

**RALPH VAUGHAN WILLIAMS:
AN ANNOTATED BIBLIOGRAPHY
1996 TO THE PRESENT (2019)**

APPENDIX – ITEMS PUBLISHED IN 2018 AND 2019

INTRODUCTION

This Appendix to the 2019 release of the Vaughan Williams Bibliography is aimed at those readers who wish to identify recent additions to the Vaughan Williams literature. For this reason it includes only those entries for items published in 2018 and 2019.

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 '2019' release of this Bibliography includes some items with a cover date of '2018' 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.

David Manning

ITEMS PUBLISHED IN 2018 AND 2019

A. PUBLICATIONS OF MUSIC

2018

- A.27 *Symphony No. 4 in F minor*. 2nd edn. Ed. David Matthews. Oxford: Oxford University Press, 2018.
Includes a preface, discussion of sources and editorial methods, and detailed textual notes.
- A.28 *Scott of the Antarctic*. Reconstructed and edited by Martin Yates. Oxford: Oxford University Press, 2018.
First publication of the full, unedited, score of Vaughan Williams's film music for *Scott of the Antarctic* (1948). This publication demonstrates that Vaughan Williams wrote about twice as much as was included in the final cut of the film.
- A.29 *Fat Knight*. Orchestrated by Martin Yates. Oxford: Oxford University Press, 2018.
A seven-movement orchestral suite based upon Vaughan Williams's opera *Sir John in Love*. Vaughan Williams left only a two-piano draft of this suite; Martin Yates's realisation draws on the opera's orchestration to complete the work.
- A.30 *Job: A Masque for Dancing*. 2nd edn. Ed. Julian Rushton. Oxford: Oxford University Press, 2018.
A new scholarly edition, replacing the original from 1934. It includes a preface, discussion of sources and editorial method, detailed textual notes, and appendices, including material cut from the final work.
- Review:**
Simeone, Nigel: *Notes* 76/2 (2019): 322-27.
- A.31 *Songs of Travel*. For voice and orchestra. Orchestrated by the composer and Roy Douglas. London: Boosey & Hawkes, 2018.
First publication of the version for voice and orchestra as a study score (score and parts previously available on hire). The first, third and eighth songs are orchestrated by the composer, and the remainder by Roy Douglas.

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.

2019

- D.06 Hogg, Katharine. 'The Letters of Vaughan Williams Database: A Project Overview.' *Brio* 56/1 (2019): 29-41.

The Vaughan Williams Charitable Trust funded the creation of a database to make available transcriptions of all known letters of the composer. This article outlines the process of its creation and highlights some of the subject themes in the correspondence. [A]

E. ICONOGRAPHY

No new items

F. BIOGRAPHY/LIFE-AND-WORKS SURVEYS

2018

- F.29 Connock, Stephen. *Toward the Sun Rising: Ralph Vaughan Williams Remembered*. Tonbridge, Kent: 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.

Reviews:

Atlas, Allan W.: *NABMSA Reviews* 5/2 (2018): 5-8.

Muncy, Graham: *Brio* 56/1 (2019): 100-02.

- 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.
- 2019**
- F.34 Asmussen, Kirstie. 'Biographical Revisionism: Hubert Foss's Conflicting Portrayals of Vaughan Williams.' *Journal of Musicological Research* 38/3-4 (2019): 285-297.
For most of his career as the inaugural head of the Oxford University Press Music Department, Hubert Foss was a key figure in music publishing and had been central to the cultivation, politicization, and dissemination of English music. After leaving that profession in 1941, Foss occupied a more ancillary position in the development of music as a broadcaster and writer, and as a result, intended for his thoughts to contribute to musical debate, rather than dictate it. When he published the first full-length study of Vaughan Williams's life and works in 1950, it fuelled a recurring debate between two camps in British music studies: one that viewed Vaughan Williams as a thoroughly conservative and traditional composer, and the other that advocated for an appreciation of the composer's contribution to the emergence of modernism in British music of the 1920s and 1930s. Serving the agenda of both camps, Foss is an example of a biographer presenting two vastly contrasting images of a single composer. [A]
- F.35 Francis, John. 'A Question of Chronology.' *Ralph Vaughan Williams Society Journal* 74 (February 2019): 9-13.
A detailed study of the dating of letters from Vaughan Williams's period as organist of St Barnabas Church, Lambeth. Corrects previous dating assumptions to conclude that Vaughan Williams left the post in October or November 1899.
- F.36 Francis, John. 'Ralph Vaughan Williams: In his Time – Wagner and his New Art.' *Ralph Vaughan Williams Society Journal* 74 (February 2019): 18-21.
Notes Vaughan Williams's public lectures given in the period 1900-03, before describing in detail a talk he gave about Wagner on 19 March 1902, as reported in local newspapers.
- F.37 Cobbe, Hugh. 'Ralph Vaughan Williams: Not a Pacifist, but ...' *Ralph Vaughan Williams Society Journal* 75 (June 2019): 12-14.
Discusses Vaughan Williams's attitudes towards war and pacifism. Makes reference to: *Dona Nobis Pacem*; an illuminating letter written to Tippett regarding his position as a conscientious objector; and Vaughan Williams's practical contributions to both the First and Second World wars.
- F.38 Wenborn, Neil. "'A desirable end": Vaughan Williams and the Refugee Relief Effort of the 1930s and 1940s.' *Ralph Vaughan Williams Society Journal* 76 (October 2019): 9-11.
Describes Vaughan Williams's work to support refugees from Nazi oppression through the Dorking Refugee Committee, and the Home Office Committee for the Release of Interned Alien Musicians.

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 und *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 Antartica* 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

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 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 of and major protagonist in a renewal movement in English music, which was aware of its national roots 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 und *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 complete 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]

2019

- H.c.42 Heywood, Thomas. 'Vaughan Williams's Operatic Rebellion: An Investigation of the Composer's Avoidance of Stylistic Cosmopolitanism in *Hugh the Drover*.' *Ralph Vaughan Williams Society Journal* 74 (February 2019): 14-17.

Discusses how Vaughan Williams attempted to realise his belief in musical nationalism in his first operatic project, *Hugh the Drover*. Shows that Vaughan Williams drew on a mixture of indigenous and European influences including folk song, Tallis, Purcell and Mascagni.

- H.c.43 Green, Andrew. 'The *Shepherds of the Delectable Mountains*: A Pastoral Episode: Vaughan Williams's Secret Salute to the Fallen of the Great War?' *Ralph Vaughan Williams Society Journal* 75 (June 2019): 3-11.

Argues that Vaughan Williams's one-act opera, first performed in 1922, is intimately related to the First World War. Refers to the popularity of Bunyan's *Pilgrim's Progress* during the period, and discusses how many points in the work can be regarded as metaphors for, or reflections upon, war experiences.

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

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]

2019

- H.e.27 Francis, John. 'Vaughan Williams and the Troubadours: When the Pretty Nightingale Sings.' *Ralph Vaughan Williams Society Journal* 75 (June 2019): 15-17.

Vaughan Williams arranged a French song of the tenth or eleventh century for voice and piano which was first performed in 1904. The text Vaughan Williams intended to use does not survive (he first considered and then rejected a poor modern translation titled 'Quand le Rossignol', which is how the song is listed in Michael Kennedy's *A Catalogue of the Works of Ralph Vaughan Williams*). This article describes the research undertaken to identify 'Quant li louseignolz' as the text to be used in the first modern recording of the song on Albion Record's *The Song of Love* (ALBCD0037).

- H.e.28 Gilbert, Alison. 'Double Translation in Poetic Readings of Ralph Vaughan Williams's 'Whither Must I Wander.' *Ralph Vaughan Williams Society Journal* 76 (October 2019): 19-22.

Robert Louis Stevenson's poem 'Whither must I wander' is subtitled 'To the tune of wandering Willie'. That tune has only recently been discovered in the poet's papers. This article compares Stevenson's reference point with Vaughan Williams's original setting.

- H.e.29 Atlas, Allan W. 'Vaughan Williams, New Letters, and some Thoughts About the Date of *The House of Life*.' *Ralph Vaughan Williams Society Journal* 76 (October 2019): 23-24.

Based on two previously unknown letters from Vaughan Williams dated 13 and 14 February 1903 in which he asks permission of Ellis & White to reproduce the texts of some sonnets from Dante Gabriel Rossetti's *House of Life*, suggests that Vaughan Williams's eponymous cycle may date not just from 'during 1903', but from 'mid-February of that year at the very latest'. [A]

H.f. SYMPHONIES

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]

2019

- H.f.52 Allan, Robert. 'Some Thoughts on *A Pastoral Symphony*.' *Ralph Vaughan Williams Society Journal* 76 (October 2019): 12-14.

Reflections on the *Pastoral Symphony* prompted, in part, by Faber's new edition of the work edited by David Matthews. The vocal cadenzas that frame the final movement are discussed in detail.

- H.f.53 Ross, Ryan. "'Blaspheming Beethoven?": The Altered BACH Motive in Vaughan Williams's Fourth Symphony.' *Acta Musicologica* 91/2 (2019): 126-45.

Vaughan Williams's Fourth Symphony (1934) has elicited much discussion regarding its aesthetic nature and sources of inspiration. Early critics associated the work's dissonances with a concession to continental European musical modernism, or with a depiction of the political tensions of 1930s Europe. More recent commentaries have noted its references to Beethoven, one of which the composer admitted to in print. These commentators have argued either that these references constitute a continuation of the Beethovenian tradition in the twentieth century, or that they present a critique of the German composer. This essay adds a new argument in favour of the latter position. First, it examines Vaughan Williams's writings, which reveal respect for Beethoven's stature, sharp antipathy toward his aesthetic, and a tendency to negatively measure him against Johann Sebastian Bach. Next, it considers one of the main recurring motives of Vaughan Williams's Fourth Symphony, a slightly altered musical BACH cipher, through the lens of these writings. It concludes that the use and placement of this motive at the points in the Fourth Symphony which most strongly recall Beethoven are intentionally mischievous and echo musically Vaughan Williams's Bach-aided digs at Beethoven in prose. [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

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.

2019

- H.j.17 Howerton, Jaclyn. "'Doing his bit": Ralph Vaughan Williams's Music for British Wartime Propaganda Films.' PhD Thesis, University of California, Riverside, 2019.

Ralph Vaughan Williams espoused a practical aesthetic, as he believed that composers must first address national concerns. Too old to serve in the Armed Forces during the Second World War, Vaughan Williams was determined to serve his nation in its fight against fascism. Anxious for war work, he mentioned to Arthur Benjamin that he was willing to compose for films. Benjamin contacted Muir Mathieson, the musical director of the wartime Ministry of Information, who quickly offered Vaughan Williams the opportunity to score the 1941 Michael Powell film; *49th Parallel*. The film was a success and Vaughan Williams was fascinated by the new propaganda opportunities provided by scoring film music.

This dissertation examines in detail the film music of Ralph Vaughan Williams, especially in regard to its role as a propaganda tool used to support national morale during the Second World War. This research explores the role that Vaughan Williams's nationalistic style of music played within the first three propaganda films that Vaughan Williams scored—*49th Parallel* (1941), *Coastal Command* (1942), and *The Flemish Farm* (1943)—as well as their place within the war effort as an extension of the stereotype of the soft-spoken, resilient Briton. Despite Vaughan Williams's firm place in the history and repertoire of twentieth-century British composers alongside Edward Elgar

and Gustav Holst, little research has been conducted on his film scores. In addition to analyzing the surviving original scores for each of these films, this study investigates some potential explanation for Vaughan Williams's late entrance into film composition. This includes a brief analysis of the composer's humanitarian efforts throughout the war, his involvement with the Council for the Encouragement of Music and the Arts (CEMA), and his efforts on behalf of both European and Jewish immigrants. Although film music has often been relegated to a second-class status art-form, this research further traces the melodic themes that Vaughan Williams had not only written for each film, but also reused later in the 'high-art' realm of the British concert hall. [A]

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.

2019

- H.k.09 Slusher, Audra. 'Tonal Pairing in the Music of Ralph Vaughan Williams: A Modified Schenkerian Approach.' MM Thesis, Northern Arizona University, 2019.

The music of Ralph Vaughan Williams (RVW) often falls into the category of transitional works, i.e. those late-nineteenth- or early twentieth-century pieces which straddle the tonal/atonal divide. One of the alternatives to monotonicity used by RVW was tonal pairing, or the double-tonic complex. Tonal pairing describes a situation in which two concurrent tonics share the highest level of the tonal hierarchy. Vaughan Williams employed several methods to establish tonal pairing. Each of these methods is discussed, then illustrated using examples extracted from RVW's solo piano pieces. Since RVW's works combine traditionally tonal elements with post-tonal practices, Schenkerian analysis can be applied, albeit in a modified manner. After considering the applicability of Schenkerian analysis to non-monotonic music, the art song "Whither Must I Wander" and the string quartet movement "Crug-Y-Bar" (from *Household Music*) are graphed out and analyzed. These pieces illustrate RVW's tonal-pairing methods on a larger scale. [A]

- H.k.10 France, John. 'Some Explorations of Ralph Vaughan Williams's String Quartet (No. 2) in A minor ("For Jean on her Birthday").' *Ralph Vaughan Williams Society Journal* 74 (February 2019): 3-8.

A survey covering the work's genesis, first performance, early reception and first recording.

- H.k.11 Benham, Hugh. 'Discovering the Suite of Six Short Pieces.' *Ralph Vaughan Williams Society Journal* 76 (October 2019): 15-18.

Musical commentary describing the *Suite of Six Short Pieces* later arranged for string orchestra as *The Charterhouse Suite*.

I. CONTEXTUAL/SOCIOLOGICAL

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.' *The 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's monumental and ground-breaking *A 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 *A Sea Symphony* to the 'Beat! Beat! Drums!' of *Dona Nobis Pacem*. [A]

2019

- I.107 Bixby, Philip. "‘The Landscape Is Empty’": The Lateness of Pastoral Conventions in the Music of Frank Bridge, Gustav Holst, and Ralph Vaughan Williams, 1910-1930.' Master of Fine Arts Thesis, University of California, Irvine, 2019.

This thesis explores a shift in the treatment of musical pastoralism by several English composers in the 1920s. The pastoral, whether literary or musical, carries with it connotations of tranquillity, nostalgia, and idealism. In the early twentieth century, many composers in England became interested in their nation's folksong revival, resulting in a musical idiom that often translated the expected affective connotations of the pastoral into their compositions. On the surface, these connotations seem to suggest a mode of expression antithetical to the goals of musical modernism. However, after the First World War, the composers analysed in this thesis began to

reformulate the techniques associated with musical pastoralism. By using Theodor Adorno's lateness discourse as an interpretive framework, the writer shows how Frank Bridge, Gustav Holst, and Ralph Vaughan Williams fracture the conventions of the pastoral mode after the war, divorcing them from their expected relationships with teleological formal structures. This post-war pastoralism, rather than resting comfortably in the conventional associations of the pastoral, instead expresses the fragmentation and alienation of the subject in modernity. This reveals a striking critical distance, a distrust of the pastoral's previous meanings, and a robust (yet subtle) manifestation of aesthetic modernism. [A]