

**RALPH VAUGHAN WILLIAMS:
AN ANNOTATED BIBLIOGRAPHY
1996 TO THE PRESENT (2021)**

APPENDIX – ITEMS PUBLISHED IN 2020 AND 2021

INTRODUCTION

This Appendix includes only those items published in the last two years and is aimed at readers wishing to locate new publications. This timespan ensures all recent items are noted including anything published shortly after the previous annual update. All items are also in the main bibliography.

Details of new publications are welcome and can be sent to: davidmanning3@gmail.com.

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ITEMS PUBLISHED IN 2020 AND 2021

A. PUBLICATIONS OF MUSIC

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:

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

2021

- D.07 Coombs, Simon. 'Cum Sancto Spiritu.' *Ralph Vaughan Williams Society Journal* 80 (February 2021): 16.
Reprints a newly identified letter by Vaughan Williams naming the 'Cum Sancto Spiritu' from Bach's *Mass in B minor* as his favourite piece of music, in response to a request from John Mead, a member of the Royal Army Service Corps, writing on behalf of a British Forces Network radio programme title 'Celebrities' Choice'. [After this article was published, the letter was added to the Vaughan Williams letters database, reference [VWL 5201](#).]

E. ICONOGRAPHY

No new items

F. BIOGRAPHY/LIFE-AND-WORKS SURVEYS

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.

2021

- F.41 Connock, Stephen. *The Edge of Beyond: Ralph Vaughan Williams in the First World War*. Tonbridge: Albion Music, 2021.

The first book to cover in detail Ralph Vaughan Williams's experiences in the First World War. Presents original research describing how Vaughan Williams enlisted with the Royal Army Medical Corps on New Year's Eve 1914 and was posted to the Western Front in mid-1916. After travelling with his Unit, the 2/4th London Field Ambulance, to Salonica, he applied for a commission and was accepted as an Officer Cadet by the Royal Garrison Artillery, serving with 141 Heavy Battery, 86th Brigade. His period in the Ambulance Service was harrowing but from March 1918 he was under even graver danger as the German Army embarked upon their Spring Offensive. Uniquely, this book traces Vaughan Williams's involvement in three major battles – the Battle of Amiens, the Fifth Battle of Ypres, and the Battle of Courtrai. After the armistice, Vaughan Williams took part in the Allied Army of Occupation, marching toward Cologne in Germany, before being appointed Director of Music for the First Army in Valenciennes in December 1918. He was finally demobilised on 15 July 1919.

The Edge of Beyond frames its account of Vaughan Williams's wartime activities with chapters on his earlier and later life. A pivotal chapter explores the impact of the war on Vaughan Williams's music, focusing on the *Pastoral Symphony*, *Sancta Civitas*, and *Riders to the Sea*. Connock refers to these works as the composer's 'Great War Trilogy'. With 100 photos, maps, and other illustrations this book provides a substantial account of Vaughan Williams's military experience and places it within the wider context of his life and work [A, edited].

Review:

Neill, Andrew: *The Elgar Society Journal*, 22/5 (2021): 47-50.

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

2021

- H.a.32 Francis, John. 'Ralph Vaughan Williams: The Folk Song Arrangements.' *Ralph Vaughan Williams Society Journal* 80 (February 2021): 29-35.

The author discusses new recordings of Vaughan Williams's folk song arrangements released by Albion Records. The article notes Vaughan Williams's approach to folk song collecting, which often focused on the tunes more than the words. Also discusses the collecting work of Cecil Sharp and Maud Karpeles in the South Appalachian Mountains, and the latter's trip to Newfoundland.

- H.a.33 Wood, Peter. 'Vaughan Williams's Adaptations of English Folk Songs.' *Ralph Vaughan Williams Society Journal* 81 (June 2021): 3-6.

Identifies the folk tunes used in a number of Vaughan Williams's works.

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).

2021

- H.b.23 Seddon, Andrew M. 'Recordings of Vaughan Williams[s] Hymns.' *Ralph Vaughan Williams Society Journal* 81 (October 2021): 16-17.

Compares four albums of Vaughan Williams's hymn-tune settings, including a table identifying which hymns are in each release. Also notes that Vaughan Williams's original hymn tunes are available in a complete recording of the *New English Hymnal*.

H.c. OPERA/OTHER STAGE WORKS

No new items

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. [A, edited]

2021

- H.d.34 Atlas, Allan W. 'Rehearing Vaughan Williams's *Toward the Unknown Region*.' *The Musical Quarterly* 104/1-2 (2021), 71-92.

Reviews what the literature says about the 'meaning' and structure of *Region* (1907), and then offers a close reading of the internal proportions of the work based on a 'real-time' analysis of seven recordings. Singles out two proportions: (1) the midpoint of the piece (surrounding the double bar at rehearsal G.2) coincides with the point of greatest harmonic/tonal instability; and (2) the beginning of stanza 3 (at E.2-5) and the beginning of stanza 4 (at L.3), both of which are characterized by gestures of disintegration and rebirth, are equidistant from the beginning and the end of the piece, respectively, and the piece therefore displays a sense of what I call *proportionally symmetrical 'outer poles'*. (Note that tonal ambiguity at the midpoint also appears in such works as 'Silent Noon', *The Shepherds of the Delectable Mountains*, and the *Serenade to Music*, while there is an even more prominent display of proportionally symmetrical outer poles in the *Fantasia on a Theme by Thomas Tallis*.) Finally, calls attention to the many similarities between *Region* and Parry's *Blest Pair of Sirens* (1887), which Vaughan Williams held in the highest regard, and concludes that *Region* represents an act of 'heartfelt homage' to the earlier work. [A]

- H.d.35 Coley, Bill. "'Not intended for liturgical use": Vaughan Williams's *Magnificat* and *Benedicite*.' *Ralph Vaughan Williams Society Journal* 80 (February 2021): 7-10.

Describes the compositional history, early performances and recordings of Vaughan Williams's *Magnificat* and *Benedicite*. Also quotes literature exploring Vaughan Williams's unusual non-liturgical setting of the Magnificat text.

- H.d.36 Green, Andrew. 'A Moon Circling a Planet: *Lord, Thou hast been our refuge*.' *Ralph Vaughan Williams Society Journal* 81 (June 2021): 15-17.

The title notes Michael Kennedy's description linking this short choral work to the *Mass in G minor*. The author places the motet in the context of First World War remembrance in the early 1920s, centred on annual commemoration of the armistice.

- H.d.37 Williams, Tony. 'Comparing Approaches to the *Book of Revelation* in Vaughan Williams's *Sancta Civitas* and Franz Schmidt's *Das Buch mit Sieben Siegeln*.' *Ralph Vaughan Williams Society Journal* 81 (October 2021): 3-12.

Compares the musical settings of passages from Revelation by Vaughan Williams and Franz Schmidt in their oratorios *Sancta Civitas* and *Das Buch mit Sieben Siegeln*. Explores issues including text selection, responses to the biblical source's symbolism, and the historical context of the aftermath of the First World War.

- H.d.38 Woodward, Ralph. "'Word over all": Texts and Harmonies in *Dona Nobis Pacem*.' *Ralph Vaughan Williams Society Journal* 81 (October 2021): 13-15.

The author places *Dona Nobis Pacem* in the context of earlier choral works by British composers, before examining how Vaughan Williams set his texts with reference to harmonic and tonal devices.

H.e. SONGS

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

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

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 ('Antartica') 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 Allen, Stephen Arthur, '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

2020

- H.j.18 Philpott, Carolyn, Elizabeth Leane, and Douglas Quin. 'Vaughan Williams and the Soundscapes of *Scott of the Antarctic*.' *The 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

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

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.

2021

- I.110 Atlas, Allan W. 'Vaughan Williams in *Modern Music*.' *The Musical Times* 162/1957 (2021): 47-66.

During the course of its 23-year run (1924–1946), the New York-based journal *Modern Music* ran 29 review-articles that dealt critically with Vaughan Williams's music, while another 42 items referred to him in passing. Although there was the occasional favourable statement, the general tenor of the reviews was negative, with the most demeaning coming from Aaron Copland, for whom Vaughan Williams's *Benedicite* was 'the music of the gentleman-farmer'. And that the critic-composers of *Modern Music* leaned in that direction is not surprising, since the journal prided itself as being the voice of high modernism. The article lists all 71 references to Vaughan Williams, summarizes those that discuss the music in more than passing fashion, and provides thumbnail biographies for those critics who are no longer well known. [A]

- I.111 Francis, John. 'In His Time: "Then we burst forth, we float", 1905 to 1907.' *Ralph Vaughan Williams Society Journal* 80 (February 2021): 11-15.

Explores the reception of Vaughan Williams's music in the years 1905–07 as reported in contemporary newspaper reviews and articles. Identifies the first performance of a previously unknown song, 'The Rock of Rubies', given in May 1906. Explores responses to the premiere of *Toward the Unknown Region* at the Leeds Festival in 1907.

- I.112 Francis, John. 'Vaughan Williams in His Time. The Old Wind in the Old Anger: *On Wenlock Edge* and the String Quartet in G minor.' *Ralph Vaughan Williams Society Journal* 81 (June 2021): 10-14.

The early reception of the String Quartet in G minor and *On Wenlock Edge* is explored and numerous quotations from newspaper reports and reviews are included. The contrasting critical judgements of Ernest Newman and Edwin Evans are highlighted.