

**RALPH VAUGHAN WILLIAMS:  
AN ANNOTATED BIBLIOGRAPHY  
1996 TO THE PRESENT (2018)**

**APPENDIX – ITEMS PUBLISHED IN 2017 AND 2018**

## INTRODUCTION

This Appendix to the 2018 release of the Vaughan Williams Bibliography is aimed at those readers who are interested to identify recent additions to the Vaughan Williams literature. For this reason it includes only those entries for items published in 2017 and 2018.

Although the full Bibliography is updated annually, this Appendix contains items spanning the last *two* years. This expanded coverage ensures all recent items are highlighted. (For example, the '2018' release of this Bibliography includes some items with a cover date of '2017' for the first time.)

I welcome any comments on the Bibliography and details of new publications for future annual updates: do contact me by emailing [davidmanning3@googlemail.com](mailto:davidmanning3@googlemail.com).

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## ITEMS PUBLISHED IN 2017 AND 2018

### A. PUBLICATIONS OF MUSIC

#### 2017

- A.25 Symphony No. 9 in E minor. Ed. Alain Frogley. Oxford: Oxford University Press, 2017.  
Includes a preface, discussion of sources and editorial methods, and detailed critical apparatus.
- A.26 *Three Nocturnes*. For voice and orchestra. Ed. Anthony Payne. London: Faber Music, 2017.

### B. COLLECTIONS OF VAUGHAN WILLIAMS'S WRITINGS

No new items

### C. BIBLIOGRAPHICAL/DISCOGRAPHICAL

No new items

### D. CORRESPONDENCE

#### 2018

- D.05 Cobbe, Hugh, Katharine Hogg and Colin Coleman. *The Letters of Ralph Vaughan Williams*.  
<http://vaughanwilliams.uk/>
- An online resource containing annotated transcriptions of over 5,000 pieces of correspondence of Vaughan Williams. The site contains all of Vaughan Williams's letters known to the editors and is an ongoing project. A selection of 757 letters were previously published in 2008 by Oxford University Press, edited by Hugh Cobbe (see D.02). 'The letters are chiefly from Ralph Vaughan Williams, but the database includes some responses which shed light on the subject matter, and also a number of letters from Adeline and Ursula Vaughan Williams. These provide further information and often include messages or observations from Ralph, and there are also letters from Adeline and Ursula written on behalf of the couple.' The project is supported by the Vaughan Williams Charitable Trust.

### E. ICONOGRAPHY

No new items

## F. BIOGRAPHY/LIFE-AND-WORKS SURVEYS

2017

- F.26 Barber, Robin, John Francis, and Tadeusz Kasa. 'The Last Will and Testament.' *Ralph Vaughan Williams Society Journal* 70 (October 2017): 9-14.

Includes a facsimile of Vaughan Williams's last will and testament, and identifies the people and organizations to whom the composer made bequests.

- F.27 Cobbe, Hugh. 'Meanwhile Back at Home: The Family Life of Ralph Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 70 (October 2017): 3-7.

Drawing largely upon the unpublished correspondence of Adeline Vaughan Williams, presents some glimpses into the domestic life of the composer and his wife. Includes a stark description of Ralph and Adeline as they appeared to the composer Bernard Herrmann in November 1946.

- F.28 Tennant, Janet. *Mistress and Muse: Ursula – The Second Mrs Vaughan Williams*. Albion Music, 2017.

The first biography of Ursula Vaughan Williams (1911-2007). Draws on family papers that were relatively recently deposited in the British Library. Describes each phase of Ursula's life, including early years in a peripatetic army family; her first marriage to Michael Wood; her becoming Ralph Vaughan Williams's muse and second wife; and finally a rich period of activity until her own death in 2007. A companion volume to Keith Tennant's biography of Ralph Vaughan Williams (F.23), although covering less familiar territory.

**Review:** Muncy, Graham, *Fontes Artis Musicae* 65/3 (2018): 183-5.

2018

- F.29 Connock, Stephen. *Toward the Sun Rising: Ralph Vaughan Williams Remembered*. Albion Music, 2018.

This book contains three sections. The first is a 76-page biographical account of Vaughan Williams's life by Stephen Connock drawing on new evidence from his interviews with dozens of people who knew Vaughan Williams. There is detailed discussion of Vaughan Williams's relationships with both Adeline and Ursula Vaughan Williams. The second section comprises summaries of interviews with 46 people who knew Vaughan Williams conducted by Stephen Connock from 1996 onwards. The third section brings together existing accounts of Vaughan Williams written by a wide range of individuals, many of which are otherwise difficult to access. The main text is supplemented by seven appendices on the family background and programme notes and reviews written by Vaughan Williams. In summary the book is a major resource for any researcher concerned with Vaughan Williams's life.

- F.30 Francis, John. 'Ralph Vaughan Williams: In his Time – An Introduction.' *Ralph Vaughan Williams Society Journal* 73 (October 2018): 3-4.

Introduces a series of articles that will discuss aspects of Vaughan Williams life and work as reported through contemporary newspapers, drawing principally on the online British Newspaper Archive (<https://www.britishnewspaperarchive.co.uk/>).

- F.31 Francis, John. 'Ralph Vaughan Williams: In his Time – The Vaughan Williams Family and Uncle Roland.' *Ralph Vaughan Williams Society Journal* 73 (October 2018): 5-7.

Quotes newspaper coverage about the death of Vaughan Williams's father, Edward Vaughan Williams, and the career of his uncle, Roland Vaughan Williams. Both pursued distinguished careers in law.

- F.32 McGrath, Jim. 'Mary Lawson's Memories of Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 73 (October 2018): 8-10.

Reprints extracts from the memoirs of Mary Lawson concerning Vaughan Williams during her time as a student at Imperial College and then a recording engineer with the BBC. Includes a description of the broadcast of the first performance of Vaughan Williams's Fifth Symphony in 1943.

- F.33 Barber, Robin. 'Chosen Hill: A Place of Magic and Myth for Gerald Finzi and Ralph Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 73 (October 2018): 11-13.

Discusses Vaughan Williams's close relationship with the Finzi family; reassesses Finzi's cause of death as likely to be disseminated shingles, rather than chickenpox, as claimed in the biographical literature.

## G. COLLECTIONS OF ESSAYS DEVOTED ENTIRELY/MAINLY TO VAUGHAN WILLIAMS

2018

G.06 Tadday, Ulrich, ed. *Ralph Vaughan Williams*. Musik-Konzepte. Munich: Edition Text + Kritik, 2018.

### Individual chapters (with cross-references):

Saremba, Meinhard, “‘Einander durch unsere Kunst kennen und lieben ...’: Ideale, Krisenbewusstsein und Interpretationsfragen im Leben und Werk von Vaughan Williams’ (I.105);

Csizmadia, Florian, ‘Ozean, Stadt und Land. Die ersten drei Sinfonien von Ralph Vaughan Williams’ (H.f.48);

Forkert, Annika, ‘Das Biest und die Schöne: Symphonies Nr. 4 und 5’ (H.f.49);

Traber, Habakuk, ‘Konturen für die Postmoderne: Zu den Sinfonien Nr. 6 bis 9’ (H.f.50);

Manning, David, ‘Die Instrumentalmusik von Vaughan Williams: Das nicht-sinfonische Werk für Orchester und das Tanztheater’ (H.c.39, H.g.22, H.h.22);

Marshall-Luck, Rupert, ‘Volksmusik, Landschaften und Turbulenzen: Die Lieder und die Kammermusik von Vaughan Williams’ (H.e.26, H.k.08);

Mücke, Panja, “‘A continuity with the past’: Ralph Vaughan Williams’ Opern’ (H.c.40);

Abels, Norbert, ‘Ralph Vaughan Williams and *The Pilgrim’s Progress*: Ansichten eines Lebenswerkes’ (H.c.41);

Dremel, Erik, ‘Das Vokale als Prinzip musikalischer Genese: Ralph Vaughan Williams’ Chor- und Kirchenmusik’ (H.d.30);

Stollberg, Arne, ‘Die Stimme der Eissphinx: Pastoralismus und Anti-Pastoralismus in Vaughan Williams’ *Sinfonia Antarctica* sowie der Filmmusik zu Scott of the Antarctic’ (H.f.51, H.j.16).

## H. ANALYSIS/CRITICISM OF INDIVIDUAL WORKS AND GENRES

### H.a. FOLK SONG

No new items

### H.b. HYMNODY

2017

H.b.20 Palmer Heathman, Katie. “‘Lift Up a Living Nation’: Community and Nation, Socialism and Religion in *The English Hymnal*, 1906.’ *Cultural and Social History* 14/2 (2017): 183-200.

The lead editors of *The English Hymnal* (1906), Percy Dearmer and Ralph Vaughan Williams, found Victorian hymnody in need of serious revision, and not just aesthetically. This musical book was intended as an expression of the editors’ Christian socialist politics involving in the participation of the congregation. This article examines how they achieved this by the encouragement of active citizenship through communal music-making, using folksong tunes alongside texts which affirmed community. This article argues that the editors wedded religion and high-quality music with a focus on citizenship drawn from British Idealism; using a cultural movement to seek social change. [A]

2018

H.b.21 Allen, Robert. ‘Evans, Owen, Parry, Prichard: Welsh Hymn Tunes in Works by Ralph Vaughan Williams.’ *Ralph Vaughan Williams Society Journal* 71 (February 2018): 13-15.

A summary of Welsh hymn tunes in hymnals edited by Vaughan Williams, and a brief discussion of the composer’s original works based on Welsh hymn tunes.

### H.c. OPERA/OTHER STAGE WORKS

2018

H.c.35 Atlas, Allan W. ‘Vaughan Williams’s *The Shepherds of the Delectable Mountains*: A Note on Proportions.’ *Ralph Vaughan Williams Society Journal* 73 (October 2018): 14-18.

Using the recording of *Shepherds* by Matthew Best (Hyperion CDA665749, 1992) as the jumping-off point, argues that two of the most notable articulations in the work—the entry of the messenger (Rehearsal 16/bar 1) and the entrances of the Voice of a Bird (Rehearsal 13/bar 2)—coincide with the work’s halfway mark (misses by an imperceptible 1.23% of the total duration) and ‘short’ Golden Section (precisely on the word ‘Lord’),

respectively. Also notes the presence that important articulations occur at roughly one-quarter and one-eighth of the way through the work, as well as another Golden Section at a significant articulation in the concluding 'Alleluia'. [A]

- H.c.36 Francis, John. 'Gathering Dreams.' *Ralph Vaughan Williams Society Journal* 71 (February 2018): 3-10.

An expanded version of the CD liner notes for the premiere recording of Vaughan Williams's incidental music for three Greek plays on Albion Records (*Beyond My Dream: Music for Greek Plays*, ALBCD033). Details the background to this little-known music by quoting letters by Isodora Duncan, Augustin Duncan, Gilbert Murray, and Vaughan Williams, which show that the potential collaborators did not settle upon a shared view of how to perform these works. Existing evidence regarding first performances is presented in full.

- H.c.37 Tongue, Alan. 'Gathering Dreams.' *Ralph Vaughan Williams Society Journal* 71 (February 2018): 10-11.

An amended version of Tongue's contribution to the CD liner notes for the premiere recording of Vaughan Williams's incidental music for three Greek plays on Albion Records (*Beyond My Dream: Music for Greek Plays*, ALBCD033), describing the contents of the surviving manuscripts.

- H.c.38 Lees, Colin. 'The Wasps.' *Ralph Vaughan Williams Society Journal* 72 (June 2018): 9-12.

Discusses the context and reception of Vaughan Williams's incidental music for Aristophanes' play *The Wasps*, first performed in Cambridge in 1909.

- H.c.39 Manning, David. 'Die Instrumentalmusik von Vaughan Williams: Das nicht-sinfonische Werk für Orchester und das Tanztheater.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 80-98 (G.06, H.g.22).

Abstract at H.h.22.

- H.c.40 Mücke, Panja. "'A continuity with the past": Ralph Vaughan Williams' Opern.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 120-37 (G.06).

Ralph Vaughan Williams was part and major protagonist of a renewal movement in English music, which was aware of its national rootage and regarded national colouration of music as essential for composition and the international acceptance of music culture. With his operas, Vaughan Williams draws upon several previous models of English theatre and thus establishes an intertextual link to various stages of English theatre history such as 17th-century Masque, 18th-century Ballad Opera, 19th-century Savoy Opera, Shakespeare's poetry and current plays in English. In each of his four operas [not including the 'Morality', *The Pilgrim's Progress*] he tests a differently accentuated and customized opera concept. [A]

- H.c.41 Abels, Norbert. 'Ralph Vaughan Williams and *The Pilgrim's Progress*: Ansichten eines Lebenswerkes.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 138-69 (G.06).

Norbert Abels follows the process of formation of a late theatrical opus by Ralph Vaughan Williams. After first reading the classical novel *The Pilgrim's Progress*, it took the composer over half a century to end his Opus Magnum, as he considered it himself. The 'Morality', originally by the baroque Puritan preacher and author John Bunyan, is here looked at in both a text-critical and a musicological manner. Vaughan Williams composed it across two World Wars, questioning the purpose of modern existence. The work's aesthetic qualities have been heavily misjudged, and thus it has been rarely performed. This essay intends to rediscover this work. [A, edited]

## H.d. CHORAL MUSIC

### 2018

- H.d.30 Dremel, Erik. 'Das Vokale als Prinzip musikalischer Genese: Ralph Vaughan Williams' Chor- und Kirchenmusik.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 170-85 (G.06).

This article gives an overview of Vaughan Williams's choral music, categorized according to ecclesiastical-sacred and spiritual-secular themes and performance contexts. The principles of vocal music and vocal articulation in these pieces, which are determined by breathing and voice, are particularly examined. The vocal principle is also found in other works by Vaughan Williams like the symphonies etc. It is becoming evident that Vaughan Williams wants to evoke through his music a special relation to spiritual themes in his works based on spiritual texts. With modality and other compositional techniques he attempts new ways of relating text and music. [A]

## H.e. SONGS

2017

- H.e.24 Owen, Ceri. 'On Singing and Listening in Vaughan Williams's Early Songs.' *19<sup>th</sup>-Century Music* 40/3 (2017): 257-82.

This article proposes that Vaughan Williams's works frequently frame the idea or demand the engagement of a listener's contribution, as modes of singing and listening—and singing-as-listening—are figured within the music's constitution. Taking as case studies the two early song cycles, *Songs of Travel* and *House of Life*, it demonstrates that such works explore the possibility of achieving a self-consciously collective authorial subjectivity reaching toward a musical intersubjectivity wherein boundaries between self and other, and between composer, performer, and listener, are collapsed. In this stage Vaughan Williams's earliest ideals for building a musical community in song, a preoccupation shared by a British musical culture in which, I argue, composition was imagined as a form of lyrical performance—or vocal production—and singing and listening as creative acts of musical and subjective 'making.' [A]

- H.e.25 Leistra-Jones, Karen. "“When once you have fallen into an equable stride”": The Peripatetic in Vaughan Williams's *Songs of Travel*.' *Journal of Musicological Research* 36/4 (2017): 259-291.

Vaughan Williams's cycle *Songs of Travel* reveals implications of walking as an embodied cultural practice. The cycle follows a vagabond character as he sets out on foot in pursuit of spiritual and artistic wisdom. Walking was a ubiquitous form of recreation in Vaughan Williams's social milieu, and many authors in the preceding decades had explored the subject at length. Their efforts helped to codify what Anne D. Wallace has termed 'peripatetic theory', which asserts that there are certain physical, perceptual, and spiritual experiences only possible by means of foot travel. Placing Vaughan Williams's music in dialogue with other peripatetic texts shows how walking—as an experience and a discourse in Victorian and Edwardian Britain—informed both individual songs and the narrative structures underlying the cycle. [A]

2018

- H.e.26 Marshall-Luck, Rupert. 'Volksmusik, Landschaften und Turbulenzen: Die Lieder und die Kammermusik von Vaughan Williams.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 99-119 (G.06, H.k.08).

Vaughan Williams's songs and chamber music span the whole of his compositional career; yet only a few works from these genres appear with any degree of regularity in concert programmes and in recordings. Beginning with a brief overview, this essay proceeds to a detailed examination of five works that are representative of three areas which were principal subjects of the composer's exploration and which, therefore, may be said to be in some measure representative of his work: the influence of folk tunes; the influence of Impressionism; and the expression of strife or struggle. [A]

## H.f. SYMPHONIES

2017

- H.f.46 Ross, Ryan. 'Is it Symphonic? Some Thoughts on the Critical Reception of Vaughan Williams's *Sinfonia Antartica*.' *Ralph Vaughan Williams Society Journal* 69 (June 2017): 6-9.

Briefly examines the critical reception of the *Sinfonia Antartica*, focusing upon selected opinions of the work as 'symphonic.' Argues that the composer's own views and habits, as well as the variety of forms taken by the symphony in Western music history, weigh against judging this composition too rigidly according to German or Beethovenian models. Proposes that this work fits with twentieth-century symphonic traditions, and that the composer's justifications for dubbing it a symphony should be sufficient for critics and listeners. [A]

2018

- H.f.47 Atlas, Allan W. 'Vaughan Williams and the New York Philharmonic: Three Glimpses Behind the Scenes.' *The Musical Times* 159/1943 (Summer 2018): 81-94.

Drawing on the archives of the New York Philharmonic (online at <http://archives.nyphil.org>), shows that (1) the one-year delay in the United States premiere of the Symphony in D on 30 November 1944 was the result of 'something as innocent as having to wait for a copy of the score to become available'; (2) it was a combination of unexpected circumstances—miscommunication between Bruno Walter and Bruno Zirato (the orchestra's Associate Manager) and matters 'political' concerning Dimitri Mitropoulos and Leopold Stokowski—that

resulted in Stokowski's conducting the New York premiere of the Symphony in E minor on 27 January 1949); and (3) the intended New York premiere of the *Sinfonia Antartica* by the Philharmonic came to naught—as a series of internal memos and five letters between the orchestra and Oxford University Press makes clear—because the orchestra was unable or unwilling to bear the expense of the small chorus that the symphony calls for. [A]

- H.f.48 Csizmadia, Florian. 'Ozean, Stadt und Land. Die ersten drei Sinfonien von Ralph Vaughan Williams'. In *Ralph Vaughan Williams*. Musik-Konzepte. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 31-44 (G.06).

Ralph Vaughan Williams is known today as one of the most important European composers of symphonies in the 20th century. However, he was in some sort of way a late developer as composer and found his way to the symphony via choral music: His first symphony, *A Sea Symphony*, is a vocal symphony that merges elements of the oratorio with those of the four-movement symphony. Together with the two following orchestral symphonies, *A London Symphony* and the *Pastoral Symphony*, it forms a trilogy that covers musically three aspects of Vaughan Williams's England: the ocean, London as a modern metropolis and the countryside. However, the three works are not to be understood in a purely programmatic sense but have spiritual and metaphysical undertones thus underlining Vaughan Williams's claim that music should be an expression of 'what lies beyond sense and knowledge'. [A]

- H.f.49 Forkert, Annika. 'Das Biest und die Schöne: Symphonies Nr. 4 und 5'. In *Ralph Vaughan Williams*. Musik-Konzepte. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 45-62 (G.06).

Vaughan Williams's middle symphonies, nos. 4 and 5, are often seen as two opposing poles, as extensions of the composer's double character. Between the pivot of "Englishness" on the one hand and New Music on the other, the two symphonies also toy with the tensions between new and old, German and English, and not least modernism and romanticism. Through analysis of their key motives and reception, the chapter offers a reading of both pieces as two facets of one single attempt by Vaughan Williams to respond to contemporary challenges in composition, both at home and in Europe. [A]

- H.f.50 Traber, Habakuk. 'Konturen für die Postmoderne: Zu den Sinfonien Nr. 6 bis 9.' In *Ralph Vaughan Williams*. Musik-Konzepte. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 63-79 (G.06).

The author deals with Ralph Vaughan Williams's post-war symphonies, Symphonies No. 6 to No. 9, which were composed in close succession, touching only briefly on the *Sinfonia Antartica*. The article is based on studies, texts and lectures given by the author in connection with a concert series in which Sir Roger Norrington performed Vaughan Williams's entire symphonic oeuvre (with the exception of the Symphony No. 7) with the Deutsches Symphonie-Orchester Berlin. [A]

- H.f.51 Stollberg, Arne. 'Die Stimme der Eissphinx: Pastoralismus und Anti-Pastoralismus in Vaughan Williams' *Sinfonia Antartica* sowie der Filmmusik zu *Scott of the Antarctic*.' In *Ralph Vaughan Williams*. Musik-Konzepte. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 186-205 (G.06, H.j.16).

In Ralph Vaughan Williams's music for the film *Scott of the Antarctic* and the *Sinfonia Antartica* developed from it, the superficially exhibited heroism surrounding the expedition team of Robert F. Scott is subtly undermined. The exotically inflected vocalises of the womens' voices – literally a siren's song representing the strange and seductive realm of the Antarctic – unveil an erotic obsession behind the ambitions of the South Pole explorers that ultimately leads them towards death. In contrast to this, the beginning of the film as well as the fourth movement of the Symphony (Intermezzo) portray an equally feminized pastoral idyll connected to the English countryside, which is destroyed by Scott's adventurous spirit revealing itself as an irrational and compulsive drive. [A]

## H.g. CONCERTOS AND SOLO INSTRUMENT WITH ORCHESTRA

### 2018

- H.g.22 Manning, David. 'Die Instrumentalmusik von Vaughan Williams: Das nicht-sinfonische Werk für Orchester und das Tanztheater.' In *Ralph Vaughan Williams*. Musik-Konzepte. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 80-98 (G.06, H.c.39).

Abstract at H.h.22.

## H.h. OTHER ORCHESTRAL MUSIC

2018

- H.h.22 Manning, David. 'Die Instrumentalmusik von Vaughan Williams: Das nicht-sinfonische Werk für Orchester und das Tanztheater.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 80-98 (G.06, H.c.39, H.g.22).

This chapter surveys Vaughan Williams's non-symphonic orchestral works and the music for dancing. Some of Vaughan Williams's best-known music is discussed – the *Tallis Fantasia*, *The Lark Ascending*, the *Fantasia on Greensleeves* – along with many of this composer's more neglected scores. The early works are afforded particular attention as many have been published and recorded for the first time only recently; they demonstrate how Vaughan Williams's musical language gradually emerged. Later works are then discussed including concertos, suites, and Masques for dancing; this may be a diverse repertoire, but a dynamic relationship between the old and the new emerges as a recurrent theme. [A]

## H.i. BAND MUSIC

2018

- H.i.07 Mutum, Tim. 'Vaughan Williams and the Brass Band.' *Ralph Vaughan Williams Society Journal* 72 (June 2018): 13-14.

Places Vaughan Williams's works for brass band in the context of the wider development of the brass band movement in Britain.

## H.j. FILM MUSIC

2017

- H.j.15 Foreman, Lewis. 'Scott of the Antarctic: The Complete Surviving Music Edited into Full Score by Martin Yates and Recorded by Dutton.' *Ralph Vaughan Williams Society Journal* 69 (June 2017): 3-5.

Provides background about Vaughan Williams's original film score, including music that was not included in the film, which is recorded here for the first time in 2017: Royal Scottish National Orchestra, Martin Yates, cond., Ilona Domnich, soprano, Dutton Epoch CDLX 7340.

2018

- H.j.16 Stollberg, Arne. 'Die Stimme der Eissphinx: Pastoralismus und Anti-Pastoralismus in Vaughan Williams' *Sinfonia Antartica* sowie der Filmmusik zu *Scott of the Antarctic*.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 186-205 (G.06).

Abstract H.f.51.

## H.k. CHAMBER MUSIC, SOLO PIANO, ORGAN

2018

- H.k.08 Marshall-Luck, Rupert. 'Volksmusik, Landschaften und Turbulenzen: Die Lieder und die Kammermusik von Vaughan Williams.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 99-119 (G.06).

Abstract at H.e.26.

## I. CONTEXTUAL/SOCIOLOGICAL

2017

- I.98 Calcraft, Raymond. 'Tradition and Faith: Ralph Vaughan Williams and Joaquín Rodrigo.' *Ralph Vaughan Williams Society Journal* 68 (February 2017): 7-10.

Points to parallels in the works and philosophies of Vaughan Williams and Rodrigo as well as to the historical positions that they occupy in the musical history of their respective countries.

- I.99 Saylor, Eric. *English Pastoral Music: From Arcadia to Utopia, 1900-1955*. Urbana, Chicago, and Springfield: University of Illinois Press, 2017.
- A topical and stylistic exploration of pastoral music from the first half of the twentieth century, particularly as seen through the lenses of Arcadia, War, Landscape, and Utopia. Several of Vaughan Williams's works come in for particular scrutiny, include the *Pastoral Symphony*, *The Shepherds of the Delectable Mountains*, *The Lark Ascending*, the *Pageant of London, England's Pleasant Land*, and *The Pageant of Abinger*, as do his relationships with such figures as George Butterworth, Ernest Farrar, and Constant Lambert, among others. The primary focus is on historical and hermeneutical issues, but there are occasional passages of closer analysis. [A]
- Reviews:**  
 Jenkins, Marty: *Music Reference Services Quarterly* 21/2 (2018): 102-03.  
 Matthews, David: *Fontes Artis Musicae* 65/3 (2018): 181-183.  
 Whittall, Arnold: *The Musical Times* 159/1942 (2018): 113-18.
- I.100 Wright, Simon. 'Hubert Foss on Vaughan Williams: A Broadcast Transcript.' *Ralph Vaughan Williams Society Journal* 68 (February 2017): 3-6.
- Presents an edited transcript of Hubert Foss's 14 January 1953 broadcast following the world premiere of the *Sinfonia Antartica*; provides background about the 547 broadcast talks that Foss gave for the BBC during the period 1933-1953.
- I.101 Collins, Sarah. 'Nationalisms, Modernisms and Masculinities: Strategies of Displacement in Vaughan Williams's Readings of Walt Whitman.' *Nineteenth-Century Music Review* 14 (2017): 65-91.
- At the time of his death in 1892, the paradigmatic American poet Walt Whitman was more widely celebrated in Britain than in his own country, having received the vocal support of the likes of Tennyson, William Michael Rossetti, John Addington Symonds, Swinburne (for a time) and Edward Carpenter. For these writers, Whitman's political egalitarianism – expressed through notions of 'manly love' and comradeship – presented a powerful alternative to prevailing Victorian forms of political and social relations. Whitman also provided significant inspiration for British composers at the turn of the twentieth century, with settings by Holst, Delius, Grainger, Scott, Gurney, Bridge, Stanford, Wood, Vaughan Williams and others. Yet while Whitman's transatlantic literary reception has come to be seen as a moment of crystallization in the formation of contemporary notions of homosexuality, his reception among British composers is viewed as having been highly circumscribed, focusing more on the democratic and mystical implications of Whitman's poetry.
- This article suggests a different account of Vaughan Williams's reading of Whitman, and explores the implications of this reading for our broader understanding of the relationship between several notions of nationalism, masculinity and modernism. This examination aims to complicate, inter alia, the narrative of rupture associated with the transition to modernism, by demonstrating how the continuity of intellectual concerns across aesthetic, national, and sexual spheres has been obscured by strategies of displacement. [A]
- 2018**
- I.102 Thomson, Aidan. "'Es klang so alt und war doch so neu": Vaughan Williams, Aesthetics and History.' In *British Musical Criticism 1850–1950*. Eds, Jeremy Dibble and Julian Horton. Woodbridge: Boydell and Brewer, 2018, 255-73.
- Vaughan Williams's writings on music cover a period of over 60 years, from 1897 to 1957. They include articles published in periodicals, encyclopaedia entries, programme notes, introductions to monographs and editions, and three collections of essays. They reflect a wide range of the composer's musical interests: the art music of the past and present (including his own works), the folk song movement, and the social function of music in Britain. Among the many influences on Vaughan Williams, four stand out in relation to his writings: his teachers (particularly Hubert Parry, Charles Villiers Stanford, and Maurice Ravel); the Folk-Song Society; his experience in a debating society at the Royal College of Music; and his social circle during his undergraduate days in Cambridge (including the philosopher G.E. Moore and the historian G.M. Trevelyan, as well as his cousin Ralph Wedgwood). [A]
- I.103 Wright, Simon. 'Introduction to "Vaughan Williams and the Orchestra": An Article by Hubert Foss.' *Ralph Vaughan Williams Society Journal* 72 (June 2018): 3-5.
- Editorial introduction to the reprint of an article by Hubert Foss first published in 1949 (see I.104), shortly before Foss' book on Vaughan Williams.

- I.104 Foss, Hubert. 'Vaughan Williams and the Orchestra.' *Ralph Vaughan Williams Society Journal* 72 (June 2018): 5-8.
- Reprint of an article first published in 1949, shortly before Foss' book on Vaughan Williams, edited by Simon Wright prefaced by a new editorial introduction (see I.103).
- I.105 Saremba, Meinhard. "‘Einander durch unsere Kunst kennen und lieben ...’: Ideale, Krisenbewusstsein und Interpretationsfragen im Leben und Werk von Vaughan Williams.' In *Ralph Vaughan Williams. Musik-Konzepte*. Ed. Ulrich Tadday. Munich: Edition Text + Kritik, 2018, 5-30 (G.06).
- Throughout his life, German composers' music played an important role for Ralph Vaughan Williams. Fostering friendly relationships with other nations became an integral part of his cultural values. This attitude and the appeasement policy of the 1930s led to his controversial acceptance of the Shakespeare Prize in Hamburg in 1937/38. Although he supported his native England during the world wars, he embraced other cultures and concerning the Home Music Movement, he suggested that it was 'right even to learn from the enemy'. As a keen follower of the Federal Union he even emphasized: 'We should know and love each other through our art – and it must be our own art, not a colourless cosmopolitanism. I believe that one's community, own's own language, customs and religion are essential to our spiritual health. Out of these characteristics, the "hard knots", we can build a united Europe and a world federation.' However, a huge movement in Britain towards promoting nostalgia and "Englishness" hijacked the interpretational sovereignty of Vaughan Williams and reduced his broad views to simplistic "green and pleasant land"-fantasies, although, as Enoch Powell phrased it, it would be better to be 'cured of the British Empire, of the pitiful yearning to cling to relics of a by-gone system'. Based on Vladimir Paperny's cultural theory, one might speak of Culture A (the adamant authoritarian autocracy of the Empire) and Culture B (the breakdown of the Empire beyond belief). Vaughan Williams's output is all too often related to the idyllic and self-conscious aspects of Culture A, less to the works that came along with the rise of Culture B (such as *Riders to the Sea*, symphonies 4 and 6 etc.). The British focus on Englishness has had a detrimental effect on the appreciation of his achievements in other countries. German orchestras played his works occasionally, mainly under the baton of English conductors. This only led to outstanding results when an artist like Roger Norrington, in his Vaughan Williams concert series, followed the platform planning of authentic interpreters like Adrian Boult. In addition to a regular involvement with Vaughan Williams's achievements, it is imperative to place his orchestral works on an international level as one of the greatest 20th-century symphonists alongside Mahler, Sibelius and Shostakovich. [A]
- I.106 Tudor, Philippa. 'Holst, Vaughan Williams and Walt Whitman.' *Musical Times* 159/1945 (2018): 3-26.
- Vaughan Williams was introduced to Whitman's poetry by Bertrand Russell in 1892 and began to set it to music in 1902. He remained influenced by Whitman for the rest of his life. Whilst Vaughan Williams' monumental and ground-breaking *Sea Symphony* and cantata *Dona Nobis Pacem* have ensured the appreciation of this influence, the influence of Whitman's poetry on Gustav Holst has been less appreciated. This article draws on recently rediscovered settings by both composers in examining their choices of Whitman's texts, and the inter-relationship between Holst and Vaughan Williams in their development and performance.
- For both composers the lure of Walt Whitman's poems was linked to their potential to push musical and philosophical boundaries. The subject matter of Whitman's poetry assisted their exploration of fresh ideas about death and war, whilst his use of free verse provided a natural bridge to Holst's exploration of innovative time signatures. The results are a lasting legacy of their musical development as well as some of the most memorable word painting of early twentieth-century music, from the 'Behold, the sea' of the *Sea Symphony* to the 'Beat! Beat! Drums!' of *Dona Nobis Pacem*. [A]