor* (Baillie, Jarrard, William Herbert, William Parsons, Trevor Anthony)

Aug 49, RAH, BBCSO/Sargent, Brahms *Academic Festival*, *Double Concerto* (Pougnet, Zara Nelsova), *Symphony No 2*, Lieghton Lucas *Chaconne*, Dvorák *Symphonic Variations*

Aug 49, RAH, BBCSO/Sargent, Berlioz *Carnaval Romain*, Mozart *Piano Concerto in D Minor* (Monique Haas), Vaughan Williams *Symphony No 6*, Bartok *Piano Concerto No 3* (Haas), Debussy *L'Après Midi d'un Faune*, Sibelius *Finlandia*

Sept 49, BBCSO/Sargent, Beethoven *Coriolan*, *Piano Concerto No 4* (Hess), *Symphony No 4*, Vaughan Williams *Variations on a Theme from Thomas Tallis*, Holst *Mars, Venus and Jupiter* from *The Planets*

Jan 49, RAH, BBCSO/Sargent, Overt *Oberon*, Mozart *Piano Concerto in A* (Dennis Mathews), Vaughan Williams *London Symphony*, Brahms *Four Serious Songs* (Ferrier), Tchaikovsky *Romeo and Juliet*

Jan 49, RAH, BBCSO/Sargent, Mozart *Symphony 35*, *Violin Concerto No 3* (Antonio Brosa), Arias from *Cose fan Tutte* (Heddle Nash), *Symphony No 41*, Strauss *Don Juan*, *Horn Concerto in E Flat* (Dennis Brain), Waltzes from *Der Rosenkavalier*

Feb 49, Sheldonian Theatre Oxford, RPO/Beecham, Mozart, *Overture from Il Seraglio*, *Divertimento No 2*, *Symphony in C, K 338*, *Symphony No 39 in E flat*, *Fandango from Figaro*, Enracte, Thamos, *Overture from Magic Flute*

April 49, RAH, Jacques String Orchestra/Jacques, *St Mathew Passion*, (Suddaby, Jarrad, Eric Greene, Harold Williams, William Herbert, William Parsons)

June 49, Oxford, Sheldonian Theatre, Hallé/ John Barbirolli, *Overture from Der Freischütz*, Sibelius *Swan of Tuonela*, Vaughan Williams *Symphony No 6*, Beethoven *Symphony No 7*

Sept 49, RAH, BBCSO/Boult, Bach *Brandenburg Concerto No 3*, Beethoven *Symphony No 9* (Fisher, Jarrard, Herbert, Walker), Vaughan Williams *Serenade to Music*, Wagner *Mastersingers* – Prelude to Act III, *Dance of Apprentices*, *Entry of Masters*

Sept 49, RAH, BBCSO/Boult, Bax *Overture to A Picaresque Comedy*, Saint-Saens *Samson and Delilah*, *Softly Awakes My Heart* (Janet Howe), Beethoven *Piano Concerto No 5* (Dennis Mathews), Sibelius *Symphony No 7*, Stanford *Songs of the Sea* (Noble), Wood *Fantasia on British Sea Songs*

Sept 49, RAH, BBCSO/Boult/Trevor Harvey/Leslie Woodgate, *Overture from Fingal's Cave*, Berkeley *Colonus Praise*, Delius *Violin Concerto* (Pougnet), Franck *Symphony in D Minor*, Kodály *Psalmus Hungaricus* (Parry Jones)

Sept 49, RAH, BBCSO/Boult/Walton, Haydn *Symphony No 102*, Prokofiev *Violin Concerto No 1* (Theo Olof), Debussy *La Mer*, Walton *Symphony 1* (conductor, Walton)

Oct 49, Oxford, Sheldonian Theatre, RPO/Beecham, Paisiello, *Overture from Nina, O la Pazza d'Amore*, Delius *Summer Night on River*, Schubert *Symphony No 6*, Sublieus *Symphony No 7*, Dvorak *Symphonic Variations*

Dec 49, RAH, RPO/Boult, Schumann *Overture from Genoveva*, Brahms *Piano Concerto No 2* (Claudio Arrau), Vaughan Williams *Symphony No 6*

Dec 49, RAH, Hallé/Barbirolli, *Overture from Mastersingers*, Ireland *Forgotten Rite* and *Maid Dun*, Mozart *Piano Concerto No 22 in E Flat* (Fischer), Ravel *Ma Mère L'Oye*, *Symphony No 5*

Sept (late 40s?) RAH, RPO/Beecham, Mozart *Symphony No 41*, Debussy *Iberia*, Beethoven *Symphony No 8*, Liszt *Orpheus*, Strauss *Dance of the Seven Veils*

Aug 50, BBCSO/Sargent, Mozart *Eine Kleine Nacht Musik*, Arias, *Voi che sapete* and *Laudate Domine* (Victoria de los Angeles), *Piano Concerto in D* (Casadesus), *Symphony No 39*, Falla, arias from *La Vida Breve*, Granados *La Maja y el Ruiseñor* (de los Angeles), Falla *Dances from The Three Cornered Hat*

Feb 50, Oxford, Sheldonian Theatre, RPO/Beecham, Mozart *Symphony No 35*, *Symphony No 38*, Handel-Beecham *The Great Elopement*, Delius *Summer Evening*, *March Caprice*, Mozart *March in D*

Aug 50, RAH, LPO/Cameron, Mozart *Overture from the Magic Flute*, Strauss *Three Songs* (de los Angeles), Elgar *Cello Concerto* (Anthony Pini), Dvorak *Symphony No 4*, Gounod *Faust*, *King of Thule* and *Jewel Song* (de los Angeles), Tchaikovsky *Francesca da Rimini*

Sept 50, RAH, BBCSO/Sargent, Brahms *Academic Festival*, *Piano Concerto No 1* (Solomon), *Symphony No 4*

Nov 50, Oxford Town Hall, Boyd Neel String Orchestra, Neel, Gerald Finzi, Corelli *Concerto Grosso Opus 6/2*, Mozart *Divertimento in D*, Finzi *Concerto for Clarinet* (Thurston), Josef Suk *Meditation on an Old Bohemian Carol*, Bliss *Music for Strings*

Aug 50, RAH, BBCSO/Sargent and Hollingsworth, Wagner *Prelude from Lohengrin*, Ravel *Shéhérazade* (Suzanne Danco), Elgar *Symphony No 2*, Liszt *Piano Concerto No 2* (Louis Kentner), Duparc *Phidylé*, Berlioz *Overture from Benvenuto Cellini*

Sept 50, BBC Opera Orchestra/Stanford Robinson, *Overture from Der Freischütz*, Dvorak *Song to the Moon*, (Brouwenstijn), Weinberger *Suite Schwanda the Bagpiper*, Mozart, arias from *Sergilio* (Brannigan), Strauss *Closing Scene*, *Rosenkavalier* (Brouwenstijn, Sladen, Leigh),

Excerpts from *Avt 3, Mastersingers*, Strauss *Radetsky March*, Suppé, *Overture from Beautiful Galatea*, Mozart *Three German Dances*, Johan Strauss, waltzes and polkas

Sept 50, LPO/Cameron and Vaughan Williams, Weber *Overture from Euryanthe*, Beethoven *Piano Concerto No 4* (Curzon), Vaughan Williams *Symphony No 5* (Vaughan Williams conducting), Ireland *The Forgotten Rite*, Kodály *Dances of Galanta*

April 51, Kingsway Hall, Philharmonia/Del Mar, Strauss *Prelude from Capriccio*, Hindemith *Horn Concerto* (Dennis Brain), Strauss *Memtamophosen for Strings*, Britten *Serenade Tenor, Horn* (Peter Pears, Brain), Strauss *Zerbinetta's Aria* (Wilma Lipp), Roussel *Petite Suite*

June 51, RFH, Scottish National Orchestra/Walter Susskind, *Overture to Fingal's Cave*, Beethoven *Piano Concerto No 5* (Solomon), Moeran *Symphony in G minor*

Sept 51, RAH, BBCSO/Sargent, Wodgate, Hollinsworth, Bach *Suite in C, Concerto Piano No 5 in F*, (Dennis Mathews), Holst *The Planets*, Bach-Walton *The Wise Virgins*, Ireland *These Things Shall Be* (George Pizzey)

Jan 52, RAH, BBCSO/Sargent, Hollingsworth, Beethoven *Egmont*, Bach *Piano Concerto No 1 in D Minor* (Franz Osborn), Brahms *Symphony No 4*, Beethoven *Symphony No 4*

April 52, RFH, RPO/Raybould, Brahms *Academic Festival*, Iain Hamilton, Clarinet Concerto (Frederick Thurston), Delius *Brigg Fair*, Tchaikovsky *Symphony No 4*

Aug 52, Bournemouth Winter Gardens, Bournemouth Municipal Orchestra/Groves, Schumann *Overture from Manfred*, Berlioz *Harold in Italy* (Cedric Morgan), Bliss *Music for Strings*, Stravinsky, *Fire Bird*

Aug 52, Bournemouth Winter Gardens, Bournemouth Municipal Orchestra/Groves, *Overture Euryanthe*, Sibelius, *Swan of Tuonela*, Beethoven *Piano Concerto No 3* (Harry Isaacs), Adrian Cruft, *Overture Actaeon*, Shostakovich *Symphony No 1*

April 53, RFH, London Mozart Players/Blech, Haydn *Symphony No 96 (Miracle)*, Mozart *Concerto Arias* (Irmgard Seefried), Six Minuets, Arias, *Idomeneo, Magic Flute, Figaro* (Seigfried), *Symphony 34 in C*

April 54, RFH, Virtuosi di Roma/Fasano, Albinoni, *Concerto for Oboe*, Vivaldi, *Concerto for Viola d'Amore*, Marcello, *Int, Aria and Presto*, Vivaldi, *Il Cimento dell'Armonia e dell'Inventione, Concerto (The Spring)*

April 54, RFH, RPO/Beecham, Haydn *Symphony No 103, Drumroll*, Mozart *Concerto for Bassoon and Orchestra* (Gwydion Brook), Elgar *Enigma Variations*, Wagner *Overture to Mastersingers*

Aug 54, RAH, Hallé/Barbirolli, Wagner *Prelude, Tristan and Isolde Act 2*, Marthe Mödl, Shacklock, Wolfgang Windgassen, Strauss *Prelude, Capriccio, Don Juan*

Sept 55, LPO/Boult, Mozart *Overture from Magic Flute, Symphony No 35, Motet, Exultate Jubilate* (Ilse Hollweg), Brahms *Double Concerto* (Pougnnet/Pini), *Symphony No 2, Concerto*

Sept 55, RAH, Hallé/Barbirolli, Wagner, *Overture from Flying Dutchman, Valkyrie, Act 1, Scene 1*, (Sylvia Fisher, Ludwig Suthaus), Strauss *Suite The Love of Danae, Death and Transfiguration*

April 57, RFH, NYO/Sargent, *Overture from Rossini, Journey to Rheims*, Mozart *Piano Concerto in F* (Kathlees Jones), Britten *Young Person's Guide to the Orchestra*, Schubert *Symphony No 9*

April 58, RFH, Philharmonia/ OttoKlemperer, Sibelius Symphony 4, Mozart *Piano Concerto in D Minor* (Annie Fischer), Strauss *Don Juan*, *Till Eulenspiegel*

April 60, RFH, London Mozart Players/Blech, Mozart *Overture from The Sergelio*, *Piano Concerto* (Ingrid Haebler), *Symphony No 40*, *Concerto for Two Violins* (Trevor Williams, Jack Rothstein), *Thee German Dances*

April 61, RFH, Philharmonia, Handel *Messiah* (Harper, Boese, Pears, Donald Bell)

Nov 61, RFH, LSO/ Jascha Horenstein, Mahler *Symphony No 3* (Helen Watts)

April 62, RFH, VPO/Boskovky, Johann and Josef Strauss (Hilde Gueden)

Jan 63, RAH/Britten and Willcocks, Britten, *War Requiem* (Galina Vishnevskaya, Pears, Krause)

Feb 63, RFH, NYPO/Bernstein, *Overture from La Scala di Seta*, Schubert *Symphony No 5*, Bernstein, *Dances West Side Story*, Tchaikovsky *Symphony No 4*

April 63, Vienna Musikverein, Vienna Symphony Orchestra/Sawallisch, *Parsifal* Intoduction and Transformation Scene, Strauss *Four Last Songs*, (Clare Ebers), Verdi *Quatro Pezzi Sacri*

Aug 63, Edinburgh, Usher Hall, Orchestra of the ROH Georg /Solti, Schubert *Symphony No 5*, Bartok *Concerto Violin* (Menuhin), Stravinsky *Rite of Spring*

March 64 RFH, Philharmonia/von Matacic, Elisabeth Schwarzkopf, Johann Strauss *Symphonies I and II*, Josef, Suppé, Millöcker, Heuberger and Lehar³

April 64, Florence Palazzo Pitti, Orchestra di Pal Pitti/Paolo Peloso, *Overture to Tancredi*, Schubert *Symphony No 5*, G M Alberti *Violin Concerto* (Lando Cianchi), Beethoven *Symphony No 1*

March 65, Washington DC, Constitution Hall, Philadephia Orchestra, Eugen/Ormandy, Mozart *Symphony No 30*, Tchaikovsky *Violin Concerto* (Anshel Brusilov), Britten *Cantata Misericordia* (DiVirgilio, Boatwright), Strauss *Death and Transfiguration*

April 65, New York, Philharmonic Hall, NYPO/ Steinberg, Haydn *Symphony No 49*, Mahler *Symphony No 6*

July 65, RAH, Hallé/Barbirolli, Haydn *Symphony No 83*, Beethoven *Symphony No 3*, Nielsen *Symphony No 4 Inextinguishable*

June 66, London Mozart Orchestra/Dorati (Stravinsky cancelled), *Symphony in Three Movements*, *Oedipus Rex*, Stuart Burrows, Maureen Guy, Raimund Herinx, Max Worthley, Derrick Olsen, Carlton Hobbs

Aug 67, Chichester Festival Theatre, LSO/Menges *Water Music*, Haydn *Symphony No 88*, Mozart *Horn Concerto No 2* (Tuckwell), *New World Symphony*

Jan 68, Town Hall Birmingham CBSO/Zinman, *Peter Grimes: Four Sea Interludes*, Strauss *Don Juan*, Prokofiev *Piano Concerto No 3* (Graffman), Beethoven *Symphony No 5*

Sept 68, Birmingham Town Hall, CBSO/Rignold, *Overture, Semiramide*, Britten, *Symphony for 'Cello & Orchestra* (Mstislav Rostropovich), Berlioz *Royal Hunt and Storm*, *Trojan March*

³ Did I really hear this? Schwarkopf ill?

May 69, RFH, LSO/Boulez, Mahler *Adagio* and *Symphony No 10, Das Klagende Lied* (Evelyn Lear, Grace Hoffman, Stuart Burrows, Hermann Prey)

Aug 70, Berlin, Philharmonie, BPO/Zdenek Macal, Dvorak, *Overture from Othello*, Beethoven *Piano Concerto*, (Maurizio Pollini), *Pictures at an Exhibition*

Aug 70, Copenhagen, Tivoli, Radio SO/Blomstedt, Beethoven *Overture from the Ruins of Athens*, Bartok *Piano Concerto No 2* (János Solyom), Sibelius *Symphony No 2*

Feb 71, Birmingham Town Hall, CBSO/ Louis Frémaux, Messiaen *Trois Petites Liturgies de la Présence Divine* (McCabe, Morton), Shostakovich *Symphony No 10*

April 71, Paris, Theatre des Champs-Élysées, ECO, Vivaldi *Violin Concerto Opus 8, La Tempesta di Mare* (Zuckerman), *Concerto No 2*, Violins (Zuckerman, Sillitoe), *Concerto No 3*, Violins (Zuckerman, Sillitoe, Garcia), *Concerto No 4*, Violins (Zuckerman, Sillitoe, Garcia, Tunnel), Bach, *Brandenburg Concerto No 3*, *Concerto for Violin* (Zuckerman)

April 71, Paris, Espace Pierre Cardin, Concerts Lamoureux/Marius Constant, Ligeti, *Lontano*, Constant *Chaconne et Marche Militaire*, Stockhausen *Zyklus* (Sylvio Guald, percussion), Messiaen *Et exspecto resurrectionem mortuorum*

April 71, Théâtre des Champs Élysées, Orchestre de Paris /Leinsdorf, Strauss, *Don Juan*, *Four Last Songs*, and Beethoven *Ah! Perfido...* (Monsarrat Caballé), Beethoven *Symphony No 5*

April 71, Paris, Palais de Chaillot, Grande Salle, Boston SO/Steinberg, Beethoven *Leonore III*, Bach *Suite No 2* (Anthony Dwyer, Tilson Thomas), Mahler *Symphony No 7*

May 71, Paris, Salle Pleyel, BBCSO/Boulez, Berg, *Three Lyric Pieces*, Schoenberg *Variations Opus 31*, Boulez *Livres Pour Cordes*, Bartok *Les Mandarin Merveilleux*

Oct 71, Palais de Chaillot, Grande Salle, Chicago SO/Solti, *Overture from Midsummer Night's Dream*, Bartok, *Concerto for Orchestra*, Brahms *Symphony No 1*

Oct 71, Palais de Chaillot, Grande Salon, ChiagoSO/ Giuliani, Haydn *Symphony No 94*, *Surprise*, Brahms, *Overture, Tragic*, Beethoven *Symphony No 7*

Nov 71, Théâtre des Champs Elysées, ECO Daniel/Barenboim, *Piano Concerto in C Minor* (Barenboim), *Symphonie No 35*, Haffner *Piano Concerto No 22 in B Flat* (Barenboim)

March 72, Théâtre des Champs Elysées, Orchestre de Paris/Barenboim, Tchaikovsky *Symphony No 6*, Brahms *Piano Concerto No 1* (Rubinstein)

Jan 72, Liverpool, Royal Liverpool Philharmonic/, Zdenek Macal, Schubert *Symphony No 5*, Schumann *Piano Concerto* (Radu Lupu), Josef Suk *Scherzo Fantastique*, Roussel *Bacchus and Ariadne*

May 72, Round House, BBCSO/Boulez, Vino Glubukar, *Discours II for Five Trombones*, Murray Schafer *Requiem for a Party Girl*, Jane Manning, Maxwell Davies *Blind Man's Buff*, Josephine Barstow, Mary Thomas

Sept 74, Birmingham Town Hall, CBSO/Frémaux, Anthony Gilbert *Ghost and Dream Dancing*, Shostakovich *Cello Concerto* (Rostropovich), *Pictures at an Exhibition*

Aug 75, Hollywood Bowl, LA Philharmonic/Lawrence Foster, Beethoven, *Coriolan*, Liszt *Piano Concerto 2* (Emanuel Ax), Mahler, *Symphony No 1*

Sept 75, RFH, Finnish Radio SO(?), Okko Kamu, Bergman *Aubade*, Elgar *'Cello Concerto* (Arto Noras), Sibelius *Symphony No 1*

Oct 75, RFH, BBCSO Rudolf/Kempe, Haydn *Symphony 104 (London)*, Mahler *Das Lied von der Erde* (Janet Baker, Ludwig Spiess)

Dec 75, RFH, RPO/Zdenk Macal, Roussel *Bacchus and Ariadne*, Elgar *Sea Pictures* (Janet Baker), Berlioz, Excerpts from *Romeo and Juliet*

April 76, RFH, ECO/Barenboim, Mozart *Symphony No 35, Piano Concerto in A Major* (Clifford Curzon), *Concerto for Two Pianos in E Flat Major* (Curzon/Barenboim)

May 76, Copenhagen, Tivoli, Ungdoms Symphony Orchestra/lb Erikson, Fauré, *Masques et Bergamasques*, Nielsen, *Symphony No 1*

Feb 77, City Hall Newcastle-upon-Tyne, Bach Orchestra of Leipzig Gewandhaus/Gerhard Bosse, Sinfonia to Cantata BWV 174, Suite No 2, Telemann, Viola Concerto (Hallmann), Haydn, Violin Concerto (Bosse). *Symphony No 8, Le Soir*

March 77, RFH, RPO/Kazimierz Kord, Mozart *Symphony No 31, Violin Concerto* (Ralph Holmes), Tchaikovsky *Symphony No 6*

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March 77, RFH, New Philharmonia Ricardo/Muti, Stravinsky *Scherzo Fantastique*, Prokofiev *Sinfonietta*, Prokofiev *Alexander Nevsky* (Irina Arkhipova)

Sept 77, RAH, BBCSO/Boulez, Ligeti *San Francisco Polyphany*, Bartok *Piano Concerto No 2* (Michel Béroff), Stravinsky *Firebird*

Dec 77, RFH, RPO/Serge Baudo, Messiaen *Three Little Liturgies*, Ravel *Piano Concerto for the Left Hand* (Entremont), Fauré *Requiem* (Harwood, Shirley-Quirk)

Feb 78, RFH, Philharmonia/ Simon Rattle, Maxwell Davies *Symphony No 1, Lied von der Erde*, (Hodgson, Mitchinson)

June 78, RFH, Philharmonia/Muti, Belioz, *Overture from Carnaval Romain*, *Les Nuits d'Été*, (Janet Baker), *Romeo and Juliet* (excerpts)

Nov 78, RFH, LPO/Atherton/Lutoslawski, Lutoslawski *Concerto for Orchestra*, *Les Esapces du Sommeil* (Dietrich Fischer-Dieskau), Strauss *Also sprach Zarathustra*

Feb 79, RFH, LPO/Conlon, Brahms *Tragic Overture*, *Piano Concerto 1* (Rudolf Serkin), *Symphony No 4*

April 80, RFH, LPO/ Kyril Kondrashin, Berlioz *Overture from Beatrice and Benedict*, Ravel *Piano Concerto* (Pommier), Berlioz *Symphony Fantastique*

Aug 80, RAH, LSO/ Colin Davis, Sibelius *En Saga*, Tippett *Concerto for viola, violin and 'cello* (Pauk, Nobuko Imai, Kirschbaum), Beethoven *Symphony No 3*

Oct 80, RFH, LSO/ Claudio Abbado, Kiri Te Kanawa, Verdi *Overture from Force del Destino*, Strauss *Songs*, *Petrushka*

Feb 81, St Andrew's Thornhill Square, St John's Wood Chamber Orchestra, Mozart *Serenade K375*, Bach *Ich will den Kreuzstab gerne tragen* (Stephen Rhys-Williams), Strauss *Metamorphosen*

March 81, City Hall, Sheffield, Halle Orchestra/Pritchard, *Overture from Meistersingers*, Beethoven *Symphony No 7*, Brahms *Piano Quartet in G Minor* orchestrated by Schoenberg

March 81, Bristol; Colston Hall, CBSO/Conlan, Ravel *Tombeau de Couperin*, *Piano Concerto for Left Hand* and *Piano Concerto in G* (Kun-Woo Paik), *La Valse*

March 82, Barbican (opening concert) Orchestre de Paris/Barenboim, Beethoven *Symphony No 8*, Berlioz *Symphonie Fantastique*

March 82, Barbican, LSO/Abbado, Mozart *Masobic Funeral Music*, *Piano Concerto No 27 in B Flat* and *Piano Concerto No 8 in C* (Rudolf Serkin), *Symphony No 41, Jupiter*

March 82, Barbican, LSO/Abbado, Prokofiev *Piano Concerto No 2*, (Vladimir Ashkenazy), Mahler *Symphony No 1*

April 82, RFH, BBCSO/Pritchard, Birtwhistle *The Triumph of Time*, Berg *Violin Concerto* (Pierre Amoyal), Ives *Symphony No 4*

April 82, Barbican, LSO/Elder, Harris *Symphony No 3*, Bernstein *Dances from West Side Story*, Ives *Washington's Birthday* and *The Fourth of July*, Gershwin *An American in Paris*

May 82, RFH, LPO Klaus Tennstedt, Schoenberg *Verklärte Nacht*, Mahler *Symphony No 4* (Felicity Lott)

July 82, RAH, Philharmonia/Rattle, Mozart *Piano Concerto No 21 in C Major* (Imogen Cooper), Mahler/Cooke *Symphony No 10*

March 83, Barbican, LSO/Abbado and James Judd, Stockhausen *Gruppen*, Brahms *Alto Rhapsody* (Shirley Verrett), Haydn *Variations*

Aug 83, RAH, Academy St Martin in Fields/Marriner, Mozart *Symphony No 31*, Britten *Les Illuminations*, (Rolfe Johnson), Maxwell Davies *Sinfonia Concertante*, Mendelssohn *Symphony No 4*

Aug 63, Usher Hall, ROHOrchestra/Pritchard, Berlioz *Overture from Rob Roy* and *Tristia Three Pieces for Chorus and Orchestra*, Britten *Spring Symphony* (Ella Lee, Norma Procter, William McAlpine)

May 78, RFH, LSO/Abbado, Nono *Como una ola de Fuerza y Luz*, (Pollini, Jane Manning), Mahler *Symphony No 4* (Minton)

March 82, Barbican, LSO/Abbado, *Overture from L'Italiana in Algeri*, Prokofiev *Piano Concerto No 5* (Ashkenazy), Brahms *Symphony No 1*

March 82, Barbican, ECO/Leppard, Bach *Brandenburg No 4*, *Cantata for flute violin and harpsichord* (Garcia, Adeny), *Cantata Weichet nur betrübt Schatten*, (Lott), *Suite No 3 in D*

Aug 83, RAH, London Sinfonietta/Howarth, Bartok *Strings, Percussion and Celesta*, Ligeti *Clocks and Clouds*, Shostakovich *Symphony No 14* (Felicity Palmer, Malcolm King)

Aug 83, RAH, Fires of London/Maxwell Davies *Symphony No 7* (John Carewee and Phillip Grange), *Commerian Nocture, Revelation and Fall*, Elloitt Carter *Triple Duo*, Sandy Wilson/arr Maxwell Davies *Concert Suite* from *The Boy Friend*

Sept 83, RFH, Philharmonia/Essa-Peka Salonen, Mahler *Symphony No 3*, (Linda Finnie)

Dec 83, RFH, BBCSO/Elder, John Buller *Theatre of Memory*, Debussy *Rondes des Printemps*, Boulez *Poèmes pour Mi*

Dec 83, RFH, BBCSO/Atherton, Ravel *Rhapsodie Espagnole*, *Piano Concerto for Left Hand* (Crossley), Varèse *Amérique*, Ravel *La Valse*

Feb 84, Barbican, LSO/Abbado, Beethoven *Cantata Meeresstille und Glückliches Fahrt*, Mozart *Piano Concerto 25 in C Major* (Tamas Vásáry), Mendelssohn *Symphony No 3*

June 84, Barbican, LSO/Previn, Elgar *Cockaigne*, 'Cello Concerto (Douglas Cummings), *Enigma Variations*

Aug 84, Melbourne Concert Hall, MSO/David Zinman, *Dvorak Symphony No 8*, Schoenberg, *Verklärte Nacht*, Wagner, *Siegfried's Funeral Music*, *Immolation* (Rita Hunter)

Aug 84, RAH, BBCSO/Howarth, Birtwhistle *Three Movements with Fanfares*, *Nomos*, Bartok *Sonata 2 for Pianos and Percussion*, (Robert Bridge, Joanthan Higgins, Tristram Fry, James Holland), Luciano Berio *Sinfonia*

March 85, Barbican, LSO/Abbado, Ligeti *Lontano*, Berg *Violin Concerto* (Accardo), Mahler *Symphony No 1*

April 84, RFH, Philharmonia/Rattle, *Prelude to Tristan*, Berg *Wozzeck Fragments* (Elise Ross), Mahler *Symphony No 1*

April 84, Philharmonia/Rattle, *Lulu Suite*, Mahler, *Kindertotenlieder* (Janet Baker), Strauss *Don Quixote* (John Chamber, Andrew Shulaman)

Oct 85, RFH, LSO/Abbado, Schoenberg, *Verklärte Nacht*, Mahler *Das Lied von der Erde* (Hanna Schwarz, Walter Raffeiner)

Nov 85, RFH, Philharmonia/Esa-Pekka Salonen, Messiaen *Turangalila Symphony* (Paul Crosley, Tristan Murail)

Jan 86, RFH, RPO/Previn, Beethoven *Coriolan*, Dvorak 'Cello Concerto (Anne Martindale Williams), Elgar *Enigma Variations*

Jan 86, Barbican, LSO/Rostropovich, *Beethoven Symphony No 5*, Shostakovich *Symphony No 4*

Feb 86, Barbican, RPO/James Judd, Rossini, *William Tell*, Handel, *Royal Fireworks*, Grieg *Piano Concerto* (Joanna MacGreogor), Dvorak, *Symphony No 9 New World*

March 86, RFH, BBCSO/Etövs, Zimmerman *Dialogue* (Bruno Canino, Antonio Ballista, pianos), Stravinsky *Threni* (Anne Dawson, Rigby, Maryn Hill, Peter Hall, Michael George, David Thomas) Birtwhistle *Earth Dances*

May 86, RFH, LPO/Tennstedt, Mahler *Adagio No 10*, Strauss songs (Jessie Norman), Messiaen *Oiseaux Exotiques*

June 86, RFH, RPO/Previn, Vaughan Williams *Variations on a Theme from Thomas Tallis*, Maxwell Davies, *Violin Concerto* (Isaac Stern), Debussy *La Mer*

Sept 86, Melbourne Concert Hall, ACO and Australian Youth Orchestra/Ronald Zollman, Frank Martin *Petite Symphonie Concertante*, Mahler *Symphony No 6*

Dec 86, RFH, LPO/Solti, Bartok *Piano Concerto No 3* (Schiff), Mahler *Symphony No 5*

Jan 87, Barbican, LSO/Abbado, Jean-Louis Steurman, Mozart *Piano Concerto 17 in G*, Mahler *Symphony No 9*

Jan 87, RFH, CBSO/Rattle, Sibelius *Symphony No 6*, Mahler *Symphony No 6*

Oct 87, Melbourne Concert Hall, Australian String Ensemble/Finlayson, *Four Seasons* (Igor Ozim)

Dec 87, Melbourne Concert Hall, New Symphony Orchestra/ Marciano, June Bronhill's Sounds of Music: *Overture from Cinderella*, *Arias*, *Daughter of Regiment*, *Giani Schicci*, *La Traviata*, *Butterfly*, *Carmen Suite*, Ponchielli Songs, *The Maid of the Mountains*, *A Little Night Music*, *The Sound of Music*, etc, etc.

May 88, QEH, Glock 80th, London Sinfonietta/Howarth, Birtwhistle and Ensemble Intercontemporain/Boulez, Birtwhistle *Secret Theatre*, Stravinsky *Concerto for Two Pianos* (Donohoe and Roscoe), Birtwhistle *An Die Musik* (Sarah Leonard), Boulez *Le Marteau sans Maître* (Elizabeth Laurence)

May 88, RFH, Philharmonia/Sinopoli, Gabrielli *Canzoni for Brass*, Stravinsky *Symphony of Psalms*, Saint-Saëns *Symphony No 3* (Organ)

May 88, Barbican, LSO/Nagano, Mark Anthony Turnage *Night Dances*, Schnittke *Violin Concerto No 4* (Gidon Kremer), Peter Maxwell Davies *Symphony No 2*

Aug 88, RAH, BBCSO/Atherton, Britten *An American Overture*, Mahler/Britten *Symphony No 3, Second Movement*, Britten *Symphony No 4*, *Sea Interludes*, Mahler (Elizabeth Connell, Thomas Allen)

Sept 88, RAH, Concertgebouw/Chailly, Mozart *Overture from Idomeneo*, *Piano Concerto 19 in F* (Lupu), Bruckner *Symphony No 3*

Nov 88, QEH, Ensemble Intercontemporain/Boulez and Barenboim, Schoenberg *Suite Opus 29*, Berio *Concerto II (Echoing Curves)*, *Rite of Spring*

Nov 88, Barbican, LSO/Davis, Schubert *Symphony No 3*, Mendelssohn *Piano Concerto No 1* (Mitsuko Ushoda), Schubert *Symphony No 6*

Dec 88, Boston SO/Ozawa, Webern *Five Pieces for Orchestra*, Mahler *Symphony No 9*

Dec 88, RFH, LPO/Tennstedt, Schoenberg *Survivor from Warsaw* (John Shirley-Quirk), Mahler *Symphony No 5*

Feb 89, RFH, LPO/Tennstedt, Mahler *Symphony No 3*, Yvonne Kenny, Jard van Nes

March 89, RFH, ECO/Watson, Bach *Brandenburg Concerto No 5*, Mozart *Piano Concerto No 23*, (Phillipe Casard), Vivaldi *Four Seasons* (José Luis Garcia)

June 89, Union Chapel Islington, Ensemble Bolshoi/Lazarev, Ashot Zograbyan *Serenade*, Tigran Mansuryan *Cello Concerto* (Natalia Gutman), Faradz Karayev *A Crumb of Music for George Crumb*, Schnittke *Music for Piano and Chamber Orchestra* (Vasily Lobanov)

Oct 1989, Almeida, London Sinfonietta/Sian Edwards, Kurtág *Messages of the Late Miss R V Trousova*, *Three Old Inscriptions*, *Attila Jozsef Fragments* (Zolatan Kocsis)

Oct 89, Barbican, CBSO/Rattle, Strauss *Oboe Concerto* (Heinz Holliger), Liszt *A Faust Symphony* (Patrick Power)

April 90, Melbourne Concert Hall, MSO/Jorge Mester, Mozart *Symphony No 35* (Haffner), Mahler *Das Lied von der Erde* (Elizabeth Campbell, Thomas Edmonds)

April 90, Melbourne Concert Hall, The Melbourne Chorale/Divall, Bach *St Mathew Passion* (Illing, Cullen, Christopher Bogg, Michael Terry, James Christiansen, Stephen Bennett, Jerzy Kozlowski)

Jan 91, Barbican foyer, Henze, *El Cimarrón*, (Daniel Washington)

Jan 91, Barbican, BBCSO/Ulf Schirmer, Henze *Raft of the Medusa* (Beverly Moraga, Wilson-Johnson, Ian McDiarmid)

Aug 91, St Martin in the Fields, Allegro Chamber Ensemble/Scott Marone, Bach *Concerto for Two Violins*, Handel *Concerto Grosso* Opus 65, Grieg *Elegaic Melodies*, Warlock *Capriol Suite*, Barber *Adagio for Strings*, Mozart *Divertimento K 136*, Walton *Suite from Henry V*, Holst *St Paul's Suite*

Aug 91, RAH, BBCSO/Wigglesworth, Britten *Sinfonia da Requiem*, Lutoslawski *Chantefleurs et Chantefables* (Solveig Kringleborn), Lutoslawski *Cello Concerto* (Natalia Gutman), Bartok *Strings, Percussion and Celeste*

Sept 91, RAH, CBSO/Rattle, Sofia Gubaidulina *Offertorium* (Gidon Kramer), Prokofiev *Symphony No 5*

Sept 91, RAH, CBSO/Rattle, Mahler *Symphony No 9*

Sept 91, RAH, LSO/ Michael Tilson Thomas, Stravinsky *Symphony in C*, *Symphony of Psalms*, Leonard Bernstein *Dances from West Side Story*, *Chichester Psalms*

Oct 91, Barbican, CBSO/Rattle, Beethoven *Piano Concertos Nos 1 and 4* (Brendel), Schoenberg *Variations for Orchestra*

Dec 91, Barbican, LSO/Rattle, Turnage *Momentum*, Beethoven *Emperor* (Brendel), Hans Werner Henze *Symphony No 7*

Feb 92, RFH, LPO/Rattle, Nielsen *Pan Syrinx*, *Symphony No 9*, Beethoven *Symphony No 7*

Feb 92, RFH, LPO/Rattle, Janacek, *Prelude From the House of the Dead*, Lutoslawski *Five Songs* (Elise Ross), Berg *Three Pieces from Wozzeck*, Sibelius *Symphony No 2*

Feb 92, RFH, LPO/Tennstedt, Beethoven *Symphonies Nos 6 and 5*

Oct 92, Snape Maltings, BBCSO/Andrew Davis, Britten *Overture from Paul Bunyan*, Britten *Sinfonia da Requiem*, Kurt Weill *Concerto for Violin and Wind Instruments* (Ernst Kovacic)

Dec 92, Melbourne Concert Hall, Australian Chamber Orchestra/Tognetti, Rameau *Les Boréades*, Haydn *Cello Concerto* (Steven Isserlis), Taverner *Eternal Memory*, Schoenberg *Verklärte Nacht*, Haydn *Symphony No 45 (Farewell)*

Nov 92, Melbourne Concert Hall, MSO/ Iwaki, Mahler *Symphony 2* (Gillan Sullivan, Elizabeth Campbell)

Dec 92? Melba Hall, University of Melbourne, Dissonance, Mozart *String Quartet in C, K485*, Debussy *String Quartet, Opus 10*, Shostakovich *Piano Quintet Opus 57*

Jan 93, Melbourne Concert Hall, State Orchestra of Victoria (Mills), Adams *The Chairman Dances* (Merlyn Quaife), Christopher Rouse excerpts from *Phantasmata del Tredici*, excerpts from *Adventures Underground*, Corigliano *Concerto for Flute* (Vernon Hill)

Jan 93, Melbourne Concert Hall, ACO/Hogwood, Handel *Suite for Trumpet and Strings*, CPE Bach *Symphony in F*, Copland *Quiet City*, Ives *The Unanswered Question*, Stravinsky *Concerto from Dumbarton Oaks*, Haydn *Symphony 80 in D minor*

March 93, Sydney Concert Hall, ACO/Estonian Philharmonic Choir/Tognetti, Pärt *Cantus Memoriam Benjamin Britten*, Hindemith *Trauermusik for Violin and Strings* (Hartmut Lindeman), Britten *Lachrymae Reflection on a Song by Dowland* (Lindeman), Palestrina *Hodie Christus Natus Est*, Handel *Exit Dominus*

April 93, Melbourne Concert Hall, MSO/Hiroiyuki Iwaki *Mahler Symphony No 9*

Aug 93, RAH, BBCSO/Andrew Davis, Takemitsu *From Me What You Call Time*, Mozart *Piano Concerto in F Major* (Nikolai Demidenko), Tippett *Ritual Dances*, *Midsummer Marriage*, *Closing Scene*, *Daphne* (Janice Watson)

Sept 93, RAH, London Sinfonietta/Knussen, Henze *Requiem* (Håken Hardenberger, trumpet, Paul Crossley, piano)

Sept 93, RFH, Philharmonia/Sinopoli, Wagner *Prelude to Act I of Lohengrin*, *Wesendonk Lieder*, (Margaret Price), Bruckner *Symphony No 4*

Nov 93, RFH, Philharmonia/Sinopoli, Schubert *Symphony No 5*, Mozart *Exsultate Jubilate*, Rossini *Arias*, *Siege of Corinth*, *Cenerentola* (Cecilia Bartoli), Respighi *Pines of Rome*

Feb 94, RFH, Philharmonia/Levine, Mahler *Symphony No 3* (Christa Ludwig)

April 94, BBCSO/Slatkin, William Schuman *American Festival Overture*, Copland *Four Dances*, *Rodeo*, Barber *Cello Concerto* (Kirshbaum), Bernstein *Songfest* (Faye Robinson, Cynthia Clarey, Jean Rigby, Salvatore Champagne, Hampson, Bannatyne-Scott)

April 94, RFH, BBCSO/Slatkin, Carter *Holiday Overture*, Ives *Symphony No 2*, Glass *Violin Concerto* (Gidon Kremer), Gershwin *An American in Paris*

Aug 94, Melbourne Concert Hall/Vernon Handley, Berlioz *Roman Carnival*, Richard Meale *Symphony 1*, Vaughan-Williams *Sea Symphony* (Gillian Sullivann, Micahel Lewis)

March 95, Barbican, LSO/Tilson Thomas, Hans Rott *Opening Pastorales and Scherzo*, *Symphony in E Major*, Mahler *Das Lied von der Erde* (Ben Heppner, Thomas Hampson)

April 95, RAH, LSO/Tilson Thomas, Mahler *Symphony No 8 (of a Thousand)*, (Alessandra Marc, Nancy Gustafson, Lynda Russell, Katarine Dalayman, Nathalie Stutzmann, Thomas Moser, Michaels-Moore, Peter Rose)

Sept 95, RAH, Ensemble Moderne/Eötvös, Anthill *Ballet Mecanique*, Steve Reich *Proverb and City Life*, Stravinsky *Les Noces*

Nov 95, Carnegie Hall, New York, Chicago SO/Barenboim, Bruckner *Symphony No 8*

May 96, Melbourne Concert Hall, MSO/Markus Stenz, Stravinsky *Jeux des Cartes*, Mozart, *Violin Concerto No 4 in D* (Lazar Schuster), Schumann *Symphony No 2*

June 96, QEH, London Sinfonietta/Stenz, Lindberg *Arena II, Engine*, Heiner Goebbels *Herakles II*, Goebbels *La Jalousie*

Feb 97, RFH, CBSO/Rattle, Stravinsky *Canticles* (Juliane Banse, Deborah Miles-Johnson, Wilson-Johnson), Henze *Raft of the Medusa* (Franz Mazura)

July 97, RAH, Esemble Moderne/John Adams, Steve Reich *Music for Mallet Instruments, Voices and Organ*, Michael Gordon *Love Bead*, Lou Harrison *Concerto Organ and Percussion Orchestra*, John Adams *Scratchband*, Philip Glass *Façades*, Frank Zappa excerpts from *The Yellow Shark*

July 97, RAH, Hallé/ Kent Nagano, Debussy *Martydom St Sebastian* (Symphonic Fragments), Sofia Gubaidulina *Viola Concerto* (Yuri Bashmet), Shostakovich *Symphony No 10*

Aug 97, RAH, BBCSO/ Oliver Knussen, Elliot Carter *Holiday Overture*, Britten *Suite for English Folk Tunes, A Time There Was...*, Mark Anthony Turnage *Dispelling the Fears*, Elliot Carter *Allegro Scorrevole*, Ruth Crawford Seeger *Andante for String Orch and Folk Song Settings*, Copland *Suite from Billy the Kid*

Aug 97, RAH, Gustav Mahler Youth Orch/Boulez, Ravel *Tombeau de Couperin*, Bartok *Four Pieces for Orchestra*, Boulez *Notations I – IV*, Stravinsky *Rite of Spring*

Sept 97, RAH, CBSO/Rattle, Shostakovich, Violin Conc (Maxim Vengerov), *Mahler Symphony No 5*

Sept 97, Barbican, LSO/Rostropovich, James McMillan *Symphony (Vigil)*, Tchaikovsky *Violin Concerto* (Vengerov)

Nov 97, Barbican, LSO/Tilson Thomas, Berlioz *Overture from Carnaval Romain*, Brahms/Schoenberg *Piano Quintet in G Minor*, Berloz, *Les Nuits d'été* (Jessye Norman)

Nov 97, Barbican, LSO/Colin Davis, Sibelius *Oceanides*, *Symphony No 3*, *Symphony No 4*

Nov 97, Barbican, LSO/Davis, Sibelius, *Lemminkäinen Suite*, *Songs* (Solveig Kringleborn), *Symphony No 5*

Jan 98, RFH, CBSO/Rattle, Knussen *Symphony 3*, Birtwhistle *Triumph of Time*, Tippett *Symphony No 4*

Aug 98, RAH, Berlin Phil/Abbado, Mozart *Concerto for Flute and Harp* (Pahud & Langlamet), Bruckner *Symphony No 5*

Aug 98, RAH, BBCPhil/Sinaisky, Tchaikovsky *1812 Overture*, Szymanowski *Symphony No 4*, *Sinfonia Concertante* (Howard Shelley), Shostakovich *Symphony No 13*, *Babi Yar* (Sergei Leiferkus)

Aug 98, RAH, CBSO/Rattle, Birtwhistle *Triumph of Time*, Beethoven *Symphony No 9* (Ziesak, Jadwiga Rappé, Langridge, Willard White)

Oct 98, Barbican, LSO/Rostropovich, Shostakovich *Symphonies Nos 8 and 9*

Oct 98, Barbican, LSO/Rostropovich, Shostakovich *Recollection* and *Winter Garden*, film *Michurin*, *Violin Concerto No 1* (Vengarov), *Symphony No 10*

Oct 98, Barbican, LSO/Rostropovich/ Ryusuke Numajiri, Shostakovich *Cello Concerto*, *Symphony No 11* (1905)

Oct 98, Barbican, LSO/Rostropovich *Dresden in Ruins (Five days and Five Nights)*, *Symphony No 12*, *Symphony No 13 Babi Yar* (Sergei Aleksashkin)

Oct 98, Barbican, LSO/Rostropovich *Violin Concerto 2* (Vengerov), *Symphony No 14*

Oct 98, Barbican, LSO/Shostakovich *Suite on Verses of Michaelangelo Buonarotti* (Tigran Martirosian), *Symphony No 15*

March 99, Melbourne Concert Hall, MSO/Melbourne Chorale Symphonic Chorus/Marcus Stenz, Mahler *Symphony No 3* (Birgit Remmert)

March 99, Melbourne Concert Hall, MSO and Chorale/Marcus Stenz, Verdi *Requiem* (Whitehouse, Birgit Remmert, Octavio Arévalo, Sergei Aleksashkin)

May 99, Melbourne Malthouse, Metropolis 1, MSO/Hiroyuki Iwaki, Takemitsu *Dreamtime*, Yoshimatsu *Theronody to Toki* (Karo Kimera), Nishimura *Bird Heterophony*, Peter Sculthorpe *Great Sandy Island*

May 99, Malthouse, Metropolis 2, MSO/Richard Mills *Lieberson 'Fire' from The Five Great Elements*, Mills *Tenebrae*, John Adams *The Wound-Dresser* (Michale Lewis), Richard Mills *Bamaga Diptych*

June 99, Malthouse, Metropolis 3, MSO/Marcus Stenz, Ligeti *San Francisco Polyphony*, Kurtág *Grabstein für Stefan* (Slava Grigoryan), Kurtág, *...quasi una fantasia ...* (Michael Kieran Harvey), Gerard Brophy *Merge – A Memoir of the Senses (for four percussionists)*

Nov 99, Barbican, London Sinfonietta/Alsop, Joe Cutler *The Dubious Concoctions of Dr Tillystrom*, Sally Beamish *The Caledonian Road*, Alasdair Nicholson *Ghosts at the Water's Edge*, MacMillan *Veni Veni, Emanuel* (Colin Currie)

April 2000, Melbourne Concert Hall, MSO/Stenz, Beethoven *Piano Concerto 3* (Alfredo Perl), Shostakovich *Symphony No 11, 1905*

Jan 2000, Barbican LSO/Davis, *Romeo and Juliet* (Daniela Barcellona, Kenneth Tarver, Orlin Anastassov)

March 2000 RFH, CBSO/Rattle, Henze *A Tempest*, Ligeti *Violin Concerto (The Little)*, Simon Holt *Sunrise' Yellow Noise*, Tippett *The Rose Lake*

May 2000, Metropolis CUB: (Kevin Field, conductor, Merlyn Quaife), Lisa Lim *Flying Banner*, Chin *Acrostic-Word Play*, Fuiikura *Code 80* (Australian Premiere), Cawse *Music* (World Premiere), Wong *Tearless Moon* (Australian Premiere)

June 2000, RFH, Concertgebouw/Ricardo Chailly; Bach/Mahler *Suite (1909)*, *Des Knaben Wundehorn* (Barbara Bonney, Sara Fulgoni, Rudolf Schasching, Matthias Goerne)

Oct 2001, Government House Melbourne, VCA Bach Ensemble/Marco Pagee, Bach *Concerto in D Minor for Keyboard*, Mozart *Sonata in D Minor for Two Pianos*, Bach *Concerto for Two Keyboards*, Bach *Concerto for Three Keyboards*

Nov 2002 Barbican LSO/John Adams, John Adams, *Lollapalooza*, *Century Rolls* (Joanna MacGregor), *Harmonielehre*

Dec 2002 RFH, Berlin Philharmonic Orchestra/Rattle, Schoenberg *String Quartet No 2* (Dawn Upshaw), Bruckner *Symphony No 9*

April 2003 Barbican, Pittsburgh SO/ Morris/Jansons, Bartok *Concerto for Strings, Percussion and Celeste*, Shostakovich *Symphony No 10*

Sept 2003 RAH, BBCSO, Promenade Concert, Singers: Jukka-Pekka Saraste, Doanatoni, Britten *Phaedra* (Lorraine Hunt-Lieberson), Starvinsky *Oedipus Rex* (Hunt-Liebersohn, Robert Gambill, Edgaras Montvidas, Jan-Hendrik Rootering, Juha Uusitalo, Steven Berkoff)

March 2004, Barbican, Concertgebouw/Bernard Haitink, Debussy *La Mer*, Shostakovich *Symphony No 8*

March 2004, Barbican, Concertgebouw/Haitink, Mozart *Piano Concerto in D minor* (Schiff), Bruckner *Symphony No 9*

April 2004 Barbican, Vienna PO/Haitink, Mahler *Symphony No 9*

May 2004, Barbican Philadelphia Orchestra/Eschenbach, Brahms *Violin Concerto* (Gil Shahan), Shostakovich *Symphony No 10*

Sept 2004 Barbican, Berlin Phil/Haitink, Mahler *Symphony No 3*, (Anna Larsson)

April-May 2006, CUB, Metropolis, MSO. *Descent and Ascension*, conductor Reinbert de Leeuw. Ligeti *Lontano*, Mark Anthony Turnage *Drowned Out* (Australian Premiere), Dahm *Noumen* (World Premiere), Messaien *L'Ascension Correspondances Cond Rde L*

May 2006, Malthouse: Marcus Stenz, MSO, Metropolis, Lee *Jet Stream: Isolume*, Eötvös Stanhope *Fantasia on a Theme by Vaughan Williams*, Glanert *Theratron bestiarum: Songs and Dances for Large Orchestra*

May 2006, Malthouse, Hamish McKeich conductor, Lachlan Davidson (tenor saxophone), David Jones (drums), Mansukhani *Within Shadows of Light for Chamber Orchestra*, Psathas *Saxophone Concerto (for saxophone and drums)*, Ker (...and...); Cresswell *Ara Kopikopiko*

May 2006, Metropolis, CUB Malthouse, Brett Dean conductor, Wade *Inner Space, Living Space, Te Matua Ngahere*, Van der AA *Second Self for Orchestra and Soundtrack*, Ledger *Habits of Creatures*, Dean *Pastoral Symphony*

Oct 2006, Hamer Hall, Melbourne, Tribute to Hiroyuki Iwaki, Orchestra Kanazawa, Ralf Gotoni, Prokofiev *Classical Symphony*, Shostakovich *Piano Concerto No 1* (Moma Kodona piano, Geoffrey Payne trumpet, Toru Takemitsu), Ross Edwards *Requiem for Strings*, Diana Docherty *Oboe Concerto*, Mozart *Haffner Symphony*

May 2007, Malthouse, MSO, Metropolis 1, Flying Banners (conductor Kevin Field, soprano Merlyn Quaife), Lisa Lim *Flying Banner*, Chin *Acrostic Wordplay*, *Seven Scenes from Fairy Tales*, *Fujikura Code 80* (Australian Premiere), *Cawrse Music* (World Premiere), Chong *Tearless* (Australian Premiere)

MSO, Metropolis, Malthouse, The Silence of God (conductor James McMillan, trumpet Håken Hardenberger), Weir *Music Entangled*, Mark Anthony Turnage *From the Wreckage* (trumpet and orchestra), (Australian Premiere), McMillan *Symphony No 3 – Silence* (Australian Premiere)

MSO, Metropolis, Malthouse, Under Capricorn (conductor McMillan, recorders Genvieve Lacey, prepared piano Anthony Pateras), Peter Sculthorpe *Sun Music 11*, Langdon *Visions from Holographic Space* (World Premiere), Ledger *Line Drawing – Concerto for Recorder and Strings*, Pateras *QQ* (World Premiere), Meale *Viridian*

May 2007, Hamer Hall, MSO (conductor Mark Wigglesworth, Gautier Capuçon, Celeste Lazarenko, soprano), Dvořák *Cello Concerto*, Mahler *Symphony No 4*

30 April 2008, MSO, Metropolis, Malthouse, Ligeti *Reinbert de Leeuw Lontano*, Mark Anthony Turnage *Drowned Out* (Australian Premiere), Dahm *Noiunen* (World Premiere), Messiaen *L'Ascension*

3 May 2008, R de L, Dalbavie *Color* (Australian Premiere), Dutilleul *Correspondances* (Merlyn Quaife), Boulez *Ritual in Memory of Bruno Maderna*

7 May 2008, Hamer Hall, Paul Fitzsimmon, Takemitsu *Towards the Sea III*, Panni *Short* (World Premiere), Ligeti *Trio for Violin, Horn and Piano*, Schwantner *Music of Amber*, Özgül *Dances* (String Quartet)

10 May 2008, Hamer Hall, Brett Dean, Castles *Australian Unturning* (World Premiere), Lentz *Caeli Enarrant III*, Finisterer *Ruisselant*, Humble *Arcade V*, Thomas Adès *Tevot* (Australian Premiere)

July 2008, Hamer Hall, ACO, Richard Tognetti, Orchestral Arrangement of Shostakovich *String Quartet No 15*, Tognetti and Michael Yezerksi Orchestra and Gondwana Voices, Shaun Tan, Children's Choir *The Red Tree*

March 2008, MSO, Oleg Caetani/John Williams, Messiaen *Hymne*, Takemitsu *To the Edge of Dream* (Australian Premiere), Peter Sculthorpe *Nourlangie*, Mahler *Symphony No 1*

Choral music

Feb 47, RAH, BBCSO/Barbirolli, *Dream of Gerontius*, (Gladys Ripley, Parry Jones, David Franklin)

April 47, Theater an der Wien, VPO/Barbirolli, (Ljuba Welitsch, Höngen, Anton Dermota, Paul Schöffler)

April 47, Vienna Konzerthaus, VSO/Klemperer, Bach *St John Passion*, *Seigfried* (Rosette Anday, Endre von Rösler, Ludwig Weber, Herbert Alsen)

Aug 47, Dom Salzburg, Domchor/Jospeh Messner, Palestrina *Stabat Mater*, Bruckner *Mass in E Minor*

March 48, Vienna, Muikverein, VPO/Karajan, Bach *St Mathew Passion* (Patzak, Schöffler, Seefied, Höngen, Dermota, Ferdinand Frantz, Erich Kaufman, Emil Siegert, Ljubomir Pantscheff, Harald Pröglhöff, Friedrich Uhl)

March 50, RAH, BBCSO/Boult, Bach *B in Minor Mass* (Suddaby, Freda Townson, William Herbert, Boyce, Brannigan)

48-52, OUMCU, Holywell Music Room,

May 50, Purcell, Sonata Violin/Piano, (Stevens, Jesson), Mozart *Arias from Figaro* (Enid Hastings/Hewoitt-Jones, Piano, Schubert, Mercello, Ticciati (Niso Ticciati), Schubert *Songs*, (Hastings), *Sonata Española* (Stevens, Jesson)

May 50, Oxford, Sheldonian Theatre, Oxford Bach Chorus and Orchestral Society/Boult, (Margaret Field-Hyde, Astra Desmond, Pears, Hemsley)

June 50, Christ Church Hall Staircase, Cathedral Choir, Tallis, Palestrina, Lassus, Joquin des Près, Samuel Wesley, Charles Wood.

Sept 50, ROH, Orchestra La Scala/De Sabata, Verdi, *Requiem* (Tebaldi, Barbieri, Prandelli, Siepi)

Oct 50, Students of the RCM, Gerald English, Eric Wetherell, Sylvia Teitelbaum, Gabriel Barnard, Jennifer Ryan, Jill Burrell, Songs by Caccini, Monteverdi, Scarlatti, Warlock, Fauré, Debussy, Duparc, Mozart *Piano Quartet in G minor*, Bloch *Suite* from *Baal Shem for violin and piano*

Nov 50, Hindemith, Sonata (Tunstall-Behrens, Hewitt-Jones), Songs, Pilkington, Campion, Fauré, Holst, (Thompson/Stalker), Schumann *Piano Arabesque* (Martin Isepp), Folk Songs (Brasenose Choir), Bach *Chromatic Fantasi and Fugue* (Isepp), David Lane *Three Divine Epigrams* (Richard Crashaw, Tenor Brian Asnderson and Quartet)

March 52, RAH, Jacques Orchestra/Jacques, Bach *St Mathew Passion*, (Elsie Morrison, Ferrier, Herbert, Gordon Clinton, Richard Lewis, Richard Standen)

April 54, RFH, Kalmar Cahmber Orch/John Tobin, Bach *St Mathew Passion*, Richard Lewis, Roger Stalman, Ena Mitchell, Nancy Thomas, David Galliver, Hervey Alan

Dec 54, RFH, LSO/Richard\ Austin, Handel *Messiah*, (Nancy Scott, Jean Grayston, Alexander Young, Gordon Clinton)

March 55, RAH, Jacques Orchestra/Jacques, Bach *St Mathew Passion* (Vyvyan, Marjorie Thomas, Eric Greene, Galliver, Richard Standen, Norman Walker)

April 55, RFH, Jacques Orchestra/Thornton Lofthouse, Bach *St John Passion*, (Field-Hyde, Proctor, Pears, Herbert, Clarkson, Brannigan)

August 55, Venice, San Giorgio, Fasano, Rossini *Petite Messe Solennelle*, (Maria Caniglia, Miryam Pirazzini, Amadeo Berdini, Mario Petri)

Aug 63, Edinburgh, Usher Hall, Orchestra ROH/Solti, Berlioz *Damnation de Faust*, (Veasey, Gedda, George London, Robert Savoie)

April 69, RAH, New Philhamonia Orchestra and Choir/Giulini and Britten, Stefania Woytowicz, Pears, Hans Willbrink

Nov 62, Bath Abbey, Bournemouth SO/Bates, Bach *Mass in B Minor*, (Eileen Poulter, Jean Allister, David Galliver, John Carol Case)

April 63, Hochschule für Musik, Berlin, BPO/Mathieu Lange, Bach *St Mathew Passion*, Irmgard Stadler, Kerstin Meyer, Donald Grobe, William Dooley, Tom Krause

Sept 76, Westminster Cathedral, Moteverdo Orchestra & Choir/Eliot Gardiner, Geusaldo *O Vos Homines, Hei Mihi, Domine*, Messiaen *Et Expecto resurrectionem mortuorum*, Bruckner *Mass* in E minor

Dec 76, RFH, RPO/Dorati, Haydn *The Creation*, (Lucia Popp, Helena Döse, Roden, Luxon, Howell)

May 78, Westminster Cathedral, Gabriele Ensemble, Richard Hickox Singers/Westminster Cathedral Choir/Hickox

April 79, ECO/Bach Choir/Willcocks, Bach *St John Passion*, (Pears, Caddy, Lott, Helen Watts, Langridge, Shirley-Quirk)

May 79, RFH, Orchestre de Paris/Barenboim, Berlioz *Damnation de Faust*, (Minton, Stuart Burrows, Jules Bastin, Pali Marinov)

May 79, RFH, LSO/Bernstein, Haydn *Mass in B Flat (Theresienmesse)*, (Popp, Elias, Tear, Hudson), Shostakovich *Symphony No 5*

Aug 81, RAH, BBCSO/Michael Gielen, Schoenberg, *Gurrelieder*, (Jessye Norman, Gwendolyn Killibrew, Langridge, Wolfgang Neumann, Tomlinson, Günter Reich)

Jan 87, BBCSO/Penderecki, Penderecki, *Polish Requiem* (Mariana Nicolesco, Wieslaw Ochman, Kurt Rydl)

Oct 80, RFH, CBSO/Rattle, Szymanowski, *Stabat Mater*, Mahler *Symphony 2* (Alison Hargan, Hodgson, Peter Knapp)

April 81, RFH, Cleobury, ECO, London Choral Society, *St Mathew Passion*, (Rolfe Johnson, Curt Applegren, Burrowes, Murray, Langridge, Stephen Roberts)

Sept 82, Newcastle City Hall, LSO/Jacek Kasprzyk, Verdi *Overture from Nabucco*, Mendelssohn *Violin Concerto* (Michael Davis), Brahms *Symphony 2*

July 84, RAH, BBCSO/Andrew Davis, Tippett *Masque of Time* (Faye Robinson, Felicity Palmer, Jon Garrison, John Cheek)

Jan 85, Barbican, Stockhausen *Stimmung*, (Gregory Rose)

June 85, Union Chapel/Almeida, New London Percussion Ensemble, Roberto Sierra *Bong-o*, Cage *Souvenir*, Steve Reich *Music for Malet Instruments*, *Voices and Organ*, Feldman *Rothko Chapel*, Ives *Psalms 67 and 90*

July 1985, RAH, BBCSO/Pritchard, Handel *Messiah*, (Julia Varady, Marilyn Horne, Rolfe-Johnson, Samuel Ramey)

✿Aug 86, Melbourne Concert Hall, Elizabethan Melbourne Orchestra, VSO Chorus/Divall, Verdi *Requiem*, (Rosamund Illing, Margarita Elkins, Eduardo Alvarez, Noel Mangin)

June 86, RFH, RPO/Previn, Prokofiev, *Violin Conc* (Kyung-Wha-Chung), Tippett *Child of Our Time* (Armstrong, Palmer, Langridge, Shirely-Quirk)

Nov 86, RFH, Philharmonia/Willcocks, Stravinsky *Symphony of Psalms*, Excerpts from *Boris Godunov*, Rachmaninov *The Bells* (Paata Burchuladze, Armstrong, Tear, Wilson-Johnson)

✿Oc 87, Melbourne Concert Hall, Australian String Ensemble/Melb Chorale Chamber Singers/Power, Vivaldi *Gloria* (Rosamund Illing, Irene Waugh)

July 88, RFH, Philharmonia/Sinopoli, *Songs Knabenwunderhorn* (Catherine Malfitano), Bruckner *Symphony 7*

Dec 88, ECO/Cleobury, *L'Enfance du Christ*, (Murray, Thomas Allen, Mathew Best)

Aug 89, RAH, Chicago SO/Solti, Berlioz *Damnation of Faust* (Sophie von Otter, Keith Lewis, José van Dam, Peter Rose)

✿May 90, Old Customs House Melbourne, Astra Choir/John McAughey, Mahler, Schoenberg, Berg, Webern, Keith Humble, Bach, Julian Yu

July 90, RAH, CBSO/Rattle, Brahms *Symphony 4*, Debussy *Rhapsody for Clarinet and Orchestra* (Colin Parr), John Adams *Harmonium*

Aug 90, RAH, NYO/Bamert, Giles Swayne *Pentecost Music*, Ravel *Piano Concerto for Left Hand* (Joanna McGregor), Strauss *Also Sprach Zarathustra*

Aug 90, RAH, BBCSO/Lothar Zagrosek, Haydn *The Creation* (Edith Wiens, Kurt Streit, Andreas Schmidt)

Sept 90, RAH, BBCSO/Michael Schønwandt, Sibelius *Tapiola*, Bartok *Piano Concerto 3* (Deszö Ránki), Ruders *Symphony Himmeljoch Jauchzend-zem Tode Betrübt*, Berlioz *King Lear*

June 94, RFH, New London Consort/Pickett *Carmina Burana* (Original Manuscript), Philharmonia/Frühbeck de Burgos, Carl Orff *Carmina Burana* (Aregenta, Bottone, Michaels-Moore)

May 95, RFH, LPO/Welser-Möst, Bach *Mass in B Minor* (Lott, Margaret Marshall, Ruby Philogene, Mark Ainsley, Wilson-Johnson)

Aug 95 RAH, Sydney Symphony Orchestra/Edo de Waart, Richard Meale *Very High Kings*, Canteloube *Songs of the Auvergne* (Yvonne Kenny), Richard Strauss *Alpine Symphony*

Aug 96, RAH, BBCNO Wales/Hickox, Mendelssohn *Elijah* (Bryn Terfel, Janice Watson, Gritton, Ingrid Attrot, Rigby, Christine Cairns, Rolfe Johnson, Mark Tucker, Roderick Williams, Stephen Richardson)

Aug 97, RAH, BBC Scottish SO/Osmo Vänskä, Sibelius *The Wood Nymph*, *Luonotar*, *Kullervo Symphony* (Helsinki Male Voice Choir, Kirso Tiihonen, Jukka Rasilainen)

Nov 97, Barbican, LSO/Davis, Sibelius *Symphony 6*, *Violin Concerto* (Mutter), *Symphony No 7*

Nov 97, Barbican, LSO/Davis, Sibelius, *Symphonies 1 and 2*

Aug 98, RAH, Choir and Orchestra Collegium Vocale Ghent/Herreweghe, *St Mathew Passion* (Bostridge, Franz-Josef Selig, Sibylla Rubens, Andreas Scholl, Werner Güra, Diterich Henschel)

May 98, St John's Smith Square, London Opheus Orchestra/James Gaddarn, Mozart *Eine Kleine Nacht Musik*, *Mass in C*, Haydn *Mass in D Minor* (Nelson, James Tait, Anna Burford, Michael Hart-Davis, Jeremy Huw-Williams)

Sept 98, RAH, LSO/Davis, Beethoven *String Quartet Opus 127* (for Orchestra), Tippett *A Child of Our Time* (Deborah Riedel, Nora Gubisch, Jerry Hadley, Tomlinson)

June 2000, Barbican, LSO (Haitink), Haydn *Sinfonia Concertante in B Flat Major*, Shostakovich *Symphony No 8*

May 2001, RFH, LPO/Elliott Gardiner, Britten *War Requiem* (Melani Diener, Bostridge, Maltman)

March 2002 Canberra, Llewellyn Hall, Canberra Symphony Orcheststra/Nicholas Braithwaite, Haydn *Symphony No 7 (Le Midi)*, *Cello Concerto*, David Pereira *Symphony No 101 (Clock)*

Sept 2002 RAH, BBCSO/Metzmacher, Ives *Symphony: New England Holidays*, Mahler *Symphony No 1*

Sept 2002, RAH, BBCSO/Boulez, Haydn *Symphony No 7 (Le Midi)*, 'Cello Concerto, David Pereira *Symphony 101 (Clock)*, Varèse *Intégrales*, Boulez *Le visage nuptial*, Boulez, *Le soleil des eaux* (François Pollet/Susan Parry), Starvinsky *Petrushka*

Jan 2004, RFH, LPO/Metzmacher, Thomas Adès ...*but all shall be well*, Mahler *Knabenwunderhorn* (Goerne), Shostakovich *Symphony 8*

Oct 2006, Concert Hall, Melbourne, Tribute to Hiroyuki Iwaki, Orchestra Kanazawa, Ralf Gotoni, Prokofiev, *Classical Symphony*, Shostakovich, *Piano Concerto No 1* (Moma Kodona piano, Geoffrey Payne trumpet, Toru Takemitsu), *Requiem for Strings*, Ross Edwards, *Oboe Concerto*, Diana Docherty, Mozart *Haffner Symphony*

Chamber Music

May 46, City Hall Sheffield, Schnabel, Bach, Mozart, Beethoven *Opus 109*, Schubert *Opus 53*

July 46, City Hall Sheffield, Ethel Bartlett/Rae Robertson, Handel, Bach, Brahms, Milhaud, Austen, Bax, Berkely, J Strauss, all for two pianos

Dec 46, Merton Park Music Club, Murray Davies (baritone), Joan Spencer, Mabel Lovering, Songs and violin and piano solos

?1946, County Theatre Bangor, Benno Moiseiwitch, Beethoven, Boyce, Handel, Chopin, Liszt, Songs, Parry, Holst, Vaughan Williams, Head (Arthur Fear)

Feb 47, Merton Park Music Club, County Primary School, Joan Gray (alto), Tessa Robins (violin), Thea King (clarinet), Joan Dickson ('cello), Mozart, Tartini, Frescobaldi, Fauré, Bruneau, Stanford, Ferguson, Vaughan Williams, Michael Head, Moeran, Schubert, de Paradis, Pugnani, Ireland

Feb 47, Wimbledon Town Hall, Cyril Smith, Handel, Gluck, Beethoven, Chopin, Liszt, Rachmaninoff, Ireland, Dohnanyi

March 47, Wimbledon Town Hall, Phyllis Sellick, Scarlatti, Daquin, Beethoven, Chopin, Holst, Ravel, Debussy, Ibert, Rachmaninoff

April 47, Klagenfurt, Landhaus, Aeolian String Quartet, Haydn, Britten, Beethoven

Sept 47, Central Hall Westminster, Brahms *Sonata for Piano and Violin*, Mendelssohn, *Trio in D Minor*, Brahms *Quintet in F minor* (Schnabel/Szigeti, Element, Primrose, Fournier)

Sept 47. Central Hall, Franz Schubert *Trio in B*, *Sonata in D minor for violin and piano*, Trout *Quintet* (James Merrett)

Feb 48, Villach, Vortragsaal, ÖBB, Quartetto Romana, Verdi String Quartet, Beethoven *Opus 95*, Debussy *String Quartet*

April 48, Villach Vortragsaal ÖBB, Mildner Quartet (VSO), Schumann *Quartet opus 41*, Beethoven *Opus 18, No 6*, Schubert *Quartet in D Minor, Death and The Maiden*

April 48, Konserthaus, piano, Angelica Sauer-Morales, Bach *Toccata in C Minor*, Beethoven, *Eroica Variations*, Brahms *Intermezzo*, Mendelssohn *Scherzo MND*, Liszt *Sonata in B minor*, Debussy *Poissons d'Or*, *Soirée dans Granade*, Ravel *Jeux deaux, Toccata*

May 48, Villach, Bundesbahnsaal, Trio di Trieste, Schubert, Beethoven, Brahms

Nov 48, King's College Chapel, Garth Benson, organ, Bach, Boyce, Rheinberger, Pietro Yon, H Muley

Nov 48, Oxford, Taylor Institute (Oxford Union French Club), Troubadour Songs, 13th Century Motets, Concert Royal, Couperin, Gounod, Berlioz, Fauré, Grovlez, Saint-Saëns, Betty Bannerman, Grace Shearer, Francisco Gabarro, Roy Jesson, Denis Stevens,

Jan 49, Oxford Town Hall, Hungarian String Quartet, Haydn *Opus 74/1*, Kodaly *Opus 10/2*, Beethoven *Opus 130*

June 48/49, Holywell Music Room, Henestrosa *Suite No 1*, Purcell, Chacony in G Minor (Stevens, Tunstall-Behrens, Smith, Mandl), Stanford for *Sonata Clarinet and Piano*, Halley, Macfee, Hewitt-Jones *Scherzo for Violin and Piano*, Stevens, Hewitt-Jones, Mozart *Quartet in D Minor*

Oct 48, Christ Church Cathedral, organ, Fernando Germani, Handel, Clerembault, Daquin, Bach, Mozart, Vienne, Sowerby

Oct 48, Oxford Town Hall, String and Wind Players, VPO, Brylli *Quartet*, Beethoven *Septet*, Schubert *Octet*

Nov 48, Balliol College, Gerard Souzay, Moran Franklin, Lully, Purcell, Weldon, Croft, Schubert, Debussy, Fauré, Ravel

May 49, Oxford Town Hall, Ginette Nevue, Jean Neveu, Handel *Sonata No 4 in D*, Brahms *Sonata in D minor*, Cesar Franck *Sonata in A*

Nov 49, Lincoln College, Schola Cantorum Basiliensis (Wenziger), Staden, Isaak, Scheidt, Marin Marais, Jenkins, Locke, Purcell

May 49/50(?) Oxford Holywell Music Room, Bach *Sonata for Flute and Piano*, Alleg Vivace *Wind Quintet*, Klughardt *Quintet for Piano and Wind*, Mozart *Sonata for Horn and Piano*, Beethoven *Wind Quintet*, Lefebvre, Borowski, Ibert

May 49/50, Holywell Music Room, Mozart *Piano Trio in E*, *Duet Sonata in F*, Beethoven *Trio, The Archduke*

Sept 49, Merton Park Music Club, Joan and Valerie Trimble, Bach, Busoni, Brahms, Bax, Trimble, Benjamin, Fulton

Nov 50/51, Holywell Music Room, Mozart *Violin Sonata in E minor* (Smith, Rowlands), Folk Songs (Exonian Singers), Hindemith *Flute Sonata* (Black, Armstrong), Hewitt-Jones *Scherzo for Violin and Piano* (Hewitt-Jones), Ireland *Sonata for Violin and Piano*

Nov 50/51? Pembroke College, Heywood Society, Loeillet, Bach, Mozart, Jennifer and Robin Hewitt-Jones, Geoffrey Smith and Ivan Yates

50/51? Pembroke College, Bach *Trio Sonata* (Tunstall-Behrens, Hewitt-Jones, Smith), Madrigals, Bach *Toccata in D* (Geoffrey Smith), Boyce *Trio Sonata*, (Winter, Doe, Morford, Smith), Sanders *Sonata for Piano and Violin(?)* (Whitehead, Barns), Madrigals

Feb 51, Christ Church Cathedral, Fernando Germani organ, Frescobaldi, Pasquini, Bach, Franck, Reger

Dec 51, Conway Hall, Amadeus Quartet, *K 564, K 428, Quintet 593*

May 52, Balliol College, Friedrich Wührer piano, Beethoven *Moonlight Sonata in E*, May *Opus 109, Appassionata*

April 63, Wigmore Hall, Hungarian String Quartet, Beethoven *Opus 18, No 5, Opus 130, Opus 135*

Aug 63, Edinburgh, Freemasons' Hall, Tatrai Quartet, Purcell *Chacony*, Bartok *Quartet No 5*, Schubert *String Quartet A Minor D 80*

4 April 64, Florence, Teatro della Pergola, Quartetto Italiano, Mozart *Adagio and Fugue in D minor*, Beethoven *Opus 132*, Schumann *Quartet Opus 41*

Sept 68, Birmingham Town Hall, Shura Cherkassky, Mozart, Beethoven, Chopin

Aug 71, Paris, Sainte-Chapelle, Early Music Consort, David Munrow, James Bowman

June 80(?) RFH, Krystian Zimmerman, Brahms and Chopin

Oct 80, St John's Smith Square (BBC), Amoyal, Rogé, Beethoven, Liszt, Ravel

May 81, QEH, Pogorelich, Schumann, Chopin, Ravel

Sept 82, Barbican, Pogorelich *Haydn Sonata No 31*, Ravel *Gaspard de la nuit*, Prokofiev *Sonata No 6*

Aug 83, Villa Rufolo, Ravello, Brahms, Handel *Variations and Fugue*, Chopin *Grande Polacca Brillante*, Debussy *Sonata for 'cello and piano*, Strauss *Sonata for 'cello and piano*, Mara Abbruzzese, Raffaele Binetti

Dec 83, Barbican, Ensemble Intercontemporain/Boulez, Berg *Piano Sonata* (Cristian Petrescu), Webern *Songs and Canons*, Berg *Four Pieces for Clarinet and Piano*, (Damien and Petrescu), Weber *Eight Pieces for Orchestra*, Songs (Phylliss Bryn-Julson), Schoenberg *Four Pieces for Chorus, Three Satires*

Sept 84, RFH, Maurizio Pollini, Schubert *Sonata A Minor*, Schubert *Fantasy in C*, Beethoven, Diabelli *Variations*

April 85, Purcell Room, Joanna Macgregor, Berg, Brahms, James Dillon, Scriabin, Rachmaninov

June 85, Union Chapel Islington, *Violin Phase*, Steve Reich, Gregory Clarkson, Alexander Balanescu, Reich, *Clapping Music, Come Out, Vermont Counterpoint, My Name is...*, Pendulum Music, *Violin Phase*

Dec 85, Joanna MacGregor, Clare McFarlane and Amanda Hurton (piano and violin), Beethoven *Waldstein*, Brahms *Intermezzi*, Ives *Three-Page Sonata*, Bach *Sonata for Violin and Bass Continuo*, Messiaen *Theme and Variations*, Brahms *Violin Sonata No 3*

Aug 86, Melba Hall Melbourne, Ensemble I, Martin *Piano Quartet*, Fauré *Piano Quartet*

June 89, Wigmore Hall, Debussy *Violin Sonata* (Bell, Thibaudet), *Ravel Piano Trio* (Bell, Isserlis, Thibaudet), *Chausson Concerto String Quartet for violin and piano* (Takács Quartet, Bell, Thibaudet)

April 90, Melbourne Town Hall, organ recital, Carlo Curley

June 90, RFH, Kronos Quartet, Tamasuza, Zorn, Riley, Marta, Sculthorpe, Reich

April 91, RFH, Brahms, Three *Piano Trios* (Ashkenazy, Perlman, Lynn Harrell)

April 91, St Michael's Church, Highgate, Highgate Society Silver Jubilee Concert, Brodsky Quartet, Shostakovich *Quartet No 9*, Howard Shelley, *Pictures at an Exhibition*, Schumann *Piano Quintet*

Sept 91, Barbican, LSO/Tilson Thomas, Bernstein *Imaginary Coney Island Ballet*, Struass *Songs* (Mattila), Brahms *Symphony No 2*

Oct 91, Barbican, LSO/Paavo Berglund, Sibelius *Symphony 5*, Ravel *Piano Concerto* (Ossuet), Shostakovich *Symphony No 6*

June 92, RFH, Annie Fischer, Schumann *Sonata Opus 11*, Schumann *Kinderszenen*, Beethoven *Moonlight Sonata*, Beethoven *Opus 111*

Sept 95, Highgate Society, Joachim Trio, Hayden, 3 *Piano Trios*, Beethoven *Trio (Archduke)*

Feb 96, State Theatre, Sydney, Elektra String Quartet, Romano Crivici *Gregorain Funk*, *Song without Words*, Carl Vine *Third String Quartet*, Javier Alvarez, Metro Chabacano, Georges Lentz, Caeli Enarrent, Nigel Westlake *High Tension Wires*

Oct 96, Wigmore Hall, Olli Mustonen, piano, Beethoven *Bagatelles*, *Diabelli Variations*

Oct 97, Goldsmith's Hall, Auer String Quartet, Haydn *Opus 75/3*, *Emperor*, Bartok *Quartet No 6*, Schubert *Quartet in A minor*

Oct 98, Barbican, Shostakovich *Quartets Nos 2, 7 & 8*, Vengerov, Barantschik, Yuri Bashmet, Rostropovich

June 99, Malthouse, Melbourne, Westlake *Piano Sonata*, (Kieran Harvey), Kurtág *Rückblick*, Harvey-Balkus, Payne, Moon

Nov 99, Australian High Commission, London, Sounds from the Fifth Continent Celebration of Sculthorpe's 70th Birthday, Slava Grigoryan, Koehne Quartet, Australia Ensemble, Mathew Hindson

June 2000, RFH, Murray Perahia, Chopin Two *Polonaises*, Three *Mazurkas*, *Nocturne in E flat Major*, *Sonata No 3*, *Scherzo in B flat major*, Five *Etudes Opus 25*, *Valse in A Flat Major*, *Ballade 4 in F minor*

Feb 2001, Wigmore Hall, Leif Ove Andsnes, Bach *Toccat in D Major*, Schubert *Sonata in D Major D580*, Schubert *Ländler*, Schumann *Faschingschwank aus Wien*

June 2001, Wigmore Hall, New Generation Artists Day, Elisabeth Batiashvilli (violin), Belcea Quartet, Natalie Klein (cello), Simon Crawford-Phillips (piano), Alban Gerhardt (cello), François-Frédéric Guy (piano), Jerusalem Quartet, Kunsbacka Piano Trio, Alexander Melnikov (piano),

Steven Osborne (piano), James Rutherford (bass-baritone), Ronald van Spaendonck (clarinet), Ashley Wass (piano), Bach *Suite No 2*, Schubert *Piano Trio in B Flat*, Schubert from *Schwanengesang*, Ravel *Don Quichotte à Dulcinée*, *American Spirituals*, Chopin *Ballad 4*, *Scherzo 2*, *Nocturne in E Major*, *Fantaisie in F minor*, *Nocturne in C Sharp Min*, *Sonata 3*, Messiaen *Quator pour la fin du Temps*, Mendelssohn *Octet*

Aug 2002, RAH, Orchestra of the Kirov Opera and Chorus/Gergiev, Sofia Gubaidulina *Passion and Resurrection of Jesus Christ According to St John*, (Natalia Korneva, Viktor Lutsyuk, Fyodor Mozhaev, Gennady Bezzubenko)

March 2003 Barbican, Kronos Quartet, Reich, John Zorn, Scott Johnson, Mark Grey, Stephen Prutsman, Conlan Nancarrow

2004 March, Wigmore, Artemis Quartet, Leif Ove Andsenes

2006, Musica Viva, Hamer Hall, Bordodn Quartet, Beethoven *Quartet 15 in A Minor*, Shostakovich, *Quartet 15 in E flat Minor*

July 2008, Hamer Hall, Melbourne, Australian Chamber Orchestra/Tognetti, Shostakovich (arr Tognetti) *String Quartet No 15 in E flat minor*, Tognetti and Michael Yezerki *The Red Tree*, String Orchestra and Children's Choir (Gondwana Voices) and Shaun Tan

October 2008 Hamer Hall, Melbourne, Jerusalem Quartet, *Smetana String Quartet No 1 E Minor From My Life*, Richard Mills *String Quartet No 3* (World Premiere), Ravel *String Quartet Opus 34, in F major*

Vocal Recitals

Aug 47, Salzburg, Mozarts Geburtszimmer, Cebotari, Mozart *Passionarie* and *Ave Verum*

May 49, Oxford, Town Hall, Schwarzkopf/Gellhorn, Haydn *Creation*, Mozart *Songs* and *Figaro* (*Deh Vieni...*), Beethoven, Schubert, Wolf, J Strauss *Tales from Vienna Woods*

Sept 49, Central Hall, Westminster, Kathleen Ferrier/Bruno Walter, Schubert, Schumann *Frauenliebe und Leben*, Brahms

Nov 49, Town Hall Oxford, Ferrier/Phyllis Spur, Handel, Purcell/Britten, Schubert, Brahms *Four Serious Songs*, Vaughan Williams, Moeran, Stanford

May 50, Balliol College, Bruce Boyce/Thomas Armstrong, Schubert *Winterreise*

April 57, RFH, Dietrich Fischer-Dieskau/Moore, Schubert,

April 58, Florence, Teatro della Pergola, Schwarzkopf/Giorgio Favoretto, Scarlatti, Campra, Caldara, Handel, Pergolesi, Gluck, Schubert, Schumann, Richard Strauss

60s? RAH, Anna Russell/Joseph Cooper

Jan 62, RFH, Teresa Berganza/Lavilla, Monteverdi, Scarlatti, Pergolesi, Wolf, Nin, Granados, Fleix Lavilla, Guridi

Aug 63, Edinburgh, Leith Town Hall, Pears, Julian Bream (Bream Consort), John Dowland

Aug 63, Edinburgh, Freemasons' Hall, Ella Lee/Moore, Hyden, Schumann, Schubert, Wolf, Strauss

April 66, Florence, Teatro della Pergola, Boris Christoff/Serge Zepolsky, Rimsky-Korsakov, Balakirev, Borodin, Cui, Mussorgsky

Feb 70, Paris, Salle Pleyel, Fischer-Dieskau/Karl Engel, Schubert

Oct 75, RFH, Schwarzkopf/ Geoffrey Parsons, Hugo Wolf

Sept 80, Wigmore Hall, Purcell, Songmakers' Almanac, *L'Embarquement pour Cythere*, Graham Johnson/Gabriel Woolf, James Bowman, Martyn Hill, Richard Jackson, Schubert, Finzi, Berkley, Wolf, Hahn, Coward, Ives, Poulenc *Chausson*

Oct 81, Wigmore Hall, Songmakers' Almanac, Johnson Jennifer Smith, Sarah Walker, Richard Jackson, Chabrier

Feb 82, ROH, Fischer-Dieskau/Höll, Richard Strauss

Sept 84, Dallas Brooks Hall, Melbourne, Elizabeth Söderström/Parsons, Schubert, Schumann, Prokofiev, Bartok, Tchaikovsky

Sept 85, Wigmore Hall, Brigitte Fassbaender, Norman Shetler, Schumann *Gedichte Maria Stuart, Fraeunliebe und Leben, Dichterliebe Opus 48*

Sept 87, Melba Hall, University of Melbourne, Deborah Riedel, Len Forster, Caldara, Arne, Carey, Handel, Hayd, Debussy, Fauré, Wolf, Strauss, Mozart, Quilter, Howells, Ireland, Scott, Glanville-Hicks, Britten, Hughes

June 89, Wigmore Hall, Song Makers' Almanac, Argenta, Montague, Adrian Thompson, Le Roux, Johnson *Unknown Songs in Alphabetical Order*

July 89, St John's Smith Square, Margaret Price/Graham Johnson, Mendelssohn Songs, 2 Schumann (Myrthen) *Frauen Lieben und Leben*

Sept 89, Wigmore Hall, Olaf Bär/Parsons, Schumann, *12 Kerner Lieder*, Strauss *Songs*

Oct 89, Wigmore Hall, Elly Ameling/Rudolf Jansen, Brahms *Six Lieder*/Groth, *Five Lieder*/Daumer, *Songs* Roussel, *Songs* Duparc

Nov 89, Wigmore Hall, Josef Protschka, Schumann, *Liederkreis Opus 39*, *Dichterliebe Opus 48*

Dec 89, Wigmore Hall, Thomas Hampson/Parsons, Schumann, Wollf, Mahler

Jan 90, Wigmore Hall, Christoph Homberger/Ulrich Kpoella, *Winterreise*

Jan 90, Wigmore Hall, Andreas Schmidt/Parsons, Schubert, Wolf

Jan 90, QEH, Peter Schreier/Norman Shetler, Schubert *Die Schöne Müllerin*

Oct 90, QEH, Dmitri Hvorostovsky/Mikhael Arkadiev, Caladra, Giordani, Pergolesi, Stradella, Carissimi, Donizetti, Rossini, *Neapolitan songs*, Bellini, Verdi, Leoncavallo

Nov 90, QEH, Peter Scheir/Walter Olbertz *Winterreise*

Jan 91, Wigmore Hall, Mozart *Songs and Arias* (Auger), *Sonata for Violin and Piano*, (Pauk/Gothóni), *String Quintet in C*

July 92, ROH, Cheryl Studer/Gage, Schubert, Wagner *Wesendonk Lieder*, Strauss

Sept 91, QEH, Olaf Bär/Parsons, Schubert *Schwanengesang Rellstab*, *Schwanengesang* (Heine), *Four Lieder*

Nov 94, Wigmore Hall, Holzmair/Parsons, Schubert *Die Schöne Müllerin*

July 95, Wigmore Hall, Renée Fleming/Helen Yorke, Vivaldi, Poulenc, Wolf, Strauss, John Kander, Rachmaninoff

Sept 95, Wigmore Hall, Christine Brewer/Nari McLaughlin/Görne, Hawlata (Johnson), Schubert *Songs 1811-1817*

March 96, Melbourne Concert Hall, MSO/Iwaki, Takemitsu, *Dreamtime*, Debussy *Images*, Strauss *Also sprach Zarathustra*

March 96, Melbourne Concert Hall, Olaf Baer/Parsons, *Die Schöne Müllerin*

Sept 96, Bo Slovhush/Helmut Deutsch, *Heine texts*, Brahms, Peter Erasmus Lange-Müller, Zemlinsky, Grieg, Schumann, Schubert

Oct 96, Wigmore Hall, Joan Rodgers, Gerald Finley, Vignoles, Wolf, Mörike Lieder

Oct 96, Wigmore Hall, Christoph Prégardien, Michael Gees, Schubert

Oct 96, RFH, Jessye Norman/Mark Markham, Marieke Schneemann (flute), Brahms, Wolf *Mörike Lieder*, Ravel *Shéhéazade*, John La Montaine *Songs of the Rose of Sharon*

Nov 96, Wigmore Hall, Wolfgang Holzmair, Imogen Cooper, Schubert *Seidl*, Fauré, Ravel *Cinq Mélodies Grecque*

Dec 96, Wigmore Hall, von Otter, Brodsky Quartet, Grainger *British Folk Songs*, Sculthorpe, Britten *3 Divertimento String Quartets*, Elvis Costello *Three Distracted Women*, Stravinsky *Concertino String Quartet*, Respighi *Il Tramonto*, *Poemetto Lirica*

Dec 96, Wigmore Hall, Galina Gorchakova, Larissa Gergieva, Glauzunov, Grechianov, Taneyev, Tchaikovsky, Anton Rubinstein, Arensky, Cui

Jan 97, Wigmore Hall, Holzmair, Graham Johnson, Wolf (Goethe)

Jan 97, Wigmore Hall, Mathias Görne, Irwin Gage, Schubert *Winterreise*

March 97, Wigmore Hall, Stephan Genz, Vignoles, Schumann *Liederkreis Opus 24* (Hein, Wolf Mörike, Eichendorff)

March 97, Wigmore Hall, Ian Bostridge, Julius Drake, Schubert *Die Schöne Müllerin*

May 97, Wigmore Hall, Andreas Schmidt, Rudolf Jansen, Brahms

May 98, Wigmore Hall, Holzmair, Drake, Haydn *English Camnzonettas*, Beethoven *Adelaide*, Mozart *Cantata*, *Di ihr des Unemesslichen Weltfalls Schöpfung Ehrte*, Brahms, Fauré, Strauss

July 97, Almeida Theatre, Ensemble Bash, Cohen Param Vir *Ultimate Words: Infinite Song* (Rolf Hind, Garry Magee)

Feb 2001, Wigmore Hall, Marcus Ullman (Tenor), Alexander Schmalcz, Schubert, Schuman *Liederkreis*

May 2001, BBC Lunchtime, Wigmore Hall, Thomas Allen, Mozart, Beethoven

July 2001, Wigmore Hall, David Daniels, Martin Katz and Simon Rowland-Jones (viola), *Traditional Spanish Songs*, Gounod, Handel, Brahms (viola), Richard Hundley, Ravel

Dec 2002, Wigmore Hall, Jonas Kaufman/Helmut Deutsch, Schumann/Kerner/Dichterliebe, Liszt *Three Petrarch Sonnets*, Strauss

June 2003, Wigmore Hall, Danil Shtoda/Larissa Gergieva, Tchaikovsky, Rachmaninov

Nov 2003, Wigmore Hall, Mathias Goerne/Brendel, Beethoven *An die Ferne Geliebte*, Schubert, *Schwangesang D 957*, Schubert, Heine

Apr 2004, Barbican, LSO, Harry Christopher, Bach *St Mathew Passion* (Mark Ainsley, Stephen Roberts, Malin Hartelius, Kirschlager) Tarver *Bas Ramselaar*

Appendix 4: Summerson on Bumpus

A letter from Sir John Summerson CH CBE (1904-92, leading British architectural historian, to Bevis Hillier (b1940, British art historian, author and journalist), regarding T Francis Bumpus.

1 ETON VILLAS LONDON NW3 4SX
01-722 6247

1 October 1983

Dear Bevis (if we may mutually condescend)

I have dispatched the p.c. about the Aalto show. But it now occurs to me to send you a gloss on the letter to Bolton which you correctly describe as 'an important early document.'

Precious few people in 1927 had the faintest curiosity about these churches which had been regarded as artistically negligible almost ever since they were built.

What drew J.B.'s attention to them?

I think the answer is Bumpus – T. Francis Bumpus, whose London Churches Ancient and Modern (2 vols) was published about 1909. I find I bought my copy in 1926 apparently for 2/6. If you can lay hands on this book look at Vol. 2 pp. 91 et seq & you will be at once enchanted by Bumpus's style. The mixture of high Church majestic and scorn for the 'Millien' [?] churches is exactly calculated to arouse J.B.'s interest – especially, of course, the scorn. As K. Clark wrote in the 'Letter to the Publisher' in the 1950 ed. of *The Gothic Revival*, J.B.'s 'overflowing love of the neglected' was responsible for so much of his writing.

Don't bother to reply to this. We must meet again some time. A may have some further br...[?] worth consideration

[?] John S.

Appendix 5: Bibliography, Dr John Slater

Included below are **124 of John's publications** and **unpublished papers**, and **19 press cuttings** about him, that are arranged in chronological order. Generally, I hold copies of each of these. Refer to Richard Peterson, Ed, *An Informal Festschrift in Honour of John Slater at 75*, Melbourne 2002, for an abbreviated version.⁴

□ Indicates additions to this list on 15 September and 12 October 2013, found on going through John's own papers.

Undated items

[John Slater (?), no date, c1949?], 'Beerbohm in the Nineties.' [14 pp, manuscript. Held in my archive box 238]. □

[John Slater. No title. No date. It begins: 'I suppose we should be grateful that Sunday addresses are often the subject of discussion. But...' [7 pp, typescript, quarto. Held in my archive box 238]. □

[John Slater. No title. No date. It begins: 'One of the reasons I am standing here is because my job is education.' [7 pp, typescript, quarto. Held in my archive box 238]. □

[Authors unknown]. 'John Slater. This is your Life,' [Undated. Compiled, written and illustrated with whimsical sketches by John's students at Bedales College. Photocopy held in my archive box 238].

[John Slater. No title. No date. It begins:] 'For history being most nearly accessible to every man is most near to their taste....' [6 pp, typescript. Held in my archive box 238].

[John Slater. No date], 'History in Crisis?' [2 pp, typescript. Held in my archive box 238]. □

[John Slater. No date], 'History. The Concerns of History.' [6 pp, typescript, crown colophon. It includes as an Appendix, a suggested list of 60 basic historians' concepts to which pupils should be introduced by the age of 16. Held in my archive box 238]. □

[John Slater. No date], 'New Trends in History Teaching, in England and Wales.' [3 pp, typescript, crown colophon. Held in my archive box 238]. □

[John Slater. No date], 'Why Teach History in the Middle Years?' [4 pp, typescript, crown colophon. Held in my archive box 238]. □

[John Slater. No date], 'What is a Syllabus?' [2 pp, typescript, crown colophon, heavily annotated by the author. Held in my archive box 238]. □

⁴ Further future tasks: Google: 'John Slater HMI' and 'John Slater. Sean Lang;' insert Operas and Theatre John attended: 1942-2010; and complete Bibliography.

John Slater. [No date], 'History and other Subjects: Taking Stock for the Future.' [17 pp, typescript, crown colophon, annotated as: '2nd Ammendment.' Held in my archive box 238]. □

[John Slater. No date], 'Gifted Children and History.' [6 pp, typescript, crown colophon, held in my archive box 238]. □

[John Slater. No date], 'History in the Curriculum: Issues in the Future Development of the Subject.' [Typescript, crown colophon, 4 pp, held in my archive box 238]. □

[John Slater. No date], 'History and the Use of Source Material.' [Typescript, crown colophon, 3 pp, held in my archive box 238]. □

J G Slater. [No date], 'Problems of Teaching Contemporary History.' [2 pp typescript, with various annotations by the author, held in my archive box 238]. □

[John Slater. No date], 'History, Science and Industry – the Case of a Ducked Issue.' [Lecture, undated. Held in my archive box 238].

[John Slater. No date]. 'Author, Author. Competition No 198,' *Times Literary Supplement*, [mid?] November [Year?]. 'Competition No 194. "This competition drew an exceptionally large and opinionated entry. The winner was J G Slater. Answers: 1. Richard Wagner, *Die Meistersinger von Nürnberg*, Act 1; 2. Wilhelm Müller, 'Fühlingstraum,' set by Schubert in *Die Winterreise*; 3. Friedrich Rückert, *Kindertotenlieder*, set by Mahler." [Photocopy].

[John Slater. No date. No title. It begins:] 'Values - Definitions' and discusses: 'The National Curriculum.' [7 pp typescript, held in my archive box 238]. □

[John Slater. No date. No title. It begins:] 'History must:' [5 pp red biro manuscript, brief notes, held in my archive box 238].

Publications and occasional lectures, date known

[John Slater (?), 1949], 'Beau Brummel.' [19 pp, manuscript. Held in my archive box 238]. □

[John Slater (?), 22 November 1952], 'King & Kaiser,' [23 pp, manuscript. 'Paper read to Camden Society, Pembroke College.' Held in my archive box 238]. □

[John Slater. No title. It begins]: 'Has anyone ever said to you "Of course, that is a very nce idea – but life is just not like that - ', 9 October 1955. [No author, 6 pp, untitled typescript of a speech. Held in my archive box 238]. □

[John Slater. No title. It begins]: 'Our subject is a battlefield. For just over a hundred years the Italian Renaissance has been the centre of an academic war...], Liverpool 1962, pp 1-29. [No author, untitled typescript of a speech. Held in my archive box 238]. Another version is below:

[John Slater. No title. It begins]: 'Our subject is a battlefield. For just over a hundred years the Italian Renaissance has been the centre of an academic war...], undated, 1962? pp 1-36. [No author, untitled typescript of a speech, with many manuscript ammdements and additions; and 5 pp of contemporary quotations. Held in my archive box 238]. □

H Gardiner & J Slater, *Think for Yourself*, Harrap, London 1964. [An anthology for year 12 students, with an introduction by the editors, and pieces by J K Galbraith, W H Auden, *Private Eye*, Christoher Hollis, Edward Lucie-Smith, Anthony Sampson, Cecil King, G E Kidder Smith, Ian

Nairn, F R Leavis, E M Forster, J Bronowski, Peter Porter, Colin MacInnes and the Bishop of Woolwich, hardback, held].

[John Slater], 'In the Spring of 1947, a group of white and coloured Americans took a 'bus ride south from Washington...' 12 June 1966. [7 pp, foolscap, no author noted, untitled typescript of a speech].

John Slater, Review: *The Educational Innovators*, by WAC Stewart and WP McCann, In Strict Confidence. Department of Education and Science, *Inspectors' Bulletin*, July 1969, New Series: 57, pp 29-32. [5 pp in published booklet, photocopy held in my archive box 238].

From the Shrewsbury Shire Hall on 17 March 1971 until 15 July 1992 in Sheffield, John delivered numerous lectures to audiences, generally of teachers, on aspects of education.⁵

International Commission on the Development of Education. 'Report on the Mission to Mexico and Cuba,' [10-15] October 1971. Members: Mr Henri Lopes (Member), Mr Majid Rahnema (Member), Mr John Slater (Secretariat). [23 pp, typescript, photocopy held in my archive box 238].

Edgar Faure, et al, *Learning to Be. The World of Education Today and Tomorrow*, UNESCO, Paris 1972. [Paperback].

John is noted as being a member of the Secretariat of the Commission, p xi.

J G Slater, 'Serving with UNESCO,' in R A Wake, editor, *Inspectors' Bulletin*, Department of Education and Science, London, April 1973, pp 3-13. [Held].

J G Slater, 'Political Competence,' *Inspectors' Bulletin*, April 1973. [Manuscript held].

R A S Hennessey and J G Slater, 'Subject Appendix on Political Competence,' HMI, 22 February 1977.

[John Slater], 'History in a Multi-cultural Society.' [No author noted, undated typescript].

John Slater, 'Why History?' *Trends in Education*, Department of Education and Science, London, Spring 1978, pp 3-7. [Held □].

John Slater, 'New Trends in History Teaching in England and Wales,' Council of Europe. Conseil de l'Europe, Education & Culture, *Fourth Council of Europe Teachers Seminar on New Trends in history teaching in upper secondary education*, Donaueschingen, Federal Republic of Germany, 8-11 May 1979, Report, Council for Cultural Co-operation, Strasbourg, 1980, pp 6-9. [Held in my archive box 238].

John Slater, 'New Trends in History Teaching in England and Wales,' *Skoleforum*, No 12, Uppsala, Finland, 18 June 1980. [Photocopy held in my archive box 238].

[John Slater], 'An Historian Looks at Pictures,' [No author noted, undated typescript, February 1981?].

[John Slater], 'History in Crisis?' [2 pp, typescript, with handwritten by the author note attached, dated 26 July 1983, 'This is a summary of a lecture I gave in Cambridge to a conference of UDE historians. The conference organiser wishes to issue some conference papers which could

⁵ 42 of John's untranscribed handwritten notes on these lectures survive and are held by me, as do the more formal typescripts of other lectures which are listed in the Bibliography, and are also held by me.

include this summary. A briefer report, with references to contributors may be sent to the THES and *Teaching History*. Have You any objections?' Also refer: January 1987. [Held in my archive box 238]. □

J G Slater, 'Values Education: The Implication for History,' 22 November 1983. [4 pp, typescript, lecture. Photocopy also held, both in my archive box 238]. □

[John Slater], 'History in a Multicultural Society,' July 1983. [8 pp, typescript, held in my archive box 238]. □

Mr John Slater, HMI, 'An HMI Perspective on Peace Education,' in *Educating People for Peace. Report of a One-Day Conference on Peace Education in Schools*, The National Council for Women of Great Britain, London 1984, pp 22-27.⁶

Education for Peace, National Union of Teachers, 1984(?).⁷

'Pupils' holocaust fears mushrooming,' [date, author, and source unknown. It introduces the document *Education for Peace*, National Union of Teachers, 1984?].

The Rt Hon Sir Keith Joseph, BT, MP, 'Why Teach History in School?' and John Slater, HMI, Staff Inspector for History, 'The Case for History in School,' Lectures given at the Historical Association Conference, held on 10 February 1984 at University of London, Senate House. [7 pp, published booklet, photocopy also held in my archive box 238].

The above conference was a key moment in John's career, and was widely reported in the serious UK media.

John Slater, 'The Case for History in School,' *The Historian*, Spring 1984, pp 13-16.⁸

The Historical Association, 'The Value of History... at School and After, A One-Day Conference,' Senate House, University of London, 10 February 1984. Speakers: The Rt Hon Sir Keith Joseph, John Slater and Keith Randall. [Booking Form, only].

[John Slater], 'Department of Education and Science. Report by HM Inspectors on History in Service Schools in Germany.' Service Children's Education Authority. Carried out: November 1984 – February 1985. [30 pp, published, typescript, held in my archive box 238].

John Slater, 'History 5-16: Why does it matter?' *Welsh Historian. Hanesydd Cymreig*. Journal of the History Teachers of Wales, No 4, Autumn 1985, pp 3-5. [Summary of John's address to the annual conference of the Association of the History Teachers of Wales, on 29 June 1985. It includes a nice, otherwise unpublished, photograph of John. Held in my archive box 238].

[John Slater], *History in the Primary and Secondary Years. An HMI View*, Department of Education and Science, Her Majesty's Stationery Office, London 1985. [Held].

[John Slater], 'Section on Political Education for Proposed Curriculum Matters 5-16 Series,' [No author noted, undated typescript].

⁶ One of the papers at a conference organised by the education committee of The National Council for Women of Great Britain, in London on 3 March 1984. John's paper follows a two-page address by Rt Hon Sir Keith Joseph, MP, the Secretary of State for Education, followed by almost three pages of questions to Sir Keith.

⁷ It is not known if John was involved with this.

⁸ As extracts from a conference of the Historical Association in London on 10 February 1984, John's paper again immediately follows a three page paper by Rt Hon Sir Keith Joseph, MP, the Secretary of State for Education, "Why teach history in school?"

[John Slater], 'Report of HM Inspectors on History in Service Schools in Germany. Carried out: November 1984 – February 1985,' Service Childrens Education Authority, Crown Road, Eltham. Department of Education and Science, London 1986, 30 pp. [Photocopy also held in my archive box 238].⁹

J G Slater, 'Teaching of Controversial Issues in Schools: An HMI View,' [School Curriculum Development Seminar], 17 April 1986. [Typescript].

[John Slater], 'Schemes of Work and Syllabus Construction,' July 1986. [2 pp, typescript, heavily annotated by the author, held in my archive box 238]. □

[John Slater], 'A history Syllabus for All: An HMI Discussion Paper,' December 1986. [7 pp, typescript, held in my archive box 238].

J G Slater, 'Common Curriculum: History 5-16. Basic issues and Frameworks,' 29 January 1987. [3 pp, typescript, held in my archive box 238]. □

John Slater, 'History and Controversy,' Curriculum Issues,' *Teaching History*, January 1987, pp 39-44. [Held].

John Slater, 'History and Controversy in the Classroom,' *History Today*, January 1987, pp 6 & 7. [Held in my archive box 238].

J G Slater, '*History on Peril. May Parents Preserve It*, by Allan Beattie,' 23 February 1987. [4 pp Review. Typescript. Held in my archive box 238]. □

John Slater, 'Taking Stock for the Future,' Pull-out Section, *The Historian*, No 14, Spring 1987 [4 pages between pp 16 and 17. Held in my archive box 238].

John Slater, 'Key Themes for the Understanding of Europe: An Historical Dimension,' ECCE Seminar, University of London Institute of Education, June 1988.

John Slater, 'Settlement and its Historical Development,' ECCE Seminar, University of London Institute of Education, June 1988.

John Slater, 'A Platform for History: Don't Mourn, Organise,' *Australian Historical Association Bulletin*, No 55, July 1988, pp 37-45. John Slater is Visiting Professor, University of London, Institute of Education, and until recently was a member of HM Inspectorate with national responsibility for History and Political Education.

John Slater, 'Key Themes for the Understanding of Europe: An Historical Dimension,' May 1988. [6 pp, typescript, held in my archive box 238].

Professor John Slater – Tape Transcript, 'Settlement and its Historical Development.' May 1988. [2 pp, typescript, held in my archive box 238].

[John Slater], 'European Studies (Ireland and Great Britain) Project, Paper 1, Description, Aims and Methodology, Ultimate Purpose. Confidential,' [1988].

⁹ Despite the grants of general sovereignty to both the Federal Republic of Germany (West Germany) and the German Democratic Republic (East Germany) in 1955, neither German government received full and unrestricted sovereignty under international law until after the reunification of Germany in October 1990. Though West Germany was generally independent, the Allies (USA, France, UK and USSR) maintained some responsibilities for West Germany, including schools for the children of British military personnel.

Professor John Slater, *The Politics of History Teaching. A Humanity Dehumanised?* [Special Professorial Lecture, Institute of Education, University of London, London] 1988.

Professor John Slater, National Co-ordinator, *European Awareness Pilot Project 1988-90. A project sponsored by the Department of Education and Science in collaboration with the Central Bureau for Educational Visits & Exchanges, UK Centre for European Education, and the Society of Education Officers*, June 1988 – January 1990. [Held in my archive box 238].

John Slater, 'Past Masters,' Agenda, *The Guardian*, 25 April 1989. [Photocopy of a press article, held in my archive box 238].

[John Slater], 'The Content Problem.' [Lecture, at University of Málaga, Spain, 25 May 1989. [Held in my archive box 238].¹⁰

John Slater, Visiting Professor, University of London, Institute of Education, HM Staff Inspector for History, 1974-87. [Article sent to *The Independent*, 23 August 1989, published? A pp typescript held in my archive box 238]. 'Robert Skidelsky (in *The Independent*, 22 August 1989) is pesistently wrong about the new history. First because he obsinately polarises and trivialises...'

John Slater, 'History in the National Curriculum: An Agenda for the Future,' *Clio. History and Social Sciences Teachers' Centre. Review. History in the National Curriculum: Report*, January 1990, pp 5-9. [Held in my archive box 238].¹¹

John Slater, 'Getting to Know you. European Awareness. Into Europe,' *Perspective*, October 1990, No 14, pp 14 and 15. [Held].¹²

John Slater, 'Covert operations. Kenneth Clarke is wrong to try to distinguish history from current affairs, as the Gulf War has highlighted, argues John Slater,' *Times Educational Supplement*, 1 February 1991. [Clipping, held in my archive box 238].

European Communities Committee (Sub-Committee C), Memorandum of the Central Bureau for Educational Visits and Exchanges. Examination of Witnesses, Professor John Slater, Co-ordinator of the Eurpoean Awareness Project [and two others], called in and examined, 13 March 1991, pp 65-76, items 358-391. [Publication, held in my archive box 238]. □

John Slater, 'Integrated Humanities: Perceptions and Responses,' *Humanities Resource*, Summer 1991, Vol 4, Issue 3, pp 4-7. [Held in my archive box 238].

John Slater, Institute of Education, University of London, 'Report of the General Rapporteur, Educational Research Workshop on History and Social Studies – Methodologies of textbook analysis,' Braunschweig, 11-14 September 1990, Council of Europe. Conseil de l'Europe, 10 October 1991, Strasbourg, pp 9. [Held in my archive box 238].

John Slater, Chapter 2: History in the National Curriculum: the Final Report of the History Working Group,' in Richard Aldrich, editor, contributors Richard Aldrich, John Slater, Peter Lee, Alaric Dickinson, Denis Dean, *History in the National Curriculum*. The Bedford Way Series.

¹⁰ The University of Málaga is a public university established in 1972, whose campus is in the city of Málaga, on the south coast of Spain, with 40,000 students and 2,000 researchers.

¹¹ The paper was based on a talk John gave at the History Association Conference, held at the ILEA History and Social Sciences Teachers' Centre, 30 September 1989.

¹² 'The Journal for Advisers and Inspectors.' 'Regarded as a cross-cultural theme, European Awareness raises many issues and questions. John Slater looks at some of the most important.'

Kogan Page, in association with the Institute of Education, University of London, London 1991, pp 8-38. [Photocopy held in my archive box 238].

John Slater, 'Introduction,' to Frank Conley, editor, *Political Understanding Across the Curriculum*, The Politics Association, London 1991, pp 1-9. [Held].

[John Slater] 'Values – Definitions etc,' [Apparently the notes for a paper, undated, c1991?]. Photocopy held in my archive box 238].

Slater, John, Rapporteur General, 'Report,' in Hilary Bourdillon, editor, *History and Social Studies – Methodologies of Textbook Analysis. Report of the Educational Research Workshop held in Braubnschweig (Germany), 11-14 September 1990*, Swets & Zeitlinger, BV, Amsterdam/Lisse 1992. [Held].

Slater, John, 'Where there is dogma, let us sow doubt,'¹³ in Peter Lee, John Slater, Paddy Walsh and John White, *The Aims of School History: The National Curriculum and Beyond*, Institute of Education, University of London, London 1992, pp 45-53. [Held].

Slater, John, 'Where are we now? Key issues in history teacher education,' in Peter Lucas and Ruth Watts, editors, *Meeting the Challenge. Preparing Tomorrow's History Teachers*, Proceedings of the 1992 Inaugural Conference of the Standing Conference of History Teacher Educators in the United Kingdom, Standing Conference of History Teacher Educators in the United Kingdom and in association with the University of Sheffield Division of Education, 1992, pp 1-10. [Held].

Slater, John, 'A National Curriculum: the Place of Humanities,' in: Philip O'Hear and John White, editors, *Assessing the National Curriculum*, Paul Chapman Publishing Ltd, London 1993, pp 120-126. [Held].

John Slater, 'The History of Art. Use or Abuse of the Past,' December 1993. [Unpublished essay].

John Slater, 'Botticelli's Mythological Pictures: Competing Hypotheses and Loose Ends,' Essay 3, May 1994. [Unpublished essay].

John Slater, HMI Staff Inspector for History and Political education, opposing the motion, Departmental Day for History, Social Studies and RE (PGCE), *The Political Context of Education*, 20 June 1994. The Motion: 'This assembly believes that the market is the best method of allocating educational resources.' [Single blue typescript sheet, held]. □

John Slater, 'Exhibiting the Primitive: Beliefs and Debates,' July 1994. [Unpublished essay].

John Slater, 'Luke Fildes, RA and Victorian Attitudes to Poverty,' April 1995. [Unpublished essay].

¹³ Jonn's phrase is a reversal of the words (apparently no older than 1912) of **The Prayer of Saint Francis of Assisi**:

Lord, make me an instrument of your peace;
Where there is hatred, let me sow love;
Where there is injury, pardon;
Where there is doubt, faith;
Where there is despair, hope;
Where there is darkness, light;
Where there is sadness, joy;
Lord, grant that I may not as much seek to be consoled as to console;
To be loved as to love.
For it is in giving that we are pardoned;
It is in dying that we are born to eternal life.

John Slater, 'Gestures, Postures, and Glances: Representations of the Human Form in Art of Early Quattrocento Florence,' September 1995. [Unpublished essay].

John Slater, *Teaching in the New Europe*, Council of Europe, Cassell, London and New York 1995.

Gordon, Peter, *The Study of Education Inaugural Lectures. Volume 4. End of An Era?* Woburn Press, London 1995, hardback, including: John Slater, 'The Politics of History Teaching. A Humanity Dehumanised?' pp 19-36 (Institute of Education, London, 1988. [Held].

Stuart Maclure, *The Inspector's Calling: HMI and the Shaping of Educational Policy, 1945-1992*, Hodder & Stoughton, London 2001. Contributions by John Slater and Roy Wake.

John Slater, 'Urban Images: Content and Categories,' 5 November 1997, pp 1-80. [Provisional early draft of John's doctoral dissertation, extensively annotated with Richard's comments. Photocopy held in my archive box 238].

John Slater, 'Inter-war Images of Urban Australia,' 31 October 1998, pp 1-189. [Provisional early draft of John's doctoral dissertation, extensively annotated with Richard's comments. Photocopy held in my archive box 238].

John Gilmour Slater, 'Pictorial Images of Urban Australia 1919-1945: Attitudes and Functions,' March 2001, Vols I and II. Doctorial dissertation.

John Slater, 'Suburbs and their Cities. Pictorial Images of Urban Australia 1919-1945. Attitudes and Functions,' First Draft, December 2001.

John Slater, *Through Artists Eyes. Australian Suburbs and their Cities 1919-1945*, The Miegunyah Press, Carlton 2004. Hardback.

John Slater, *LNL*, ABC Radio National, interview with Philip Adams, Sydney, 15 June 2004. □

John Slater, *Through Artists Eyes. Australian Suburbs and their Cities 1919-1945*, The Miegunyah Press, Carlton (2004) 2005. Paperback, revised and corrected.

John Slater, 'Indigenous images of urban Australia.' [Incomplete. This was to be John's next book, for which he did much reading, research and began some interviews, then found he could not proceed].

John Slater, 'The End of Certainty: Unease and Anxiety in Art' [Undated lecture at Gelong Art Gallery]. □

Press news cuttings

'Difficult play well handled,' *Hampshire Telegraph and Post*, 8 August 1952, p 4. [Held].

'More Lady-burning.' [No date, no name, held].

Patti Donich, 'British teachers visit university. Facilities for Congress Amaze English Visitors,' *The Daily Progress*, 8 March 1965, afternoon, with a photograph of Alan W Palmer, John G Slater and Michael D Neal. [Held, 2 copies].

'British educators Visit Athens in Exchange Trip,' *The Daily Post=Athenian*, Athens, Tennessee, 9 March 1965. [Held].

'Distinguidos Visitantes en al Diario Novedades,' *Novedades de Yucatan*, 27 April 1965, front page. [Held].

Ian Bradley, 'Lessons in politics urged for schools,' *The Times*. [Date unknown, c15 September 1973. Held].

Paul Flather, 'Row over biased peace studies claim,' 20 September 1983. [*Daily Telegraph?* held].

John Fairhall [education editor], 'Peace work,' *The Guardian*, 27 September 1983. [Held].

John Fairhall [education editor], 'Bias in peace studies denied,' *The Guardian*, 27 September 1983. [Held].

'Why our propaganda beats the government, letters from Hilary Lipkin, Teachers for Peace,' 42 York Rise, London NW5; from (Cllr) Tom Richardson, County Hall, Oxford; and from Jennie Newton, The Old Hill, Stourport-on-Severn, *The Guardian*, Letters, 28 September 1983. [John is not named in either letter, held].

'National history for all pupils' urges Sir Keith, *The Teacher*, 17 February 1984. [Includes photos of Sir Keith, John and Keith Randall].

Lucy Hodges, 'Sixty key terms that budding historians must understand,' *The Times*, February 1984(?). [Mr John Slater introduces a document entitled *History 5 to 16* that he is writing, in which Sir Keith Joseph is 'taking an interest'].

'Sir Keith Joseph will be opening speaker at a one-day conference about peace education... John Slater will also be speaking.' *The Guardian*, late February 1984.

Martin Bailey, 'Joseph anger at teaching of peace studies.' *The Observer*, c4 March 1984. [John annotated: 'Very selective + misleading'].

Peter Wilby, 'Joseph's war on peace studies,' *The Sunday Times*, 4 March 1984. [John has ringed Wilby's name, and annotated: 'Also misleading. He asked me whether I was going to contradict the S of S (Sir Keith Joseph). When I said not, he replied 'Good. I can go home + watch the football'].

Nick Wood, 'Qualified peace studies truce declared,' 'HMI defends teachers,' [about John and explaining his and HMI's position] and Richard Garner, 'Union calls for impartial approach,' *The Times Educational Supplement*, 9 March 1984. [Includes photos of Sir Keith and John as if confronting each other. John has annotated with: 'No!' '?' and 'concentration' crossed out and annotated: "'confrontation" is what I said. 3/10, see me!'].

Richard Keeble, 'Minister questions political motives of peace educationists,' *The Teacher*, 9 March 1984. [This quotes John's view at length].

Reg Luddington, 'Peace Studies,' Letter to the Editor, *Education*, 16 March 1984. [Mentions '...the HMI who had had the courage and integrity to put forward a more balanced, sensible and fair view of teachers dealing with education for peace'].

John Fairhall, 'Turning peace into a six-letter word,' *The Guardian*, 20 March 1984.

'Indoctrination probe,' *The Teacher*, 6 April 1984. [Quotes John firmly rejecting claims of indoctrination].

Peter Wilby, 'Joseph, Keith: Improved performance this term,' *The Sunday Times*, 22 April 1984.

'The campaign for peace studies gets more threatening,' Curriculum, *Education*, 8 May 1984. [In which Mr John Slater counsells caution].

'War on peace,' Education, *The Guardian*, 13 October 1984. ['Mr Slater could not know what was going on in the classrooms...'].

Richard Garner, 'HMI discounts danger of indoctrination,' and 'No peace for the wicked,' *The Times Educational Supplement*, 26 October 1984. [Mr John Slater gives a robust defence of his role after criticism at the Conservative Party Conference that Peace Studies, for which he was responsible, were a covert form of indoctrination. 'Mr Slater's latest contribution is welcome, but it doesn't dispose of the matter'].

Reviews of John's book: *Through Artists' Eyes*.

Dr Pamela Bell, Sydney curator, writer and art valuer, 'John Slater, *Through Artists Eyes Australian Cities and their Suburbs 1919-1945*, The Miegunyah Press, Melbourne 2004,' *Imprint*, Summer 2004, Vol 39, No 4, p 21. [Periodical, held].

Later I will also list the many other reviews.

Appendix 6:

Major amendments and additions since the First edition

- John playing rugby
- Books: Uncle Charles, Jacob Burkhardt's *Italian Renaissance*, Huizinga and David Brogan.
- 'Where and when in history would you most like to have lived?'
- Bedales drama: the thespian John
- Gyles Brandreth at Bedales
- Judith Herrin at Bedales
- Australian local usage
- Seán Lang
- Best man at Andrew's wedding, 2001
- John's doctoral research practice: 1996-2004.
- Melbourne life: rituals, and the summarising final paragraphs: 2005-07.

Major amendments and additions since the Second edition

- Barnsbury Wood and the yellow 14-spotted ladybird.
- Bibliography of John's published works.
- Bill Slater in the RFC.
- Douglas Thorburn.
- John Sandoe and Bumpus.
- John's historiographical methodology
- Mentors.
- Oxford dons: 1948-75.

- Tchaik Chassay.
 - Deane on Fraser and Murdoch.
 - Bedales's Merry Evenings and 'Burlington Slater.'
 - The 'Hey-Nonny-No Brigade.'
 - John's care team.
 - H R Trevor-Roper quotation.
 - More on Pembroke College including from Dr Edmond Wright and Sophie Elkan of Pembroke.
 - Pembroke and J R R Tolkien.
 - The Bibliography was enlarged to 125 items, and is now comprehensive, excepting for listing the book reviews.
 - Details of John's degrees and qualifications.
 - Further detail on John's doctoral research practice, 1996-2004.
 - John's life to date 2011-13.
 - More detail of John's first USA Itinerary.
 - John as mentor.
 - John's surprise cultural pounces.
 - More on Richard and John's intellectual exchange and urban holidays.
 - John's last lecture, at the Geelong Art Gallery.
 - More on Political Education.
 - Photographs of Highpoint and Thornhill Crescent.
-

Appendix 7: Distribution

Copies of the First Edition were given, or sent to:

- Gina Alexander
- Archie Bourtsos had a loan of a copy to read
- Andrew Boyle & Christina Rowntree
- Graham Carbery, who loaned his copy to John Waugh to read
- Paul Connor
- Darrell Dear
- Gary Jaynes, who donated his copy to the ALGA Collection
- Roger Hennessy
- Iain Paterson
- Andrew Rodda
- Andrew Slater
- Dr John Slater
- David Wheeler

The Second Edition has been sent to:

- Professor David Ames, Professor of Ageing & Health, Chair of Ageing & Health, University of Melbourne, Psychiatry,
- Dr John Slater
- Carl Andrew & Khalil Khiran (twice)
- Richard Aitken & Georgina Whitehead
- Erin Haskins, Social Worker, Community Therapy Service, Royal Melbourne Hospital, Royal Park Campus
- Wilhelmus Janssen & Robert Wallis
- Jacob Jones
- National Library of Australia
- Manny Moraitis
- Frances Peterson
- Professor Nic & Rosalyn Peterson
- State Library of Victoria
- Stephen, Yoko, Conan & Shaun Peterson
- Roger & Vicki Simmons
- Katherine Slater
- Douglas Thorburn
- Steven Wallis
- David Wheeler
- Bedales Library
- The British Library
- SLV
- HMI Archives
- David Do
- Portia Nadia Milan
- Amanda Atkins, Transitions Coordinator, Sapphire Care, The Gables,

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