



Journal of the
RVW
 Society

No.28 October 2003

EDITOR

*Stephen Connock
 (see address below)*

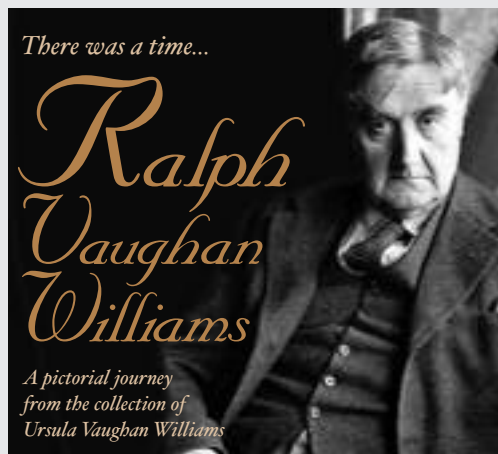
THERE WAS A TIME

The RVW Society is proud to announce two new publications closely associated with our President, Ursula Vaughan Williams. The first, called *There was a time* is a large collection of photographs taken from Ursula's collection. The editors, Stephen Connock, Ursula Vaughan Williams and Robin Wells, have selected many photographs which have not been published before. Other more well known images have been included where these are important to a full appreciation of Vaughan Williams's life. Well over 150 photographs are included and we reproduce Tad Kasa's web-based chronology to provide a framework for the illustrations. Stephen Connock's narrative from the Exhibition at All Saint's Church, Down Ampney, is also included.

The title of the book is taken from one of the songs from RVW's opera *The Poisoned Kiss*.

The work is divided into six sections:

- Early Life
- War and its aftermath
- Achievements and recognition
- Uncle Ralph
- Homes and Places
- Friends and Family



Fall of Leaf

Our second publication this Autumn is *The Complete Poems of Ursula Vaughan Williams*. This new book includes around 30 poems not previously published. These were selected by Stephen Connock from a large number of poems languishing in corners in Ursula's London home. The book also includes a short story, *Fall of Leaf*, which Ursula is particularly fond of. At 470 pages in total, this is a significant addition to Ursula's publications, and a worthy successor to *Paradise Remembered*.

There was a time shows all the remarkable facets of Vaughan Williams's life. Ursula's *Complete Poems* is equally as revealing - and, of course, Ralph and Ursula feature directly or indirectly in both books.

Ah God! A life is here
 Simple and fair
 Murmurs of strife are here,
 Lost in the air

"There was a time" ... and "The Complete Poems" will be published in mid-November.

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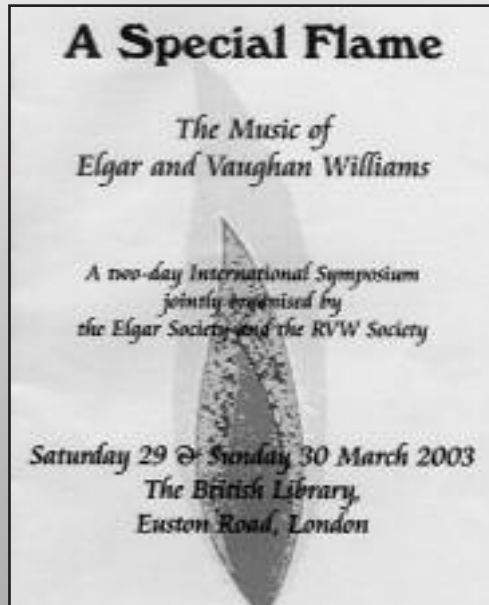
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STOP PRESS:

***The Poisoned Kiss* will be available from October 13, 2003.**

Commemorative Photographs



Front Cover - A Special Flame



Hugh Cobbe and Michael Kennedy



Michael Kennedy and Byron Adams



Robin Wells in conversation with Lady Barbirolli

A Special Flame



Michael Kennedy and Stephen Connock



Ursula Vaughan Williams and Oliver Neighbour



Oliver Neighbour and Byron Adams



Joyce Kennedy, Helen Petchley and Pat Hirst



Diana McVeagh

Special thanks to Joyce Kennedy for taking the photographs

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27th April 2003

Mr Stephen Connock
Chairman
The RVW Society

Dear Stephen

It seems clear now that our joint seminar at the end of March was a great success. I am sure you have received many letters of appreciation, as I have. Indeed some stalwarts have asked 'what are we going to do next?'

Anyway, I wanted to write formally to thank you and your fellow trustees for joining with this society in putting the event together and then seeing it through to its eventual success. We were lucky with the high quality of our speakers, and it is interesting that we were able to sustain our theme, which linked these two great artists together, almost to the end. It was, of course, distressing for us all that Margaret Fotheringham collapsed, and subsequently died, at the end of the conference. However, it was typical of her that she was joining in the debate at the end when she was taken ill.

Personally, I found working with you and our friends at the British Library a very great pleasure. It would not take much to persuade me to seize the opportunity of repeating the exercise sometime in the future, provided we can find the right theme and persuade an equally high quality of speaker to contribute.

Thank you again for your substantial contribution to these two memorable days!

With very best wishes
Yours, very sincerely

Andrew Neill

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ELGAR AND VAUGHAN WILLIAMS: AN OVERVIEW *by Michael Kennedy*

For most of us, I suspect, Edward Elgar and Ralph Vaughan Williams are the two greatest English composers of the past 150 years. I put it like that because comparisons with Tallis, Byrd, Purcell and others of their epochs are misleading and in some ways impossible. Perhaps only Benjamin Britten challenges Vaughan Williams's place in the top two. League tables are objectionable, anyway, so let's just say that Britten is England's greatest opera composer and leave it at that.

Fifteen years separate the births of Elgar and Vaughan Williams, not quite enough to put them in different generations and, indeed, as far as their composing careers are concerned they are contemporaries from about 1897. We know that Elgar first dawned on Vaughan Williams's consciousness when he went to an early performance of the *Enigma Variations*. I deduce that this was in October 1899 when Richter conducted it in London for the second time and therefore Vaughan Williams heard the first London performance of the revised ending. He had gone to the concert, it seems, to hear a work by Dohnányi but the *Variations* put it out of his mind. Considering how much interest the *Variations* had aroused among musicians as well as the general public at the first performance in June of that year, it is curious that a composer like VW went to St James's Hall not to hear the Elgar. Never mind, the music did its work, as it had done for Bernard Shaw who also heard *Enigma* as it were by accident and sat up and said "Phew! We've got it at last". What impressed Vaughan Williams so much? We can guess it was the variation labelled "R.P.A.", because he tells us in a 1932 essay "The Evolution of the Folk Song" that this fifth variation appealed to him as something peculiarly English. He wrote: "The knowledge of our folk-songs did not discover for us something new, but uncovered for us something which had been hidden by foreign matter". He goes on to say that the fifth variation gave him the same "sense of familiarity, the same sense of the something peculiarly belonging to me as an Englishman which I also felt when I first heard 'Bushes and Briars' or 'Lazarus'". In other works of Elgar I feel other influences not so germane to me and I cannot help believing that that is the reason why I love, say, the 'Be merciful' chorus from *Gerontius* more and the prelude to the same work less". This is understandable - "Be merciful" would have suggested the influence of English church music to Vaughan Williams while the Prelude would have suggested *Parsifal* and Strauss's *Death and Transfiguration*.

Elgar of course would have, or perhaps I should say *might* have, repudiated the folk-song parallel since he took no or little interest in the folk-song revival and once said to his friend, the architect Troyte Griffith, "I am folk-song."

We may take it, from his discovery of *Enigma*, that Vaughan Williams had not heard Elgar's choral works of the 1890s, *The Black Knight*, *King Olaf*, *The Light of Life* and *Caractacus*. These were produced by Midlands and Northern choral societies or at the Three Choirs Festival between 1893 and 1898 while Vaughan Williams was at the Royal College of Music or at Trinity College, Cambridge. At both places he would have been under the influence of Stanford and therefore not likely to be exposed to Elgar. But the *Enigma Variations* put him on the scent enough for him to go to Birmingham in October 1900 for the first performance of the *Dream of Gerontius* and it even led him to write to Elgar asking for lessons in orchestration. In his famous 1935 essay *What Have We Learnt From Elgar?*, Vaughan Williams answers his own question with the words "Of course, orchestration". And although Elgar

would not give him lessons he could not stop him spending hours at the British Museum studying the full score of the *Variations* or *Gerontius*.



In that essay, Vaughan Williams gives specific examples of what he himself learned from Elgar and what he specially admired in Elgar. He makes the point that Elgar's choral technique developed from his orchestral technique and cited as example how he would add altos to tenors - I quote - to "reinforce the tone and enrich the colour just as he might add the violas to the cellos".

He also gives examples of what he calls Elgar's "orchestral daring, the outcome of an absolutely sure touch". One of them - which he always liked to mention and which he spoke about to me at the time of Elgar's centenary in 1957 - was the muted horn's counter-melody at the beginning of the *First Symphony*. Vaughan Williams said he was sure that if a student had taken this passage to a teacher, the teacher would have crossed it out and told the student he did not know the elements of orchestral balance. Yet, VW says, "Elgar has so placed it that it comes through with entire clearness".

The other point he makes is orchestral scoring. Elgar's orchestration sounds so full, he says, that subtlety is the last thing we expect. He then gives an example which I will quote in full from the climax to 'Praise to the Holiest' in *Gerontius*. Here, says VW, "one would expect every instrument to blaze away and that orchestral subtlety was out of place and that Elgar would be content to let the instruments double the voices". But he then cites the outline of the trumpet and trombone parts in this passage. I quote:

"For the first four bars the third trombone and tuba double the bass voice, except for a thoughtful rest in the third trombone part. After a blaze for all the brass on the first bar, the first and second trombones are silent for two bars, the voices are too high to need the heavy tone of trombones. In the fourth bar the trumpets leave off because the sopranos are high and do not need their support and the trombones are added to give weight to the middle parts. On the last beat of bar four the brass is silent (except the fag-end of the tuba dotted minim) partly because the chorus is there momentarily less forcible and partly to give breath for another blaze in the sixth bar."

This quote shows how closely Vaughan Williams studied the Elgar score. He later remarks that he had found as a conductor that you could dispense with extra instruments in some works without damage to the texture. You could do this in Wagner, but in Elgar, even in the accompaniments to choral movements, there was hardly anything that could be left out without leaving a hole in the texture.

So what about the influence on Vaughan Williams's own music of the close study of Elgar scores? Cribbing, VW called it and found nothing reprehensible about it. Real cribbing he defined as "when one composer thinks with the mind of another even when there is no mechanical similarity of phrase . . . One is so impressed by a certain passage in another composer that it becomes part of oneself." He confessed that the Elgar phrase which influenced him most was *Gerontius*'s "Thou art calling me".

But he said it was not so much the phrase as originally sung there, but when it occurs later in combination with another theme. Vaughan Williams then provides proof of this cribbing or, as it might be more polite to put it, absorption, from *A Sea Symphony* and *A London Symphony*. Another example is from the *Five Mystical Songs*, the song called "Easter".

And I would suggest that, while not straightforward cribbing, there is a deliberate tribute to Elgar in another of VW's works written after Elgar's death when VW conducted what everyone said was a memorable performance of *Gerontius*, so that work must have been much in his mind. I mean the *Five Tudor Portraits*. There is an Elgarian connection here anyway, because it was Elgar who suggested to Vaughan Williams that he should set Skelton's poems. "Make an opera out of Elinor Rummig", he said. Sadly Elgar did not live to hear the result of his prompting, not an opera but a vivid and vivacious choral movement. However, the single greatest movement of the *Tudor Portraits* is the fourth, the lament of Jane Scroop over the death of her pet sparrow killed by a cat. Without any hint of parody, Vaughan Williams builds a most touching requiem on this charming poem. And his model for it was, in my opinion, the Angel's Farewell from *Gerontius*, also a setting for mezzo-soprano, choir and orchestra.

All that is sufficient, I think, to show how much Vaughan Williams admired Elgar. He had certain reservations. He did not subscribe to the view of *Falstaff* as Elgar's greatest orchestral work, feeling that the music was being judged by literary standards. And he certainly felt that *The Apostles* and *The Kingdom* were patchy, even saying to me once that someone ought to make a selection from the two as one work, a suggestion that I am sure will be regarded as outrageous and was perhaps made half in jest to tease me. But only half!

Elgar's attitude to Vaughan Williams, indeed to most other composers who were his contemporaries or near-contemporaries, was much more complex. There is no reference to the younger man in Elgar's letters or in Alice Elgar's diary in the years before 1914 when Vaughan Williams began to make his mark. The *Tallis Fantasia* had its first performance in 1910 in a Three Choirs Festival concert at Gloucester when it immediately preceded a performance of *Gerontius*. Each composer conducted his own work so presumably they must have met in the conductors' room on that occasion. We don't know, though we do know that Vaughan Williams sat next to Lady Elgar at a Three Choirs performance of the *Second Symphony*, presumably in 1911. That was at Gloucester, when Kreisler played the Elgar *Violin Concerto* and Vaughan Williams conducted the first performance of the *Mystical Songs*, but again there is no documentary evidence of either a meeting or of an opinion. We know that Elgar did not go to the Leeds Festival in 1910 when *A Sea Symphony* had its triumphant first performance. He had said in a letter to Alice Stuart Wortley that he was not attending because he had not been asked. "My popularity shows, in dismal relief, the popularity of someone else! They propose to ruin the *Variations*, to travesty the accompaniments to *Sea Pictures* and conventionalise *Go Song of Mine*. The festival has gone steadily down in interest and is now a dull affair of only Kapellmeister interest". Heaven knows what he was talking about! The reason for this rather sour attitude was, of course, the "someone else". The chief conductor of the Leeds Festival was Stanford. He and Elgar had not spoken to each other since Elgar's appointment as professor at Birmingham in 1905 and his somewhat disparaging remarks about British composers in his inaugural lecture there. But there had been coolness before that, even though Stanford had been the leading advocate for Elgar being made an honorary Doctor of Music at Cambridge in 1900 and had also seconded him for membership of The Athenaeum. Elgar no doubt knew of Stanford's alleged comment after hearing *Gerontius*: "It stinks of incense". In any case, Elgar was almost paranoid about academic musicians, although always making an exception of Parry. Elgar knew that Vaughan Williams was a pupil of Stanford and that was enough to damn him and to make him an object of suspicion. He cannot have known that Stanford and Vaughan Williams often quarrelled and that Stanford was a highly critical teacher. Nor can he have known that Vaughan Williams was not a man to join cliques.

VW was further damned in Elgar's eyes because he was a Cambridge man and Elgar knew that Cambridge was the epicentre of anti-Elgarian prejudice, Stanford's animosity being carried on by E. J. Dent, another known friend of Vaughan Williams, and by C. B. Rootham, the unfortunate minor composer whose setting of *For the Fallen* was eclipsed by Elgar's. Percy Young has recounted somewhere that you could practically be sent down or at any rate ostracised for expressing admiration of Elgar in inter-wars Cambridge. Rootham gave a lecture in Cambridge on the morning that Elgar's death was reported in the papers. He began by saying: "Well, gentlemen, I see that a would-be English



A portrait of Elgar taken at Severn House in Hampstead in 1912.

country gentleman has died". I'm glad to say that the whole class then got up and left, so perhaps there were more closet Elgarians than Cambridge suspected. At any rate, Vaughan Williams was never associated with that sort of thing and in about the mid - 1920s Elgar came to realise it. Before that, though, at the first Three Choirs performance of the *Cello Concerto* at Hereford in 1921 he had gone up to VW and said: "I'm surprised, Dr Vaughan Williams, that you should come to hear vulgar music like this".

This perhaps is the point at which to say something about the different and contrasted backgrounds of Elgar and Vaughan Williams. Elgar was born into a lower middle-class home, not poor but certainly not affluent. He was one of a large family and he was brought up as a Roman Catholic, although his father was not Catholic. His father kept a music shop and that made him a tradesman, socially demeaning in Victorian times. He left school at 15 and had no musical training beyond a few violin and piano lessons. The rest he found out by himself, by reading and performing and listening. He never lost a feeling of social inferiority and that he was a victim of the class system even though he married an Indian Army General's daughter, was taken up by titled and fashionable women, often dined with the King, was knighted at the age of 47 and appointed O.M. at 54. He was and remained ultra-suspicious and contemptuous of academic and university musicians and made taking offence into an art form! He sought out honours - he was still angling for a peerage when he died - and he more or less proposed himself as Master of the King's Musick.

Vaughan Williams, on the other hand, was a descendant of Darwins and Wedgwoods. He was always quite well off, not extravagantly but comfortably. He went to public school, to the Royal College of Music and to Trinity College, Cambridge. From 1899, when he was 27 and took his degree, he was always called Dr Vaughan Williams. His teachers were Parry, Stanford and other university musicians. Politically leaning towards socialism and liberalism, he had no desire for honours, accepting only the O.M. He refused a knighthood, probably more than once, and also the post of Master of the King's Musick. He taught at the Royal College of Music, but otherwise was a free-lance composer most of his

life and so, despite his relative lack of money, was Elgar, whose only job, until about 1900, was teaching the violin to schoolgirls.

There is enough in that brief comparison to show why Elgar would make such an ungracious remark to Vaughan Williams as "I'm surprised you come to hear such vulgar music". The thaw seems to have begun with Vaughan Williams's *Sancta Civitas*, first performed in 1926, two years after Stanford's death. After hearing it, Elgar said to him that he was glad he hadn't written his third oratorio, *The Last Judgment*, because Vaughan Williams had done it for him in *Sancta Civitas*. There are indeed distant echoes of *The Apostles* - I do not suggest these were deliberate, I'm sure they weren't - in the Alleluias of *Sancta Civitas*. They must have struck a chord with Elgar.



Elgar in 1898



Elgar in 1931

So for the last ten years or so of Elgar's life those two great men seem to have had a friendly relationship. They saw each other each year at the Three Choirs Festivals and we may assume Elgar came to know some of Vaughan Williams's music. One of my most precious possessions is the postcard of Christmas greetings Elgar sent to VW in December 1933. He was too ill to write it himself. It is in Elgar's daughter Carice's handwriting but Elgar has signed it and it begins 'My dear Ralph' - this at a time when men of their generation would still address their friends by their surnames *tout court*.

There was another personal and rather piquant link at that time, too. Elgar's last feminine muse, the violinist Vera Hockman, was also a friend of Vaughan Williams. As Kevin Allen's book recounts, Vera played in the orchestra at what became a memorial performance of *Gerontius* that Vaughan Williams conducted at Dorking in April 1934. He had written to Elgar about the proposed performance, as part of the Leith Hill Festival, just before Elgar's death. He had not conducted it before and he said that "it will be one of the great moments of my life when I stand with trembling baton to conduct it". Vera liked Vaughan Williams's article *What Have We Learnt From Elgar?* and wrote to tell him so. He replied to 'Dearest Vera' that her letter was the only one he had received which said anything nice about it.

So, what do we learn about Elgar and Vaughan Williams as the twin giants of English music in the first quarter of the 20th century? First that paradoxically they had little in common yet had a lot in common. They could be compared, almost, with Mahler and Strauss. Mahler said that he and Strauss were both tunnelling from opposite sides of the same mountain and would one day meet in the middle, but they never did. Elgar had no interest in folk-song and not much, as far as we know, in the early English composers such as Byrd and Tallis. He belongs to the European tradition, Wagner, Brahms, Strauss, and a little to the French composers Bizet, Saint-Saëns and Massenet although Vaughan Williams thought the germs of the Elgarian idiom could be found in the, to quote him, "small but rather charming music" of organists such as Henry Smart and John Goss. I have never investigated the validity of that claim.

Vaughan Williams, on the other hand, drew inspiration from folk-song and from Tallis, Byrd and Weelkes but also from Ravel and Debussy. Both are considered quintessentially English, yet the puzzle of what constituted English music becomes even more enigmatic when we think that Elgar's *Violin Concerto*, one of his most "English" works, owes much to Bruch, Brahms and Saint-Saëns and that Vaughan Williams's *Pastoral Symphony* owes equally much to Ravel. Vaughan Williams identified Elgar's "peculiar kind of beauty" as giving us, his fellow-countrymen, "a sense of something familiar - the intimate and personal beauty of our own fields and lanes".

He also remarked that such Elgar compositions as *Nimrod, W.N.* or the *Angel's Farewell* have become so much a part of our national consciousness that we cease to criticise them. "It falls to the lot of very few composers, and to them not often, to achieve this bond of unity with their contemporaries. Elgar has achieved this more than most and, be it noted, not when he is being deliberately popular, as in *Land of Hope and Glory* or *Cockaigne*, but at those moments when he seems to have retired into the solitude of his own sanctuary." Vaughan Williams did not strike that deliberately popular note with anything comparable to *Land of Hope*. It is through his hymn-tunes and the *Greensleeves Fantasia* that he has achieved that particular slot, as we would say today, in the hearts of his fellow-countrymen and perhaps even more in the *Tallis Fantasia*, where he links hands across the centuries with one of the founts of his own inspiration. But there is one other work where he stands shoulder to shoulder with Elgar in discerning that all the apparent certainties of the world before 1914 were about to be shaken to their foundations. At the start of the *finale* of *A London Symphony*, Vaughan Williams sounds an Elgarian note of foreboding. In these pages more than any others, the orchestration he had learned by studying the scores of the *Variations* and *Gerontius* reveal him not as would-be pupil of the master but as the master's equal in expressing something personal and something national - and something eternal.

Ninth AGM Sunday 12th October 2003

Our Ninth AGM will be held on Sunday 12 October 2003, at the Performing Arts Library, Denbies, Dorking.

The AGM itself commences at 2.30 pm. It is followed at 4.00pm by Lionel Pike talking about "The Symphonies of Ralph Vaughan Williams".

Full details are shown on the inserts to the Journal

New Editor Sought

When Stephen Connock stepped in on a temporary basis to cover for John Bishop in early 1995, he expected it to be for a few editions of the Journal. 25 editions later, this temporary arrangement is still operating! Stephen Connock has decided to step down from the Editor's role in October 2004 and any member who feels willing and able to take on this fascinating and important job should contact him.

(Address shown on front page).

'What Have We Learnt From Elgar?': Vaughan Williams and the Ambivalence of Inheritance

by Byron Adams

"The one question we have to ask is, has Elgar achieved beauty?" Ralph Vaughan Williams strategically positioned this query at the heart of an essay published in a 1935 issue of *Music & Letters* designed as a memorial tribute to Elgar.¹ The forcefulness of this question is startling enough, but even more surprising is that Vaughan Williams avoided providing an immediate answer. For the rest of the paragraph in which this question appears, Vaughan Williams uses the programmatic elements inherent in Elgar's *Falstaff* as a pretext to deride a "certain class of critics" that prefer "literary" composers, such as Berlioz, to purely "musical" creators such as Dvořák.

After this digression, Vaughan Williams finally answers with eloquence: "Elgar has the one thing needful," he writes, "and all his philosophical, literary and technical excellences fall into their proper place: they are a means to an end." Vaughan Williams then continues, "But to say that he has beauty is only half the truth: he has that peculiar kind of beauty which gives us, his fellow countrymen, a sense of something familiar - the intimate and personal beauty of our own fields and lanes; not the aloof and unsympathetic beauty of glaciers and coral reefs and tropical forests."² Aside from the irony that Vaughan Williams would himself portray the "aloof and unsympathetic beauty of glaciers" in his *Sinfonia Antartica* of 1952, the alert reader cannot help but relish the author's sly rhetorical sleight-of-hand, for Vaughan Williams deftly removes Elgar from the realm of the literary and moves him into that of the pastoral. In other words, Vaughan Williams recasts Elgar as a pastoral nationalist, a veritable Dvořák of Albion - and thus a suitable precursor of his own musical idiom and nationalist preoccupations. Later in this essay, Vaughan Williams states his reasons for awarding Elgar such a prominent niche in the pantheon of English musical history: "It falls to the lot of very few composers, and to them not often, to achieve this bond of unity with their countrymen. Elgar has achieved this more often than most and, be it noted, not when he is being deliberately 'popular,' as in *Land of Hope and Glory* or *Cockaigne*, but at those moments when he seems to have retired into the solitude of his own sanctuary."³

Vaughan Williams articulated his own aspirations while eulogizing his departed colleague, for he clearly aspired, like Elgar, to forge a "bond of unity" with his countrymen. But for Vaughan Williams the creation of such a bond must be on his own terms: the eulogist tellingly dismisses two of Elgar's most popular scores: *Land of Hope and Glory*, which may have seemed too jingoistic for the younger composer, and the *Cockaigne Overture*, which was perhaps too extroverted and urban for Vaughan Williams's taste by 1935.⁴

By repositioning Elgar in this manner, Vaughan Williams may have sought to lighten somewhat the burden of the traditions that he had inherited from his musical elders. Vaughan Williams was fond of paraphrasing a dictum of the classicist Gilbert Murray to the effect that, "original genius is at once the child of tradition and a rebel against it."⁵ Unlike America, where the cultural productions of preceding generations are simply thrown upon what Dalhaus has termed the "ash heap of history," in England the relation of composers to their past is quite different.

In a controversial tome entitled *The Anxiety of Influence: A Theory of Poetry*, the noted literary critic Harold Bloom adapted Freud's

hypothesis concerning the Oedipal struggle that he insists occurs between all heterosexual fathers and their sons. Bloom finds in Freud a congenial explanation for the struggle he posits between strong poets against their predecessors. According to Bloom's theories, a weak poet succumbs to imitation, idealization and allusion, while a strong poet assimilates and then annihilates the work of poets of previous generations. Bloom goes so far as to assert that "weaker talents idealize; figures of capable imagination appropriate for themselves." He is concerned "only with strong poets, major figures with the persistence to wrestle with their strong precursors, even to the death."

Aside from the bleak social Darwinism evinced by this theory, not to mention a crude misappropriation of Freud's already rather literal hypotheses, Bloom's vision is one of, as Raymond Knapp aptly states, "underlying ungenerosity."⁶ Contemplating Bloom's theory, it is useful to recall Richard Taruskin's searching critique: "At its core is bleakness - a view of human nature founded on jealousy, territoriality, resentment."⁷ As Knapp observes, Bloom implies that "idealizing - which is to say, respecting and valuing the work of others - is a mark of weakness and failure."⁸

Were he to read Vaughan Williams's essay, Bloom would surely dismiss him as a "weak poet" on the basis of his admission of how much he "cribbed" from Elgar. Vaughan Williams declares forthrightly, "I suppose one may say that when one has cribbed from a composer one has learnt from him . . . I am astonished, if I may be allowed a personal explanation, to find on looking back on my own earlier works, how much I cribbed from him." Bloom might be slightly more tolerant of this assertion: "Real cribbing takes place when one composer thinks with the mind of another even when there is no mechanical similarity of phrase . . . In that case one is so impressed by a certain passage in another composer that it becomes part of oneself." In a later passage, Vaughan Williams notes how deeply he was influenced by a phrase from *The Dream of Gerontius*, set to the words sung by Elgar's eponymous protagonist, "Thou art calling me." To prove his case, Vaughan Williams cites irrefutable evidence: "For proof of this see *Sea Symphony* (vocal score, p.84, nine bars before letter B) and *London Symphony* (full score, p.16, letter H)."

Vaughan Williams may well have considered such "cribbing" part of a process by which each generation learned and evolved from their precursors. Vaughan Williams was an heir to the Victorian faith in evolutionary progress, however much he may have later questioned the validity of this ideology - and he did question it searchingly during the Second World War and its atomic aftermath- he never wholly eschewed its promise for humanity. Although the writings of his Great Uncle Charles Darwin may have played a part in the development of such convictions, Vaughan Williams saw music history through the prism of idea developed by his teacher Hubert Parry. Parry's formulation was influenced by the "scientific" evolutionary philosophy of Herbert Spencer, as he articulated in his suggestively titled *The Evolution of the Art of Music*.⁹ Vaughan Williams maintained that each generation evolved inexorably towards higher accomplishment, and that such musical evolution culminated in the flourishing of a supremely gifted composer. Furthermore, he believed that each generation must honor the standards bequeathed to them by the achievement of their

predecessors, and yet must distinguish their thinking by challenging the assumptions of generations that they have succeeded; in other words, composers must be simultaneously the heirs of tradition and rebels from it.

Living in an ironic postmodern era, we may smile at the confident faith in “progress” evinced by the Victorians. Interpreted as an historical metaphor, however, Vaughan Williams’s evolutionary progressivism can become a remarkably accurate way to account for the changes that occur in musical taste, a paradigm that is by the way more humane than that of Harold Bloom. In fact, Vaughan Williams’s evolutionary ideology was remarkably flexible. He virtually reinvented all of the traditions that he selected from the past: he thought nothing of making an idealized version of a folksong to suit his own taste, and he absorbed only such aspects of Tudor music as appealed to him.¹⁰

Although innocent of a ravening need to devour his precursors after the example of Bloom’s “strong poet,” Vaughan Williams certainly regarded the previous generation of English composers with ambivalence. Vaughan Williams’s admiration for Parry was tempered by his recognition that his teacher’s puritanical abhorrence of luscious sonorities had circumscribed his expressive range. Vaughan Williams also observed that Stanford’s formidable technical acumen led the older composer to accept facility as an end in itself, thus diluting the expressive force of his music.

Of all of his older contemporaries, Elgar posed the greatest challenge to Vaughan Williams’s powers of assimilation. Unlike Parry and Stanford, Elgar was an autodidact who sprung forth virtually *sui generis* without benefit of public school, university or academic musical training. Vaughan Williams acknowledged that Elgar’s music outpaced that of Parry and Stanford in skill, intensity and formal assurance. This must have been a hard, even bitter, admission for the younger composer, as he admired Parry and his other teachers at the Royal College of Music, most of whom viewed Elgar with suspicion if not - as in the case of Stanford - corrosive envy. Vaughan Williams’s statements concerning Elgar are a conflation of qualified admiration and brusque assertion.

Exacerbating Vaughan Williams’s ambivalence concerning Elgar was the acute disparity between their respective social status, education and personalities. One cannot imagine two men more dissimilar, with the possible exception of Vaughan Williams and Britten. Vaughan Williams, the scion of intellectual Anglican gentry, carefully crafted a public persona that was forthright and utterly British. He was a leftist radical whose vision of England chimed with that of such progressives as William Morris, Gilbert Murray and E.M. Forster.

What must Vaughan Williams, a radical agnostic with a Cambridge degree, and thought of Elgar? What did he make of the Elgar who appeared in flamboyant court dress to conduct at the Three Choirs; the Elgar who hungered after the kinds of official honors that he disdained; the Elgar who wrote an overtly Roman Catholic masterpiece, *The Dream of Gerontius*; the Elgar who was a true-blue Tory; the Elgar, who, with his adoring wife, was such a social climber that many, such as Osbert Sitwell, considered him little better than a parvenu? All of these factors, added to Elgar’s constant nervous blinking and habit of weeping when conducting his music, must have made Vaughan Williams acutely uncomfortable.

What, then, did Elgar think of Vaughan Williams? How could he not have reflexively distrusted the younger man? Vaughan Williams was a pupil of his great enemy Stanford and an associate of such convinced anti-Elgarians as Hugh Allen, Cyril Rootham and, worst of all, Edward Dent. For a man who famously declared, “I am folksong,” and who had little interest in early music, Elgar must have found Vaughan Williams’s obsession with folk-song and Tudor

music an incomprehensible fad. And finally, the touchy Elgar may have resented the younger composer’s social status and modest inherited income.

And yet, despite these unpromising impediments, the two composers seem to have maintained a professional *entente cordiale*. For his part, Vaughan Williams realized the limitations of his training at the Royal College, and sought to broaden his horizons by studying with the older man. Politely rebuffed by Alice Elgar when he attempted to secure some lessons with her husband, Vaughan Williams testifies that he spent hours in the British Library studying the *Enigma Variations* and *The Dream of Gerontius*.

And, despite the caveat in his essay on Elgar, Vaughan Williams must have attentively studied the *Cockaigne Overture* as well. For all of his vaunted downrightness, Vaughan Williams was - like many composers, including Elgar - often quite cagey when discussing the influence of other composers upon his music. He downplayed the decisive impact of his studies with both Bruch and Ravel upon the development of his mature style. As Roland John Wiley shrewdly notes, “Surely we should not accept at face value composers’ statements about composers including themselves . . . we should not be inclined to agree with them but rather be suspicious of their motives if one disclaims the influence of another.” (Especially when the composer in question succumbed to the temptation of retrospectively revising the history of their stylistic evolution, a habit to which Vaughan Williams became prone as he grew older, most spectacularly in his “Musical Autobiography” of 1950.)

Evidence that Vaughan Williams was fascinated with Elgar’s *Cockaigne Overture* is reflected by two sources: an article from 1912 entitled “Who Wants the English Composer?” and the opening movement of the *London Symphony* (Second Symphony, 1914; revised 1918, 1920 and 1934), composed at the same time as the essay was written.

By 1912, the *Cockaigne Overture*, op. 40, which was premièred in 1901, was established as one of Elgar’s most popular orchestral scores; its ubiquity on concert programs guaranteed that Vaughan Williams would have heard it often. With his omnivorous curiosity, it is unimaginable that Vaughan Williams did not study this popular work.

With its cheeky Cockneys, Salvation Army bands and military processions, Elgar’s *Cockaigne Overture* presents a vivid musical portrait of a teeming city. While Elgar was characteristically elusive about the existence of a programme for the overture, his letters confirm that he was thinking in terms of a work “cheerful and Londony - ‘stout and steaky’” and he admitted that “certainly a military band passes.”¹¹ Two critics who knew Elgar well, Edwin Evans, who wrote the introductory analysis for the Boosey and Hawkes Pocket Score, and Ernest Newman both use synoptic language that draws upon this imagery to describe the music. The coruscating vitality of *Cockaigne* derives from its engagement with urban vernacular music: the military band, the music hall, and what Ernest Newman identified as the whistle of “the perky, self-confident unabashable London street boy.”¹²

Some eleven years after the première of the *Cockaigne Overture*, Vaughan Williams wrote his essay “Who Wants the English Composer?” and, amazingly, published this incendiary polemic in the 1912 Christmas Term issue of *The Royal College of Music Magazine*. If Vaughan Williams’s ambition with this essay was to differentiate himself from the aesthetic assumptions of his teachers, he succeeded brilliantly: Stanford was predictably furious, and even the broadminded Parry dismissed his pupil’s essay as “jokey.” What in this essay prompted Stanford’s ire and Parry’s dismay?

Although “Who Wants the English Composer?” is often described as

propaganda in a campaign to establish folk-song as the cornerstone of British composition, in fact Vaughan Williams barely alludes to rural traditions. Instead, he writes an extended encomium to urban vernacular music: “the lilt of the chorus at a music hall joining in a popular song, the children dancing to a barrel organ, the rousing fervor of a Salvation Army hymn, St. Paul’s and a great choir singing in one of its festivals, the Welshmen striking up one of their hymns whenever they win a goal at the international football match, the cries of the street pedlars, the factory girls singing their sentimental songs”

Such proletarian music meant a great deal to at least one English composer, for Vaughan Williams’s celebration of urban music echoes the programmatic descriptions associated with the *Cockaigne Overture*. Vaughan Williams’s familiarity with *Cockaigne* becomes even more apparent if Elgar’s overture is juxtaposed with the younger composer’s *London Symphony*. While a full comparison of the two works is beyond the scope of this investigation, several broad connections can be mentioned briefly. Aside from the obvious - that both scores are celebrations of the same city - the *Cockaigne Overture* and *A London Symphony* are filled with strikingly similar musical imagery: evocations of Cockney music-making with barrel organs and concertinas; reminiscences of music halls; and martial hymns from Salvation Army bands. Like *Cockaigne*, the first movement of the *London Symphony* has an extended subdued interruption whose poignancy offsets lively music that portrays, in Vaughan Williams’s words, the “noise and scurry” of the city. Both of these quiet interruptions have evoked vaguely ecclesiastical descriptions: in his analysis of *Cockaigne*, Edwin Evans envisions two lovers entering a hushed London church, while Michael Kennedy characterizes the analogous section in the first movement of the symphony as “a quiet reverie which seems to suggest London’s green places, or the inside of a church.”¹³

But few would describe *A London Symphony* as a mere homage to *Cockaigne* as is for example John Ireland’s *London Overture* (1936). While assimilating elements from Elgar’s score, Vaughan Williams filters these through the prism of his peculiar musical preferences, achieving thereby an aesthetic distance from both *Cockaigne* and Elgar’s style in general. As early critics correctly surmised,¹⁴ Elgar’s overture owes a formal and expressive debt to Wagner’s *Overture to Die Meistersinger*. Vaughan Williams’s symphony would have been unthinkable without a prolonged study of the orchestral music of Ravel and Debussy. In his essay on Elgar, Vaughan Williams makes a telling distinction: “I do not consider that the opening of my *London Symphony* is a crib from the beginning of *Gerontius*, Part 2; indeed, my friends assure me that it is, as a matter of fact, a compound of Debussy’s *La Mer* and Charpentier’s *Louise*.”¹⁵ Vaughan Williams’s rejection - or, at least, substantial modification - of the Teutonic tradition upon which Elgar predicated much of his work could not have been stated more explicitly.

While Vaughan Williams declined to acknowledge the influence of *Cockaigne* upon *A London Symphony*, he did willingly admit to a ‘crib’ from one of Elgar’s other works, the “Thou Art Calling Me” phrase from *The Dream of Gerontius*. This phrase appears as a prominent thematic element of *A London Symphony*, but reoccurs throughout the earlier *A Sea Symphony* like an *idée fixe*. Unlike his friend Edward Dent, who mockingly referred to Elgar’s oratorio as “Gerry’s Nightmare,”¹⁶ Vaughan Williams commended the skill evinced in *Gerontius*, was moved by a great deal of the music (if, in all probability, slightly repelled by the text), and conducted an acclaimed broadcast performance of the score during the 1934 Leith Hill Festival. By a sad synchronicity, the final rehearsals for this performance of *Gerontius* occurred while its composer himself lay dying.

This coincidence prompts a crucial question: why did Vaughan Williams so deeply love this phrase of music from *Gerontius* so much so that he felt impelled to make it his own? An agnostic, Vaughan

Williams would hardly have prized the words “Jesu, Maria, I am near to death, and Thou art calling me” as an expression of Roman Catholic belief. Dogma aside, these words, set to this phrase, are not merely the plaint of a dying man or the letter of a specific creed. They express a call to spiritual adventure in an unknown region. Vaughan Williams wrote that the “object of art is to stretch out to the ultimate realities through the medium of beauty.” Furthermore, he opined that “the human, visible, audible and intelligible media which artists (of all kinds) use, are symbols not of other visible and audible things but of what lies beyond sense and knowledge . . . the symbols of the musical composer are those of the ear.” The phrase from *Gerontius* that appears in both *A Sea Symphony* and *A London Symphony* is not merely a “crib” but also a musical symbol representing a transcendent quest, undertaken by the Soul of Gerontius in the second part of Elgar’s oratorio. In his own way Vaughan Williams expresses a similar desire for spiritual adventure in the finale of *A Sea Symphony* through his setting of Walt Whitman’s exhortation: “Away, O Soul! hoist instantly the anchor!”

While Vaughan Williams’s official tribute to Elgar, the essay in *Music & Letters*, was necessarily conditioned by his almost filial need to assert his independence from his great predecessor, he sent a more spontaneous tribute in the form of a letter that was posted just three days before Elgar’s death. Vaughan Williams wrote of *Gerontius* that “I had been longing to do it for years, but had thought it too dangerous an experiment as I could not bear to do it badly . . . it will be one of the great moments of my life when I stand with trembling baton to conduct it.” And, in heartfelt lines that recall the passing of generations as well as the poignant silence of those who have vanished from this world, Vaughan Williams concluded, “we shall think of you - please give us your blessing. Of course, this wants no answer.”

NOTES

- 1 Ralph Vaughan Williams, “What Have We Learnt from Elgar?” reprinted in *National Music and Other Essays*, 2nd ed. (Oxford: Oxford University Press, 1987), 251.
- 2 *Ibid.*, 251.
- 3 Vaughan Williams, *National Music*, 251. Vaughan Williams had made a similar rhetorical move in regards to Elgar during the course of the Mary Flexner Lectures that he delivered at Bryn Mawr in 1934, but, perhaps because Elgar was still alive at the time, did so somewhat more tentatively. See Vaughan Williams, *National Music*, 41-2.
- 4 *Ibid.*, 251.
- 5 Murray’s actual words are: “Every Man who possesses real vitality can be seen as the resultant of two forces. He is first the child of a particular age, society, convention; of what we may call in one word a tradition. He is, secondly, in one degree or another, a rebel against that tradition. And the best traditions make the best rebels.” Frontispiece for *Heirs and Rebels: Letters written to each other and occasional writings on music by Ralph Vaughan Williams and Gustav Holst*, Ursula Vaughan Williams and Imogen Holst, eds. (London: Oxford University Press, 1959).
- 6 Raymond Knapp, “Brahms and the Anxiety of Allusion,” *The Journal of Musicological Research*, 1998, Vol. 18, 5.
- 7 Richard Taruskin, “Revising Revision,” *Journal of the American Musicological Society* 46 (1993): 114.
- 8 Knapp, 5.
- 9 Vaughan Williams’s friend and Cambridge contemporary, the historian George Trevelyan, may have further influenced him in this regard. Trevelyan expropriated the broad outlines of evolutionary theory to articulate a “great man” theory of history, similar to that of the “great composer” theories of both Parry and Vaughan Williams. Trevelyan’s confident belief was that civilization – and specifically that of the English-speaking peoples – is constantly evolving towards the creation of great men who in turn improve and enlighten society, a belief that pervades his influential volume *The History of England*.
- 10 Vaughan Williams’s Mass in G minor (1922), for example, often cited as being influenced by Tudor polyphony, is as much an inspired adaptation of Debussy’s harmonic innovations as it is a tribute to 16th century English church music.
- 11 Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford: Oxford University Press, 1984), 342.
- 12 *Ibid.*, 344.
- 13 Kennedy, Works, 137.
- 14 Moore, *Elgar*, 343, 349. Note, however, that, in an utterly disingenuous anticipation of Vaughan Williams’s more thoroughgoing use of French music to distance himself from German models, Elgar claimed to Ernest Newman that one of the main devices in *Cockaigne* – the “use of diminution to mark youth” – was suggested to him by Delibes’s ballet *Sylvia* and not from the Apprentices’ theme in Wagner’s *Meistersinger*. See Moore, 345.
- 15 Vaughan Williams, *National Music*, 252.
- 16 Philip Brett, “Musicology and Sexuality: the Example of Edward J. Dent,” in *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitsell (Urbana: University of Illinois Press, 2002), 182.

Herbert Howells, in the Sunday Times article of 11th August 1968, writes on Elgar and Vaughan Williams in the context of two book reviews. (*Special thanks to Ursula Howells for permission to reprint this article.*)

VARIATIONS ON AN EDWARDIAN ENIGMA

PORTRAIT OF ELGAR by Michael Kennedy/Oxford 50s.

A FUTURE FOR ENGLISH MUSIC: AND OTHER LECTURES

by Edward Elgar, edited by Percy M Young/Dennis Dobson 4 gns.

HERBERT HOWELLS

Who, if anyone, has really known Edward Elgar? Books about him multiply. An impressive galaxy of authors has sought to interpret an enigma: not that of the immortal Variations, but the essential one – the man himself.

As long ago as 1905 Ernest Newman banished mere parochial and journalistic reporting; and in his study of Elgar established professional criticism of him. In effect he issued an interim report. Others followed. One among them – W H Reed's 'Elgar as I Knew Him' – was written in privileged friendship.

To the long procession of commentaries, essays, and estimates are now added two books of major importance. Mr Michael Kennedy offers a "Portrait." That term is rich in over-tones. It is also vivid in its implied warning of dangers inherent in portraiture: disturbed balance, false emphasis, intrusive personal bias. Mr Kennedy avoids all these – brilliantly.

Under a tireless, scholarly, editorial hand Dr Young's volume is essentially a clarification of a strangely odd phase in the composer's life. That phase, coming in the Edwardian decade, was a brief encounter with academicism. It lasted only four years. Retrospectively it has been rated as needless, out of character, an unrewarding chore for a composer who already (by 1905) had in sheer genius given the world "The Dream of Gerontius", the "Enigma Variations", and "Introduction and Allegro for String Quartet and String Orchestra," as well as (according to the lily-livered) making himself a hostage to fortune in "Salut d'Amour" and "Land of Hope and Glory."

By welcome coincidence these two cardinal books have appeared almost simultaneously. More important, they offer an unpremeditated Elgar-Kennedy-Young interaction between composer, portraitist and editor. An unpredictable trio, maybe; but for those in search of this elusive, trementious quarry, surely a blessed trinity. The quest becomes at once both more concentrated and more extensive.

They reveal first, Elgar himself, over-persuaded into occupying an uncongenial Chair of Music; second, Mr Kennedy, creating a portrait in which almost the whole character of its subject is reflected; third, Dr Young, setting in order text and scene of the pungent Lectures (much as he had done for the composer's collected letters, and for the Elgar-Jaeger correspondence).

Mr Kennedy's book is strikingly successful in a genre of which he has shown a firm grip. His

recent study of Vaughan Williams and now the Elgar portrait confirm his authority. With easy scholarship he has brought into focus the two pre-eminent English composers of the first half of this century – the one a man of Worcestershire, who became a citizen of the world; the other of Gloucestershire, equally acknowledged, internationally, as the authentic "English" voice. Both were inheritors of the Malverns and Cotswolds, two great Anglo-Welsh rivers, three lovely Cathedrals, and the lush gentleness of Severn meadows.

It is a notable achievement that in two consecutive major studies, Mr Kennedy has brought the men together in their common inheritance and commanding genius. How right it is that in the Portrait he quotes Vaughan Williams on the slow movement of Elgar's first Symphony. "It has that peculiar kind of beauty which gives us, his fellow countrymen, a sense of something familiar – the intimate and personal beauty of our own fields and lanes."

It is a commonplace in any discussion of Elgar's development to point out that he was self-taught. By academic standards he was. The "Portrait" touches discreetly upon what follows from that fact. The sense of isolation may have fed upon it. A proud and highly sensitive nature, worked upon by humble expedients and provincial restrictions, soon would tend to identify itself with an almost pathological obsession and contempt concerning the "Establishment" in Kensington. Happily there were other and more significant results of his being self-dependent. He found and exploited them. As when he became a pupil (at several removes) of Mozart, in his celebrated experiment with the G minor Symphony. (Dr Young is wise enough to include a photograph of this inspired robbery-by-adaptation.) In like manner he sought Handel's assistance.

I recall how, long years after that self-help pupillage, and at the pinnacle of fame, he took me and his beloved Billy Reed to a near-midnight wandering in the gardens of Gloucester Cathedral. At known risk I asked "What is the secret of resonance and power in your music for strings?" – and I named the "Introduction and Allegro." He stopped. "You'll find the answer in Handel," he replied. "Study him all your life. I went to him for help ages ago."

I recall, too, how (again at a Gloucester Festival, during a performance of "Messiah") he hurried me into the cathedral to stand with him, out of sight of the audience, behind what he called

"the 2nd Violins' pillar." Coming away afterwards he said. "If we've learnt nothing from that we are beyond hope."

At the time I was puzzled. But now Mr Kennedy's pervasive sympathy about the early days in Worcester may suggest a meaning. Was it, perhaps, a nostalgic Elgar, reliving the 1878 Festival there, and his being one of the second violins?

In the late years triumphs, honours, glory – all had come; so had the slow inexorable loss of friends; he had finished his last superlative work, the Cello Concerto. (He spoke of it to me as "an old man's darling.") He dwelt more and more upon his early days and self-education. This last he raised to a fine art.

Scorning ivory tower nonsense, he accepted, in principle and practice, "Gebrauchsmusik." He composed for an asylum band, and for a regimental Christy Minstrels organisation, and even more for the quintet of friends in which he was in turn bassoonist and cellist. To his credit and profit he became (as the "Portrait" reminds us) a Jack-of-all-trades.

Inevitably, a book about Elgar finds copious room not only for decisive influences (pre-eminently for Lady Elgar and the astonishing Jaeger) but also for those seemingly mortal enemies who so easily could have been his immortal friends: Stanford particularly. The Elgar-Stanford relationship will figure in every book about either.

One wishes an act of oblivion could obliterate the unhappy affair. But it is a part of history. The "Portrait of Elgar" deals most temperately with it. Then adds

None of this would be of any account today if it were not that some of Stanford's disciples, who were not such big men as CVS himself, were responsible in the 1920s and 1930s for ensuring a cold climate for Elgar's music in circles where they had influence.

That is the only paragraph that at all disturbs the immense admiration one feels for a book of lasting value.



The Study, Elgar's Birthplace, Broadheath

VAUGHAN WILLIAMS BRINGS IN THE MAY: SYDENHAM, 1911

by Roger Savage

Michael Kennedy's writings on Vaughan Williams have quite rightly been called the 'gold standard' for other people looking into the composer's *oeuvre* and achievement, and Kennedy's *Catalogue of the Works* stands at their centre. The facts are there, patiently unearthed, lucidly, fully and chronologically laid out, making the book the perfect embarkation point for voyages of discovery in many directions. Given his fine thoroughness, it's only very rarely that Kennedy needs to record an uncertainty about the context or the function of some fragment or other of Vaughan Williams's surviving music; so it's an unusual feeling to be able to throw some light on a small piece of the mosaic which, for whatever reason, has puzzled the best of 'Ks' since Köchel. Momentarily, it makes you feel ten feet tall (as in the riddle: 'How does a flea get to be taller than a giant?' Answer: 'By hopping momentarily on top of the giant's head'). What follows is a case of such flea-hopping.

Under Vaughan Williams's works for 1911, Kennedy describes an intriguing manuscript to be found among the mass of such things that the composer's widow Ursula presented to the British Library, or prevailed on her husband's friends and colleagues to present, following her example: sixteen pages long (three of them blank), with a heading on the first page 'London Pageant: May Day Scene'. Below the heading the composer compiles, and Kennedy transcribes, a contents-list of thirteen musical sections. Their titles are largely made up of the names of folk-songs, folk-dances or children's games (sometimes two or three to a section), though a 'Fanfare of Trumpets' is also listed and, to round things off, the 'Earl of Oxford's March': the title of a sixteenth-century tune best known now in William Byrd's keyboard version. Turning the page to the music itself, you find a series of in-the-main-brisk and extrovert arrangements of the items named in the list, much more in the manner of the *English Folk Songs* suite than of the *Norfolk Rhapsodies*. Two of the sections are for unison voices with piano accompaniment; the rest are simply in piano score. Everything is present and correct, with the big exception that the pages containing Sections 5 to 9 and the beginning of Section 10 are missing. (The middle leaves of the manuscript must have come adrift or been torn out at some point, and they have subsequently vanished.)

In his *Catalogue*, Kennedy is puzzled by this set of arrangements, suggesting that it 'may possibly have been written for some kind of EFDS festivity associated with the coronation of King George V'. That can't be quite right, since King George was crowned in the summer of 1911 and the meeting to set up the English Folk Dance Society was not held till the following December. Still, looking through some of the official publications connected with the coronation celebrations, I found that Kennedy's conjecture was not so far from the truth, at least where the personalities involved were concerned. The formal proposer and seconder of the motion to found the EFDS at that December meeting were Cecil Sharp and Lady Alice Bertha Gomme; and it had been Sharp and Lady Gomme along with another member of the Gomme family who had earlier devised a 'May Day Scene' for a 'London Pageant': the scene for which Vaughan Williams provides music in that British Library manuscript. And the pageant was, as things turned out, associated with King George's coronation.

The *Pageant of London* in question was the centrepiece of a grandiose 'Festival of Empire' which had been scheduled—indeed prepared in quite a lot of detail for what was confidently expected to be the Edwardian summer of 1910. However, Edward VII died that May, so the Festival had to be postponed. Instead, it became a high point of the junketings connected with the coronation of his son and heir the following year, and

it was in June 1911 that its *Pageant* finally descended onto the lawns and lake fronting an open-air auditorium holding 10,000 people in the grounds of the Crystal Palace at Sydenham. ('Special trains non-stop from Victoria', said the advertisements. 'Admission one shilling; all soldiers and sailors in uniform free.') The Pageant ran till the end of August and seems only to have been rained off three times. It traced the history of London from its pre-Roman origins to its present proud status as Hub of Empire. Directed by Frank Lascelles, it was in four very substantial parts: so substantial that you booked for each part separately. The first three were divided into seven or eight historical scenes apiece, and each scene drew on a different London borough or community for its organisation and for most of its amateur cast. There was quite a lot of camaraderie among the casts, it seems. One paper reported that 'as an outcome of the pageant, a club has been formed among the performers called "The Merrie England Club".' ('Merrie England': it's a phrase we'll hear again...)

Civic pageants weren't uncommon in the years 1900 to 1914. Lascelles had already directed several himself but the scale on which this one was mounted was something quite new. 'No pageant has ever presented such crowds of characters', said *The Times* on June 9 1911; 15,000 was the number bruted about. In an age before sophisticated microphones and amplifiers, the show clearly filled too big a space and involved too many people to be based on the spoken word; besides, spoken dialogue, Lascelles held, was 'often tedious in the open air'. So there was little speech in *The Pageant of London*: much more marching and counter-marching, assembling and dispersing, ritualising and rioting (Wat Tyler-fashion), merry-making and dancing. And to go along with quite a lot of this there was incidental music, provided by a big choir and a double wind-band of about fifty players: woodwinds, brass, string-basses, percussion. The composer William Henry Bell was 'Master of the Music', and he had brought in about a dozen of his colleagues to help him provide a score for the show. It had been decided that this should include examples of music hailing from the same periods as the historical events presented. As the big *Souvenir*-book for the occasion put it,

wherever possible contemporary music has been made use of by the composers for the various scenes, sometimes employed in the general texture of the music, sometimes performed in its original form and under as nearly as possible its original conditions.

So the whole show was something of a festival of English music too.

Part Two of the *Pageant* was a Chaucer to Good Queen Bess affair, and it was this that included our May scene or, to give it its official title,

Scene v

The London of Merrie England

May Day Revels in the Days of Henry VIII

Historical Referees: Lady Gomme, Allan Gomme, Cecil J. Sharp

One of the *Pageant's* programme-books explains:

While the stirring events of our island history pass one by one, while battles are fought and won, and dynasties succeed each other to the throne, the people live their life, and, when they may, join in the sports and revels which have given to their country the name of 'Merrie England'. The approach of summer is heralded by high festival, and, amidst the dancing and singing, laughter and rejoicing, the people choose their May Queen, erect their May Pole, and 'bring in the May'.



'An arbour in the "Merrie England" scene': detail from the full page spread, 'rehearsing the Fifteen Thousand: The Pageant of Empire in Mufti', sketched by Samuel Begg for *The Illustrated London News*, May 13 1911

The *Souvenir* that I mentioned goes into much more detail. There, the May scene's twelve 'movements' are described by Lady Gomme in a six-page scenario framed by an introduction and three pages of documentary appendices. (Lady Gomme's husband Sir Laurence Gomme, folklorist and pillar of the London County Council, was on the Executive Council of the *Pageant* and on its Historical Committee as well; so she could doubtless command all the *Souvenir* space she wanted.) That the music played and sung during quite a lot of the scene had been 'specially arranged by Dr. R. Vaughan Williams' is established by a note at the end of this scenario; and his name also appears along with those of Gustav von Holst, Balfour Gardiner, Frank Bridge and various smaller fry in a display at the start of the *Souvenir* that sets out Bell's stall of composing colleagues for the whole *Pageant*. (Bell, as it happens, had written some hymn-tunes for Vaughan Williams when *The English Hymnal* was being assembled a few years before; so in patronage terms the May-scene assignment to him was perhaps something of a return match.) But the display also indicates that Vaughan Williams's numbers in the May scene were orchestrated by someone else: Cecil Forsyth. This might seem odd at first sight but actually makes good sense. Forsyth was a friend of the composer's: a former fellow student at the Royal College of Music who before long would be publishing his *Orchestration*, a hand-book destined to be widely used for decades. In his essay of 1950, 'A Musical Autobiography', Vaughan Williams is happy to acknowledge that Forsyth often 'vetted' his *orchestration* in pre-First World War years, though with this May scene it's clearly more a case of thorough midwifing than mere

vetting. Was the thirty-something Vaughan Williams daunted by the prospect of scoring for the very big open-air wind-band that Bell had assembled, which included such strange beasts as three types of saxophones, three of cornets, a euphonium and its cousin the 'baritone'? (It may be relevant that, when writing a piece for the Salvation Army Staff Band in 1955, the eighty-something composer, according to his widow, had Forsyth's *Orchestration* 'open on his study table'.) Or was it simply that he was very short of time when the *Pageant's* deadline loomed? Whichever, it explains why we have only a piano score of the instrumental numbers in his hand.

It was the Metropolitan Borough of Lewisham that got to mount 'The London of Merrie England: May Day Revels' at the Crystal Palace, presumably because the historical event the scene presents and to which it attaches its great mass of traditional May Day lore took place in the Blackheath area, and most of Blackheath was within the Borough of Lewisham. In the world of the *Pageant* itself, the year is 1515. Along with a crowd of holidaying Londoners, the Blackheath folk are celebrating the coming of May in Merrie-English style. At the start (the *Souvenir's* scenario tells us), there is a rough Rugby-type football match between the teams of Winter and Spring, in which Winter is defeated and driven away. Then young men return from a sortie into the woods with ribbons and green branches; they sing to their womenfolk, who come out to join them. A sizeable procession involving all aspects of rural life enters from a nearby village and goes off into the woods to fetch a May-pole. Meanwhile, girls and boys sing seasonal songs, play singing games, (Lady Gomme was a pioneering expert on singing games) and act out courtship rituals. A Queen of the May is chosen. Morris-men, fools and hobby-horses dance and play, also sweeps and poor chimney-boys attending on a 'Jack-in-the-Green' covered with leaves and flowers. There's gingerbread to eat, syllabub to drink: all the fun of the fair in fact. Soon the May-pole, in the form of a young tree, is brought back from the woods by the procession, which has now been joined by a Wild Man, a Green Man and the merry men of Robin Hood's troop (actually some of King Henry's courtiers in masquerade). After the tree has been solemnly and silently erected and adorned, a big circling May-Pole Dance develops: one which Lady Gomme tells us she herself has arranged 'on the lines of traditions of tree-worship'. Morris-dancing and country-dancing follow. Cecil Sharp would have been in his element here with Easter games and much flaunting of 'the green'. While that's all going on, we finally reach the scene's historical pretext as found in the Tudor Chronicles: Queen Katherine and her ladies arrive from the nearby Palace of Greenwich in order to greet King Henry, who soon returns from the woods in the Shooter's Hill direction where he too has been fetching in May. Robin Hood salutes the Royals and offers a rustic banquet of venison and ale in a green bower, also an archery display, in which the King is pleased to draw the first bow. Scattering coins and ribbons, the King and Queen depart again for Greenwich as the archery, games and pastimes continue for a while. Then 'the various performers join in general dancing and kissing before all leave the scene.'

That the episode was staged much as described in the scenario is suggested by photographs that are stuck into a surviving scrapbook-cum-diary of the *Pageant*. It's the work of one Miss M. P. Noel, of Kensington. Miss Noel beady eyed and gossipy (she thought W. H. Bell a 'funny little man'), was officially taking part in quite a different scene, but she did a bit of moonlighting in the May Day one. The photos of it suggest a great deal of busy action going on simultaneously, but it's action that would be quite easily 'legible' from the audience stands as it is spread over a wide greensward-space.

What's particularly interesting about the episode, beyond its mix of folkloristic thoroughness and warm enthusiasm for a Merrie-English 'world we have lost', a world before Puritans, Satanic mills and suburban sprawl, is another mix, and one that is relevant to Vaughan Williams's score. Quite a lot of what is described in the *Souvenir* as happening on that Tudor May Day is standard Victorian antiquarian picturesque stuff, so to speak: par-for-the-course with other evocations of traditional Maying over the previous 60 or 70 years in prose, verse, book-illustration and stage presentation and with a few seemingly genuine survivals of

ancient custom (as at Chipping Campden in the Cotswolds) as well as starry-eyed *revivals* of it (for instance the May ceremonies at certain Victorian girls' schools influenced by the ideas of John Ruskin). And yet the whole thing is permeated in Lady Gomme's account as it presumably was in performance with a new spirit and some new elements, which can be symbolised by the bringing-in, adorning and adoring of an actual young tree as the village's May totem, not the conventional, secular, kept-in-the-village-hall-for-the-rest-of-the-year plain pole. The spring celebrations presented here emphasise the numinous and the significantly ritualistic, highlighting what can be seen as traces of a deeply rooted animism that is primitive yet (Lady Gomme's word) 'poetical'. Which is as much as to say that Lady G. and her colleagues have been reading the anthropologist James Frazer's *Golden Bough*, first published in 1890: a book which engaged and influenced almost every folklorist at the time and would indeed go on doing so for several decades with its ideas of vegetation myth, sympathetic magic in fertility cults, tree-worship, and the like. (Where the Gommies were concerned, Frazer was in a sense 'family': in 1890 he had not only published *The Golden Bough* but contributed ten useful pages to a *Handbook of Folklore* edited by Sir Laurence.)



'Merrie England: King Henry VIII takes part in the May Day Revels of his people': anonymous colour-plate in *Souvenir of the Pageant of London* (ed. S. C. Lomas), 1911

In its complete state, Vaughan Williams's manuscript score for the scene must have supplied music for all but about four of the scenario's twelve 'movements', attending to almost all its musical needs. True, Lady Gomme mentions a couple of folk-songs and a few children's rhymes which don't figure in the score's contents-list; these were presumably sung unaccompanied by the costumed characters, leaving the big choir to sing the numbers for which the composer provides instrumental support and so needs to include in his manuscript. The manuscript has occasional notes linking the music it contains to the scenic action, and it adds the encouragement 'repeat as often as wanted' to several numbers. This is something Vaughan Williams and Cecil Sharp had agreed on when discussing the logistics of the scene more than a year ahead of its actual staging. On February 15 1910 Sharp had reported to Lady Gomme (she was still plain Mrs Gomme at that date), that he had talked this matter over with 'VW',

and we decided that the dance and game sections etc had better be treated in this way; [viz.] provide a certain number of tunes to each section and upbeat them as often as required. The number of upbeats will be stereotyped in rehearsal.

As for the score's substance: leaving aside the courtly fanfare and Byrd-connected march for the royal visitors, it resembles Lady Gomme's published scenario in that it too is a mixture of two elements, one high-Victorian, the other more challenging and cutting-edge. True, all of it is based on musical material quite unconnected with the art-music of the nineteenth century, so that it is uniformly unlike the sort of 'olde worlde' music (with its occasional drones and madrigalian effects) that had sometimes accompanied stage-presentations of traditional English festivities in shows of a decade or so before: for instance, the scene of 'May Day in Queen Elizabeth's Time' in Arthur Sullivan's ballet of 1897

Queen Victoria and *Merrie England*, or Edward German's *Henry VIII* dances, or the May Queen and Robin Hood episodes in German's operetta *Merrie England*. And yet by the time of the Pageant in 1911, three of the pieces Vaughan Williams arranges had been well known for a good half-century, having appeared together in print as early as the 1850s in that treasure-trove for musical antiquarians, nationalists and nostalgists, William Chappell's *Popular Music of the Olden Time*. These are the medieval round or *rota* 'Sumer is Icumen In', the first half of which Vaughan Williams adapts, complete with its 'cuckoo' burden, to go with the ball-game at the beginning of the scene (marked in the score 'Contest of Winter & Spring'), and the sixteenth century melodies 'Staines Morris' and 'Greensleeves', which he places among the dance tunes played after the formal salutation of the May pole. (Fine tunes both, but probably chosen at least in part because the colour of 'Greensleeves' made it too appropriate to the season to ignore, while Chappell had associated 'Staines Morris' with Maying and the association stuck.) So far, then, so Victorian. But the versions of the other song-and-dance tunes Vaughan Williams calls on for arrangement in his score were not 'collected' and put into print until much later. They were the fruits of recent pioneering fieldwork among the 'folk': by Alice Gomme for the singing games included, like 'Nuts in May' and 'Oats and Beans and Barley' (published in her *Traditional Games of England, Scotland, and Ireland*); by Cecil Sharp for all the Morris-dances and some of the song tunes danced to (to be found in his various song collections and in his *Folk Dance Airs and Morris Dance Tunes*); and by Lucy Broadwood and Vaughan Williams himself for those songs of a type often thought of as 'carols' that mark the men's return from the greenwood with the May. In other words, most of the May Day scene's tunes come from the world of the Folk Music Revival, in which all the field-workers mentioned had high profiles. And it's the spirit of that Revival which characterises the score and which meshes with the Frazer-inflected folklore characterising the scenario.

Indeed, the *Pageant* shows us Folk Music Revived and Folklore Frazerized as perhaps a shade too cosy with each other, not concerned enough to look at some of their shared assumptions. Scenario and score, like the movements they spring from, tend to assume that the customs and music of their unspoilt English countryside have in some sense been permanently 'there' over the centuries, existing in a different time-dimension from that of those busy, built-up, historically significant places where 'battles are fought and won, and dynasties succeed each other'. Folklorists and folk-music specialists from the mid-twentieth century on were to be very sceptical of this view. If they looked at our May scene, they would probably point out that, much as Lady Gomme includes sweep-boys consorting with a Jack-in-the-Green in her evocation of the early sixteenth century for all that such consorting did not in fact become a tradition until the late *eighteenth*, so Sharp and his fellow collectors bring to the score recently garnered folk tunes which they think of as timeless, at once fresh and immeasurably old, but which in several cases go back no more than half a dozen generations at most, and so can't really be called 'contemporary' with any of the Tudors in the way that the *Pageant's* official musical policy had in mind. (A case in point is one of the May scene's Morris tunes, 'The Princess Royal', which is almost certainly a product of the 1720s more or less exactly, and quite possibly the work of the Irish harper Turlough Carolan.) Still, it's unlikely that many of the Crystal Palace performers or audience noticed such discrepancies, let alone fretted over them. The cast would be getting to grips creatively with their folky rôles; for example, Miss Noel from Kensington made a mock medieval song sheet of the part of the 'Sumer is Icumen In' melody Vaughan Williams uses is it. There in her scrapbook and noted in her diary that she 'took grapes & onions into Merrie England' on one occasion, though for some reason they turned out 'not so successful as they promised to be'. As for the spectators, they would hopefully be relishing the 'life and animation' that the *Times* for June 10 1911 reported were evident 'in the dancing which formed an important part of the May Day Revels, performed by the Borough of Lewisham'.

It would be splendid if someone could find the few pages missing from the middle of the Vaughan Williams *Pageant* manuscript, and even more so if Forsyth's complete wind band orchestrations could be recovered. Are these perhaps hidden away somewhere in Cape Town, where W. H.

Bell settled in 1912? (The curator of the Bell Collection at the University of Cape Town kindly tells me that there is no sign of them in their archive.) Or are they in New York perhaps, which is where Forsyth went to live in 1914 (which meant he was able to be on the quayside to greet Vaughan Williams when he disembarked for his first American trip in 1922)? The missing elements make for a big blank at the centre of all this. Indeed, unless that material is found, one might well ask whether there is very much point in digging up all these details of what must seem not least from the musical point of view a decidedly insubstantial *Pageant*. However, I for one would say there is some point. There are things, either in the score itself or relating to it, that do have an interest beyond the small matter of jumping flea-like to propose a further line or two for the next edition of Michael Kennedy's *Catalogue*.

When he arranged music for ephemeral shows like this, Vaughan Williams worked to a longer-term composing strategy of which he was at least half conscious. He once said that he took such opportunities as he could get before World War I to write incidental music, so as to give himself useful experience for tackling his real theatrical goal, opera. He also tended to find that such work yielded ideas and materials for subsequent, more permanent pieces. Think of his music for the *Pilgrim's Progress* pageant-play at Reigate in 1906 and what it led to; or his involvement with the Frank Benson Company's production of Shakespeare's *Merry Wives of Windsor* (when he was Benson's musical director at Stratford in 1912-13) and the opera *Sir John in Love* which would eventually spring from that; or later the music for the pageant *England's Pleasant Land* of 1938 and its relation to the *Fifth Symphony*. It turns out that the music for the May Day scene in *The Pageant of London* fits this pattern though precisely how it does so would be clearer if we knew for certain when it was he wrote his score for it. As I said earlier, although the *Pageant* wasn't finally staged until the summer of 1911, it had been quite advanced in its preparations in the spring of 1910, at the time of Edward VII's death. Had Vaughan Williams done his arranging by then? Probably. Gustav Holst's and Balfour Gardiner's most recent biographers, Michael Short and Stephen Lloyd, tell us that their men had both finished their contributions to the show by May 1910; and W. H. Bell had had some of the chorus parts for sections of the *Pageant*-music he wrote himself printed privately with '1910' on the cover. So it's likely that Vaughan Williams was writing to the same deadline. As we have seen, he had discussed with Cecil Sharp as early as February 1910 how music should be synchronised with the games and dances; and Sharp was writing about the May scene's scenario to the printer of what turned out to be a premature version of the *Souvenir* on the 22 March that year, advising that 'several alterations will be necessary with regard to the music, songs etc. [which] will be made by Dr Vaughan Williams to whom you should send a duplicate draft.'

This is interesting, since it seems to have been early in the summer of 1910 that the composer started to have firm ideas about the opera that was to become *Hugh the Drover*. By June that year he has a pretty clear notion of the plot: something which would bring together elements from several corners of his mind, but which was definitely to include a fair on May Day Eve (with all manner of country sports) and a night to dawn May Day scene as well. 'As soon as it is a little light,' he writes to his future librettist Harold Child, 'the Mayers are heard in the far distance coming back with their branches of May and singing ...'; and he later tells the encyclopedist Percy Scholes that one of the first ideas he had for the piece was that it should feature 'the Fowlmere "May Day Song" which I had lately heard'. In the finished opera (which made its way from first notions to completed vocal score between 1910 and 1914), the fair scene in Act I has, among much else, entries for a hobby horse and a fool laying about people with a blown up bladder, plus a Morris side processing with pipe and tabor to the tune of the Winster Processional from Sharp's Sixth Set of *Morris Dance Tunes*; while the night into dawn Maying scene in Act II includes distant atmospheric horn calls, and at the magical still centre of the act a singing of two Maying songs:

'O I've been rambling all this night' (the 'Fowlmere' version of which Vaughan Williams had collected in Cambridgeshire in 1907) and 'O the fields they are so green', collected by Lucy Broadwood at King's Langley

in Hertfordshire around 1890, its tune already borrowed by Vaughan Williams and Percy Dearmer in 1906 and harmonised to make No. 221 of their *English Hymnal*. Set all that beside the *London Pageant!* Bladdered fools and hobby horses feature in its May Day scene; the Winster pipe-and-tabor tune that the Morris men process to in Act I of *Hugh* is the same tune that is marked 'Entry of procession to fetch Maypole' in the score for the *Pageant's* scene; and the nocturnal horn-calls in *Hugh* are explained as perhaps inspired by a sentence in Lady Gomme's appendix of old documents about May rites in the printed *Souvenir* (where Mayers' expeditions are 'accompanied with ... blowing of horns'). But most significantly, the principal vocal section of the *Pageant's* score, as the Mayers return from the woods with their ribbons and branches, is an arrangement of 'O I've been rambling all this night' for 'low voices', leading straight into some stanzas for 'high voices' from the King's Langley song. (It's an instance, I suppose, of the timelessness of rural folkways as seen from the angle of 1910/11 that the rituals are so similar in the *Pageant's* A.D.1515 and the *circa* 1812 of the opera...)

If Vaughan Williams did his *Pageant* work in spring 1910, the arrangements of the two May carols there would certainly pre-date their counterparts in *Hugh the Drover*. (Indeed, they might quite possibly pre-date them even if the *Pageant* music wasn't finished till some time in 1911, since it was only in 1912 that the composer really got down to solid compositional work on Act II of *Hugh*.) There are small differences in treatment, not surprisingly. Most obviously, in the opera two stanzas of the Fowlmere song are sung by an off-stage solo baritone (Butcher John at his most sympathetic), while in the *Pageant* three are sung in unison by the choir's 'low voices', eventually with a wind-band harmonisation; and the choice of stanzas from the King's Langley song differs in part between *Pageant* (voices in unison) and opera (four-part chorus). However, the striking modulation from a rather mysterious D minor for the Fowlmere song to a cheerful up-tempo F major for the King's Langley one is carried over from one show to the other (moved up a tone in the opera to E and G) and with it the sense that the composer has in part used his work on the *Pageant* as a springboard to *Hugh*. (Incidentally, those carols seem to mesh so well with each other because their words come from a common pool of Maying stanzas, while their tunes are arguably 'variants' of the same basic melody, to use the technical term Vaughan Williams puts into the title of his later *Five Variants of Dives and Lazarus*. It's something he reveals more clearly in the 'May Song' movement of the 1949 cantata *Folksongs of the Four Seasons*, which again finds room for both tunes, alternating them now in the one key of E and all but coalescing them in the last 15 bars.)

Hugh the Drover isn't the only Vaughan Williams opera to have a Maying scene. In its final version of 1933, his *Merry Wives* piece, *Sir John in Love*, has one too, though we don't see a lot of it on stage. There's an orchestral pipe-and-tabor effect; then 'A maying, a playing; love hath no gainsaying' sing the chorus, words courtesy of Thomas Nashe's *Summer's Last Will and Testament*, as they and Anne Page make their way to a farmhouse feast. That feast is mentioned in Shakespeare's original but it's not identified there as a *May-feast*. Indeed, Shakespeare never gets round to indicating the time of year at which *Merry Wives* as a whole is supposed to take place. Perhaps this lapse on his part was discussed at Benson's Stratford in 1912-13, with the composer deciding there and then that one day, when he came to write an opera based on the play which he now realised he wanted to, he would anchor it firmly in spring by means of another Maying scene that harked back to the one in the *Pageant of London*. 'Greensleeves', of course, figures centrally in *Sir John in Love*, which should be no surprise, considering that Shakespeare mentions the song twice in *Merry Wives*; but the tune is yet another element that can be traced back (by way of appearing in Vaughan Williams's Stratford music for at least one Shakespeare play and maybe more) to the score for the 1911 *Pageant*. However, though featuring in the composer's contents-list, it's in that part of the score that doesn't seem to survive. The loss is especially sad, as it would be good to know whether any elements of the composer's later *cantabile* treatments, of which the *Greensleeves Fantasia* is of course the best known, were already there in the first Crystal Palace version, or whether that version was rather based on one of the several surviving up-tempo, jig-like variants of *Greensleeves*. (One

of these was known as 'Bacca Pipes'; it appears in Sharp's 1909 book of *Folk Dance Airs* and it features in Vaughan Williams's later music too: the Boy from Over the Way dances it in the Dickensian masque *On Christmas Night* of 1926.)

But the missing number pairing *Greensleeves* with *Staines Morris* in the *Pageant* is followed by a number that does survive, at least in part: a medley of Morris dance tunes (*The Princess Royal*, *Shepherd's Hey*, *Country Gardens*) which makes much use, as do several of the dance-arrangements, of an alternation of pipe and tabor type effects and full-blown harmonisation, and which accompanies the revels that are going forward as Queen Katharine arrives on the scene. Vaughan Williams considered *The Princess Royal* one of the finest discoveries of the Morris-dance revival. The tune gets two further outings in his incidental music for Stratford and recurs in 1924 at the start of his well-known Quick March for wind-band, *Sea Songs*; so it would be especially interesting to know how his own 1924 scoring of it related to Cecil Forsyth's of 13 or 14 years before. *Shepherd's Hey* and *Country Gardens* don't recur in his work, presumably because from 1908 on they were being so finely (and ultimately so famously) 'dished up' in various ways for concert use by Percy Grainger, whose fitting of folk tunes with 'very modern and very appropriate harmonies' (Vaughan Williams's phrase) the composer seems to have liked. (He once described the medieval monk John of Fornsete, who used to be credited with turning the folk-song 'Sumer is Icumen In' into that famous *rota*, as 'the Percy Grainger of his time!') However, the pompous and circumstantial *Earl of Oxford's March* which accompanies the King's return from the greenwood at the end of Vaughan Williams's score it's marked *Maestoso*: Entry of King Henry VIII does come back later, and in another work for wind band: the *Henry the Fifth* overture of 1933. Clearly the piece (also known sometimes in Byrd's version of it as 'The March before the Battle') signified majesty on display to him, whether the majesty was Plantagenet or Tudor.

The score's last dance movement in Vaughan Williams's hand before the royal march is *The Triumph, or Follow Your Lovers*; but it seems that in 1911 we're definitely talking 1911 this time. I think a few minutes' more dance music were needed in a hurry at this point, most likely to form the 'B' section in an A-B-A structure with *The Triumph*. To supply this, Vaughan Williams simply takes a printed page from the Third Set of Cecil Sharp's harmonised *Country Dance Tunes* published in 1911 most likely from a proof copy and glues it to the bottom of the *Triumph* sheet. On it he writes 'Transpose to C minor. R.V.W.', and a blue crayon 'Urgent' is added. The tune in question is *Jenny Pluck Pears*, which comes not from Sharp's own fieldwork but from a favourite collection of his, John Playford's *English Dancing Master* of 1651. Years later, Vaughan Williams makes double amends for this rather cavalier treatment. Those who know the piano score of his Masque for Dancing, *Job*, will recall his suggestion there that the steps of *Jenny Pluck Pears* should be used as a model for the dance of Job's sons and daughters in the first scene. And those who know the vocal score of *Sir John in Love* may have noticed that in the last scene the composer invents a non-singing, non-Shakespearean character to appear as 'Bardolph's sweetheart'; or is it as 'Nym's sweetheart'? The score's list of *dramatis personae* and the last scene's stage-directions differ on this . . . But her name, they agree, is Jenny Pluckpears.

So far, so positive. The *Pageant* gives a happy first expression to ideas and musical motifs that recur in Vaughan Williams's work: in *Hugh the Drover* and the Shakespeare music before the First World War, and then in several other pieces from 1924 to 1949. (And who knows? perhaps the notion of bringing together an assortment of materials to fit the shape of one of the two great celebrations of the folk-traditional year was the impetus behind his doing the same in a more sophisticated and through-composed way with the other celebration in his 1913 *Fantasia on Christmas Carols*.) But we shouldn't leave the *Pageant*, I think, without a glance at a rather wince-making phrase which has come up several times here, occurring as it does in the title of the scene we've been considering: a scene ostensibly portraying 'The London of *Merrie England*'. 'Merrie England' was a phrase that became more and more

current in the late nineteenth century as the nation itself became or seemed to become less and less 'merrie' in the sense it implied: rurally based, folksily festive, organically content, at ease with itself. It was used in a bewilderingly wide range of contexts, from the social revolutionary to the comic-operatic, though it always risked seeing 'the world we have lost' through rose tinted spectacles. Vaughan Williams himself positively loathed the phrase. It raised his hackles even when admired and respected friends used it. For instance, it was there in the draft of Cecil Sharp's influential 1907 book, *English Folk-Song: Some Conclusions*, which the author sent the composer for comment. The comments Vaughan Williams sends back are firm but good natured most of the time, but at one point there's a sudden squall:

I suppose I'm prejudiced but I lose all self control when I see the expression 'Merrie England' (at all events why not 'Merry'?) it seems to my mind to be connected with Ruskinianism and 'Home industries' and all the worst kind of obscurantism. (He's thinking of the schemes for the promotion of village crafts put forward by such groups as the Home Art and Industries Association.) If, he goes on, the folksong has nothing to say to us *as we are now* without a sham return to an imaginary (probably quite illusory) arcadia of several centuries ago, if the folksong means this then I would burn all the collections I could lay hands on and their singers with them. Please, forgive this splenetic outburst but that particular expression . . . [links folksong] with the worst of its hangers-on and camp-followers Amen.

Sharp may have been bloodied by this, but he was unbowed. The 'particular expression' appears twice in the printed text of his book though granted he uses it more to indicate a particular phase in English history than to induce dreams of some kind of 'return' and Sharp presumably went on to OK its use in the title of our *Pageant* scene too, since he was its co-deviser with Alice and Allan Gomme. But Vaughan Williams sticks to his position; in fact he begins to win Sharp round to it in the years after the *Pageant*, and doubtless has Sharp's support when in 1914 he publicly defends the English Folk Dance Society from the insinuation, in a piece by the Oxford musician Ernest Walker in *The Times* of 3 January 1914, that it is in search of 'a probably never existent "Merrie England"'. The Society, Vaughan Williams counters in the June issue of *The Music Student* that year, 'has set its face resolutely against the "Merrie England" idea, and wishes the Morris, Country and Sword Dances to stand or fall as a means of artistic expression for twentieth-century Englishmen.'

So what is the composer doing in 1910/11, halfway between these two pronouncements, arranging music for a Maying scene that claims to portray holiday makers from 'The London of Merrie England'? Well, perhaps he didn't know the full title of the scene until it was too late to withdraw; or perhaps he felt he had a debt of honour to Bell, Forsyth, Sharp or the Gommies to stick with them, however much grinding and gritting of teeth this might involve. But then again, maybe he was able to convince himself that the scene avoided the *worst* excesses of Merrie-Englandism.

Letters and articles he wrote in the early 1910s suggest that, for him, these excesses were a sentimentality *à la* Ruskin which emasculated folk circumstances and customs by idealising them, and a class-based patronisation of folkways which poisoned what it affected to admire. Thus when Child, his librettist for *Hugh the Drover*, comes up around 1911 with the idea that their virginal heroine Mary should be crowned Queen of the May, Vaughan Williams vetoes it. She may be a symbolic May-Queen in the opera's *myth*, but an actual real life one in the plot? No. 'The idea of a virtuous Queen of the May is pure Ruskin', he writes to Child; 'indeed I understand that the real, queen of the May was usually the village prostitute.' (If he heard of it, how he must have groaned at the news of the founding of a 'Merrie England Society' that year by one Joseph Deedy, so as to further Deedy's project of encouraging the spread of wholesome civic May Queen competitions for schoolgirls: a project that would clearly have warmed the heart of Lady Billows in Britten's

Albert Herring!) Again, in a trenchant little essay of 1914 on music in Elizabethan England, Vaughan Williams writes critically about the relations between folk culture and money culture in that period and later:

It is certain that at this time such purely popular pastimes as the Morris dance and May-day festival obtained aristocratic and even royal patronage: doubtless, as in our own day, the 'movement' was perverted by the sentimental rich . . . ; at all events this Elizabethan revival has left to us an entirely false tradition as to the real nature of these festivities.

Now both these excesses, of sentimentality and of patronisation, could have been rife in a May-Day scenario for *The London Pageant*. But, arguably, in the one devised by Sharp and the Goggles, they were *not*. Setting the scene of the revels and rituals in 1515, well before the time of the 'Elizabethan revival', allows for a return to the 'real nature' of these things (as understood by the intelligentsia around 1910). The characterisation of the May Queen in the *Pageant* is not in the least Ruskinian; she's as much of a *fille de joie* as a daytime family show celebrating a coronation can allow. As the *Souvenir* puts it,

a girl is selected who would be a "man's" girl, "jolly and of the romping kind" . . . She is kissed by the men . . . and is "friends" with all the men, young and old. She is saluted by the men, and kissed under the "green".



'Blowing kisses to the May Queen': another detail from Samuel Begg's 'Rehearsing the Fifteen Thousand' in *The Illustrated London News*

No Pre-Raphaelite lily-maid she! Again, it is stressed that the *Pageant's* King Henry and Queen Katharine who could so easily present themselves as the star attraction, insist on much bowing and scraping from the plebs and turn the event into a glorification of the Tudors (with Katharine perhaps as the whole nation's right royal Queen of the May) in fact do nothing of the sort. The *Souvenir's* scenario is very strict on this point:

N.B. It is important that the arrival of the King and Queen should be considered as an incident in the May Day proceedings, and not the principal event of the day. The King joins in the May Day of the people because it is a popular

custom to do so. The May Day is not arranged by the King, nor as a performance before him. His presence is that of one participating in the scene in the same way as the citizens and country people.

Nothing here is sentimentalised; no one is patronised. It's not a sham Arcadia. This being admirably the case, maybe Vaughan Williams felt that for once he could help celebrate Merry England. Let's at least spell it with a 'y' with a fairly clear conscience.

THE SMALL PRINT:

The second edition of Michael Kennedy's *Catalogue of the Works of Ralph Vaughan Williams* was published by the Oxford University Press in 1996. The manuscript of the May scene's music is British Library Add. MS 71492. Sophie Lomas edited *Festival of Empire: Souvenir of the Pageant of London* in 1911, and there are notes on the *Pageant's* music in *The Musical Times*, June 1 1911, pp. 384-5. M. P. Noel's manuscript 'Scrapbook concerning the Pageant of London' is in the National Art Library, Victoria and Albert Museum.

Quotations here from letters of Cecil Sharp and from Vaughan Williams's notes on the draft of Sharp's *English Folk-Song* are courtesy of the Librarian, English Folk Dance and Song Society. Other Vaughan Williams quotations are mainly from his letters to Child, in Appendix I of Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams* (1964), and from his several brief contributions to *The Music Student*, edited by Percy Scholes, Vols. 6 (1913-14) and 7 (1914-15). R.V.W. later wrote a piece on folk-dance tunes for *The Music Student* (Vol. 11, August 1919) which spends a couple of pages on variants of the 'Greensleeves' melody.

Backgrounds to the May scene at Sydenham can be found in two essays: D. S. Ryan's 'Staging the Imperial City: The Pageant of London, 1911', which is Chapter 7 of F. Driver and D. Gilbert, eds., *Imperial Cities* (1999), and Roy Judge, 'May Day and Merrie England' in *Folklore*, Vol. 102 (1991), pp. 131-48; also in the chapters on Maying in Ronald Hutton, *The Stations of the Sun: A History of the Ritual Year in Britain* (1996) and the sections on the Goggles in R. M. Dorson, 'The British Folklorists' (1968). I've looked at other 'anthropological' backgrounds to *Hugh the Drover* in an essay, 'Vaughan Williams, the Romany Ryes, and the Cambridge Ritualists', in *Music & Letters*, Vol. 83 (2002), pp. 383-418.

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"Music, when soft voices die". A part-song by R. Vaughan Williams

by John Barr

Some years ago this writer obtained the gracious written permission of Mrs Ursula Vaughan Williams to look at some early RVW manuscripts from The British Library by means of microfilm. The sought-for manuscripts were those of an overture for organ and an organ sonatina in E flat both dated 1890 in Michael Kennedy's catalogue (*A Catalogue of the Works of Ralph Vaughan Williams*, second ed. OUP, 1996, ISBN 0 19 816584 6). The British Library when sending these included all the works in the Add. MS. 57266-7. The MS. 57266 included the complete two-page setting of Shelley's poem by the eighteen year old Vaughan Williams.

The documentation appears to indicate that Vaughan Williams composed this piece while completing Grade 5 harmony with Dr F E Gladstone at the Royal College of Music in the Spring term of 1891 not long before he was permitted to study composition with Dr Hubert Parry. It was performed on 18 November, 1893 at the Cambridge University Musical Club by four-part male voices although the MS. indicates mixed voice parts. In Kennedy's *The Works of Ralph Vaughan Williams*, second ed. OUP, 1980, ISBN 0 19 315453 6, p. 18, it is reported that, "during the performance the second tenor got a bar out and stayed out. [Hugh P.] Allen seized the opportunity for an encore and the work was repeated correctly. 'The audience disliked it the second time even more than the first,' according to Vaughan Williams, whose testimony is supported by Dr McCleary. But McCleary records that Haydn Inwards, a violinist on the teaching staff of the RCM, who regularly led the Cambridge orchestra, told the dissenters: 'You're all wrong. That is real good stuff.'"

This writer has enjoyed reading this piece and thinks others would too. Vaughan Williams's part-writing is well done with each voice line having an independent contour. He also succeeds in a pivot chord modulation from A Major to F# minor (M. 6) and later returns to A Major by chromatic voice leading (m. 16). One might be amused by the abrupt setting of the word "quicken," but also impressed by the imitation in all four voices of the one bar motive introduced in m. 9. Likely m. 10 was the place where the second tenor got lost! In m. 17, there is a satisfying return to the melody of the first four measures with new music for the concluding words. It seems in some places to remind one of Brahms and Mendelssohn, but more importantly it impresses one as being a very good, promising work by the young student composer.

Handwritten musical score for the first system of "Music, when soft voices die". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Music when soft voices die vibrates in the memory." The score includes musical notation such as treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

Handwritten musical score for the second system of "Music, when soft voices die". It continues the four-part vocal setting and piano accompaniment. The lyrics are: "Music when soft voices die vibrates in the memory." The score includes musical notation such as treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

"Music, when soft voices die" [R. Vaughan Williams, 1893]

Handwritten musical score for the third system of "Music, when soft voices die". It continues the four-part vocal setting and piano accompaniment. The lyrics are: "Music when soft voices die vibrates in the memory." The score includes musical notation such as treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

“After the singer is dead . . . ”

A Commemoration

by John Barr

On 4 December of this year it will be one hundred years ago that Charles Potiphar, a seventy-two year old labourer, sang *Bushes and Briars* at his cottage located at Ingrave, Essex, to Ralph Vaughan Williams. ¹ This was the first folk-song VW noted down after which he committed twenty-five more to paper the same day. ² Of this first experience, which started his collection resulting in 810 songs over the next ten years, ³ VW wrote, “I knew and loved the few English folk-songs which were then available in printed collections, but I only believed in them vaguely, just as the layman believes in the facts of astronomy: my faith was not yet active.” ⁴

VW had taken his Mus.D. degree in May 1901 at Cambridge and in the immediately following years began giving University Extension Lectures which included the subject of folk-songs. He gave one of these lecture courses in the late autumn of 1903 at Brentwood in Essex. Ursula Vaughan Williams writes:

After one talk two middle-aged ladies told him that their father, the vicar of Ingrave, was giving a tea-party for the old people of the village and some of them might know country songs; he would be very welcome, they said, if he would care to come. Though Ralph was rather shy of a Parish Tea and though he felt it was most unlikely that anyone there would know any folk songs, he accepted the invitation. The vicar’s daughters introduced him to an elderly labourer, Mr. Potiphar, who said of course he could not sing at this sort of party, but if Ralph would visit him next day, he would be delighted to sing to him then. The next day, 4 December [1903] Mr. Potiphar sang *Bushes and Briars*: when Ralph heard it he felt it was something he had known all his life. ⁵

VW’s manuscript of this haunting melody has been reproduced in Roy Palmer’s, *Folk Songs Collected by Ralph Vaughan Williams* and is shown below.

Most of VW’s jottings above the noted melody are barely legible and tell us what we already know. The hardest hand-writing to read is that written to the right of the title, the same being crossed out just below. This has been deciphered as: (also sung to Willy of the Waggon Train).⁷ Note that VW indicated the tempo as Lento. At the end of the first staff an important part of the melody is faintly notated on a sketchy extension. This is the portion of the melody which is clearly notated in measure one of the bottom staff. VW commented, “It is impossible to reproduce the free rhythm and subtle portamento effects of this beautiful tune in ordinary notation.”⁸ Although the new folk-song collector wrote only the first verse under the melody, he got the remaining seven from a broadside issued by W S Fortey, from a scrapbook called *Seven Dials*.⁹ All eight verses are:

1. Through bushes and through briars
I lately took my way,
All for to hear the small birds sing,
And the lambs to skip and play.
2. I overheard my own true love,
Her voice it was so clear:
‘Long time I have been waiting
For the coming of my dear’.
3. I drew myself unto a tree,
A tree that did look green,
Where the leaves shaded over us,
We scarcely could be seen.
4. I sat myself down by my love
Till she began to mourn:
‘I’m of this opinion
That my heart is not my own.

(1) Sung by Mr Potiphar - labourer (?) about 70. Dec 4th 1903
at Ingrave near Brentwood Essex

(a) ~~Willy of the Waggon Train~~
Lento

Through bushes and through briars
I lately took my way,
All for to hear the small birds sing,
And the lambs to skip and play.

5. 'Sometimes I am uneasy
And troubled in my mind;
Sometimes I think I'll go to my love
And tell to him my mind.
6. 'And if I should go to my love,
My love he will say "nay":
I show to him my boldness,
He'd ne'er love me again.
7. 'I cannot think the reason
Young women love young men,
For they are so false-hearted,
Young women to trepan. [entrap]
8. 'For they are so false-hearted,
Young women to trepan,
So the green grave shall see me,
For I can't love that man'.¹⁰

When Mr. Potiphar was asked where he got the song he said, "If you can get the words the Almighty will send you the tune."¹¹ Indeed even though the tune was conveyed by the voice of an elderly labourer in rural England its inspired strains seem to transcend time and place.

As we remember Mr. Potiphar and this folk-song, the words of Robert Louis Stevenson (set to music by RVW at around the same time) seem to be fitting:

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them.
Till they are caroled and said-
On wings they are carried-
After the singer is dead
And the maker buried.¹²

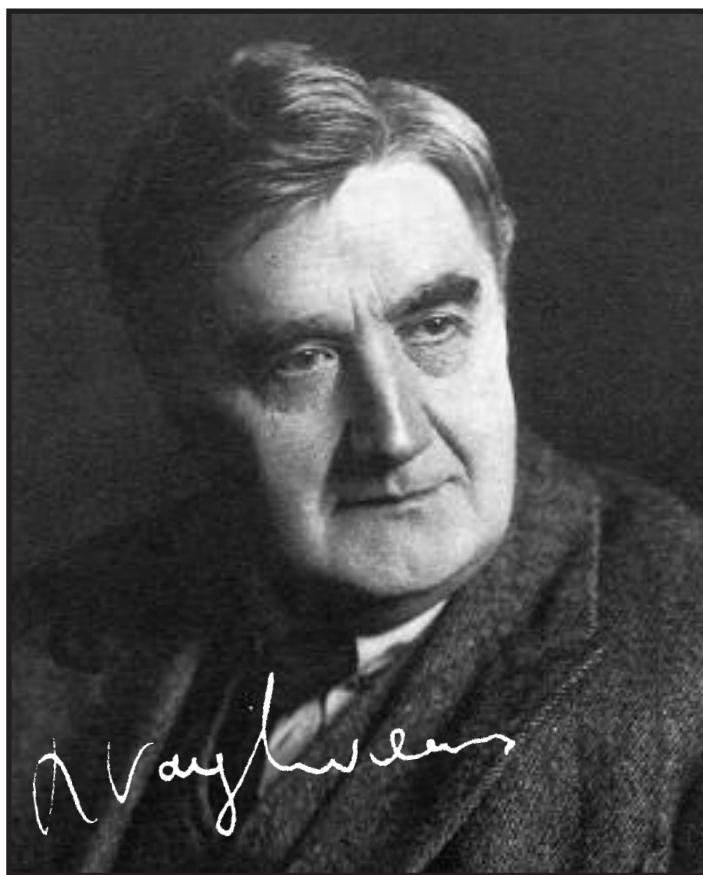
This folk-song noted by VW was a turning point in the young composer's search for his authentic creative voice. His documentation of the event was doubtless not only a scholarly discipline, but also a reflection of his gratitude to the singer. We also are grateful to the young Dr. Vaughan Williams for giving Mr. Potiphar and this folk-song a measure of immortality.

As a postscript, RVW composed two arrangements of *Bushes and Briars*: one for male voices TTBB and the other for unaccompanied chorus SATB, both listed in *Michael Kennedy's Catalogue...*, second edition, p. 40. The TTBB arrangement can be heard on the Hyperion CDA66777 *Over hill, over dale*: partsongs, folksongs and Shakespeare settings performed by the Holst Singers conducted by Stephen Layton with Ian Bostridge, tenor soloist. The SATB arrangement can be heard on CD sung by the Deller Consort: Ralph Vaughan Williams¹⁰ *Folk Songs of Britain*, Vanguard Classics OVC 8109 which is a remastering of the 1959 LP; and on another recording, *Greensleeves*, English Folk Songs arranged by Ralph Vaughan Williams performed by the London Madrigal Singers conducted by Christopher Bishop on the Seraphim label (LP) S-60249 and (Cassette) Seraphim 4XG-60249. Finally this eloquent melody is sung by the unaccompanied voice of Patrick Shuldham Shaw (using the usual four verses, 1,2,5,6) on the stereo LP, *English Folk Songs* arranged by Ralph Vaughan Williams, The Purcell Singers conducted by Imogen Holst,.... EVEREST 3137 S-2901.

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

NOTES

1. Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, second edition, Oxford, Oxford University Press, 1996, p. 247.
2. Roy Palmer (ed.), *Folk Songs Collected by Ralph Vaughan Williams*, London, J.M. Dent and Sons Ltd., 1983, p. 27.
3. Ibid. p. [x].
4. Ibid. p. 27.
5. Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams*, London, Oxford University Press, 1964.
6. Palmer, op. cit., p. [xi].
7. Kennedy, op. cit. p. 247.
8. Palmer, op. cit., p. 27
9. Ibid. p. 188
10. Ibid. pp. 27-28
11. Ursula Vaughan Williams and Imogen Holst, *English Folk Songs Arranged by Ralph Vaughan Williams, The Purcell Singers conducted by Imogen Holst,...* [LP] Stereo EVEREST 3137 S-2901
12. *Ralph Vaughan Williams, Songs of Travel* [song cycle] Complete Edition, London, Boosey & Hawkes, 1969, pp.35 - 36.



Crossword Solutions:

Across:
 1. Persicaria, 5. CD (Civil Defence), 6. Claribel,
 7. Eyes, 10. Roll, 11. Youth, 13. Miles, 17. I saw,
 19. Isle, 21. May Mistle, 22. On, 23. Gallanthus.

Down:
 1. Pilgrim, 2. Rural, 3. Cherry, 4. Acre, 8. yat, 9. SF
 or sf (sforzando), 12. Howells, 14. Ill, 15. Sonata,
 16. Mt, 18. South, 20. Song.

Mysticism and Joyful Solemnity: Two moments of D major in *The Pilgrim's Progress*

by Eric Seddon

An acquaintance of mine and I were casually discussing RVW one day when he said, "Of course the great thing about Vaughan Williams is that his music is always so *pompous!*"

I disagreed vehemently, almost too vehemently it seemed at the time, such that this fellow, now somewhat flustered, clarified his position by adding, "I meant ceremonious... or stately... nothing negative." I, of course, had to agree with these terms and begged his pardon.

Unfortunately, I can't remember this man's name (he was a regular customer at a coffee shop I worked in while I was a graduate student) or I would footnote his observation, not so much for what he said, but for what he couldn't say. The fact is that he was really trying to pinpoint something unique about RVW's style. It's not that many critics and scholars over the years haven't been quick to point out the "stately" or "solid" qualities embodied in Vaughan Williams's music. Such descriptions abound. No, the interesting thing was this man's frustration: he was searching for the appropriate word, not pompous, nor ceremonious, nor stately, but all of these, without negative connotations, and with something more besides. He was searching for a word that wasn't there, and the dissatisfied look on his face as he swam through all of the other inadequate adjectives was precisely what I had not been able to sense in the criticisms I had read; most of which at least seemed content with a word like "stately."

Later that summer, quite unrelated to my Vaughan Williams studies (or so I thought), I was reading Milton's *Paradise Lost* and some related commentary on the poem. Surprisingly, it was in C.S. Lewis's *A Preface to Paradise Lost*, in the section discussing the nature of epic poetry, that I found the missing word:

From its earliest associations with the heroic court there comes into Epic Poetry a quality which survives, down to Milton's time, and it is a quality which moderns find difficult to understand. (...)

This quality will be understood by any one who really understands the meaning of the Middle English word *solempne*. This means something different, but not quite different, from the modern English *solemn*. Like *solemn* it implies the opposite of what is familiar, free and easy, or ordinary. But unlike *solemn* it does not suggest gloom, oppression, or austerity. The ball in the first act of *Romeo and Juliet* was a 'solemnity.' The feast at the beginning of *Gawain and the Green Knight* is very much a solemnity. A great mass by Mozart or Beethoven is as much a solemnity in its hilarious *gloria* as in its poignant *crucifixus est*... The *Solempne* is the festal which is also the stately and the ceremonial, the proper occasion for *pomp* and the very fact that *pompous* is now used only in a bad sense measures the degree to which we have lost the old idea of 'solemnity.' (*A Preface to Paradise Lost* pg. 17)

Solempne, then, was the missing word my friend was searching for that afternoon when my limited, culture-bound understanding of the word *pompous* had kept me from understanding him. Remarkably, Vaughan Williams himself, in his own lucid prose, was able to come close to capturing an adequate description of this quality in his essay on Beethoven's *Choral Symphony*:

It is admittedly harder to write good music which is joyful than

that which is sad. It is comparatively easy to be mildly dismal with success. But to my mind, two composers and two only, and they but seldom, have been able to write music which is at the same time serious, profound, and cheerful: Bach in the 'Cum Sancto' of the *B Minor Mass* and Beethoven in the finale of the *Choral Symphony*. Incidentally both of these movements are in D major. (*National Music* pg. 88)

Note that Vaughan Williams says, "Incidentally, both of these movements are in D major" rather than "Coincidentally." This is perhaps significant, in that it might hint at the possibility that Vaughan Williams, like Beethoven, believed certain keys and modes to have contained certain qualities (emotional, spiritual, or otherwise).

This speculation aside, what is certain is that here Vaughan Williams has pointed out the very quality mentioned above by Lewis, which is so difficult for the modern mind to comprehend: the serious and the cheerful working in tandem. I think it reasonable to assume that RVW held the attainment of this quality in the highest esteem, and considered it to be an ideal goal in composition. He also must have known how difficult such a thing would be to achieve, considering his extremely short list comprising only Beethoven and Bach, and then "but seldom." Yet it is precisely this task that I think he set before himself, and ultimately accomplished, in *The Pilgrim's Progress*. There are clues, particularly in the *Symphony in D Major*, that he was working towards this type of music; the greatest clue, perhaps, being the use of D major itself. But although there are precedents in RVW's own work, few if any can rival the achievement of *The Pilgrim's Progress* in this regard, which reaches an apotheosis of this conception of earthly 'solemnity' during Act II Scene 1 (The Arming of the Pilgrim). In a different way, the use of D major is also conspicuous just prior to and within the Entr'acte to Act IV Scene 2 (*The Delectable Mountains*), where a thematic link between this D major theme and his earlier *Flos Campi* form a significant symbolic statement. This symbolism is of interest in that it sheds light on that nebulous region so important to our experience of Vaughan Williams's music: his mysticism. It is this example that I will discuss first, working backward to the joyously solemn Arming of the Pilgrim.

In his book on Vaughan Williams, James Day includes a brief but interesting and insightful overview of *The Pilgrim's Progress*, where among other things he describes the Delectable Mountains episode, saying that it seems "as if the Flower Maidens from *Parsifal* had been purged of their seductive languor and raised to the nth degree of sublimity." Yet just a couple of paragraphs earlier, he also states that "Every facet of Vaughan Williams's genius save perhaps his gift for soaring erotic melody finds its way into the score" (p171-172). Both statements are excellent observations, and the two taken in tandem present us with quite an interesting quandary: what are we to make of music that begs to be described in erotic terms, yet lacks an obviously erotic dramatic situation? Fortunately, there are a couple of clues, provided by both Bunyan and Vaughan Williams, to help us solve the riddle.

The first is that towards the end of this scene Bunyan provides us with a heavenly messenger bearing "an arrow with the point sharpened with love." He pierces the Pilgrim's heart with it before sending him to cross the River of Death (p 207 vocal score). This arrow is, in fact, a symbol of erotic love. Indeed, Cupid's arrow still carries a shadow

of this connotation (despite the present-day efforts by greeting-card companies to consistently water the symbol down by means of cartoon characters on Valentine's Day cards). By contrast, Bunyan's usage of the symbol is anything but cartoonish or superficial. He saves this symbol of pure erotic love (as opposed to the corrupted erotic love pushed in *Vanity Fair*) for the penultimate moment in the Pilgrim's journey at the very end of his mortal life, when he must take leave of this world altogether and place himself entirely, physically and spiritually, in God's hands. Thus the arrow is both the minister of love and death, simultaneously. The Pilgrim willingly accepts this gift; he even craves it. It is possible that in Bunyan's time, such ideas were more common than they are today. Medieval and Renaissance literature abound with the coupling of erotic love with death. *Tristan and Isolde*, *Romeo and Juliet*, and countless other stories depict lovers willing to face death rather than be parted. In a sense, death becomes the seal of true love in stories such as this: the lovers love too intensely to be bound any longer to this mortal life. It is very much in this context that Bunyan's use of the symbolic arrow ought to be understood.

The question then becomes why Bunyan has inserted, and Vaughan Williams retained, a symbol of erotic love in such a highly spiritual context. To a twentieth or twenty-first century secular mind, such a symbol might seem out of place, but this is more a matter of lost tradition and lack of understanding than anything else. In fact, the context of this arrow (and any other erotic references musically, literarily or otherwise in this scene) is actually quite harmonious and sensible to anyone who has read the poetry of St. John of the Cross, or the biblical *Song of Songs* (also called the *Song of Solomon*), or St. Bernard of Clairvaux's sermons on the *Song of Songs*, or any number of other works by Christian, Jewish, or even Islamic mystics. In such works, it is often in terms of erotic love that union with God is described. But we needn't even look outside the English literary tradition to find such things expressed. Richard Crashaw's "*The Flaming Heart*" (inspired by the Autobiography of St. Teresa of Avila and excerpted below) provides us with a fine example of this kind of erotic/mystical imagery:

(...)
 O Heart! The equal poise of love's both parts
 Big alike with wounds and darts.
 Live in these conquering leaves; live all the same;
 And walk through all tongues in one triumphant Flame.
 Live here, great Heart; and love and die and kill;
 And bleed and wound, and yield and conquer still.
 Let mystic Deaths wait on't; and wise souls be
 The love-slain witnesses of this life of thee.(...)
 By all thy brim-filled bowls of fierce desire,
 By thy last morning's draught of liquid fire;
 By the full kingdom of that final kiss
 That seized thy parting soul, and sealed thee his,
 By all the heav'ns thou hast in him
 (Fair sister of the Seraphim!)
 By all of Him we have in Thee,
 Leave nothing of my Self in me!
 Let me so read thy life, that I
 Unto all life of mine may die!

(Di Cesare p88-89)

In this example we have all of the aforementioned elements: love, death, eroticism, and spirituality, in a poem roughly contemporary (mid-17th century) with Bunyan's *Progress*. Crashaw, who lived from c.1612 to 1649, was also the author of "Come Love, Come Lord" which Vaughan Williams set as part of his *Four Hymns* for tenor, viola and strings (1914). And interestingly enough, we know that Vaughan Williams was aware of this mystical/erotic understanding of spiritual matters, not only by virtue of his musical settings, but also from his correspondence. In the June issue of the *Journal*, in fact, society members were treated to a reprinting of RVW's letter to Mrs. Joyce Hooper from 31 October 1951, in which he writes:

As regards my other point, human love has always been taken as a symbol of man's relation to divine things. The *Song of Solomon* has been treated in all of the Churches as a symbol of the relationship of God to man. And what about Isaiah and his "beloved's Vineyard"? And is not the Church in the Book of Revelations always symbolized as the bride?

This is extremely interesting, considering the fact that two of Vaughan Williams's examples in the letter, the *Song of Solomon* and the Book of Revelation, were also the subjects of two major pieces: *Flos Campi* and *Sancta Civitas*, respectively. Another piece, his *Magnificat*, includes deliberately erotic music employed for a similar reason. As he told Mrs. Vaughan Williams later, 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"(UVW, p192). Once again, as in the earlier pieces, we find RVW employing a sense of the erotic when dealing with spiritual issues. All of these ideas are really quite compatible with the aforementioned tradition of mysticism. Vaughan Williams wasn't doing anything contrary to the meaning or intent of the scriptural texts in question, as Dr. Byron Adams has mistakenly suggested in his article on scripture in the works of Vaughan Williams. Moreover, if we clear away this misunderstanding, what is left to emerge naturally is a pattern which suggests that RVW had a deep interest in, and an artistic need to express, this aspect of spiritual experience. It is therefore not unlikely that in Bunyan's use of the symbolic arrow Vaughan Williams saw yet another opportunity for this type of expression. After all, the Delectable Mountains episode is really about two things. First, it is an atmosphere of intense peace and love; second, it is an equally intense preparation, even longing, for death, that the Pilgrim might finally "be where [he] shall die no more," united with God. To a composer like RVW, steeped as he was in both *Tristan und Isolde* and the *Song of Songs*, this must have seemed the perfect opportunity.

All of this brings me to my first example concerning D major in the *Pilgrim*. At the end of Act IV scene 1, the Woodcutter's Boy points out the mountains to the Pilgrim, singing a melody that becomes more obvious when it is reiterated about halfway through the Entr'acte to Act IV Scene 2 (the Delectable Mountains), at rehearsal [13d], reprinted here as Example 1. Just prior to this example, the key shifts from F major to D major, and the following theme is played in the violas (doubled by the second clarinet):



Example 1: p.61, Act IV, Full Score of *The Pilgrim's Progress*

This theme bears a remarkable resemblance to a theme played in the sixth and final section of RVW's most overtly erotic work, *Flos Campi*. Example 2 contains the first six measures of that section, which is preceded by the quotation "Pone me ut signaculum super cor tuum" ("Set me as a seal upon thine heart"). The melody is in the solo viola part, five lines down.

The melody found in *The Pilgrim* is so similar to its precursor that it couldn't even pass for a variation; instead it would have to be considered a variant, much like a divergent version of the same folk-song. Note the prominence in both examples of the viola, an instrument RVW very much identified with, also that both are six measure phrases, and that both are in D major. They are also both set in extremely pastoral sounding moments, appearing near the end of

their respective pieces. It is interesting to ponder whether or not the

Example 2: p.30 *Flos Campi*

reference to the “seal upon thine heart” from *Flos Campi* played any role in RVW’s choice of this theme as an introduction to the Delectable Mountains episode. After all, the Delectable Mountains are the place where the Pilgrim’s heart is pierced, which would provide an interesting metaphysical paradox, playing the *sealing* of the heart off the *piercing* of the heart against wounding in order to heal, so to speak. Such an idea would be very similar to the type of poetic “conceits” cultivated by the likes of Crashaw, Herbert and Donne (all of whom were quoted and/or set by Vaughan Williams at one time or another during his career). It is also perhaps worth noting that such ideas have continued in poetry and song, even to the present day. “The Lazarus Heart” and “I was brought to my senses” by the pop-rock artist known as “Sting” (also an Englishman) are good examples. This aside, the greatest difference between the two uses of this theme lies in the resolution of the overall works to which they belong. In *Flos Campi*, Vaughan Williams give us a touch of the bitter-sweet yearning once again just before the very end, a musical “Make haste, my beloved”, while in the *Pilgrim* he audaciously presents us with a spectacular vision of the gates of heaven opening to the Pilgrim; a moment which actually serves as the resolution to the yearning of the Pilgrim in the Delectable Mountains. In this sense, the vision of *The Pilgrim’s Progress* can even be seen as a prophetic resolution to the yearning of *Flos Campi*. I think it safe to speculate that some of these elements may have played a role, consciously or otherwise, in the placing of this theme in the Woodcutter’s Boy’s initial declamation of the Delectable Mountains, and in the subsequent Entr’acte. Interestingly enough, however, this is not the first time the theme appears in the opera. Its first appearance is much less pastoral; instead it is given a more rugged, martial setting in Act II Scene 1: the Arming of the Pilgrim. Here the Pilgrim sings another variant of the tune, in G major, to the words “Blest be the Lord my strength that teacheth my hands to war and my fingers to fight.” Incidentally, G major is the key the opera begins and ends in.

Example 3: *The Arming of the Pilgrim*, p. 64 vocal score

The contrasting ways in which the theme is used, and the subsequent effect upon the listener, is anything but blatantly obvious (one will not find simplistic “happy face/frowny face” moments in the works of Vaughan Williams). Instead he presents us with this theme, first used as the centerpiece to the most peaceful moment in the highly spiritual and erotic *Flos Campi*, then transformed and used in a scene preparing for spiritual battle (*The Arming of the Pilgrim*), only to finally find rest in yet another situation: this time at the doorstep, if you will, of spiritual fulfilment (*The Delectable Mountains*).

Although this particular theme isn’t as prevalent in the opera as the *York* hymn tune, or the fragment of the *Tallis* theme (both of which are building blocks for the opera, presented on the very opening pages of the score, and reiterated throughout) it does have a binding quality, uniting the earlier preparations for struggle to the Pilgrim’s ultimate joy.

The other moment of D major that I would like to present in this essay is to be found only a few bars after the G major introduction of the *Flos Campi* theme. After a brief 11 bars in the key of B-flat major, VW modulates again, bursting out into D major at rehearsal [9] (p. 68 of the vocal score), where the chorus breaks into Bunyan’s lyric “Hobgoblin nor foul fiend can daunt his spirit/he knows he at the end shall life inherit (etc).” It is at this moment that I think Vaughan Williams was actively attempting what he himself had noticed in Bach’s *B minor Mass* and *Beethoven’s 9th*: “music which is at the same time serious, profound, and cheerful.” A look at the full score of the *Pilgrim* at this moment, compared with the fourth movement of Beethoven’s 9th at the *f* singing of the “Freude” theme will demonstrate my point.

Example 4: Full Score, *The Arming of the Pilgrim*, p. 71

The similarities are striking. The vigorous triplets in the strings (in Vaughan Williams’s score, fragmented through the winds as well), the syllabic setting of the text, and the *fortissimo* delivery of both chorus and orchestra show a clear resemblance (I know the score of the Beethoven is marked *ff* for the orchestra and *f* for the chorus, but in performance I’ve always known choruses to completely “let it rip.” I think the softer dynamic marking by Beethoven must have had to do with the size of his orchestra compared to his chorus). And, to borrow RVW’s own words, “Incidentally, both of these... are in the key of D major.”

A further reason to suspect such an attempt on RVW's part to use this Beethovenian idea, in the orchestration and key-wise, is the dramatic situation. The Arming of the Pilgrim is a serious occasion: his friends from The House Beautiful are preparing him for mortal combat, the outcome of which will determine the state of his existence for eternity; but it is also joyous: these are his friends, who have supported him and are encouraging him, both with their music and with the armour they are giving him for his journey. It is, indeed, the very definition of a *solempne* occasion.

Example 5: Beethoven 9, mvt IV

It is remarkable that despite the resemblances to Beethoven's orchestration, dynamics, and overall delivery in this passage, The Arming of the Pilgrim doesn't in any way sound like the "cribbing" that it probably is. This is quite a testament to the strength of RVW's musical personality by this point in his career. He was able to absorb what Beethoven did, in perhaps the best known moment of Beethoven's best known piece, and use the very tools Beethoven used to bring about a similar result without it even being noticed! Such was the strength of RVW's own idiom! Unlike the fourth movement of Brahms's first symphony, no one is likely to be tempted to refer to Act II of *The Pilgrim's Progress* as Beethoven's 10th. In fact, I don't think I would have made the connection between the two pieces had it not been for Richard Hickox's recording of the opera. Though the Boult remains my favorite rendition (I think it is the most remarkable recording Boult made, in fact), at this particular moment in the opera, Hickox is meticulous about bringing the vigorous triplets to the forefront of the orchestral texture. It was while listening to his recording one day soon after it had been released that I suddenly thought "it's Beethoven 9!" and compared the scores, which lead to my re-reading VW's article on the "Choral" symphony. A great deal of our understanding of music must be related to the availability of excellent performances such as this, and I am grateful for Mr Hickox's work on this piece (and of course, to the orchestra of the

Royal Opera House, the Chorus, and soloists, the recording engineers, and the RVW Society for the role it played in producing it -such a recording is hardly a one-man show).

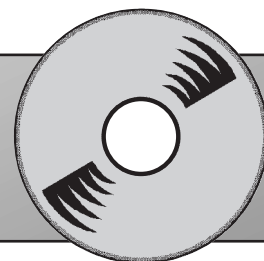
There are other moments of D major in the *Pilgrim* worthy of our consideration for the light they shed on the piece, but in the conclusion of the present article, I would like to open one more potential area of discussion, concerning once again what many have referred to as RVW's "mysticism." It seems to me that a great deal of confusion has come of this topic simply because scholars have misunderstood the term "mystical", assuming it to be somehow diametrically opposed to, or incongruent with such attributes as warmth, passion or eroticism. I don't know where this misunderstanding originated, but it is indeed a misunderstanding, and it is currently quite prevalent. I have already mentioned, in passing, Dr. Adams's mistaken notion that the description of spiritual experiences in erotic terms is somehow fundamentally at odds with scriptural texts such as the *Magnificat*, but it is important to note that he is not alone in this sort of misunderstanding. Michael Kennedy, too, suggests something similar when he writes that "the wild passion surging beneath the surface of *Flos Campi*...sweeps away the religious fervour found by disturbed critics as consolatory evidence that this work was really by the composer of the *Tallis Fantasia*" (Kennedy, p.187). Here Mr. Kennedy seems to think that "religious fervour" is somehow opposed to "passion." Earlier in his book, Mr. Kennedy writes, in reference to the *London Symphony*, that the second movement is "Not altogether 'remote and mystical' music: the sense of human passion and warmth is not absent" (p.138).

Much as I hate to point it out, such statements suggest at least a misunderstanding or a confusion regarding the Christian mystical tradition. Reading the poems of Richard Crashaw or St. John of the Cross, the Autobiography of St. Teresa of Avila, or even pondering the use of symbols in *The Pilgrim's Progress* becomes much more confusing unless this misunderstanding is cleared away. The fact is that all of these people just mentioned, and countless others throughout history, have consistently described their "religious fervour" and their "mysticism" in highly passionate, erotic terms. That RVW would express his mystical experiences musically in erotic, warm, or human terms is not at all odd, unless we are somehow forced to throw out the history of Christian mysticism altogether and never allow ourselves to look at it again. But if we do that, we will not only be starving ourselves of a vast source of art, symbolism and wisdom; we shall be missing a great deal of the depth in the works of Ralph Vaughan Williams as well.

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Concert Reviews



The L.P.O. perform Coastal Command Suite at the Royal Festival Hall

On Friday 9 May 2003, "An Evening of Film Music" was performed at the Royal Festival Hall by the London Philharmonic Orchestra, conducted by Dirk Brossé (who, as well as being an internationally acclaimed conductor, is also a composer whose works have included music for films).

The programme opened with the seven-movement suite Muir Mathieson constructed from Vaughan Williams's music for the film *Coastal Command* (1942). The film, which was made by the Crown Film Unit (for which Mathieson was the music director), highlights the unsung heroes who patrolled a vast area of coastline from the air during the Second World War. The opening scene is of the Sunderland flying-boat moored in the Hebrides. The action of the film centres on the Sunderland's patrol of the Atlantic (during which it sinks a U-boat), and the search for a German Düsseldorf (which is defeated). The film ends with the Sunderland leaving for its next expedition to West Africa.

The drama of Vaughan Williams's score, which portrays the Sunderland's adventures, was depicted in the London Philharmonic's compelling performance. The intensity of the opening was effectively contrasted to the sentimental folk-like melody that dominates the second movement, which is titled "the island station in the Hebrides". The pounding rhythms in the strings that accompany the broad themes in the brass successfully conveyed the urgency of the attacks in the fifth and final movements of the suite, and culminated in a majestic ending.

The programme included other suites by Elmer Bernstein from *The Magnificent Seven* (1960) and *The Age of Innocence* (1993), and Nina Rota from *La Strada* (1954), as well as Richard Rodney Bennett's theme and waltz from *Murder on The Orient Express* (1974), and snippets of scores from Trevor Jones's music to *The Last of the Mohicans* (1992) and Michael Nyman's *The Piano* (1993). In addition to the film music "classics", Richard Bissill's *Rhapsody for Piano and Orchestra*, which is influenced by the piano solos in the 1940s films *Dangerous Moonlight* and *While I Live*, was premièred with Philip Fowke on piano. John Williams's music for *Raiders of the Lost Ark* (1981) and *E.T.* (1982) ended the concert, the former having been voted by the audience in preference to the "Colonel Bogey March" from Kenneth J. Alford's music to *The Bridge on the River Kwai* (1957). Indeed, judging from the audience's reaction, it appears that the performance of John Williams's music was for many the climax of the concert.

Lorna Gibson

Czech Philharmonic Orchestra / Osmo Vänskä Rudolfinum, Prague: Saturday 29 March 2003

I was lucky to be in the Czech Republic at the end of March, because it coincided with a rare event. The Czech Philharmonic was playing a major symphony by Vaughan Williams, the *Symphony No 6*. So far as any of the current players could remember, this was the first time they had played it. Czech Philharmonic concerts in the Rudolfinum, the town's major concert hall on the banks of the Vltava (badly affected by floods last year) are regularly given three times - on Thursday and Friday evenings, and a shortened version of the programme on Saturday afternoon. I attended the Saturday afternoon concert, where the Vaughan Williams was preceded by a performance of Weber's *First Clarinet Concerto*.

Also new to the orchestra was the conductor, Osmo Vänskä, who was responsible for the choice of the Vaughan Williams. In an interview before the concert with the Czech newspaper *Lidové noviny* (27 March), Vänskä stressed the importance of drawing inspiration from 'other sources in addition to the great figures of Classicism and Romanticism'. He told the Czech reporter: 'I became intimately familiar with Vaughan Williams's work and English music in general during my time in Glasgow.' He takes up his post as conductor of the Minnesota Orchestra in the coming season.

The orchestra has not always been in the best form recently, and can be choosy how it responds to conductors. In this case the orchestra responded magnificently and the string section played with great unanimity and range of sonority, achieving the necessary pianissimos in the last movement excellently. Osmo Vänskä took (so it seemed to me, though I didn't time them) a brisk view of all four movements, interpreting the symphony as a strong symphonic statement rather than stressing its epic or dramatic qualities. The audience responded enthusiastically, at all three performances apparently. It is a pity that the concert was not broadcast, or so far as I know recorded, for wider transmission to the Czech public who have had few opportunities of getting to know the VW symphonies. (The *Tallis Fantasia* was recently performed by the Talich Chamber Orchestra, and *Flos Campi* was in a recent Prague Festival programme). According to the Czech Philharmonic's artist manager, Eva Hallerova, the orchestra enjoyed playing the work, one commenting that it presented no problems as it was 'like jazz'! - presumably he was thinking of the saxophone and cross rhythms in the third movement.

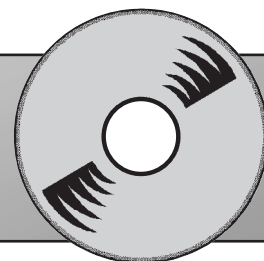
The programme was originally to have included a work contemporary with the Vaughan Williams, Richard Strauss' *Duett-Concertino*, but in the event the Weber *First Clarinet Concerto* was effectively played by Katefiina Váchová, the winner of last year's Prague Spring clarinet competition. The Thursday and Friday evening concerts also included a work by the Czech contemporary composer Svatopluk Havelka, *Tribute to Hieronymus Bosch* which Osmo Vänskä also enjoyed getting to know. 'I like it, but my task is primarily for the right notes to sound at the right time. If there is any message in the music, the listener will find it,' explains the artist, who frowns upon any dictatorial relationship to the musicians. 'The conductor is there solely for practical reasons, he is not indispensable for the music. Today there are so many excellent musicians in orchestras that they don't need any maestro', claims Vänskä.

Newspaper coverage of classical concerts in the Czech Republic today is as sparing as in Britain: Vůra Drápelová in *Mladá Fronta Dnes* noted the date of composition of the symphony and felt, as some of the British critics did at the first performance, that the work depicted the mood of people who had just survived the war and held out no message of encouragement. The critic of *Music Horizons* saw VW as a 'late romantic' and felt that the orchestra needed more time to prepare for effective realisation of the unfamiliar orchestration.

After these concerts, Osmo Vänskä is likely to be invited again, so perhaps the Czech public will have the opportunity of further acquaintance with VW symphonies - or is there a chance some of the excellent native Czech conductors will take them up?

M. Todd

Book Reviews



‘Vaughan Williams Essays’, edited by Byron Adams and Robin Wells, 280 pages, published in 2003 by Ashgate at the generously reduced price of £37.00

(The reduced price is available exclusively to all members of the Society. UK members should add £3.50 p&p while overseas members should consult Bookpoint Ltd (see below) about p&p. You can order either by using the yellow form sent to you with the June issue of the Journal or by contacting Bookpoint Ltd (Ashgate’s distributor). The address is Bookpoint Ltd, Ashgate Publishing Direct Sales, 130 Milton Park, Abingdon, Oxon, OX14 4SB, telephone 01235-827730, e-mail <ashgate@bookpoint.co.uk>. Cheques should be made payable to ‘Bookpoint Ltd’. PLEASE NOTE that you will be asked to quote the reference ‘30RVW1’ when ordering.)

This is a book I had much pleasure in reading, not only for the quality of the essays but also for the physical feel and appearance of the pages, and the production values generally. One might perhaps regard the original price as high, but with the 25% reduction offered to members of the Society it is not unreasonable.

There are 11 essays in all, each written by an American musicologist who has been supported by a Ralph Vaughan Williams Fellowship created by the Carthusian Trust in 1985. This Trust, as readers of this Journal may know, is based at Charterhouse School in Godalming in Surrey. The Fellowship was set up as a result of the efforts of William Llewellyn, when he was Director of Music at Charterhouse, with the aim of strengthening links between RVW, his music, and America. Since 1985 there has been a Fellowship awarded every year. The first Fellow, Byron Adams, is one of the editors of this book while the other, Robin Wells, has until very recently been a successor to William Llewellyn at Charterhouse. It will be no surprise to say that Llewellyn, Adams, Wells and several of the authors are active members of the Society. And many of them are now respected musicological academics on American campuses, helping to spread the word.

It is worth saying that all the essays have been written with the benefit of professional expertise based on enthusiastic research. I greatly appreciated the extensive use of acknowledgments, references and notes at the end of each essay as well as the full index at the end of the book. This practice means that the narrative flow is not overburdened by detail while, at the same time, the means are provided for the interested reader to pursue points of interest. Several of the articles have appeared in journals or elsewhere in earlier forms, but all gain by being brought together in this volume. I think it might be helpful to prospective buyers if I very briefly summarise the content of each essay and give, here and there, an indication of my personal responses.

Byron Adams: A careful and scholarly analysis of the many score revisions of the *Sixth Symphony* made at various times by RVW. This essay is written in a lively and enjoyable style and made me think a lot about the processes of composition.

Murray Dineen: A working out of a fascinating idea about how RVW’s early involvement with folk-song and national music could have informed the composition of the *Fifth Symphony*. To quote, ‘The folk-song idea in the *Fifth Symphony* is not expressed by a folk-song theme but rather by the treatment accorded to thematic material’.

Alison Sanders McFarland: A wonderful, deep account of RVW’s interactions with Gwen Raverat and Geoffrey Keynes in the sifting of possible scenarios for a work based on Blake’s *Job*.

Walter Aaron Clark: This is a serious harmonic analysis of *Riders to the Sea*, an excellent topic. Some intriguing arguments are made and I would have liked to follow them better, but my limited technical knowledge failed me at crucial points (for example, I confess I got lost in trying to understand how there can be three variants of an octatonic scale).

Stephen Town: An excellent in-depth account of the influences on the *Sea Symphony*, notably including Walt Whitman who also affected Delius, Elgar, Stanford, Parry and others. This is about people as well as music. I very much enjoyed the account of how the score developed over time, and would love to see the 24 volumes of manuscript at various stages of revision in the British Library.

Julian Onderdonk: This is about RVW hymns derived from folk-tunes, 16 of which had been collected by RVW himself. There are some interesting observations about ways in which the original melodies were modified before appearing in the English Hymnal or elsewhere.

Rufus Hallmark: This stands out for me as an excellent account of the close relationships between the ‘Songs of Travel’ poems of Robert Louis Stephenson and the song-cycle of RVW, and of the extraordinary life-time history of how the nine songs as a cycle, and their ordering, evolved over time right up until 1960 after RVW’s death.

Renée Chérie Clark: An account of how RVW’s *Four Last Songs* came into existence. This is partly about the music, but also partly about the complicated matter of whether RVW intended the four songs to be grouped together. As with the *Songs of Travel* it was not until 1960 that the *Four Last Songs* were published as a cycle in final form.

Nathaniel G. Lew: This gripping account traces the intriguing story of RVW’s *Pilgrim’s Progress* from a very early moment in 1877 when the family of a children’s author gave their first dramatic production based on Bunyan’s work. Many years later in around 1906, RVW was invited to join a ‘community project’ in Reigate with the same idea, and this experience formed the basis of a series of works culminating in the opera performed at the Royal Opera in 1951 to very mixed reviews.

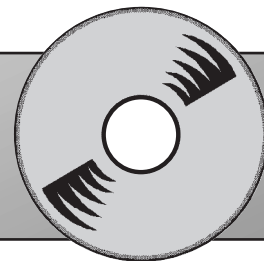
Daniel Goldmark: This essay concentrates informatively on two of RVW’s film-scores, *49th Parallel* and *Scott of the Antarctic*, to show how the collaborative process worked. Amusing in parts (in one case RVW produced a score when even the script was still in flux), it misses an opportunity of sketching the interaction or non-interaction between great figures in composing music (RVW) and film direction (Powell and Pressburger).

Charles Edward McGuire: A very thorough and absorbing history of English music festivals in the period up to 1910, when RVW’s *Sea Symphony* was premièred at the Leeds Festival. The way in which the choice and types of musical composition featuring in the Three Choirs Festivals, Birmingham Festival, Leeds Festival and others evolved with time is the main theme, with the particular case of the originality of the *Sea Symphony* taking centre stage.

In short, I recommend this book with very few reservations.

David Betts

CD Reviews



CD Review: Vaughan Williams Symphonies 3-6 London Symphony Orchestra Andre Previn, RCA Artistes Repertoires 2CDs 74321 886 802



No sooner had I lamented the absence from the catalogue of Previn's version of the *Sixth Symphony*, in my comparative survey of the various recordings (June 2003), than it should reappear, phoenix like, attractively coupled on a bargain double RCA CD with Symphonies 3-5.

These recordings will probably be familiar to many readers and were highly regarded on their original appearance in the late 1960s and early 70s, when they rivalled Boult's EMI set of the symphonies.

I think that Previn's recordings have stood the test of time well and are generally better than many more recent recordings.

I would go so far as to say that Previn's performance of *A Pastoral Symphony* is one of the greatest, if not the greatest performance available on CD. There is a translucent quality about this recording and a wonderful sense of inevitability, which is both moving and gripping at the same time. Previn's unhurried tempo seems absolutely right and Heather Harper proves to be an ethereal soloist in the last movement. This is truly a great performance in every way.

Previn's version of *Symphony No 4* is a little more controversial in view of a somewhat slower than usual performance of the opening movement. This did not worry me and if this version does not have the relentless intensity of the composer's own recording or that of Dmitri Mitropoulos there are other compensations in Previn's thoughtful and eloquent approach, notably in the searching and visionary second movement which, in this version, seems close to the world of the Epilogue of the *Sixth Symphony*.

Previn's version of the *Fifth Symphony* was considered to be one of the finest of his series (together with *A London Symphony* and *A Pastoral Symphony* and *Symphony 8*.) It is another unhurried and beautifully phrased traversal of this moving score. Perhaps the recording sounds a little "thinner" than some more recent recordings but this is Previn at his best and it is generally considered superior to his later Telarc version. Although Previn adopts comparatively slow tempi, he maintains the tension throughout the performance with the climaxes sounding magnificently inevitable.



Original poster advertising Previn's recording of *Symphony No. 4*.

The *Sixth Symphony*, like the *Fourth* is a more controversial performance with the Epilogue insufficiently hushed and rather fast. It remains a strong and thought-provoking version, again superior to a number of more recent contenders.

This is, therefore, a desirable set, especially at its modest price and for those who are unfamiliar with Previn's versions. All are strong performances and those of Symphonies 3 and 5 amongst the best.

The set is attractively packaged with a somewhat bizarre minimalist commentary by the anonymous (presumably French) writer, who, unsurprisingly, stresses the influence of French music and Ravel in particular on *A Pastoral Symphony* and links all four symphonies to the composer's experience of warfare in the Twentieth Century. The writer is certainly in no doubt as to the "meaning" of the *Sixth Symphony*; "Once again, two years

after the dropping of the atom bomb, Vaughan Williams was horrified by the madness of his contemporaries."

Footnote to my survey of recordings of *Symphony 6* (Issue no 27)

When I wrote my article for the June issue I was aware of a recording of the work performed by the Boston Symphony conducted by Sir John Barbirolli, but like Boult's BBC Radio Classics version I had been unable to track it down and forgot to mention it in my survey of the recordings.

With this in mind I am extremely grateful to Mark Todd for very kindly sending me a copy of it. It is a truly magnificent performance, recorded at a live concert in 1964 and was once available on the Music and Arts label (CD 251)

In particular, I have never before heard the second movement build up with such an inevitable sense of menace and anxiety. As Mark Todd pointed out to me, the Boston orchestra sounds more familiar with the idiom than do the Bavarian Radio Symphony in Barbirolli's other recording on Orfeo (although that remains a fine version).

The great drawback in the Boston version is the recording of the Epilogue. Barbirolli's performance of it is magnificent but the audience, unfortunately, sound as if they are involved in a mass practice for a "Who wants to be a Millionaire?" coughing fraud. The coughing is truly dreadful and effectively makes the disc uncompetitive in its present form. Hopefully it can be reissued one day with technological removal of the coughs.

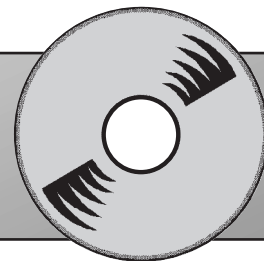
Also, just a reminder that Andrew Davis's excellent recording of the *Sixth Symphony* (which should have been highlighted in the list at the end of my article instead of Leonard Slatkin's RCA version) is now available on a single super-budget Apex CD (0927-49584-2).

Richard Hickox's recording with the LSO is about to appear on Chandos (CHAN 10103) coupled with *Symphony No 8* and a première recording of VW's early *Nocturne* of 1908.

Finally, the very desirable Abravanel Utah performance remains unavailable but Vanguard are apparently being revived, so there is some hope that it might return to the catalogue one day. I would like to thank Richard Adams very much indeed for making this magnificent performance available to me.

Jeffrey Davis

Music you Might Like



Armstrong Gibbs, Symphony 3 “Westmorland” Marco Polo 8.223553, National Symphony of Ireland, Andrew Penny.



Cecil Armstrong Gibbs (1889-1960) is a little known name in the history of twentieth century British music but one not without significance.

He was evidently a friend of Vaughan Williams and Ursula Vaughan Williams's biography of Ralph makes mention of Armstrong Gibbs working with RVW at the RCM during the period 1919-1920 and also refers to him finding Ralph and Adeline a furnished house in Danbury, Essex, in 1923.

I also seem to recall reading somewhere about VW showing Armstrong Gibbs an early score of *A Sea Symphony* but might have got this totally wrong as Armstrong Gibbs would have been very young at the time.

[VW stayed with Armstrong Gibbs in Cambridge in 1912 and played to him the sketches of the first two movements of *A London Symphony*. See Kennedy *Works of RVW*, p.105n - Ed.]

Like VW, Armstrong Gibbs studied history and music at Cambridge but unlike Vaughan Williams, he was not independently wealthy and was obliged to work as a schoolmaster for many years (a fate with which I can readily identify!)

He was eventually able to devote himself to a full-time composing and conducting career and was a prolific composer, gaining a reputation mainly as a composer of songs and chamber music.

However, his masterpiece is generally considered to be the third and last of his symphonies, subtitled “Westmorland” completed in 1944, an eloquent and heart-felt memorial to his son David, killed in action in 1943.

It would be easy to dismiss this work as being derivative, as kind of “Vaughan Williams and water” but I feel that there is much more to it than that. Above all it is a sincere, memorable and often beautifully composed eulogy somewhat in the spirit of “Hymnus Paradisi” by Herbert Howells.

The symphony starts ominously with funereal drumbeats leading to a vigorously beautiful pastoral-type theme, which conveys a strong sense of triumph over adversity (whether from a personal or national viewpoint). The second subject is a melody of considerable beauty (I had it running through my head most of today!)

Like the Fifth Symphony of Vaughan Williams, it offers, I believe, something of the spiritual experience of nature.

There is something Elgarian about the second movement “Cartmell Fell” (misprinted on the back of the CD as “Castnel Fel”) which rises to a climax of considerable nobility.

The lively, short and charming scherzo reminded me of the equivalent movement in Moeran's G minor symphony.

Browsing through back issues of the RVW Journal, I realised that I am not the first to make the VW/Armstrong Gibbs connection, as Mark Asquith, writing in a very interesting “Whatever Next” feature in February 1999, suggested this symphony as appropriate “follow on” listening to those who enjoy “A Pastoral Symphony” (together with Cyril Rootham's great Symphony1).

Mark Asquith described the final movement, “The Lake”, as a fine tone picture, which it certainly is. It is marked “With complete serenity” in the score and its yearning theme is, I would imagine, directly related to the wartime loss of the composer's son. This movement contains some heart-felt string writing, which conveys great warmth, tenderness and a growing sense of compassion. Although, at the end, the funereal drumbeats return, this fine symphony concludes on a note of profound peace and acceptance.

If you like this you might enjoy “Dale and Fell”, a CD on the Hyperion label devoted to string music by Armstrong Gibbs (CDA 67093) and there is more music by the composer on a very enjoyable recent collection of British Music entitled “Peacock Pie” (the CD also features a charming piece by Rootham) and there is also another Marco Polo disc of songs by Armstrong Gibbs (8.223458).

Jeffrey Davis

The Complete Poems of
Ursula Vaughan Williams
and a short story
Fall of Leaf



Edited, with an introduction, by Stephen Connock

Front cover of the new *Complete Poems of Ursula Vaughan Williams* to be published by Albion Music Ltd. in November or December of this year.

NEWS AND NOTES

3rd November 2003 - Barbican, London. Hilary Davan Wetton conducts the Royal Philharmonic Orchestra and the City of London Choir. Beethoven's Overture *Egmont* Op. 84, Haydn's Mass *In Time of War* and Vaughan Williams's *Dona nobis pacem*
10% discount to RVW Society members if they book through the C.O.L.C. Box Office. Call L.C.Openshaw on 020 8398 5058.

4th November 2003 - also at the Barbican. Richard Hickox conducts the London Symphony Orchestra in the original 1913 version of *A London Symphony*. The first half consists of the *Norfolk Rhapsody No. 2* and Ravel's *G Major Piano Concerto*. A concert not to be missed. Details from The Box Office, Barbican, Tel: 020 7638 8891

Ursula Vaughan Williams is happily recovering at home after a recent spell in hospital. She had a stomach complaint and, given her age, it was felt best to keep her under observation in hospital. All is now well and she looks better than ever.

Letters

We are always pleased to receive contributions for this page

Trains

I wrote to you some time ago regarding the possibility of making a pair of cast nameplates for locomotive 92041 Vaughan Williams. I wrote to the owners, English Welsh and Scottish Railways asking them if they had any plans to make cast nameplates for this series of locos, and if not, would they be agreeable if some were paid for (subject to sufficient interest) by the Society.

Their answer was a polite refusal saying that a decision had been made to keep the transfers. It seems a bit of a shame, but it is their loco! The plates would have had to have belonged to the Society and has been engraved on the back as to ownership.

The only steam engine that I can think of which was named after a composer was an ex GWR Castle - renamed Sir Edward Elgar in 1957, to mark the centenary of his birth.

John Clark

Vaughan Williams in Hollywood

Many are aware of Vaughan Williams's relationship with Bernard Herrmann, but some might be surprised to know that he has influenced other Hollywood film composers as well. I have long felt traces of VW in the film scores of Thomas Newman and James Horner. Director Peter Jackson has also mentioned VW when referring to the pastoral elements of Howard Shore's score for *The Lord of the Rings*.

A few years ago, I came across some trivia on the Internet Movie Database (www.imdb.com), which made light of the fact that legendary composer Jerry Goldsmith has been influenced by Vaughan Williams. June's issue of the Journal brought back a specific reference to my mind, which stated that Goldsmith's score for *Star Trek: The Motion Picture* (the very first Trek movie) had been influenced by VW's 6th Symphony. I cannot seem to find this specific reference anymore, though IMDB's mini-bio about RVW makes reference to his overall influence on Goldsmith. Nevertheless, the similarities become apparent when one listens and compares the score with the symphony. "Ilia's Theme" from *Star Trek* sounds remarkably similar to the majestic theme (or 'big tune') that appears in the middle of the first movement of VW's 6th Symphony. Goldsmith's music for the "Klingon Battle" seems to have been influenced by parts of the middle two movements of VW's symphony. Furthermore, the final movement of the symphony seems to have influenced Goldsmith with respect to the moments in the movie score that depict the mystery of space.

The orchestrations of the two works are also remarkably similar, though we will not find any saxophone solos in the *Star Trek* score or, conversely, any 'blaster beam' effects in the 6th Symphony. I should also point out that while VW's symphony has some points of optimism, it has an otherwise conflicted emotional quality, whereas Goldsmith's score, some dark tracks notwithstanding, has an overall optimistic quality. I think it is a testament to Goldsmith's skill that he is able to weave influences from another's work when writing his own music much as Vaughan Williams was influenced by folk-tunes. It is also worth noting that Goldsmith's score for *First Knight* (an otherwise forgettable movie) has an almost direct quote from the opening of VW's 6th Symphony in the track marked "Arthur's Farewell". You can find out more about Goldsmith's work by visiting Filmtracks.com (www.filmtracks.com).

On a final note, American watchers of the NBC television network may have also recognized the intense opening of VW's 6th Symphony being

used in promotional ads for some of the network's sitcoms. Yes...it may be hard to believe, but one of the greatest British composers has been enlisted for commercials for *Will & Grace* as well as *Friends*! Considering that *The Lark Ascending* has been used in Volvo commercials, perhaps we on the western side of the Atlantic have underestimated the influence of this composer we have come to greatly admire.

Matt Andalaro
Philadelphia, PA

Clear thinking on RVW

As a contributor to the June Journal I would like to say how much I enjoyed the issue as a whole, and especially Timothy Arena's article, which constitutes four pages of some of the clearest thinking about RVW I have ever read. His comments may not endear him to the academic cohort but I found myself nodding in agreement with most of them. (In particular his crack about musicologists producing material primarily to impress colleagues could apply so well to many composers!). The experiences he recites from within his University chime so well with my own, and one can only wish him luck in his endeavours on both the analytical and performing fronts to further awareness of RVW and others.

I think the single most important point that Timothy makes is that any analysis of RVW must take account of the harmony, but this area is so often neglected. Personally I think it is central to RVW's work and any analysis must start in this area and work out from it - it is the source of everything that is unique about the composer. Hopefully there will be future issues of the Journal in which this can be put into practice.

Paul Sarcich

VW Symphonies

Tony Noakes wonders how members rate VW's symphonies with others of the 20th century. My own view is that they are among the very greatest. The emotional range is enormous and, I am sure, is related to his outstanding character and personality as a man as well as his fecund musical imagination. The music is like nothing written before and his sound world is as distinctive as, say, Shostakovich. Ben and Lennox giggling over the scoring of the 4th symphony, were just young and silly and Britten never really got to grips with the symphony himself as his genius did not include a great ability to subject his material to organic growth. Britten could not stand Brahms either. Perhaps the slur that VW's technique was amateur and technically incompetent came from this source, but happily we do not hear this nowadays.

Ultimately, 'greatness' all boils down to how people respond to the music. Some see nothing in VW and never will. Others cannot stand Mahler. Over the years, I have yet to agree completely on what is 'great' music with another music lover. I suppose they are the works that are 'great' to the most people but then, if we do not agree, we can have our own list.

Considering Tony Noakes's list, I would drop Prokofiev as only 5 and 6 are outstanding. I would add Elgar (that seems a bit unfair on Prokofiev, as Elgar only wrote two complete symphonies but both are masterpieces); Walton (the 1st a masterpiece and the 2nd grossly underrated - perhaps I will let Tony have Prokofiev); Vagn Holmboe and Robert Simpson. The place of Havergal Brian is still undecided in my mind: recordings are incomplete and those that exist are not ideal so we have not heard him as we should yet.

Dr Gavin Bullock

The Nature of RVW's Musical Language & other Musings

May I express my thanks for a welcome breath of fresh air from across

the Atlantic? Timothy Arena's article in the June issue of the RVW Society Journal blew away lots of cobwebs, not least those spun by A E F Dickinson.

I acquired Dickinson's book many years ago and religiously ploughed through it, assuming that it was because I am not musically trained that most of it came over as verbose gobbledegook. And he always seemed to me to be far too dismissive of huge chunks of RVW's oeuvre.

Thank you, Mr Arena. I am sorry to learn that you have never visited England, and hope you can remedy this omission. May I suggest that you do it sooner than later. The England that RVW knew and loved is fast disappearing under a sea of concrete!

Whilst I have finger to keyboard, does anybody know what happened to the piece that RVW allegedly wrote for the cinema organist at the Odeon, Leicester Square, to play after the close of *Scott of the Antarctic*? Did it survive?

Michael Gainsford

Back in the doghouse

My June issue of the Journal of the RVW Society arrived today. I was very pleased with the emphasis on the 6th Symphony, as it was the first of his symphonies with which I became familiar. Whilst in college, I had purchased the first LP player in my hometown, and the Stokowski recording of the 6th, coupled with Messaien's "L'Ascension" was my third purchase (and I still treasure it.)

I am writing to inform you and Mr. Davis that the conductor of the Utah Symphony in those admired recordings of the 6th and of *Dona Nobis Pacem* was Maurice Abravanel; his last name is consistently misspelled throughout the article.

Roger K. Graham

Sons of Light

I noticed the plea in Timothy Arena's article in the June 2003 edition of the Journal that "someone should record *The Sons of Light*!"

Well someone has, or rather, did. Sir David Willcocks produced a very fine recording of *The Sons of Light* for Lyrita in 1982 with the Bach Choir, Royal College of Music Chorus and the London Philharmonic Orchestra. I am the proud owner of the original LP, SRCS.125, bought that year when its astronomical sleeve formed the cover of the *Gramophone* magazine.

The LP also contains Parry's *Ode on the Nativity* with the soprano Teresa Cahill "recorded in association with the RVW Trust". I was enthralled with the recording of both pieces on the LP but alas they never made the transition to CD. Now that the rubber on my belt drive has perished, my LP collection is silent . . . What has happened to Lyrita's past recordings, could the Society access the copyright via the RVW Trust? Alternatively, could the Society organise the transfer of the LP to CD for the benefit of members?

Robert Careless

The place of RVW symphonies

A weakish candidate for Cambridge University's General Ordination examination is said to have "mugged up" the Kings of Israel and Judah since for several years the Old Testament paper had been focussed on them. When to his dismay he found the question before him read "Compare the life and work of the prophets Elijah and Elisha" he wrote in reply: "Far be it from me to compare the lives of these holy men – here is a list of the Kings of Israel and Judah."

I am drawn towards similar wisdom by Tony Noakes's question (No. 27, p.30) - "how do members place the RVW Symphonies, in relation to the other great 20C symphonies (Sibelius, Nielsen, Prokofiev, Shostakovich, as well as Mahler)?" The Dickinson article (p.11) suggests this is generally "impossible to measure", yet I wonder whether Tony's listing of Sibelius out of alphabetical order implies that he stands out from the field, a view not uncommon and which I share. Bernard Shore's article on Tchaikovsky in his book "Sixteen Symphonies" refers to the 20C "decadence" of the Russian school! – and Bernstein remarked that "Ours is a century of death, and Mahler is its spiritual prophet." (Swafford, Brahms, Borzoi 1997 p.629).

Accepting that Sibelius and RVW are our Elijah and Elisha (my listing is alphabetical), with only the Gorecki No. 3 of like order last century, I put their symphonies in bands, greatest first, and leave your readers to dovetail them.

Sibelius	5 (1)	4 3	2 6	7 (K) (L)
RVW	3 2	7 6 5	(5)	8 4 1

Bracketed are the RVW9 not yet appraised by me, and the 19C works of the Finn, Kullervo (K) and Lemminkainen Suite (L). If I rate the *Antartica* higher than is usual, it is because of the supreme splendour of the central "Landscape" movement. Simona Pakenham's book calls the organ part "a fortissimo that shakes the soul and must make the ghost of Berlioz sick with envy", but the composer's programme-note is Spartan: "In this movement there is a part for the organ (if there is one and at the right pitch)". "What if there isn't?" I wonder.

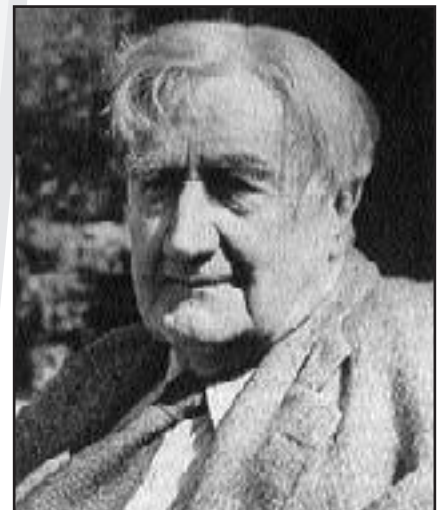
Another mischievous RVW note, on No. 9, asks "Why is a gong in the orchestra always supposed to be menacing? To the unmusical hearer a note on the gong means dinner; this perhaps often is menacing enough, as a well-known parody of a hymn reminds us." This eludes me; please can anyone oblige with the parody in question?

RVW is more given to cross-references between symphonies than other masters, yet I haven't seen the resemblances noted of the fanfare in the *Antartica* prelude to that in the *Serenade to Music*, or of the last eight notes of that prelude to an aspirational phrase in No. 5's *Preludio*. Nor is it much remarked that the baleful "two fried sausages" rhythm starting No. 6's second movement is used joyfully by Sibelius to end his No. 3.

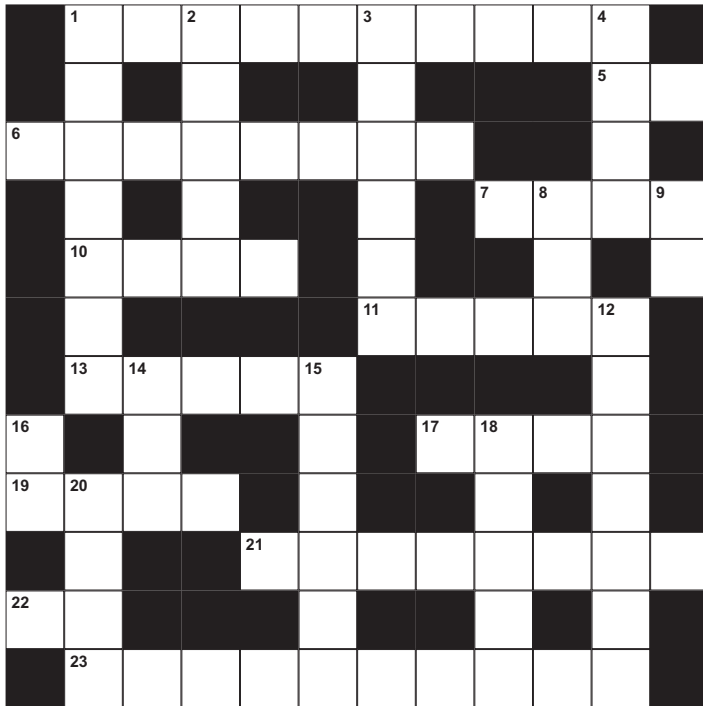
I fear this letter "drifts about" like the Sixth's finale, and I had better return to my first topic of comparing composers, for I fear that Mrs Britten's high ambitions for her worthy son (No. 26, p.15) have been demeaned by the unknown "poet" who wrote that:

"Beethoven, Bach and Brahms and Billy Byrd
Would all have had qualms
If they had heard
What's written
By Britten."

Frank McManus



RVW Crossword No. 14 by Michael Gainsford



Answers on Page 20

Next Edition: February 2004

RVW and Hymn Tunes

The deadline for contributions
is 10th December 2003

Across

1. Empress of Golden Town in *The Poisoned Kiss*. (10)
5. Now a form of music recording; in WW II is meant something very different, but RVW was involved in this as well. (1,1)
6. Song of 1899 (words by Tennyson). (8)
7. Second part of Ursula's words set by RVW in 1955. (4)
10. According to the folk song, milkmaids do this in the dew to make themselves fair! (4)
11. Goes with 'love' in the fourth *Song of Travel*. (5)
13. The Lane of Shrubsole's tune, admired by RVW. (5)
17. * *** three ships - seventh of *Carols for Male Voices* of 1942. (1,3)
19. This of France is No 15 of *Folk Songs of England* of 1912. (4)
21. Dedicatee of *Six Studies in English Folk Song*. (3,5)
22. ** Wenlock Edge. (2)
23. Attendant to Amaryllus in *The Poisoned Kiss*. (10)

Down

1. He makes good progress! (7)
2. This type of pen was made out of a hollow reed (*Ten Blake Songs*). (5)
3. This tree carol appears in *The First Nowell*. (6)
4. His father gave the singer this much land in the RVW folk song. (4)
8. Symonds is a favourite beauty spot in RVW's county of birth. (3)
9. Fantasy writing, forced in Italian music (1,1 or 2)
12. Herbert, RVW's friend, and dedicatee of *Hodie*. (7)
14. You should feel this after a *Poisoned Kiss*. (3)
15. A much-used musical form. (6)
16. Alternative form (Italian) of third degree of sol-fa scale. (2)
18. Direction of the *Seventh Symphony*? (5)
20. One of six, to be sung in time of war (1940). (4)

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**Call for
Papers**

The June 2004 edition
will concentrate on
49th Parallel

The deadline for
contributions is
10th April 2004

Where possible could contributors supply their article on disk, along with a printed copy. This makes the production of the Journal much easier, and reduces the number of errors, as it saves the re-typing of contributions.