

## Dramatis Personae

**Allen, Sir Hugh Percy** (1869–1946), organist at Ely Cathedral, then New College, Oxford; Director of the Royal College of Music, conductor of the Bach Choir

**Anglès, Higiní** (1888–1955), Catalan musicologist and cleric

**Bainbrigge, Philip Gillespie** (1890–1918), poet, teacher, musician

**Bartholomew, Augustus Theodore ‘Theo’** (1882–1933), librarian and bibliographer, editor of Samuel Butler, pioneer of gay studies

**Baylis, Lilian** (1874–1937), founder of the Old Vic/Sadler’s Wells

**Beecham, Sir Thomas** (1879–1961), conductor

**Bliss, Sir Arthur** (1891–1975), composer

**Bliss, Francis Kennard** (1892–1916), artist, musician

**Boult, Sir Adrian Cedric** (1889–1983), conductor

**Bridges-Adams, William** (1889–1965), producer and director

**Britten, Benjamin** (1913–1976), composer

**Brooke, Rupert Chawner** (1887–1915), founder of Marlowe Dramatic Society, poet, writer

**Browne, William Denis** (1888–1915), musician, love of Dent’s life

**Browning, Oscar** (1837–1923), dilettante historian and musician, Fellow of King’s College

**Busoni, Ferruccio** (1866–1924), composer and piano virtuoso

**Carey, Francis Clive Savill** (1883–1968), singer, teacher at the Royal College of Music and at Adelaide Conservatory, opera producer at the Old Vic/Sadler’s Wells, folk-dancer, one of Dent’s closest friends

**Craig, Edward Henry Gordon** (1872–1966), theatre producer

**Dalton, Edward Hugh John Neale**, later Baron Dalton (1887–1962), Labour politician, later Chancellor of the Exchequer

**Dean, Winton Basil** (1916–2013), musicologist, Handel scholar

**Einstein, Alfred** (1880–1952), musicologist, editor of *Acta Musicologica*

**Evans, Edwin** (1874–1945), music critic, co-founder and President of ISCM (International Society for Contemporary Music)

**Forster, Edwin Morgan** (1878–1970), writer, librettist and critic

**Foss, Hubert James** (1899–1953), music editor at Oxford University Press

**Friedlaender, Max** (1852–1934), German singer, writer and music historian specialising in Schubert's songs

**Goodhart-Rendel, Harry Stuart 'Hal'** (1887–1959), musician, architect, writer, Slade Professor at Oxford

**Gordon, John Barrit 'Jack'** (1898–1978), opera producer

**Guthrie, Sir William Tyrone** (1900–1971), theatre producer and director

**Haward, Lawrence Warrington** (1978–1957), music critic at *The Times*, art critic and collector, later curator of Manchester Art Galleries, Dent's closest friend

**Haynes, Edmund Sidney Pollock 'Ted'** (1877–1949), lawyer, writer on civil liberties, publisher

**Hirsch, Paul** (1881–1951), German-born music collector, whose collection became the basis of the British Library music collection

**Hirschfeld, Magnus** (1868–1935), pioneering German sexologist, founder of the Wissenschaftlich–humanitäres Komitee (Scientific–Humanitarian Committee)

**Jekyll, Francis 'Timmy'** (1882–1965), librarian, nephew and biographer of gardener Gertrude Jekyll

**Keynes, John Maynard** (1883–1946), celebrated economist, Fellow of King's College

**Kraus, Alessandro** (1853–1931), Florentine collector of early musical instruments

**Lascelles, George Henry Hubert, 7th Earl of Harewood** (1923–2011), founder of *Opera* magazine, board member of the Royal Opera House and English National Opera

**Lubbock, Percy** (1879–1965), writer and critic; friend of Clive Carey and A.C. Benson

**Monro, Harold Edward** (1879–1932), poet, owner of the Poetry Bookshop

**Murry, John Middleton** (1889–1957), writer, editor, especially of *The Athenaeum*

**Ogden, Charles Kay** (1889–1957), polymath linguistic philosopher, founder of the *Cambridge Magazine*

**Orr, Robert Kensley ‘Robin’** (1909–2006), composer, Professor of Music at Cambridge

**Paget, Violet, aka ‘Vernon Lee’** (1856–1935), writer, musician, part of the expatriate community outside Florence

**Purves, Patrick John Chester Jervis Laidlaw** (1890–1960), official in the secretariat, League of Nations

**Reinhart, Werner** (1884–1951), Swiss philanthropist and amateur musician

**Sassoon, Siegfried Loraine** (1884–1968), poet, writer

**Sayle, Charles Edward** (1864–1924), bibliographer and Uranian poet

**Scherchen, Hermann** (1891–1966), conductor, editor

**Seyssel, Claudio di, Marchese di Aix e di Sommariva del Bosco** (1874–1930), Dent’s longtime friend

**Squire, William Barclay** (1855–1927), early music scholar and editor

**Stanford, Sir Charles Villiers** (1852–1924), Irish-born composer, Professor of Music at Cambridge, later also Professor at the Royal College of Music, knighted 1901

**Stewart, Reverend Hugh Fraser** (1863–1948), Fellow of Trinity College, whose extended family, including his sister ‘Daisy’ (wife of Francis Jenkinson) and three of his daughters, Jean, Katherine ‘Katten’, and Frideswide ‘Frida’, were serious musicians

**Summers, Augustus Montague** (1880–1948), occult scholar and anthologist

**Thomson, Katharine Fraser Stewart** (1906–2006), political activist and musician

**Toye, John Francis** (1883–1964), music critic and writer; he and his brother Geoffrey worked with Dent at the Old Vic/Sadler’s Wells

**Trend, John Brande ‘JB’** (1887–1958), first Professor of Spanish at Cambridge; Dent’s partner

**Wellesz, Egon** (1885–1974), composer, musicologist

**Williams, Ralph Vaughan** (1872–1958), composer

**Wilson, Sir James Steuart** (1889–1966), singer, later Director-General of the BBC and of The Royal Opera House

**Wolf, Johannes** (1869–1947), German music scholar and teacher

He was a tall, weakly-built young man, whose clothes had to be judiciously padded on the shoulder in order to make him pass muster. His face was plain rather than not, and there was a curious mixture in it of good and bad. He had a fine forehead and a good large nose, and both observation and sympathy were in his eyes. ... All the energies and enthusiasms of a rather friendless life had passed into the championship of beauty.

—E.M. Forster, *Where Angels Fear to Tread* (Penguin, 1975; first pub. 1905), p. 70.

He was medieval. Like a gothic statue. Tall and refined, with shoulders that seemed braced square by an effort of the will, and a head that was tilted a little higher than the usual level of vision, he resembled those fastidious saints who guard the portals of a French cathedral. Well educated, well endowed, and not deficient physically, he remained in the grip of a certain devil whom the modern world knows as self-consciousness, and whom the medieval, with dimmer vision, worshipped as asceticism.

—E.M. Forster, *A Room With A View* (Penguin, 1978; first pub. 1908), p. 106.

That mixture of culture and mischief.

—E.M. Forster, 'A View without a Room' (Penguin, 1978; first pub. 1958), p. 233.

Dent of course in a corner.

—Lytton Strachey to Dora Carrington, 1918, in *The Letters of Lytton Strachey*, ed. Paul Levy (New York, 2005), p. 424.

His importance in the musical hierarchy of Cambridge may perhaps be described as unofficial rather than official; he had a finger in all the choicest musical pies, but he rarely made them. Stanford was Professor of Music; Charles Wood the teacher of theory and composition; Mann organist of King's; Alan Gray the conductor of the Musical Society. Yet for nearly all of us younger men it was Dent, more than anyone else, who kindled our enthusiasm and held our allegiance.

—Francis Toye, *For What We Have Received* (London, 1950), p. 65.

I always imagine Dent as the Serpent telling Eve about the Apples. 'My dear Eve ...' pointing out all the blemishes on them, with back-hits at God and Adam, and a rumour that the Holy ghost was *enceinte* [pregnant]. But so kindly.

—Rupert Brooke to Geoffrey Keynes, March 1911.

I can hardly hope to be myself the composer of the perfect English song, but if I can help somebody else to do it, it wd be something.

—Dent to Lawrence Haward, 24 July 1901.