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EDITOR

Stephen Connock
(see address below)

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CHAIRMAN

Stephen Connock
Willow House, 3 Burywoods,
Bakers Lane,
Colchester, Essex. CO4 5AW
(01206 842245)

TREASURER

John Francis
Lindsey Francis Ferguson,
North House,
198 High Street,
Tonbridge, Kent, TN9 1BE
(01732 360200)

SECRETARY

Robin Barber
The Chantry, Stoney Lane,
Stocklinch,
Ilminster, Somerset. TA19 9JJ
(01460 57819)

FAIR AND LOVELY AS THOU ART....

Vaughan Williams said that folk-songs were 'an art which grows straight out of the needs of a people - a true art which has beauty and vitality now in the twentieth century.' From that important date in 1903 when he heard *Bushes and Briars* sung to him in Brentwood, his music was to reflect the rhythms, contours, colour and spirit of folk-song. He admired the music of the ordinary people for its intuitive, rather than calculated qualities, for its melodic beauty, and its sincerity, simplicity and serenity. Vaughan Williams absorbed the essence of folk-music into his compositions, often directly quoting folk-songs as in his early *Norfolk Rhapsody*. Elsewhere, the melodic idiom and tonal freedom of folk-music are apparent as for example in that wonderful wordless cantilena which opens the fourth movement of the *Pastoral Symphony*.

Life-force

Elsie Payne, part of whose excellent article on VW and folk-song is reproduced in this special edition of the Journal, referred to folk-music as the 'life-force' for Vaughan Williams. She says that 'the profounder beauty and the infinite potentialities of a handful of his favourite folk-songs have been imperative, and these have utilised all that is greatest in his work.' What were these favourite folk-songs? *Bushes and Briars*, for sure, along with *The Captain's Apprentice*, *Dives and Lazarus*, *This is the truth* and *The Unquiet Grave*. There would have been many others, including perhaps

such songs as *The Turtle Dove* and *Tuesday Morning*, as well as the psalm-tune, *York*.

Integration and love

When lecturing in the USA, Vaughan Williams spoke on how a composer uses folk material as the basis for his own creative work: 'Integration and love. These are the two key words. The composer must love the tunes of his country and they must become an integral part of himself.' In his own settings of folk-songs, Vaughan Williams always remained faithful to the melody and spirit of the original whilst his harmonisations and vocal colouring enhance the beauty of the song.

Ursula Vaughan Williams, writing in 1970, provided a moving summary: 'The collectors of folk-songs believed that this music, long-grown and cherished amongst country people, was one of the major traditions of our musical life, and worthy of a place alongside the church music and madrigals of the Tudor age. All are apt for that unchanging instrument, the human voice, and belong to the changing experience of the human heart.' Fair and lovely indeed thou art.

In this edition:

- Elsie M. Payne on Vaughan Williams and Folk-song (Part 1) - page 3
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Wise and Fair and Good as She

An appraisal of Ella Mary Leather - the forgotten gatherer of folk lore

by Richard Birt

Shortly before he died in 1958 Ralph Vaughan Williams and A. L. Lloyd prepared *The Penguin Book of English Folk Song*, and in their introduction they quoted Virginia Woolf: *'Masterpieces are not single and solitary births, they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice.'*

Over 50 years previously Ralph had met a Herefordshire woman who had cut right across the class consciousness of her day and talked endlessly to anyone she found who could tell her memories of their "ordinary life". She wanted to discover the grass roots of humanity, and she was willing to go anywhere to discover them. She found that people's ordinary life turned out to be extraordinary. In particular she found the gypsy encampments of West Herefordshire to be an immensely rich source of stories, songs and dances, many going back far into the past; a past which might be lost for ever, as she wrote:

'We all look back with tender wistfulness to our childhood and its fancies, shall we have none for the childhood of our race?'

Ella Mary Smith was born in Dilwyn, 15 miles north-west of Hereford, in 1874 into a family of gentry farmers. She had two sisters and three brothers and her childhood no doubt reflected the settled and peaceful years in Queen Victoria's later reign. She wrote later in life: 'Perhaps my folklore collecting was unconsciously begun in childhood, with stories told by old Martha as she sat surrounded by heaps of glowing red and yellow apples... Martha smoked a little clay pipe apologetically "by Doctor's orders", her greeting was always "good day, missie, God bless you"... I learned afterwards that this latter formula was an infallible protection against witchcraft and Evil Eye'. As she grew she went to a Hereford school where she was possibly a weekly boarder. A fellow pupil wrote later in life: "She was so kind to me and the other boys that her memory has remained with me all my life; my chief disappointment has been that I never met her again to thank her."

In 1893 Ella married Frank Leather, the local solicitor in the next village, Weobley and moved to his house, Castle House. I have had the privilege of talking to the few still alive who can remember her. Mrs James (93) gave me one of the most significant remarks about her: *"She was a lovely person, she loved children, she was a*

friend to everybody. She didn't think herself any better than anybody else. She liked to think she was on an equal with everybody."

This essential kindness was her finest qualification for the collecting she did. But in the preface to her classic book *The Folklore of Herefordshire* (1912) she wrote of her one qualification for attempting the task: *"... the fact that I was born in the county, and have been all my life familiar with its folk and their ways"*. She never blew her own trumpet - she does not often mention her own views in the book for she is scrupulously recording those of other people. She doesn't even record that many of the photographs are taken by herself!



Ella Mary Leather

She had a formidable task in winning the trust of the common people, especially the gypsies, because of the unwritten rules of her day. To get closer to the gypsies she learned how to pick hops, which was not something women of her class did.

She invited the gypsies into her garden where they sang and played for her just outside the French window of her house. During a garden party, when her maids tried to get rid of the gypsies who called, Ella told the maids to invite them in. One can imagine the expressions on the faces of some of her relatives and friends. She was not a suffragette but she was a woman with a rare free spirit. It is ironic that she and Emmeline Pankhurst, the leader of the militant movement for women's suffrage died in 1928 within a few days of each other.

In the first decade of this century her contact with Ralph Vaughan Williams was to have enduring consequences. Vaughan Williams was active in the Folk Song Society

launched in June 1898.

In 1908 Ella invited Ralph and Adeline to come and stay in Weobley with her and help her gather songs, notably from the gypsy encampments. They came back in the three following years, and again in 1922. Of one of the most vivid occasions Ella writes:

"... We saw Harriet again in 1912 at Monkland, near Leominster, where she and several of her fifteen children were hop-picking. After some trouble Dr and Mrs Vaughan Williams and I found their camp in a little round field at dusk, on a fine September evening. There were several caravans, each with its wood fire burning ... Alfred Price, whom we were seeking was with his wife under an awning near one of the fires (his wife was very ill). He agreed to sing, so we all sat down on upturned buckets, kindly provided for us by the gypsies, and while Dr Vaughan Williams noted the tune, his wife and I took down alternate lines of the words.

It is difficult to convey to those who have never known it the joy of hearing folksongs as we heard that pathetic ballad; the difference between hearing it there and in a drawing room or concert hall is just that between discovering a wildflower growing in its native habitat and admiring it when transplanted to a botanic garden..."

Ella saw and heard what had been an ordinary part of life for centuries, and was now on the edge of disappearance. But her aim was not to 'civilise it'. She wanted more than anything to save it from being lost for ever, and in working with Vaughan Williams, it is arguable that she had found someone who was as close to her philosophy as anyone. Hubert Foss, in his 1950 study of Ralph wrote:

"Vaughan Williams is essentially an open-air composer. At his most mystical he is a pantheist among the Cathedral arches, a countryman walking in the nave" ('Ralph Vaughan Williams, p. 57).

The joint work of Ella and Ralph resulted in the publication in 1920 by Stainer and Bell of *Twelve Traditional Carols from Herefordshire - collected and arranged by E. M. Leather and Ralph Vaughan Williams*. In the Preface they write:

"... The object of this volume is not scientific but artistic: it is simply to preserve those carols in a form in which they can be sung by those who value our traditional songs and melodies... the melodies in this volume... remain exactly as they were sung to the editors"

Ella lost her eldest son in the First World War but in spite of the pain she carried on her crusade to preserve the living evidences

(continued on page 24)

Vaughan Williams and folk-song - Part 1

The relation between folk-song and other elements in his comprehensive style

by Elsie Payne

Elsie Payne's excellent article on the relation between folk-song and other elements in VW's style first appeared in *The Music Review* in May 1954. Part 2 will be included in the February issue of the Journal.

While it is indubitably fair to assert that folk-song has been the most powerful source of inspiration in the music of Vaughan Williams — certainly the one which he himself has acknowledged most whole-heartedly — such an assertion demands qualification. For elements other than those of folk-song have also aided the evolution of his mature expression. Moreover, the folk-song inspiration itself has not always been directly operative. It has run in two distinct though complementary streams throughout his work. These streams diverged from the time that he started to handle folk-song, and they have retained their separate courses ever since, the one direct, the other indirect. Straightforward arrangements and actual quotations from folk-song comprise only a small and inconspicuous part of his expression. Such direct handling of folk-song, however, has been intermittent throughout his work; it has not increased or diminished either in extent or in appeal. But in more vital composition, and notably in contemplative writing, the stream of inspiration has run more and more indirectly, and has expanded its power. Vaughan Williams has persistently used the basic patterns of his favourite tunes as the bare melodic frameworks — the crude life-force, as it were — of his own musical thought; but thence he has extended and individualised them according to the dictates of subject, *genre*, period of composition and other æsthetic methods which he has felt to be amenable. His mature expression is thus complex, taking over little or nothing from the final versions of folk-song, nevertheless firmly founded on these folk-song structures, and following methods of expansion which are either suggested by, or which are at any rate compatible with the tunes themselves. It is an eminently melodic expression. The whole is an expansion of melodic detail, and is such that the melody maintains its integrity against the total effect.

The dual (direct and indirect) manifestation of folk-song in Vaughan Williams's music can be accounted for by the fact that he did not at first deem folk-song capable of sustaining full-scale composition, so that, during the time he was collecting and making simple arrangements of folk tunes, he was also experimenting to evolve a personal textural style for his more ambitious work. Many of his early songs and part-songs, *Toward the Unknown Region* (1907) and much of the *Sea Symphony* (1910), for instance, were written in a conventional though free and daring diatonic style, following the tendencies of post-Romantic English composers generally. The song cycle, *On Wenlock Edge* (1909), on the other hand, was inspired very largely by French Impressionism, with which he had become particularly conversant through his study of orchestration with Ravel in the early part of the century, and which in some respects (namely, in the use of elusive intervals and scales, parallel chordal streams, fragmentary themes and episodic developments) has had a lasting appeal for him. And the *Fantasia on a Theme by Tallis* (1909) went back to sixteenth-century church polyphony (albeit certain impressionistic idioms also intervened, and the contrapuntal texture of the work is more reminiscent of fifteenth-century and earlier music than of Tudor polyphony).

But at approximately the same time as he wrote these relatively major works, and in addition to his simple settings of folk-song and the *English Folk Songs Suite* (1900), he also wrote some original compositions which were deliberately based on folk-song styles. These works are, *In the Fen Country* (1904), the *Norfolk Rhapsody* (1906)¹ and the incidental music to *The Wasps* of Aristophanes (1909). Only the *Norfolk Rhapsody* is based on actual folk tunes, but all are of indisputable folk-song inspiration; and in expanding his methods of dealing with folk-song, he evolved certain formal and textural idioms which were eventually to become salient parts of his intensely personal and contemplative work. Out of his reference to *The Captain's Apprentice* in *In the Fen Country* and his use of it in the *Norfolk Rhapsody*, emerged his rhapsodic style — that which, with different melodic intervals and derivations, was soon after introduced into the *Fantasia on a Theme by Tallis*,² expanded in *The Lark Ascending* (1914),³ and used with careful definition and precise detail in the *Pastoral Symphony* (1922)⁴ and other works of that period, again in *Job* (1930)⁵ and in most of his later work. In the *Norfolk Rhapsody*⁶ and the overture to *The Wasps*⁷ too, he introduced a heterogeneous counterpoint. Vaughan Williams used such contrapuntal textures especially for the treatment of folk tunes,⁸ but it eventually became a more integral aspect of his mature and episodic contrapuntal style.⁹ In all three works, moreover, he adopted a manner of formal development which he has continued to use (though not exclusively) — that of adding a new and more fully developed tune to the initial one instead of developing it. This formal method was suggested spontaneously by using folk-song as motive, for a complete tune cannot be developed even though it may be discussed.

These three aspects of style (to mention the main ones) were retained and used, not only in similar, free, rhapsodic compositions, but also in larger works of definite form. In other words, Vaughan Williams discovered through the writing of these early works — and probably to his own surprise — that folk-song could indeed inspire and dictate work of great calibre. Henceforward he drew on it both for the melodic material and the textural methods of his most intimate work; and, as a result, his compositions came to diverge into the two types — that which treats folk-song directly, and that which makes an indirect use of it. Vaughan Williams has continued to have a predilection for the simple, unsophisticated character of folk-song, and he has written works as large and important as *Hugh the Drover* (1911) and *Sir John in Love* (1929) in a direct manner;¹⁰ but the profounder beauty and the infinite potentialities of a handful of his favourite folk tunes have been more imperative, and these have vitalised all that is greatest in his work. And where one style has encroached upon the other, it has done so for specific purpose only.¹¹

¹ Vaughan Williams wrote three *Norfolk Rhapsodies*, the second and third of which he has withdrawn.

² Page 9 of miniature score, etc.

³ Most of the opening, and the end section.

⁴ E.g. the solo voice theme in the last movement.

⁵ E.g. Elihu's music, scene VII.

⁶ In the middle part, where *The bold young sailor-* is introduced against *On board a '98*.

⁷ In the last part, page 59 of miniature score.

⁸ E.g. the last part of the *Fantasia on Christmas Carols* (1912) and the folk-like dances of Job's sons and daughters (sc. I). Used also by Holst in the *Somerset Rhapsody* (1906) and *St. Paul's Suite for Strings* (1913).

⁹ The opening of the *Pastoral Symphony* and the altar dance in *Job* are outstanding examples.

¹⁰ *Hugh the Drover* actually quotes very little, though in atmosphere it is reminiscent of English folk-song. *Sir John in Love* quotes far more lavishly, and the original songs there are more faithful in melodic detail than those in *Hugh the Drover*.

¹¹ See footnote 22, referring to passages in *Hugh the Drover* and *Sir John in Love*.

The compositions which use or quote directly from folk-song are these:-

1900. <i>English Folk Songs Suite.</i>	(Orchestra)
1903. Two Old German Folk Songs.	(Vocal duet)
1906. <i>Norfolk Rhapsody.</i>	(Orchestra)
1908. Folk Songs from the Eastern Counties.	(Collected and arranged for unison voices)
1908. Folk Songs from Sussex.	(Collected and arranged for unison voices)
1908. <i>Down among the Dead Men.</i>	(Part-song)
1911. Eleven English Folk Songs.	(Unison voices)
1911. <i>Hugh the Drover.</i>	(Opera)
1912. <i>Ward the Pirate.</i>	(Men's voices)
1912. <i>Alister McAlpine's Lament.</i>	(Part-song)
1912. <i>Mannin Veen.</i>	(Part-song)
1912. <i>Fantasia on Christmas Carols.</i>	(Baritone and chorus)
1913. Five English Folk Songs.	(Mixed voices)
1914. Contributions to the Motherland Song Book.	(Unison voices)
circa	
1914. Eight Traditional Carols.	(Unison voices)
1914. Twelve Traditional Carols from Herefordshire.	(Unison voices)
1922. <i>Ca' the Yowes.</i>	(Part-song)
1923. <i>Seeds of Love.</i>	(Men's voices)
1923. <i>Old King Cole.</i>	(Ballet)
1924. <i>The Turtle Dove.</i>	(Baritone and chorus)
1926. <i>On Christmas Night</i> (including <i>Greensleeves</i> as a dance).	(Quodlibet)
1926. <i>A Farmer's Son so sweet.</i>	(Part-song)
1929. <i>Sir John in Love.</i>	(Opera)
1930. Three Preludes on Welsh Hymn Tunes.	(Organ)
1930. <i>Loch Lomond.</i>	(Part-song)
1934. <i>Acre of Land.</i>	(Part-song)
1934. <i>Sussex Fantasia.</i> (Now withdrawn.)	(Cello and orchestra)
1934. Some accompaniments to <i>Folk Songs from Newfoundland.</i> (Ed. Maud Karpeles.)	(Unison voices)
1935. Six English Folk Songs.	(Voice and piano)
1935. Two English Folk Songs.	(Voice and violin)
1935. <i>The Running Set.</i>	(1, two pianos; 2, orchestra)
1937. Two French Folk Songs.	(Voice and piano)
1937. Two German Folk Songs.	(Voice and piano)
1939. <i>Five Variants on Dives and Lazarus.</i>	(Harp and orchestra)
1940. Nine Carols for Men's Voices.	
1942. <i>Household Music.</i>	(Chamber combinations)
1951. Folk Songs of the Four Seasons.	(Women's voices)
1951. Incidental Music to <i>The Mayor of Casterbridge.</i>	(Orchestra)

In *Searching for Lambs* (one of the Two English Folk Songs, 1935), *Five Variants on Dives and Lazarus* and the music of *The Mayor of Casterbridge*, Vaughan Williams has treated his material contemplatively as well as directly. Such works are typical of the composer's latest phase of writing in so far as individual *genres* are merged, or in any case, used in close relationship with one another.

The folk-song elements which have indirectly empowered Vaughan Williams's most complex and significant expression, emanate almost entirely from pentatonic or gapped modal formations. For much of his thematic material he has gone direct to the pentatonic modes, and has fashioned his details in the spirit of pentatonic music.¹² But where he has used actual folk-song formations, he has mainly used those which form the basis of the two East Anglian tunes, *The Captain's Apprentice*¹³ and *Bushes and Briars*.¹⁴ That is not, of course, to deny that similarities exist between his music and other folk songs. For, since most folk songs belong to certain families or types, there are very many tunes which are related to these particular ancestors of Vaughan Williams's style, hence also possess characteristics recognisable in his expression. Some tunes are actual variants; a large number are related in some but not all respects; while a still vaster body of folk-song can claim some general manners which belong to either or both of these tunes and to much of Vaughan Williams's music. *The Captain's Apprentice* and *Bushes and Briars*, however, may be singled out as being, in their individual and comprehensive aspects of melody, rhythm, form and pace, outstandingly vital to his musical thought.

The influence of *The Captain's Apprentice* is apparent in much of the detail of his contemplatively and pentatonically inclined music. This tune (Ex. 1) which he himself collected and arranged in Folk Songs from the Eastern Counties, and which he incorporated into the *Norfolk Rhapsody*,

Ex. 1. *The Captain's Apprentice*



has had a persistent power over a certain part of his melodic writing. Most probably he borrowed it subconsciously; but the affinities which came spontaneously to exist between the melodic and rhythmic shapes of *The Captain's Apprentice* and his own tunes are evidence of the attraction which the tune must have had for him. It is not so much the original or initial framework of this tune which he has drawn upon, as he has done with the *Bushes and Briars* series, neither is it any particular variant, but the melodic and rhythmic embellishments which are common to a number of the variants of this awkward but strangely poignant song.

¹² Especially, for example, in his rhapsodic melody, his scherzi, and in some of his recitatives.

¹³ Collected by V. W. from Norfolk (*Journal of the English Folk-song Society*, Vol. II, p. 161).

¹⁴ Collected by V. W. from Essex (*Journal*, Vol. II, pp. 143-5).

The tune itself is almost purely pentatonic; for although the degree of the second is sometimes added as a passing-note, its mode remains uncertain owing to the absence of the sixth degree. It has a bold outline, an angular and leaping melodic shape. It is irregular in form and rhythm, and it is melodically and rhythmically embellished at the cadence pauses, though not at the final cadence.

Vaughan Williams's quotations from the tune are almost entirely inspired by the mid-cadence patterns. His own embellishments, though arising out of these parts of the tune, are not always literal. But, in spite of variation, they have the same melodic tendencies; and although they belong to that part of his contemplative melodic writing which is somewhat inconsequent and improvisatory in style, yet they have very exact rhythmic figurations. One or two examples will show how Vaughan Williams has adapted the cadence patterns for his own purpose (Ex. 2).

Ex.2

(a) 'In the Fen country' (1904) (From cadence 2)

(b) Quartet in G minor (1908) (From cadence 2)

(c) 'Dona nobis Pacem' (1936) (From cadence 2)

(d) London Symphony (1914) (lento) (From cadence 1)

(e) 'Job' (1930) (Elihu's music) (From cadence 1)

(f) 'Flos campi' (1925) (From cadence 3)

(g) 'Job' (Scene 1) (From cadence 3)

The inspiration which Vaughan Williams has derived from the *Bushes and Briars* series of tunes, however, has had a profounder and more pervading effect upon his work than *The Captain's Apprentice*.¹⁵ Although *Bushes and Briars* is also a gapped East Anglian tune, reflective in character, irregular in form and rhythm, and equally expansive in parts of its melodic outline, yet as a whole it is more shapely and polished. This is even truer of some of its variants — variants which have had as great an influence upon his work as *Bushes and Briars*.

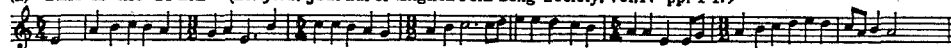
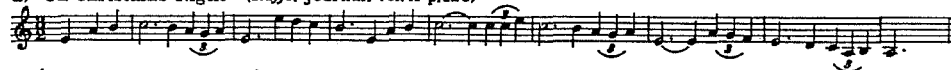
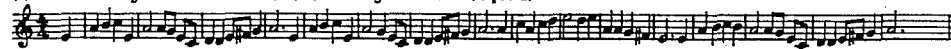
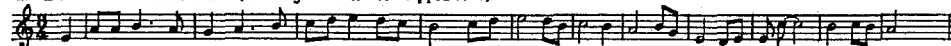
Their obvious refinement, and the fact that they differ so much from one another in subject and are to be found in such widely scattered parts of the country, suggest that these tunes, as we know them, have had a longer and more continuous growth than some of the less polished East Anglian songs. A greater lapse of time, hence a greater accumulation of communal inspiration and experience, must have been brought to bear upon the original, composed structure, to produce the tunes, all of which have individuality, and some of which are exceptionally beautiful. They possess a musical culture to which *The Captain's Apprentice* has no claim; and their appeal to Vaughan Williams seems to have been more profound and long-lived. Just as people in widely separated parts of the country, and for many generations, found the basic structure of these tunes satisfying and amenable to reflective treatment, so Vaughan Williams found it to be a worthy foundation to that part of his expression which is most intimate yet most universal in its appeal. It is significant in this connection that the part of his music which was inspired by these tunes is far less descriptive or rhapsodic than that which was derived from *The Captain's Apprentice*; and in nearly every case it is confined to voices or strings, which are far more expressive of general, universal feeling, than of specific emotions.

The *Bushes and Briars* series is composed of some thirty variants.¹⁶ Ex. 3 gives a few of these, chosen to show the variety of ways in which the basic structure has developed into melody.¹⁷

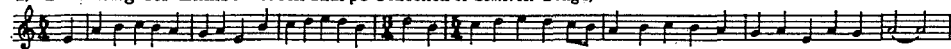
¹⁵ The series is called the *Bushes and Briars* series in this analysis, because this song was the first to appeal to Vaughan Williams. The designation is not meant to imply either that this is the oldest of the tunes, or that it had, eventually, the greatest influence upon his music.

¹⁶ Vaughan Williams has arranged or incorporated 14 of these into his work. There are also many tunes which are "lyke" either in some of their detail or in general propensity.

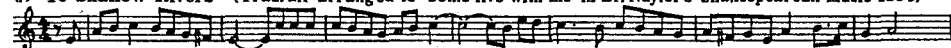
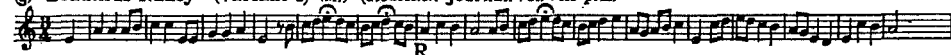
¹⁷ The rest are as follows: - **On Christmas Day* (Hereford), **The Holy Well* (Hereford), **The Maid of Islington* (Sussex), **There is a Fountain* (4 variants, all Hereford), **Lowdown in the Broom* (Sussex), **The Carnal and the Crane* (Hereford), **The Lawyer* (Sussex), **The Man that lives* (Herts.), **The Sinner's Dream* (Hereford), **Geordie* (6 variants from Cambs., Somerset (2), Dorset, Lincs. and Norfolk), **Beautiful Nancy* (2nd variant Hants.), **The Cruel Mother* (Dorset), **As I was a-walking* (Dorset) and **I will give my love an apple* (Sussex).

(a) 'This is the Truth' (*Hereford. Journal of English Folk Song Society, Vol. IV pp. 4-17*)(b) 'On Christmas Night' (*Staffs. Journal, Vol. II p. 126*)(c) 'Come all ye Christians' (M.) (*Sussex. Journal, Vol. I p. 74*)(d) 'Bushes and Briars' (*Essex. Journal, Vol. II pp. 143-5*)

(e) 'Searching for Lambs' (Cecil Sharp's Collection of Somerset Songs)



(f) 'To Shallow Rivers' (Trad. air arranged to 'Come live with me' in Dr. Naylor's Shakespearean Music 1696)

(g) 'Beautiful Nancy' (Variant 1) (M.) (*Gloucester. Journal, Vol. VIII p. 11*)(h) 'The Mermaid' (*Hants. Journal, Vol. III p. 47*)

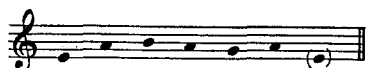
The precise history of these tunes cannot, of course, be ascertained; but the variants must have emanated from one source. Their embryo-structure was probably a single-phrase one, namely Ex. 4. It might have been an even

Ex. 4

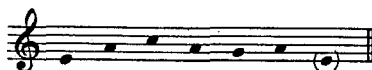


simpler, pentatonic pattern (Ex. 5 or Ex. 6),¹⁸ since so many of the variants are gapped in mode and pentatonic in character.

Ex. 5



Ex. 6



And the structure was probably adapted very early in its career to religious words, hence came under the influence of plainsong. Such a plainsong connection would account for the underlying tendency which exists in many of the variants towards the use of speech rhythms. *This is the Truth* was probably the first religious poem to use the structure, for it is this variant which seems to borrow nothing from the other variants. It has the simplest melodic construction; its third phrase is not elaborate like those of some of the variants; its fourth is a more straightforward recapitulation of the first phrase, while its final cadence pattern is extended in the manner of plainsong *melismata*.

Vaughan Williams has made direct arrangements of a number of these tunes,¹⁹ but for the most part, and where they are most vital, they have influenced his work subconsciously.²⁰ They have rarely led, therefore, to actual or even recognisable quotation, but rather to the adoption of basic thematic frameworks which he could expand into his own melodic and rhythmic patterns; again, to the adoption of the formal and textural styles which are implied by these short and simple tunes. The variants themselves are virtually monothematic, but Vaughan Williams has used this limited thematic material very freely, and in two ways. First and most obviously, he has used the initial melodic pattern for his own themes, though with original rhythms and settings.

Ex. 7

(a) 'Dona nobis Pacem' ('The Veterans'—written 1911)



(b) 'Hugh the Drover' (1911)



(continued)

¹⁸ The pattern used in the first phrase of *Bushes and Briars*.

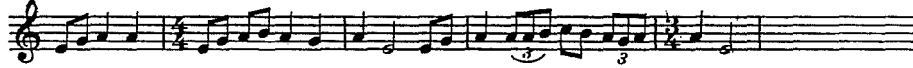
¹⁹ Marked * in footnote 17, and (a) to (f) in Ex. 3.

²⁰ In the most general sense, they have inspired an expression which has a strong religious reference. Inasmuch however as Vaughan Williams's religious inspiration has come to him thus indirectly (i.e. by way of folk-song, which, whatever its connections, is pre-eminently secular in origin), his work, even that which is most intense, has a distinctly secular as well as religious appeal; and in his latest phase of writing (e.g. in the first movement of the *Sixth Symphony*), the most contemplative melodic parts are allied, quite amicably, to what may fairly be called pagan elements.

(c) London Symphony (lento)



(d) 'The Shepherds of the delectable Mountains' (1922)



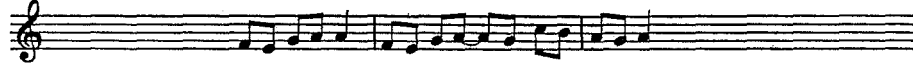
(e) 'Sancta Civitas' (1925)



(f) 'Sir John in Love' (1929)



(g) 'Job'



(h) Fifth Symphony 1 (1943)



(i) Suite—'Told on a Flemish Farm' (1945)



(k) Sixth Symphony 4 (1947)



gives a few of his thematic quotations, chronologically.^{21, 22} Sometimes the pattern is curtailed and altered; often it does not descend to the dominant again, by reason of its context; sometimes again, E is considered as the final instead of the dominant; while in later work it is still more varied and submerged within a full texture, yet remains a quotation.

Secondly, he has used the underlying, bare structure of the folk-song pattern to produce parts of theme, cadences or melodic fragments which are similar in character and particular design to the cadence patterns of some of the variants.²³ In the folk tunes the cadential derivations of the initial framework vary in melodic detail; and in Vaughan Williams's expression they vary still more. They are not, moreover, always used cadentially or assertively; instead, they may be used reiteratively, as they are, for instance, in *Beautiful Nancy*.²⁴ But they always have a strong reference, and an assured, confident character. Ex. 8 shows some of Vaughan Williams's particular derivations of this curve,

Ex. 8

Musical notation for Ex. 8, showing three types of cadential patterns. Type 1 includes 'Five Mystical Songs' (1911) 'Praise' (Assertive), 'Bushes and Briars' (Reiterative), and 'Beautiful Nancy' (Reiterative). Type 2 includes 'Five Tudor Portraits' (1935) 'My Pretty Bess' (Assertive), 'The Sinners' Dream' (Reiterative), 'Hugh the Drover'—Duet: Mary and Hugh (Reiterative), and 'There is a Fountain' (Reiterative). Type 3 includes 'Symphony in D' (1943) (Assertive) and 'Job's Dream' (Reiterative).

(continued)

²¹ Examples are transposed where necessary to facilitate comparison.

²² The quotation of the pattern in *Hugh the Drover* — an essentially light-hearted work — is somewhat of an interpolation. It comes at the climax, where Mary prays for Hugh's safety. The one in *Sir John in Love* — Falstaff's song — is a parody.

²³ Ex. 3, (a) to (f) inclusive.

²⁴ Marked "R" in Ex. 3.

Mass in G minor (1922) 'Agnus Dei' (Assertive)

'To shallow Rivers' (Compressed)

'Searching for lambs' (Reiterative)

Symphony in E minor 4 (Reiterative)

'Shepherds of the delectable Mountains' (Extended pattern)

'On Christmas Day' (Assertive)

Type 4

Type 5

Type 6

("X"), parallels between his melodic types and those of the folk variants being given wherever these exist. One example only of each type is given, but these represent a large and important part of his melodic idiom. The curve has rhythmic as well as melodic variations. These are mostly Vaughan Williams's own and arise out of their context, but in some cases they have a kinship with those of folk tunes. The final cadence of *Bushes and Briars*, for instance, has an extended rhythmic pattern which is distinct from that of the preceding phrases; and Vaughan Williams has likewise extended or changed his rhythmic patterns for assertive and cadential reference, though without precise quotation from the *Bushes and Briars* rhythm. In the *Sea Symphony*, in which it first occurs,²⁵ it has the rhythm



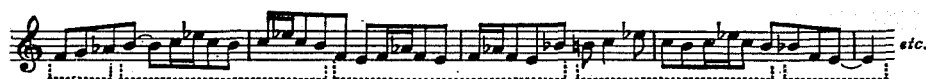
and in ensuing work, Vaughan Williams has tended to quote this rhythmic pattern (his own variant, as it were) in preference to any of those belonging to folk tunes. Extended rhythms generally apply only to cadential or specially assertive passages; where the "X" curve has a reiterative function, it becomes part of the whole rhythmic pattern.

In a more general way, the impact of these folk-song variants is manifest upon aspects of Vaughan Williams's expression other than upon the thematic. The general characteristics which belong to and which differentiate between the tunes, have also borne upon his music. The basic framework of the variants is itself of indefinite or gapped mode, but the expanded tunes fall modally and formally into three categories, according, it would seem, to their emotional character.²⁶ The majority (sixteen of the thirty, for example, *This is the Truth*, *Searching for Lambs* and *Bushes and Briars*) remain indefinite and gapped in mode throughout, in keeping with their reflective or mystical mood. The rest are either dorian or æolian. The dorian (for example, *Come all ye Christians* and *To Shallow Rivers*) are all fully modal from the start; they are lyrical in feeling, and generally use a plain rather than an "X" final cadence. But the æolian (for example, *On Christmas Night* and *The Mermaid*) start gapped, and add the æolian modal degrees by way of dramatic development, often not until the final phrase; and they mostly end with the "X" cadential curve.

In his musical constructions, Vaughan Williams has followed these folk-song modal and emotional tendencies. He has rarely written for long stretches in any one mode, since full textural expression demands some degree of key or modal change. But he has certainly tended to use ambiguous or gapped modes for his initial themes; and in so far as he has developed his themes modally or structurally, he has distinguished between the purely meditative, the lyrical and the dramatic, according to the principles inherent in these folk variants.

The most common structural method in the folk songs — that of adding phrases to the initial gapped one which are also gapped and equally simple — could not, of course, be used extensively as a principle of development in large-scale work. But Vaughan Williams has followed the essential character of these particular variants in some of his most meditative expression. The supreme example of this, perhaps, is the last movement of the *Symphony in E minor* (1947), in which a tiny, undeveloping theme, is reiterated and refocused within a sparse and freely imitative counterpoint.²⁷ The thematic phrase (Ex. 9) is itself expanded by being moved into its "dominant"²⁸ tetrachord

Ex.9



and back, to form a continuous melodic movement; and as the work progresses, it is moved on to other, nearly related dominants and finals, thus giving an illusion of growing complexity, even of chromaticism. But it is only an illusion, and its mode never becomes fully defined. Just as in *This is the Truth*, the rise to the higher note (in the third phrase) and the variations of melodic pattern give an illusion of development, so in this music the wider context gives an illusion of growth; but in neither case is there any development of modal character, hence of structure. Here there is no cutting up or change of theme, no melodic interplay, no change of harmonic or instrumental colouring, no difference in the volume of sound or in momentum, and no change, though a pause, in the texture. This is the most important example of Vaughan Williams's completely reiterative expression, the only movement in which the reiterative style is maintained consistently. But such uneventful contemplative writing is

²⁵ In the scherzo, p. 67 of vocal score.

²⁶ The same general propensities to modal writing apply also to folk tunes other than these particular variants.

²⁷ The only addition to this imitative counterpoint consists of the pairs of chords (on page 148), which are added as commentary and serve almost as a pause in the expression.

²⁸ Using the term "dominant" in the original and wider sense of the word.

frequently to be found in parts of movements or works, in, for example, Job's Dream,²⁹ which is slight in length but which recurs intermittently in the Masque, often too in his *niente* endings (as, for example, the end of the *Pastoral Symphony*) which denote the dying down or anticlimax of eventful contemplation.

Where he has written lyrical melody, melody which expresses a definite emotion yet no growth or change of feeling, he has written either in the dorian mode, or in a mode which has some inclination towards the dorian, and which is, in any case, fully defined at the start. In *Is my team ploughing?*,³⁰ for instance, he uses a simple dorian melody. In the *Fantasia on Christmas Carols*³¹ and *The Lark Ascending*,³² on the contrary, he uses gapped themes, but with settings which are dorian throughout; while in the minuet of the *Oboe Concerto* (1945), the initial dorian tune is followed by melody which is at first æolian, then modally indefinite; but the initial dorian melody is simple and complete, and the æolian part which follows is complementary to it, an addition rather than a development out of it.

By far the greatest expanse of Vaughan Williams's expression, however, follows the suggestions which are implicit in the small body of æolian tunes; for the merging of initial gapped patterns into modal melody is open to many more possibilities and variations. In the case of these *Bushes and Briars* variants, the development is from gapped to æolian mode only, and Vaughan Williams has sometimes limited his melodic developments in the same way.³³ More often he has developed with different or greater complexity, yet following this folk-song potentiality by starting with simple, pentatonic or gapped themes, and adding complexity during the process of expansion. In *Hugh the Drover*, for instance, the pentatonic theme used in *Here on my throne*³⁴ becomes a mixolydian melody. In the *Credo* of the *Mass in G minor* (1922) the opening theme remains modally uncertain, but the harmony develops into æolian against the assertive "X" melodic cadence. In *On Wenlock Edge*,³⁵ the pentatonic melody becomes chromatic as the feeling grows impelling. In *The Shepherds of the delectable Mountains* (1922), the opening theme which is gapped and rhapsodic in character, leads to various modal and tonal ambiguities and separate dorian fragments, but it finally settles into an æolian tune.³⁶ And in later work still greater complexities of mode are used, sometimes bitonal in character. The tune from the first movement of the *Symphony in E minor*,³⁷ in which alternate major and minor sixths and alternate major and minor thirds are added to the initial gapped fragment, is an instance of his later methods of melodic development.

In large-scale work of this type, the initial and undeveloped thematic idea is first developed as theme (in the exposition, if the work can be divided into orthodox symphonic parts), and then discussed within a developing textural context. Development for Vaughan Williams thus means the growth of melodic structure (over and above the growth of melodic interest),³⁸ followed by the textural complexity which results from the use of structurally developed melodic parts (over and above increase of *timbre*, pace, rhetorical devices, key changes, and so on). In most cases too, especially in the most eventful of Vaughan Williams's contemplative writing there is a tendency to increase textural complexity by heterogeneous means. A new, often alien theme is juxtaposed against the contrapuntal discussion of the main theme — a probable outcome of folk dance methods.³⁹ Sometimes (as in the *Norfolk Rhapsody*), this is a fully developed theme, thus an additional element in the complex structural whole; sometimes it is a sparser, motivic, even an atonal one (as in the second movement of the *Fifth Symphony*⁴⁰ and the first movement of the *Sixth*⁴¹), in such cases introduced as foil or contrast to the main, fully modal and melodic theme. The type of heterogeneous material thus varies according to intention, and it is not invariably used; but it is a powerful aspect of Vaughan Williams's counterpoint, and does indeed play an important part in his processes of development.

The several rhythmic styles of the variants have also had an important influence on Vaughan Williams's differentiated expressions. All the variants are, to some extent, irregular, though not necessarily in the same sense. They are all fundamentally irregular inasmuch as the initial pattern, from which they grew, has no defined rhythm. *This is the Truth* and *On Christmas Night* — variants which have maintained their prose-rhythmic character throughout their development — are examples of tunes which are irregular in this respect; while variants such as *Come all ye Christians* and *Beautiful Nancy*⁴² — tunes which have adopted distinctly metrical rhythms — are only indirectly or basically so. Others, however (for example, *Bushes and Briars* and *The Mermaid*) — those which are mainly but not consistently metrical — possess an irregularity of a rather different sort beyond their subtle and basic one, namely that which consists of a deviation from, rather than a lack of rhythmic pattern. These variants have an obvious irregularity which strikes both against their fundamental prose-rhythmic character and against their consciously adopted metrical patterns. It is due in some instances to careless interpretation on the part of the singers, but in others to a subconscious clash between the basic rhythm of the melodic pattern and the metres which had been consciously adopted. Some tunes thus affected are merely clumsy, but others (notably *Bushes and Briars*) gain in vitality and charm. *Bushes and Briars* is made up of phrases which are each mainly metrical, but which do not add together to produce a smooth continuity; rather an episodic succession.

The speech rhythms of some of the most austere beautiful of the tunes, however (*This is the Truth* and all those which have had some plainsong connection) have perhaps had the profoundest effect upon Vaughan Williams's contemplative and most personal work. The exact rhythmic valuation of the words is a marked feature of these tunes, and, as his own style has matured, he has followed them more than the other variants. Inspired by these variants (also by the free verse of Walt Whitman, and later by the seventeenth-century prose texts of Bunyan and the authorised version of the Bible), he has tended increasingly to use prose-rhythmic patterns for his melody, not only for that which accompanies words, but for purely abstract melody too. In particular, he has favoured the mingling of couplet and triplet figurations, such as occur in *On Christmas Night* and *The Mermaid*.⁴³

²⁹ Scene IV of the Masque.

³⁰ The second song of the cycle, *On Wenlock Edge*.

³¹ The opening — the setting of *This is the Truth*.

³² Page 4 of miniature score.

³³ E.g. *I got me flowers*. No. 2 of the *5 Mystical Songs* (1911).

³⁴ The song beginning on page 199 of the vocal score.

³⁵ No. 1 of the cycle.

³⁶ Pages 1 and 2 of vocal score.

³⁷ Page 26 of score.

³⁸ His growth of melodic development may be compared in this respect with that of Rubbra. Rubbra also tends to extend and develop his themes melodically before discussing them texturally; but his developments consist of the addition of phrases which grow in compass and interest rather than in modal structure.

³⁹ See also page 104, and footnote 8.

⁴⁰ Page 38, etc., of score.

⁴¹ Page 34 of score.

⁴² Marked M in Ex. 3.

⁴³ The triplet figures in these tunes are quite different, both in origin and in effect, from such as appear in *The Captain's Apprentice*, *Spurn Point*, *Lowdown in the Broom* etc. — figures which are introduced purely as musical elaboration, and which have no organic connection with the words.

While the *Bushes and Briars* variants have furnished the most salient and characteristic of Vaughan Williams's melodic ideas, they are of course by no means responsible for all his thematic material. There is another basic type, for instance, which is used for assured rather than reflective contemplative expression. Such melody often appears as the culmination of previous reflection or as catharsis, and it is often, though not exclusively, major in mode. This melodic type seems to have had no particular folk-song derivation, but probably derives from more than one, or a typical folk-song pattern. Ex. 10 (see next page) shows some of Vaughan Williams's melodies in relation to one or two folk-song phrases.⁴⁴ The basic structure is a plain ascent from the final up to a high note (the fifth, sixth or high final), in most cases followed by a descent back to the final. They rise easily; their embellishments vary, but they are always slight. There are no awkward leaps, and they begin, and generally end on a strong final. Their rhythms, especially in the less assertive instances, tend to be meandering and prose-rhythmic, often using dotted notes or triplets. Their pace is always moderate, their settings straightforward and dignified.

Ex.10

(a) Folk Song Patterns

1. 'Bedlam' (last line) (From Cecil Sharp's Collection of Somerset Songs)
2. 'The bold Princess Royall' (last line) (Journal. Vol. II p.145)
3. 'Whip Jamboree' (first line) (Journal. Vol. V p. 297)
4. 'This is the Truth' (last line) (Journal. Vol. IV pp. 4-17)

(b) Major melodies

1. 'Sound Sleep' (1903) (Transposed from Bb)
2. Sea Symphony 1 (1910)
3. 'Flos campi' 6
4. 'Dona nobis Pacem' (Transposed from Eb)
5. Fifth Symphony 3 (Transposed from G)
6. Fifth Symphony 4 (Countertheme to the Passacaglia)
7. Sinfonia Antartica 4 (1952)

(c) Quasi-minor melodies

1. Pastoral Symphony 4 (1922)
2. 'Job' (opening) (Transposed from G minor)
3. 'Benedicite' (1930) (Transposed from G minor)

(d) Melodies with ambiguous mode

1. Sinfonia Antartica 1

Elsie Payne

Part 2 will be included in the February issue of the Journal.

⁴⁴ The first of V. W.'s tunes to use this basic pattern comes in the middle part of the early part-song *Sound Sleep* (1903). It must thus have arisen quite independently of folk-song; but because its structure accidentally happened to accord with a basic folk-song type it was used in subsequent composition, and has become moulded into a characteristic melodic type.

Concert Reviews

On the road with the South West Chamber Choir

The South West Chamber Choir gave two concerts in which the works of VW were featured on 16th May and 19th July.

For those of you who were paying attention to my ramblings in the last edition of the Journal, you'll remember I reviewed a concert given by the same forces at St. Germans on 31st January. On that occasion there was a frosty response; not from the audience but from the weather. It was a bitingly cold night, and by the time the concert had concluded it was surprising that the audience had not become frozen to the pews.

I looked forward to the subsequent concert at 'The Wharf' in Tavistock because this venue possessed the luxury of a heating system. Well, on the day - as fate would have it - the said system was not required; we were in the middle of a mini heat wave.

The concert itself began with four English part songs by Pearsall, Stanford and Elgar. These were followed by a bright and breezy account of Britten's *Dances from Gloriana*. Next followed VW's *Five Mystical Songs*. The choir really seemed to warm to these - in more ways than one. The soloist Peter Bawden had just begun the fourth song, and was giving a very sympathetic performance when proceedings were abruptly brought to a halt. One of the gentlemen in the back row at first began to sway, then toppled sideways onto a colleague. Fortunately, the colleague was a sturdily built bass, who managed in part at least to arrest his fall. Had he toppled the other way I imagined the whole back row going down like a row of dominoes. The collapsed gentleman made a full recovery and rejoined the proceedings after the break.

Meanwhile, with considerable aplomb, Peter Bawden re-launched into the fourth song supported by a rather hesitant choir, obviously concerned about who was going to go next. Fortunately nobody did and the *Mystical Songs* - or should I call them *Myshappical Songs* - were completed with a rousing conclusion.

In the second half, the *Three Shakespeare Songs* were featured; in these the choir under their director Michael Johnson gave a particularly atmospheric account of *The Cloud-capp'd Towers* which well illustrated their precise phrasing and richness of tone.

On Sunday July 19th the choir were on the road again, this time to Plymouth's Catholic Cathedral. Here their programme included *Toward the Unknown Region* and *Lord, Thou*

has been our Refuge. This concert was somewhat dogged for me by an echoing acoustic which over-emphasised the upper register of the choir. The other drawback was the organist; who plodded away at a pedestrian pace seeming to take little account of the choir's enthusiasm to add sparkle to these two impressive master-pieces. But regardless of the organist the choir, gave a creditable performance although not as polished, it must be said, as their Tavistock performance. The concert was rounded off with Rutter's *Psalmfest* which included excellent solos from Louise Hardy and John Clibbens. And I'm pleased to report that they and the choir remained upright throughout.

Rob Furneaux
Yelverton, Devon

Concert in Down Ampney

If you missed the concert held Friday last in All Saints' Church, soon a recording of this memorable occasion will be available thanks to the expertise of Reg Strange. Frances Masons' playing of Ralph Vaughan Williams's *The Lark Ascending* was superb. The sound of the violin accompanied by Mary Smith on piano, brought the *Lark* joyously into the serenity of the Church. The programme was varied. David Smith's playing of the organ was magical, many asked, when can we hear him play again?

The artists favoured Vaughan Williams's works in the place of his birth. Douglas Barnes - *The Vagabond* and other well known favourites. Elizabeth Baker chose *Silent Noon*, she also played and sang with guitar, a Lady who can sing with laughter in her voice, included a humorous Flanders and Swan number.

Mary Smith's wonderful interpretation of Schubert's *Impromptu in B flat Major* was breathtaking. She then ended the programme accompanying Frances Mason, violin, who played Fritz Kreisler's *Viennese Dances* and *Rondino on a theme of Beethoven* with great gusto and enjoyment to a very appreciative audience. The music was interspersed with Roger Jenkins' reading of well known poems.

A memorable evening, all proceeds to the Church funds. The P.C.C. sincerely appreciate these talented people coming to our Village, sharing their talents for our pleasure.

Sheila Burgess
South Cerney, Glos.

Hugh the Drover in the Bronx

A consistently appealing quality of a Bronx Opera production is the engaging sense of community that pervades the performance - without, I hasten to say, any hint of slighting high professional standards. To show off both strengths, the company's revival of Ralph Vaughan Williams's rarely seen *Hugh the Drover* proved to be a happy choice. This

celebration of English country life in the Cotswolds at the time of the Napoleonic wars is a prime example of the folklorish pastoral style that flourished in England during the early years of the century (called the "cowpat" school by those who can't stand the stuff), and no one practised it with more skill and lyrical charm than Vaughan Williams. It was a pleasant rediscovery, made even more so by Bronx Opera artistic director Michael Spierman, who presided over a typically polished effort that bubbled with musical and dramatic life from start to finish.

**February 2, 1998 New York
from New York Magazine**

Lovely VW, disappointing Walton

The forty-second Promenade Concert of 1998 on 20th August had an all English programme, beginning with the *Aristophanic Overture* and ending with Walton's *First Symphony*. In between were four orchestral songs by Simon Bainbridge, setting poems by the Auschwitz survivor, Primo Levi.

The BBC Philharmonic, conducted by Gennadi Rozhdestvensky, gave us an immaculate *Wasps Overture*. The jurors buzzed enthusiastically, the big tune as usual sounded more like Gloucestershire than Athens, but, as usual, tugged the heart-strings. VW himself conducted the work at a 1924 Prom, but there have only been two previous Prom performances since his death. This one was excellent.

Ad Ora Incerta is an impressive evocation of Auschwitz and was magnificently sung by Susan Bickley. Admirers of this fine singer should seek out her CD of Sir Granville Bantock's *Sappho* on Hyperion. Here she had to come to terms with a much bleaker score - inevitably, the piece inspired respect rather than affection, but the orchestra, and especially the bassoon soloist, Kim Walker, played this stern, demanding work with power and precision.

The second half was something of a disappointment. Walton's *First* is very much a young man's work - he described it as "the climax of my youth" - whereas Rozhdestvensky's reading had a restrained, thin-blooded feel to it. The *Presto* was distinctly "sin malizia", there was no real pain in the *Andante*, and even with Paul Turner and Geraint Daniel working hard on the eight timpani, the finale failed to stir as it usually does. The laid-back approach worked best in the first movement, but all in all we could have done with more bite, more passion and even more noise! The audience gave polite applause, but the Promenaders were conspicuous by their muteness. Worse still, the hall was less than half-full.

Simon Coombs
London

The Vaughan Williams Memorial Library

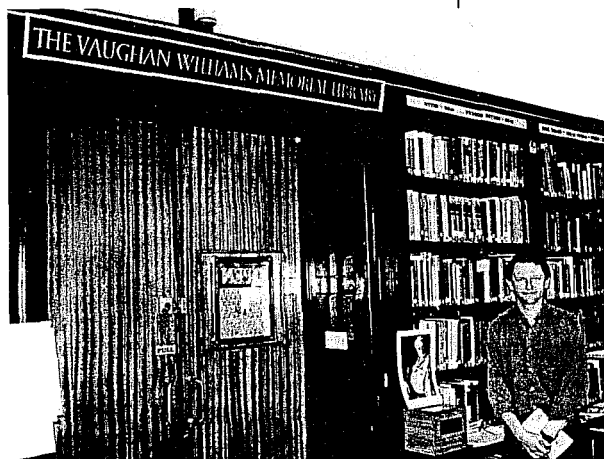
by Derek Schofield

The Vaughan Williams Memorial Library is the country's national archive and resource centre for folk music, dance and song. It is a multi-media collection, which includes books, periodicals, manuscripts, records, tapes, CDs, photographic images, films, videos and artefacts. It contains the originals, or copies, of almost all the major fieldwork collections carried out in England in the 20th century, either in manuscript or audio formats. The Library is held by a subsidiary trust of the English Folk Dance

and Song Society, is rightly being celebrated in this issue of the RVW Society Journal. Even before he started to collect folk songs in 1903, Vaughan Williams was a great supporter of folk music – "when Ralph heard it [*Bushes and Briars*, the first song he collected] he felt it was something he had known all his life" as Ursula Vaughan Williams has written. Like his friend, Cecil Sharp, Vaughan Williams was soon elected to the committee of the Folk Song Society.

the English Folk Dance Society merged to form the EFDSS. It was wrongly assumed that there were no more folksongs to collect, but in any case the Song Society's membership had shrunk. As an executive committee member of the Dance Society, and President of the Song Society, RVW was a crucial player when merger was considered, and his support was crucial.

The Library at Cecil Sharp House, at that time called the Cecil Sharp Library, was added to by the 250 volumes from the Folk Song Society's Library, plus the manuscript collections of George Gardiner, Lucy Broadwood and others. Over the years the Library was extended by purchase and donation, and after the war the new Librarian, Margaret Dean-Smith, ensured that the Library was professionally restored and catalogued. The Library continued to be extended, with sound recordings as well as books, and copies of all the recordings



Malcolm Taylor (Librarian of the Vaughan Williams Memorial Library)

Photograph by Derek Schofield

The Folk Song Society was founded in 1898, and its successor organisation, the English Folk Dance and Song Society (EFDSS) has this year been celebrating the centenary. The main purpose of the Society was to co-ordinate the collecting of folksongs and to publish the results in an annual Journal. The secretary and Journal editor from 1904 was Lucy Broadwood, personal friend of RVW and committee member of the Leith Hill Festival.

and Song Society, and is housed in Cecil Sharp House near London's Regent's Park.

How, then, did the Library come to be named after Ralph Vaughan Williams?

Although he collected songs until the 1920s, Vaughan Williams's collecting was largely concentrated in 1904, and the 1906 issue of the Journal included a collection of 61 songs he had collected in Essex, Norfolk, Sussex, Wiltshire, Yorkshire, Kent and London. The first in the collection is *Bushes and Briars*, as sung by Charles Potiphar, the first song collected by RVW.



The Vaughan Williams Memorial Library

Cecil Sharp's interest in folk dance led to the founding of the English Folk Dance Society in 1911, and after Sharp's death in 1924, Vaughan Williams became a member of the Board of Artistic Control, alongside Maud Karpeles and Sharp's successor as Director, Douglas Kennedy.


In 1930 the Dance Society moved to its new premises, Cecil Sharp House, built as a memorial building to Sharp, and housing his extensive library of books. Indeed, the need to house his library and provide the public access stipulated in Sharp's will, was an important reason for the memorial building.

In 1932 the Folk Song Society and

made by the BBC in its Folk Music Recording Scheme in the 1950s are held by the Library.

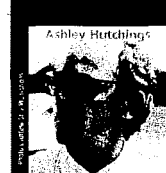
1958 saw the Diamond Jubilee of the Folk Song Society, and the launching of the National Folk Music Fund to create an endowment for the Library. It was also the year that Ralph Vaughan Williams, by then EFDSS President, died. As a permanent memorial to his contribution to folk music, and to his support of the EFDSS, the Library was re-named in his memory.

Over the years, the Library has continued to grow, with financial support coming not only from the EFDSS membership fees and member donations, but also from the RVW Trust and the National Folk Music Fund - both have been extremely generous and



Norma Waterson

An evening concert with The Coppers, Ashley Hutchings, Tim Laycock and Puzzlejug, Tony Kendall, John White and Helen Briner. Accompanied by the presentation of the Centenary Awards. 7 for 7.30 pm, £10 (£8 conc.) Smart casual.




Ashley Hutchings


ENGLISH FOLK DANCE AND SONG SOCIETY

A CENTENARY OF SONG

Celebrating 100 years of the Folk Song Society:



Liza Carthy



The Coppers

A day of events will include an evening concert with The Coppers, Norma Waterson, Liza Carthy and Hannah Hutton. Workshops 10 for 10.30 am, £15 (£12 conc.) Concert 7 for 7.30 pm, £10 (£8 conc.) Combined ticket £20 (£18 conc.) All events at Cecil Sharp House, 2 Regent's Park Road, Camden, NW1. 0171 485 2205 fax. 0171 284 0534

A Century of Song

A CELEBRATION OF TRADITIONAL SINGERS SINCE 1898

EFDSS CD02

A Century of Song is a new CD of recordings of traditional singers stretching from the first to the last decades of the 20th century.

They represent a sample of the hundreds of traditional singers recorded over the past 100 years. The CD is released by the English Folk Dance and Song Society (EFDSS) to celebrate the founding of the Folk Song Society in 1898.

Some of the best-known singers of traditional songs are included. From Norfolk comes Harry Cox and Walter Pardon, from Shropshire Fred Jordan and May Bradley. Also Phil Tanner - 'The Gower nightingale', Sussex gypsy Mary Ann Haynes, Yorkshire's Frank Hinchliffe and Arthur Howard, and Emma Vickers from Lancashire. Following in the footsteps of Cecil Sharp, Mike Yates provides recordings from the Appalachian Mountains of Evelyn Ramsey and Eunice Yeatts McAlexander.

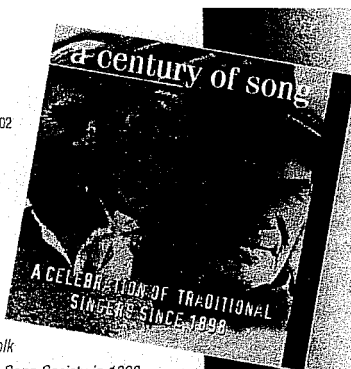
The first song collected on behalf of the Folk Song Society in 1898, 'Claudy Banks' from Thomas and James Copper, is included, as sung by present-day members of the family led by James's grandson, Bob Copper.

Of particular interest are six recordings made on a phonograph between 1907 and 1909 by Cecil Sharp, Ralph Vaughan Williams and others, including 'The Banks of the Nile' and a different version of 'Claudy Banks', both well known through recent interpretations by Martin Carthy and Waterson:Carthy. Martin Carthy says of the phonograph recordings, "For a singer, these tiny fragments are of huge importance when coming to an understanding of this brilliant, extraordinary and cruelly ignored music."

And to show that folksong is alive and kicking today, Will Noble leads an audience in the singing of 'Gossip John', recorded in April 1998.

In total, over 30 singers on 25 tracks, 14 of which have never been published before. The CD, which has been compiled by Derek Schofield and EFDSS Librarian Malcolm Taylor, comes complete with a 16-page booklet.

£12.99 (+ p&p for mail order)

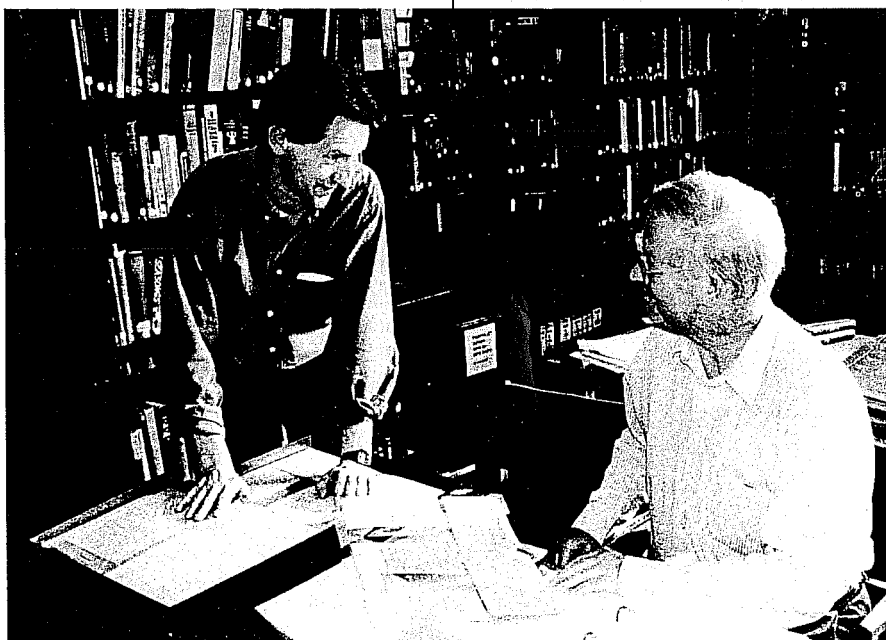


supportive. One person has sat on both trust committees, as well as on the Library Advisory Committee - and that is Ursula Vaughan Williams, now a Vice-President of the EFDSS. Her support and wise counsel has been of the utmost importance. The Library receives no state funding.

In spite of its title, the Vaughan Williams Memorial Library does not contain any of his manuscripts - they are housed at the British Library - although copies of the folksong manuscripts and note-books are held, as well as all his published works relating to folksong and music, and books about RVW, biographies and critical assessments. There are some piano arrangements of folksongs and a certain

amount of original correspondence by Vaughan Williams in other collections. His letters to Sharp include a long letter of critical assessment of a draft version of Sharp's book *English Folk-Song, Some Conclusions*. The Lucy Broadwood collection includes original songs collected by RVW.

An important collection of Vaughan Williams's material in the Library are the phonograph recordings he made of folksingers in the first decade of the century. The originals are now on loan to the National Sound Archive, with tapes of the recordings being available at Cecil Sharp House.



Malcolm Taylor (Librarian) - left - shows Chris Bearman correspondence from RVW to Lucy Broadwood. Chris is writing a thesis on the early folk music movement.

Photograph by Derek Schofield

Some of these recordings are now available commercially on a new CD, *A Century of Song*, which has been released to celebrate the centenary of the Folk Song Society. Out of the 25 tracks, spanning the whole of the 20th century, five songs are from phonograph recordings made by Vaughan Williams. Mrs Humphreys lived in Ingrave, the same village as Charles Potiphar, and RVW collected eight songs from her, including *Tarry Trowsers* and *Bushes and Briars*, which are included on the CD. The tune of *The Banks of Green Willow* was used by RVW's friend George Butterworth for his orchestral idyll, and the CD includes a version of the song collected by Vaughan Williams from David Clements of Basingstoke. The singer of *The Banks of the Nile* is unknown, although the song was known by Peter and Harriet Verrall, two of RVW's most prolific singers, and Peter's version of *The Rambling Sailor* is also included on the CD.

The CD, then, is a unique record of folksong collecting, and contains these fragments which were actually recorded by Vaughan Williams.

The EFDSS has recently embarked on a major re-assessment of its activities, and has placed the Library at the centre of its future strategy. There are plans for the conservation of existing collections, the extension of the collections, and the use of the materials in publications, education and performance. A major Lottery application is being prepared to provide the funds to move the Library within Cecil Sharp House to give it more room, better facilities and thereby extend its public access. Anybody who has visited the Library will know that an important resource is the Librarian himself, Malcolm Taylor, who is a fund of information, advice and contacts. The Library is the essential first source of information and repertoire for performers in the folk arts, and is also extensively used by teachers, researchers, writers and the media. The aim now is to ensure that this valuable resource is available in the next century, as it has been in the present.

Information about the Vaughan Williams Memorial Library and EFDSS membership can be obtained from The Librarian, Vaughan Williams Memorial Library, EFDSS, Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Tel and fax: 0171 284 0523. The CD, *A Century of Song*, is £12.99 plus £1.00 p&p, cheques payable to 'EFDSS'.

Derek Schofield is a trustee of the EFDSS and Chair of the Library Advisory Committee.

The Folk Songs of Ralph Vaughan Williams's *Six Studies in English Folksong*

by John Barr

Introduction

The *Six Studies in English Folksong*, for cello and piano were written in 1926 and were first performed in London on 4 June of that year at the Scala Theatre for the English Folk Dance Society Festival by May Mukle, cellist and Ann Mukle, pianist.¹ Each composed as collaborative chamber music and gives a straight-forward presentation of an identifiable folksong, each of which was collected by Vaughan Williams. Although these pieces are published without any reference to the titles or first lines of the folk melodies, Frank Howes provides these with the appropriate movement which bears only the musical term or terms supplied by Vaughan Williams.

- I. Adagio [*Lovely on the Water*]
- II. Andante sostenuto [*Spurn Point*]
- III. Larghetto [*Van Dieman's Land*]
- IV. Lento [*She Borrowed Some of her Mother's Gold*]
- V. Andante tranquillo [*The Lady and the Dragoon*]
- VI. Allegro vivace [*As I Walked over London Bridge*]²

Howes noted, "The accompaniments are lightly written for the piano and show an aptitude for bringing out rather than smothering the character of the tune."³ In addition to the natural beauty of these settings, the modest technical demands on both performers make these pieces rather popular. Opportunity for extensive use by performers is furthered by the publication of alternative instrumental parts: violin, viola, clarinet, English horn, alto saxophone, or tuba.⁴ Since these pieces are published without any reference to the folk songs, it is the intent here to present such documented data on the texts and tunes which might inform and enhance the performer's and listener's enjoyment of this beautiful music.

The Folk Songs of *The Six Studies*...

I Adagio [*Lovely on the Water*]

¹ Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 2nd ed. (Oxford: Oxford University Press, 1996). 112-13.

² Frank Howes, *The Music of Ralph Vaughan Williams*, (Oxford: Oxford University Press, 1954, repr. ed. Westport, Connecticut: Greenwood Press Publishers, 1975). 228-29.

³ Ibid.

⁴ Ralph Vaughan Williams, *Six Studies in English Folksong for Cello and Piano*, (London: Stainer and Bell Ltd. 1927, New York, Galaxy Music Corporation). 1.

The words of this ballad tell of

Lovers loath to part and exchanging tokens as a guarantee of fidelity... Here, the man is going to sea as a volunteer, having taken the bounty for the sake of his lover's 'aged parents'. The song with its superlative tune, has been obtained only once from oral tradition.⁵

This was done by Vaughan Williams 11 April, 1908 in Norfolk at South Walsham when it was sung to him by Mr. Hilton.⁶ Palmer adds, "The words of the singer... have been completed from a broadside entitled *Henry and Nancy, or the Lovers' Separation*."⁷ Out of the ten verses, the first four are:

1. As I walked out one morning in the springtime of the year,
I overheard a sailor boy, likewise a lady fair.
2. They sang a song together, made the valleys for to ring,
While the birds on spray and the meadows gay, that proclaimed the lovely spring.
3. Said Henry to Nancy: 'We soon must sail away,
For it's lovely on the water to hear the music play.
4. 'For our Queen she do want seamen, so I will not stay on shore.
I will brave the wars for my country where the canon loudly roar'.⁸

This folk song had also been arranged by Vaughan Williams as a part-song for mixed chorus in 1913.⁹ The composer also used this tune in his incidental music to *King Richard II*, composed in 1913 for F.R. Benson's Shakespearean season at Stratford-upon-Avon.¹⁰

II Andante sostenuto [*Spurn Point*]

Roy Palmer tells us that:

Vaughan Williams took down [this] tune and first verse in 1905 from an

⁵ Roy Palmer, *Folk Songs Collected by Ralph Vaughan Williams*, (London: J. M. Dent and Sons Ltd., 1983). 104-05. Palmer includes the entire text and melody with any variants in this volume.

⁶ Kennedy, *Catalogue*, 269.

⁷ Palmer, *Folk Songs Collected by RVW*, 105.

⁸ Ibid.

⁹ Kennedy, *Catalogue*, 66.

¹⁰ Ibid. 73.

ex-sailor, Mr. Leatherday in King's Lynn Workhouse, St. James's Hospital. The rest of the text has been added from broadside number 2, issued by W. Forth, Waverly Street, Hull, under the title of *Industry off Spurn Point*.¹¹

The words tell of a ship named *Industry* which was stranded on Spurn Point off the mouth of the Humber on 4 January, 1868. Her captain rejected the offered assistance of a life boat so that the ship and its crew were a total loss.¹²

Frank Howes notes that this haunting melody "has a wide compass, an octave drop and a half-way feminine cadence of three repeated notes like many Irish tunes."¹³ One can also note a cadence of three repeated notes in the Irish melody, SLANE, and both *Spurn Point* and SLANE show a limited use of a pentatonic contour.

III. Larghetto [*Van Dieman's Land*]

In Kennedy's list of folk songs that Vaughan Williams collected, it appears that he heard this melody or variants of it at least three different times: by Mr. Broomfield at The Dog, East Horndon on 22 April, 1904; by Mr. Anderson, fisherman, aged about 70, of King's Lynn, on 9 January, 1905; and by Mr. Harry Maylon of Fen Ditton, Cambridgeshire, on 27 August, 1906.¹⁴ Palmer believes that this ballad first appeared around 1830, possibly as a result of a number of publicised trials of poachers held one or two years before. Palmer specified:

It is a matter of fact that at the Lent Assizes held at Warwick in 1829 eleven poachers were sentenced to death for shooting at the keepers of D. S. Dugdole, MP, on his estate near Atherstone. In May, the sentences were commuted to transportation: for life in the case of five men and for fourteen years for the other six (the same number as in the song)...¹⁵

Vaughan Williams also arranged this melody as a hymn tune which he named KING'S LYNN, most likely after the place associated with the folk singer, Mr. Anderson. The tune is set to G. K. Chesterton's hymn, *O God of earth and altar* at no. 562 in the *English Hymnal*, 1906 of which Vaughan Williams was the music editor.¹⁶

¹¹ Palmer, *Folk Songs Collected by RVW*, 88.

¹² Ibid. 88-9.

¹³ Howes, *The Music of RVW*, 228-29

¹⁴ Kennedy, *Catalogue*, 250, 259, 264.

¹⁵ Palmer, *Folk Songs Collected by RVW*, 91.

¹⁶ Michael Kennedy, *The Works of Ralph Vaughan Williams*, 2nd ed. (Oxford: Oxford University Press, 1980). 72.

IV. Lento [*She Borrowed Some of her Mother's Gold*]

This folk song was collected by Vaughan Williams on either 16 or 18 April, 1908 in Norfolk at South Walsham. It was sung to him by Mr. Hilton.¹⁷ The words and any other information, at present, are not at hand.

V. Andante Tranquillo [*The Lady and the Dragoon*]

This folk song has three different titles and at least two melodic versions.¹⁸ The melodic version which is the closest to this setting is *The Pride of Kildare* which was sung to Vaughan Williams during June, 1904 by Mr. Copas, son of the landlady of the Chequers Inn at Cookham Dean, Berkshire.¹⁹ The words tell of a sailor who loved "pretty Susan" who left him for a "young lord so gay".²⁰

The variant of this is entitled *The Lads of Kilkenny* and was sung to Vaughan Williams in Surrey during May of 1904 by Mrs. Berry, of Leith Hill Farm.²¹ Palmer tells us that:

The words of this song have been attributed to Thomas Moore (1779-1852)... who spent two years at Kilkenny in connection with the theatre there. However, Lucy Broadwood suggested that the Irish composer, Michael Kelly (1762-1826), was responsible for both tune and words which were adapted from traditional sources. Either way, the song was widely sung, not only in Ireland, but in England, where it is sometimes known as *The Chaps of Cogaigny*. Vaughan Williams's singer pronounced the town as 'Kilkainy'.²²

The words tell of the boys of Kilkenny and their pursuits of many fair maidens there.²³

The actual title identified with this setting is found almost identically in Kennedy's list as *The dragoon and the lady*. It was sung to Vaughan Williams in King's Lynn at North End by Mr. Carter on 9 January, 1905.²⁴

VI. Allegro vivace [*As I Walked over London Bridge*]

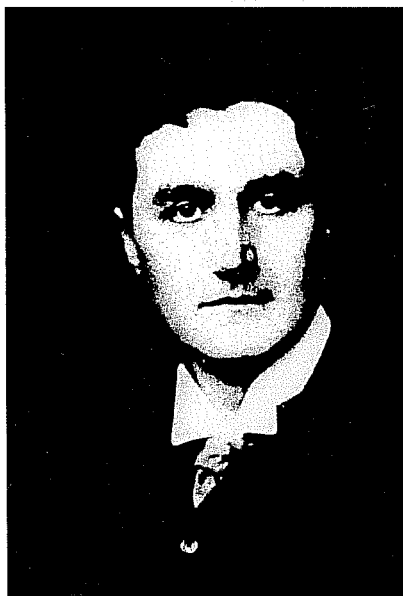
The words which closely conform to *As I*

walked over London Bridge are found under the title, *Geordie*:

1. As I came over London Bridge
One misty morning early,
I overheard a fair pretty maid
Lamenting for her Geordie.²⁵

Verses six and seven of this eight-verse text tell that Geordie "... stole sixteen of the King's white steeds..." for which he "shall be hanged in golden chains..."²⁶ This ballad is well known both in Scotland and England. In Scotland the hero is a nobleman, but in England the main character is always an outlaw.²⁷

Vaughan Williams heard the song listed as *Geordie* during 1905 at Hedgerly from an unknown singer.²⁸ The melody used in this setting, however, was noted by Vaughan Williams from Mr. Thomas Deadman (1827-1920) at Rodmell in January of 1906.²⁹ Of this melody Vaughan Williams wrote, "Though this tune has a major



RVW - from the collection of
Ursula Vaughan Williams

cadence the body of it is, in my opinion, characteristic of the Æolian mode, though experts who have seen this tune are inclined to doubt this.³⁰ Accordingly, Vaughan Williams's setting reflects the Æolian mode and at times the Dorian mode on A when F-sharps are used either in the piano or the instrumental part. Except for the last note of the piece, Vaughan Williams leaves the last seven measures unaccompanied. The last three measures contains that part of the melody with the major cadence to which Vaughan Williams referred in the above

quote. Vaughan Williams supports that last note with an empty fifth on C.

Concluding Observations

When looking at the publication of *Six Studies in English Folk Song*, it is obvious that the information in the body of this article has been omitted. Rather, each of the six pieces is headed only by a number and a musical term indicating the general tempo and style. Also, when one compares the melody of any of these pieces with the corresponding folk melody shown in Palmer's book, occasional differences in pitch and rhythm can be observed. The differences in rhythm are due, most likely, to the omission of the words for these instrumental studies. Changes in pitch may have been done by Vaughan Williams to rid the folk tune of any intervals judged as awkward by his musical opinion.

Melodic alteration by pitch and rhythm as well as the omission of the folk songs' words and titles in *Six Studies in English Folk Song* might be explained by a recent essay by Julian Onderdonk, *Vaughan Williams's folksong transcriptions: a case of idealization?*³¹ Idealization, put concisely, means that a collector who idealizes folk song is more interested in the idea of a folk song than in the exact reproduction of its melody and its melodic variants.³² Related to this concept of idealization, Roy Palmer wrote, "On the whole, Vaughan Williams was more interested in the song than the singer, [and] in the melody than the message."³³ Onderdonk's essay on the idealization of folk song may help to explain why the *Six Studies in English Folk Song* do not conform in every detail to the folk melodies as first and variously sung. Palmer's assertion that Vaughan Williams was more interested "in the melody than the message" is borne out by *Six Studies...* publication as songs without words.

Perhaps that first audience in 1926 at the English Folk Dance Society Festival in London already knew the folk tunes and the words behind them, but later performers and listeners, like this writer, most likely have wondered what was behind these haunting and charming melodies. It should not be assumed that Vaughan Williams wished to keep the folk song content from us, but it seems clear that he wanted the music, as he perceived it, to stand alone on its own merits.

John Barr
Bridgewater, VA., U.S.A

¹⁷ Kennedy, *Catalogue*, 270.

¹⁸ See Palmer, *Folk Songs Collected by RVW*, 1, 137.

¹⁹ Kennedy, *Catalogue*, 253.

²⁰ Palmer, *Folk Songs Collected by RVW*, 1-2.

²¹ Kennedy, *Catalogue*, 251.

²² Palmer, *Folk Songs Collected by RVW*, 137.

²³ Ibid.

²⁴ Kennedy, *Catalogue*, 259.

²⁵ 25 R. Vaughan Williams and A.L. Lloyd, *Penguin Book of English Folk Songs*, (Harmondsworth: Penguin Books 1959) 42.

²⁶ *Journal of the Folk Song Society*, No. 8. 208.

²⁷ RVW and A. L. Lloyd, *Penguin Book of English Folk Songs*, 42.

²⁸ Kennedy, *Catalogue*, 261.

²⁹ *Journal of the Folk Song Society*, No. 8. 208.

³⁰ Ibid.

³¹ Alain Frogley, ed., *Vaughan Williams Studies*, (Cambridge: Cambridge University Press, 1996). 118-38.

³² Ibid. 120.

³³ Palmer, *Folk Songs Collected by RVW*, xi.

The Priming of Miss Locksie

by Frank Dineen

HOW did it happen that out of all the students lectured on folksong by Dr Ralph Vaughan Williams in 1902 and 1903, only 40 year-old Georgiana Heatley, widely known as Miss Locksie, actively responded from the beginning by trying to involve the young composer in the still living folksong tradition of her local community at Ingrave?

Title: Cold Blows the Wind.
Chorus: Blow the winds high O
A roving we will go
To part no more on England's shore
So let the music play

Considering that 36 years earlier, Locksie was only about four years old, it was a remarkable feat of memory, even if obviously incomplete. The old woman who sang the song would have been born around the end of the 18th or the beginning of the 19th century. In that scrap of paper it is possible to sense how the ground was being prepared for a special destiny.

Birth, ...and Death

How could Locksie be sure of the 36 years? Because that was the number of years that had passed since 1867, when

the lives of all the Heatleys was the birth of the family's ninth child, Dora Harriett, three years later, in May, 1870. Mrs Marion Heatley did not recover from the birth and died a few weeks later in July. The death of the baby Dora Harriett, aged 22 weeks, followed in September. Less than 18 months later in February, 1872, the eldest girl, Emily Marion, died aged 16.

The family was overwhelmed by these bereavements and the Rev. Henry was consumed with grief and guilt. The ordeal of the mother slowly dying in the presence of her young family over the weeks following the birth of her child seems to have seriously affected their attitude to love and marriage. Parishioners believed that the father had spoken to his children and they had all promised to avoid marriage, except the eldest son, Henry, who was living away from home, probably at a college. He was subsequently the only member of the family to move out of Ingrave and marry.

The Rev. Henry Heatley and the remaining six members of his family remained at Ingrave until they died, as if reluctant to move far from the graves of the three who had died. Even the son who moved away



*Herongate & Ingrave Preservation Society Museum photograph
The Priming of Miss Locksie – illustration 1. Photograph circa
1855, of the Rev. Henry Heatley, M. A., 1820-1909, Rector of
Ingrave 1867.*

Vaughan Williams's lectures around the country would have been attended by many middle-aged women like Locksie, most of whom would not have been unaware of local folk singers and song. Some sense of destiny, a kind of priming by events in her personal life drove Locksie to try and actively make the young composer aware that the music and song of his lectures still lived and he should come and hear it for himself.

At the end of Vaughan Williams's fourth lecture at Montpelier House School for Girls in Queens Road, Brentwood, on 13 March, 1903, Locksie gave him a scrap of paper on which she had written:

Fragment of a song sung by an old woman living in Stambourn[e] in Essex, about 36 years ago. She was then about 60 or 70 years of age.

her father the Rev. Henry Heatley, M.A., took up his position as Rector of Ingrave. He had been 47 at the time, his wife Marion 38. They had eight children, five girls and three boys. During the move some of the children, including Locksie, may have been sent to stay with friends and relatives to simplify the problems of moving a large family.

What really changed Locksie's life and



*Herongate & Ingrave Preservation Society Museum photograph
The Priming of Miss Locksie – illustration 2. Photograph circa
1855, of Mrs Marion Heathcote Heatley, wife of Henry, who died
aged 41 in 1870.*

and married was eventually buried with his own family in the Heatley grave. The other sons had careers in the City of London, but in Victorian times when women had no real role outside of marriage, the only outlet for the four daughters was to become their father's assistants in the care of the parish. As a result they knew everybody and everything that happened in the area. The priming of Miss Locksie was in progress.

Locksie's Triptych

Out of the Heatley sisters, it was Locksie, the youngest, who had the greatest creative potential. Her artistic ability is demonstrated in a pen and ink drawing of a triptych illustrating her inner view of herself and her life. There must have been other drawings and perhaps paintings, but this is the only one to survive and be deposited with the Heatley papers at the Essex Record Office. The three pictures are reminiscent of church windows, or even Tarot cards, and are as dense with symbolic imagery as dreams.

right foot on a book on the first step, the first stage of life. A Princess or maybe Queen. There are more scrolls in a container by her left hand, while others lie on the floor near a burning brazier. An exotic flowering plant is growing from a large, rounded pot near her open right hand, which is reaching towards it. Perhaps reaching for a more rounded life and the growth that goes with it. The banner above proclaims the name 'G. J. E. Heatley', in semi-gothic lettering. Vibrant life animates the whole picture.

The second picture is of a heavenly environment with two faceless angels balancing each other at the top, drawing attention to a semi-circular banner with the enigmatic legend, again in semi-gothic lettering: 'Time of the friends of G. J. E. Heatley'. A woman holding a lyre is standing on what looks like a shining pavement, fringed at the bottom by clumps of tall grass or rushes. At her left side is a flowering iris, the lower part of which is obscured by a sheet which seems to come out of the woman's dress below her hip and

representation of the death of Locksie's mother.

In the third picture a woman looks longingly at the waning horned moon, her right hand supporting her chin, elbow on a low wall, the other hand at her side holding a hinged book, possibly a prayer book. Her back is to the wall with a curling blank scroll, below which there is a heart-shaped vase of tall flowering irises. Books and scrolls lie on the paved floor as if thrown there. Only the moon has the answer to the needs of this woman, a picture of sadness and desperation, somebody at the mercy of events, the antithesis of the first picture.

The Elizabeth I Painting

The triptych appears to have imported at least three elements from a painting of the Virgin Queen, Elizabeth I, by an unknown artist around 1620, entitled *Elizabeth with Time and Death*. It shows the seated Queen with her head resting on her right hand, the other hand holding a prayer book by her side, while in the air above her head two cherubs hold a crown. The shadowy figures of the Skeleton of Death and Father Time stand behind her to her left and right. Locksie may have studied art in her early life, and must have seen and identified with the figure in the painting. The diffusion of the elements into all three drawings of the triptych shows how deeply it influenced the creative depths of her unconscious mind.

Locksie's drawing has no date, but it is an obvious illustration of Locksie's life. Was it a prophetic insight from her teens and twenties, or a mature representation of her growing awareness of where her life was heading? It has the feel of a mature personality looking desperately for a way forward. She had not yet abandoned hope of a miracle that would change her life, but the full bright moon was waning into darkness.

Locksie in Love

Was the longing in the third picture of the triptych behind the relationship that formed between Locksie, in her 30s, and John Benson, a young man 15 years her junior? He was from the rectory in the neighbouring parish of Dunton, son of the clergyman. The Heatley and Benson families knew each other well and visited each other's homes regularly. When in



Essex Office Record document

The Priming of Miss Locksie – illustration 3.

Triptych drawing circa 1890, by Georgiana [Miss Locksie] Heatley, who lived at Ingrave Rectory from 1867 until she died 1951, aged 89.

The first picture is full of confidence and power, the arch and four columns, a royal figure seated on a raised throne, radiating a star-like aura, a scroll in her left hand, her

extends along the pavement some distance beyond the hem. Her feet peep beneath the dress and between them are two scrolls in a cross. It is not hard to see a graphic

neighbouring parish of Dunton, son of the clergyman. The Heatley and Benson families knew each other well and visited each other's homes regularly. When in



Methuen, Corsham Court/Weidenfeld Archives
The Priming of Miss Locksie – illustration 4.
Painting of Elizabeth I, circa 1620, by an unknown artist,
entitled Elizabeth with Time and Death.

1895 18 year-old John Benson left the area to go to Cambridge an intense correspondence flowed between himself and Locksie until 1900, when it tapered away and ceased after a few desultory letters and cards at longer and longer intervals.

These two people were drawn to each other, for a while they shared all their confidences and dreams about life, even to the point of creating pet-names. Locksie became Genella, a secret name extracted from her three Christian names, Georgiana Jean Ella, using the first two and last five letters: **GE** (orgiana Jea) **N ELLA**. The name has a fairy-tale feel about it, bringing to mind Cinderella (last four letters) and genie (first three letters). The relationship must have begun some time before the correspondence, perhaps even while John was in his middle 'teens, and Locksie was in her early 30s.

Locksie was not quite 8 years old when her mother died following the birth of her ninth child, who died a few weeks later. The shock of these events, in these circumstances, and the family's reaction probably

led to a severe retardation of Locksie's emotional development, reinforced eighteen months later when her eldest sister, 16 year-old Emily died. It was not until she met John Benson that her normal romantic feelings began to surface. She may have been in her 30s, but she was only a teenager in experience, on the same level as the young man. The relationship seemed to have a Peter Pan element, something not uncommon in the Victorian age.

For a few years the magic of their relationship held them in a spell, even when John was no longer able to meet Locksie regularly. When he was travelling in Russia he had a special ring pendant made for her by the famous Russian jewellers, Fabergé, with her initial 'G' on it. But it is clear there were strict boundaries beyond which neither of them passed, and ultimately the relationship was doomed. Perhaps, because of the age difference it could go nowhere, or maybe it was the Heatley family bias against marriage. Whatever happened, absence did not make John's heart grow fonder and the delicate flower of a childlike romance

withered before his experience of the wider world.

For Locksie, though, little had changed. The daily round of her narrow life continued while deep within, Genella, the romantic personality both she and John Benson had created, roamed freely through her dreams and fantasy life causing increasing frustration and unhappiness. She had a chain made for the pendant John had given her and wore it around her neck, perhaps out of sight most of the time. She still had the pendant and chain when she died over fifty years later.

The Telegram

In the summer of 1902, when Locksie was approaching her 40th birthday, two years after John Benson's last letter, something provoked Locksie's feelings of desperation well beyond the limits of her normal caution. She obtained a blank telegram form from Ingrave post office, and in pencil, wrote the following message:

**TO: THE DEVIL
 HELL**

**HEAT A PLACE FOR GENELLA
 TONIGHT**

On the back she wrote the date: 2 August, 1902.

During her long life, she must have destroyed many of her papers, drawings and other documents, but this extraordinary telegram she kept. Nobody but she would ever be able to explain its full significance. It is clearly a heart-cry for rescue from a cold and empty life. Here she was at the centre of local Christianity, the religion of love, feeling like a block of ice, and needing to turn to the great enemy for some human warmth. The hellfire intended to create fear had become an attractive alternative to the cold Christian life of her day.

The telegram date is exactly seven days before the Inter-Parish Party on 9 August, 1902, to celebrate the Coronation of King Edward VII. Her 40th birthday was 15 August. The leading lights of all ages from the villages of Childerditch, East and West Horndon and Ingrave, were invited. Because of Queen Victoria's long reign, it was the first Coronation most people had seen in their lives. By 2 August, it would have been known in the Rectory who had accepted invitations and who had not. Did John Benson decline an invitation, or did somebody else that the romantic Genella had her eyes on, decline? Novels could be written speculating on the possible scenarios, but for Locksie there was to be no fairy-tale ending. Her period of priming was complete.



Herongate & Ingrave Preservation Society Museum photograph – illustration 5.
Photograph of King Edward VII Coronation Party, held by Ingrave, East & West Horndon and Childerditch Parishes, 9 August, 1902.

The Folksong Lectures

Five months later on 21 January, 1903, probably with her older sister Florence as a companion, she attended the first of the Oxford University Extension Lectures on Folk Song at Montpelier House School, given by personable 30 year-old Dr Ralph Vaughan Williams, ten years her junior.

It is doubtful that Locksie signalled any amorous interest in Vaughan Williams, she was much too repressed and Victorian for that, but she undoubtedly felt a strong need to impress him and attract his attention. Between his fourth lecture, when she handed in the scrap of paper with her 36 year-old folksong memory, and the sixth and last lecture, she actually became one of the very first collectors of folk songs when she went to villagers on her own initiative and wrote down the words of their songs. Unfortunately, she was unable to note the music. She gave the sheets of paper with these songs to the young composer at his last lecture at Montpelier House School, Brentwood, on 1 April, 1903. Eight months were to pass before events, at least partly manipulated by Locksie Heatley, drew Vaughan Williams to Ingrave to investigate, and to keep his appointment with *Bushes and Briars*, and destiny.

The foregoing article is based on Chapter 6, of the forthcoming book, *Ralph's People - The Ingrave Secret*, by Frank Dineen, which draws on documents and records at the English Folk Dance and Song Society, the Essex Record Office, the Herongate and Ingrave Preservation Society Museum, and

the memories of some of the old people of Ingrave.

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Additional Notes to Illustrations 4 & 5

Illustration No. 4

PAINTING of Elizabeth I, circa 1620, by an unknown artist, entitled *Elizabeth with Time and Death*.

The shadowy figures of Father Time and the Skeleton of Death looking over the right [Time] and left [Death] shoulders of the Queen do not translate well from the original coloured painting to the black and white print.

The painting had a deep iconic influence on Locksie Heatley, of which she may not have been consciously aware, but her Triptych Drawing in Illustration No. 3 could not have been made without knowledge of it.

Illustration No. 5

PHOTOGRAPH of the King Edward VII Coronation Party, held by Ingrave, East & West Horndon and Childerditch Parishes, 9 August, 1902.

An Historic Photograph

Sixteen months after it was taken, some of the people in this picture were at the Ingrave

Rectory Tea-Party on 3 December, 1903, which Dr Ralph Vaughan Williams attended hoping to hear some folksongs.

The original photograph in the Herongate and Ingrave Preservation Society Museum is covered with tissue paper with numbered circles over each face indicating that at some time everybody in the picture had been identified, but the numbered list has been mislaid and may never be found.

The photograph has been shown to surviving villagers in their 80s, but nobody has been identified, except the Ingrave Rector, 82-year-old Rev. Henry Heatley, the left of the two seated clergymen. The lady between them is probably the wife of the second clergyman. Some of the women around the Rev. Henry will be his daughters and will include Locksie [Georgiana].

74-year-old Charles Potiphar, who sang *Bushes and Briars* to Vaughan Williams at his home the day after the Tea-Party on 4 December, 1903, is almost certainly in the picture. He and his wife had a close relationship with the Church. Where they are is anybody's guess, but Frank Dineen believes they are the man and woman seated second and third from the left. When Ralph Vaughan Williams met Charles Potiphar at the Rectory Tea-Party, Charles would have been wearing the same Sunday-best suit seen in the picture. Some of the other people who sang to the young composer, must also be present, especially the rectory servants and the schoolteachers.

Frank Dineen
Ingrave

Concert – Dorking

As part of the RVW and Dorking Festival, a concert was given at the Dorking Halls, by the Surrey Philharmonic Orchestra on April 4th. They gave a programme of all British music which started with a spirited performance of Holst's *Perfect Fool* ballet suite. The playing was crisp and clear, especially in the woodwind and brass sections, the decisive management of rhythm and time ensured an enjoyable performance.

A new piece, by Howard Jones, called *Nimbus* was the next item. As the title suggests, it was inspired by various types of clouds and attempts to capture their nature, in sound, by use of orchestral colour and texture. Use of various combinations of instruments within the orchestra portray shape, weight, size and colour of clouds as they scud through the sky.

The first half of the concert concluded with RVW's *Tuba Concerto in F Minor*. The soloist, Paul Smith, gave a beautiful performance. The first movement bounced along with good backing from the orchestra conducted by Jonathan Butcher. However, it was in the slow *Romanza* that the mellifluous tone of the tuba made the most lyrical music written for the tuba come to the fore. The final *Rondo* made an exciting and fitting end to the concerto.

After the interval a magical performance of Butterworth's *Rhapsody A Shropshire Lad* was given. This was followed by the final item, RVW's masque for dancing, *Job*. Jonathan Butcher encouraged the orchestra to play with beauty, verve and ferocity where needed. This showed off RVW's musical portraits of Blake's vision very well, particularly the contrast between the beauty of the goodness of God and faithfulness of Job and the savagery of Satan's triumph.

Job's comforters were suitably portrayed by the saxophone which was played in a whining and mocking way. This was a really strong and exciting performance which made a fitting end to the concert.

**Linda Hayward
Dover**

Michael Kennedy Lecture:- 'RVW – The Man and his Music'

Mr Kennedy opened his lecture with musical illustrations of the beginnings of the *Fifth* and *Fourth Symphonies*, commenting on their obvious differences in mood, tempo and feeling.

Throughout the talk he sought to show RVW's progress as a composer and how this growth was connected with RVW's experiences of life. Of course, one of the early influences was RVW's friendship with Gustav Holst, and their 'field days' when they criticised each others' music. This was extremely important. As RVW's first published successes were in the field of song writing, Mr Kennedy played the *The Infinite Shining Heavens*, from *Songs of Travel*, showing the good line in melody. In the speaker's opinion, the lessons RVW took from Ravel in 1908 were of enormous importance. It enabled RVW to find his individuality in composition and to develop in a unique way the sort of music he wanted to produce. The *String Quartet in G Minor* and the *Sarabande from Job* were used to illustrate Ravel's influence, — the string quartet being the one RVW's friend said "sounded as if he had been having tea with Debussy." Orchestral development was shown by the symphonic impression *In the Fen Country* which in Mr Kennedy's opinion was indicative of future orchestral compositions.

The First World War had an impact on a whole generation and RVW as a serving soldier and composer did not escape it. *A Pastoral Symphony*, RVW's third, was misunderstood by critics who saw it in terms of pastoral landscape. The speaker said that there was no doubt in his mind, that it is a War Requiem, and played part of the last movement to prove his point. In choral terms, *Sancta Civitas* was also linked to the First World War.

Mr Kennedy tackled the criticisms that RVW's music was either 'parochial' or slightly 'old fashioned' by playing part of the *Scherzo* of the *London Symphony* showing the influence of Stravinsky's *Petrushka*. Examples of very modern music by RVW, were evident in parts of *Pilgrim's Progress* and the end of the *Sixth Symphony*, therefore counteracting these ideas that RVW was not a composer of significance.

Throughout his life, RVW struggled with the question concerning humanity's battle against elements beyond their control, particularly with regard to human beings versus nature. Certain compositions expounded this theme. In particular, in the opera *Riders to the Sea*, which concerns loss of life at sea. The last aria sung by the mother, whose sons have all been drowned, shows RVW's music at its bleakest. In the film music for *Scott of the Antarctic*, RVW shows the barren expanse of Antarctica and the struggle of Scott and his men to get to the South Pole first, perishing in the process. Mr Kennedy said that RVW was fascinated by the story but considered the expedition

foolhardy. Another aspect of the composer's music considered by the speaker was the impact of folk song. He mentioned *Dives and Lazarus*, a tune which struck RVW so forcibly that he wrote the beautiful *Five Variants of Dives and Lazarus*. Apparently, when Mr Kennedy once asked him about folk-song collecting, the composer said that for the most part it was "deadly boring" but he felt that he had to do it to preserve them for future generations.

To finish the lecture the speaker said that he considered that RVW was a genius in that he wrote music which the listener could recognise as only being written by him and no one else, this was the stamp of a very great composer. His compositions were in every possible genre; symphonic, operatic, choral, etc. They expounded every range of emotion — for example, the bold and exciting opening of the *Sea Symphony* or the almost Puccini-like warmth of the love duet from *Hugh the Drover*. He had written nine symphonies of infinite variety and yet all instantly known to his listeners as RVW compositions. Mr Kennedy speculated whether, if RVW had lived longer, there might have been a tenth symphony. The *Ninth Symphony* did not seem to be a farewell symphony, the end of it being somewhat enigmatic. RVW had once remarked to Mr Kennedy that he feared he would not have enough time to write down all the music he had in his head.

In conclusion, Mr Kennedy said it had been a great privilege to have known RVW and to be considered a friend.

**Linda Hayward
Dover**

Heritage Trail

The RVW Heritage Trail started in appalling weather, from Dorking Railway Station, on a vintage Greenline bus which seemed to have jumped right out of the nineteen-fifties. We embarked on a time-travel adventure tracing RVW's life in Surrey. On our way



**Graham Muncy leads a time-travel into
the areas connected with RVW!
(RVW Heritage Trail 1998)**

to Charterhouse School we passed the lane which would have lead to 'White Gates', RVW's home from 1929 to 1953, had it not been demolished in the nineteen-sixties.

We arrived at Charterhouse in rain and gloom, which made the Victorian buildings look like something from a gothic-horror movie. We were met at the modern music department by Robin Wells, the Music Master, who had arranged an exhibition containing documents from the Charterhouse archives and a photographic collection covering most of RVW's life. There was also a slide show about RVW and his connections with Charterhouse throughout his life. The stay was all too short, but we boarded the bus to proceed to Coldharbour Church where RVW's parents were married and where the family worshipped when RVW was a boy. By the time we arrived at the church the sun was peeping through the clouds and the rain stopped. The choir was singing various RVW hymns while we explored the inside of the church, small exhibition, and the family grave in the churchyard. Then our trusty bus took us onto Leith Hill Place.

We were allowed to enter the hall of Leith Hill Place and Sir Martin Wedgwood gave a short talk about what it would have been like when RVW was growing up there. We then went outside where Mr Wedgwood explained the various family connections between the Wedgwoods, Vaughan Williams's, the Darwins and how RVW's first wife Adeline Fisher was within the interconnected friends and family circles in that part of Surrey. He also told us how Leith Hill Place looked when his Grandfather, Ralph Wedgwood, RVW's first cousin, occupied it as tenant for the National Trust. We were able to take in the splendid view from the lawn which was bathed in brilliant sunshine and blue skies were overhead by this time.

Back to Dorking to disembark from the bus at the White Horse Hotel where lunch was being served, in the same room where RVW arranged concerts during the Second World War. We were entertained by a group of singers called 'Coffey and Cream'. The informal programme consisted of folk songs collected by RVW and other songs written by him. They were as follows:- *The Dark-Eyed Sailor, The Springtime of the Year, Just as the Tide was Flowing, The Turtle Dove, Bushes and Briars, Linden Lea, Over Hill, Over Dale, Ca' the Yowes and Wassail Song*.

After lunch, a walking tour of Dorking started with a visit to St Martin's Church, where we saw prayer kneelers, embroidered for the centenary of RVW's birth, depicting scenes from his life and music. These

included a view of the Vicarage at Down Ampney and part of the Antarctic representing *Scott of the Antarctic* film and *Symphony No. 7*. The opera *The Pilgrim's Progress* was also represented. We moved onto the Museum which had an exhibition of books, pictures and documents associated with RVW. On to the Drill Hall which had been the venue for the Leith Hill Musical Festival from 1922-1930. The public halls had been the first venue for the festival from 1905-1914 and during 1921. The Performing Arts Library, nearby, showed items of interest concerning RVW's musical life and we ended our tour with tea at the Dorking Halls, home of Leith Hill Musical Festival. Here we listened to a light-hearted talk given by William Llewellyn who was the Festival's conductor from 1980-1995. Thus a very pleasant day came to an end, for me, although some folk stayed on for a concert of RVW's music given in the evening at a local church.

**Linda Hayward
Dover**

Ralph Vaughan Williams and The Dorking Festival

The town of Dorking and Vaughan Williams the man, will for always and all time be inexorably linked; Surrey people will make



**The old bus outside Coldharbour Church
(RVW Heritage Trail 1998)**

sure of that. For it was in and around this former market town that Vaughan Williams lived for many years. He conducted the Leith Hill Musical Festival from 1905 to 1953, and although he died some forty years ago his presence still pervades this musical tradition of sung competition between Surrey choirs.

Forty years is a long time, and although he is still fondly remembered by now ageing 'honorary nieces', one scan through the files of the *Dorking Advertiser* reveals just how involved he

was in the musical life of the area, from lecturing to composition, from folk song collecting to open air pageants.

And so Dorking has commemorated this fortieth anniversary with some fifteen events over four weekends, formed around the annual Leith Hill Musical Festival. Housed in the refurbished Dorking Halls highlights included the *Te Deum in G*, the *Three Choral Hymns* together with a sprinkling of ensemble and part songs such as the rarely heard but utterly delightful *Come Let Us Gather Cockles*. The choirs clearly enjoy themselves under the baton of Brian Kay, as indeed do the audience who, by tradition since 1920 (although missing this year), join in a rousing chorus of the *National Anthem* and *Jerusalem* to close the festivities.

A most moving performance of the *Mass in G Minor* was given by the ninety strong Surrey County Youth Choir and Alton College Chorale. The innocence and purity of the singing held the audience in breathtaking silence despite the cramped seating conditions in the Halls. I have been disappointed in performances of this work before, but not on this occasion.

The Medici String Quartet gave a rare outing for the second *String Quartet* followed by the three rondels *Merciless Beauty* with James Oxley. There were many in the audience professing little knowledge or instinctive appreciation for chamber music but they were won over by a most deft and warming interpretation. The *Phantasy Quintet* cries out for similar treatment in a future programme.

At a concert at St. Paul's Church, RVW's *Three Preludes on Welsh Hymn Tunes* was programmed alongside Pergolesi's *Concerto for Trumpet and Strings*. This was an inspired choice and was played with consummate ability and at short notice by youngster Martin Britt.

Church acoustics are often variable, but St. Martin's needed to add nothing to the superb recital given by baritone Laurence Whitehead. *The Sky above the Roof, Tired, Hands Eyes and Heart, Orpheus with his*
(continued overleaf)



**Leith Hill Place
(RVW Heritage Trail 1998)**

(continued from previous page)

Lute, In the Spring, Silent Noon, The Water Mill and Linden Lea formed the programme, sung entirely from memory, preceded by *Songs of Travel* which held the audience in rapt silence through to the final 'closing of the door'. Mr Whitehead is a great prospect.

But Vaughan Williams had Surrey roots beyond Dorking, and so intrepid explorers held onto their seats as an ageing Greenline bus crawled along the highways and byways calling in at Charterhouse School for tea, a glimpse at Leith Hill Place where he spent his childhood and Coldharbour Church, the last resting place of several family members. A charming treat of *St. David's Day, Prelude '49th Parallel', Linden Lea, Hail Thee, Festival Day, Come Down, O Love Divine* awaited the coach party at the church.; *O Taste and See* received a spellbinding performance. This one little event was so indicative of the very spirit of amateur music-making that was so close to the heart of Ralph Vaughan Williams.



**Was this Sir Martin Wedgwood showing us the RVW family tree?
(RVW Heritage Trail 1998)**

The old RF bus operated out of Dorking in the early 1950s, and so it was quite possible RVW had indeed travelled before us. Leisurely the trip may have been but what a treat to be spared bleeping doors and have a chance to see the passing scenery.

The day continued with an informal recital in the White Horse Inn of songs including *Ca' the Yowes, Bushes and Briars* and *Over Hill, Over Dale* followed by a town trail peering at the Drill Hall, the Public Hall and the Museum before returning to the Dorking Halls for reminiscences by William Llewellyn who was Festival conductor between 1980 and 1995.

With all the work involved it may be some time before a similar event is attempted, but the festival organisers will surely have been encouraged by the universal success of their efforts.

**Bob Rush
London**

BOOK REVIEWS



New edition of *Vision of Albion!*

The RVW Society has gained the right to publish Wilfrid Mellers's book *Vaughan Williams and the Vision of Albion*. The new edition is about 100 pages longer than before, and includes material on all the operas not previously included. With Byron Adams's permission we reproduce his original book review.

In *The Great War and Modern Memory*, Paul Fussell reveals how profoundly certain works of literature conditioned the responses and the later memories of British soldiers who fought in the First World War. The discipline of remembrance was intimately tied to their inner lives as readers well versed in the great canon of English literature. Some books elicited particularly intense responses from these literary combatants, notably John Bunyan's *The Pilgrim's Progress*; as Fussell writes, "It is odd and wonderful that front-line experience should ape the pattern of the one book everybody knew."¹ Soldiers who read *The Pilgrim's Progress* while enduring the horrors of trench warfare were inspired by the similarity between their own ordeal and that of Bunyan's hero, an identification made possible through a cultural heritage bred into their spiritual, emotional and intellectual bones.

At 41, Ralph Vaughan Williams was older than the sacrificial generation who fought and died in the First World War but he served with them as a volunteer despite his age and flat feet, first as a private in the Royal Army Medical Corps and then as a subaltern in the Royal Garrison Artillery. The emotional impact of the war upon Vaughan Williams is evident both in the harrowing photograph taken of him in uniform just before his demobilization in 1919² and in the intensity of expression evidenced in the *Third Symphony* (*Pastoral*, 1921) and in other works from the early twenties. Vaughan Williams ultimately may have paid a physical price as well, for it is possible that the deterioration of his hearing in later years had its origin in the brutal, incessant noise of the artillery he supervised during the latter part of his active service. He too was comforted by his love of literature, for he carried a pocket edition of Walt Whitman's *Leaves of Grass* with him throughout the

¹ Paul Fussell, *The Great War and Modern Memory* (London: Oxford University Press, 1975), p. 138.

² John E. Lunn and Ursula Vaughan Williams, *Ralph Vaughan Williams: A Pictorial Biography* (London: Oxford University Press, 1971), p. 40.

war.³ Vaughan Williams may also have meditated on Bunyan's allegory during this period: one of the first works he completed after his release from the army was a one-act "pastoral episode" drawn from Bunyan, *The Shepherds of the Delectable Mountains* (1922). This chamber opera, which takes as its subject the passage of its protagonist through the River of Death into the Celestial City, was incorporated twenty-nine years later into his operatic masterpiece, *The Pilgrim's Progress* (1951).

The devotion to literature that Vaughan Williams shared with many of his wartime comrades informed his deepest responses to experience and permeates a great deal of his music. Even ostensibly abstract works such as symphonies are often associated with literary sources: Vaughan Williams selected texts from Whitman for the *First Symphony* (*A Sea Symphony*, 1909); he cited the last chapter of H. G. Wells's *Tono-Bungay* in connection with the coda of the *Second Symphony* (London, 1913); he affixed a line from *The Pilgrim's Progress* to the manuscript score of the third movement of the *Fifth Symphony* (1943); he evoked lines from Shakespeare's *The Tempest* as a partial explanation for the tenebrous finale of the *Sixth Symphony* (1947, rev. 1950); and his love of Hardy's *Tess of the d'Urbervilles* may have provided the initial inspiration for passages in the slow movement of the *Ninth Symphony* (1957). His selection of poetry and prose for his vocal and choral works was extraordinarily varied and sophisticated, ranging from the Authorized Version of the Bible through Chaucer and Skelton to Whitman and Housman.

Vaughan Williams rarely used a text in a completely straightforward fashion. He frequently juxtaposed material drawn from several sources in order to achieve his expressive aim. For his antiwar cantata, *Dona Nobis Pacem* (1937), for example, he selected poems from *Leaves of Grass*, verses from the Bible, and an excerpt from John Bright's "Angel of Death" speech, given before the House of Commons on February 23, 1855, during the Crimean War.

While Vaughan Williams's choice of texts provides an insight into his aesthetic and social agenda, the way in which he arranged these literary sources hints at the ambivalence which was at the heart of his personality. By the time he matriculated at Cambridge, he had realized that the old verities were being swept away, a crisis of belief caused in part by his great-uncle, Charles Darwin. He faced this clash between old assumptions and new theories with absolute integrity: he never opted for comfortable solutions in his beliefs or his music. Vaughan Williams remained so sensitively attuned to the dualities within his own nature that he turned unresolvable conflicts between faith and doubt, flesh and spirit, tradition and renewal, into the basis of a personal aesthetic which allowed him to

³ Ursula Vaughan Williams, *RVW: A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1984), p. 129.

identify with such diverse authors as Herbert, Milton and Blake.

Vaughan Williams often distanced himself from the literal meaning of a text, especially those drawn from the Bible, lest he appear to endorse a single metaphysical system. The biblical selections used in *Dona Nobis Pacem*, for example, are ruthlessly wrenched out of their various original contexts so as to provide a purely terrestrial vision of a world at peace rather than to offer the solace of a heavenly kingdom. A further instance of how far the composer would go to remove a biblical text from its traditional religious associations is the *Magnificat* for contralto, solo flute and orchestra (1932). Vaughan Williams chose verses from the first chapter of the Gospel according to Luke and set them to music of unabashed sensuality, the voluptuous sonority of which recalls the overt eroticism of the earlier *Flos Campi* for viola solo, small wordless chorus and small orchestra (1925). The *Magnificat* is closer in spirit to *La flûte enchantée* from Ravel's *Shéhérazade* (1903) than to either the story of the Annunciation or the Anglican liturgy. Ursula Vaughan Williams quotes her husband as explaining that "he thought of the flute as the disembodied, visiting spirit and the alto solo as the voice of a girl yielding to her lover for the first time."⁴

An insightful study of Vaughan Williams's literary predilections ought to result, therefore, in a clearer understanding of the dualities inherent in his nature and should illuminate the way in which the interplay of these conflicts nourished his music. Wilfrid Mellers, in *Vaughan Williams and the Vision of Albion*, attempts such a study but achieves only a partial success. Mellers's ambition is a bold one: to recognize Vaughan Williams as the heir of such artists as Bunyan, Blake, Palmer and Hardy in what the author regards as the one authentic English tradition. By describing selected scores and studying Vaughan Williams's relationship to certain texts, Mellers endeavors to place the composer and his work within the context of a social agenda that he believes reflects this specifically English tradition.

Mellers writes in the preface that "a number of works which I call 'key' works are analyzed in some detail, and these sections cannot be fully intelligible without reference to the scores" (xi). His treatment of Vaughan Williams's music is not truly analytical, however, but rather descriptive and impressionistic. Mellers tells the reader a great deal about what he thinks and feels about a given work, and his metaphorical descriptions of certain pieces, such as the *Fifth Symphony* (1943), rise to a remarkable level of intensity. Yet for all this expressive and sometimes beautiful rhetoric, no real light is shed upon Vaughan Williams's compositional process, for Mellers never tries to elucidate any of the scores by the calm and systematic application of purely musical terms. He never provides a cogent formal outline, a thorough demonstration of motivic derivation, or a complete and consistent study

of key relationships. Despite his advice to the reader quoted above, Mellers never cites a measure or rehearsal number during the course of his descriptions, which makes any attempt to follow these sections with a score awkward at best.

Furthermore, Mellers's discussions of the music often rely on a peculiar vocabulary that seems to derive in part from a reading of C. G. Jung. The use of such terminology, evidently clear to the author, can result in rather tangled prose: "In returning to the oneness of monody, the songs [*Ten Blake Songs* for voice and oboe] might seem to be an apotheosis of innocence; they tell us, however, that oneness that was purely so might be heartless and mindless; whereas twoness, if pure, may have its own truth, which is the innocence of its honesty" (220). This sort of approach is predictably more convincing when Mellers applies it to the exegesis of a literary source, such as Job - which was after all the subject of a book by Jung himself - or a similar text filled with archetypal symbols, such as *The Pilgrim's Progress*.

If Mellers's descriptions of the music are often unconvincing, even less persuasive is his use of Vaughan Williams's life and work to promote his own social agenda. He admits in the preface that "the book may have a strong autobiographical element, since it is a rediscovery of my own roots and a tribute to 'the Mind of England'" (xi). Mellers's conception of "the Mind of England" is reminiscent of that brand of *fin de siècle* socialism associated with William Morris: a pre-industrial Eden populated by visionary artists and honest craftsmen. This conception overlaps with just enough of Vaughan Williams's political and social concerns to allow the author to indulge in a not-so-covert critique of modern England; Thatcherism pervades many pages of *Vaughan Williams and the Vision of Albion* like a lingering malign odor that Mellers would dissipate forever if only he had the power.

One might well sympathize with Mellers's yearning for an English Arcadia free from the sordid excesses of corporate materialism, but its relevance to this subject is illusory. Mellers has distorted the breadth of Vaughan Williams's beliefs by placing them in too narrow and parochial a context. Vaughan Williams was a mystic, but not a daydreamer; he valued living tradition, yet never indulged in mere nostalgia. Vaughan Williams was a cultural nationalist who demonstrated his love for the English musical tradition in an utterly practical manner: by collecting and arranging folk songs; by editing hymnals; by serving on committees; and by conducting and promoting music by English composers from all periods. Mellers's Vaughan Williams is a quixotic contemplative; the real Vaughan Williams was a man who combined vision with action.

Vaughan Williams's social and political opinions were those of a passionate democrat - hence his love of Walt Whitman. After seeing the carnage of the First World War at close range, he became a convinced political internationalist. Vaughan Williams was active in the Federal Union, an organization that

aspired toward the creation of a united Europe. As fellow member Adrian Boulton wrote in an obituary tribute printed in the Federal Union's magazine: "*Musical* leadership implies a restricted field, but it cannot be too often stated that Ralph Vaughan Williams was no ivory tower musician: he gave a valuable and beautiful property to the National Trust; he took an eager hand collecting salvage during the Second World War; he served as an R.A.M.C. orderly in the First when well over age; he was a Vice-President of Federal Union; and some years before 1939, when speaking in public, he expressed a wish to see the United States of Europe."⁵ Mellers simply does not recognize the scope of Vaughan Williams's involvement with issues of international importance.

Mellers is so eager to present certain of his opinions that he does not always exercise sufficient care in the presentation of facts. A case in point is his portrait of Sir Hubert Parry, who was Vaughan Williams's first composition teacher at the Royal College of Music. Mellers paints Parry as a "Victorian gentleman" whose academic symphonies and oratorios nurtured the "Imperial Dream" (6), despite private equivocations concerning Christianity and Edwardian materialism. To corroborate this portrayal, Mellers confidently quotes Parry's advice to the young Vaughan Williams: "compose choral music 'like an Englishman and a gentleman'" (6).

An inquiry into Parry's career, however, reveals an exceedingly complex figure whose personality was as ambivalent as that of his famous pupil. Although Parry was raised as a member of the landed gentry, he was politically radical and socially progressive. He avidly supported the Votes for Women movement and included his setting of Blake's *Jerusalem* - which Mellers believes fit only to be "trotted out to defend national sovereignty at war memorials" (6) - in a concert held at the Royal Albert Hall during the final stage of that radical organization's 1918 campaign.⁶ Furthermore, Mellers seriously misrepresents Parry by misquoting his advice to Vaughan Williams. What Parry really said to his eager student was this: "Write choral music as befits an Englishman and a *democrat*" (italics added).⁷

Similar factual errors are found throughout *Vaughan Williams and the Vision of Albion*. Mellers asserts that the composer was "brought up in metropolitan London" (29), whereas Vaughan Williams spent his childhood at Leith Hill Place in rural Surrey.

(continued overleaf)

⁵ Sir Adrian Boulton, *Boulton on Music* (London: Toccata Press, 1983), p. 78.

⁶ Bernard Benoliel, "Jerusalem" (Program note for "A Parry Celebration", performed by the Bach Choir conducted by Sir David Willcocks at the Royal Albert Hall, 25 June 1985).

⁷ Ralph Vaughan Williams, *National Music and Other Essays* (Oxford: Oxford University Press, 1987), p. 182.

⁴ *Ibid.*, pp. 191-92.

(continued from previous page)

He identifies the *Four Hymns* for tenor and string orchestra (1914) as being scored for "baritone and orchestra" (106). He writes that a musical quotation in the slow movement of the *London Symphony* is a "folk song" entitled *Lavender city* (81), when it is really a street vendor's vocal advertisement known as the "Lavender cry". This sampling is far from a complete list of the book's doubtful passages.

The most surprising of these gaffes is a literary one. Mellers writes, "Later in life (1951) Vaughan Williams set a fragment of Prospero's 'farewell' speech for unaccompanied choir - along with Ariel's song to Ferdinand, *Full fathom five*" (194). The fragment from *The Tempest* that Vaughan Williams set as the second of his *Three Shakespeare Songs* and which Mellers later identifies as "Prospero's cloud-capped [sic] towers" (195) is not from "Prospero's 'farewell' speech," but from his address to Ferdinand after the magical masque in Act IV, Scene 1.

In addition to such oversights, an exasperating aspect of *Vaughan Williams and the Vision of the Albion* is the omission of a bibliography or any kind of explanatory notes. Interested readers are therefore prevented from further study in any of Mellers's sources. One wonders, for example, about the origin of his association of *Tess of the d'Urbervilles* with the *Ninth Symphony* (24, 234). Did Mellers reach this conclusion from his own research into the manuscript sketches of the symphony in the British Library, or through a study of books by Michael Kennedy and Ursula Vaughan Williams, or by reading Alain Frogley's article on the slow movement of this work?⁸ Another distraction is the numerous misspellings that seem to be the result of typographical errors not caught in proofreading (e.g., courtege, scherozo, Bruchner, pianissimo, and Vaughn Williams).

Despite the various flaws outlined above, *Vaughan Williams and the Vision of Albion* makes a considerable effort towards a proper evaluation of Vaughan Williams's enduring achievement. The author's advocacy of such neglected scores as the *Piano Concerto* (1931), the *Ninth Symphony*, and, above all, *The Pilgrim's Progress*, should encourage scholars, performers, and listeners to investigate these works in greater depth and detail than has been the case thus far. Mellers is also to be commended for summarily disposing of the old canard concerning the composer's supposed technical maladroitness. His comparison of Vaughan Williams's *Five Tudor Portraits* (1935) with Britten's *Our Hunting Fathers* (1936), both of which premiered September 25, 1936, at the same concert during the 34th Norwich Triennial Festival, is inspired: "Both works were carried through with an exuberance and technical virtuosity that could not be gainsaid. The

parallel is worth making in view of the once passively accepted account of the older composer's technical limitations" (151).

Vaughan Williams and the Vision of Albion is a volume that is at once frustrating and exhilarating to contemplate. It is frustrating because of the inaccuracies that detract from its cogency and the gaps that limit its usefulness; the exhilaration derives from the essential argument itself, for in spite of the political waywardness and occasional self-indulgence exhibited in this volume, Wilfrid Mellers gets the most important fact absolutely right: Ralph Vaughan Williams is one of the great composers of the twentieth century.

Byron Adams
U.S.A.

Whom the Gods Love - the Life and Music of George Butterworth

by Michael Barlow

Toccata Press £25 ISBN 0 907689 42 6

All lovers of English music will welcome this study of George Butterworth (1885-1916). He was a composer of immense promise whose life was cruelly cut short soon after his 31st birthday by the Great War.

Michael Barlow has produced a most readable account in the space of 135 pages which I enjoyed reading at one sitting. The salient features of his life together with some useful background about the Butterworth family are covered. All the published works are discussed in some detail as well as some unpublished ones, and there are copious illustrations and musical examples. A further fifty pages of appendices make this the most complete study presently available.

There is a chapter on Butterworth and VW and Butterworth's article on the *London Symphony*, written shortly after the premiere in 1914, is reprinted. This may be regarded as Butterworth's symphony as the revised version was dedicated to his memory. The two composers had so much in common - both educated at public school - Oxbridge and the RCM. They shared a common aim in collecting folk-song and they were each a great supporter of the other's music. Had Butterworth lived he would undoubtedly have been as important an influence upon VW as Holst was to be. As the author says "nobody mourned Butterworth's death in August 1916 more deeply than Vaughan Williams." No study of VW is complete without knowledge of Butterworth's role and this brief study should be on the shelf of every VW devotee.

Robin Wells
Godalming

(continued from page 2)

of the life of the common people. And she was the first to pay tribute to the work of others in the same field. In 1924 she wrote to Lucy Broadwood:

"Whenever I think about folksong, and particularly in reading so much in the papers recently about Cecil Sharp, I remember you and your patient, earnest, faithful spade work going on all these years. Its full value may never be realised in our time. Perhaps in about three hundred years a Dr Fellowes or Sir Richard Terry will discover that there was a Miss Lucy Broadwood who was really the mother of the "New English" Music".

Some of the results of Ella's collecting found their way into the *Oxford Book of Carols* (1928), most notably *This is the Truth Sent from Above*, which was collected from Mr W Jenkins, at King's Pyon, three miles from Weobley.

This is the truth sent from above
The truth of God, the God of love
Therefore don't turn me from your door
But hearken all both rich and poor

That verse is the epitome of Ella's life.

Ralph Vaughan Williams paid his last visit to Weobley in 1956, nearly thirty years after her death in 1928 from a heart condition. With him was Ursula and Gerald and Joy Finzi. Gerald died a few months later, Ralph in 1958. But that day they wandered down Old Hereford Road, Weobley, past Castle House, and paid their respect to a woman the like of whom Herefordshire, indeed England, has never known before or since.

She is buried in Weobley's North churchyard, where her tombstone has a modified verse by the 17th-century poet William Browne:

"Death! ere thou hast slain another,
Wise and fair and good as she,
Time shall throw a dart at thee"

On October 27th 1996 we held a tribute to Ella in our church. We welcomed Ursula Vaughan Williams and Lavender Jones, aged 95, whose fine short book *A Nest of Singing Birds* (1978) is still the only biography of Ella. The title brings us back to Cecil Sharp who wrote in 1907 that:

"... as recently as thirty or forty
years ago every country village in
England was a nest of singing
birds".

Ella Mary Leather has helped us to understand what this meant, and to mourn the passing of a way of life whose loss has been one of the great losses of the twentieth century.

Richard Birt

⁸ Alain Frogley, "Vaughan Williams and Thomas Hardy: 'Tess' and the Slow Movement of the Ninth Symphony", *Music and Letters* 68 (January 1987): pp. 42-59.

MUSIC YOU MIGHT LIKE

WEST GALLERY & THE RURAL MUSE

Many readers will be familiar with the novel *Under the Greenwood Tree*, in which Hardy evocatively describes the Christmas 'rounds' performed by the Mellstock Quire, his father and grandfather having served in its model, the Stinsford West Gallery.

Vaughan Williams's involvement with the English musical heritage beyond folk music was considerable and members will be aware of his work on the *English Hymnal* and *Oxford Book of Carols*.

The latter surprisingly contains little material specific to the repertoire of the English Church Gallery, although the current version *The New Oxford Book of Carols* cites among others, No. 46 *Rejoice, ye tenants of the earth* with reference to Hardy's novel. More relevant is a footnote reminding us that following the post-Reformation restrictions on church music, the popular *While Shepherds Watched* was the first Christmas hymn to be admitted for use over several decades in the Anglican church.

Apart from the familiar tune now in use, the authors allude to many other versions including *Cranbrook* by Thomas Clark, now familiar as *On Ilkla Moor bah't 'at*; ironically it is claimed that in Yorkshire a preference was shown for *Old Foster* (John Foster 1752-1822). Another splendid tune *Otford* is noted in the Hardy family MSS.

Such works increasingly comprised the repertoire of church music from broadly mid-18th to mid-19th century performed by 'quires' of singers, later supported by instrumentalists until supplanted by barrel and pipe organs. The end of the choir-band tradition now usually described as 'West Gallery' is described in Hardy's novel but the tradition was not confined to Wessex and was widespread across the country. Visitors to Down Ampney may have noticed a centrally-placed gallery between the nave and chancel.

Much of this music was composed or rearranged by local or itinerant musicians, with variable skill and originality. The authors of *NOBC* comment that many were untrained yet capable of producing a large output of vigorous music comprising a substantial number of hymns, carols, anthems and psalms difficult to categorise, much of this is now being researched and performed again.

The original performers often extended their activities into secular music: dances and social gatherings; taken together with folksongs, ballads and worksongs a substantial 'community music' emerges.

An introduction to this music, with a strong flavour of Hardy's Wessex comes from 'Under the Greenwood Tree' by the Mellstock Band, (Saydisc SDL 360) directed by Dave Townsend. The recording is

excellent and vivid. Although VW 'would not have a viol da gamba', he introduced the flugelhorn into the *9th Symphony*. Mellstock Band have resurrected another wind instrument of 'fine old note', the delightful Serpent, the technical difficulties of which are made quite unapparent.

This is generally Christmas music, and a great joy to hear: the following are taken mainly from the Puddletown MSS: *Arise & Hail the Joyful Day, Hail Happy Morn, Awake and Join the Cheerful Choir, Awake, Awake Ye Mortals All, Rejoice this Glorious Day*.

This is shared with Hardy family MSS in *Behold the Morning Star*, which enraged the hung-over Farmer Shiner, and also includes *While Shepherds Watched (Otford)*. There is also a secular content as befitting its association with the novel of the same name including *The Triumph* - popular longways dance.

The playing and singing here is so excellent throughout, it is hard to credit such performances in the past, indeed the 'reformers' of church music disparaged contemporary performances as incompetent, as 'cock and hen'. Undoubtedly, the part singing must have seriously challenged quires and would certainly have been unsuitable for the change to congregational singing which, so often in turning monophony into monotony, has worked against the Anglican service.

Just as the restorers came along and ruined many old churches, the need to replace the quire may be suspected of having all the dishonest zeal that often attends advocates of the 'new': it must be asked if 'quires' were as incompetent as claimed, why were such technically 'difficult' works provided for them by the number of composers then writing? Most of the West Gallery composers, though untrained, were fully professional as teachers and composers of country psalmody.

An example of the wider extent of the tradition is found on 'While Shepherds Watched' (Hyperion CDA 66924) Christmas Music from English Parish Churches 1740 - 1830. This contains a number of variants of the title subject from different parts of England; an interesting and widespread collection, performed by Peter Holman and the Parley of Instruments in a somewhat clinical style in an over-reverberant recording.

As a testament to the vigour of this music following its dismissal from the church, in some localities it survived within local communities, notably in some South Yorkshire/North Derbyshire villages where a carolling tradition has persisted, and the public house has replaced the church.

An extensive example of this tradition is available in the 'Village Carols' collection, comprising a series of Dolby chrome cassettes and associated informative books. Among this series is included the inevitable 'While Shepherds Watched' (VC 003) - containing no less than eight versions from the Pennine village of Ingbirchworth, 'To Celebrate

Christmas' (VC 006) - from the Travellers' Rest, Oughtibridge - a rousing record perhaps not those of a temperance disposition, and 'The Bells of Paradise' (VC 004) which comes from Castleton, three of which were collected in the area in 1908 by Vaughan Williams. Another recording 'On this delightful Morn' (VC 007) deals with the Christmas Day tradition from Foolow where, in the traditional manner of waites, or mummers, the carollers visit various houses and attain a central climax. Full details of these recordings, each of which supports a local charity, is obtainable from: Dr Ian Russell, Bridge House, Unstone, Dronfield, S18 4AF (e-mail: village.carols@pipex.com).

The next example of serious composition comes from the next record by the Christminster Singers, devoted to the compositions of William Knapp of Poole, Dorset, (CD XMS 001). William Knapp, (1698-1768) glovemaker and Parish Clerk of Poole provides an example from this period. This CD is a record truly worth serious attention and is accompanied by an immensely informative text note on the works and background. This indicates how much composed music there was at local level, many works bearing place names in Dorset.

As the dates above indicate, Knapp's compositions derive from the period of unaccompanied performance but are no less striking for that. This CD contains 18 tracks of psalm/anthem settings, including Anthem/Psalm 147, a wonderfully resounding work sung in admirable style. The accompanying textual notes are comprehensive.

Those interested in a cross section of 'community music', will be rewarded by another Mellstock Band CD, entitled 'Tenants of the Earth', (WGS 281CD) from the exhilarating hymn of that name published by Gifford, widely popular in its day as it now deserves to be. Contents include *Wiltshire* from a setting of Psalm 34 by Stephenson of Poole, appearing in the Hardy MSS may be the tune demanded by Michael Henchard in his drunken outburst in the Three Marins in which to a version of Psalm 109 he curses his successful rival Farfrae.

Newtons (or *St Paul's*) a setting of *Hark the Herald Angels*, (Poole MSS), *With Raptures Unbounded* (Hardy/Dorset MSS) *Rejoice Ye Tenants of the Earth, Shepherds Amazed* - (Baldon, Oxon/Bridport) - an absolutely stunning work. *Sweet Jenny Jones* - a Welsh tune may cause a surprise; although it seems to have been very popular, being recorded also in the Hardy MSS. This is an enchanting rendition, recognisably by the same hand as in the television production of *Tess of the d'Urbervilles*. An especially delightful addition comes from two arrangements of Hardy's poems, *Budmouth Dears* and *Great Things*.

A 'Land' without 'Music'?

David Tolley
Fenny Compton, Warwickshire

Record Reviews



VAUGHAN WILLIAMS:

A Pastoral Symphony (No.3) / Symphony No.4

Amanda Roocroft / LPO / Bernard Haitink

EMI Classics 5 56564 2 (72" .00)

VAUGHAN WILLIAMS:

A Pastoral Symphony (No.3) / Symphony No.5

Rosa Mannion / LPO / Sir Roger Norrington

Decca 458 357-2 (73" .56)

These are important new CDs of VW Symphonies and I want in particular to give detailed consideration to the interpretations of the 3rd, *A Pastoral Symphony*. Hopefully new and sympathetic digital recordings of this enigmatic, much misunderstood music, will contribute to the rehabilitation of a neglected masterpiece. So do these recordings do justice? Before I give a view I feel it is important to re-emphasise the fact that this music is of course VW's reaction to his experience of the Great War, a war in which he felt duty bound to serve. With hindsight a pity perhaps that this was not apparent at the time the music was premièred. He only revealed, much later to Ursula, that "it's really wartime music... and not jolly lambkins." Had this been known at the time then surely the superficial or sniping comments of the likes of Constant Lambert, Peter Warlock ("A Cow looking over a gate"), Hugh Allen ("VW rolling over and over in a ploughed field") which have so denigrated this work would never have seen the light of day.

In the First World War, RVW served as a private in the RAMC, eschewing the officer status that would, presumably, have been accorded, in those days, to a Cambridge M.A. One can but imagine the effect on a man of his upbringing and sensitivity, of the ghastly sights he must have witnessed whilst collecting and ferrying the dead, near dead and terribly wounded, day after day through the mud of Flanders in those horse-drawn ambulance wagons? The *Pastoral* is "a distillation of wartime experience", no loud guns or bitter marches are heard, mainly quiet landscape music, the inner landscape of a mind deeply traumatised by what in retrospect we can see was pointless carnage.

Of the two recordings Roger Norrington's is superb, but I found Bernard Haitink's laboured and unmoving.

Norrington's recording is the first in a complete cycle of the symphonies from Decca, the company that gave us the very

first Boult recordings. I was surprised when I first learnt that Sir Roger was to conduct VW, since I had always pigeon-holed him as a 19th century period instrument expert. How wrong I was; in a touching introduction to the CD sleeve notes he tells of his life long love of VW's music concluding "I hope that we can get beneath the surface of the music in these recordings, to bring out the passion of this marvellous composer. He was the greatest man I am ever likely to meet." The excellent Decca sound produces music of great clarity and there are points of detail in the score that I never had heretofore heard. In this recording the French origins of the music are very apparent, the influence of Ravel obvious, though curiously, I could hear shades of his much later work, *Daphnis and Chloë*. This interpretation whilst not displacing either of the two Boult or the Previn versions brings something new to this great work and I would strongly commend it even if you have other recordings. It is coupled with a very good performance of the *5th Symphony*, again superb recording, Norrington, here is cooler perhaps than some of his predecessors and lacks some of the rapture of Barbirolli, Boult, Previn or Handley but nevertheless creates momentum without compromising the great spirituality of this transcendent symphony.

Haitink's recording is the latest in his continuing and thus far, much acclaimed survey of the symphonies and selected orchestral works for EMI. I found his interpretation of both works on this disc to be a disappointment. The *Pastoral* is basically just taken at far too slow a tempo throughout all four of its movements with the result that the music just languishes, has no sense of going anywhere at all and as a result loses all poignancy. The timing of this performance at 39 minutes when compared to the gold standard of the first Boult recording of 35 minutes (matched, incidentally, almost exactly by Norrington) emphasise this feeling. The coupling of the *4th Symphony* fares no better, superb orchestral playing is often imbued with great mystery but once again slow tempi lead to a lack of urgency and attack. No one takes this symphony as fast as the composer himself and at his pace I find some of the detail is missed, you can certainly hear it, in Haitink's version but the price is loss of the tremendous momentum of the symphony just compare Dimitri Mitropolous's white hot version with the NYPO on CBS and you will know why I was disappointed.

VAUGHAN WILLIAMS:

Symphonies 5 and 6

RPO / Sir Alexander Gibson /

Bournemouth SO / Paavo Berglund

HMV Classics 5 68800 2 (75" .58)

What a bargain this CD of reissues is, I bought it in an HMV store for £1.99! and

recommend it highly.

Two excellently played and recorded symphonies from conductors not often associated with VW. The revelation is Berglund's powerful and highly individual interpretation of the *6th* which dates from 1973. It is full of menace but has an expansive, Northern feel to it, hints of Sibelius perhaps? but from this conductor one would expect so.

Gibson's *5th* is a well-played, glowing and satisfying account of this masterpiece. This would be an ideal CD for anyone starting a VW collection on a limited budget though many members will want to hear these fresh interpretations.

**Robin Barber
Ilminster**

The Seeds of Love - Collecting English Folk Music

**Words and music of Vaughan Williams, Grainger, Sharp and Butterworth
Compact Disc Herald HAVPCD 216**

After the Elgar *3rd Symphony* this is the most interesting and unusual disc that I have listened to for a very long time. It is effectively a lecture-recital on folk-music with music performed by close-harmony group Opus Anglicanum and spoken commentary by BBC reader John Touhey.

It documents the formation of the Folk Song Society in 1898 through to the death of Cecil Sharp in 1924. It draws on contemporary writings, letters and diaries. To have so much of historical importance and significance on one disc makes it a valuable resource which is a great tribute to John Rowlands-Pritchard (one of the singers) who compiled and devised the sequence. We hear Parry's speech at the inauguration of the Folk Song Society, the first song that Sharp heard and which inspired his further collecting, VW's account of writing down *Bushes and Briars* on his encounter with George Potiphar, VW's use of folk-song as hymn tunes and further contributions from Butterworth and Grainger.

The performances are always fresh and stylish from simple solo versions to arrangements in close harmony by the composers or performers. There is a particularly impassioned account of Grainger's arrangement of *Brigg Fair*. They are effectively contrasted throughout the disc and linked together by warm tones of BBC reader John Touhey. Anyone with an interest in folk-music should not be without this disc.

**Robin Wells
Godalming**

The Pilgrim's Progress

As Paul Fussell writes in his discerning volume *The Great War and Modern Memory*, John Bunyan's *Pilgrim's Progress* was "the one book everybody knew" in the trenches of the First World War. Fussell remarks that "front-line experience seemed to become available for interpretation when it was seen how closely parts of it resembled the action of *Pilgrim's Progress*."¹ Fussell offers a moving instance of the deep significance that Bunyan's "little book" held for soldiers in the trenches. He writes that "when 2nd Lt. Alexander Gillespie was killed at Loos, on his body, we are told was found a copy of *Pilgrim's Progress* with this passage marked: 'Then I entered into the Valley of the Shadow of Death, and had no light for almost halfway through it. I thought I should have been killed there, and the sun rose, and I went through that which was behind with far more ease and quiet.'"²

Vaughan Williams served in the First World War, first as a member of the Royal Medical Ambulance Corps and then as an artillery officer. He had plenty of opportunity to see for himself the carnage wrought by war, for, as Ursula Vaughan Williams has eloquently written, "working in the ambulance gave Ralph a vivid awareness of how men died."³ The importance of Vaughan Williams's wartime experience on the development of his work cannot be emphasised too strongly; the war bisected his life (he enlisted at the age of 41) and the music that he wrote after his demobilisation in 1919 is markedly different in both technique and emotional depth from that written before 1914.

Among the first works that Vaughan Williams completed after demobilisation was *The Shepherds of the Delectable Mountains*, a 'pastoral episode' in one act drawn from *Pilgrim's Progress*. Premiered in 1922,⁴ this concise opera takes as its

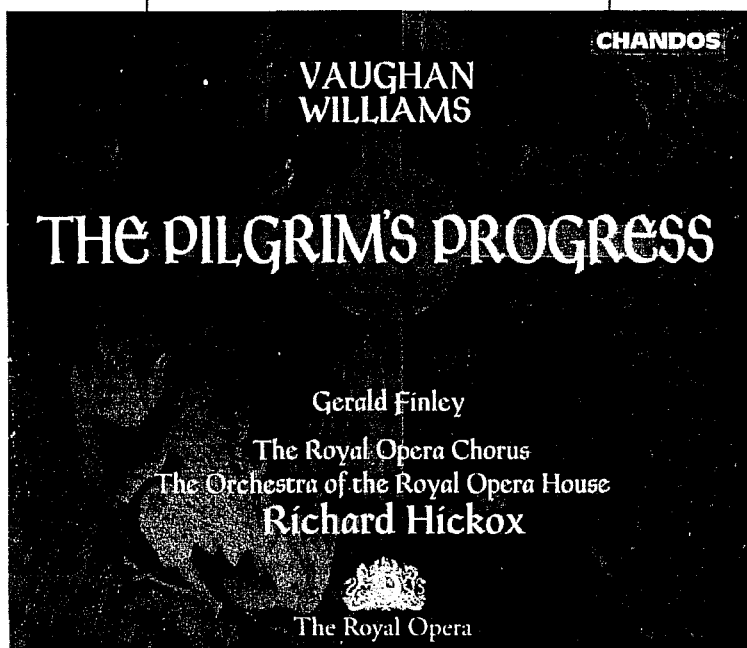
subject the passage of Pilgrim (as Vaughan Williams renamed Bunyan's protagonist) through the River of Death to the Celestial City. Like so many of his fellow soldiers, Vaughan Williams knew Bunyan's book intimately. Given the composition of *The Shepherds of the Delectable Mountains* so soon after the war, may well have related episodes from *Pilgrim's Progress* to his own wartime experiences. Despite its quiet surface, *The Shepherds of the Delectable Mountains* is filled with the same sort of submerged tension and anguish as the *Pastoral Symphony*, which was composed at the same time.

The Shepherds of the Delectable Mountains was, as it turned out, just one stop along Vaughan Williams's long journey towards his operatic masterpiece, *The Pilgrim's Progress*. Beginning with the incidental music written in 1906 for a dramatisation of

present, a score that still divides the composer's admirers and is pointed to with scorn by his detractors. The history of the work's reception has been one of missed opportunities and unfortunate timing. Throughout the 1950s, a sizeable and influential segment of British musical establishment was seduced by the brilliant success of Britten's *Peter Grimes*, with its clever combination of Verdian dramatic (melodramatic?) effect and international modernism.

Vaughan Williams's "Morality" was deemed too old-fashioned for this brave new operatic world. The première of *The Pilgrim's Progress* at Covent Garden was a shambles and parsimoniously funded; photographs of the set and costumes of that production, now in the British Library, are painful to view. As revealed by his correspondence concerning the opera, the director, Neville Coghill, was singularly unimaginative and even

patronising in his dismissal of the composer's expert advice. There have been few productions since. One in 1954 at Cambridge by the inspired director Dennis Arundell and conducted by Boris Ord renewed Vaughan Williams's belief in the ultimate worth of his opera. Many years passed before a successful presentation was mounted at Charterhouse directed by Geoffrey Ford and conducted by William Llewellyn. In 1992 a brilliant surrealistic and dreamlike production at the Royal Northern School of Music directed by Joseph Ward and conducted by Igor Kennaway initiated a critical reappraisal of the score. The most recent presentation of



Bunyan's book given at Reigate Priory, Vaughan Williams would return to Bunyan's allegory intermittently over the next forty years. After *Shepherds of the Delectable Mountains* of 1922, he composed substantial incidental music for a radio drama based on Bunyan in 1942. Vaughan Williams's interest in Bunyan intensified throughout the Second World War. (Could the second world-wide conflagration have revived the composer's memories of the first?) The *Fifth Symphony* of 1943 uses themes that later appear in the opera. Finally there is the magnificent non-operatic opera of 1951, which Vaughan Williams referred to as a "Morality", and which includes almost all of *The Shepherds of the Delectable Mountains*.

The Pilgrim's Progress has been a controversial work from its first performance on 26 April 1951 to the

with emotion several times during the final rehearsals.

The Pilgrim's Progress was given in 1997; it was a semi-staged version by the Royal Opera House at the Barbican, again brilliantly directed by Joseph Ward and conducted with conviction by Richard Hickox. This performance represented the climax of the highly successful *Vision of Albion* series of Vaughan Williams's operas given in the fall of 1997 under the sponsorship of the Ralph Vaughan Williams Society. Happily, Chandos recorded this production; my review of this recording constitutes the rest of this essay. Before I continue, however, I must pay tribute to Stephen Connock, president of the Ralph Vaughan Williams Society, for his part in organising the *Vision of Albion* series and for bringing this important recording project to completion. (I should further note that Mr. Connock wrote the insightful booklet notes for this recording.)

Despite my admiration for Sir Adrian Boult's recording of *The Pilgrim's Progress* (continued on page 30)

¹ Paul Fussell, *The Great War and Modern Memory* (Oxford: Oxford University Press, 1975), 138.

² Ibid., 140.

³ Ursula Vaughan Williams, *R. V. W. A Biography of Ralph Vaughan Williams* (Oxford: Oxford University Press 1964), 122.

⁴ The first performance of *The Shepherds of the Delectable Mountains* was given at the Royal College of Music on 11 July 1922, conducted by Arthur Bliss, who, like Vaughan Williams, had seen active duty at the front. The late Sir Keith Falkner, who sang the Third Shepherd at the première, once told me that Bliss was overcome

YOUR LETTERS

We are always pleased to receive contributions for this page



Christmas Carols

Christmas is fast approaching, and with it, no doubt, the usual flood of seasonal CDs. Could I make a plea, through these columns, for the release on disc of three VW carols, never, as far as I am aware, recorded previously?

They are, *Blake's Cradle Song*, *Snow in the Street* and *The Golden Carol* (all RVW originals, from the *Oxford Book of Carols* of 1928).

Gaps in the recorded oeuvre are happily, slowly being filled up, and the above would complement the recent issues of Vaughan Williams's hymns.

Incidentally, although Priory's recent CD was labelled as *The Complete Organ Works of Frank Bridge and Ralph Vaughan Williams*, it is by no means complete as far as the latter is concerned. Michael Kennedy's *A Catalogue of the Works of Ralph Vaughan Williams* (2nd Edition) lists no fewer than 28. I did write to Priory asking if a 'Volume 2' was on the cards, but got no reply.

At the time of writing, I am looking forward to the release of *A Cotswold Romance* etc., not to mention *The Pilgrim Pavement*. Will we, perhaps, sometime have a recording of all those wartime hymns etc.? But perhaps the boat was missed in 1995 (50th anniversary of VE Day). I also live in hopes of possessing a professional recording of *The Poisoned Kiss* before I pop my clogs.

Michael Gainsford
Burbage, Leics.

(Editor's note: These carols are available on a Carlton Classics disc of VW's carols – IMP Classics 30367 01212).

Superb Pilgrim

Admittedly I am an RVW fanatic. Last fall I made two quick, jet-lagged filled trips to London, one for the performance of *Sir John in Love* and the other for *Pilgrim's Progress*. I had heard recordings of *In Windsor Forest* before but had never heard even a recording of the complete *Sir John in Love* – needless to say the emotional impact of my first hearing in such an exquisite live performance is something I find difficult to express. I had come to love *Pilgrim's Progress* from Sir Adrian Boult's fine recording but always had a yearning for hearing a live performance. Without a doubt, Richard Hickox's accounts at the Barbican were among the finest concerts I have ever attended and I left London feeling exhilarated, yet fearful that I might never get

the opportunity to hear the operas performed live again. Tonight I am excited after listening to the new Chandos CD set of *Pilgrim's Progress* made after the recent performances. The sonics of the recording are splendid and the performance is superb in every respect, fully validating

my post-concert impression. This new recording of *Pilgrim* and the re-issued EMI recording of *Sir John in Love* will be cherished.

Steven K. White, M.D
Chicago, USA

Rebuke

I have just re-read your astonishing rejoinder to Mr. Stephen Friar's very reasonable suggestion: the same idea had occurred to me, but I am heartily thankful that I did not risk this kind of rebuke by mentioning it to you, thereby incurring a strangely hostile reply.

The RVW Society is doing fine work, but please do not endanger the support of members by another communication couched so offensively in reply to sensible comment.

(Anonymous letters will not normally be published – Editor.)

Unkind

Whilst I appreciate the great amount achieved over the past year by the RVW Society I cannot help but feel that you were a little unkind in your reply to Mr Stephen Friar. (Letters, *Journal* No 12).

To some of us in the Midlands, perhaps pensioners such as myself, travelling to the London area is not always easy, and the Three Choirs Festival is one of the highlights of the year.

I certainly hope that the music of RVW will feature in the 1999 Festival at Worcester.

Ian Hayes
Redditch

Three Choirs Festival

Mr Friar's letter concerning the non-representation of VW and the Society at this year's Three Choirs Festival was not well considered.

It is hardly fair comment on a Society which in its short existence has done so much for Vaughan Williams, surely the *Vision of Albion* Festival alone was more than any other Society has done, not to mention the other achievements listed by Mr Connock in reply.

One great satisfaction to me has been the commemorative signing at Down Ampney, for which I had unsuccessfully campaigned before

the Society was formed. Well done, RVWS!

As regards Three Choirs, it should be understood that with the exception of the often more interesting 'fringe' events these occasions have a remit which is largely choral, and frequently religious in nature.

Despite this apparent limitation the *Sinfonia Antartica* was performed in Gloucester Cathedral at the 1995 Three Choirs under Hickox. One cannot reasonably expect major VW works to be performed at such an event every year; if there is any deficiency in this respect, the BBC is a more legitimate target. Apart from the usual deficiency at the Promenade concerts, there seems no reason why the Corporation could not mount televised versions of works such as *Job* or *Sir John in Love*.

In the absence of major performances at Three Choirs the non-representation of the Society is not material. Mr Friar will probably find that appearance of other Societies at this year's Three Choirs are usually linked to specific performances or fringe events, as for example the launch of the Ivor Gurney Society in 1995.

Any criticism of programme content of the Three Choirs should be directed to the relevant Three Choirs administration, although from experience, any kind of submission to festivals are likely to be unrewarding.

David Tolley
Fenny Compton, Warwickshire

Ninth Symphony première

May I take this opportunity of thanking you and all your colleagues for the tremendous amount already achieved in the Society's short existence. In my self-imposed exile in Spain (paradoxically enough, one reason that I have retired here is my love of England - or at least the England that was). I can do little but passively enjoy the excellent journals of the Society and buy what records my limited funds will allow. But the times when I see announcements of the enterprising programmes of activities sponsored by the Society are amongst those when I feel twinges of regret!

You may be interested to know that *Radio Dos*, the 24 hours-a-day classical music channel of RTVE, plays a very reasonable proportion of British music generally, and of RVW in particular. The works most often played are those one might expect, such as the *Tallis Fantasia*, and a particular favourite appears to be *La alondra elevándose*, a title which took me aback the first time I heard it, not previously having needed to know the Spanish equivalent of "sky-lark". However, lesser-known works are also programmed - the *Five Mystical Songs* are scheduled for next week. (RTVE sends, free on request, a nicely-produced monthly full programme for the classical channel, including articles of general musical interest; these articles are obviously weighted towards the Spanish musical scene, but are normally of great

interest.)

A glance at this month's magazine shows some 25 British composers represented, some several times each. Obvious names like Britten, Walton, Holst are there, but so too are Linley (*Shakespeare Ode*), Smith Brindle and (this very morning) Brian's *Gothic Symphony*.

I was very interested to read in an aside that *Thomas the Rhymer* was complete in piano score at RVW's death. Is there any possibility that someone might "do an Anthony Payne" on this work? Or would such an undertaking be a) unwelcome to the family and b) a presumption and an irreverence? (Not to mention plain greedy, when he left us such riches anyway.) The morality of tinkering with the unfinished work of dead artists is plain enough - until one's soul is stirred by Elgar / Payne, or even the beauties of Schubert / Newbould's 10th!

A thought I would like to share with you; it has an application much wider than the music of RVW. I read yet again in the journal of the "appalling" première of the *Ninth Symphony*. I was present on that occasion, only the second live performance of a VW work in my experience - I was a very young man - and good, bad or indifferent though the performance may have been, the *Symphony* excited me immeasurably. I feel that one should be very measured in castigating any performance. Somewhere in that audience will be a person who is going through a tremendous musical experience despite the possible distortions of a less than ideal performance.

(It was also the only time I ever saw the great man, albeit from a distance, and I have tried ever since to analyse the rush of affection the sight of that noble figure engendered in me. One can, and does, love the music of many composers; but what is it about RVW that inspires such a deep personal feeling? I remain mildly mystified.)

With many thanks for your work on behalf of the music of RVW and for the members of the Society.

R. James Tayler
Malaga, Spain

A Folk Song Anecdote

You ask for contributions to 'RVW and Folksong' for the October issue. I wonder whether the following true anecdote is of interest.

My daughter Julia had a very promising singing voice when a child, and for a few years used to compete at the local arts and music festivals. This is not necessarily something I would now recommend. But she accumulated a fair bit of silverware. As an aside, it was at one such festival that I got John Carol Case (the adjudicator) to autograph the libretto of my LP of the *Sea Symphony*.

There is usually a 'folk song' category at these

festivals, and at the Tamworth Festival, in 1973 I think, my daughter chose to sing RVW's arrangement of *Bushes and Briars*. Even allowing for the fact that I was a proud parent, I thought Julia's rendering was beautiful and deserved first prize.

I was, therefore, totally dumbfounded to hear the adjudicator (not, I hasten to add, John Carol Case!) in her summing up, state that 'it wasn't a proper folk song, like *The Ash Grove*, for example.'

I had to bite my tongue, but comforted myself by imagining what might have happened had RVW been present!

It was some consolation that Julia won the overall award singing *Bist du bei Mir* (attrib. J S Bach).

Michael Gainsford
Burbage, Leics.

Moving anecdote

I am writing to commend you on the excellent June 1998 issue of the *Journal of the RVW Society*. The idea of reproducing obituary tributes to Vaughan Williams to commemorate the 40th anniversary of his death was inspired. The excellent recollections by Simona Pakenham and Michael Kennedy of the Commemoration and Funeral Service are both touching and of importance to scholars of Vaughan Williams's life and music. Among the obituary tributes, I found the essay by Herbert Howells to be particularly insightful. Those readers who are familiar with the late Christopher Palmer's beautiful, chaotic book on Howells already know that Howells possessed a wonderful, luminous insight into the personality and music of his revered older contemporary.

There is a deeply moving anecdote about Vaughan Williams found in a letter by the novelist and musicologist Sylvia Townsend Warner. Two weeks before his death, when Warner casually asked him how he would choose to be reincarnated in the next life, Vaughan Williams replied seriously: "Music, he said, music. But in the next world, I shan't be doing music, with all the striving and disappointments. I shall be being it."

Professor Byron Adams
Department of Music, UC Riverside
California

Disappointing Vision of Albion

I was one of many who felt disappointment with *The Vision of Albion* Festival.

The Poisoned Kiss was not performed in full when it should have been. From what was heard, the satire and humour were missed.

British Youth Opera's performances of *Sir John in Love* were far, far better, getting to the heart of the work and bringing out all the humour which gave great enjoyment, more so than at the Barbican.

A Cotswold Romance is a very bad cantata derived from *Hugh the Drover* which is best forgotten when the entire opera should have been performed.

Both these operas and *Riders to the Sea* are ENO repertoire as *Pilgrim's Progress* is Covent Garden's Royal Opera and they should be encouraged to perform them again.

In the realm of orchestral music and choral works it would have been more beneficial to have performed the *Pastoral Symphony*, *Sinfonia Antartica*, *Symphonies* numbers 8 and 9 - the least often performed and not fully appreciated and the same applies to *Sancta Civitas*.

I feel that the Society should encourage all musical organisations to perform VW's work not only in the British Isles but in other countries too, which is why I feel his music should be put into proper perspective with the others in the history and development of 20th Century music.

I feel that Vaughan Williams is very well served by recordings and I believe that there are recordings of his instrumental music, carols and hymns available. Certainly, the Society is fortunate being able to receive sponsorship and publicity for its work.

For sixty years I have been studying and working with the music of Vaughan Williams among others as I am the Founder of the Association for British Music for which our policy to encourage the performance of our country's composers, especially by the young as well as those who are established; that is why I am not completely sympathetic to Societies for composers as there are many who really need their music performed over and above very well known composers.

These are purely observations on recent musical trends and events.

I hasten to add that the A.B.M. will soon have its 25th Anniversary.

A M Cutbush
Barnet, Herts.

A Folk Song Search

I am interested in finding information on the folk song, *She Borrowed Some of her Mother's Gold*. I know that RVW collected this folk song and it is documented by Michael Kennedy in his *Catalogue*. The words of this song and a quotation of its melody, however, have proven to be quite elusive to me. If anyone can provide any further information to me on this folk song, I would be most grateful. Reference to this melody appears as *IV. Lento* in RVW's *Six Studies in English Folk Song*.

John Barr, 101 Broad Street,
Bridgewater, VA. 22812, U.S.A.

(continued from page 27)

from the early 1970s, with John Noble's beautiful singing of Pilgrim, this new recording is clearly the finest and most convincing performance of the work to date. While Boult's unfolded the score in an unhurried, reverent and curiously symphonic manner, Richard Hickox propels the opera forward with a keen appreciation of its drama and overwhelming fervour. Hickox has an uncanny sense of the long line of the work, and paces the music in an utterly persuasive fashion, especially during the crucial scene of Vanity Fair. The Orchestra of the Royal Opera House and the Royal Opera Chorus respond to Hickox's vibrant conducting with alacrity and intensity.

The singers are superb. As Pilgrim, Gerald Finley is ardent and passionate; he creates a full-blooded character who is confronted with hard choices and agonising alternatives. Finley's singing of Pilgrim's monologue in prison is profoundly affecting and authentic. Peter Coleman-Wright projects authoritative nobility in the crucial role of John Bunyan during the opera's prologue and epilogue. One of the delightful aspects of this recording is the vivid characterisation of the many smaller roles found throughout the score. Richard Coxon and Anne-Marie Owens are wonderfully droll as the hypocritical By-Ends couple, for example, while Rebecca Evans and Pamela Helen Stephen manage to be both alluring and treacherous as Madams Wanton and Bubble of Vanity Fair. The engineers at Chandos have recorded all of this in a manner both clear and opulent.

To conclude, I will extravagantly scatter to the winds any lingering pretence of sober objectivity toward this opera. I strongly believe that *The Pilgrim's Progress* is comparable only to such works as Mozart's *Die Zauberflöte* or Mussorgsky's *Boris Godunov*, or, in the twentieth century, Conrad Susa's *Black River*. The composers of these scores have eschewed mere perfection and have aspired to something more profound: a spiritual authenticity articulated through the ritual of dramatic presentation. As Vaughan Williams himself once wrote: "All art is the imperfect half-realisation of that which is spiritually perfect." Born of war and grief, the music and drama of *The Pilgrim's Progress*, once welcomed into the heart, can bring comfort in the midst of sorrow, depression or disillusionment. It is the testament of a noble man that transcends time and any single creed, as well as a great work of musical art sorely needed by our soiled world.

Byron Adams
UC Riverside, California
USA

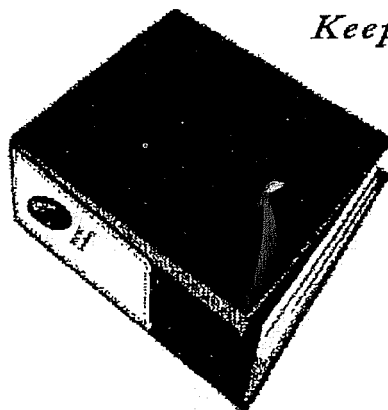
Call for Papers!

The June 1999 edition of the *Journal* will focus on Thomas Hardy and his influence on VW. Members who wish to comment on any facet of this subject should contact Stephen Connock. The deadline for the June edition is April 20th 1999.

Can you help?

The RVW Society needs to raise £30,000 to secure a new recording of *Sir John in Love* conducted by Richard Hickox and featuring the same excellent soloists and orchestra who performed the work in October 1997 at the Barbican. We raised £20,000 for the recording of *The Pilgrim's Progress*, but it seems to get harder each time. If you can help directly, or have ideas for fund-raising, please contact Stephen Connock.

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Lewis Foreman has for many years explored the music of the earlier twentieth century, producing, among others, books on Percy Grainger, Havergal Brian and Edmund Rubbra, as well as the standard biography of Sir Arnold Bax. His pioneering anthology of British composers' letters, *From Parry to Britten*, has become a cornerstone of the literature of British music. He is known for his articles, reviews, concert and CD programme notes, and occasional broadcast talks. As the Music Trustee of the Sir Arnold Bax Trust he was the guiding hand behind the Chandos CDs of Bax's music. For many years a leading librarian he is now a full time writer and was recently elected Honorary Senior Research Fellow in the University of Birmingham.

In this fascinating volume, Lewis Foreman has assembled an expert team to explore varied facets of the life and music of Ralph Vaughan Williams, increasing our understanding of the man and his times, and illuminating the music.

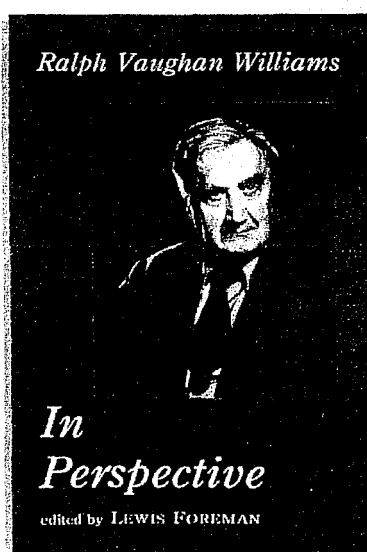
These studies were first presented at the Vaughan Williams Seminar held at Reigate Surriner Music in 1996, and have been fully revised for their publication here. Topics covered include both the evolution of British music in general, and the dissemination and reception of Vaughan Williams's music in particular. Vaughan Williams's *Sea*, *London* and his *Fifth* symphonies are given detailed treatment. Other special topics include folk song collecting in Essex, Vaughan Williams's use of modality, his *Piano Concerto*, the role of his publisher, and his film music. In his discussion of the genesis of *A Sea Symphony* Andrew Herbert reproduces the short-score sketch of "The Steersman" once intended by Vaughan Williams to be a movement of *A Sea Symphony*, and published here for the first time.

Vaughan Williams's role as friend and teacher is illuminated by Jenny Doctor's study of his women pupils and Professor Stephen Banfield's account of his friendship with Gerald Finzi.



Ralph Vaughan Williams In Perspective

EDITED BY LEWIS FOREMAN



Contributors:

Jeremy Dibble

Reader in Music and chairman of the Board of Studies in Music, Durham University.

Andrew Herbert

A post-graduate tutor in music at the University of Birmingham, recently completed his Doctoral thesis on Vaughan Williams.

Stephen Lloyd

Writer, long-time editor of the *Dellus Society Journal* and author of *Sir Dan Godfrey* champion of British Composers.

Anthony Payne

Composer and Critic, recently celebrated for his performing edition of Elgar's *Third Symphony*.

Duncan Hinnells

Conductor, historian of Oxford University Press Music Department and Doctoral researcher in the University of Oxford.

Tony Kendall

As the "Essex man" has made a succession of well received folksong CDs.

John Huntley

Well-known film lecturer and expert on British Archive film; he writes from first-hand knowledge, his first book, *British Film Music*, appearing in 1947.

Jenny Doctor

Musicologist, Britten Library in Aldeburgh.

Stephen Banfield

Elgar Professor of Music in the University of Birmingham.

Price £25 (plus £1.50 p&ep)

My first encounter with the music of Vaughan Williams.

by William Flanagan

I first encountered the music of Vaughan Williams when I was about twelve years old. My father, always a lover of classical music, brought me up in a household that was full of Mozart, Beethoven and Strauss. He was also an avid listener of Radio Three and I remember many mornings spent listening to the programme *Composer of the Week*. It was during one of these sessions that I first heard the *Wasps Overture*.

My reaction to the piece is best conveyed by paraphrasing Vaughan Williams's own comments on first hearing English folk-song: "here was something I thought I already knew." I was fortunate in that I recorded the broadcast. As I listened (repeatedly) to the piece, I imbibed its rhythm and feeling. Lacking musical training I could only express my growing reactions in emotional terms. The piece was a complex one mixing the idiosyncratic, the humorous and the deeply sensuous. I felt, instinctively, that it touched a deep and sensitive chord within myself. I wanted to know more about this Vaughan Williams, who was he? Was he still alive today? What else had he written?

I didn't realise at the time that composers, like most public figures, fall in and out of fashion. With the passing of Vaughan Williams in 1958, it was always possible that there would be a period of reappraisal, a possible turning away. Vaughan Williams was never mentioned at school: classical music was the prerogative of Italy, France and Germany. It never occurred to me that there might be a wonderful English musical heritage equal to the literary one I was studying.

Many years have passed since that radio broadcast, years which are dotted with memorable discoveries about Vaughan Williams the man and Vaughan Williams the composer. I particularly remember listening to the *8th* and *9th Symphonies* for the first time. The exuberance of the *8th* and the uncertainty of the *9th* still strike me every time I listen to them. The *9th*, with its references to Hardy's Wessex and the ghoul of Salisbury Plain is exceptionally haunting: the feeling is of an England stretching out with uncertainty to the future.

Since that day I first discovered Vaughan Williams, my life has been punctuated by many wonderful musical moments: *Flos Campi*, *Epithalamion*, *Hugh the Drover*, to mention but a few. Above all, I am struck by the diversity of his music and his own artistic integrity. You can choose which Vaughan Williams you like: whether it is the simple folksong of his early Fantasias, the rural idyll of his early operas, the explosive violence of his *4th* and *6th Symphonies*, or the visionary

nature of *The Pilgrim's Progress*. Vaughan Williams has often challenged me with difficult and complex pieces. It may take a lifetime for me to explore his musical vision - it is a journey, like the Pilgrim, I look forward to continuing.

William Flanagan

News and Notes

- Ron Bleach reports that the Three Choirs Festival in Worcester next year will feature the following works by VW:
 - Monday 23rd August 1999 - *Benedicite*
 - Wednesday 25th August 1999 - *5th Symphony*
- William Flanagan reports on the following VW concerts:
 - 19th December 1998 - *Fantasia on Christmas Carols*, Guildford Cathedral (01483 565287)
 - 28th January 1999 - *6th Symphony*, Symphony Hall, Birmingham (0121 236 4231)
 - 30th January 1999 - *6th Symphony*, Leeds Town Hall (0113 247 6962)
 - 5th February 1999 - *Tallis Fantasia*, St. David's Hall, Cardiff (01222 878444)
 - 20th March 1999 - The Tudor Connection, Chapter House, York Minster
 - 29th April 1999 - *Lark Ascending*, Symphony Hall, Birmingham (0121 236 4231)
 - 9th June 1999 - *Lark Ascending*, St. David's Hall, Cardiff (01222 878444)
- David Tolley would like a copy of VW's music to *The Mayor of Casterbridge* broadcast by the BBC in 1995. Contact him at Manor Farm Cottage, Watergall, Fenny Compton, Warks., CV33 0XP
- Linda Hayward seeks the following CDs: *VW Piano Music & VW Songs* by Roger Steptoe
Contact her at: 34, Lancaster House, Lancaster Road, Dover, Kent, CT17 9BB

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