

URSULA GREVILLE, PHILIP HESELTINE AND *THE SACKBUT* (LONDON, 1920–1934)

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Examination of a vast array of English-language music journals makes clear the general absence of female writers in this field in both England and the United States. Some exceptions are the English writer Rosa Newmarch, an authority on the music of the Russian nationalist composers, the Finnish Jean Sibelius and Bohemian composers, who, by the particular nature of her subject matter, dependent in each case on mastery of a foreign language, achieved a strong foothold in the field of British music journalism. The composer and writer Ethyl Smyth reached guarded recognition owing to the strength of her personality, the power of her compositions and her strong but lucid offerings to the press. The work activities granted to women in the First World War and the achievement of partial suffrage in 1918 and full suffrage in 1928 for women in Britain and in 1930 for women in the United States are factors in the lifting of the fore-mentioned restrictions imposed in the field of music. Of particular interest is the case of the high soprano Ursula Greville (1898–1991), who came to assume and to succeed in the editorship of a music journal, *The Sackbut*, despite negative reaction from various quarters. Her achievement has been obscured by a total lack of recognition or intentional disregard by the British musical establishment. Greville was not, in fact, trained for the role of editor of a music journal, but was a performing artist, a singer of occasional roles at the Covent Garden Opera in London, or as an oratorio and concert singer of folk songs and contemporary vocal music. Reviews of her appearances in these capacities can be found in the musical press of the period.

The British monthly music journal *The Sackbut*, including and absorbing “the existing circulation, subscription list and organization” of *The Organist and Choirmaster*,¹ was founded by the publisher Winthrop Rogers at the instigation of the first editor, Philip Heseltine (1894–1930), also known by his pseudonym, Peter Warlock (fig. 1).² Heseltine achieved some recognition as a composer of songs in the early 1920s and the *Capriol Suite* for orchestra

1 Letter from Philip Heseltine to Frederick Delius, 16 April 1920, as cited in Cecil Gray, *Peter Warlock. A Memoir of Philip Heseltine* (London, 1934): 205.

2 The realization of a publisher’s support of Heseltine’s proposed journal is explained in his letter to Frederick Delius. *Ibid.*, 204–06.



Fig. 1. Philip Heseltine, circa 1924.

in 1925. In its entirety, *The Sackbut* was published in London as forty-three monthly issues, all containing forty pages printed in single column format, from May 1920 until February 1934. Heseltine prepared eight issues for publication in 1920 and, after a three-month hiatus, an additional issue, dated March 1921. Still later, another issue appeared in June 1921. Heseltine proved to be extremely irresponsible as he engaged in his writings the prominent English music journalist and author Ernest Newman in a controversy about the latter's refusal to study modern scores as recommended by Heseltine.³ Winthrop Rogers, understanding the highly-regarded position Newman held in the British musical establishment, withdrew his support of *The Sackbut* after five issues. It is clear that Heseltine himself edited the first seven issues, May to November 1920, the March 1921 issue, and continued as proprietor and editor until issue no. 9, with the assistance of the well-known writer on music, Cecil Gray. The latter wrote, assembled and guaranteed payment for the printing of the December 1920 issue, owing to Heseltine's unexplained absence from and reappearance in London.⁴ The journal's secretary, Miss Voules, gathered Heseltine's manuscripts to create the June 1921 issue, without explaining her actions to the absent Heseltine.⁵ At this point Heseltine was forced to abandon his interest in the project owing to numerous irregularities of his personal life.⁶

The content of the journal during the period of Heseltine's editorship reflects traditional journal organization in the mixing of articles on historical topics such as Calvin on church music and the difficulties of organ building in Britain, with those on various aspects of contemporary musical life: the composer Ferruccio Busoni,⁷ the mechanical instrument named the pianola,⁸ modern piano technique,⁹ Diaghilev's Ballets russes¹⁰ and the British woman composer Ethel Smyth. Heseltine himself provided only sixteen articles signed with his proper name or one of his several pseudonyms, one co-authored article and five reviews of operas and concerts and criticism of

3 See Heseltine's unsigned article about Newman, "Mlle Reporter," *The Sackbut* 1, no. 2 (June 1920): 53–56, and an explanation of the whole controversy in Gray, 207–08.

4 Gray, 209.

5 Barry Smith, *Peter Warlock. The Life of Philip Heseltine* (Oxford University Press, 1996): 177.

6 For an extensive background to the complicated history of Heseltine's editorship of the journal see Smith, *Peter Warlock*: 158–86.

7 H. Proctor-Gregg, "Busoni, pianist and composer," *The Sackbut* 1, no. 3 (July 1920): 101–04.

8 Alvin Langdon Coburn, "The Pianola as a Means of Personal Expression," *The Sackbut* 1, no. 2 (June 1920): 57–59.

9 Kaikhosru Sorabji, "Modern Piano Technique," *The Sackbut* 1, no. 3 (July 1920): 116–23.

10 H. P. G., "Romping with the Classics," *The Sackbut* 1, no. 4 (August 1920): 157–59

the tradition bound repertory of the Promenade Concerts.¹¹ Heseltine gathered a number of articles from several writers on music with whom he was personally acquainted. A prolific contributor, the aforementioned Cecil Gray writes about the importance and value of art criticism, compares the quality of the writings of Ernest Newman and J.A. Fuller Maitland,¹² reports on the various meanings of the word “romantic” and discusses the romantic origin and derivation of modern music,¹³ compares three different Italian modernists, Giacomo Puccini, Gian Francesco Malipiero and Alfredo Casella,¹⁴ and finds Béla Bartók the most significant and arresting among the composers of the first quarter of the twentieth century.¹⁵ Heseltine and Gray are joint authors of an article on the life and works of the renaissance Italian composer of madrigals, Carlo Gesualdo.¹⁶ Heseltine’s contribution to this undertaking is in the main an overview of English and German literature about Gesualdo.¹⁷ The modernist composer Kaikhosru Sorabji contributes articles on the vocal qualities of singers¹⁸ and traces the history of piano technique from the time of Liszt.¹⁹ An English-language translation from the Hungarian of Béla Bartók’s article “The Relation of Folk-song to the Development of the Art-music of our Time” is a feature article.²⁰ Frederick Delius provides a scathing article about the actions of Russian impresarios (Serge Diaghilev), Parisian decadents and their press-agents, all of whom Delius claims create degradation of art to the level of a side-show at a fair.²¹

The division entitled “Organist’s Notes,” representing the absorption of *The Organist and Choirmaster*, announced at the outset of the journal’s publication, appears in issues nos. 2 through 9, and includes several articles about the poor quality of contemporary church music by the well-known authority on

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- 11 Heseltine’s articles are signed with several pseudonyms including Prodocimus, A. Whyte Westcott, Apparatus criticus, Jerry Cinimbo, Bagwaller, Obricus Scabarozus and Q. Yew.
- 12 Cecil Gray, “A Critique of Pure Cant. Being an Earnest Inquiry into the Nature of the New Man,” *The Sackbut* 1, no. 3 (July 1920): 112–15.
- 13 Cecil Gray, “In Defence of Romanticism,” *The Sackbut* 1, no. 4 (August 1920): 162–71.
- 14 Cecil Gray, “Three Modern Italian Composers,” *The Sackbut* 1, no. 6 (October 1920): 284, 286, 288.
- 15 Cecil Gray, “Béla Bartok,” *The Sackbut* 1, no. 7 (November 1920): 301–08.
- 16 Cecil Gray, “Carlo Gesualdo, Prince of Venosa (1560–1614),” *The Sackbut* 1, no. 4 (October 1920): 253–72.
- 17 Philip Heseltine, “Carlo Gesualdo, Prince of Venosa (1560–1614).” *The Sackbut* 1, no. 6 (October 1920). See especially under article heading “II,” 259–67.
- 18 Kaikhosru Sorabji, “Of Singers,” *The Sackbut* 1, no. 1 (May 1920): 19–22.
- 19 Kaikhosru Sorabji, “Modern Piano Technique,” *The Sackbut* 1, no. 3 (July 1920): 116–23.
- 20 Béla Bartók, “The Relation of Folk-song to the Development of the Art-music of our Time,” *The Sackbut* 2, no. 1 (June 1921): 5–11.
- 21 Frederick Delius, “At the Cross-roads,” *The Sackbut* 1, no. 5 (September 1920): 205–08.

early music and Bach scholar Richard Runciman Terry.²² The music of four complete compositions, a Fantazia for strings by Henry Purcell, “The Piper” and “The Oxen,” both songs by Edward J. Dent, and a twelve-part chorus “Thou wilt not goe and leave me hier” by George Whitaker are published in issues 1, 2, 4 and 8.

Almost a half century after the outset of *The Sackbut*'s publication, the early years of the journal and Heseltine's contribution were seen to be significantly favored in English musical life, for an editorial in *The Musical Times* of 1969 states “Philip Heseltine launched *The Sackbut*, which stirred up the sluggish pools of English journalism.”²³ This opinion is based on limited perusal of the English musical press of the 1920s, for *The Monthly Musical Record* of this very year was edited by Alexander Eaglefield Hull, a serious advocate of musical modernism, contains articles on a wide variety of topics not necessarily sluggish. Despite the serious complications of tardy publication caused by Heseltine's inability to control his personal life, and the meagre number of journal issues prepared under his watch, Bernard Van Dieren, a close personal friend of Gray and Heseltine, was to write in an obituary for the latter in 1935 claiming, that as editor of *The Sackbut*, he, Heseltine, “displayed a brilliance that compelled the admiration of his adversaries, and his own contributions to this and other periodicals always gave proof of an ease beyond his experience, and a knowledge beyond accepted sources.”²⁴ Examination of the actual content of the first nine issues reveals, however, this opinion to be exaggerated and possibly erroneous. In none of these reports are the true details of the journal's development revealed, nor are there any comments on the circumstances of the new editor, Ursula Greville. All retrospective discussion is limited to the years 1920–1921, Heseltine's short period of connection with musical journalism. It would appear that a woman serving as editor of a music journal was cause to exclude all discussion of her undertaking in the contemporary musical press.

More recently the early years of *The Sackbut* have reemerged in musicological discussion. Charles Edward McGuire notes the journal “featured opinionated articles on the aesthetics and philosophy of music” and “catered to a younger set of readers and shocking the older musical establishment through its poems and radical essays,”²⁵ without stating the identities of the shocked

22 Richard Runciman Terry, “Organs and Choirs,” *The Sackbut* 1, no. 3 (July 1920): 136, 138, 140.

23 Editorial, *Music & Letters* 50, no. 1 (January 1969): 3.

24 Bernard Van Dieren, “Philip Heseltine,” *The Musical Times* 72, no. 1056 (1 February 1931): 117–19.

25 Charles Edward McGuire, “Edward Elgar: ‘Modern’ or ‘Modernist?’ Construction of an Aesthetic Identity in the British Musical Press, 1895–1934,” *The Musical Quarterly* 91, no. 1–2 (2008): 12.

parties. Sarah Collins concentrates her discussion of the journal on “questions about the nature and function of criticism”²⁶ brought to light by Cecil Gray in an article about Ernest Newman’s critical stance.²⁷ Problems connected with many aspects of musical criticism were not new to *The Sackbut*, but had been remarked upon throughout the long history of music journalism.

John Kenneth Curwen of the highly respected educational music publishing firm Curwen & Sons bought the journal in 1921 and appointed his wife (mistress?), the twenty-eight-year-old high soprano and collector of folksongs Ursula Greville²⁸ to the position of editor (fig. 2). The issue dated July, 1921 contains Ursula Greville’s name in this capacity.²⁹ The appointment caused the *Daily Mail* to remark cruelly “editress at seventeen — London’s youngest girl editor.”³⁰ Indeed, the placement of a woman to such an authoritative position appears to have been unprecedented in the history of male-dominated British music journalism. Heseltine reacted with odious anger nicknaming her “Miss UG,” referring to her as “Curwen’s slut-like mistress,”³¹ and wrote an obscene limerick about her.³² Heseltine’s friend Robert Lorenz records Heseltine’s derogatory comments about *The Sackbut*, renamed “The Backslut,” and letters to the journal’s new editor from Gray, Dieren and Lorenz “in terms which rendered them unprintable.”³³ Despite such negative remarks, *The Sackbut* continued successfully under Miss Greville’s editorship from September 1921 to February, 1934. The young editor, however, has been gradually eradicated from the record of English musical life in the twentieth century. Biographical information about Greville is almost non-existent. There is no entry for her in the current edition of Grove’s *Dictionary of Music and Musicians* or in the fifth edition of *Baker’s Biographical Dictionary of Musicians*; only short entries can be found in Hugo Riemann’s *Musik-Lexikon* of 1929 and Carlo Schmidl’s *Dizionario universale dei musicisti* of 1938.³⁴

26 Sarah Collins, “‘Never Out of Date and Never Modern’: Aesthetic Democracy, Radical Music Criticism and *The Sackbut*,” *Music & Letters* 95, no. 3 (2014): 404.

27 Cecil Gray, “The Task of Criticism,” *The Sackbut*. 1, no. 1 (May 1920): 9–13.

28 For an interview with the singer, see “Ursula Greville” in Frederick H. Martens, *The Art of the Prima Donna and Concert Singer* (New York: Appleton, 1923): 124–38. Also published in the United States is Ursula Greville, “Radio in Britain”, *The Musical Quarterly* 11, no. 2 (April 1925): 157–63.

29 Ursula Greville, “Editorial,” *The Sackbut* 2, no. 2 (July 1921): 5.

30 From a letter, Heseltine to Colin Taylor, Heseltine’s Eaton piano teacher, dated 17 October 1921, cited in Smith, 185.

31 Smith, 183.

32 “One evening Miss Ursula Greville / Was about to be raped by the Devil, / But her bush proved so thick / That it baffled his prick – / So he went to The Barber of Seville.”

33 Smith, 186.

34 Alfred Einstein, “Greville, Ursula.” *Hugo Riemann’s Musik-Lexikon*, ed. Alfred Einstein. (11th ed. Berlin: Max Hesse’s Verlag, 2016–) Article first published 1929. Article published online



Fig. 2. Ursula Greville, circa 1923.

Ursula Greville was somewhat flummoxed to find herself in the responsible position of the editor of a London music journal, as she was completely inexperienced in the ways of music journalism. Moreover, she was unacquainted with the “membership of the circle of contributors” to the twenty music journals produced in London at this time.³⁵ In the August, 1924 issue, Greville writes the confessions of an editor, unequipped to deal with the vicissitudes of periodical publication, after accepting the work because the journal had been badly let down, and notes the assistance of Paul Konody in proof reading and the business of publication.³⁶ The publication schedule of volumes issued under the editorship of Miss Greville, organized as beginning in August of one year through July of the next year, was maintained for vols. 2 through 10 (1921–30). Volume 11 (1930–31) was reduced to eleven issues. In vols. 12 and 13 (1931–33) *The Sackbut* was treated as a quarterly. Seven monthly issues were resumed in vol. 14 (1933–34). The journal’s final issue, dated February 1934, is without comment as to the suspension of publication.

To overcome her inexperience and deficiencies, Miss Greville creates an “editorial policy of the inexperienced editor,” and she writes letters to many persons with whom she was both acquainted and unacquainted, requesting they contribute articles of contemporary and historical interest to the music journal.³⁷ The results are varied but of great interest to understanding much of the then current discussion of twentieth-century musical, theatrical and political life. The newly engaged contributors write on the many problems created by the modern world, including the origin and advance of technology affecting music publication and performance, gramophone recordings, silent films and films with sound, wireless broadcasting and local and inter-continental travel, the changing social organization of the world owing to the rise of communism and fascism, the suffragette movement granting women the right to vote and own property, among many other social changes and new ideas that affected all aspects of musical life. According to Charles Edward McGuire, *The Sackbut* “featured opinionated articles on the aesthetics and philosophy of music,” and was “controversial in tone ... catering to a younger set of readers and shocking the older musical establishment through

January 2016 (accessed 2 February 2021). <https://rme.rilm.org/rme/stable/391532>. Schmidl Carlo. “Greville, Ursula”, *Dizionario universale dei musicisti*. (2nd ed. Milano: Sonzogno, 2016–) Article first published 1938. Article published online January 2016 (accessed 2 February 2021). <https://rme.rilm.org/rme/stable/391533>.

35 A committee headed by Kenneth Curwen as Chairman which included Granville Bantock, Percy C. Buck, and Richard Runciman Terry as members was established to advise the editor.

36 [Ursula Greville], “Remarks.” *The Sackbut* 5, no. 1 (August 1924): 1–2.

37 [Ursula Greville], “Remarks.” *The Sackbut* 2, no. 2 (July 1921): 1.

its poems and radical essays.”³⁸ An advertisement for the journal published in the contemporaneous *Fanfare* states the journal’s fearless stance: “There is no sound so unmusical as the grinding of an axe. To musical faction and musical snobbery the columns of *The Sackbut* are closed.”³⁹

An interesting feature of the journal is Miss Greville’s personal editorial published at the outset of almost all issues.⁴⁰ In these she provides a commentary on her experiences in the contemporary musical and theatrical world and shares her acute observations with her readers. Owing to her wide knowledge of the art of singing, Greville’s observations about the vocal productions of the leading singers who appeared on the London concert and operatic stages are invaluable. Among those about whom she makes pertinent remarks are eight leading sopranos Rosetta Pampanini, Margaret Sheridan, Dusolina Giannini, Eva Turner, Elena Gerhardt, Lotte Lehmann, Rosa Ponselle, Maria Jeritzka, the mezzo-soprano Conchita Supervia, the tenors Beniamino Gigli and Heddle Nash, the baritone Mariano Stabile, and the bass Fyodor Chaliapin (Fëdor Šalâpin). An alarming decadence in the art of singing is noted, giving rise to discouragement for those with real artistic interest in this branch of music. Remarks are made on the helpless, arrogant, knowledgeable and demanding *prime donne*, beloved of former times, as opposed to mass-produced singers of to-day, who deny the assistance of vocal teachers and sing rubbish on broadcasting contracts.⁴¹

The disruptive behaviour of European audiences is broached by Greville, but countered with the opinion that England, a nation of “live and let live,” refrains from expressing displeasure by hissing.⁴² The problems facing the concert-giver with half-filled halls is explained, as is noted in George Bernard Shaw’s indignant outburst about seeing practically no one in the stalls, thought to be based on the dramatist’s ignorance of the ways of concert managers, for the concert-giver must paper the house with free seats to ensure a reasonable audience.⁴³ The physical experience of auditioning for radio work brings recognition of the differences between singing in concert halls and singing in broadcast studios.⁴⁴ Studying broadcasting tests repeatedly permits recognition of errors in vocal execution. Disagreement is expressed with the

38 Charles Edward McGuire, “Edward Elgar: ‘Modern’ or ‘Modernist?’ Construction of an Aesthetic Identity in the British Music Press, 1895–1934.” *The Musical Quarterly*, 91 (2008): 12.

39 “*The Sackbut*. Edited by Ursula Greville” in *Fanfare* 1, no. 1 (1 October 1921): iv.

40 At first entitled “Editorial” and “Remarks,” but later changed to read “Excursions of Ursula Greville.”

41 Ursula Greville, “The Wireless Menace,” *The Sackbut* 6, no. 2 (September 1925): 25–26.

42 Ursula Greville, “Remarks,” *The Sackbut* 3, no. 12 (July 1923): 353–54.

43 Ursula Greville, “Remarks,” *The Sackbut* 2, no. 12 (July 1922): 5.

44 Greville’s important article about the state of radio broadcasting is “Radio in Britain” in *The Musical Quarterly* 11, no. 2 (April 1933): 157–63.

entrepreneur Lionel Powell's opinion that the medium of the wireless "is suitable only for third-rate artists and animals at the zoo."⁴⁵ Attendance at a meeting of the International Association of Poets, Playwrights, Editors, Essayists and Novelists (P.E.N.) in June, 1933 at Dubrovnik reveals the preoccupation of the meeting was Hitler's action towards Jews, the Communists and Socialist writers, German intellectuals (and the burning of books), and those of similar views being denied their rights as P.E.N. members at the Berlin Centre. The withdrawal of the German delegation from the meeting owing to the questioning and betrayal of their opinions, and the ensuing pandemonium that broke out is discussed.⁴⁶ Remarks on indecency and censorship in Britain is broached.⁴⁷

Three aspects of the advance of the uses of technology and music—the motion picture, gramophone recording and the wireless—receive considerable attention throughout the journal. The advance of the motion picture in the 1920s is discussed by the editor and her contributors from a number of aspects including the use of musical accompaniments in films, original film scores and scores adapted from the masterworks of the "great composers," the development of original scores to accompany film dramas, the "talking" film and the synchronization of sound with film action. In 1933 there is description of a soundtrack for a film projected at twenty-four frames per minute by a gramophone disc played on a turntable operating at 33½ revolutions per minute.⁴⁸ The threat of the decline of the legitimate theatre owing to the popularity and prominence of the "talking film" is considered.⁴⁹ The advancement of gramophone recordings is introduced in 1926 by means of an interview with Christopher Stone, assistant to Crompton Mackenzie, editor of the newly established magazine *The Gramophone*.⁵⁰ Electrical H.M.V. (His Master's Voice) and Parlophone Company recordings are reviewed by Hermon Ould and Maurice Jacobson on a regular basis beginning in March 1928.⁵¹ The recordings of the competitive Columbia Gramophone Company, however, are not reviewed in the journal. But another writer views gramophone recordings as a menace to music appreciation owing to backgrounds of wrangling voices

45 Ursula Greville, "Broadcasting. Some Second Thoughts." *The Sackbut* 5, no. 6 (January 1925): 153–55.

46 Ursula Greville, "Excursions of Ursula Greville." *The Sackbut* 8, no. 5 (June 1933): 169–75.

47 Ursula Greville, "Excursions of Ursula Greville." *The Sackbut* 9, no. 9 (April 1929): 285–88.

48 "The Talking Cinema in Schools." *The Sackbut* 8, no. 6 (July 1933): [1p] 196/97.

49 Horace Shipp, "Au-dessus de la mêlée." *The Sackbut* 9, no. 11 (June 1929): 376–77.

50 Ursula Greville, "Gramophone Remarks." *The Sackbut* 7, no. 1 (August 1928): 21–22.

51 Hermon Ould and Maurice Jacobson, "Gramophone remarks." *The Sackbut* 7, no. 8 (March 1928): 254–56.

showing nobody to be listening to the mechanically produced performance.⁵² The wireless broadcasting monopoly of the B.B.C. is shown to be a national concern and many negative opinions about broadcasting use of gramophone recordings are voiced.⁵³ A dispute is raised concerning the wireless as a help toward the appreciation of good music, as are remarks on the decline of the sale of vocal music brought about by wireless performances.⁵⁴ An article in the *Radio Times* defends the B.B.C.'s policy and record, but concludes with remarks about the failure of the corporation to realize the enormous potential of the medium.⁵⁵

A number of important articles on historical and contemporary subjects are reproduced from European sources in English-language translation, bringing to the anglophone reader some of the finest current scholarship from European writers.⁵⁶ Composer Egon Wellesz—who still lived in Vienna at the time—studies the beginnings of opera in Vienna, the future of grand opera,⁵⁷ modern musical life in post-war Vienna,⁵⁸ and reviews his teacher Arnold Schoenberg's text on harmony.⁵⁹ Oscar von Riesemann's investigates Scriabin's musical art by means of a review of Boris de Schloezer's detailed biography of the composer.⁶⁰ Adolf Wiessemann discusses the German view of the English as an unmusical people, and the establishment of the important International Society of Contemporary Music (ISCM) by an Edward J. Dent, an Englishman.⁶¹ Henry Prunières' investigations are directed at Monteverdi's interest in French music⁶² and the Italian composer's sacred music,⁶³ the French opera and Lully's *Armide*.⁶⁴ André Coëuroy writes about the jubilee of the current Paris Opéra building, designed by Charles Garnier,⁶⁵ and studies Friedrich

52 C. Henry Warren, "A Menace to Music," *The Sackbut* 13, no. 6 (July 1933): 202–06.

53 Christopher Stone, "Up the Gramophone!" *The Sackbut* 7, no. 8 (April 1927): 203–04.

54 "Pianoforte Music," *The Sackbut* 8, no. 9 (April 1928): [1] 256/57.

55 "Radio Wrangles," *The Sackbut* 5, no. 9 (April 1925): 274–75.

56 The names of the source journals are rarely given.

57 Egon Wellesz, "Is There a Future for Grand Opera," *The Sackbut* 2, no. 11 (June 1922): 11–13.

58 Wellesz, "Music in Vienna," *The Sackbut* 3, no. 1 (August 1922): 3–7.

59 Wellesz, "Schoenberg's Treatise on Harmony," *The Sackbut* 3, no. 5 (December 1922): 133–37.

60 Oscar von Riesemann, "A Book on Music, Philosophy, and Mysticism," *The Sackbut* 4, no. 6 (January 1924): 176–79.

61 Adolf Wiessmann, "The International Society for New Music," *The Sackbut* 3, no. 4 (November 1922): 111–13.

62 Henry Prunières, "Monteverdi and French Music," *The Sackbut* 3, no. 4 (November 1922): 98–110.

63 Henry Prunières, "Monteverdi's Sacred Music," *The Sackbut* 3, no. 9 (April 1923): 259–67.

64 Dr. Henry Prunières, "Lully's *Armide*," *The Sackbut* 5, no. 1 (August 1924): 16–18.

65 André Coëuroy, "The Jubilee of the Opéra," *The Sackbut* 5, no. 9 (April 1925): 266–69.

Nietzsche as a musician.⁶⁶ Guido M. Gatti compares the two versions made by Verdi of his opera *Macbeth*,⁶⁷ while Giuseppe Radiciotti examines the topic of Rossini in London.⁶⁸ Several articles deal with the then-current Italian music renaissance and the modernist composers Alfredo Casella, Ildebrando Pizzetti and Gian Francesco Malipiero.⁶⁹ Overviews of the enormous changes to the musical life of the Soviet Union are provided by Viktor Belâev⁷⁰ and Andrey Rimsky-Korsakov.⁷¹

Interest in the musical life of the United States is an important part of Ursula Greville's contribution owing to her observations made during her several trips to America, where she was associated with conductor Fritz Reiner, harpist, composer and journal editor Carlos Salzedo,⁷² composer Edgar Varèse⁷³ and the International Composer's Guild.⁷⁴ Richard Hammond undertakes the study of the growth of music in America.⁷⁵ Guido M. Gatti provides an overview of the generous support of concerts by the American philanthropist and accomplished composer Elizabeth Sprague Coolidge.⁷⁶ Reproduction of extracts of the distinguished American musicologist Oscar G. Sonneck's lecture before the American Music Teachers' National Association, probes the hysterical propaganda about the neglect of the American composer by unscrupulous publishers, and the hold of jazz, ragtime and popular music over the American mind.⁷⁷ Lack of interest and contempt for America and its music in Europe is studied by Walter Kramer, who determines that American popular music is a hindrance to the just understanding of American activities in creative music.⁷⁸ Domination of American musical affairs by foreign

66 André Coueury, "Nietzsche as a Musician," *The Sackbut* 3, no. 10 (May 1923): 309–11.

67 Guido M. Gatti, "The Two *Macbeth*'s," *The Sackbut* 3, no. 6 (January 1923): 164–69.

68 Giuseppe Radiciotti, "Rossini in London." *The Sackbut* 4, no. 9 (April 1924): 251–57.

69 Giovanni Engely, "Contemporary Italian Music," *The Sackbut* 2, no. 8 (February 1922): 7–13.

70 Victor Belaiev, "Music in Moscow," *The Sackbut* 3, no. 12 (July 1923): 374–75.

71 A. N. Rimsky-Korsakov, "Comments on Contemporary Musical Life in Soviet-Russia," *The Sackbut* 5, no. 3 (October 1924): 83–85.

72 Ursula Greville, "Personalities. VIII. Carlos Salzedo," *The Sackbut* 5, no. 12 (July 1925): 354.

73 Kenneth Curwen, "Personalities. IV. Edgar Varèse," *The Sackbut* 5, no. 7 (February 1925): 193.

74 [Ursula Greville], "*The Sackbut*. Remarks," *The Sackbut* 6, no. 7 (February 1926): 181–82.

75 Richard Hammond, "American Music and Its Future," *The Sackbut* 3, no. 2 (September 1922): 35–38.

76 Guido M. Gatti, "An Appreciation of Mrs. Coolidge's Concerts," *The Sackbut* 12, no. 3 (April 1932): 155–58.

77 O. G. Sonneck, "The American Composer and the American Music Publisher," *The Sackbut* 3, no. 7 (February 1923): 195–201.

78 Walter Kramer, "An Unknown Quantity ... in Europe," *The Sackbut* 4, no. 10 (May 1924): 287–92.

musical influences is observed by John F. Porte as an obstacle to American musical development.⁷⁹ An attempt is made by Marion Bauer to address the question “is there nothing in America to make up for the absence in its cultural consciousness of an historical and romantic inheritance?”⁸⁰ H. S. Gordon expresses the harsh opinion that American periodicals are run for the sole purpose of advertising and discusses the perceived irresponsibility of American journalism.⁸¹

Many topics address the concerns and developments of music in the nineteen twenties and thirties in Britain: publicity and the art of making modern music known to the immense contemporary public;⁸² the effects of war on music, curing deafness created by shell shock,⁸³ extravagance after Armistice followed by depression which promises ill for the future,⁸⁴ and instructions for measuring the size of the orifice of the ear to determine the musicality of a person.⁸⁵ The vexing problems surrounding either acceptance or loathing of Soviet Communism occupied two writers for a number of issues: British composer Rutland Boughton extolls Soviet musical life,⁸⁶ and the rebuttal of this opinion is provided by Leo Tolstoy’s official English-language translator, Aylmer Maude.⁸⁷ Parisian writer Yvonne Pert examines the postwar phenomenon of women in music as instrumentalists and composers with discussion of the British Women’s Symphony Orchestra conducted by Gwynne Kimpton and their programme that included works by Ethel Smyth and Phyllis Norman-Parker,⁸⁸ while the noted British woman composer Ethel Smyth’s personality and art are investigated.⁸⁹

Important are the many articles in which the validity of the new directions in twentieth century music, in particular, the innovations of Arnold Schoen-

79 John F. Porte, “America’s Musical Plight,” *The Sackbut* 4, no. 10 (May 1924): 307–09.

80 Marion Bauer, “Tradition Real and Imported,” *The Sackbut* 5, no. 1 (August 1924): 3–9.

81 H. S. Gordon, “America,” *The Sackbut* 6, no. 5 (December 1925): 139–40.

82 Cecil Fitz Gerald, “Boosting the Arts,” *The Sackbut* 2, no. 4 (October 1921): 32–33.

83 G. A. Pfister, “Deaf and Dumb Cured by Music,” *The Sackbut* 3, no. 9 (April 1923): 279–80.

84 André Coeuroy, “A Return to the Great Centuries,” *The Sackbut* 7, no. 5 (November 1926): 88–91.

85 Miriam A. Ellis, “On Musicians’ Ears,” *The Sackbut* 4, no. 1 (August 1923): 9–11.

86 Rutland Boughton, “Music of Soviet Russia: An Estimate,” *The Sackbut* 9, no. 7 (February 1929): 226–35, continued in 9, no. 8 (March 1929): 259–65. “More Words with Maude,” *The Sackbut* 10, no. 5 (December 1929): 127–32.

87 Aylmer Maude, “Machine-made Propaganda,” *The Sackbut* 9, no. 12 (July 1929): 394–96; “An Elucidation of the Elusive,” *The Sackbut* 10, no. 2 (September 1929): 38–41; “Controversy,” *The Sackbut* 10, no. 8 (March 1930): 209–12.

88 Yvonne Pert, “The woman in Music,” *The Sackbut* 5, no. 2 (September 1924): 43–45.

89 Watson Lyle, “Dame Ethel Smyth: Her Personality and Her Art,” *The Sackbut* 4, no. 2 (September 1923): 28–34.

berg's twelve-tone system are questioned. A fairly comprehensive view of the "modern music problem" is provided, for no less than forty-two articles address the negative reception and inherent problems of the new compositional methods. At first the journal's writers are sympathetic to new developments and give introductory studies of technology and music and provided investigations of the compositional methods and styles of composers such as Eugene Goossens, John Ireland, Ferruccio Busoni, Béla Bartók and Igor Stravinsky. But by the second year of *The Sackbut's* publication, articles began to appear in which these new compositional methods are either questioned or found to be outright objectionable. Guido M. Gatti writes on the clash of the old school and the "futurist" movement in Italian music.⁹⁰ The annual festivals of the International Society for Contemporary Music are received with a certain amount of suspicion directed at the cacophony of many of the compositions and the incompetence of many performances.⁹¹ Alfred Einstein investigates the position of modern music in Germany focusing on Hans Pfitzner's contention that the new music was a symptom of decay.⁹² American music is held to be a suspicious and unknown musical entity, owing to the inclusion of jazz, mechanical elements and incomprehensible noise.⁹³ Kenneth Glendower Darling examines futurism in music and inquires after the basis of its appeal.⁹⁴ Robert H. Hull finds Stravinsky's adoption of neo-classical tendencies to be a refuge in a "disguise neither strictly archaic nor contemporary."⁹⁵

Unlike the traditional music journal, reviews of particular concerts and operas are rare in *The Sackbut*. Rather, some articles that appear regularly deal with the broad canvas of concerts and stage representations. New publications of books and sheet music issued by all the important British publishers, however, are dealt with in thirty-seven of the journal's forty-three issues. Reviews of His Master's Voice electrical gramophone recordings of the Gramophone

90 Guido M. Gatti, "Outline of Present-day Music in Italy," *The Sackbut* 5, no. 10 (May 1925): 289–92; continued in 5, no. 11 (June 1925): 315–20.

91 For discussions of the ISCM repertory, see Hubert J. Foss, "The Prague Festival — Afterthoughts," *The Sackbut* 5, no. 12 (July 1928): 347–50, and Ursula Greville, "Venice in Eruption," *The Sackbut* 6, no. 3 (October 1925): 61–63.

92 Dr. Alfred Einstein, "The Position of Modern Music in Germany," *The Sackbut* 4, no. 7 (February 1924): 194–96.

93 O. G. Sonneck, "The American Composer and the American Music," *The Sackbut* 3, no. 7 (February 1923): 195–201; Lionel B. McColvin, "The Music of Modern America," *The Sackbut* 11, no. 5 (December 1930): 133–4.

94 Kenneth Glendower Darling, "Futurism in Music — What is the Basis of its Appeal," *The Sackbut* 7, no. 3 (October 1926): 71–74.

95 Robert H. Hull, "The Wheel Comes Full Circle," *The Sackbut* 10, no. 4 (September 1929): 100–02.

Company begin in March 1928. Advertisements generally representing musical matters are found at the beginning and the end of each issue. A monthly advertising supplement is included beginning with vol. 8, no. 6 (January 1928). The supplements list the publications of the Curwen Edition.

While serving as editor of *The Sackbut*, Greville maintained a professional career as a light soprano, appearing throughout Europe and the United States. Through the RIPM databases, we find reports of her concert activities, including performances of Mozart's *The Magic Flute* (in English) at Covent Garden, where she appeared as the Queen of the Night.

No reason for the journal's demise can be gleaned from the pages of *The Sackbut*, however, Ursula Greville's final editorial column contains what perhaps is a valedictory clue to her understanding of women's role which led to her success in the world of men:

I have only met a few successful women in business, and they were successful because they conducted their business on the same lines as men, except that they talked less and accomplished more, but they remained women and did not try to ape men.⁹⁶

Our overview of articles dealing with important aspects of musical life in the 1920s and 1930s show Ursula Greville to have been able to become an exceptionally competent and knowledgeable editor in her choice of both subjects and prominent writers. She was able to use the contributions of important authorities on the numerous changes to music composition and performance at this time: modern music, women in music, music in Soviet Russia, the invention and development of the gramophone, recordings, radio broadcasting and the cinema, and current conditions in Britain following the World War.

As previously noted, information about Ursula Greville, herself, is extremely limited, and no biographical sketch of the soprano and editor could be located in the periodical literature. From her own editorial notes, at the outset of each issue, some idea of her professional life is discernable, for example, vocal and instrumental concerts and operatic performances she attended, or journeys to the Continent and the United States she undertook as a singer and editor. Following the cessation of *The Sackbut*, she appears to have visited the United States, with and without Curwen, on several occasions. Toward the end of the 1930s, Greville settled permanently in California. An application "Declaration of Intention" identifies her quest for naturalization as a permanent resident of the United States.⁹⁷ She built a home on Dana Point in

96 Ursula Greville, "Excursions" *The Sackbut* 14, no. 7 (February 1934): 145.

97 National Archives at Riverside; Riverside, California; NAI Number: 594890; Record Group Title: 21; Record Group Number: Records of District Courts of the United States, 1685–2009.

Orange County, California and resided there with a son. No information of her musical activities at this time have been located; unfortunately, it seems she abandoned the professional music world following her experience as editor of *The Sackbut*.

Found on Ancestry.com. California, U.S., Federal Naturalization Records, 1843–1999. Provo, UT, USA: Ancestry.com Operations, Inc., 2014 (accessed January 29, 2021).