Serenade Opus 7
For flute, horn, harp and strings
England - 1914

Frederick Septimus Kelly
Sydney, 1881 – France, 1916

Edited by
Richard Divall

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Introduction

Australian F S Kelly’s brief life uniquely encompassed the highest levels in sport (he won gold for Britain as a rower at the 1908 Olympics) and music (as pianist, composer, conductor and patron). It ended with a hero’s death. Kelly was a Lieutenant-Commander in the Royal Naval Division’s Hood Battalion. He was twice at Gallipoli, where he was wounded, receiving the DSC for his bravery under fire. He was with the burial party when Rupert Brooke (1887-1915) was interred on the island of Skyros, the poet having died as the Royal Naval Division was making its way to the Dardanelles. Devastated by this loss, Kelly wrote his Elegy: in memoriam Rupert Brooke. He was killed during one of the last great battles of the Somme at Beucourt-sur-Ancre, on 13 November 1916 when he was shot in the head while taking a machinegun post.

Kelly was born in Sydney on 29 May 1881, into a wealthy Irish family. Thomas Hussey Kelly, father of F S Kelly, was a wool broker and company director and a mining promoter. From 1893 he studied at Eton where he developed a precocious talent in both rowing and piano. I quote here from Thérèse Radic’s book Race Against Time.

There his musical talent flourished under the tutelage of Dr Charles Harford Lloyd. He came to the notice of the French pianist and teacher Antoine Francois Marmontel, a friend and pupil of Chopin. By then Marmontel was nearly eighty and no longer teaching at the Paris Conservatoire where he had been on staff for fifty years. His legion of students there included Albeniz, Bizet, d’Indy, Dubois, Guiraud and Wieniawski. Marmontel offered to teach the boy for nothing if he would devote himself to music. Kelly was fourteen, and though he may have wished to leave Eton and follow his chosen profession, his parents decided against it. As some kind of substitute for this thwarting of ambition, a passion for rowing temporarily replaced his passion for music. Sep set about the business with characteristic determination and discipline. He rowed in the Eton Eight in 1897 and was Stroke for that crew when it won the Ladies’ Plate at Royal Henley Regatta in 1899. In 1898 he was awarded Balliol College’s Nettleship Scholarship for music. What were to remain the two loves of his life were already making opposing demands on his time and attention.

Kelly went to Oxford and in 1898 was awarded a Nettleship Scholarship at Balliol College. Here he participated in the successful Balliol rowing team, where he was also a member of the Leander Club. His solo sculling record of 1905 stood unbeaten until 1938. In 1908 he was a member of the British Gold Medal winning eight in the London Olympic Games.

From 1903 to 1908 Kelly was a student at Das Hoch’sche Konservatorium at Frankfurt-am-Main where he studied composition under Iwan Knorr – Percy Grainger’s teacher, and piano with Ernst Engesser. Kelly kept a daily diary where he commented on his musical colleagues and activities, as well as his wide circle of acquaintances. These diaries, up to 29 April 1915 together with Kelly’s life are thoroughly documented in
Thérèse Radic’s book *Race Against Time The Diaries of F.S. Kelly.* At the time of publication, the final volume of the diary, covering May 1915 until his death was missing. Recently a typescript of the last of these, with annotations by Arthur Asquith DSO, son of the British Prime Minister H H Asquith, was obtained by the National Library of Australia, and is currently being edited by Thérèse Radic. Arthur Asquith (1883-1939), also served in the Hood Battalion. In 2014 the NLA was able to buy one of the last original handwritten Kelly diaries from a British bookseller. It covers three months in early 1916. This, too, will be incorporated in the edited Kelly war diaries. A large collection of Kelly’s published works and manuscripts were also obtained by the National Library and some forty of Kelly’s works have been edited and published by The Marshall-Hall Trust. These are freely available on application to the Editor.

The genesis of Kelly’s Serenade for solo flute, horn, harp and strings began on a trip to Australia from Egypt on the *S.S. Orontes*. After visiting his composition teacher Iwan Knorr in Frankfurt in November 1910, Kelly embarked and travelled down the Arabian Gulf before 10 January of the following year. His diary entry of the 13th notes that, after passing Aden he had come to admire the Australian flautist and fellow passenger John Lemmone (1861-1949). The entry on the 23rd of the same month mentions that the composer had begun work on the Menuet of the Serenade, a work that appears to have been inspired by the playing of Lemmone. The flautist, born in Australia of Greek

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2 These include the 24 Monographs and 12 Studies for solo piano, the incomplete Sonata for piano, two works for organ and the *Elegy for Rupert Brooke* for solo violin, harp and strings. The violin sonata composed for Jelly d’Arányi will be published in this series.
ancestry [Lamoni], had a distinguished career, often touring with the Australian soprano Dame Nellie Melba, a collaboration that saw Lemmone become a close friend and confidante of the diva.

On a manuscript arrangement of the solo and keyboard part the completions dates are given as being January 22, 1911 [Prelude], January 24 off Cape Leeuwin [Adagio – Idyll], January 27 [Menuet], February 1 [Air and variations], and February 1, off the coast of New South Wales [Jig]. Sailing off the south coast of New South Wales, Kelly writes on February 1, I feel quite satisfied in having completed the work within 19 days from the first notion of it, as I am not accustomed to being able to work quickly. As seen in other works, Kelly often revised pieces long after their initial composition, but this work seems to have reached a stage where the composer was relatively pleased with it.

The Serenade was first published in 1914 by Schott and Co., London. The University of Sydney Library has a holograph for flute and piano of 31 pages. A set of the individual parts, once belonging to Thomas Herbert Kelly (1875–1948), were donated to the NSW Conservatorium of Music in 1988 and are in the holdings of the library there. An incomplete set of manuscript orchestral parts was made which are now in the Edwin A. Fleischer Music Collection of The Free Lending Library of Philadelphia. The entire work was republished in 1934 by Oxford University Press. That score, and a version for either flute, or solo violin and piano issued in the same year were dedicated to John Lemmone. As the autograph full score may not have survived, there remain several inconsistencies between the editions and indeed the individual parts, and these are addressed in the critical notes. The complete work was first recorded in 2011 by the Canadian flautist Rebecca Hall, together with the Malta Philharmonic Orchestra, conducted by Michael Laus. However the oboist Leon Goossens had previously recorded the final movement, the Jig with a piano accompaniment.

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3 Radic, 197.
4 University of Sydney Library, catalogued as 788.32.
ACKNOWLEDGEMENTS

I would like to acknowledge the assistance of Monash University and of the Marshall-Hall Trust and my fellow Trustees, Sir James Gobbo AC, Lady Primrose Potter AC, Professor John Poynter AO OBE and Associate Professor Thérèse Radic. I am particularly grateful to Professor Radic, the Editor of Kelly’s Diaries, for her suggestions and support. I express my deep appreciation to Allan and Maria Myers AO, to the Rector and Provost of Newman College, The University of Melbourne. My thanks to Robyn Holmes of The National Library of Australia, and The Louise Hansen-Dyer Music library at The University of Melbourne and the librarian Evelyn Portek for providing copies of the original manuscripts and versions. And most especially to Professor Ed Byrne AC, the President and Vice-Chancellor of Monash University, to Professor John Griffiths and the Head of the Sir Zelman Cowen School of Music, Associate Professor Rob Burke for their support and assistance of this project. I greatly appreciate the assistance of our Editorial Coordinator Mitchell Mollison.

Richard Divall
August 2014
Frederick Septimus Kelly 1915 by John Singer Sargent
CRITICAL NOTES

SOURCES

a. Schott parts 1914
b. MS parts Philadelphia
c. Flute Piano arrangement OUP 1943
d. OUP full score 1934

Accidental in parenthesis are editorial as well as slurs in draft. Other details are contained in the Critical Notes.

<table>
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<tr>
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<td>b.</td>
<td>Flute</td>
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<td>note 10 staccato dot</td>
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The Editor

Frà Professor Richard Divall AO OBE is a Vice-Chancellor’s Professorial Fellow at Monash University, an Honorary Principal Fellow in Music at The University of Melbourne, and Visiting Professor at The University of Malta. He is Chairman of the Marshall-Hall Trust and is a Knight of Malta in Solemn Religious Profession. He was awarded a D.Lett. (Hon Causa) in 1992 by Monash University, and a Doc. Univ. (Hon Causa) by the Australian Catholic University in 2004. He holds a PhD in Theology from the University of Divinity on eighteenth-century sacred music on Malta that includes an edition of the complete sacred works of Nicolò Isouard (1773-1818), and is an Honorary Research Fellow at the same university. In 2014 he was appointed a Visiting Professor of Music at King’s College London. Richard Divall has edited early Australian music since 1967.
Serenade 1914
for Flute, French Horn, Harp and Strings in E minor, Opus 7

I
Prelude

Allegretto vivace

Flute

Horn in F

Harp

Allegretto vivace

Violin I

Violin II

Viola

Violoncello

Contrabass

Frederick Septimus Kelly
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II
Idyl

Adagio non troppo

p semplice

espress

con sordini

Adagio non troppo

con sordini

con sordini

div

unis

con sordini

p

con sordini
appassionato

f

appassionato

ff

melo f

ff

appassionato

ff

melo f

ff

appassionato

ff

melo f

ff

appassionato

ff

melo f

ff

appassionato

ff

melo f

ff

arco

cresc.
IV
Air and Variations

Andante mosso

\[ \text{Andante mosso} \]

\[ \text{p semplice} \]
Variation 1 Lo stesso tempo

17

pp sempre

Variation 1 Lo stesso tempo

pp sempre

Variation 1 Lo stesso tempo

pp sempre
Variation 3. Poco più mosso

\( p \) sempre staccato

\( p \)izz
divisi 2.

Variation 3. Poco più mosso
divisi 2.

\( p \)izz
divisi 2.

\( p \)izz
pp molto leggero

1. arco

[arco]

pp sempre

pp sempre

1. arco

pp