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Piano: Mason & Hamlin

Producer: Matthew Dilley (<http://www.aboutsound.co.uk/>)

Recording engineer: Richard Bland

Booklet essay: Joseph Spooner

Design and layout: Paul Brooks, Design and Print, Oxford

Executive Producer: Martin Anderson

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Percy SHERWOOD

Complete Works for Cello and Piano

Sonata No. 1 in D major, Op. 10
Sonata No. 2 in A major, Op. 15
Drei Stücke, Op. 14
5 kleine Stücke

Joseph Spooner, cello
David Owen Norris, piano

FIRST RECORDINGS

PERCY SHERWOOD: COMPLETE WORKS FOR CELLO AND PIANO

by Joseph Spooner

I have received a letter from Mr. Edward Lawrance, of Merthyr Tydfil, calling my attention to the merits of an English musician, Mr. Percy Sherwood, now resident in Dresden. My correspondent's idea is to make this stray lamb of the English fold better known at home. He writes: 'If some publisher could be induced to look at, and bring out some of his works, or he could be invited to play at Queen's Hall, at the Crystal Palace, or elsewhere, it would, I venture to say, bring honour to his helpers'. Mr. Percy Sherwood's best course is to come to London with his works. That done, influential persons will be able to form an independent judgment.

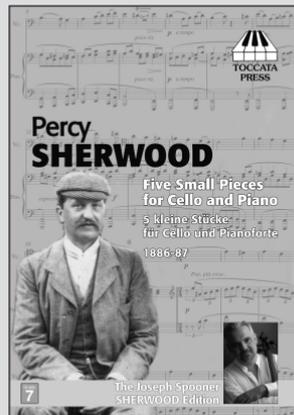
Joseph Bennett, *The Musical Times*, December 1897¹

Bennett's correspondent, Edward Lawrance (1836–1900), was a published composer and organist who had studied in Leipzig and so had first-hand experience of trying to gain a foothold in England after a Continental training. In Brown and Stratton's *British Musical Biography*² Lawrance is said to be Percy Sherwood's uncle; more recent genealogical research shows this assertion to be inaccurate, but a link with the Sherwoods cannot be ruled out. Percy's immediate forebears were not musicians: his grandfather was the horse-trainer Ralph Henry Sherwood (1803–c. 1883), who lived at Downs House in Epsom and trained the first Epsom

¹ 'Facts, Rumours and Remarks', Vol. 38, No. 658, p. 814.

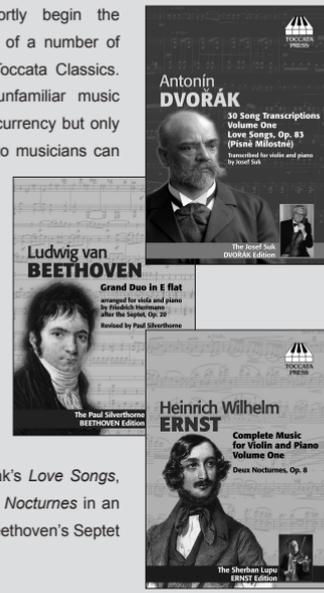
² James D. Brown and Stephen S. Stratton, S. S. Stratton, Birmingham, 1897, p. 370. Further details of Sherwood's early life and family may be found in other dictionaries of musical biography, although these sources are not necessarily consistent with one another: *cf.*, for example, T. Baker, *Biographical Dictionary of Musicians*, 1st edn., Schirmer, New York, 1900, p. 544; *Grove's Dictionary of Music and Musicians*, 2nd edn., 5 vols., Macmillan, London, 1904–10, here Vol. IV (1908), pp. 441–42; T. Baker, *Biographical Dictionary of Musicians*, 3rd edn., Schirmer, New York, 1919, pp. 871–72; *Grove's Dictionary of Music and Musicians*, 5th edn., 9 vols., Macmillan, London, 1954, here Vol. VII, p. 759. Other sources – those not available in the United Kingdom (for example, the *Dresdner Anzeiger*) or British journals and newspapers that have not been digitised (*The Hampstead and Highgate Express*, for instance) – may reveal more information to a future biographer of Sherwood. Sources not otherwise referenced here are to be found in the family archive.

the Dove Prize, and privately in Paris. He was a répétiteur at the Royal Opera House, harpist at the Royal Shakespeare Company, Artistic Director of the Petworth Festival and the Cardiff International Festival, Gresham Professor of Music, and Chairman of the Steans Institute for Singers at the Ravinia Festival in Chicago. He is a Fellow of the Royal Academy of Music and the Royal College of Organists, and an Honorary Fellow of Keble College, Oxford. His website can be found at www.davidowennorris.com.



Toccata Press will shortly begin the publication of the scores of a number of the works recorded on Toccata Classics. Recording a piece of unfamiliar music does give it a degree of currency but only if the music is available to musicians can a work hope to return to the repertoire – perhaps, indeed, enter it for the first time – as living music. Toccata Press scores will be newly typeset, in editions prepared and introduced by the musicians who made the recordings. One of

the first scores to be published will be Percy Sherwood's *Five Small Pieces*, in an edition by Joseph Spooner. Others will include Dvořák's *Love Songs*, Op. 83, transcribed for violin and piano by Josef Suk, Ernst's *Deux Nocturnes* in an edition by Sherban Lupu and Friedrich Herrmann's transcription of Beethoven's *Septet* as a viola sonata, edited by Paul Silverthorne.





David Owen Norris is a pianist and broadcaster. His recordings on early pianos include concertos by Mozart, Bach, Abel and Hayes, and the Audio Guide to the Cobbe Collection, with pianos once played by J. C. Bach, Haydn, Mozart, Dibdin, J. B. Cramer, Chopin, Liszt, Thalberg, Bizet and Elgar. Norris's own stable of pianos includes a 1781 Ganer Square, an 1828 Broadwood Grand, and an 1887 Pleyel Grand, as well as several more recent instruments. His recordings on modern piano include concertos by Elgar, Lambert, Phillips, Arnell and Horowitz, the complete piano works of Elgar, Dyson and Quilter, and chamber music by Beethoven, Saint-Saëns, Bax, Elgar, McEwen, Dyson and Bridge.

His many song CDs range from Schubert and Haydn on early pianos to Schoenberg and Britten on modern pianos, collaborating with such singers as Amanda Pitt, Catherine Bott, Mark Wilde, Peter Savidge, Philip Langridge, Ian Partridge, James Gilchrist and, especially, David Wilson-Johnson. For Toccata Classics he collaborated with Paul Silverthorne, principal viola of the London Symphony Orchestra, on *Beethoven by Arrangement* (TOCC 0108).

He has made hundreds of radio programmes since having his own weekly Radio 3 series in the early 1990s. He was a regular presenter for the drive-time slot, *In Tune*, and he is currently working on his fifteenth *Building a Library*. For Radio 4 he presented the series *Inventing and But I know what I like*, and is currently occupied with the *iPod* series, where he arranges and performs the music as well as hosting the shows. His recent television work includes an acclaimed analysis of Parry's 'Jerusalem'; he featured prominently in a 90-minute special on Elgar's 'Lost Piano Concerto'; and he fronted another hour-and-a-half's-worth on the Early Music movement, described by *The Daily Telegraph* as the most literate and probing music programme to have appeared for many years.

His work as a composer has expanded since he decided to make more room for it as he turned fifty. He is currently working on his third radio-opera, *The Body in the Ballroom*, and a symphony.

He is in much demand as a teacher: he is Professor of Performance at the University of Southampton, Visiting Professor at the Royal College of Music and the Royal Northern College of Music, and Educational Fellow of the Worshipful Company of Musicians. Recently he has returned to lecture for Gresham College, of which he is an Emeritus Professor.

David Owen Norris was Organ Scholar at Keble College, Oxford, leaving with a First in Music and a Composition Scholarship to study at the Royal Academy of Music, where he won

horse to win the Derby. Ralph's son Thomas (1838–1923) would also become a trainer, and Thomas' two eldest sons briefly attended the local Epsom College.³ Ralph's son John (b. 1837), by contrast, was to become a lecturer in English at the University of Dresden and marry a singer, Auguste Koch.⁴ Their son Percy, born in Dresden on 23 May 1866, probably attended the Vitzthum-Gymnasium like his elder brother Clarence (b. 1863).

Percy Sherwood subsequently trained for nearly four years in piano and composition at the Dresden Conservatoire, entering the institution on 1 September 1885 and graduating in both subjects on 1 April 1889.⁵ His principal teachers were Felix Draeseke (1835–1913) for composition, and Bertrand Roth (1855–1938), an important student of Liszt, for piano. It may be that Sherwood supported himself to some extent by checking proofs of sheet music and books: a document in Percy's hand gives a list of composers and works, together with 'date fetched' (the earliest being 8 October 1885), '[plate] number', price, and 'date delivered' (the latest is 13 September 1887).⁶ Three of the four pages of Sherwood's graduation certificate bear a truly glowing testimonial from his teachers and the directors of the Conservatoire. Sherwood is said to be highly musical, and to have applied himself conscientiously and enthusiastically throughout his student days, his determination tempered by receptiveness and modesty. He developed markedly as a composer through sheer hard work and force of will, even though he had arrived with only a moderate talent in this field, and as a pianist he combined a virtuoso technique with refined musicianship. Even in his subsidiary subjects – organ, conducting, score-playing, chamber music and choral studies – he shone, the dexterity and elegance of his conducting technique attracting particular attention. He gained special mentions in the ceremonies marking the ends of the academic years 1885–86 and 1886–87, was awarded the Director's composition prize in 1886–87, won the top prize given by

³ Ralph Howard (1881–1963) and Lewis Thomas (1883–1970).

⁴ Name as given in *Grove's Dictionary*, 5th edn., *loc. cit.* Her first name was certainly Auguste: Percy Sherwood's *Kleine Poesien*, Op. 5 (Ries & Erlar, Berlin) for solo piano are 'Meinen lieben Eltern John und Auguste Sherwood gewidmet' ('dedicated to my dear parents John and Auguste Sherwood'), and Clarence Sherwood names his mother so (*cf.* note 32, p. 9, below); on her calling cards she is 'Mrs John Sherwood'. I was unable to trace an Auguste Koch in the standard sources.

⁵ These dates are taken from Sherwood's *Reife-Zeugnis* (graduation certificate) and are not those found in the standard sources; Oxford, Bodleian Library, Music and Papers of Percy Sherwood (hereinafter 'Bodleian'), Add. box 1.

⁶ Bodleian, Add. box 1. The list runs to four full pages, so it is possible it was once longer. The works consist mainly of full scores and reductions of orchestral works for piano duet. Although the range of composers specified is unsurprising for the period, the exact nature of this document is not yet clear: some works do not have (plate) numbers, some are described as 'new', and some appear twice.

the Conservatoire in 1887–88 and 1888–89, and in a competition in 1886–87 won a grand piano donated by an anonymous art-lover.⁷

After graduating, Sherwood went on to achieve considerable success on the Continent, performing, composing and conducting.⁸ He married Charlotte C. Whittle (d. 1936⁹), and they had one child, Therese Charlotte Howes Sherwood, born 21 June 1897.¹⁰ Her arrival was celebrated with the composition of *Baby's Birthday March*,¹¹ and studio photographs of her were taken throughout her childhood. An important source of income for Sherwood would have been his teaching at the Conservatoire, which was flourishing at this period.¹² The trajectory of his career there is not entirely clear: he may have begun teaching as early as 1890, having been appointed to a professorship in 1893; in 1911 he was granted the honorific 'Königlicher Professor' ('Royal Professor').¹³ Sherwood appears to have been very popular with his students, as red sashes given in gratitude by his students survive from the late 1890s.¹⁴ Sherwood also taught privately the eminent Croatian composer Dora Pejačević (1885–1923), who would dedicate to him her *Walzer-Capricen* of 1910.

⁷ What may be the two certificates for the Conservatoire's top prize also survive, the first dated 25 March 1885 and the second 31 March 1889; Bodleian, Add. box 1. The first of these dates must be an error, as Sherwood did not enter the Conservatoire until the autumn of 1885; '25 March 1885' was perhaps written because the writer had just specified '1885' as the year of Sherwood's entry.

⁸ He is given as directing the Neustädter Chorgesangverein (Dresden Choral Society) in some sources. An early concert tour was undertaken in 1889, when Sherwood accompanied the eminent Hungarian soprano Etelka Gerster (1855–1920) and a cellist, Miss Lewy Campbell; 'Music and Drama', *Boston Evening Transcript*, Saturday 14 December 1889, p. 15.

⁹ I have not yet been able to establish her date of birth.

¹⁰ Charlotte Sherwood's mother's surname was Howes.

¹¹ Bodleian, MSS. Mus., box c.404/1.

¹² 'English Music in Dresden', *The Musical Times*, Vol. 41, No. 685, March 1900, p. 164.

¹³ The trajectory given here is the sum of various (English-language) sources. Teacher of pianoforte and score-reading from 1890: Baker, 1st edn., Baker, 3rd edn. Appointment as professor in 1883: Brown and Stratton, Grove, 2nd edn.; cf. 'Music in Manchester. I, *Manchester Courier and Lancashire General Advertiser*, Tuesday 22 October 1895, p. 5, where Sherwood is described as professor. Appointment as Royal Professor: Baker 3rd edn.; cf. also 'In the World of Music', *The Milwaukee Journal*, 18 August 1911, p. 6: 'Percy Sherwood, the American [sic] pianist and composer living in Dresden, has been officially dubbed professor of music by the king of Saxony'. Grove, 5th edn. confusingly describes Sherwood as a teacher from 1893, and gives the year of his appointment as professor (not Royal Professor) as 1911.

¹⁴ There are four sashes in the Bodleian, Add. box 1. (1) Approx. 145 x 18 cm. No writing. (2) Approx. 200 x 18 cm. 'Die Conservatorium Schüler / In dankbarer Verehrung' ('The Conservatoire students, in grateful admiration'). (3) Approx. 200 x 20 cm, now in three parts. 'Ihrem Meister in hoher Verehrung / Gewidmet von seinen Schülern des K(önig)l(ichen) Conservatoriums Dresden 3. November 1896' ('Dedicated to their master in great admiration by his students at the Royal Conservatoire, Dresden ...'). (4) Approx. 490 by 16 cm. 'Die Klavierklassen des K(önig)l(ichen) Conservatoriums / Ihrem hochverehrten Lehrer 8. Nov. 1898' ('The piano classes of the Royal Conservatorium to their highly admired teacher ...').

Joseph Spooner came to the cello indirectly, via a degree in Classics at Cambridge, and a doctorate in Greek papyrology at London and Florence universities, the results of which appeared as a book on Homeric minor scholia. This background notwithstanding, the Harold Hyam Wingate Foundation was kind enough to support his postgraduate study at the Royal Academy of Music in London, where he embraced traditional repertoire but also developed a taste for contemporary and non-standard works.

Since then he has pursued a diverse career, principally as a soloist and chamber musician, which work has taken him across the UK, from the concert platform to the classroom and the recording studio, from the Baltic to the Atlantic and from France, Austria and the Netherlands to New York and Russia. There have been performances of concertos from Haydn and Dvořák to Leighton and Korngold, broadcasts from his recordings on BBC Radio 3 and Radio New Zealand, and recital series featuring the complete solo suites by Bach and Bloch, the complete music for cello and piano by the 'Mighty Handful' of Russian composers, and the complete works of Beethoven for the instrument. As a chamber musician Joseph was a founder member of the mixed ensemble Camarada, and he subsequently worked regularly with a piano trio, a clarinet trio and a string quartet.

Joseph's work with contemporary music ensembles (notably Continuum and New Music Players) has included performances at major festivals (among them Huddersfield), broadcasts (BBC Radio 3, Channel 4), several premieres, and recordings of works by Errollyn Wallen and Roger Smalley. Delving deep into neglected repertoire has led to the rediscovery of unjustly neglected works. Audiences have appreciated hearing, and critics praised, his recordings of repertoire by Alan Bush, Alexander Krein, Michael Balfe, Samuel Coleridge-Taylor, Edgar Bainton, Aaron Copland, and George Dyson: 'Other cellists, please copy!' (*International Record Review*), 'all the expressive power needed' (*Gramophone*), 'a joy to listen to' (*The Times*). The initiative entailed in these recordings has also attracted attention: 'This is a fine and enterprising cello and piano recital that is worthy of wider notice from more than just the cello fraternity. The dedicated research and willingness to devote valuable time to mastering obscure repertoire, both of which underpin it, deserve a rich reward' (*International Record Review*).

He is proud to be the dedicatee of Alwynne Pritchard's *Danaides*, Errollyn Wallen's *Spirit Symphony: Speed Dating for Two Orchestras* and Martin Read's *Troper Fragment*. He plays a Nicholas Vuillaume cello of c.1865. His website may be found at www.josephspooner.net.

Acknowledgements

We are grateful to the following for their help: first, to three Martins – Martin Anderson of Toccata Classics for agreeing to take on the project, Martin Eastick for endless encouragement and support of all kinds and Martin Holmes of the Bodleian Library – and to Alan Howe, for sharing his thoughts on Sherwood's life. The pictures are reproduced by kind permission of the following: Stephen Greene (photographs of Sherwood's houses and of the family on holiday), www.simonweir.com (David Owen Norris), and Katie Vandyck (Joseph Spooner).

It was prescient of the Revd David Greene (1936–2008), Percy Sherwood's great-nephew, to donate the composer's manuscripts to the Bodleian Library, Oxford, in 1978. Some Sherwood memorabilia remain in the family's possession. We are grateful to Stephen Greene and Debbie Greene for kindly granting access to the memorabilia, and for permission both to record the *5 Kleine Stücke* and to quote from private correspondence.

Modern Performances and Music

Although all the works on this disc (with the possible exception of the *5 Kleine Stücke*) must have been performed during Sherwood's lifetime or later, no records of performances have been traced to date. We – David Owen Norris and I – gave the first known modern performances of the First Sonata and the *Drei Stücke* in Poole (St James' Church, 9 November 2011) and Southampton (Turner Sims Concert Hall, 21 November 2011), and of the Second Sonata in Andover (private performance, 3 January 2012).

The First Sonata is available free from the International Music Scores Library Project (<http://imslp.org/wiki/>); there are copies of the *Drei Stücke* in the Harrison Sisters' Collection at the Royal College of Music; the Second Sonata has been republished by Schott; and the *5 Kleine Stücke*, held in manuscript in the Bodleian Library, Oxford, are being prepared for publication by Toccata Press (*cf.* p. 23).

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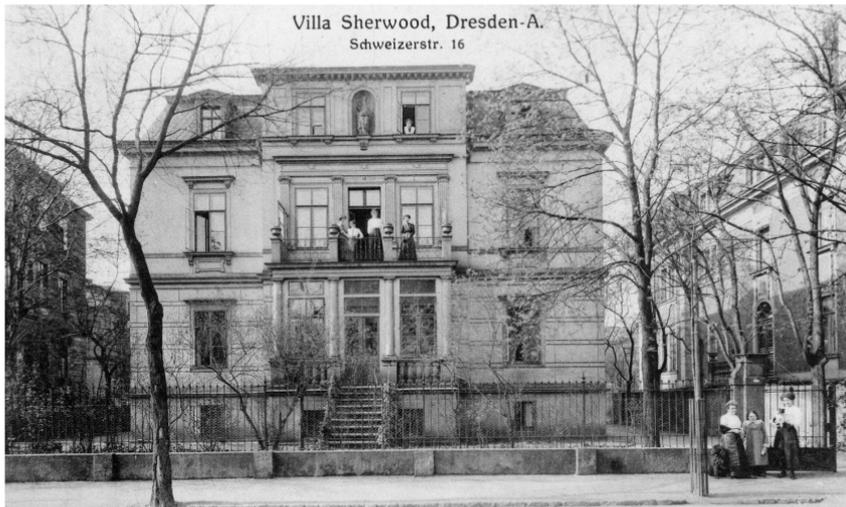
The Sherwoods appear to have been fully immersed in the cultural life of Dresden. They were apparently most hospitable, and lived at the Villa Daheim, Chemnitzerstraße 37, before moving to the Villa Sherwood at Schweizerstraße 16, in a highly desirable part of the city, in or after 1903.¹⁵ Sherwood's obituary in *The Musical Times* reports that he was an 'intimate student of Beethoven (whose thirty-two Sonatas he could play by heart)' and that a 'group of students formed a "Beethoven Bund" to study the Sonatas under his direction'.¹⁶ Therese Sherwood's godmother was the eminent dramatic soprano Therese Malten (1855–1930), for whom Percy's daughter may have been named. Malten, who lived in Dresden and had been chosen by Wagner to create the role of Kundry in *Parsifal*, would remain in touch with the Sherwoods all her life. Therese Sherwood's autograph book, given to her by her parents as a fifteenth-birthday present, bears eloquent witness to the family's varied life in Dresden. The names in it may indicate performances attended or even guests to whom hospitality had been extended, and include those of the explorer Ernest Shackleton (1874–1922); the pianists Frederic Lamond (1868–1948), Max von Pauer (1866–1945) and Artur Schnabel (1882–1951); the composer Felix Draeseke (1835–1913); the conductors Josef Strašný (1872–1936) and Arthur Nikisch (1855–1922); the singers Erika Wedekind (1868–1944), Edyth Walker (1867–1950) and Elena Gerhardt (1883–1961); the violinists Carl Flesch (1873–1944), Fritz Kreisler (1875–1962) and May Harrison (1890–1959), together with Beatrice Harrison (1892–1965);¹⁸ and the actors Paul Wiecke (1862–1944) and Lothar Mehnert (1875–1926). Sherwood would often take walking holidays in the mountains in Continental Europe, and postcards from him to his wife survive.

¹⁵ These appear to have been Percy and Charlotte's own homes: his mother's calling cards give two other addresses in Dresden. Chemnitzerstraße 37 is given as the place of composition in a few manuscripts dating to the early 1900s: for example, the Violin Concerto (Bodleian, MSS. Mus., box. b.38, piano reduction) and No. 86 of the *Miszellen* (*cf.* p. 7, below); Therese Malten wrote to Therese Sherwood at this address in March 1903.

¹⁶ Vol. 80, No. 1157, July 1939, p. 548.

¹⁷ The autograph book is in the family archive.

¹⁸ Beatrice Harrison (1892–1965) came to Dresden a number of times. The Harrison family lived in Berlin from 1908 to 1910, during which time Beatrice studied with Hugo Becker (1863–1941) and performed in Germany. Sherwood presented her with copies of the *Drei Stücke* and the Second Sonata, which are now in the Harrison Sisters' Collection held at the Royal College of Music, London. The inscriptions in the *Intermezzo* and *Saltarello* (Nos. 2 and 3 of the *Drei Stücke*) and the Second Sonata are dated 24 September 1908, when Beatrice was not even sixteen years of age, but that of the *Legende* (No. 1 of the *Drei Stücke*) is dated December 1926. In 1910 Beatrice won the Mendelssohn Prize, the youngest performer and the first cellist to do so. It is reported that when the British ambassador informed the Kaiser of Harrison's win, he said: 'An English girl? Never! For golf perhaps, but music no!' (www.hammerwood.mistral.co.uk/harrison).



The Villa Sherwood in Dresden

News of Sherwood's professional activities reached England from his student days onwards, and is reported principally in *The Musical Times* (based in London), but also in various English regional newspapers. The award of the Mendelssohn Prize in Berlin in 1889 for his Requiem (for orchestra, chorus and four soloists, 1889) attracted considerable attention,¹⁹ and a prize from the

htm, accessed January 2012). The page with the Harrison sisters in Therese's autograph book, dated March 1911, is shared with Richard Buchmayer (1856–1934), a pianist and professor of music history at the Conservatoire. On one occasion in Dresden, Harrison cut her thumb severely just before a concert at the opera house, but impressed the audience by performing nevertheless: 'Famous Cellist Has British Grit. Beatrice Harrison Once Played for Audience with Bleeding Thumb', *The Free Lance-Star*, Fredericksburg, VA, Tuesday 27 January 1931, p. 6.

¹⁹ 'Facts, Rumours, and Remarks', *The Musical Times*, Vol. 30, No. 561, November 1889, p. 656; 'Music and the Drama', *Nottinghamshire Guardian*, Saturday 9 November 1889, p. 7; *York Herald*, Saturday 12 October 1889, p. 6. The Requiem is at the Bodleian (MSS. Mus., boxes c.415 and d.260).

a rather more mercurial second subject, which appears to be borrowed from the first movement of the Draeseke Sonata. A swift development of the first subject leads to a tripartite central section, which introduces completely new material in C major, and whose middle part is a fleeting *scherzando*. At the recapitulation of the first and second subjects, the material is expressed rather more succinctly than before. The coda then sets out with material from the second subject but then triumphantly combines the first subject with the new material from the central section.

The *5 Kleine Stücke für Cello und Pianoforte* ('Five Little Pieces for Cello and Piano') constitute the earliest known work by Sherwood to feature the cello.⁵⁶ They date from the end of 1886 (the first [11] written in November, the rest in December), and are in the nature of character pieces, though only the second [12] and fifth [15] have individual titles (*Menuett* and *Serenade* respectively). The number of pieces may be a nod to Robert Schumann's *Stücke im Volkston* (Op. 102, 1849), and the harmonic language is reminiscent of Brahms (particularly in the first and third [13] pieces) and Fauré (in the fourth [14]). Sherwood revisited the set a year after the pieces had been composed, adding a coda he had inadvertently omitted to the fifth piece on 17 December 1887.

⁵⁶ Bodleian, MSS. Mus., box b.37 (score only).



no separate cello part survives, the score has corrections and fingerings, mainly in pencil. The work pays homage to three composing forebears, Beethoven, Brahms and Draeseke. Interestingly, the movements are given numbers, and all but the first bear titles. Further, the work was perhaps therefore intended to be heard as one continuous piece: the way in which each of the first three movements finishes has a direct relationship with the start of the following one. The first movement finishes with a triumphant chord of A major, and the cello opens the second with exactly the note with which it finishes the first, though now acting as the third of F major. The F major chord with which the second finishes is taken up at the start of the third, in A minor. The four A's at the end of the third movement (one in the cello, three in piano) are simply transposed down an octave for the start of the fourth.

The first movement, *Allegro vivace* [7], is in regular sonata form, with swift-moving harmony. The first subject in the cello, ushered in by filigree writing in the right hand of the piano, is derived from the opening of Beethoven's Sonata No. 3 piano and cello, Op. 69, likewise in A major. The second subject is more exploratory, building quickly to a climactic passage with dark chords and cascades in the piano and upward-rushing semiquavers in the cello. The exposition ends quietly in C sharp minor, and the development starts in the same way as the opening. A much expanded version of the first subject leads to a highly dramatic version of the second subject that comes to rest in E flat major. The recapitulation presents subtly altered versions of the first and second subjects, and the coda begins softly before reaching a peroration in which the cello and piano play the opening theme in unison; this approach was adopted for the end of the first movement of the First Cello Sonata and is here reminiscent of the end of Beethoven's Third Cello Sonata in A major (Op. 69).

The second movement [8] is another *Legende*, this one short and marked *Andante semplice ed espressivo*, a perfect foil to the expansive first movement. The title marks a change of heart on Sherwood's part: he originally called it *Romanze*. The third movement, a *Minuetto* specified as *Allegretto grazioso* [9], takes its inspiration directly from the central movement of the First Cello Sonata by Brahms (Op. 38, 1862–65), which is marked *Allegretto quasi Menuetto*: the opening gesture in both instruments in the Sherwood is almost identical to the piano figure at the opening of the Brahms. It follows a traditional minuet–trio–minuet structure, though the writing in the minuet is rather quirky. Again, the movement is quite short, perhaps to contrast with the big-boned *Allegro molto finale* [10], which is in a loose sonata form. Here the surging opening theme cedes to

Allgemeine Deutsche Musik-Verein in 1899 for a now-lost string quartet (in G major) was also noted.²⁰ The enthusiastic receptions afforded to other works were likewise recorded: in 1893 to a symphony,²¹ in 1895 to a piano concerto,²² in 1902 to the premieres of the String Quartet in G major and a suite,²³ and in 1910 to an orchestral *Serenade*.²⁴ He is frequently identified as an 'Englishman' in these reports, despite his mixed parentage and education. It is not known how Sherwood identified himself, or even whether such distinctions concerned him. When writing to his wife he used English (unsurprisingly), with the occasional word of German. When writing for himself, he wrote German when in Germany, and English when in England. It is evident from his music that Sherwood was working within the German tradition: the Cello Sonatas make direct reference to the works for cello and piano by Beethoven, Brahms and Draeseke.

One part of Sherwood's output deserves mention here. For years, he composed small piano pieces, which are found in a single collection of two hundred works entitled *Miszellen* ('Short Pieces').²⁵ The first was composed at Dresden (2 February 1897) and the last at Highcliffe in Dorset (1 August 1924). There are some notable gaps: No. 180 was composed in Bastei (Saxony, 29 November 1913), No. 181 in London (16 February 1915), and No. 182 at Epsom Downs (20 August 1921). Other places of composition include (in England) Axminster, Birmingham, Windemere, Looe, Tunbridge Wells, and the train between King's Cross and North Mymms (Hertfordshire); the ship from Queenborough in Kent to Vlissingen in the Netherlands; and (in Germany) Hannover, the Café Passage in Dresden, and the station restaurants of Potscha and Pirna (both in Saxony). Sherwood appears to have been keen to keep his hand in while travelling.

²⁰ 'Miscellaneous Concerts, Intelligence, &c', *The Musical Times*, Vol. 40, No. 675, May 1899, p. 336.

²¹ 'Foreign Notes', *The Musical Times*, Vol. 34, No. 602, April 1893, p. 236. The Second Symphony (B minor, 1892) is at the Bodleian (MSS. Mus., box c.411).

²² 'Foreign Notes', *The Musical Times*, Vol. 36, No. 624, February 1895, p. 104; 'Music in Manchester. I', *Manchester Courier and Lancashire General Advertiser*, Tuesday, 22 October 1895, p. 5; 'Music in Manchester. II', *ibid.*, Wednesday, 23 October 1895, p. 5. The work referred to is probably the First Piano Concerto (C minor, 1887; Bodleian, MSS. Mus., box c.405), but could be the *Konzertstück* (1888; Bodleian, MSS. Mus., box b.37, piano reduction, and British Library, Add. MS. 62571, full score).

²³ 'Foreign Notes', *The Musical Times*, Vol. 43, No. 712, June 1902, p. 409. The 'suite' must be the Sonata for Two Pianos (1901; Bodleian, MSS. Mus., box b.37).

²⁴ 'Foreign Notes', *The Musical Times*, Vol. 51, No. 803, January 1910, p. 44. The first *Serenade* (1897, F major) is at the Bodleian (MSS. Mus., box b.37).

²⁵ Bodleian, MSS. Mus., box b.39.



Sherwood's music was heard in public in England, possibly for the first time, on 20 March 1906, when his First Violin Sonata (1898, rev. 1906)²⁶ was performed at the Bechstein (now Wigmore) Hall, London. A review of the concert noted: 'The composer is happily not afraid to be melodious, and evidently does not imagine that to break the rules for the sake of breaking them is of the essence of good writing'.²⁷ There were two further concerts, at the Steinway Hall, London, on 22 May 1913 and 20 May 1914; at the first of these, Sherwood's works made 'an excellent impression', demonstrating 'considerable individuality of manner and a useful technique'.²⁸ It is not known whether these concerts were promoted by Sherwood himself, though he had family in England and so had reason to visit.²⁹ A rather plaintive notice appeared in *The Musical Times* a few months after the second Steinway Hall concert:

Mr. Percy Sherwood, who had an excellent musical connection in Dresden, was in England at the beginning of the war and is consequently without occupation. He would be glad to hear, at 24, St. Edmund's Terrace, Regents Park, from any of his old pupils.³⁰

Sherwood had stayed on in England that summer, as he often did, only to find himself in the country when war was declared on 4 August.³¹ British civilians were already being interned in Germany by the time the notice appeared, so the family would not have been able to return.

After the war, the Sherwoods chose not to return to Germany. Considering how comfortable Percy's life in Dresden had been until 1914, this decision must have been a difficult one. Percy wrote to his brother Clarence ('Clarry') after the war, and on 15 June 1919 received a delighted reply from him.³²

²⁶ Bodleian, MSS. Mus., box b.37.

²⁷ 'Concerts', *The Times*, Thursday 22 March 1906, p. 13. The performers were Hans Neumann (violin) and Ada Thomas (piano).

²⁸ 'London Concerts', *The Musical Times*, Vol. 54, No. 845, p. 468; 'London Concerts', *ibid.*, Vol. 55, No. 856, p. 401.

²⁹ His Third Symphony (1905–7; Bodleian, MSS. Mus., box c.413) and Viola Sonata (1908; Bodleian, MSS. Mus., box b.37) are among the works composed at Highcliffe, where it seems his wife had relatives. A concert in February 1907 in the Palmengarten, Dresden, featured a number of unpublished compositions by Sherwood and may have been promoted by him; *Grove2*, Vol. IV, p. 442.

³⁰ 'Miscellaneous', Vol. 55, No. 860, October 1914, p. 629.

³¹ A set of ten *Preludes* was composed at Lyme Regis between 5 and 22 August that year; Bodleian, MSS. Mus., box b.37.

³² Clarence, who had followed his father into academia, was living at Fasenenstrasse 40, Berlin. His doctoral studies at the Friedrich-Wilhelms-Universität of Berlin resulted in the book *Die neu-englischen Bearbeitungen der Erzählung Boccaccios von Ghismonda und Guiscardo* ('Modern English Reworkings of Boccaccio's Tale of Ghismonda and Guiscardo'), Sittenfeld, Berlin, 1892, and he subsequently contributed an 'Abriss der Geschichte der Musik und der Oper' ('Outline History of Music and Opera') to Max Schmid's *Kunstgeschichte*

(D). The main first theme (B) then returns, now extensively expanded with material from the 'development' section, including the *scharf im Rhythmus* material. The coda opens with a grand rendition of the second theme (D), but it is abruptly broken off, and the music threatens to peter out – only to return at full force with a version of c.

It is not known exactly when the *Drei Stücke* ('Three Pieces') were composed. They were published in Hannover on 11 September 1908 by Louis Oertel, who published the Cello Sonata No. 2 of 1900 on the same day.⁵³ Although the *Drei Stücke* are designated Op. 14 and the Sonata Op. 15, the *Stücke*, which were published as three separate pieces, have later plate numbers.⁵⁴ There are links with both sonatas, though the *Stücke* are closer to the Second Sonata in their harmonic language. Superficially, the *Stücke* are character pieces, but this term belies the extraordinary technical difficulties with which they confront the cellist. The first, a *Legende* [4], opens with a bleak solo for the cello and continues in hesitant mood when the piano enters. A serene theme emerges that develops into a passionate middle section; the serene mood returns, but gives way to the opening material. The mystery is heightened in the closing bars with the opening cello solo now in the bass of the piano. The following brief *Intermezzo* [5] is a true palate-cleanser, with elegant figuration for both instruments. The final piece is a *Saltarello* [6]. Historically a lively dance from Italy, the form will have been familiar to later audiences from the last movement of Mendelssohn's 'Italian' Symphony of 1833, also a *saltarello*. Sherwood's version opens with dramatic chords on the piano followed by a similarly rhetorical passage on the cello, derived from a few bars at the end of the third movement of the First Sonata, which is likewise in 6/8 time and marked *Presto*. The piece is in ternary form, with the opening theme, transition and second theme heard again after a central section. The cello writing is remarkable, with a generally high tessitura, massive leaps in pitch, and demanding three- and four-part chords, as well as possibly the highest melody in octaves and the most widely spaced two-part chord in the cello repertoire.

The *Cello Sonata No. 2 in A major* is a generously proportioned work of four movements. It was composed in July 1900 at East Looe in Cornwall. The top of the manuscript is dated 10 July, and the four movements were completed on 20, 21, 24 and 31 July respectively.⁵⁵ Although

⁵³ The publication dates are as given by Sherwood in his hand-written list in the Bodleian.

⁵⁴ The Bodleian holds fair copies of the separate cello parts for the *Legende* and the *Intermezzo* (MSS. Mus., box b.39), but sadly there is no dating information on them.

⁵⁵ Bodleian, MSS. Mus., box b.37.

which opens in the same way as the movement. This device may raise expectations as to whether the exposition will be repeated, but the listener is soon plunged into a stormy *con fuoco* passage in which the material from the very opening of the movement is developed swiftly. A version of the second subject returns and runs through a range of keys before the music settles back into the recapitulation. The return of the first subject is delicately altered, and the development of the second subject is even more marked. The envoi passage returns but this time is developed into an extensive coda in which fragments of the second subject also feature. The material coalesces into grand unison statement of the very opening theme, this time with a radical alteration to the rhythm. The movement fades away, with effective use made of cello *pizzicato*, making its first appearance in the work here.

The structure of the second movement, *Adagio ma non troppo* [2], is much less rigid. The melodic material with which it opens (in G major) seems to unfold continually, with Sherwood relishing the singing qualities of both instruments. The five-note figure at the start with its rising fourths is borrowed from the opening material of the slow movement (marked *Largo, molto espressivo*) of Draeseke's sonata. The quasi-fugal treatment of the material moves onto a second theme of notable delicacy, which comes to rest in F sharp major. What can be seen as the central section is heralded by a quiet fanfare-like passage with Wagnerian overtones; a passionate outpouring follows, which eventually fades away into the fanfare material. A brief transition brings back the opening material, now treated in canonical manner. The theme comes to rest briefly in D major, but then turns a corner into E flat major and is redeveloped leading to a grand restatement of the passionate material of the central section. This redevelopment eventually dies away into the movement's delicate second theme and a reflective coda in which the opening material ebbs away into nothing.

The spirit of the *Presto finale* [3] echoes that of Draeseke's finale (marked *Allegro vivace, con fuoco*), from which it borrows and develops a number of figurations. The structure uses elements of both sonata and rondo form, and ranges widely through the keys before a triumphant finish in D major. A brief opening section (A) precedes a skittish first theme (B) that disappears with a few strokes of the wood of the bow in a short passage originally intended to be played *pizzicato*. There follows a grandiose transition (C) leading to a more lyrical second theme (D). A brief 'development' follows, marked *scharf im Rhythmus* ('strictly in rhythm'). The opening material (A) returns, but is rudely cut short, and the music plunges straight into the transition (C) and the second theme

Of you and yours I think daily, your picture hangs over my bed, between one of the Downs & one of the old Bergstrasse. Indeed, living in the past & recalling old scenes is my great recreation now, when my manifold varieties of work leave me time. Yes, I feel well in health, though I've grown so thin you would hardly know me, old boy. Then I have to wear spectacles when I read & write! & a single eye-glass in my left & weaker eye otherwise. Nerves, the doctors say, but thank God, my eye-sight is improving again decidedly. Half a year ago I feared it might disappear altogether, but it hasn't, I'm thankful to say ... But I say: thank God I know you & yours are well, & you know, that I am well too – & that is the chief thing for both of us now.

Although the letter makes no reference to internment, Clarence had presumably remained in Germany during the hostilities. The contrast between the two brothers' post-war choices is remarkable.

('History of Art'), Neumann, Neudamm, 1903. He also revised the proofs for Max Bellows's *Schreibtschwörterbuch der deutschen und englischen Sprache*, G. Westermann, Braunschweig, 1912, which was published in England as *Dictionary of German and English*, English and German, Longman, London, 1912; the work was favourably reviewed in the *Monatshefte für deutsche Sprache und Pädagogik*, Vol. 14, No. 9, November 1913, p. 349. In the same year Clarence appeared as one of two translators into German of Henry Cabot Lodge's life of George Washington: *George Washington von Henry Cabot Lodge*, Bibliothek der amerikanischen Kulturgeschichte, ed. Nicholas Murray Butler and Wilhelm Paszkowski, I. Weidmannsche Buchhandlung, Berlin, 1912. Clarence's work on Boccaccio concludes with a brief biography in not very good Latin (p. 56); it is quoted here for the light it sheds on Percy's immediate family:

VITA. Natus sum Clarencius Sherwood, die IV mensis Julii 1863, patre Johanne, matre Augusta, quos adhuc vivos colo. Fidei addictus sum evangelicæ. Primis literarum elementis imbutus sum in gymnasio Vitzthumiano. Tempore Paschali a[nno] 1883 testimonium maturitatis adeptus adii universitatem literarum Lipsiensem, studiis historicis et linguarum recentium me daturus. Lipsiæ per tres senos menses commoratus Dresdnam me contuli, bique et Londinii a[nnos] 1884 – 1886 studiis privatis incumbens. Deinde Berolinum me contuli hieme a[nno] 1887, ubi die IV mensis Januarii inscriptus sum. Seminarii Anglici (tria sem[estria]) et Germanici (duo sem[estria]) sodalis eram, exortationes moderantibus Julio Zupitza et Erico Schmidt. Magistri mei doctissimi fuerunt: Arndt. Bashford, Dilthey, Ebert, Hildebrand, Hoffory, R. M. Mayer, v. Noorden. Paulsen, Rödiger, Ericus Schmidt, Johannes Schmidt, Tobler, Wülcker, Zupitza. Quibus omnibus gratias maximas ago. imprimis autem Julio Zupitza.

('Biography. My name is Clarence Sherwood and I was born on 4 July 1863. My father's name is John and my mother's Auguste; they are still alive and I am devoted to them. I am an adherent of the Evangelical faith. I was initiated into the basics of literature at the Vitzthum-Gymnasium. Having passed my final examinations there at Easter 1883, I went to the faculty of the arts at the University of Leipzig in order to study history and modern languages. After remaining in Leipzig for eighteen months, I came to Dresden, and in the years 1884 to 1886 undertook private study there and in London. I then came to Berlin in the winter of the year 1887, and I enrolled on 4 January. I was a student in the English department (for three semesters) and in the German department (for two semesters), and my studies were directed by Julius Zupitza and Erik Schmidt. My most learned teachers were Arndt [...] Zupitza. I am extremely grateful to all of them, and in particular to Julius Zupitza.')



House thought to be 116 Adelaide Road,
Hampstead, London NW3

Percy's family remained in London, moving to 94 Adelaide Road, NW3, before taking up residence at No. 116 in the same street in the mid-1920s. The road is not far from St Edmund's Terrace, and at the heart of an area of London popular with cultured Germans.³³ Both Percy and his wife still had bank accounts in Dresden in March 1923, when Sherwood's bank wrote to him confirming that the monies in his accounts could be transferred to a different bank and put in his wife's name. This step may have been a precursor to closing the accounts, or some way of mitigating the effects of the financial turmoil then affecting the Weimar Republic; at the very least, it seems that Sherwood was rationalising his affairs in Germany. It is not clear to what extent he had to make a living. A notebook survives containing lecture notes on various composers with a list of dates in the back, spanning nearly six months in 1923–24, on which lectures were given.³⁴ The same notebook contains a list of eighteen female pupils, together with the dates on which they were taught between October 1923 and July 1927. From the repertoire taught (Heller, Grieg, Gurliitt, Mendelssohn's *Songs without Words*, etc.) as well as the length of the lessons (20, 30 or 40 minutes), it seems Sherwood was teaching at a girls' school.

³³ 24 St Edmund's Terrace still stands. The address 94 Adelaide Road is given both on an empty envelope in the family archive addressed to Percy (postmarked 24 June 1919) and in the front of a notebook containing lecture notes from the early 1920s (Bodleian, Add. box 1). The elegant house at 116 survived the Second World War, but subsequently fell to the developer's hand (A. Saunders (ed.), *The London County Council Bomb Damage Maps 1939–1945*, LTS Publication No. 164, London, 2005). Neither the Villa Daheim nor the exquisite Villa Sherwood in Dresden still stands.

³⁴ Bodleian, Add. box 1. There are notes for a general history of Western music, on French and Italian opera, and on Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Berlioz, Liszt, Wagner, Brahms and Rachmaninov, with a few jottings on Medtner, Palmgren and Scriabin.

No. 2 of 1900 was written for this season. The *Drei Stücke* ('Three Pieces'), which are probably of similar date, are dedicated 'Meinem lieben Freunde Johannes Smith' ('to my dear friend Johannes Smith'), and may also have been written for the same season. Smith was apparently quite a performer in his youth. A foreign correspondent reports in a New Zealand newspaper on a concert at which Smith played:⁵⁰

In appearance he is commonplace – a heavy-faced youth – but the manner in which he rolled up his eyes and threw back his head was very amusing, and gave one the impression that he had practised this as much as his music.

The *Cello Sonata No. 1 in D major*, Op. 10, was composed in early 1891 and published on 8 September 1898, by Kistner of Leipzig.⁵¹ The manuscript, begun on 13 January, gives completion dates for the three movements of 26 February, 18 April and 30 April; Sherwood also notes that the work was completed 'Am ersten wirklich schönen Frühlingstag des Jahres' ('on the first truly beautiful spring day of the year'). Both the score and the separate cello part contain revisions, often of tessitura for the cello, and pencilled performance markings.⁵² There are a number of general and detailed references to the Sonata in D major by Sherwood's composition professor Felix Draeseke (Op. 51, 1890, published 1892); indeed, one gets the impression that his teacher's work was Sherwood's immediate inspiration. The first movement, *Allegro moderato* □, is in regular sonata form, opening with a quiet but striking unison passage for both instruments. Hemiola rhythms (where two bars of 3/4 are articulated as three bars of 2/4) that feature prominently later in the movement make their first appearance in the opening bars. The first subject is expansive and lyrical, the theme being handed between the instruments; it bears a resemblance to the opening of the first movement (also marked *Allegro moderato*) of Draeseke's Sonata, though the latter is simpler in conception and texture. The second subject makes extensive use of the hemiola rhythm that opens the work; it is developed in contrapuntal manner and strikingly scored at the climax without the root of the chord in the bass. A brief envoi passage leads to the development,

⁵⁰ Sydney F. Hoben, 'Student Life in Leipsic. No. XXI, *Hawkes Bay Herald*, 26 February 1890, p. 3.

⁵¹ The publication date is that given by Sherwood in his hand-written list of published works in the Bodleian. A copy in a private collection is inscribed 'Maria Howes Whittle in affectionate remembrance of Percy Sherwood Dresden, Sept. 15 1898'.

⁵² Bodleian, MSS. Mus., box. b.37 (score and part).



Sherwood on holiday with his family, c. 1907

from 1877. Smith also studied under Draeseke, so he and Percy would have known each other, and it is possible that all of Sherwood's works for cello and piano were written with Smith in mind. Smith subsequently settled in Dresden and had a busy career in Germany and elsewhere. *The Musical Times* reports in November 1899 that Smith had been appointed to a professorship at the Conservatoire,⁴⁸ and that he would undertake a series of chamber concerts during the following season with Sherwood and a violinist, Herr Kretina.⁴⁹ It seems highly likely that the Cello Sonata

⁴⁸ 'Foreign Notes', Vol. 40, No. 681, p. 767.

⁴⁹ No further information on Herr Kretina has been found.

Sherwood continued to compose. Piano music, songs and chamber music had been issued by various publishing houses, most of them in Germany, before the war, but only one work was published after he had settled in England.³⁵ On 7 February 1922, the violinist Marie Hall (1884–1956), to whom the Violin Concerto of 1902 was dedicated, presented a concert of 'modern British works' at the Wigmore Hall, including sonatas by Rutland Boughton and Sherwood, presumably his Third (C minor, 1920–21). On this occasion *The Musical Times* was rather more dismissive of Sherwood, opining that the Boughton stood 'easily first in its clear purpose, individuality, and technical handling'.³⁶ In view of extreme political and musical tumult of the preceding decade, it is not surprising that the standing in Britain of this 'British' composer should have altered so.

Although Sherwood's productivity appears to have dwindled in the later 1920s, there seems to have been a flurry of activity in the early 1930s – although it must be confessed that these observations, as others here, depend on an uneven documentary record. A series of advertisements appeared in *The Musical Times* over six successive months in 1931.³⁷

PERCY SHERWOOD
(Late Prof. Dresden Conservatorium)
PIANIST AND LECTURER
 Visits OXFORD AND CAMBRIDGE weekly.
 Piano, Harmony, Counterpoint. For terms, apply,
 116, Adelaide Road, N.W.3.

Sherwood must have been visiting the universities in a private capacity. Work on the Second Piano Concerto (E flat, sketched in 1931–32, scored between late 1932 and early 1934)³⁸ was begun in

³⁵ The Bodleian holds a list Sherwood drew up of his published works, together with their dates of publication; Bodleian, Adds. box 1. It starts with a *Mimetto* that appeared on 17 December 1885 and then runs through 24 opus numbers. The last work, 'Barcarole (No. 2) für das Pianoforte' apparently appeared on 17 January 1921, but no trace of this publication has been found. The list was originally kept in a folder with an embroidered cover that Sherwood probably used to hold manuscripts.

³⁶ 'London Concerts', *The Musical Times*, Vol. 63, No. 949, March 1922, p. 191.

³⁷ *The Musical Times*, Vol. 72, No. 1058, April 1931, p. 296; *ibid.*, No. 1059, May 1931, p. 393; *ibid.*, No. 1060, June 1931, p. 488; *ibid.*, No. 1061, July 1931, p. 584; *ibid.*, No. 1062, August 1931, p. 678; *ibid.*, No. 1063, September 1931, p. 777.

³⁸ Bodleian, MSS. Mus., box b.38. The Second Piano Concerto was the first work of Sherwood's to become available in a commercial recording, by Hiroaki Takenouchi, with the Royal Scottish National Orchestra conducted by Martin Yates, released in April 2012 (coupled with the Catoire Piano Concerto, Op. 21) on Dutton Epoch CDLX 7287. The recording was made in Glasgow on 3–4 August 2011.

Nayland, Suffolk, where other works – including a string quartet (given as his sixth, 1930), and parts of the Second Suite (1935)³⁹ – were also composed. Two addresses in Nayland given by Sherwood in the manuscripts of these works are Chase Cottage and Mill House, both of which constituted part of the East Anglian Sanatorium established by Dr Jane Walker (1859–1938), a specialist in tuberculosis who also had a practice at 122 Harley Street in London.⁴⁰ The piano also featured in these later years: Sherwood gave an all-Brahms concert at the ‘Music Circle’ in Mill Hill School on 23 October 1932, the only known performance by him in England.⁴¹ The notebook containing lecture notes from the early 1920s was put to use again to record the amount of time Sherwood practised each day. Amazingly, the first day noted is 24 October 1932, the day after his Brahms concert; the last is 28 February 1937, though by this time he had run out of space in the book. He practised most days, and the length of time spent doing so varied enormously, from ten minutes to four hours (though he never practised on Sundays, and allowed himself a few days off over Christmas).

Percy and Charlotte remained in touch with friends in Germany during this period, and postcards to them coloured by the mood sweeping Germany survive. At least two sets of German friends, both of whom mention further acquaintances in Germany with English surnames, were extremely encouraged by the ‘change of direction’ in Germany. In one card Sherwood received, dated the day after Hitler was sworn in as chancellor, polite enquiries about the family’s health are followed by ‘Otherwise everything here is as normal – Heil Hitler!’ Sherwood also appears to have remained intellectually curious. In January 1936, just over three years before his death, he wrote to Eugenie Schumann (1851–1938), daughter of Robert Schumann. He had perhaps read her biography of her father;⁴² he must also have read the standard biography of him by Wilhelm Joseph von Wasielewski (1822–96), as this is on the list of works he dealt with in his student days. Eugenie replied to him from her sanatorium in Switzerland, saying how much she appreciated his interest in her father, and explaining that she had written her book in response to von Wasielewski’s work,

³⁹ Bodleian, MSS. Mus., boxes b.39 and b.38 respectively.

⁴⁰ It seems that Walker was a family friend: she wrote to Therese Sherwood less than a month before her death thanking her for her kind wishes. Her obituary in *The British Medical Journal* lists music and painting as two of her interests, and her circle included the novelist George Gissing (1857–1903); Jane Walker, C.H., LL.D., M.D., Vol. 2, No. 4064, p. 1120.

⁴¹ Royal College of Music, Centre for Performance History, Leonard Darke Collection; www.concertprogrammes.org.uk/html/search/verb/GetRecord/8151 (accessed January 2012).

⁴² *Robert Schumann: Ein Lebensbild meines Vaters*, Koehler und Amelang, Leipzig, 1931.

which her mother, Clara, had spent years trying to discredit.⁴³

Although the choice of works for Sherwood’s 1932 concert may simply have been a reflection of the repertoire with which the composer was familiar, although the survival of a practice diary may skew the picture, and although curiosity alone may have compelled him to write to Robert Schumann’s daughter, given Sherwood’s outsider status as a musician in England, it seems that he may have been nostalgic for earlier times. Even after Charlotte’s death in 1936 her husband continued to compose: the latest dated piece found is a piano *Fantasia* written in May 1938 and dedicated to Cecilia Colledge, presumably the eminent figure skater (1920–2008).⁴⁴ Sherwood also received guests: a postcard from him to Therese dated July 1938 says ‘It is lovely having Dr. G. here!’, and Dr. G., clearly known to Therese, adds a few words.

If Sherwood’s health was not already deteriorating by this point, then it probably began to do so now. The death certificate, which gives Sherwood’s occupation as ‘Musician (Pianist)’, lists the causes of his death as acute myocardial failure, anaemia and chronic nephritis. His daughter, who had been Mrs Masterson for a number of years, was present when he passed away at home on 15 May 1939, just over a week before his 73rd birthday.⁴⁵ The Probate Registry in London has no note of any grant, either of probate or of administration (which applies in the case of intestacy) in relation to the estate. It seems that Sherwood’s legacy was again to be obscured by gathering war clouds.⁴⁶

One of Sherwood’s contemporaries at the Conservatoire was the Dutch cellist Johannes Smith (b. 1869⁴⁷), who had come to Dresden in 1883 to complete his training with Friedrich Grützmacher (1832–1903), principal cellist of the Saxon Court Orchestra and a professor at the Conservatoire

⁴³ Von Wasielewski studied with Schumann and in 1850 became his concert-master in Düsseldorf. He had been a close friend of both Robert and Clara, and his *Robert Schumann: Eine Biographie* appeared in 1858.

⁴⁴ Bodleian, MSS. Mus., box b.38.

⁴⁵ All sources other than the death certificate give the date of death as ‘June 1939’.

⁴⁶ A slightly puzzling notice would appear in *The News of the World* on Sunday, 8 May 1955: ‘SHERWOOD. – Will any person having knowledge of the whereabouts or other information relating to Miss Therese Sherwood [sic], formerly of Adelaide-road, Teddington [sic], Middlesex (daughter of Professor Sherwood), please communicate with Murray Hutchins & Co., solicitors, of 11 Birchin-lane, London E.C.3.’

⁴⁷ The date of Smith’s death remains obscure. The latest date found for any activity by him is 1934, when he is reported as performing at the American church in Dresden; ‘Musical Notes from Abroad’, *The Musical Times*, Vol. 75, No. 1096, June 1934, p. 556.