

**RALPH VAUGHAN WILLIAMS:  
AN ANNOTATED BIBLIOGRAPHY  
1996 TO THE PRESENT (2020)**

**APPENDIX – ITEMS PUBLISHED IN 2019 AND 2020**

## INTRODUCTION

This Appendix to the 2020 release of the Vaughan Williams Bibliography is aimed at those readers who wish to identify recent additions to the Vaughan Williams literature quickly and without having to search through the main part of the Bibliography. For this reason it includes only those entries for items published in 2019 and 2020.

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 '2020' release of this Bibliography includes some items with a cover date of '2019' 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).

*David Manning*

## ITEMS PUBLISHED IN 2019 AND 2020

### A. PUBLICATIONS OF MUSIC

#### 2019

A.32 *Incidental Music to The Bacchae*. For alto solo, SSA chorus and orchestra. Ed. Alan Tongue. Wellington: Promethean Editions, 2019.

First publication of this incidental music composed in 1911.

A.33 *Incidental Music to Electra*. For voices and orchestra. Ed. Alan Tongue. Wellington: Promethean Editions, 2019.

First publication of this incidental music composed in 1911.

A.34 *Incidental Music to Iphigenia in Tauris*. For small orchestra. Ed. Alan Tongue. Wellington: Promethean Editions, 2019.

First publication of this incidental music composed in 1912.

#### 2020

A.35 *Vaughan Williams for Choirs 1*. Compiled and arranged by John Leavitt. Oxford: Oxford University Press, 2020.

Comprised of ten pieces for SATB choir, either in their original form or arranged for these performing forces. First of two volumes (see also A.36). The ten items are:

'The blessed son of God' from *Hodie*  
'No sad thought his soul affright' from *Hodie*  
A Song of Thanksgiving  
This is the truth  
O taste and see  
God rest you merry, gentlemen  
O how amiable  
He that is down need fear no fall  
At the name of Jesus  
Let us now praise famous men

A.36 *Vaughan Williams for Choirs 2*. Compiled and arranged by John Leavitt. Oxford: Oxford University Press, 2020.

Comprised of ten pieces for SATB choir, either in their original form or arranged for these performing forces. Second of two volumes (see also A.35). The ten items are:

'Spring' from Three Children's Songs  
'The Singers' from Three Children's Songs  
'An Invitation' from Three Children's Songs  
Whether men do laugh or weep  
John Dory  
Nothing is here for tears  
She's like the swallow (Newfoundland Folk Song)  
Greensleeves  
Silence and Music  
'Land of our birth' from A Song of Thanksgiving

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

No new items

## **C. BIBLIOGRAPHICAL/DISCOGRAPHICAL**

No new items

## **D. CORRESPONDENCE**

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**

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.

## 2020

- F.39 Field, Robert. 'A Dorking Friendship.' *Ralph Vaughan Williams Society Journal* 77 (February 2020): 9-10.  
A history of the Nower Care Home, Dorking, established by Barbara Evans (1884-1952). She knew Vaughan Williams through participating in the Dorking Refugee Committee. Vaughan Williams officially opened the care home in 1953; a report of his speech in the *Dorking Advertiser* is reprinted in the article.
- F.40 Page, Robert G. 'Leith Hill Place: A Discovery about its Early History.' *Ralph Vaughan Williams Society Journal* 77 (February 2020): 7-8.  
Investigates the ownership of Leith Hill Place in the late seventeenth-century. Mary Millett inherited the house from her husband, William Millett, in 1663. She then married John Green, also known by the surname Thorpe, in 1666.

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

No new items

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

### H.a. FOLK SONG

No new items

### H.b. HYMNODY

## 2020

- H.b.22 Hoch, Michael. 'Vaughan Williams and the Hymnals: An American Perspective.' *Ralph Vaughan Williams Society Journal* 79 (October 2020): 8-12.  
Summarises Vaughan Williams's approach to composing hymns and editing hymnals before describing Vaughan Williams's influence on the three twentieth-century hymnals of the Episcopal Church (1916, 1940 and 1982).

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

## 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

### 2020

- H.d.31 Coley, Bill. 'Sancta Civitas: A Performance and Recorded History.' *Ralph Vaughan Williams Society Journal* 78 (June 2020): 26-8.

Notes important performances of *Sancta Civitas* during Vaughan Williams's lifetime and describes existing recordings of the work.

- H.d.32 Heckert, Deborah. 'Hucbald's Fifths and Vaughan Williams's Mass: The New Medieval in Britain Between the Wars.' In *The Oxford Handbook of Music and Medievalism*. Ed. Stephen C. Meyer and Kirsten Yri. Oxford: Oxford University Press, 2020, 327-339.

In a *Musical Times* review of a 1923 performance of Vaughan Williams's *Mass in G minor* in Birmingham, H.C. Colles made the comment that 'there hasn't been so many parallel fifths since Hucbald.' This is just one blatant medievalist moment in a review that firmly places the Mass within a tangled web of historical images and associations. Colles's description of the Mass evokes historicism by utilizing imagery related to the medieval cathedral and drawing on the well-rehearsed 16th-century/Tudor tropes prevalent during these years. More interestingly, Colles also identifies an inherent anti-19th century, anti-Romantic sentiment underpinning the Mass, underlining his view that this work was something both very new and very old and not a throwback to a Victorian neo-Gothicism. Using Vaughan Williams's Mass and its reception as a case study, this essay explores the new musical medievalism current during the first decades of the 20th century to outline changing attitudes toward the music of the past. The cosmopolitan nature of Victorian medievalism was transformed into an aesthetic that worked both with nationalist agendas and with modernist ideologies in a manner that ultimately created a connection between old and new music and disenfranchised romantic, 19th-century forbears. [A]

- H.d.33 Town, Stephen. *The Choral-Orchestral Works of Ralph Vaughan Williams: Autographs, Context, Discourse*. Lanham: Lexington Books, 2020.

Combines contextual knowledge, a musical commentary, an inventory of the holograph manuscripts, and a critical assessment of the opus to create substantial and meticulous examinations of Ralph Vaughan Williams's choral-orchestral works. Discusses fourteen works drawn from all stages of Vaughan Williams's career. [edited author abstract]

## H.e. SONGS

### 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]

## 2020

- H.e.30 Francis, John. 'In His Time: The 1904 Song Cycles.' *Ralph Vaughan Williams Society Journal* 77 (February 2020): 3-6.

An account of the initial reception of Vaughan Williams's music in and around the year 1904, drawing on contemporary newspaper reviews. Works discussed include *Willow-Wood*, *The House of Life* and *Songs of Travel*.

## H.f. SYMPHONIES

### 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]

### 2020

- H.f.54 Brookes, Phillip. 'The Strange Case of *A London Symphony* and what George Butterworth Actually Did, or: With a Little Help from my Friends.' *Ralph Vaughan Williams Society Journal* 78 (June 2020): 3-9.

Discusses George Butterworth's role in the composition of Vaughan Williams's *A London Symphony*. Recalls accounts that suggest Butterworth helped inspire the work's genesis and shows that Butterworth supported Vaughan Williams by providing critical comments on the developing work. Furthermore, Butterworth helped secure the first performance, made a short score, and organised copying of the parts. Finally the article speculates about what happened to the lost manuscript full score of the work.

- H.f.55 Hedley, William. 'Vaughan Williams's Pastoral Vision.' *Ralph Vaughan Williams Society Journal* 78 (June 2020): 10-19.

A description of the *Pastoral Symphony* and a survey of published recordings of the work.

- H.f.56 Keener, Andrew. 'Recording the Vaughan Williams Symphonies.' *Ralph Vaughan Williams Society Journal* 78 (June 2020): 20-22.

Andrew Keener relates his experiences as the producer of numerous outstanding recordings of Vaughan Williams's symphonies from the 1980s onwards. Includes recordings conducted by Vernon Handley, Leonard Slatkin, Martyn Brabbins, Andrew Manze, Mark Elder and others.

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

2020

- H.g.23 Coley, Bill. 'Vaughan Williams's Violin Concerto: "A Neglected Gem"?' *Ralph Vaughan Williams Society Journal* 79 (October 2020): 17-20.

A review of recordings of the Violin Concerto, prefaced with quotations from the critical literature and a summary of the work's performance history.

## H.h. OTHER ORCHESTRAL MUSIC

2020

- H.h.23 Atlas, Allan W. 'Vaughan Williams the *Serenade to Music* and Opening Night at Lincoln Center.' *Musical Times* 161/1950 (2020): 21-38.

The opening night of Philharmonic Hall, the first venue at Lincoln Center to be completed, on 23 September 1962, featured the New York Philharmonic conducted by Leonard Bernstein, three choirs, and an all-star cast of soloists. The programme included—along with works by Mahler, Beethoven, and Copland—Vaughan Williams's *Serenade to Music*. This article addresses the following questions: (1) why did Bernstein include it on the programme?; (2) at what point in the genesis of the programme did he decide to include it?; (3) how did his performance differ from Vaughan Williams's score (and it did)?; and (4) how did New York's two leading music critics at the time—Harold Schonberg of *The New York Times* and his counterpart at the *New York Herald Tribune*, Paul Henry Lang—receive the work? [A]

- H.h.24 Carpenter, Simon. 'Ralph Vaughan Williams, Herbert Brewer of Gloucester Cathedral, and the Tallis Fantasia.' *Ralph Vaughan Williams Society Journal* 79 (October 2020): 24-5.

Discusses Herbert Brewer's role in commissioning the *Tallis Fantasia* for the Gloucester Three Choirs Festival in 1910. Explores how Brewer may have come to know of Vaughan Williams in the preceding years.

## H.i. BAND MUSIC

2019

- H.i.08 Allen, Stephen Arthur. 'A Gem of Historical Significance: Vaughan Williams's *Henry V* Overture.' *Brass Band World* 286 [page 285] (July/August 2019): 24-25.

- H.i.09 Allen, Stephen Arthur. 'The Case for Vaughan Williams's *Henry V*.' *Brass Band World* 287 [page 286] (September 2019): 32-33.

These two articles take a close look at Vaughan Williams's *Henry V* Overture, his previously lost 'Golden Era' brass band piece of the early 1930s. The articles reveal a dynamic approach to condensed narrative storytelling via a supple use of sonata form ideas. Part 1 considers the curious origins of the work and refutes any attempt to imply that RVW was anything less than very enthusiastic about the work. It looks at the historical 'framing' of Hitler's period in power by Vaughan Williams's *Henry V* Overture (1933) and Walton's 1944 score for Olivier's movie version of the same play. Part 1 also discusses the larger formal issues and how the set of English and French folksongs are distributed. Part 2 focuses on a forensic analysis of Vaughan Williams's musical response to Shakespeare in terms of narrative thrust—the whole play is expertly condensed into some 8 minutes of music. It sets the work in the context of *Dona Nobis Pacem* with pacifist implications. It examines Vaughan Williams's complete transcription of Byrd's Earle of Oxford's March at the end as a kind of symphonic epilogue in line with Vaughan Williams's symphonic practice. [A]

- H.i.10 Allen, Stephen Arthur. 'Music that Grips the Soul: Vaughan Williams's *Prelude on Three Welsh Hymn Tunes* (1955).' *Brass Band World* 289 [page 287] (October 2019): 33-35.

This article resolves the issue of Vaughan Williams's having scored his own brass band works himself. It investigates the nature of Vaughan Williams's so-called 'cheerful agnosticism', setting the *Prelude on Three Welsh Hymn Tunes* (1955) against the contemporary background of Vaughan Williams's Sixth, Seventh ('Antartica') and Eighth Symphonies. It draws formal analogies with Vaughan Williams's earlier brass band

overture Henry the Fifth, questioning the drawing of sharp lines between the sacred and profane. Alongside other articles by this author, it raises interesting questions about Vaughan Williams's immersion in brass band culture, at least from the years 1955 (the date of this Prelude, written for the Salvation Army) to 1957 (the year of the Variations for Brass Band, for the National Championships of Great Britain). [A]

- H.i.11 Allen, Stephen Arthur. 'The Final Flourish! *Flourish* on "The Morris Call" (1935) by Ralph Vaughan Williams.' *Brass Band World* 290 [page 289] (December, 2019): 35.

This article looks at the rediscovery of another brass band gem—a brief 30-second flourish—and its curious origins and recording, and why the work was subsequently 'lost.' Its basis in English dance and its Lydian mode make it a brief but distinctive addition to the repertoire and the article proposes a rich context of Vaughan Williams's works for brass in which the work would be welcomed. [A]

## 2020

- H.i.12 Allen, Stephen Arthur, 'Redeeming "RVW": Vaughan Williams's Variations for Brass Band, Ninth Symphony (Others not Excluded) and the Summation of a Theme', *Musical Times* 161/1951 (2020): 51-94.

This is forensic look at Vaughan Williams's late masterpiece, the *Variations for Brass Band* (1957), and how it can now be understood as a summary of Vaughan Williams's lifelong use of a certain musical theme. The article examines every occasion Vaughan Williams uses this theme, from the earliest (in *The Solent and A Sea Symphony*) to the last (the second movement of the Ninth Symphony—where it is played, notably, on the flugel horn, a brass band instrument). It presents a thoroughly argued case for reasonably reimagining the Variations as a kind of 'Epilogue', not only to the Ninth, but also to Vaughan Williams's entire symphonic arc. It proposes the brass band masterpiece as a 'solution' to the otherwise tragic outcome of the Tess of the D'Urbervilles narrative underpinning the second movement of the Ninth, situated in the context of the outcomes of the entire symphony. By motivic connection with the Seventh Symphony ('Antarctica') and formal connection to the Scherzo of the Eighth (a 'Divertissement'-like single movement for an orchestral consort—in this case the British brass band) the article particularly demonstrates deep connections with the final, late, trio of Vaughan Williams's symphonies. The case is set not only in Vaughan Williams's greater symphonic context, but in relation to every major point of his musical journey—as a grand outcome of the 'pilgrim' idea in his work. Allen discusses this further at <https://vimeo.com/421486237> [A]

- H.i.13 'The Work of a Heavyweight: Ralph Vaughan Williams's *Variations for Brass Band* (1957).' *British Bandsman* 6048 (June 2020): 16-21.

This is a significant complement to the author's trenchant article for *The Musical Times* (Summer 2020). It raises new and significant questions about the links between the theme of the Variations for Brass Band and that of the opening of *A Sea Symphony* (itself connected with Elgar's *The Dream of Gerontius*). The article also looks closely at the new finding of the same theme's roots in Vaughan Williams's even earlier *Heroic Elegy & Triumphal Epilogue* (1900-01), specifically as played on the organ. It explores a network of connections between the Variations, the Ninth Symphony, Salisbury Cathedral and Salvation Army (SA) bands. These links are particularly revealing given the association of the origins of SA brass bands with Salisbury Cathedral. The article also raises the question of how Eric Ball's SA bands and secular brass band musical culture inspired Vaughan Williams's late immersion in, and contribution to, the world of Brass Band music making. Allen discusses this further at <https://vimeo.com/421486237> [A]

- H.i.14 Muncy, Graham. 'The "Staffordshire" *Flourish* Rediscovered.' *Ralph Vaughan Williams Society Journal* 78 (June 2020): 29-30.

Reports that the author has traced the autograph score of Vaughan Williams's 'Flourish for Three Trumpets', located in the archives of the Staffordshire Record Office (this updates the location given in Michael Kennedy's *Catalogue*).

## H.j. FILM MUSIC

### 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 repertory 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]

## 2020

- H.j.18 Philpott, Carolyn, Elizabeth Leane, and Douglas Quin. 'Vaughan Williams and the Soundscapes of *Scott of the Antarctic*.' *Musical Quarterly* 103/1-2 (2020): 105-138.

The score Ralph Vaughan Williams composed for the 1948 Ealing Studios production *Scott of the Antarctic* has been acknowledged as one of the most outstanding contributions to film music of its time. However, to date, it has received considerably less scholarly attention than the much more famous work it germinated, the *Sinfonia Antartica* (1949–52). This article draws on Vaughan Williams's correspondence, manuscripts, and sketches relating to *Scott of the Antarctic* held in the British Library, published literature by the composer and other scholars, and the authors' analysis of the film's soundtrack, to examine the score's meaning and its role in supporting the film's narrative and Antarctic setting. The authors focus in particular on Vaughan Williams's representation of the film's primary theme of 'heroism' and his depiction of the unique and extreme environment that forms the backdrop of—and simultaneously plays a key role in—the story. At the same time, they consider the way his score combines with other sounds in the film, particularly natural wind sounds and relevant dialogue. Ultimately, the article demonstrates that Vaughan Williams not only composed a score that satisfied the production team and critics, but that also reflected his own contrasting views on the film's subject – Robert Falcon Scott's leadership of his final, fatal expedition to the Antarctic. [A]

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

### 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*.

## 2020

- H.k.12 Herman, David. 'Ralph Vaughan Williams and the Organ.' *The Diapason* 111/1 (January 2020): 14-18.

Explores Vaughan Williams's relationship with the organ as a performer and composer, and his views on the instrument expressed in his writings. The article comments on Vaughan Williams's works for organ including *Three Preludes Founded on Welsh Hymn Tunes* and the *Prelude and Fugue in C minor*.

## I. CONTEXTUAL/SOCIOLOGICAL

### 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]

### 2020

- I.108 Atlas, Allan W. 'Herbert Francis Peyser: A New York Music Critic Contra Vaughan Williams (1921-23).' *Ralph Vaughan Williams Society Journal* 79 (October 2020): 13-16.

During the period January 1921-January 1922, the often-acerbic New York-based music critic Herbert Peyser (1886-1953) reviewed the United States or New York City premieres of four Vaughan Williams works, ultimately finding each of them lacking in one respect or another. In the order he reviewed them (and with the occasional compliment omitted): (1) *A London Symphony*: 'prolix . . . Of originality or striking beauty there is little'; (2) the *Tallis Fantasia*: 'the chief drawback lies in the unnecessary length and diffuseness . . . and in the monotony that modal melodies . . . always entail'; (3) *A Sea Symphony*: it 'is eminently the sort of thing written to order for British or American choral festivals' (and Peyser did not hold such music in high regard); and (4) the *Pastoral Symphony*: 'it suffers fatally from its composer's error of spinning his meditations over four long movements and preserving virtually the same mood through three of them . . . there is precious little spontaneity, inspiration or creative evidence.' And in all of this Peyser was not alone. Not until 3 April 1925, when Olin Downes wrote in *The New York Times* with reference to Vaughan Williams that 'a composer with genius [has come] along,' did Vaughan Williams's reception in New York begin to strike a positive note. [A]

- I.109 Green, Andrew. '*The Lark Ascending*: "Composed for Miss Marie Hall"?' *Ralph Vaughan Williams Society Journal* 79 (October 2020): 21-3.

A short account of the life of Marie Hall (1884-1956) based on the author's original research. Hall is best known to Vaughan Williams researchers as the soloist who gave the first performances of *The Lark Ascending*. This article describes how Hall became an internationally successful solo violinist of the Edwardian era. After the First World War Hall's career was mostly based in the UK; however, she continued to perform until the year of her death.