

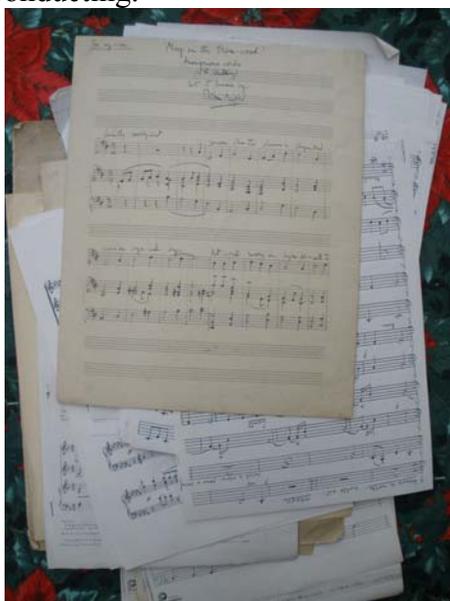
The Robin Milford Trust

Newsletter January 2010

A Good Year for Robin Milford

2009, the fiftieth anniversary of Robin's death, was a good one for him. It saw the Trust being reborn, after some years in the doldrums. Peter Hunter was awarded his MPhil degree for his work on Robin's Life and Music. Stephen Varcoe became our patron. The website was launched, the bank account was revived, and royalties that had been accumulating for several years were paid in.

Two grants were made, one towards a forthcoming CD of Robin's music from John Turner, a long-time friend of the Trust, and the other towards the performance of Robin's setting of *In the Bleak Midwinter*, in a concert by the Epsom Choral Society, which was founded by Sir Humphrey Milford in 1922 to allow Robin to gain experience in conducting.



Peter's book *Robin Milford A composer illuminated by his songs* has been published by Animus, and an additional chapter made available on the website.

St James Press of Kentucky has published Robin's *Evening Cantata* on a CD Rom.

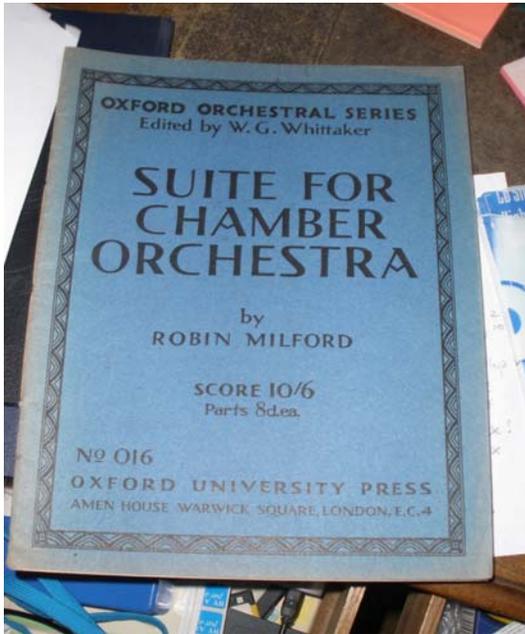
Lautaro Vazquez of Spain, an enthusiast for Robin's music, has been following these developments closely, and was delighted, and has translated the Wikipedia article on Robin into Spanish.

There was a delightful concert based on Thomas Hardy's poems at University College London in October, when Cassandra Manning sang several songs by Robin, and Caroline Jaya-Ratnam performed the *Prelude, Air and Finale* Opus 41.

Lost and Found

In September, Peter Marchbank from Norfolk emailed enquiring about a full score and parts for the *Darkling Thrush, Two Songs and an Interlude* Opus 15, and the *Suite for Chamber Orchestra* Opus 5. We were unable to help with any of these, and suggested he try the Bodleian Library for the first two. Sadly we had to confirm that the Suite Opus 5 was lost, as stated in Ian Copley's book.

Then during October half term, Auriol Milford and I paid Marion Milford a visit in Oxford. One result was the gift of a suitcase and a half of pieces by Robin that she had, many of them autographed, some of them in penciled manuscript. These are now at my home, and are indicated on the list of Robin's



music on the website.

By chance, I came across Peter's email again just when I was finishing the cataloguing. I found I now had a copy of the *Two Songs and an Interlude*, so I was able to scan them and email them over. Copyright is not a problem, as the Trust owns the copyright anyway, and graphic rights last twenty-five years I'm told.

If I'm wrong on this, please think twice before correcting me, as the thought of having to put everything into Sibelius is somewhat daunting, especially as I only have Micrologic, which went out of production in 2003 and will only run on Windows Millennium anyway. Computers!

I scanned at 100 dots per inch, in order to keep the file sizes down. If you require a higher resolution, please ask.

How helpful of the sheet music to just fit into my flatbed scanner. Some excellent foresight there, considering computers were not even thought of in the 1930s, let alone conceived. Perhaps we should be grateful for them after all.

Then, I found myself staring at a piece in a blue cover published by OUP lying on my desk, called *Suite for Chamber Orchestra*. There was no Opus number on the cover, but when I looked inside, there it was, Opus 5 written in ink, presumably by Robin, just above the music. So it is not lost at all, and on Christmas Eve, after 90 minutes of scanning and editing when I ought to have been tidying my room, I was able to email it to both Peters. (Please don't tell).

What Now?

There is plenty to be done. Gradually, we hope to make the sheet music more available. Animus will be publishing some previously unpublished songs soon, along with others that have already been published, to accompany Peter's book. A tenth CD is on its way. Hopefully, more 'missing' sheet music will turn up in lofts and attics. It would also be nice to gather more photos of Robin, as we don't have many, and collect concert programmes and so forth.

People are always looking for something new. It's up to us to see to it that Robin's music is available for coming generations. Many thanks to everyone who has helped us to this point. It has also been fun, which thankfully is an experience still allowed to us in the post-modern world. Robin would have approved.

David Pennant, Trustee, along with Peter Hunter and Auriol Milford.

