

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

**Compiled in 2012 by:
Paulina Piedzia Colón, Devora Geller,
Danya Katok, Imani Mosley, Austin Shadduck,
Maksim Shtrykov, and Serena Wang**

**Edited by:
Paulina Piedzia Colón and Devora Geller (2012–17)
David Manning (2018–)**

**Introduction by:
Allan Atlas**

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INTRODUCTION

When the first installment of this bibliography appeared in Spring 2013, there were four such compilations devoted to the scholarly literature on Ralph Vaughan Williams. The earliest of these was Peter Starbuck's bibliography of 1967, which lists both writings by and about Vaughan Williams.¹ Rather more extensive was Neil Butterworth's 1990 *Ralph Vaughan Williams: A Guide to Research*, which includes 564 items, though some of these are somewhat shaky in terms of scholarly importance.² This was followed just a few years later, in 1995, by *Ralph Vaughan Williams: A Bibliography*, compiled and annotated by Graham Muncy and Robin Barber, and issued as an in-house publication by the Ralph Vaughan Williams Society itself.³ Its seventy-one items consist predominantly of publications by British scholars, while its publication date made it just slightly too early to include the new wave of Vaughan Williams scholarship that was just then beginning to emerge.⁴ There followed a gap of a decade and a half, one that was closed by the launching in June 2011 of Eric Saylor's work in the online bibliographical series titled *Oxford Bibliographies*.⁵ Devoted for the most part to the 'hardcore' musicological literature—it points out that this society's *Journal* is not peer reviewed and is 'often, though not exclusively nonscholarly in content and tone'—the bibliography contains 137 entries as of its last modification on 29 September 2015 (we write this in June 2016).

To some extent, the present bibliography tries to have its cake and eat it too. Though concerned mainly with the 'scholarly' literature, it stretches that term, certainly more so than does the *Oxford* compilation. In general our criterion for including an item was this: does it constitute required—or at least useful—reading for someone wishing to write a comprehensive study about Vaughan Williams? If the answer was yes, the item was included. As for items that were excluded: we have generally omitted wide-ranging studies in which Vaughan Williams is taken up only as one among many in the larger narrative. In other words, an item had to deal either entirely or at least substantially with Vaughan Williams.

No less important is this: our bibliography begins with material that was published in 1996; the first installment came as far forward as 2012, and since then we have updated the work each year. The year 1996 is a good starting point for two reasons: (1) it avoids duplicating all the items already included in the works by Starbuck, Butterworth and Muncy/Barber, as well as many in Saylor's bibliography; and (2) it was in 1996 that

¹ Peter Richard Starbuck, 'Ralph Vaughan Williams, O.M., 1872-1958: A Bibliography of his Literary Writings and Criticism of his Musical Works,' M.A. thesis for Fellowship of the Library Association (1967); this is a revised and expanded version of 'Ralph Vaughan Williams: A Bibliography,' which had served as Starbuck's submission for the Diploma in Librarianship, University of London (1962).

² Neil Butterworth, *Ralph Vaughan Williams: A Guide to Research*. Garland Composer Resource Manuals 21 (New York: Garland Publishing, 1990); oddly, perhaps, the work does not include reviews of books. In addition to the lightly-annotated bibliography, there is a list of the composer's works (organized by genre), a discography, a list of Vaughan Williams's writings about music, a list of the poets upon whom he drew in his vocal works, and, finally, a personalia.

³ Graham Muncy and Robin Barber, *Ralph Vaughan Williams: A Bibliography* (n.p.: RVW Society, 1995).

⁴ There are also worthwhile bibliographies in a number of life-and-works surveys of the composer: Ursula Vaughan Williams, *R.V.W.: A Biography* (Oxford: Oxford University Press, 1964); Michael Kennedy, *The Works of Ralph Vaughan Williams*, 2nd ed. (Oxford: Oxford University Press, 1980); James Day, *Vaughan Williams*, 3rd ed. Master Musicians series (Oxford: Oxford University Press, 1998), as there are also in the Vaughan Williams entries in the revised editions of *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart* (see the entries at F.11 and F.13, below).

⁵ Online at <http://www.oxfordbibliographies.com>.

Alain Frogley's path-breaking *Vaughan Williams Studies* appeared, and so transformed what had been a trickle of 'new-wave' Vaughan Williams scholarship into something of a rapids-filled river. At the same time, the geography of Vaughan Williams research widened substantially, as scholars in the United States began to play a significant role.

Finally, we had no idea, in Spring 2013, that still another bibliography was in preparation: Ryan Ross's rather stupendous *Ralph Vaughan Williams: A Research and Information Guide* (see the entry at C.10).⁶ With its 1,420 annotated entries (these include articles written by Vaughan Williams himself), list of works, family tree, and index, this is by far the most exhaustive bibliography that we have, one that simply must sit on the shelf of any Vaughan Williams researcher. We can only hope that plans to issue updated editions will come to pass.

A few words are necessary about how this bibliography came to be. During the Spring 2012 academic semester, the PhD/DMA program in music at The Graduate Center of The City University of New York offered a doctoral-level seminar on Vaughan Williams. Titled 'Vaughan Williams: The Early Years (to World War I),' the seminar was directed by Allan Atlas and enjoyed visits from Rufus Hallmark, Julian Onderdonk, and Alain Frogley. The eight students who took the class for credit toward the degree (there were also two auditors) had a choice: either write a research paper or participate in the compilation of the bibliography that follows. Seven of the eight students opted for the latter, and the bibliography is *entirely* their work (they are all named above). As a project to be completed as part of a seminar's work, we faced one very significant obstacle: the time constraint imposed by the fourteen-week-long academic semester, since students could not be expected to continue working on the project long after the semester ended. Fortunately, though, our two editors, Paulina Piedzia Colón and Devora Geller, did just that, and they are due nothing less than a loud—even thunderous—round of applause.

The bibliography is organized into nine sections, one of which is itself subdivided into eleven sub-sections:

- A. Publications of Music
- B. Collections of RVW's Writings
- C. Bibliographical/Discographical
- D. Correspondence
- E. Iconography
- F. Biography/Life-and-Works Surveys
- G. Collections of Essays
- H. Analysis/Criticism of Individual Works and Genres: (a) folk song, (b) hymnody, (c) opera and other stage works, (d) choral works, (e) songs, (f) symphonies, (g) concertos, (h) other orchestral music, (i) band music, (j) film music, (k) chamber music, solo piano, and organ
- I. Contextual/Sociological Studies

Within each section (whether main or 'sub') the entries are organized in chronological order, with multiple entries for a single year given in alphabetical order by author's surname. Each entry is followed by a brief abstract of its contents and, where applicable, by a list of reviews. If an item seemed to fit equally well in more than one section, it appears more than once and with the appropriate cross-reference. An '[A]' at the end of an abstract indicates that the abstract is the work of the author. If, for a given item there is no abstract, it is because, despite efforts to obtain it, the item itself remained unavailable to us.

⁶ Published as part of the series titled *Routledge Music Bibliographies*. New York and London: Routledge, 2016.

Acknowledgements: We wish to thank Alain Frogley, Alan Gillmor, Deborah Heckert, Nathaniel Lew, and Julian Onderdonk for their careful reading, constructive comments, and other contributions.

Allan Atlas

Note from the Current Editor

In 2018 Allan Atlas invited me to continue updating this bibliography. A new issue will continue to be published annually on the Ralph Vaughan Williams Society website: <https://rvwsociety.com/bibliography/>

Please do send me details of corrections and items to add for next year's release. I look forward to hearing from you: davidmanning3@gmail.com

For articles published in the journal of the Ralph Vaughan Williams Society this bibliography follows the title used on the cover: *The Journal of the RVW Society* until no. 45, June 2009; and then the *Ralph Vaughan Williams Society Journal* from no. 46, October 2009.

David Manning

THE BIBLIOGRAPHY

A. PUBLICATIONS OF MUSIC

This category includes (1) those compositions by Vaughan Williams that are published for the first time, and (2) 'significant' new editions of works that had been published previously.

2002

- A.01 *Nocturne and Scherzo* (1906) – *Scherzo* (1904). For String Quintet (2 violins, 2 violas and cello). Ralph Vaughan Williams: The Early Works. [Ed. Bernard Benoliel.] Introduction by Michael Kennedy. London: Faber Music, 2002.

In 1904 Vaughan Williams wrote a *Ballade and Scherzo for String Quintet*; in 1906 he revised the *Ballade*, renamed it *Nocturne*, and composed an entirely new *Scherzo* based on the folksong 'As I Walked Out'; this edition presents the revised work of 1906 and the original *Scherzo* of 1904 (with individual parts for performance).

- A.02 Piano Quintet in C minor (1903). For violin, viola, cello, double bass and piano. Ralph Vaughan Williams: The Early Works. [Ed. Bernard Benoliel.] London: Faber Music, 2002.

- A.03 Quintet in D major (1898). For clarinet, horn, violin, cello and piano. Ralph Vaughan Williams: The Early Works. [Ed. Bernard Benoliel.] Introduction by Michael Kennedy. London: Faber Music 2002 (with individual parts for performance).

The front cover refers to the inclusion of a 'piano score,' but it is a full score.

- A.04 String Quartet in C minor (1898). Ralph Vaughan Williams: The Early Works. [Ed. Bernard Benoliel.] Introduction by Michael Kennedy. London: Faber Music, 2002.

2008

- A.05 *Heroic Elegy and Triumphal Epilogue* (1901). For orchestra. Ralph Vaughan Williams: The Early Works. [Ed. Alain Frogley.] London: Faber Music, 2008.

A full score.

- A.05a *Scenes Adapted from Bunyan's Pilgrim's Progress* by Evelyn U. Oules. Ralph Vaughan Williams. PME 14. Ed. Nathaniel G. Lew. Wellington: Prometheus Editions, 2008.

Presents the literary script and the extant music that Vaughan Williams wrote for a 1906-1907 dramatization of John Bunyan's work.

- A.06 Symphony No. 5 in D major. 2nd edn. Ed. Peter Horton. Oxford: Oxford University Press, 2008.

Issued in two versions: (1) a hardbound version with extensive critical notes (2008), and (2) a paperbound 'study score,' in which the critical notes have been omitted (2009).

- A.06a *The Wasps* (1909). London: Faber Music, 2010.

Performing edition for narrator, male voices and orchestra, with an English singing translation by David Pountney.

2011

- A.07 *A Cambridge Mass.* For SATB soloists, double chorus and orchestra. Ed. Alan Tongue. London: Stainer & Bell/The Vaughan Williams Charitable Trust, 2011.

Composed in 1897-1899 for the Doctor of Music degree from Cambridge University; the five movements set the Credo, Offertorium (orchestra only), Sanctus, Hosanna, and Benedictus; available in both vocal- and study-score formats; note that the vocal score omits the Offertorium, presumably because voices are absent in that movement; the piano reduction is by Jeremy Aknai.

- A.08 *The Garden of Proserpine.* For soprano solo, chorus, and orchestra. London: Stainer & Bell/The Vaughan Williams Charitable Trust, 2011.

A vocal score issued in conjunction with the first recording of the work on Albion Records CD 012 (2011).

- A.09 *The Mayor of Casterbridge*. Incidental music for a radio dramatization of Thomas Hardy's novel. Ed. Nathaniel G. Lew. Wellington: Prometheus Editions, 2011.
A score of the incidental music that Vaughan Williams composed for a 1950 BBC radio dramatization of Thomas Hardy's novel.

- A.09a *Twelve Traditional Carols from Herefordshire*. For unaccompanied mixed chorus or voice(s) and piano: Collected and arranged by E.M. Leather and R. Vaughan Williams. Ed. Roy Palmer. London: Stainer & Bell, 2011.
A reissue of the original 1920 edition, but now with the SATB choral arrangements in open score, with all verses underlaid beneath each voice, and with versions for solo voice and keyboard; extensive notes on each carol.

2012

- A.10 *Bucolic Suite*. Ed. Julian Rushton. Oxford: Oxford University Press, 2012.
Completed in 1900, revised in 1901, and first performed in 1902, the work was set aside in 1907; a note written by Ursula Vaughan Williams in December 1960 states that Vaughan Williams wished to destroy it; includes information about the source and editorial emendations.
- A.11 *Concerto for Bass Tuba and Orchestra*, 2nd edn. Ed. David Matthews. Oxford: Oxford University Press, 2012.
Based on all earlier sources and with text-critical notes; includes two sets of phrasing for the 'Romanza': (1) that of the first edition, which was influenced by Ralph Catelinet, the tuba player for whom Vaughan Williams composed the work (as part of the celebrations marking the 50th anniversary of the London Symphony Orchestra, of which Catelinet was first tuba), and (2) that of Vaughan Williams's autograph manuscript.
- A.12 *Fantasia for Piano and Orchestra*. Ed. Graham Parlett. Oxford: Oxford University Press, 2012.
Begun in 1896, completed in 1902, and revised in 1904, the manuscript, in the British Library, was 'rediscovered' in 2010 by Mark Bebbington, who subsequently 'premiered' and recorded it; also published with piano reduction of orchestral part.
- A.13 *Serenade in A minor*. Ed. Julian Rushton. Oxford: Oxford University Press, 2012.
The work dates from 1898; after performances at Bournemouth in 1901 (premiere) and London in 1908, the work then 'vanished'; the edition provides information about the source (housed at Yale University) and editorial emendations (see H.h.25).
- A.14 *Sinfonia Antartica*, 2nd edn. Ed. David Matthews. Oxford: Oxford University Press, 2012.
Includes an introductory essay by Max Jones about the Antarctic association.
- A.15 *Symphony No. 6*, 2nd edn. Ed. David Lloyd-Jones. Oxford: Oxford University Press, 2012.
An edition based on all extant sources and with textual commentary.

2013

- A.16 *Burley Heath*. Ed. James Francis Brown. Oxford: Oxford University Press, 2013.
Together with A.18-19, this was one of a projected set of Four impressions for orchestra that was to be titled In the new forest; neither the set of four pieces as a whole nor Burley heath in particular was completed; the version offered in the edition was completed by the editor.
- A.17 *Harnham Down*. Ed. James Francis Brown. Oxford: Oxford University Press, 2013.
- A.17a *Nocturne: Whispers of Heavenly Death*. For voice and orchestra. London: Faber Music, 2013.
Contains an introductory note by Hugh Cobbe, which notes that, though composed in 1908, the work was only discovered in 2000 among the papers of the baritone Frederic Austin (1872-1972), to whom Vaughan Williams likely lent the manuscript (the solo voice is for a baritone).
- A.18 *The Solent*. Ed. James Francis Brown. Oxford: Oxford University Press, 2013.
Composed in 1902-3 and soon withdrawn.

2014

- A.19 *Flos Campi*. Suite for solo viola, small chorus, and small orchestra. Ed. Julian Rushton. Oxford: Oxford University Press, 2014.
Includes notes on the sources and variants among them; two music examples provide bars 305-322 and 359-372 as they appear in Vaughan Williams's autograph, readings that were then altered.
- A.20 *Norfolk Rhapsody No. 2*. Ed. and completed by Stephen Hogger. Oxford: Oxford University Press, 2014.
Includes a preface in which Hogger explains what he did in 'completing' the work.
- A.21 *Richard II: Incidental Music*. For a radio production of William Shakespeare's play. PME 16. Ed. Nathaniel Lew. Wellington: Promethean Editions, 2014.
Consists of 34 numbers that Vaughan Williams composed for the BBC in 1944; the project was ultimately withdrawn; includes the verbal cues for each number. N.B.: this work is unrelated to the incidental music to 'King Richard II' of 1913 (it is this early Richard II from which three excerpts have been recorded on *O for a Muse of Fire. . . : King Henry V and King Richard II, Incidental Music by Ralph Vaughan Williams*, Albion Records, ALBCD 017, 2013).

2015

- A.22 *Fantasia on Sussex Folk Tunes*. Oxford: Oxford University Press, 2015.
A reissue with a brief preface by Michael Kennedy; completed in 1929, the work is dedicated to Pablo Casals who gave the first performance in 1930.
- A.23 *Four Hymns*. London: Boosey & Hawkes, 2015.
A reissue of the version for tenor, solo viola and strings, with a preface by Hugh Cobbe.

2016

- A.24 Symphony No. 8 in D minor. 2nd edn. Ed. David Lloyd-Jones. Oxford: Oxford University Press, 2016.
Accompanied by preface and textual notes.
- A.24a *Pastoral Symphony*. Ed. David Matthews. London: Faber Music, 2016.
Includes preface, discussion of sources and editorial methods and textual notes.

2017

- A.25 Symphony No. 9 in E minor. 2nd edn. Ed. Alain Frogley. Oxford: Oxford University Press, 2017.
Includes a preface, discussion of sources and editorial methods, and detailed critical apparatus.
- A.26 *Three Nocturnes*. For voice and orchestra. Ed. Anthony Payne. London: Faber Music, 2017.

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.

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:

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

2008

B.01 Manning, David, ed. *Vaughan Williams on Music*. Oxford: Oxford University Press, 2008.

A collection of 102 of Vaughan Williams's essays, ranging chronologically over his entire career and providing insights into every aspect of his musical thought.

Reviews:

Barnett, Robert: *British Music Society News* 119 (2008): 28;

Onderdonk, Julian: *Notes* 65/2 (2008): 319-21;

Ross, Ryan: *Twentieth-Century Music* 6/2 (2009): 260-64;

Whittall, Arnold: *The Musical Times* 149/1905 (2008): 97-102 (note that this review also considers *Letters of Ralph Vaughan Williams*, D.02).

B.02 Manning, David. 'Exploring Vaughan Williams's Writings.' *Journal of the RVW Society* 41 (February 2008): 15-18.

A brief introduction to the contents of *Vaughan Williams on Music* (B.01).

C. BIBLIOGRAPHICAL/DISCOGRAPHICAL

1996

- C.01 Kennedy, Michael. *A Catalogue of the Works of Ralph Vaughan Williams*, 2nd ed. Oxford: Oxford University Press, 1996 (reprinted with corrections, 1998).

The definitive catalogue of Vaughan Williams's works, originally published as Appendix I in *The Works of Ralph Vaughan Williams*, 1964, which was itself revised and issued without the appendix in 1980 and 1992.

2008

- C.02 Neighbour, Oliver Wray. 'Notes on Some Recent Vaughan Williams Acquisitions in the British Library.' *Brio* 45 (2008): 68-76.

Discusses the acquisition by the British Library of some Vaughan Williams ephemera, including photographs, an inscription to *Sancta Civitas*, and marked up pocket editions of Plato, Whitman, Housman, and Shakespeare.

2009

- C.03 Linehan, Andy. 'Resource Notes.' *Popular Music History* 4/3 (2009): 333-4.

Describes the history of the Vaughan Williams Memorial Library, England's national archive of folk music and dance.

2010

- C.04 King, Andrew S. 'Resources in the Vaughan Williams Memorial Library: The Ella Mary Leather Manuscript Collection.' *Folk Music Journal: The Journal of the Vaughan Williams Memorial Library* 9/5 (2010): 749-812.

Examines Ella Mary Leather's *The Folk-lore of Herefordshire, Collected from Oral and Printed Sources* (1912), as well as her work with other folksong collectors, including Vaughan Williams.

2011

- C.05 Bradtke, Elaine. 'Online Catalogue Launch.' *English Dance and Song* 73/1 (2011): 24.

Announces the online catalogue launched by the Vaughan Williams Memorial Library.

- C.06 Pearson, Jonathan. 'The Music of Ralph Vaughan Williams on CD/DVD.'

<https://rvwsociety.com/discography/>

A discography (376 pages in 2012) published on the Ralph Vaughan Williams Society website that provides, among other things, the following information for each recording: title of work, date of work (following Kennedy, *A Catalogue*—see the entry at the beginning of this section, C.01), duration, label, catalogue number, date of recording, and date of issue; the catalogue can be read either as a PDF document or as an Excel database; a one-page appendix consists of 'Ralph Vaughan Williams conducts other composers' music' with listings for Vaughan Williams conducting Bach's St. Matthew Passion and a group of folksongs arranged by Cecil Sharp.

- C.06a Saylor, Eric. *Ralph Vaughan Williams: Oxford Bibliographies*. <http://www.oxfordbibliographies.com>

Launched on 29 June 2011 and last modified on 26 April 2018 (this entry written on 1 January 2019), an annotated bibliography with occasionally judgemental abstracts; more selective (leaning toward the 'hardcore scholarly') than either this bibliography or that by Ryan Ross (see entry at C.10).

2012

- C.07 Atlas, Allan W, Paulina Piedzia Colón, Devora Geller. 'A Note About a Forthcoming Vaughan Williams Bibliography.' *Ralph Vaughan Williams Society Journal* 55 (October 2012): 22-23.

Announces the launching of this bibliography. [A]

- C.08 Schofield, Derek. 'Access to VWML Just Got Bigger!' *English Dance and Song* 74/3 (2012): 29.

Provides information about the Vaughan Williams Memorial Library website.

2014

- C.09 Schofield, Derek. 'Fare thee well . . . Malcolm Taylor.' *English Dance and Song* 76/3 (2014): 28-30.
A tribute to Malcolm Taylor who stepped down as director of the English Folk Dance and Song Society's Vaughan Williams Memorial Library.

2016

- C.10 Ross, Ryan. *Ralph Vaughan Williams: A Research and Information Guide*. Routledge Music Bibliographies. New York and London: Routledge, 2016.

An extended annotated bibliography of more than 1,400 primary and secondary sources substantially concerned with Vaughan Williams and covering all periods of the literature about him. Divided into topical chapters broadly grouped according to biographical and musical categories. In addition to annotated sources, the work includes a preface, a works list, a basic family tree showing Vaughan Williams's direct ancestors, and author and subject indexes. [A]

Reviews: Hedley, William: *Ralph Vaughan Williams Society Journal* 67 (October 2016): 35.

D. CORRESPONDENCE

1996

- D.01 Cobbe, Hugh. 'Vaughan Williams, Germany, and the German Tradition: A View from the Letters.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 81-98 (G.01).

Vaughan Williams's letters show that, while he began with the notion that German music stood at the centre of things, he realized that it could not serve as the basis for the development of an English tradition; and while he was generous with respect to the help that he offered German and Austrian musicians who fled Central Europe, he was concerned about the overbearing influence that they might have on an English tradition. Also listed under I.03.

2003

- D.01a Cobbe, Hugh. 'My dear Elgar: The Letters of Elgar and Vaughan Williams.' In *A Special Flame: Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 85-98.

Uses surviving letters (including three direct communications) to assess the relations between Elgar and Vaughan Williams and shows how they drew gradually closer to one another; this culminated in a performance of *The Dream of Gerontius* conducted by Vaughan Williams at the Leith Hill Music Festival in April 1934, two months after Elgar's death; thereafter the evidence shows Vaughan Williams steadily showing a deeper engagement with the music of his predecessor. [A]

2007

- D.01b Cobbe, Hugh. 'The Correspondence of Gerald Finzi and Ralph Vaughan Williams.' In *The Clock of the Years: An Anthology of Writings on Gerald and Joy Finzi*. Ed. Rolf Jordan. Lichfield: Chosen Press, 2007, 196-203 (this chapter was originally published in 1992).

Traces the Finzi-Vaughan Williams friendship from 1925 to Finzi's death in 1956 largely through the two hundred surviving letters, mostly from Vaughan Williams to Finzi; shows how Finzi went some way towards filling the gap left in Vaughan Williams's life by the death of Gustav Holst in 1934 and became someone to whom Vaughan Williams felt able to talk about his music. [A]

2008

- D.02 Cobbe, Hugh, ed. *Letters of Ralph Vaughan Williams, 1895-1958*. Oxford: Oxford University Press, 2008.

An annotated edition of 757 letters (selected from a database collection of more than 3,000; see D.05) written by and to Vaughan Williams.

Reviews:

Adams, Byron: *Twentieth-Century Music* 6/2 (2009): 264-71;

Barone, Anthony Edward: *Music and Letters* 91/2 (2010): 282-88;

McVeagh, Diana M.: *The Times Literary Supplement* 5533 (17 April 2009): 31;

Onderdonk, Julian: *Notes* 66/1 (2009): 87-89;

Owen, Ceri: *Tempo* 63/249 (2009): 81-83;

Pike, Lionel: *Fontes Artis Musicae* 56/2 (2009): 217;

Schaarwächter, Jürgen: *Die Musikforschung* 63/1 (2010): 94-95;

Whittall, Arnold: *The Musical Times* 149/1905 (2008): 97-102 (note that this review also considers *Vaughan Williams on Music* [B.01]);

Wright, Adam: *Sewanee Review* 118/1 Winter 2010): 117-20.

2010

- D.03 Cobbe, Hugh. 'The Full Juiced Apple?: Literary Furniture in Vaughan Williams's Letters.' In *Let Beauty Awake: Elgar, Vaughan Williams, and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 65-76 (G.4).

Considers Vaughan Williams's reactions to and comments on literary figures as expressed in his correspondence; there are meaningful references to Blake, Tennyson, Hardy, Shakespeare, Ursula Wood (Vaughan Williams's second wife), the King James authorized version of the Bible, and the *Book of Common Prayer*; surprisingly, there is little on either Whitman or Bunyan.

2014

- D.04 Atlas, Allan W. 'Ralph Vaughan Williams and Olin Downes: Newly Uncovered Letters.' *Ralph Vaughan Williams Society Journal* 60 (June 2014): 3-14.

Presents and discusses eight previously unknown letters exchanged between Vaughan Williams and Olin Downes, chief music critic for *The New York Times* from 1924 to 1955; in addition, there is one letter from Ursula Vaughan Williams to Irene Downes; one from Downes to Julian Gardiner; one from LeRoy Van Hoesen, Jr., to Downes; and two between Van Hoesen and Vaughan Williams. [A]

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.

- 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]

- 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

2003

- E.01 Connock, Stephen, Ursula Vaughan Williams, and Robin Wells, eds. *There was a Time—Ralph Vaughan Williams: A Pictorial Journey from the Collection of Ursula Vaughan Williams*. [Somerset]: Albion Music, 2003.
Includes photos of Vaughan Williams's family and friends, as well as of other composers.

2010

- E.02 Davis, Jeffrey. 'Ralph Vaughan Williams: Images in Art.' *Ralph Vaughan Williams Society Journal* 49 (October 2010): 16-18.
Reproduces four likenesses of Vaughan Williams: a bronze by Jacob Epstein (1960), a portrait in oils by Gerald Kelly (1958-1961), a bronze by David McFall (1956), and a pencil-and-chalk portrait by Joy Finzi (1947), wife of the composer Gerald Finzi.

2013

- E.03 Lees, Colin. "A Notoriously Reluctant Sitter"?' *Ralph Vaughan Williams Society Journal* 56 (February 2013): 22-24.
Considers portraits by Gerald Kelly, David McFall, Jacob Epstein, and Joy Finzi (see E.02).

F. BIOGRAPHY/LIFE-AND-WORKS SURVEYS

1996

- F.01 Hinnells, Duncan. 'Hubert Foss: Vaughan Williams's Jaeger?' *Journal of the RVW Society* 7 (October 1996): 12-13.
Explores the relationship between Vaughan Williams and Foss, who was the first music editor at Oxford University Press.
- F.02 Wells, Robin. 'Vaughan Williams and Charterhouse [Pt.] 1.' *Journal of the RVW Society* 5 (February 1996): 18-19.
The first of a two-part article that discusses Vaughan Williams's time at the school; includes a concert program dated 5 August 1888, which lists the premiere of Vaughan Williams first-known composition.
- F.03 Wells, Robin. 'Vaughan Williams and Charterhouse [Pt. 2].' *Journal of the RVW Society* 6 (June 1996): 14, 18.
Covers musical activities at the school from 1952 to approximately the date of the article.

1997

- F.03a Holmes, Paul. *Vaughan Williams: His Life and Times*. The Illustrated Lives of Great Composers. London and New York: Omnibus Press, 1997.
A 'popular' biography, with seventy-two illustrations (cited after Ross, C.10).
- F.04 Jameson, Michael. *Ralph Vaughan Williams: An Essential Guide to his Life and Works*. London: Pavilion Publishing, 1997.
Intended for the general reader, it contains a list of works as well as recommended recordings and suggestions for further readings.
- F.05 Mellers, Wilfrid. *Vaughan Williams and the Vision of Albion*. 2nd ed., revised and expanded. Somerset: Albion Music, 1997 (and republished without further change, London: Travis & Emery, 1998).
A revised and expanded edition of the study that was originally published by Barrie & Jenkins, 1989, and reviewed by Alain Frogley in *Music and Letters* 71/3 (1990): 435-38; this edition contains new material on *Hugh the Drover*, *The Poisoned Kiss*, and the Violin Sonata in A minor.

1998

- F.06 Day, James. *Vaughan Williams*, 3rd ed. Master Musicians. Oxford: Oxford University Press, 1998.
Substantially revises the earlier editions 1961, 1963 and 1974; in addition to a biographical and musical overview of the composer, contains a timeline of important events in Vaughan Williams's life and career with concurrent musical events, as well as an appendix devoted to brief biographies of those with whom Vaughan Williams was closely associated.
Review: Frogley, Alain: *Music and Letters* 80/4 (1999): 646-47.

1999

- F.07 Aldous, Alan K. 'Ralph Vaughan Williams in Salonika.' *Journal of the RVW Society* 16 (October 1999): 7-8.
This and the two articles that follow deal with various aspects of Vaughan Williams's service in the military during World War I.
- F.08 Aldous, Alan K. 'Vaughan Williams as an Officer.' *Journal of the RVW Society* 16 (October 1999): 9-10.
- F.09 Connock, Stephen. 'The Edge of the Beyond.' *Journal of the RVW Society* 16 (October 1999): 3-6.

2000

- F.10 Heffer, Simon. *Vaughan Williams*. London: Weidenfeld & Nicolson, 2000.

An 'appreciation'—in the hagiographical tradition—of both the man and his music from a pronounced 'nationalist' angle.

Reviews:

Forshaw, Barry: *Journal of the RVW Society* 10 (June 2000): 16;

Onderdonk, Julian: *Notes* 59/2 (2002): 350-52.

2001

- F.11 Ottaway, Hugh and Alain Frogley. 'Vaughan Williams, Ralph.' In *The New Grove Dictionary of Music and Musicians*, 2nd edition. Ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001, vol. 26, 345-62; online at <http://www.oxfordmusiconline.com>.

A concise survey of Vaughan Williams's life and works in the most prestigious English-language music encyclopedia.

2005

- F.11a Frogley, Alain. 'Vaughan Williams and Nazi Germany: The 1937 Shakespeare Prize.' In *Music as a Bridge: Musikalische Beziehungen zwischen England und Deutschland*. Studien und Materialien zur Musikwissenschaft 37. Ed. Christa Brüstle and Guido Heldt. Hildesheim: George Olms, 2005, 113-32.

Vaughan Williams was the first recipient (1937) of the Alfred Toepfer Foundation (Hamburg) 'Shakespeare Preis,' awarded to a British citizen in recognition of accomplishment in the arts; discusses Vaughan Williams's ambivalence about accepting the award.

2006

- F.12 Barber, Robin. 'The Residents of 10 Barton Street, London, 31st March 1901.' *Journal of the RVW Society* 37 (October 2006): 8.

Provides a facsimile and transcription of the 1901 census (31 March) for 10 Barton Street, which shows that both Vaughan Williams and Gustav Holst resided there at the time.

- F.13 Schaarwächter, Jürgen. 'Vaughan Williams, Ralph.' In *Die Musik in Geschichte und Gegenwart*, rev. edition. Ed. Ludwig Finscher. Kassel: Bärenreiter, 2006, Personenteil, vol. 15, cols. 1357-66.

Like the entry in *New Grove* (F.11), a concise survey of life and works in the most prestigious German music encyclopedia.

2008

- F.14 Neighbour, Oliver Wray. 'Ralph, Adeline, and Ursula Vaughan Williams: Some Facts and Speculation (with a Note about Tippett).' *Music and Letters* 89/3 (2008): 337-45.

Explores the relationship between Vaughan Williams and his first and second wives based on the author's conversations with Ursula Vaughan Williams during the years 1986-1994.

2010

- F.15 Palmer, Tony. 'O Thou Transcendent': The Life of Ralph Vaughan Williams. Tony Palmer Films (2010).

A 148-minute film biography.

Review: Salfen, Kevin: *Notes* 66/3 (March 2010): 639-40.

2011

- F.16 Butterworth, Arthur. 'Ralph Vaughan Williams and the Hallé.' *Musical Opinion* 134/1485 (2011): 15-17.

Reproduces a page with the signature of each member of the Hallé orchestra who participated in the first performance of Vaughan Williams's Symphony No. 8 under Barbirolli on 2 May 1956.

2012

- F.17 Cobbe, Hugh. 'The Vaughan Williams Charitable Trust.' *Ralph Vaughan Williams Society Journal* 54 (June 2012): 16-17.

A behind-the-scenes look at the administration, goals, accomplishments, and guiding principles of the Vaughan Williams Charitable Trust.

2013

- F.18 Onderdonk, Julian. 'The Composer and Society: Family, Politics, Nation.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 9-28 (G.05).

Challenges the historiographical tradition that roots Vaughan Williams's 'accessible' style in a purportedly conservative political agenda by demonstrating his close links to the progressive politics of his day. Far from being the scion of a newly-merging landed and industrial elite, as his critics claim, he was a product of a professional middle class that criticized the elite as part of a principled attack on all forms of inherited property and privilege. This sense of social responsibility did, however, inevitably give rise to a degree of authoritarianism, and the essay traces the competing paternalism and progressivism that informed the composer's everyday social, cultural, and political views. [A]

- F.19 Savage, Heather de. 'Chronology.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, xvii-xx (G.05).

Provides a tabular list of the main events in Vaughan Williams's life and career.

2014

- F.20 Barber, Robin. 'Florent Schmitt and Ralph Vaughan Williams—An Unknown Friendship.' *Ralph Vaughan Williams Society Journal* 61 (October 2014): 3-6.

Sheds light on the previously unsuspected, five-decade-long friendship between the French composer Florent Schmitt (1870-1958) and Vaughan Williams, to whom Schmitt dedicated one of his works.

2015

- F.21 Atlas, Allan W. 'Vaughan Williams: The New York Obituaries.' *Ralph Vaughan Williams Society Journal* 64 (October 2015): 19-21.

Looks at the obituary notices in *The New York Times*, the *New York Herald Tribune*, *The Musical Quarterly* (vol. 45/1 [January 1959]—by A.E.F. Dickinson), and *Musical America*, as well as the error-filled entry in the *World-Telegram & Sun* and the releases carried by the Associated Press and United Press International. [A]

- F.22 Cobbe, Hugh. 'Michael Kennedy and Ralph Vaughan Williams: A Mutual Gift of Friendship.' *Ralph Vaughan Williams Society Journal* 63 (June 2015): 17-21.

Reviews the close friendship between Vaughan Williams and his most important biographer; includes a generous selection of their correspondence.

- F.22a Francis, John. 'Ralph Vaughan Williams and Henry Ley.' *Ralph Vaughan Williams Society Journal* 63 (June 2015): 12-13.

Reprints, in its entirety, Henry Ley's informative response to Ursula Vaughan Williams's request for information about Vaughan Williams when she was writing her biography of the composer; suggests that one of the meetings that Ley describes (1914) may have planted a long-to-germinate seed that resulted in *An Oxford Elegy* (1947-1952).

- F.22b Vignal, Marc. *Ralph Vaughan Williams. Horizons*. Paris: Blue Nuit, 2015.

Apparently the first-ever French-language study about Vaughan Williams.

Reviews:

Hedley, William: *Ralph Vaughan Williams Society Journal* 66 (June 2016): 32;

Jeanjean, Marie-Béatrice: *Ralph Vaughan Williams Society Journal* 66 (June 2016): 32-33.

2016

- F.23 Alldritt, Keith. *Vaughan Williams: Composer, Radical, Patriot—A Biography*. London: Robert Hale, 2015.

A detailed, chronicle-like biography with little psychological probing, with scant reference to either the music or the creative process, and replete with errors.

Review: Lees, Colin: *Ralph Vaughan Williams Society Journal* 65 (February 2016): 38-39.

- F.24 Barber, Robin. 'Vaughan Williams in Hamburg, 1938: A Brush with Nazi Germany.' *Ralph Vaughan Williams Society Journal* 66 (June 2016): 3-5.
Deals with Vaughan Williams's acceptance of the 'Hanseatic Shakespeare Prize' in Hamburg, 1938; complements Frogley F.11A.
- F.24a Rayborn, Tim. *A New English Music: Composers and Folk Traditions in England's Musical Renaissance from the Late 19th to the Mid-20th Century*. Jefferson, NC: McFarland, 2016.
Chapter 3, 'Ralph Vaughan Williams (1872- 1958)', is a thirty-page (60-89) survey of the composer's life and works. Other chapters deal with Holst, Butterworth, Moeran, Heseltine/Warlock, Finzi, and Grainger; two opening chapters set the musical-contextual stage.
- F.25 Whittaker, John. 'In the Footsteps of Ralph Vaughan Williams: Seatoller, Cumbria.' *Ralph Vaughan Williams Society Journal* 66 (June 2016): 6-9.
Describes a 'working holiday' that Vaughan Williams took with Trinity College classmates in 1895; includes a limerick and two poems by Vaughan Williams.

2017

- F.26 Barber, Robin, John Francis, and Tadeusz Kasa. 'The Last Will and Testament.' *Ralph Vaughan Williams Society Journal* 70 (October 2017): 9-14.
Includes a facsimile of Vaughan Williams's last will and testament, and identifies the people and organizations to whom the composer made bequests.
- F.27 Cobbe, Hugh. 'Meanwhile Back at Home: The Family Life of Ralph Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 70 (October 2017): 3-7.
Drawing largely upon the unpublished correspondence of Adeline Vaughan Williams, presents some glimpses into the domestic life of the composer and his wife. Includes a stark description of Ralph and Adeline as they appeared to the composer Bernard Herrmann in November 1946.
- F.28 Tennant, Janet. *Mistress and Muse: Ursula – The Second Mrs Vaughan Williams*. Albion Music, 2017.
The first biography of Ursula Vaughan Williams (1911-2007). Draws on family papers that were relatively recently deposited in the British Library. Describes each phase of Ursula's life, including early years in a peripatetic army family; her first marriage to Michael Wood; her becoming Ralph Vaughan Williams's muse and second wife; and finally a rich period of activity until her own death in 2007. A companion volume to Keith Tennant's biography of Ralph Vaughan Williams (F.23), although covering less familiar territory.
- Review:** Muncy, Graham, *Fontes Artis Musicae* 65/3 (2018): 183-5.

2018

- F.29 Connock, Stephen. *Toward the Sun Rising: Ralph Vaughan Williams Remembered*. 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.
Graham, Meredith C.: *Notes* 76/3 (2020): 466-68.

- 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.

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

1996

- G.01 Frogley, Alain, ed. *Vaughan Williams Studies*. Cambridge: Cambridge University Press, 1996.

Individual chapters (with cross-references)

- Adams, Byron, 'Scripture, Church, and Culture: Biblical Texts in the Works of Ralph Vaughan Williams' (H.d.01 and I.01);
Cobbe, Hugh, 'Vaughan Williams, Germany, and the German Tradition: A View from the Letters' (D.01 and I.03);
Frogley, Alain, 'Constructing Englishness in Music: National Character and the Reception of Ralph Vaughan Williams' (I.04);
Neighbour, Oliver Wray, 'The Place of the Eighth Among Vaughan Williams's Symphonies' (H.f.02);
Onderdonk, Julian, 'Vaughan Williams's Folksong Transcriptions: A Case of Idealization?' (H.a.01);
Pike, Lionel, 'Rhythm in the Symphonies: A Preliminary Investigation' (H.f.03);
Pople, Anthony, 'Vaughan Williams, Tallis, and the Phantasy Principle' (H.h.01);
Richards, Jeffrey, 'Vaughan Williams and British Wartime Cinema' (H.j.01);
Vaillancourt, Michael, 'Coming of Age: The Earliest Orchestral Music of Ralph Vaughan Williams' (H.h.02);
Whittall, Arnold, 'Symphony in D major: Models and Mutations' (H.f.04).

Reviews

- Barfoot, Terry: *BBC Music Magazine* 5/10 (1997): 19;
Everett, William A.: *College Music Symposium* 38 (1998): 150-52;
Hinnells, Duncan: *Music and Letters* 79/1 (1998): 139-44;
Judkins, Jennifer: *The British Journal of Aesthetics* 38/1 (1998): 101-3;
Macan, Edward: *Current Musicology* 63 (1997): 102-15;
Mellers, Wilfrid: *The Musical Times* 138/1853 (1997): 35-36;
Riessauw, Anne Marie: *Revue Belge de Musicologie/Belgische Tijdschrift voor Muziekwetenschap* 53 (1999): 259-60;
Thomason, Geoffrey E.: *Notes* 54/4 (1999): 927-30;
Tuchowski, Andrzej: *Muzyka* [PL] 44/3 (1999): 140-44.

1998

- G.02 Foreman, Lewis, ed. *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Somerset: Albion Music, 1998.

Individual chapters (with cross-references):

- Banfield, Stephen, 'Vaughan Williams and Gerald Finzi' (I.03);
Dibble, Jeremy, 'Parry, Stanford and Vaughan Williams: The Creation of a Tradition' (I.14);
Doctor, Jennifer R., "'Working for her own Salvation": Vaughan Williams as Teacher of Elizabeth Maconchy and Ina Boyle' (I.15);
Foreman, Lewis, 'Restless Explorations: Articulating my Visions' (I.16);
Herbert, Andrew, 'Unfinished Business: The Evolution of the *Solent* Theme' (H.f.08 and H.h.04);
Hinnells, Duncan, 'Vaughan Williams's Piano Concerto: The First Seventy Years' (H.g.03);
Huntley, John, 'The Film Music of Ralph Vaughan Williams' (H.j.04);
Kendall, Tony, 'Through Bushes and Through Briars ...: Vaughan Williams's Earliest Folk-Song Collecting' (H.a.04);
Lloyd, Stephen, 'Vaughan Williams's *A London Symphony*: The Original Version and Early Performances and Recordings' (H.f.09);
Payne, Anthony, 'Encompassing his Century's Dilemmas: The Modality of Vaughan Williams' (H.d.05 and H.f.10).

Reviews:

- Andrews, Paul: *Brio* 36/2 (1999): 158-59;
Drakeford, Richard: *The Musical Times* 140/1866 (1999): 59;
Frogley, Alain: *Music and Letters* 80/4 (1999): 647-49;
Shand, John: *Tempo* 210 (1999): 32-33.

2003

- G.03 Adams, Byron, and Robin Wells, eds. *Vaughan Williams Essays*. Aldershot: Ashgate, 2003.

Individual chapters (with cross-references):

- Adams, Byron, 'The Stages of Revision in Vaughan Williams's Sixth Symphony' (H.f.23);
Clark, Renée Chérie, 'A Critical Appraisal of the *Four Last Songs*' (H.e.06);
Clark, Walter A., 'Vaughan Williams and the "Night Side of Nature": Octatonicism in *Riders to the Sea* (H.c.11);

- Dineen, Murray, 'Vaughan Williams's Fifth Symphony: Ideology and Aural Tradition' (H.f.25);
Goldmark, Daniel, 'Music, Film and Vaughan Williams' (H.j.09);
Hallmark, Rufus, 'Robert Louis Stevenson, Ralph Vaughan Williams, and their *Songs of Travel*' (H.e.07);
Lew, Nathaniel G., 'Words and Music that are Forever England': *The Pilgrim's Progress* and the Pitfalls of Nostalgia' (H.c.15);
McFarland, Alison Sanders, 'A Deconstruction of William Blake's Vision: Vaughan Williams and *Job*' (H.c.16);
McGuire, Charles Edward, 'Vaughan Williams and the English Music Festival: 1910' (I.39);
Onderdonk, Julian, 'Hymn Tunes from Folksongs: Vaughan Williams and English Hymnody' (H.a.12 and H.b.04);
Town, Stephen, "'Full of Fresh Thoughts": Vaughan Williams, Whitman, and the Genesis of *A Sea Symphony*' (H.f.28).

Reviews:

- Burk, Ian: *Context: A Journal of Music Research* 29/30 (2005): 132-33;
Frogley, Alain: *Music and Letters* 89/3 (2008): 405-8;
Johnson, Stephen: *Tempo* 57/226 (2003): 74-76;
Manning, David: *Notes* 60/3 (2004): 676-78;
Musco, Ann: *Music Educators Journal* 91/2 (2005): 62-63.

2004

- G.03a Norris, John and Andrew Neill, eds. *Special Flame: The Music of Elgar and Vaughan Williams*. Rickmansworth: Elgar Editions, 2004.

Based on the proceedings of an international symposium jointly organized by the Elgar and Vaughan Williams societies held at the British Library, London, Saturday 29 and Sunday 30 March 2003.

Individual chapters dealing with Vaughan Williams (with cross-references):

- Adams, Byron, 'What Have we Learnt from Elgar? Vaughan Williams and the Ambivalence of Inheritance' (I.41A);
Cobbe, Hugh, "'My Dear Elgar": The Letters of Elgar and Vaughan Williams' (D.01A);
Connock, Stephen, "'Sheer Early Morning Loveliness": Ralph Vaughan Williams and *The Poisoned Kiss*' (H.c.18A);
Foreman, Lewis, 'Battle Songs & Elegies: Elgar, Vaughan Williams & British Music 1914-1918' (I.41C);
Kennedy, Michael, 'Elgar and Vaughan Williams: A 21st-Century Celebration' (I.42A);
Lucas, Claire-Louise and Jonathan Darnborough, 'Dreamers of Dreams: The Songs of Elgar and Vaughan Williams' (H.e.07A);
McGuire, Charles, 'From *The Apostles* to *Sancta Civitas*: The Oratorios of Elgar and Vaughan Williams (H.d.12A);
Neill, Andrew, "'It looks all wrong, but it sounds all right": The Social Background to the Life and Music of Elgar and Vaughan Williams (I.44A);
[Multi-participant discussion]: 'Eleven Symphonies: Do they Travel? If not, why not?' (I.41B) (cited after Ross, C.10).

2010

- G.04 Rushton, Julian, ed. *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. London: Elgar Editions, 2010.

Based on proceedings of an international symposium sponsored by the Elgar and Vaughan Williams societies, held at the British Library 22-23 November 2008.

Individual chapters dealing with Vaughan Williams (with cross-references):

- Adams, Byron, 'Music in the Air': Vaughan Williams, Shakespeare, and the Construction of an Elizabethan Tradition' (I.63);
Cobbe, Hugh, "'The full-juiced apple": Literary Furniture in Vaughan Williams's Letters' (D.03);
Frogley, Alain, "'O farther sail": Vaughan Williams and Whitman' (I.65);
Kennedy, Michael, 'Epilogue: "The Light we Sought is Shining Still"' (I.67);
Lancaster, Philip, "'They tolled the one bell only": The Remarkable Influence of A.E. Housman' (I.68);
Pope, Michael, 'Parry, Elgar, and Vaughan Williams: Influences and Aspirations' (I.69);
Rushton, Julian, "'A thing of wonder": Triadic Magic in Early Vaughan Williams' (I.70);
Savage, Roger, "'While the moon shines gold"—Vaughan Williams and Literature: An Overview (I.71).

2013

- G.05 Frogley, Alain, and Aidan J. Thomson, eds. *The Cambridge Companion to Vaughan Williams*. Cambridge: Cambridge University Press, 2013.

Individual chapters (with cross-references):

- Adams, Byron, 'Vaughan Williams's Musical Apprenticeship' (I.81);
Doctor, Jenny, 'Vaughan Williams, Boult and the BBC' (I.83);
Frogley, Alain, 'History and Geography: The Early Orchestral Works and the First Three Symphonies' (H.f.39, H.h.24);
Fuller, Sophie, 'The Songs and Shorter Secular Choral Works' (H.d.24, H.e.16);
Horton, Julian, 'The Later Symphonies' (H.f.41);
Kennedy, Michael, 'Fluctuations in the Response to the Music of Ralph Vaughan Williams' (I.85);
Manning, David, 'The Public Figure: Vaughan Williams as Writer and Activist' (I.86);
Mark, Christopher, 'Chamber Music and Works for Soloist with Orchestra' (H.g.12, H.k.06);
McGuire, Charles Edward, "'An Englishman and a Democrat': Vaughan Williams, Large Choral Works, and the British Festival Tradition' (H.d.26, I.87);
Onderdonk, Julian, 'The Composer and Society: Family, Politics Nation' (F.18);
_____, 'Folksong Arrangements, Hymn Tunes and Church Music' (H.a.28, H.b.16);
Savage, Heather de, 'Chronology' (F.19);
Saylor, Erik, 'Music for Stage and Film' (H.c.32, H.j.13);
Thomson, Aidan J., 'Becoming a National Composer: Critical Reception to c. 1925' (I.88);
_____, 'Vaughan Williams and his Successors: Composers' Forum—Peter Maxwell Davies, Piers Hellawell, Nicola LeFanu and Anthony Payne in conversation with Aidan. J. Thomson' (I.89).

Review:

- Whittall, Arnold: *Musical Times* 155/1926 (2014): 105.

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

1996

- H.a.01 Onderdonk, Julian. 'Vaughan Williams's Folksong Transcriptions: A Case of Idealization?' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 118-38 (G.01).

Argues against the prevalent and oversimplified idea that Vaughan Williams idealized and distorted the musical and cultural realities of folksong; an examination of his manuscripts shows that he was careful to preserve aspects of performance.

1997

- H.a.02 Dineen, Frank. 'Chain of Destiny.' *Journal of the RVW Society* 8 (February 1997): 12-14.

Traces the chain of events that led up to Vaughan Williams's famous 1903 visit to Ingrave.

1998

- H.a.03 Barr, John. 'The Folk Songs of Ralph Vaughan Williams's *Six Studies in English Folksong*.' *Journal of the RVW Society* 13 (October 1998): 14-15.

Identifies the folk tunes in each of the movements of this 1926 work for cello and piano.

- H.a.04 Kendall, Tony. 'Through Bushes and Through Briars. . . : Vaughan Williams's Earliest Folk-Song Collecting.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 48-68 (G.02).

Sheds new light on Vaughan Williams's earliest forays into collecting folk songs.

- H.a.05 Onderdonk, Julian. 'Ralph Vaughan Williams's Folk Song Collecting: English Nationalism and the Rise of Professional Society.' PhD dissertation, New York University, 1998.

Proposes that a fundamental misunderstanding of the meaning and legacy of early twentieth-century English nationalism among Vaughan Williams's critics has contributed to the steady decline in the composer's reputation since his death in 1958; also examines his folk song collecting in detail and traces his editorial decisions to attitudes determined by his social orientation and family background. [A]

- H.a.06 Onderdonk, Julian. 'Vaughan Williams and the Modes.' *Folk Music Journal: The Journal of Traditional Song, Music & Dance* 7/5 (1998): 609-26.

Argues against the idea that Vaughan Williams and other collectors of the period misrepresented the modal characteristics of the songs that they collected and published.

- H.a.07 Payne, Elise. 'Vaughan Williams and Folk-Song: The Relation Between Folk-Song and Other Elements in his Comprehensive Style—Part 1.' *Journal of the RVW Society* 13 (October 1998): 3-10.

Reprinted from *The Music Review* 15/2 (May 1954): 103-26, this represents one of the earliest studies to take an in-depth look at Vaughan Williams's use of folk music.

1999

- H.a.08 Foreman, Lewis. 'The Folk-Song Society, RVW, and the Early Response of British Composers to Folksong.' *Journal of the RVW Society* 14 (February 1999): 2-7.

Discusses the responses of Vaughan Williams, Holst, Butterworth, Moeran, and Grainger to the turn-of-the-century folk revival.

- H.a.09 Payne, Elise. 'Vaughan Williams and Folk-Song: The Relation between Folk-Song and Other Elements in his Comprehensive Style—Part 2.' *Journal of the RVW Society* 14 (February 1999): 17-21.

(See entry at H.a.07 for Part 1 of this article.)

- H.a.10 Samuel, Edgar. 'Vaughan Williams and King's Lynn.' *Journal of the RVW Society* 14 (February 1999): 17-21.
Reviews Vaughan Williams's visit to King's Lynn in 1905; reprinted from *English Dance and Song* 34/3 (Autumn 1972): 92-96.

2003

- H.a.11 Howson, Katie. *Blyth Voices: Folk Songs Collected in Southwold by Ralph Vaughan Williams in 1910*. Haughly: East Anglian Traditional Music Trust, 2003.
Includes fifteen songs collected by Vaughan Williams and George Butterworth in Southwold, Suffolk, in 1910, together with photographs and biographies of the performers of the songs.
Review:
Patten, Jacquelyn: *Folk Music Journal* 8/5 (2005): 649-51.

- H.a.12 Onderdonk, Julian. 'Hymn Tunes from Folksongs: Vaughan Williams and English Hymnody.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 103-28 (G.03).
Identifies the folksongs that appear in *The English Hymnal* (1906), analyzes Vaughan Williams's editorial process in converting these folksongs into hymn tunes, and shows how that process reflected Vaughan Williams's cultural agenda; also listed under H.b.04 [A].

2006

- H.a.13 Cubbin, Sue. 'That Precious Legacy': Ralph Vaughan Williams and Essex Folksong. Chelmsford: Essex Records Office, 2006.
Provides a list of the songs that Vaughan Williams collected in Essex early in the twentieth century, as well as transcriptions of thirty of them; describes the holdings of the Records Office's that pertain to Vaughan Williams.
Review:
Palmer, Roy: *English Dance and Song* 69/2 (2007): 42-43.

- H.a.14 Onderdonk, Julian. 'Folk Songs in *The English Hymnal*.' In *Strengthen for Service: 100 Years of the English Hymnal, 1906-2006*. Ed. Alan Luff. Norwich: Canterbury Press, 2006, 191-216 (on this collection, see H.b.09).
Identifies the English and non-English folksongs that appear in *The English Hymnal* (1906) and *Songs of Praise* (1925 and 1931), analyzes Vaughan Williams's editorial process in converting these folksongs into hymn tunes, and places these activities into a larger cultural context; also listed under H.b.13. [A]

2007

- H.a.15 Busselberg, Paul. 'A Justification for the Study of Folk Song Settings, or the Arrangement as a Valid Composition.' DMA dissertation, Rice University, 2007.
Analyzes settings by Vaughan Williams, Beethoven, and Britten of a few English folk songs in order to 'demonstrate the various devices each used to bring originality, creativity, and musical artistry to a work despite the limitations proscribed by a pre-existing melody.'

2008

- H.a.15a Garofalo, Robert J. 'Ralph Vaughan Williams's *Sea Songs for Band and Orchestra*.' *Journal of the Conductors Guild* 28/1-2 (2008): 10-17 (H.i.02B).
Provides information about the folk tunes on which the piece is based.
- H.a.16 Schofield, Derek. 'Ralph Vaughan Williams on Lucy Broadwood.' *English Dance and Song* 70/2 (2008): 12-14.
An introduction to and reprint of an article that Vaughan Williams wrote for the fiftieth anniversary of the founding of the Folk Song Society; discusses Lucy Broadwood's life and contributions as a folk song collector; Vaughan Williams's original essay on Broadwood appeared in the *Journal of the English Folk Dance and Song Society* 5 (1948): 136-8.

2009

- H.a.16 Colton, Glenn. 'Ralph Vaughan Williams's New Foundland Folksong Arrangements: A Reappraisal.' *The Phenomenon of Singing* 7 (2009): 30-43.
Examines Vaughan Williams's arrangements of folk songs from New Foundland and argues that these represent a 'compelling blend of traditional music and compositional craft.'
- H.a.17 Holtz, Shawna Meggan. 'Percy Grainger and Ralph Vaughan Williams: A Comparative Study of English Folk-Song Settings for Wind Band.' MM thesis, University of Texas/El Paso, 2009.
Discusses Grainger and Vaughan Williams as collectors of folk music; analyzes Grainger's *Lincolnshire Posy* and Vaughan Williams's *English Folk Song Suite*; also listed under H.i.03.
- H.a.18 Holyoake, Michael. 'Towards a Folk Song Awakening: Vaughan Williams in Bournemouth, 1902.' *Ralph Vaughan Williams Society Journal* 46 (October 2009): 9-15.
Reviews newspaper reports about the six lectures on folksong that Vaughan Williams presented at the Pokesdown Science, Art, & Technical School, Bournemouth, October-December 1902.
- H.a.19 Newton, Anthony. 'Vaughan Williams and the Idea of Folk Song in the *Norfolk Rhapsodies*.' *Ralph Vaughan Williams Society Journal* 46 (October 2009): 3-6.
Discusses the folk tunes upon which Vaughan Williams drew for the three *Norfolk Rhapsodies*; notes that no. 2, which Vaughan Williams withdrew (as he did no. 3), was revived in 2002 in an edition by Stephen Hogger based on the autograph manuscript (two pages missing) in the British Library (see entry at A.20); also listed at H.h.09.

2010

- H.a.20 Onderdonk, Julian. 'Vaughan Williams and the Musical Amateur: A Checklist of English Carol Arrangements.' *Ralph Vaughan Williams Society Journal* 49 (October 2010): 3-10.
Part 1 of three instalments of a catalogue that lists 309 arrangements for amateurs that Vaughan Williams fashioned from English and non- English folk songs and carols; the ninety-three entries listed here are of English carols only, and provide the following information for each: title of carol, collector, source from which Vaughan Williams obtained the melody, description of the arrangement, first publication, and later reprints. [A]

2011

- H.a.21 De Val, Dorothy. *In Search of Song: The Life and Times of Lucy Broadwood*. Aldershot: Ashgate, 2011.
Discusses Broadwood's role as a mentor to a younger generation of folksong collectors, Vaughan Williams included.
Review:
Schofield, Derek: *English Dance and Song* 73/4 (2011): 38.
- H.a.21a Lyon, James. *Leoš Janáček, Jean Sibelius, Ralph Vaughan Williams: Un Cheminement Commun Vers les Sources*. Paris: Beauchesne, 2011.
Considers the use of popular/folk material in the music of Janáček, Sibelius, and Vaughan Williams; includes a biographical dictionary of those who played a relevant role in Moravian, Finnish, and English culture; a 'preview' of the book appears in the *Ralph Vaughan Williams Society Journal* 53 (February 2012): 20-21.
- H.a.22 Onderdonk, Julian. 'Vaughan Williams and the Musical Amateur: A Checklist of English Carol Arrangements.' *Ralph Vaughan Williams Society Journal* 50 (February 2011): 15-22.
A continuation of Pt. 1 (listed at H.a.20); adds 159 entries of Vaughan Williams's arrangements for amateurs of English folk *songs* to the earlier list of carols; follows the same protocol as that in Pt. 1. [A]
- H.a.23 Onderdonk, Julian. 'Vaughan Williams and the Musical Amateur: A Checklist of Miscellaneous Arrangements of English, British and Continental European Dances and Songs.' *Ralph Vaughan Williams Society Journal* 51 (June 2011): 10-19.
In effect, Pt. 3 of the entries listed at H.a.20 and H.a.22; adds 57 entries of Vaughan Williams's arrangements for amateurs of British and continental folk songs, carols, and dances, as well as of 'old English popular songs' to the

earlier lists; includes an appendix with a further ten arrangements of songs by known English composers that Vaughan Williams likewise arranged for amateurs; follows the same protocol as that in Pts. 1 and 2; taken together, the three checklists account for every published setting of a folk song, carol, or dance that Vaughan Williams arranged for amateur musicians. [A]

2012

- H.a.24 Harvey, Adam. 'Folk Song Identification in the Works of Vaughan Williams: Some Confusion.' *Ralph Vaughan Williams Society Journal* 53 (February 2012): 11-15.

Corrects a number of earlier misidentifications of folk songs in the works of Vaughan Williams.

- H.a.25 Harvey, Adam. 'English Folk Songs and other Traditional Tunes in the Works of Ralph Vaughan Williams: A Checklist.' *Ralph Vaughan Williams Society Journal* 54 (June 2012): 3-9.

Accounts for 124 folk/traditional songs that Vaughan Williams incorporated into his compositions (as opposed to outright 'settings' of the tunes); as such, the checklist complements those compiled by Julian Onderdonk, which lists true 'arrangements' of the tunes (see above H.a.20 and H.a.22-23); for each tune the checklist provides the source, early publication, Vaughan Williams composition in which it appears, and bibliographical information.

- H.a.26 Polson, Simon. 'The Sydney Manuscript: Vaughan Williams's (Unknown) Orchestral Setting of *The Spanish Ladies*.' *Fontes Artis Musicae* 59/2 (2012): 106-16.

See H.h.20 for abstract.

2013

- H.a.27 Garofalo, Robert J. *Folk Songs in the English Folk Song Suite by Ralph Vaughan Williams*. Silver Spring, MD: Whirlwind Music Publications, 2013.

Discusses the background of the work and the versions of the folk tunes used; also listed at H.i.06.

Review:

Schofield, Derek, *English Song and Dance* 76/1 (2014): 46.

- H.a.28 Harvey, Adam. 'Folk Song in the *English Folk Song Suite*.' *Ralph Vaughan Williams Society Journal* 57 (June 2013): 12-16.

Identifies the eight folk tunes upon which Vaughan Williams drew for the *English Folk Song Suite* of 1923.

- H.a.29 Onderdonk, Julian. 'Folksong Arrangements, Hymn Tunes and Church Music.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 136-56 (G.05, also listed at H.b.16).

Examines Vaughan Williams's 'functional' music for amateurs, specifically his folksong arrangements, hymn tunes, and church music. This *Gebrauchsmusik* amounts to more than one half of the composer's published and unpublished catalogue and demonstrates with unexpected force the importance of 'secondary' compositional work to his nationalist vision. With these works, he sought to familiarize generations with a wealth of beautiful melody, raise awareness of a common cultural heritage, and above all inspire individuals to make music for themselves. The discussion takes up the three types of music in turn, surveying Vaughan Williams's engagement with each, identifying key works, and noting stylistic traits that parallel developments in his musical language as a whole. [A]

- H.a.30 Dean, Sally Husch. 'Musical Syncretism: An Examination and Comparison of the Use of Folk Music in Choral Compositions of Ralph Vaughan Williams, Alice Parker, and Osvaldo Golijov.' M.M. thesis, California State University/Los Angeles, 2014.

Abstract at H.d.27.

2015

- H.a.31 Ross, Ryan. "'There in the fastness of rural England": Vaughan Williams, Folk Song and George Borrow's *Lavengro*.' *The Musical Times* 156/1933 (2015): 43-56.

See abstract at I.94.

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

1998

- H.b.01 Studwell, Julian E. and Dorothy James. 'Ralph Vaughan Williams.' *Music Reference Services Quarterly* 6/4 (1998): 63-65.

A thumbnail biography to introduce Vaughan Williams as the editor of the *Oxford Book of Carols*.

1999

- H.b.02 Filbert, Mark Alan. '2000 Hymnic Anniversaries.' *The Hymn: A Journal of Congregational Song* 50/4 (1999): 15-17.

Lists hymnological anniversaries for 2000, among which is the seventy-fifth anniversary of *Songs of Praise*, edited by Vaughan Williams, Percy Dearmer, and Martin Shaw, the same team as collaborated on *The English Hymnal*.

2002

- H.b.03 Marti, Andreas. 'Herr, mach uns stark im Mut, der dich bekennt.' In *Kirchenlied im Kirchenjahr: Fünfzig Neue und Alte Lieder zu den Christlichen Festen*. Mainzer Hymnologische Studien. Ed. Ansgar Franz. Tübingen: Franke Verlag, 2002, 629-37.

Analyzes Vaughan Williams's setting of the chorale melody 'Herr, mach uns stark im Mut, der dich bekennt.'

2003

- H.b.04 Onderdonk, Julian. 'Hymn Tunes from Folksongs: Vaughan Williams and English Hymnody.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 103-28 (G.03).

Abstract at H.a.12.

2004

- H.b.05 Barr, John. 'Determining a Chronological List of RVW's Original Hymn Tunes.' *Journal of the RVW Society* 29 (February 2004): 16-17.

Proposes a chronology of Vaughan Williams's original hymn tunes based on the publication dates of the collections in which they are included.

- H.b.06 Barr, John. 'Two Obscure Hymn Tunes of Ralph Vaughan Williams.' *Journal of the RVW Society* 29 (February 2004): 14-15.

Discusses *Little Cloister* (text by Percy Dearmer) and *St. Margaret* (text by Ursula Wood).

- H.b.07 Bawden, John. 'Vaughan Williams and the Hymnals—A New Perspective, Part 1.' *Journal of the RVW Society* 29 (February 2004): 2-13.

Considers the carols and hymns composed by Vaughan Williams, editing practices in *The English Hymnal*, and the reception in and impact on the Anglo-Catholic community in Britain.

- H.b.08 Kimberling, Clark. 'Hymn Tune Descants, Part 1: 1915-1934.' *Journal of the RVW Society* 29 (February 2004): 17-20.

Traces the idea of descant in England and considers Vaughan Williams's contribution to the genre (originally published in *The Hymn: A Journal of Congregational Song* 54/3 [2003]).

2005

- H.b.09 Bawden, John. 'The Music of *The English Hymnal*.' In *Strengthen for Service: 100 Years of the English Hymnal, 1906-2006*. Ed. Alan Luff. Norwich: Canterbury Press, 2005, 133-54.

Discusses Vaughan Williams's policies as music editor of the hymnal. N.B.: *Strengthen for Service* is a collection of twenty-one articles, five of which deal directly with Vaughan Williams's contribution to the hymnal; these are listed consecutively here (H.b.09-13).

- H.b.10 Bradley, Ian. "'Chamber of Horrors': Changing Attitudes Towards Victorian Hymns.' In *Strengthen for Service: 100 Years of the English Hymnal, 1906-2006*. Ed. Alan Luff. Norwich: Canterbury Press, 2005, 231-41.

Considers Vaughan Williams's dislike of the sentimentality of nineteenth-century English hymnody.

- H.b.11 Harvey, Anthony. 'A Moral Issue?' In *Strengthen for Service: 100 Years of the English Hymnal, 1906-2006*. Ed. Alan Luff. Norwich: Canterbury Press, 2005, 155-60

Examines Vaughan Williams's statement that the choice of hymn tunes was 'a moral rather than a musical issue.'

- H.b.12 Massey, Bernard. 'German Chorale Melodies in *The English Hymnal*.' In *Strengthen for Service: 100 Years of the English Hymnal, 1906-2006*. Ed. Alan Luff. Norwich: Canterbury Press, 2005, 217-21.

Notes that German melodies arrived in England during the nineteenth century and speculates that Vaughan Williams likely had access to Johannes Zahn's six-volume (9,000 melodies) *Die Melodien der Deutschen Evangelischen Kirchenlieder* (1889-1893/reprint: Georg Olms, 1998).

- H.b.13 Onderdonk, Julian. 'Folk Songs in *The English Hymnal*.' In *Strengthen for Service: 100 Years of the English Hymnal, 1906-2006*. Ed. Alan Luff. Norwich: Canterbury Press, 2006, 191-216.

Abstract at H.a.14

2010

- H.b.14 Gibbs, Alan. 'New Light on I Vow to Thee, my Country.' *Ralph Vaughan Williams Society Journal* 47 (February 2010): 7-9.

Discusses the origin of the hymn, as well as the settings by (1) Gustav Holst, to a phrase lifted from 'Jupiter' in *The Planets* (with which melody it appears in the 1925 edition of *Songs of Praise*, edited by Martin Shaw and Vaughan Williams) and (2) Vaughan Williams, whose alternative melody, called *Abinger*, appears in the revised, 1931 edition of *Songs of Praise*.

2011

- H.b.15 Benham, Hugh. 'Thirteen Original Tunes by Ralph Vaughan Williams for *The English Hymnal* and *Songs of Praise*.' *Ralph Vaughan Williams Society Journal* 57 (October 2011): 3-8.

Provides background for each of Vaughan Williams's original hymn tunes and includes excerpts from seven of them.

2013

- H.b.16 Onderdonk, Julian. 'Folksong Arrangements, Hymn Tunes and Church Music.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 136-56 (G.05).

Abstract at H.a.29.

- H.b.17 Palmer, Roy. 'Ralph Vaughan Williams—Traditional Carols from Herefordshire,' *The Organ* 91/362 (2012): 30-33.

The introduction to Stainer & Bell's reissue of *Twelve Traditional Carols from Herefordshire*, originally published in 1920.

2015

- H.b.18 Cameron, Wes. 'A Rediscovered Ralph Vaughan Williams Manuscript.' *Ralph Vaughan Williams Society Journal* 63 (June 2015): 25.

Describes a newly discovered Vaughan Williams manuscript (autograph) housed in the Clarence Dickinson collection at William Carey University (Hattiesburg, Mississippi); the manuscript, authenticated by Hugh Cobbe, contains an arrangement of the last verse of 'Darwall 148,' which is customarily sung to 'Rejoice the Lord is King' (Charles Wesley, *Moral and Sacred Poems*, 1774). This also appeared in *American Organist* 48/2 (February 2014): 16 (cited after Ross, C.10).

2016

- H.b.19 Milsom, John. 'Tallis, the Parker Psalter, and some Known Unknowns.' *Early Music*, 44 (2016): 207-18.

Drawing upon the notational principles of the joint Thomas Tallis – William Byrd *Cantiones, Quae ab Argumento Sacrae Vocantur* of 1575, argues that Vaughan Williams (and other editors) have likely misinterpreted the accidentals (too many G sharps) in the 'meane' (uppermost voice) of Tallis's 'Third Tune' as it appears in Matthew Parker's *The Whole Psalter Translated into English Metre* (1567) and that we must, therefore, reconsider the version of that setting in the Vaughan Williams-edited *English Hymnal* of 1906.

2017

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

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

2018

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

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

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

1996

- H.c.01 Mellers, Wilfrid. 'Redemption of a Fat Man: or *Sir John in Love*.' *Journal of the RVW Society* 5 (February 1996): 4-8.

Analyzes Vaughan Williams's second opera in terms of its relationship to an agrarian past and an industrial present, with further reference to *Hugh the Drover* and Shakespeare.

1997

- H.c.02 Connock, Stephen. '*Riders to the Sea*.' *Journal of the RVW Society* 10 (October 1997): 8-9.

Includes a facsimile of the program printed for a private dress rehearsal of the opera at the Royal College of Music on 30 November 1937.

- H.c.03 Mellers, Wilfrid. 'The *Poisoned Kiss* as a Parable of Redemption.' *Journal of the RVW Society* 8 (February 1997): 4-8.

Views the opera as an ideological progression into 'a genre that is purely fantastical in a spirit that is irresponsible, yet at the same time aware.'

1999

- H.c.04 Hoover, Jean Marie. 'Constructions of National Identities: Opera and Nationalism in the British Isles.' PhD dissertation, Indiana University, 1999.

After arguing against the notion of a single Anglo-centric opera tradition in the British Isles, makes a case for the inclusion of traditions emanating from Scotland, Wales, and Ireland, traditions against which Vaughan Williams's operas are considered.

2000

- H.c.05 Heckert, Deborah. "'A typically English institution": A Context for Vaughan Williams's Masques.' *Journal of the RVW Society* 19 (October 2000): 4-6.

Draws a connection between Vaughan Williams's ideas about national musical-dramatic dance forms and the history of the masque. [A]

- H.c.06 Keynes, Geoffrey. 'The Origins of *Job*.' *Journal of the RVW Society* 19 (October 2000): 16-17.

The author was one of the creators of the work; discusses the background and the choice of Vaughan Williams as composer; reprinted from Keynes's autobiography, *The Gates of Memory* (1983).

- H.c.07 Ries, Frank W.D. 'Sir Geoffrey Keynes and the Ballet *Job*.' *Journal of the RVW Society* 19 (October 2000): 18-22.

Draws on Keynes's letters, papers, and other documents.

- H.c.08 Schmidt, Stephan Sebastian. *Opera Impura: Formen Engagierter Oper in England*. Schriftenreihe Literaturwissenschaft 58. Trier: Wissenschaftlicher Verlag Trier, 2000.

Argues that Vaughan Williams's *The Poisoned Kiss* fails aesthetically on the grounds that Vaughan Williams emphasized entertainment at the expense of any socio-critical message.

Reviews:

Förger, Annette: *Frankfurter Zeitschrift für Musikwissenschaft* 6 (2003): 180-88;
Schaarwächter, Jürgen: *Die Musikforschung* 58/4 (2005): 468-70.

2001

- H.c.09 Oldland, Marie. 'Opera in the British Musical Renaissance, a New Hope or a Lost Cause? A Study of the Treatment of Shakespeare's *Falstaff* with Specific Reference to Holst and Vaughan Williams.' MPhil dissertation, University of Birmingham, 2001.

Considers Holst's *At the Boar's Head* (1924) and Vaughan Williams's *Sir John in Love* (1929), Shakespeare operas by Verdi and Balfe, and Elgar's symphonic poem *Falstaff*.

2002

- H.c.10 Savage, Roger. 'Vaughan Williams, the Romany Ryes, and the Cambridge Ritualists.' *Music and Letters* 83/3 (2002): 383-418.

Considers the possible influence on Vaughan Williams's *Hugh the Drover* of the gypsy- traveller topos as cultivated in such works as Matthew Arnold's *The Scholar-Gipsy* and three works by George Borrow: *The Zincali: An Account of the Gypsies of Spain* and the novels *Lavengro* and *The Romany Rye*.

2003

- H.c.11 Clark, Walter A. 'Vaughan Williams and the "night side of nature": Octatonicism in *Riders to the Sea*.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 55-71 (G.03).

Discusses the opera's historical background, sketches, and autographs; demonstrates Vaughan Williams's use of octatonicism (an eight-note scale that ascends or descends by alternating whole- and halfsteps).

- H.c.12 Connock, Stephen. 'From Polly to the Wasps: The Musical Context.' *Journal of the RVW Society* 26 (February 2003): 2-3.

In an issue devoted largely to *The Poisoned Kiss*, places that opera into the context of the English 'comic' opera tradition.

- H.c.13 Connock, Stephen. "'It will be alright at the end": The Complex Evolution of the Libretto.' *Journal of the RVW Society* 26 (February 2003): 4-6.

Analyzes the roles of Evelyn Sharp, William Foss, and Ursula Vaughan Williams in the creation of the final version of the libretto of *The Poisoned Kiss*.

- H.c.14 Connock, Stephen. 'Evelyn Sharp—Writer and Suffragette.' *Journal of the RVW Society* 26 (February 2003): 8.

A thumbnail biography of Evelyn Sharp, librettist of *The Poisoned Kiss*.

- H.c.15 Lew, Nathaniel G. "'Words and music that are forever England": *The Pilgrim's Progress* and the Pitfalls of Nostalgia.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 175-205 (G.03).

Looks at the background of the opera and compares the final version of 1949-1952 with the incidental music that Vaughan Williams wrote for a twelve-episode dramatization of Bunyan's morality in 1906.

- H.c.16 McFarland, Alison Sanders. 'A Deconstruction of William Blake's Vision: Vaughan Williams and *Job*.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 29-53 (G.03).

Compares Vaughan Williams's music with Blake's illustrations for the book of Job, and argues that composer and artist followed different theological and aesthetic paths; originally published in *International Journal of Musicology* 3 (1994): 339-71.

- H.c.17 Seddon, Eric. '*The Pilgrim's Progress* in Context: A Preliminary Study.' *Journal of the RVW Society* 26 (February 2003): 17-21.

Considers the place of *The Pilgrim's Progress* in the context of both Vaughan Williams's thought and that of the twentieth century more generally, comparing it with Stravinsky's *The Rake's Progress* and Poulenc's *Les Dialogues des Carmélites*.

- H.c.18 Seddon, Eric. 'Mysticism and Joyful Solemnity: Two Moments of D major in *The Pilgrim's Progress*.' *Journal of the RVW Society* 28 (October 2003): 21-24.

Argues that Vaughan Williams's choice of D major at certain points of the opera pay homage to Bach and Beethoven, thus shedding light on the composer's mysticism and explaining how the cheerful and the serious work together in the opera.

2004

- H.c.18a Connock, Stephen. “‘Sheer morning loveliness’”: Ralph Vaughan Williams and *The Poisoned Kiss*.’ In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 116-19 (G.03A).
Offers an overview of the opera.

2005

- H.c.19 Arblaster, Anthony. ‘Musical Adventures.’ *Opera* 56/6 (2005): 655-60.
Surveys British opera prior to 1945, including works by Ralph Vaughan Williams.
- H.c.19.a Shannon, Caireanne. ‘The Duty of Words to Music: Ralph Vaughan Williams’s *Riders to the Sea*.’ *The Musicology Review* 2 (2005/06): 45-62.
Holds that it was the Celtic speech-rhythm and innate musicality of J.M. Synge’s *Riders to the Sea* that led Vaughan Williams to transform the play into an opera.

2006

- H.c.20 Kennedy, Michael. ‘VW, Verdi and the Bard.’ *Opera* 57/3 (2006): 278-83.
Compares Vaughan Williams’s Shakespeare-inspired works with those of other English composers, and his *Sir John in Love* with Verdi’s *Falstaff*.
- H.c.21 Le Doussal, Florence. ‘Ralph Vaughan Williams’s *Riders to the Sea*: A Hymn to the Sea, Indomitable, Untamed, Uniting all Nations.’ *La Revue LISA/LISA E-Journal* 4/2 (2006): 68-88.
Considers the meaning of the opera and its reflection of Vaughan Williams’s own musical heritage.

2007

- H.c.22. Martin, Gregory. ‘Catholic Belief and Cries of Pagan Destruction: Overcoming Frozen Time in *Riders to the Sea*.’ *Journal of the RVW Society* 40 (October 2007): 11-16.
Argues that J.M. Synge’s play *Riders to the Sea* contained elements of both Christian and pagan ideas and that Vaughan Williams underscored that dichotomy in his opera.
- H.c.23 Seddon, Eric. “‘Turn up my metaphors and do not fail’”: Religious Meaning and Musical Iconography in Ralph Vaughan Williams’s *The Pilgrim’s Progress*.’ *Journal of the RVW Society* 38 (2007): 4-13.
A discussion of multiple layers of Christian symbolism in the opera; examines the meaning of two pieces of pre-existent music: the hymn tune *York* and a short fragment from *Fantasia on a Theme by Thomas Tallis*, both of which Vaughan Williams had included in *The English Hymnal* 1906.
- H.c.23a Shannon, Caireann. ‘The Duty of Words to Music: *Riders to the Sea*.’ *Journal of the RVW Society* 40 (October 2007): 6-10.
Discusses the critical reception (positive) and the elements in J.M. Synge’s play that probably attracted Vaughan Williams (a companion piece to H.c.19A).

2008

- H.c.24 Kennedy, Michael. ‘Around the Operatic Edge.’ *Opera* 59/4 (2008): 394-400.
Provides a brief overview of Vaughan Williams’s operas.
- H.c.25 McBrayer, Benjamin Marcus. ‘The Specter of *Peter Grimes*: Aesthetics and Reception in the Renaissance of English Opera, 1945-1953.’ MM thesis, University of Cincinnati, 2008.
Explores the ways in which the success of Britten’s *Peter Grimes* affected the reception of Vaughan Williams’s *The Pilgrim’s Progress* and Britten’s *Gloriana*.
- H.c.26 Meares, Stan. ‘Ursula Vaughan Williams: Her Correspondence About *Pilgrim’s Progress*.’ *British Music* 30 (2008): 68-72.

Provides Ursula Vaughan Williams's letters to the author concerning his earlier article 'The Pilgrim's Progress: An Investigation,' which appeared in *British Music* 5 (1983): 1-26.

- H.c.26a Mitchell, Jon Ceander. 'Pan's Anniversary: Manifestation of the English Folk Song Revival and Ramifications for the British Military Band.' In *Alta Musica*, 26. Ed. Raoul F. Camus and Bernard Habla. Tutzing: Hans Schneider, 2008, 287-96.

Discusses the joint Vaughan Williams-Holst project of 1905 that revived the Ben Johnson masque *Pan's Anniversary* (cited after Ross, C.10).

- H.c.27 Savage, Roger. 'Alice Shortcake, Jenny Pluckpears, and the Stratford-upon-Avon Connections of Vaughan Williams's *Sir John in Love*.' *Music and Letters* 89/1 (2008): 18-55.

Discusses the associations between Vaughan Williams's *Sir John in Love* (based on Shakespeare's *The Merry Wives of Windsor*) and the town of Stratford-upon-Avon; evaluates the opera's significance within the tradition of English opera as seen through Vaughan Williams's essays from his time as musical director of the Benson Company, August 1912 – Spring 1913.

2009

- H.c.28 Brunson, Richard Brandon. 'Ralph Vaughan Williams's *The Pilgrim's Progress*: Problems and Solutions for Future Performances.' DMA dissertation, University of Nevada, 2009.

Explores problematic areas that stand in the way of staging *The Pilgrim's Progress* and suggests possible solutions that might help to deal with those problems.

- H.c.29 Saylor, Eric A. 'Dramatic Applications of Folksong in Vaughan Williams's Operas *Hugh the Drover* and *Sir John in Love*.' *Journal of the Royal Musical Association* 134/1 (2009): 37-83.

Argues that *Hugh the Drover* and *Sir John in Love*, though both saturated with folksong, use folksong to different dramatic ends; in *Hugh the Drover*, the folk material is used diegetically, that is, the characters on stage perceive the folksongs to be just that; in *Sir John in Love*, on the other hand, folksong is woven tightly into the overall musical fabric.

2011

- H.c.30 Shalita, Martin Philip. 'The Operas of Ralph Vaughan Williams: An Identification and Performance Analysis of the Arias and Duet Scenes for Male Voice.' DMA dissertation, University of Miami, 2011.

Identifies and studies the arias, duets, and scenes for male voice from Vaughan Williams's operatic works that can be used as stand-alone performance pieces for vocal recitals.

2012

- H.c.31 Stewart, Renee. 'Ralph Vaughan Williams and the Two Surrey Pageants: *The Abinger Pageant* (1934) and *England's Pleasant Land* (1938).' *Ralph Vaughan Williams Society Journal* 53 (February 2012): 22-23.

Discusses the music for the two pageants and provides photographs and the title page of the program for *Abinger*.

2013

- H.c.32 Saylor, Eric. 'Music for Stage and Film.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 157-78 (G.05, H.j.13).

Over the course of his career, Vaughan Williams composed nearly fifty dramatic works for stage, screen, and radio. While their popularity varies enormously, many of them present a deeply idiosyncratic musico-dramatic vision, and frequently employ musical beauty as a means of achieving a purely dramatic end. Two qualities in particular are emphasized: first, his frequent recourse to static tableaux, and second, the recurring dramatic theme of redemption through loss. This chapter presents a survey of his major operas, dance works, pageants, and incidental works, culminating in a review of his many settings of *The Pilgrim's Progress*. [A]

2014

- H.c.33 Savage, Roger. *Masques, Mayings and Music-Dramas: Vaughan Williams and the Early Twentieth-Century Stage*. Woodbridge: Boydell & Brewer, 2014.

A sequence of case-studies linked by the idea of looking to the past as a way of moving towards the future and also by the presence of Vaughan Williams, who plays the leading role in four of the essays, an observer's part in a fifth, and is one of the principal players in the other three. Matters considered include pre-1914 Stratford-upon-Avon and its place in the development of national opera; the Maying scene in the big London Pageant of 1911 and the significance of its music; revivals of the Stuart court masque and the work of Henry Purcell; Gordon Craig's ideas for an English ballet; Reginald Buckley's vision of an Anglo-Celtic Bayreuth; and musical embodiments of the cult of the idealistic Pilgrim-vagabond and of the free-spirited Gypsy. [A]

Reviews:

Hedley, William: *Ralph Vaughan Williams Society Journal* 62 (February 2015): 29-30;

Webber, Christopher: *Opera* 66/1 (January 2015): 119-20;

Onderdonk, Julian: *Notes* 73/2 (December 2016): 295-97.

- H.c.34 Zimring, Rishona. 'Ballet, Folk Dance, and the Cultural History of Interwar Modernism: The Ballet *Job*.' *Modernist Cultures* 9/1 (2014): 99-114.

Discusses *Job* as an emblem of the 'culturally reparative interwar years.'

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

1996

- H.d.01 Adams, Byron. 'Scripture, Church, and Culture: Biblical Texts in the Works of Ralph Vaughan Williams.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 99-117 (G.01).

Argues that Vaughan Williams was tolerant of religious diversity and that he attempted to deal with the idea of spirituality throughout his career; at the same time, though, the relationship of that spirituality, his changing aesthetic aims, and his many settings of religious texts are all marked by deep contradictions; also listed at I.01.

- H.d.02 Lapierre, Arthur. 'Herbert Howells's Requiem for Unaccompanied Voices as a Manifestation of the New English Musical Renaissance Compositional Style.' DMA dissertation, University of Northern Colorado, 1996.

Places Howells's Requiem into a style largely defined by Vaughan Williams's choral works.

1997

- H.d.03 Fowler, Lauren Patricia. 'The Twentieth-Century English Unaccompanied Mass: A Comparative Analysis of Masses by Ralph Vaughan Williams, Herbert Howells, Bernard Stevens, and Edmund Rubbra.' DMA dissertation, University of Northern Colorado, 1997.

Discusses the revitalization of the unaccompanied mass after the Tudor revival and compares Vaughan Williams's *Mass in G minor* (1922), Howell's *Mass in the Dorian Mode* (1912), Stevens's *Mass for Double Choir* (1938/39), and Rubbra's *Missa in honorem Sancti Dominici*, op. 88 (1948).

- H.d.04 Taylor, Robert. 'A Study of Ralph Vaughan Williams' *An Oxford Elegy* and *Epithalamion*.' DMA dissertation, Louisiana State University, 1997.

Provides background information about the two choral works mentioned and compares them to other choral works by Vaughan Williams.

1998

- H.d.05 Payne, Anthony. 'Encompassing his Century's Dilemmas: The Modality of Vaughan Williams.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 164-75 (G.02).

Discusses the composer's use of modal writing in *Sancta Civitas* and Symphony No. 5; also considers the influence of Vaughan Williams's practice on later English composers; also listed at H.f.10.

2001

- H.d.06 Lathan, Mark J. 'Emotional Progression in Sacred Choral Music: How Three Twentieth-Century Masterworks Depict Grief in Time of War.' PhD dissertation, University of California, Los Angeles, 2001.

Building upon Elisabeth Kübler Ross's *On Death and Dying* (1996), constructs a three-stage process of grieving against which to hear Vaughan Williams's *Dona Nobis Pacem*, Tippett's *A Child of our Time*, and Britten's *War Requiem*.

- H.d.07 Etter, Paul James. 'Ralph Vaughan Williams' *Hodie*: An Analysis and Performance Guide for the Conductor.' PhD dissertation, Texas Tech University, 2002.

Provides a comprehensive study of the work.

2002

- H.d.08 McWilliams, Leona. 'Vaughan Williams, Stravinsky, Britten and the Latin Mass.' MPhil dissertation, University of Ulster, 2002.

Explores Mass settings by the composers named in the title in order to assess the degree to which they utilized common practices in setting the Ordinary of the Mass.

2003

- H.d.09 Barr, John. "'Music, when soft voices die": A Part Song by R. Vaughan Williams.' *Journal of the RVW Society* 28 (October 2003): 18.

Includes a facsimile reproduction of Vaughan Williams's autograph of *Music, When Soft Voices Die*, a four-part song from 1891.

- H.d.10 Ng, Wai-keung Jonathan. 'The Study of Ralph Vaughan Williams's *Sancta Civitas* (The Holy City).' DMA dissertation, Indiana University, 2003.

2004

- H.d.11 Burbery, Timothy J. 'Intended for the Stage? *Samson Agonistes* in Performance.' *Milton Quarterly: A Journal of Contemporary Thought* 38/1 (2004): 35-49.

Cites Vaughan Williams's choral setting of *Nothing is Here for Tears*, which he adapted from Milton's poem on the occasion of the death of King George V (1936).

- H.d.11a Gibson, Lorna. 'Ralph Vaughan Williams and the Women's Institute.' *Journal of the RVW Society* 30 (June 2004): 7-8.

Abstract at I.42.

- H.d.11b Kuykendall, James Brooks. 'The English Ceremonial Style circa 1887-1937 and its Aftermath.' PhD dissertation, Cornell University, 2004.

Focuses on Vaughan Williams's unison setting *Let us now Praise Famous Men*; discusses the intersection of the 'ceremonial style' and the collection *Songs of Praise*, of which Vaughan Williams was co-editor; looks at the relationship between *Let us now Praise Famous Men* and Vaughan Williams's hymn tune *Sine Nomine* (cited after Ross, C.10).

- H.d.12 Martin, Gregory. 'J.S. Bach, the Wintertide and the Poetics of Translation in *Hodie*.' *Journal of the RVW Society* 31 (October 2004): 25-30.

Maintains that in *Hodie* Vaughan Williams ‘translates’ the aesthetic and form of the Bach Passions into the musical/poetic language of twentieth-century England.

- H.d.12a McGuire, Charles. ‘From *The Apostles* to *Sancta Civitas*: The Oratorios of Elgar and Vaughan Williams.’ In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 99-115 (G.03A).

Discusses the differences between the oratorios of Elgar and Vaughan Williams in terms of compositional method and intent, the use to which they were put, and reception; argues that the ‘portraiture’ of Elgar focuses on the individual, whereas that of Vaughan Williams depicts the community; as such, hears *Sancta civitas* as the more traditional English oratorio on the grounds that it draws the community together.

2005

- H.d.13 Jensen, Joni Lynn. ‘A Comparison of Origins and Influences in the Music of Vaughan Williams and Britten through Analysis of their Festival *Te Deums*.’ DMA dissertation, University of Arizona, 2005.

Discusses the *Te Deum* settings of the two composers and compares them with that by Purcell in order to demonstrate a common heritage.

- H.d.13a Kramer, Lawrence. ‘Like Falling Leaves: The Erotics of Mourning in Four *Drum-Taps* Settings.’ In *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*. Ed. Lawrence Kramer and Daniel Albright. New York: General Music Publishing, 2000, 151-65.

Abstract at I.50A.

2007

- H.d.14 Day, James. ‘Mass in G minor and *Sancta Civitas*.’ *Journal of the RVW Society* 40 (2007): 17-25.

Considers what the term ‘spiritual’ might mean in the two works discussed.

2008

- H.d.15 Kilgore, Jonathan Candler. ‘Four Twentieth-Century Mass Ordinary Settings Surveyed Using the Dictates of the *Motu proprio* of 1903 as a Stylistic Guide.’ DMA dissertation, University of Southern Mississippi, 2008.

Examines the *Mass in G minor* by Vaughan Williams, the *Messe pour double chœur a cappella* by Frank Martin, the *Mass in G major* by Poulenc, and the *Mass* by Stravinsky in terms of their relationships to the *Motu proprio* of 1903.

- H.d.16 Seddon, Eric. ‘*Flos Campi* the Enigma.’ *Journal of the RVW Society* 42 (July 2008): 4-7.

Reads *Flos campi* as an ‘expression of mystical theology [. . .].’

- H.d.16a Hochstetler, Scott. ‘*Dona Nobis Pacem*: Vaughan Williams’s Federalist Manifesto.’ *The Choral Journal* 49/12 (June/July 2009): 42-52.

After reviewing Vaughan Williams’s association with the Federal Union, which, in effect, called for a United States of the World in which each member ceded foreign and defence policies to a central authority, interprets the final two movements of *Dona Nobis Pacem* (mainly through an analysis of its biblical texts) as an expression of the federalist agenda; concludes that, while the work is a plea for peace, it is not an expression of pacifism.

2010

- H.d.17 Tongue, Alan. ‘A Significant Find.’ *Ralph Vaughan Williams Society Journal* 49 (October 2010): 14-15.

Describes the author’s first encounter with the autograph manuscript (in the Cambridge University Library) of the so-called ‘Cambridge Mass,’ the work that Vaughan Williams wrote for his Doctor of Music degree in 1899; includes a facsimile of the first page of the Credo.

2011

- H.d.18 Tiplea Temeş, Bianca. ‘Ralph Vaughan Williams: A Cambridge Mass—About a Newly Discovered Manuscript and a World Premiere: In Conversation with Maestro Alan Tongue.’ *Studia Universitatis Babeş-Bolyai: Musica* [RO] 56/1 (2011): 5-15.

Discusses the premiere of Vaughan Williams's 'Cambridge Mass' of 1899, conducted by Alan Tongue in London on 3 March 2011; it was Tongue who revived the work, which Vaughan Williams composed for his Doctor of Music degree at Cambridge University (see H.d.17).

2012

- H.d.19 Christensen, Allan C. 'Creating/vanishing: The Gypsy Music in Works by Arnold, Kalda, Janáček, and Vaughan Williams.' *Mosaic: A Journal for the Interdisciplinary Study of Literature* 45/3 (2012): 165-83.
Considers Matthew Arnold's *The Scholar-Gipsy* (1853) and its appropriation in Vaughan Williams's *Oxford Elegy*.
- H.d.20 Francis, Timothy Paul. 'Modal Prolongational Structure in Selected Choral Compositions by Gustav Holst and Ralph Vaughan Williams.' PhD dissertation, University of Oregon, 2012.
Uses Schenkerian analysis to explore ways in which Vaughan Williams's *Benedicite* and Holst's *Hymn of Jesus* combine new and old tonal techniques; argues that the prolongational structures portray religious ideas.
- H.d.21 Harned, Kenneth Alan. 'An Analysis of TTBB Transcription Techniques of Ralph Vaughan Williams: With a Transcription of *Dona Nobis Pacem* for Men's Chorus.' DMA dissertation, Ball State University, 2012.
Analyzes the male chorus transcription techniques used by Vaughan Williams in *Five Mystical Songs* in transcribing the work from SATB to TTBB; includes a transcription of *Dona Nobis Pacem* for men's chorus, brass septet, organ, and percussion.
- H.d.22 Schroeder, David. 'The Late Unaccompanied Choral Works of Ralph Vaughan Williams: A Conductor's Analysis and Performance Guide.' DMA dissertation, University of South Carolina, 2012.
Provides an analysis and discussion of performance-related matters in Vaughan Williams's unaccompanied choral works from the period 1945-1958.
- H.d.23 Town, Stephen. *An Imperishable Heritage: British Choral Music from Parry to Dyson*. Aldershot: Ashgate, 2012.
The twelve chapters include two that look at works by Vaughan Williams: '*Flos Campi* by Ralph Vaughan Williams: From Raw Intimations to Homogenous Experience' and 'The Light we Sought is Shining Still': *An Oxford Elegy* by Ralph Vaughan Williams'; a third chapter touches upon the relationship between Vaughan Williams and Gerald Finzi: "'The visionary gleam": Gerald Finzi, Ralph Vaughan Williams, and *Intimations of Immortality*.' The essay on *Flos Campi* notes the rediscovery of the autograph full score and reviews the work's autograph manuscripts, reception history, compositional features, significance, and genesis (including annotations in Vaughan Williams's own Bible). The chapter on *An Oxford Elegy* demonstrates how the work is based on the early *Harnham Down* and discusses the Matthew Arnold text that it sets. The essay on Finzi and Vaughan Williams calls attention to similarities between Finzi's *Intimations of Immortality* and Vaughan Williams's *An Oxford Elegy*. [A]

2013

- H.d.24 Fuller, Sophie. 'The Songs and Shorter Secular Choral Works.' In *The Cambridge Companion to Vaughan Williams*, ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 106-20) (G.05).
See abstract at H.e.16.
- H.d.25 Han, Ah Reum. 'Compositional Techniques in *Hodie* by Ralph Vaughan Williams.' DMA dissertation, West Virginia University, 2013.
Examines compositional techniques and the treatment of text in *Hodie* for their suitability as models for composers who wish to write choral works of similar scope.
- H.d.26 McGuire, Charles Edward. "'An Englishman and a Democrat": Vaughan Williams, Large Choral Works, and the British Festival Tradition.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 121-35 (G.05, I.87).
See abstract at I.87.

2014

- H.d.26a Brock, Marilyn. 'Interrogating Music-Historical Narratives Through Ralph Vaughan Williams's Choral Works.' MA thesis, University of Denver, 2014.
- Uses the *Five Mystical Songs* as a lens through which to view Vaughan Williams in relation to English history, socio-cultural movements, and issues of genre.
- H.d.27 Dean, Sally Husch. 'Musical Syncretism: An Examination and Comparison of the use of Folk Music in the Choral Compositions of Ralph Vaughan Williams, Alice Parker, and Osvaldo Golijov.' MM thesis, California State University/Los Angeles, 2014.
- Examines the ways in which the three composers incorporate folk music into their choral works (also listed at H.a.30).
- H.d.28 Skoog, William. 'Musical Settings of War Texts in Two Twentieth-Century British Choral Works, Part I.' *Choral Journal* 54/7 (2014): 8-24.
- Discusses the background and offers an analysis of *Dona Nobis Pacem*.
- H.d.29 Waesterhaus, Timothy. 'Ildebrando Pizzetti's *Messa di Requiem*: Conservatively Neo-Renaissance yet Distinctly Dramatic.' *The Choral Scholar: The Online Journal of the National Collegiate Choral Organization*, 4/1 (2014): 3-19.
- Includes an informative table that compares the similarity of style characteristics—a combination of 'neo-Renaissance' and Romantic/20th-century elements—in Vaughan Williams's *Mass in G minor* (1920-1921), Frank Martin's *Mass* (1922, 1926), and Pizzetti's *Messe di requiem* (1922-1923).

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]

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

1999

- H.e.01 Adams, William Mark. 'Ralph Vaughan Williams's *Songs of Travel*: An Historical, Theoretical, and Performance Practice Investigation and Analysis.' DMA dissertation, University of Texas/Austin, 1999.

Considers various aspects of the song cycle, especially those concerned with performance practice.

2000

- H.e.01a Tibbetts, George E. 'Culture and the Sublime: Ralph Vaughan Williams's *The House of Life* as an Expression of the English Experience.' *Analecta Husserliana* 69 (2000): 179-85.

Notes that the six songs of *The House of Life* 'show marked differences in the degree of critical and popular acceptance' and that they succeed or fail to succeed to the extent that they express or fail to express 'English cultural values and ideas.'

2001

- H.e.02 Calloway, Edwin Sand. 'A Comparative Study of Three Song Cycles Based on A.E. Housman's *A Shropshire Lad* by Ralph Vaughan Williams, George Butterworth and Arthur Somervell.' DMA dissertation, University of Alabama, 2001.

Analyzes Vaughan Williams's *On Wenlock Edge* (1909), Butterworth's *Six Songs from 'A Shropshire Lad'* (1911), and Somervell's *A Shropshire Lad* (1904), with particular attention to the three composers' settings of 'Bredon Hill'.

- H.e.03 Larson, Matthew Allen. 'Text/music Relations in Ralph Vaughan Williams' *Songs of Travel: An Interpretive Guide*.' DMA dissertation, Arizona State University, 2001.

Discusses the relationship between music and words in each of the nine songs of the cycle.

2002

- H.e.04 Adams, William Mark. 'Elements of Form and Unity in *Songs of Travel*.' *Journal of the RVW Society* 25 (June 2002): 6-11.

Offers an analysis of the cycle, drawing on the author's dissertation (see H.e.01).

- H.e.05 Hold, Trevor. *Parry to Finzi: Twenty English Song-Composers*. Woodbridge: The Boydell Press, 2002.

Includes a 22-page chapter on Vaughan Williams; suggests that the composer's song output can be divided into four periods: (1) early songs to 1903-1904; (2) the period 1904-1914, which reflects his discovery of folk song; (3) the post-war phase of 1920-1927, and then, after a hiatus in song production, (4) 1950 to his death.

2003

- H.e.06 Clark, Renée Chérie. 'A Critical Appraisal of the *Four Last Songs*.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 157-73 (G.03).

Discusses the poetic texts (by Ursula Vaughan Williams), the genesis, and the manuscript sources of Vaughan Williams final song cycle.

- H.e.07 Hallmark, Rufus. 'Robert Louis Stevenson, Ralph Vaughan Williams, and Their *Songs of Travel*.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 129-56 (G.03).

Clarifies the muddled publication history of the work, examines the mystery surrounding song no. 9, which was discovered only after the death of the composer, and discusses the autograph sources for the cycle.

2004

- H.e.07a Lucas, Claire-Louise and Jonathan Darnborough. 'Dreamers of Dreams: The Songs of Elgar and Vaughan Williams.' In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004 (G.03), 23-41.

After a brief survey of the two composers' song output, presents an analysis of their compositional approach to song writing, paying particular attention to the note-for-note, syllable-for-syllable settings of the text; also discusses problems of performance.

- H.e.08 Murphy, Scott. 'Relations Among Boundaries, Expectations, and Closure in Music.' PhD dissertation, Eastman School of Music/University of Rochester, 2004.

Analyzes works from different periods and genres, including Vaughan Williams's *Five Mystical Songs*, in order to establish the elements that contribute to musical closure; also listed at I.44.

- H.e.09 Palmer, Peter. 'English Song-cycles with String Quartet.' In *Das Streichquartett in der ersten Hälfte des 20. Jahrhunderts: Bericht über der Dritte Internationale Symposium Othmar Schoeck in Zürich, 19. und 20. Oktober 2001*. Ed. Beat A. Föllmi and Michael Baumgartner. Tutzing: Hans Schneider, 2004, 131-39.

Considers four English song cycles for voice and string quartet: Vaughan Williams's *On Wenlock Edge*, Gurney's *The Western Playland*, Davies's *Prospice*, and Warlock's *The Curlew*.

2005

- H.e.10 Rutland, John Paul. 'Violin and Voice as Partners in Three Early Twentieth-Century English Works for Voice and Violin.' DMA dissertation, University of North Texas, 2005.

Examines the formal organization, significant style features, harmonic structure, and the use of text in three works for violin and voice: Holst's *Four Songs for Voice and Violin*, Op. 35 (1917), Vaughan Williams's *Along the Field, Eight Housman Songs for Voice and Violin* (1927, revised 1954), and Rebecca Clarke's *Three Old English Songs* (1924); also listed at H.k.02.

2009

- H.e.11 Atlas, Allan W. 'Vaughan Williams's 'Silent Noon': Structure and Proportions.' *The Musical Times* 150/1907 (Summer 2009): 71-82.

Takes issue with Trevor Hold's notion that the song is cast in ternary form and argues that it can just as well (perhaps more so) be heard as a rounded binary structure, with the deepest articulations coinciding with points that are $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$ of the way through the piece. [A]

2010

- H.e.12 Atlas, Allan W. 'Vaughan Williams's *Songs of Travel*: A Note on the Structural Role of the Thematic Recollections in Songs 4 and 9.' *Nineteenth-Century Music Review* 7/1 (2010): 105-19.

Shows that the most important (and immediately audible) thematic recollections in songs 4 and 9 coincide with structural points known as the golden section; also argues that, based on tonal interrelationships, it might be that Vaughan Williams originally conceived the cycle as consisting of only songs 1 – 4. [A]

- H.e.12a Hongteak, Lim. 'The Text and Melody Choice and Influence of Nationalism in Ralph Vaughan Williams's *Five Mystical Songs*.' MM thesis, Ball State University, 2010.

Discusses the *Five Mystical Songs* in such a way as to discover elements of mysticism and nationalism.

2011

- H.e.13 Garcia, Mario Antonia, Jr. "'There's no place like home": How Love of Country and Longing for Home Influenced the Song Literature of George Butterworth, Ralph Vaughan Williams, and Benjamin Britten.' DMA dissertation, University of Kentucky, 2011.

Analyzes the following songs by Vaughan Williams: *Linden Lea*; 'The Infinite Shining Heavens' from *Songs of Travel*; 'Silent Noon' from *The House of Life*; and, 'Is my Team Ploughing' from *On Wenlock Edge*.

- H.e.14 Olsen, David Karl. 'An Analysis of Six Song Settings of Shakespeare's "When Icicles Hang by the Wall" from *Love's Labour's Lost*.' DMA dissertation, University of Oklahoma, 2011.

Compares settings of 'When Icicles hang by the Wall' by Vaughan Williams, Hubert Parry, Thomas Arne, *et al.*

2013

- H.e.15 Atlas, Allan W. 'On the Cyclic Integrity of Vaughan Williams's *Songs of Travel*: One New Question—No New Answer.' *The Musical Times* 154/1924 (Autumn 2013): 5-17.

Speculates that based on key relationships, the role of E major, thematic recollections, position of the musical climax, general style characteristics, the 'plot,' and timing and proportions, Vaughan Williams's earliest idea for the cycle might have included four songs only, what are now Nos. 1-4. [A]

- H.e.15a Atlas, Allan, W. 'Ralph Vaughan Williams's *The House of Life*: Four Levels of Cyclic Coherence.' *Acta Musicologica* 85/1 (2013): 199-225.

Argues that the six songs display a four-level hierarchy of unifying features, these extending from the easily heard and memorable to the barely perceptible. [A]

- H.e.16 Fuller, Sophie. 'The Songs and Shorter Secular Choral Works.' In *The Cambridge Companion to Vaughan Williams*, ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 106-20) (G.05, H.d.24).

After a brief description of English song c. 1900, provides a bird's-eye view of Vaughan Williams as a song composer, concentrating mainly on the early songs, those from the first decade of the twentieth century; asserts that Vaughan Williams enjoyed 'a profound relationship with the voice, even in genres other than the song', and assigns him 'a central place in the world of British song'; singles out two recordings: *Kissing Her Hair* and *Where Hope is Shining* (both Albion Records, 2008) for contributing to a re-evaluation of the early songs and small choral works.

2014

- H.e.16a Atlas, Allan W. 'Who Sings "Rest, rest"? An Ambiguous Moment in Vaughan Williams's *Dreamland*.' *Ars Lyrica* 23 (2014): 11-30.

Focuses on measures 23-29 of this early (1905) song on a poem by Christina Rossetti, and proposes that there are four ways to answer the following question: who sings and who hears the words 'Rest, rest.' Also discusses the modulation from D-flat major to D major (and back) near the end of the piece and asks if Florence Susan Harrison's illustration for Rossetti's poem might have been inspired as much by Vaughan Williams's music as by the poem itself. [A]

- H.e.17 Clark, Renée Chérie. 'Aspects of National Identity in the Art Songs of Ralph Vaughan Williams Before the Great War.' PhD dissertation, University of Illinois, 2014.

Considers Vaughan Williams's vision of 'Englishness' or 'English national identity' in his pre-World War I songs. Pays particular attention to the three songs on texts by Barnes (1901-1903), as well as *Songs of Travel* and *On Wenlock Edge*.

- H.e.17a DeLoach, Marcus. 'A Guide to Ralph Vaughan Williams' Two Vocal Duets: A History and Musical Analysis of his First Settings of Walt Whitman.' DMA dissertation, Rice University, 2014.

Considers the 1904 settings of 'The Last Invocation' and 'The Love-song of the Birds,' both drawn from Whitman's *Out of the Cradle Endlessly Rocking*; discusses the Vaughan Williams-Whitman relationship.

- H.e.18 Owen, Ceri. 'Vaughan Williams, Song, and the Idea of "Englishness"?' DPhil thesis, University of Oxford, 2014.

Abstract at I. 92.

2015

- H.e.19 Birke, Adam. 'Irony in Ralph Vaughan Williams's "The Vagabond"?' *Ralph Vaughan Williams Society Journal* 62 (February 2015): 3-5.

Argues that Vaughan Williams underscores the irony already inherent in R.L. Stevenson's verse, as he transforms the fanfare-like optimism of the first song into the dirge-like pessimism of the last one.

- H.e.20 McCormick, Dominique. "'Let Beauty Awake": A Guide to Performance.' *Ralph Vaughan Williams Society Journal* 62 (February 2015): 5-7.

Considers seven passages in song no. 2 of *Songs of Travel* from the singer's/ pianist's point of view and then compares their realizations in performances by Janet Baker/Geoffrey Parsons, Anthony Rolfe-Johnson/David Willison, and Bryn Terfel/Malcolm Martineau.

- H.e.21 Neubert, Nils. 'Song 9 and Symmetry in *Songs of Travel*.' *Ralph Vaughan Williams Society Journal* 62 (February 2015): 7-8.

Considers the status of song no. 9, 'I Have Trod the Upward and the Downward Path'—is it part of the original cycle or an afterthought?—and argues that including it as part of the original cycle results in several levels of structural symmetry that would otherwise be absent from the cycle as a whole.

2016

- H.e.22 Atlas, Allan W. 'Vaughan Williams and the Sonnet.' *Ralph Vaughan Williams Society Journal* 65 (February 2016): 17-24.

Considers the compositional strategies that seem to have guided Vaughan Williams in setting the six sonnets by Dante Gabriel Rossetti that constitute *The House of Life* cycle. [A]

- H.e.23 Owen, Ceri. 'Making an English Voice: Performing National Identity During the English Musical Renaissance.' *Twentieth-Century Music* 13/1 (2016): 77-107.

Abstract at I.96.

2017

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

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

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

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

2018

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

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

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

1996

- H.f.01 Herbert, Andrew. 'Vaughan Williams' Two Whitman Duets: Sketches for *A Sea Symphony*?' *Journal of the RVW Society* 7 (October 1996): 18-20.
- Argues that the settings of the two Whitman poems served as something of a testing ground for ideas later used in *A Sea Symphony*.
- H.f.02 Neighbour, Oliver. 'The Place of the Eighth Among Vaughan Williams's Symphonies.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 213-33 (G.01).
- Proposes that, although the Eighth Symphony is less obviously programmatic than other Vaughan Williams symphonies, it expresses the human sphere at the very centre of its being.
- H.f.03 Pike, Lionel. 'Rhythm in the Symphonies: A Preliminary Investigation.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 166-86 (G.01).
- Notes the various ways in which duplets and triplets interact in symphonies 5 and 6.
- H.f.04 Whittall, Arnold. 'Symphony in D major: Models and Mutations.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 187-212 (G.01).
- Bypasses the external, programmatic associations with *The Pilgrim's Progress*, and deals with aspects of tonality and structure in the light of Beethoven's Ninth Symphony; argues that the Fifth Symphony is very much a modernistic work despite the seemingly conservative style.

1997

- H.f.04a Doran, Mark. 'VW9 and the "St. Matthew Passion"?' *Tempo* 201 (July 1997): 17-19.
- Argues that contrary to an assertion by Ursula Vaughan Williams, there are no obvious parallels between the Ninth Symphony and Bach's *St. Matthew Passion*; does allow that Vaughan Williams might have drawn the symphony's opening idea from a figured bass pattern at the beginning of Bach's work (citation after (Ross, C.10)).
- H.f.05 Manulkina, Olga Borisovna. 'Folklore in the Symphonies of Ralph Vaughan Williams.' *Journal of the RVW Society* 9 (June 1997): 15-18.
- A summary of what seems to be the Russian dissertation on the symphonies of Vaughan Williams; claims to reveal the composer's true views on folklore.

1998

- H.f.06 Herbert, Andrew. 'The Genesis of Vaughan Williams's Sea Symphony: A Study of the Preliminary Material.' PhD dissertation, University of Birmingham, 1998.
- A thorough study of Vaughan Williams's sketches for the symphony.
- H.f.07 Herbert, Andrew. 'The Genesis of "The Explorers"?' *Journal of the RVW Society* 12 (June 1998): 10-18.
- An analysis of the fourth movement of *A Sea Symphony*.

- H.f.08 'Unfinished Business: The Evolution of the *Solent* Theme.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 69-90 (G.02).
Traces a theme that first appeared in *The Solent*, premiered in 1903 but left unpublished (until 2014, see A.19), in such works as *A Sea Symphony*, Symphony no. 9, and the film score for *The England of Elizabeth*; includes a transcription and analysis of a movement that was originally intended to be part of *A Sea Symphony* but that was discarded; also listed at H.h.04.
- H.f.09 Lloyd, Stephen. 'Vaughan Williams's *A London Symphony*: The Original Version and Early Performances and Recordings.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 91-112 (G.02).
Offers a thorough comparison of the original and the revised versions of the symphony; also discusses early performances and recordings.
- H.f.10 Payne, Anthony. 'Encompassing his Century's Dilemmas: The Modality of Vaughan Williams.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 164-75 (G.02).
See abstract at H.d.05.
- 1999**
- H.f.11 Allen, Robert. 'The Epilogue to Symphony No. 6—A Different Analysis.' *Journal of the RVW Society* 15 (June 1999): 22-24.
Analyzes the structure of the fourth movement of the Symphony as consisting of an exposition, development, and recapitulation (though without using the term 'sonata-allegro').
- 2000**
- H.f.12 Beckerman, Michael Brin. 'The Composer as Pole Seeker: Reading Vaughan Williams's *Sinfonia Antartica*.' *Current Musicology* 69 (2000): 181-97.
Examines the relationships between Vaughan Williams's symphony and Scott's Antarctic expedition.
- H.f.13 Gray, Laura J. "'I don't know whether I like it, but it's what I meant": Generic Designation and Issues of Modernism in Vaughan Williams' Symphony No. 4 in F minor.' *Studies in Music from the University of Western Ontario* 19-20 (2000): 181-97.
Explores the conception and reception of Vaughan Williams's Fourth Symphony; discusses the structure of the work, and compares certain of its features to parallel aspects of Beethoven's Fifth Symphony.
- H.f.14 Whittall, Arnold. 'The Fifth Symphony: A Study of Genesis and Genre.' *Journal of the RVW Society* 17 (February 2000): 5-6, 16.
After a brief 'genetic' discussion of the manuscript sources at the British Library and the Royal College of Music, turns to such 'generic' aspects of the work as the ambivalence of D major and the conclusion of the work.
- 2001**
- H.f.15 Aldridge, Jeffrey. 'Some Notes on *A Pastoral Symphony*.' *Journal of the RVW Society* 21 (June 2001): 29-31.
Argues that all the themes in the Symphony evolve from motivic cells heard at the beginning of the work.
- H.f.16 Brown, Geoff. 'The Times, *The Times*, and the Fourth Symphony.' *Journal of the RVW Society* 21 (June 2001): 29-31.
Speculates about a possible connection between the conservative music criticism of *The Times* during the 1930s and the highly dissonant Fourth Symphony.
- H.f.17 Frogley, Alain. *Vaughan Williams's Ninth Symphony*. Studies in Musical Genesis and Structure. Oxford: Oxford University Press, 2001.
Analyzes the symphony and discusses the sketches and drafts. [A]

Reviews:

Clark, Renée Chérie: *Zeitschrift für Lateinamerika Wien: Forschung, Information, Berichte* 85/2 (2004): 331-32;
Clark, Walter A.: *Journal of Musicological Research* 21/4 (2002): 355-58;
Onderdonk, Julian: *Notes* 59/2 (2002): 350-52.

- H.f.18 Long, Charles. 'Atterberg, Sibelius and RVW's Fifth Symphony.' *Journal of the RVW Society* 21 (June 2001): 18.
Offers selected correspondence between W. Kurt Atterberg and Sibelius about Vaughan Williams's Fifth Symphony.
- H.f.19 Pearson, Jonathan. 'Sinfonia Antartica: Introduction and CD Review.' *Journal of the RVW Society* 21 (June 2001): 3-11.
An extended discussion of the film score and the symphony; also listed at H.j.06.

2002

- H.f.20 Barber, Robin. 'Malcolm Sargent, Vaughan Williams and the Ninth Symphony.' *Journal of the RVW Society* 24 (June 2002): 8-9.
Explores Sargent's possible contribution to the failure of the Ninth Symphony at its premiere on 2 April 1958.
- H.f.21 Ford, Andrew. *Undue Noise: Words and Music*. Sydney: ABS Books, 2002.
Includes a brief (five pages), journalistic account of the nine symphonies.
- H.f.22 Verkerk, Henrik. 'Symphonie Nr. 5 in D von Ralph Vaughan Williams: Eine Einführung.' In *Deutschland und England. Beiträge zur Musikforschung/Jahrbuch der Bachwochen Dillenburg*. Ed. Wolfgang Schult and Henrik Verkerk. Munich: Katzbichler, 2002, 99-124.
An analytical and historical introduction to Vaughan Williams's Fifth Symphony.

2003

- H.f.23 Adams, Byron. 'The Stages of Revision in Vaughan Williams's Sixth Symphony.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 1-16 (G.03).
A revised version of an article that originally appeared with the same title in *The Musical Quarterly* 73/3 (1989): 382-400; reconstructs the stages of composition (particularly for the saxophone theme in the Scherzo) by using the partial autograph short score (not available for the original article), a complete fair copy of the short score, and the autograph full score.
- H.f.24 Dickinson, A.E.F. 'Toward the Unknown Region: An Introduction to Vaughan Williams's Sixth Symphony.' *Journal of the RVW Society* 27 (June 2003): 10-14.
Places the Sixth Symphony into the context of Vaughan Williams's symphonic production as a whole; reprinted from *The Music Review* 9/4 (November 1948), 275- 90.
- H.f.25 Dineen, Murray. 'Vaughan Williams's Fifth Symphony: Ideology and Aural Tradition.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 17-27 (G.03).
Drawing upon Vaughan Williams's own writing about the relationships among melodies, argues that the thematic process of the first and second movements can be related to the technique of centonization found in chant and folksong traditions; analyzes the sketches for the themes of the first movement.
- H.f.26 Pike, Lionel. *Vaughan Williams and the Symphony*. Symphonic Studies 2. London: Toccata Press, 2003.
By far the most exhaustive and detailed analysis of the nine symphonies.

Reviews:

Barnett, Robert: *British Music Society News* 100 (2003): 107;
Foreman, Lewis: *British Music Society News* 98 (2003): 22;
Johnson, Stephen: *Tempo* 57/226 (2003): 74-76;
Mark, Christopher: *Music and Letters* 88/3 (2007): 542-45;
Marsh, Bill: *The Delian: The Newsletter of the Delius Society* (2010): 19;
Schaarwächter, Jürgen: *Die Musikforschung* 57/2 (2004): 200;

Wright, Simon: *Brio* 40/2 (2003): 87-90.

- H.f.27 Sarcich, Paul. 'The Holst Memorial Symphony?' *Journal of the RVW Society* 27 (June 2003): 15-17.

Posits a connection between Vaughan Williams's Sixth Symphony and various musical gestures that are characteristic of Holst; suggests that the work was composed in honour of Holst.

- H.f.28 Town, Stephen. "Full of fresh thoughts": Vaughan Williams, Whitman, and the Genesis of *A Sea Symphony*.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 73-101 (G.03).

Considers Vaughan Williams's early exposure to Whitman, analyzes the music-word relationship, and reviews earlier English orchestral-choral works and their influence on the symphony.

2004

- H.f.28a Lisano, Deborah Bowden. 'Symphony No. 5 as a Summary of Ralph Vaughan Williams's Philosophy of the English Composer.' PhD dissertation, University of Georgia, 2004.

Argues that Symphony no. 5 represents Vaughan Williams's conception of the English composer; includes information on the reception and recording history of the work.

2006

- H.f.28b Pearsall, Edward. 'Anti-teleological Art: Articulating Meaning Through Silence.' In *Approaches to Music*. Ed. Byron Almén and Edward Pearsall. Bloomington: Indiana University Press, 2006, 41-61.

Provides a close reading of bars 118-142 of the final movement of the *Pastoral Symphony* (cited after Ross, C.10).

2007

- H.f.29 Van Roosbroek, Bianca. 'De symfonieën van Ralph Vaughan Williams: Een historische situering en bespreking van de vorm.' MPhil dissertation, Katholieke Universitet Leuven, 2007.

2008

- H.f.30 Barone, Anthony Edward. 'Modernist Rifts in a Pastoral Landscape: Observations on the Manuscripts of Ralph Vaughan Williams's Fourth Symphony.' *The Musical Quarterly* 91/1-2 (2008): 60-88.

Studies the compositional process by which the symphony came into being and argues that it is characterized by tension between of cyclic unity and thematic fragmentation. (Note that this entire issue of *The Musical Quarterly* is devoted to British modernism.)

- H.f.31 Grimley, Daniel M. 'Music, Ice, and the "Geometry of Fear": The Landscapes of Vaughan Williams's *Sinfonia Antartica*.' *The Musical Quarterly* 91/1-2 (2008): 116-50.

Discusses the autograph sketches and drafts of the symphony and the relationship between the symphony and the music for the film *Scott of the Antarctic*, of which the symphony is an outgrowth.

2009

- H.f.32 Bottomley, John R. 'A Study of the use of Tuba in Ralph Vaughan Williams's Nine Symphonies.' DMA dissertation, Ohio State University, 2009.

Discusses specific orchestration techniques that apply to the tuba part and analyzes the use of the instrument in Vaughan Williams's symphonies.

2010

- H.f.33 Grimley, Daniel M. 'Landscape and Distance: Vaughan Williams, Modernism and the Symphonic Pastoral.' In *British Music and Modernism, 1895-1960*. Ed. Matthew Riley. Aldershot: Ashgate, 2010, 147-74.

Analyzes the *Pastoral Symphony* (No. 3) and shows just how 'modernist' a work it is, especially in terms of structure and harmonic vocabulary.

- H.f.34 Harper-Scott, J. P. E. 'Vaughan Williams's Antic Symphony.' In *British Music and Modernism, 1895-1960*. Ed. Matthew Riley. Aldershot: Ashgate, 2010, 175-96.

Interprets the Fourth Symphony as a humorous parody of modernism, this based on the work's tonal structure and use of dissonance.

- H.f.35 Stern, David. "“One thought grows out of another”: Sibelius’s Influence on Ralph Vaughan Williams’s Fifth Symphony.’ In *Sibelius in the Old and New World: Aspects of his Music, its Interpretation, and Reception*. Ed. Timothy Jackson. Frankfurt am Main: Peter Lang, 2010, 383-400.

Analyzes the tonal structure of the symphony, which Vaughan Williams famously dedicated to Sibelius ‘without permission’.

- H.f.35a Yamashiro, John Yukio. ‘Finding Vaughan Williams’s God: Absolute Music and the Unnamed Symphonies of Ralph Vaughan Williams.’ MA thesis, University of California/Riverside (2010).

A wide-ranging discussion of the ambivalence of absolute and programme music in Vaughan Williams’s symphonies.

2011

- H.f.36 Atlas, Allan W. ‘On the Proportions of the Passacaglia (Fourth Movement) of Vaughan Williams’s Fifth Symphony,’ *The Musical Times* 152/1916 (Autumn 2011): 19-32.

Argues that the ‘Epilogue’-like section at the end of the final movement is not long enough to resolve the tension of that movement, much less that of the symphony as a whole; notes the correspondence between key structural points golden sections. [A]

- H.f.36a Gracyk, Theodore. ‘Misappropriation of our Musical Past,’ *Journal of Aesthetic Education* 45/3 (Fall 2011): 50-66.

Discusses early assignments of meaning to the Sixth Symphony (cited after Ross, C.10)

2012

- H.f.37 Frogley, Alain. ‘Tonality on the Town: Orchestrating the Metropolis in Vaughan Williams’s *A London Symphony*.’ In *Tonality 1900-1950: Concept and Practice*. Ed. Felix Wörner, Ullrich Scheideler, and Philip Rupprecht. Stuttgart, Franz Steiner, 2012, 187-202.

Scholars of literature and the visual arts have long acknowledged the centrality of the fin-de-siècle metropolis—as psychological, sensory, and social experience — in the development of artistic modernism in the opening decades of the twentieth century; musicologists, however, have only recently begun to explore this topic in depth, and in particular its implications for upheavals in harmony and tonality. A unique window onto such issues is offered by Vaughan Williams’s *A London Symphony*, premiered in 1914 and arguably the most wide-ranging musical representation of a modern city to be composed before the 1920s (this from a composer still widely regarded as synonymous with the pastoral in music). The strenuous attempt in the work to reconcile traditional concepts of symphonic tonal unification with modal, whole-tone, octatonic, and other ambiguous and potentially disintegrative elements, represents both the composer’s own response to a nation and empire in social and political turmoil, and a model for an expanded view of tonality that would make possible his more far-reaching post-war engagement with musical modernism, pursued in works such as the Piano Concerto and Symphony No. 4. Furthermore, the complex interplay of urban and rural associations, and of implicitly man-made and natural elements in Vaughan Williams’s music has broader significance for tonality in the twentieth century, and invites reflection upon the role of pastoral tropes, and a possible metropolitan interpretation of the norms against which they function as ‘Other,’ in the expansion of tonal resources in the century before 1900. [A]

- H.f.38 Jordan, Rolf. ‘A Bigger Splash: A Lecture Given at Hereford Three Choirs Festival, 23 July 2012.’ *Ralph Vaughan Williams Society Journal* 55 (October 2012): 13-18.

Discusses the premiere of *A Sea Symphony* at the Leeds Musical Festival on 12 October 1910, with special attention to the chorus, audience, and reception.

- H.f.38a Saylor, Eric. ‘Valedictory *Variazioni*: Form and Function in the First Movement of Vaughan Williams’s Symphony No. 8.’ *The Musical Times* 153/1919 (Summer 2012): 59-72.

Argues that the opening motive is a strong unifying feature throughout the movement, and compares it to the opening of Gian Francesco Malipiero’s *Variazioni Senza Tema* for piano and orchestra of 1923, which work Vaughan Williams heard in 1925.

2013

- H.f.39 Frogley, Alain. 'History and Geography: The Early Orchestral Works and the First Three Symphonies.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 81-105 (G.05, H.h.19).

Vaughan Williams's development as a composer has been significantly obscured by his withdrawal by 1920 of close to a dozen substantial orchestral works composed between c. 1896 and 1910, works that were in most cases performed and received by critics in broadly positive terms. Almost all survive in manuscript, and in the last few years a number have been revived; in some cases they foreshadow more familiar published works. Both published and unpublished works show the composer assimilating a wide variety of influences, both native and Continental, and exploring on an ambitious scale aspects of communal and individual identity in the context of resonant geographical and historical settings. [A]

- H.f.40 Frogley, Alain. 'The Symphony in Britain: Guardianship and Renewal.' In *The Cambridge Companion to the Symphony*. Ed. Julian Horton. Cambridge: Cambridge University Press, 2013, 376-95 (G.05).

In the twentieth century, Britain played a unique role in sustaining the symphonic tradition, not only preserving the canonic family heirlooms in performance (including broadcasting and recording), but also acting as a gatekeeper for which new composers and works should join that canon (e.g. Sibelius), and revitalizing the repertoire by contributing numerous original works. Britain maintained an almost unique fidelity to the symphony as a living genre, to the extent that more than in any other leading musical nation, a significant number of its composers of international stature—including Elgar, Vaughan Williams (of whom there is some extended discussion), Walton, Tippett, and Peter Maxwell Davies—continued to make important contributions to the genre. [A]

- H.f.41 Horton, Julian. 'The Later Symphonies.' In *The Cambridge Companion to Vaughan Williams*, ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 199-228 (G.05).

Discusses symphonies 4 – 9; hears nos. 4 – 6 as still 'engag[ing] directly with the ideal of the teleological, goal-directed symphony,' whereas nos. 7 – 9 show a tendency to break with that tradition and 'replace goal-directed processes with static, episodic or circular structures [. . .] it locates these works in a territory more readily associated with postmodern thought.' States that Vaughan Williams contributed to the post-Mahler reorientation of the symphony away from Austro-German/central European tradition to one that found a prominent home in Russia, the Scandinavian countries, France, England, and the United States.

- H.f.41a Luethi, Dean A. 'Ralph Vaughan Williams' *Sea Symphony*: Formal Structures and Analyses Informed by the Poetry.' DMA dissertation, University of Illinois (2013).

Considers the appeal of Whitman's texts for the symphony.

2015

- H.f.42 Gordon, Christopher. 'A Reappraisal of the Second Subject of the First Movement of Ralph Vaughan Williams's Symphony No. 6 in E minor.' *Ralph Vaughan Williams Society Journal* 64 (October 2015): 8-14.

Challenges previous analyses of the symphony's first movement and, through applying the vertical structure of the opening chord to the horizontal contours of various themes and sections throughout the symphony, briefly argues, beyond the usual observations of the ambiguous third and the ever-present tritone, that the work is a tightly-knit masterpiece at the cellular, skeletal, thematic and tonal levels. [A]

- H.f.43 Saylor, Eric. 'Political Visions, National Identities, and the Sea Itself: Stanford and Vaughan Williams in 1910.' In *The Sea in the British Musical Imagination*. Ed. Eric Saylor and Christopher M. Scheer. Woodbridge: The Boydell Press, 2013, 205-24.

See abstract at I.94A.

- H.f.44 Schaarwächter, Jürgen. *Two Centuries of British Symphonism From the Beginnings to 1945: A Preliminary Survey*. 2 vols. Hildesheim: George Olms, 2015.

Includes substantive discussions of Vaughan Williams's first five symphonies (cited after Ross, C.10).

2016

- H.f.45 Sun, Yi. 'Lun Wo'en Weiliansi jiaoxiang taoqui zhongde weizouqu jiegou' ['The Epilogue in Ralph Vaughan Williams's Symphonies']. *Zhongguo yinue/Chinese Music* 2:142 (2016): 163-69, 179.

Views the epilogue as being unique to the symphonies of Vaughan Williams; analyzes their function in terms of the overall structure.

2017

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

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

2018

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

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

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

1997

- H.g.01 Biggar, Alice Lee Saunders. 'An Analysis of the Oboe Concertos Dedicated to Leon Goossens Composed by Malcolm Arnold, Eugene Goossens, and Ralph Vaughan Williams.' DMA dissertation, Florida State University, 1997.

Analyzes the Vaughan Williams Concerto for Oboe and Strings of 1944.

- H.g.02 Everett, William. 'Ralph Vaughan Williams's Suite for Viola and Orchestra.' *Journal of the American Viola Society* 13/2 (1997): 9-19.
Discusses each of the movements, the differences between the manuscript and the printed version, the first performance by Lionel Tertis, and the subsequent reception of the work.
- 1998**
- H.g.03 Fischer, Michael A. 'Ralph Vaughan Williams: An Interpretive Analysis of the Concerto for Bass Tuba.' DMA dissertation, University of North Texas, 1998.
Analyzes the performance of the concerto by four tuba players: Arnold Jacobs, Donald Little, Richard Nahatzki, and Harvey Phillips.
- H.g.04 Hinnells, Duncan. 'Vaughan Williams's Piano Concerto: The First Seventy Years.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 118-63 (G.02).
After discussing the genesis of the work, offers a history of its reception that touches upon a wide array of factors, including the cultural market place and politics.
- 2002**
- H.g.04a Aldridge, Jeffrey. 'The Significance of Vaughan Williams's Piano Concerto.' *Journal of the RVW Society* 24 (June 2002): 18-21.
Argues that the concerto is an important work based on its thematic and aesthetic similarities with other works by Vaughan Williams and Ravel.
- 2005**
- H.g.05 Bromley, Luke. 'Disruption and Nostalgia in Vaughan Williams's Piano Concerto.' MPhil thesis, Cambridge University, 2005.
An analytical exposition of the concerto; explores concepts of musical language, genre, topic and expression in relation to the work. [A]
- H.g.06 Bromley, Luke. 'Vaughan Williams and the British Piano Concerto.' *Journal of the RVW Society* 35 (2005): 2-5.
Considers the structural/formal characteristics of the Piano Concerto (1926-1930) against a backdrop of the British piano concerto from Parry (1878-1879) to Simpson (1967). [A]
- H.g.06a Cognet, Matthieu 'Concertos pour Deux Pianos et Orchestre dans l'Entre Deux-Guerres: Exemples de la France et de l'Angleterre.' PhD dissertation, Université de Paris-Sorbonne, 2005.
Situates the concerto among the French and English concertos for two hands that were written between the wars (cited after Ross, C.10).
- H.g.07 Drobnak, Kenneth Paul. 'A Comparative Analysis of the Romances of Ralph Vaughan Williams.' DMA dissertation, Michigan State University, 2005.
Compares Vaughan Williams's three romances for solo instrument and orchestra: *The Lark Ascending* for violin and orchestra, the *Romance in D flat* for harmonica and orchestra, and the *Romanza* from the Concerto for Tuba and Orchestra, with emphasis on the linear structures, vertical sonorities, and textural devices of each work.
- H.g.07a Shannon, Caireanne. 'The Oboe Concerto: First Movement Themes and Motives.' *Journal of the RVW Society* 34 (October 2005): 8-10.
Takes issue with Frank Howes's assessment of the work as being lightweight (in *The Music of Ralph Vaughan Williams*, 1954), and points to the motivic/contrapuntal complexity of the first movement.
- H.g.07b Shannon, Caireanne. "'Accursed who brings to light of day the writings I have cast away!": Vaughan Williams's Unfinished Cello Concerto.' *Journal of the RVW Society* 34 (October 2005): 6-8.
Discusses the sources for this unfinished work and argues that its chromaticism locates it more closely to the Piano Concerto than to any of the other concertos.

2007

- H.g.08 Houtchens, Alan. 'Dvořák's Violin *Romance* and Vaughan Williams's *Lark*.' In *The Work of Antonín Dvořák (1841-1904): Aspects of Composition, Problems of Editing, Reception—Proceedings of the International Musicological Conference, Prague, September 8-11, 2004*. Ed. Jarmila Gabrielová and Jan Kachlík. Prague: Institute of Ethnology/Academy of Sciences of the Czech Republic, 2007, 409-15.
Explores various aspects of Dvořák's influence on Vaughan Williams.
- H.g.09 Kane, Bernard John. 'From Manuscript to Publication: Aspects of Lionel Tertis' Style of Viola Playing as Reflected in his 1936 Edition of Ralph Vaughan Williams's *Suite for Viola and Orchestra*.' DMA dissertation, University of British Columbia, 2007.
Compares the manuscript and the 1936 edition of the *Suite for Viola and Orchestra* in an attempt to shed light on the style of playing and stylistic preferences of the viola virtuoso Lionel Tertis.
- H.g.10 Radke, Melanie. 'Folk Influences in Concert Repertoire for the Violin: A Performer's Perspective.' MMus thesis, Elder Conservatorium of Music, University of Adelaide (2007).
Considers ways in which aspects of English and Hungarian folk music have been incorporated into the violin repertoire; looks at Vaughan Williams's *The Lark Ascending*, Bartók's *Rhapsody No. 2 for Violin and Piano*, and Kodály's *Duo for Violin and Piano*, op. 7.

2009

- H.g.11 Atlas, Allan W. 'Where *The Lark* Does Not Ascend.' *Journal of the RVW Society* 45 (June 2009): 8-10.
Wonders out loud about why, despite its spectacular popularity on radio (both in the UK and the USA) and CD (it is the third most-often recorded of Vaughan Williams's works), the New York Philharmonic has performed *The Lark Ascending* only twice. [A]
- H.g.12 Chan, Chi-Sun. 'A Comprehensive Analysis of Ralph Vaughan Williams's Tuba Concerto.' DMA dissertation, Boston University, 2009.
Examines the use of folk materials, modes, pentatonic scales, and interchanging duple and triple rhythms in Vaughan Williams's Tuba Concerto.
- H.g.13 Kane, Bernard. 'Lionel Tertis' 1936 Edition of Vaughan Williams' *Suite for Viola and Small Orchestra*.' *Journal of the RVW Society* 44 (February 2009): 17-25.
Takes a close look at the alterations that Lionel Tertis made to the viola part between the time that he premiered the work in November 1934 and his edition of 1936.

2010

- H.g.14 Campbell Bailey, Mary Lindsey. 'Leon Goossens's Impact on Twentieth-Century English Oboe Repertoire: 'Phantasy Quartet' of Benjamin Britten, Concerto for Oboe and Strings of Ralph Vaughan Williams, and Sonata for Oboe of York Bowen.' DMA dissertation, University of Cincinnati, 2010.
Studies the result of Goossens's impact on the English oboe literature of his time, focusing on compositions by Britten, Vaughan Williams, and Bowen.
- H.g.15 Kim, Si Hyung. 'A Study of the Violin Concerto in D minor by Ralph Vaughan Williams.' DMA dissertation, University of North Texas, 2010.
Discusses the genesis and provides an analysis of Vaughan Williams's Violin Concerto in D minor.
- H.g.16 Sbalcio, Matthew Joseph. 'Ralph Vaughan Williams's Tuba Concerto: Its Conception, Performance, and Significance to the Tuba Repertoire.' MA thesis, Arizona State University, 2010.
Investigates the genesis of the Tuba Concerto and examines its significance within the tuba repertoire.

2011

- H.g.17 Bebbington Mark. 'Vaughan Williams and his *Fantasia for Piano and Orchestra* (1904).' *Musical Opinion* 134/1485 (November-December 2011): 10-13.

Discusses the structure of the work and compares it with the *Fantasia on a Theme by Thomas Tallis*.

- H.g.18 Neufeld, Jonathan A. 'Living the Work: Meditation on a Lark.' *Journal of Aesthetic Education* 45/1 (Spring 2011): 89-106.

Uses interpretive issues in Vaughan Williams's *The Lark Ascending* as a basis for considering how to approach a 'musically, morally, or politically suspect work' (I.77).

2013

- H.g.19 Mark, Christopher. 'Chamber Music and Works for Soloist with Orchestra.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 179-98 (G.05, H.k.06).

Offers a survey of the genres named in the title from the early (and subsequently-withdrawn) String Quartet in C minor of 1898 to the Violin Sonata and Tuba Concerto of 1954; includes a *Musical Times* review of the first performance, 1909, of the String Quartet No. 1 in G minor: certain passages 'represented the extreme development of modernism [!]'

- H.g.19a Kupitz, Emily. 'English Folk Song Influences in the Vaughan Williams Concerto for Oboe and Strings.' DMA dissertation, Arizona State University, 2013.

Identifies elements of folksong in the concerto and argues that these make it a pastoral work.

2015

- H.g.20 Lees, Colin. 'Neglected Works: The Piano Concerto.' *Ralph Vaughan Williams Society Journal* 62 (February 2015): 13-15.

Presents a brief reception history of the work (in the Vaughan Williams literature) and considers the wisdom of Vaughan Williams having written it for Harriet Cohen.

2016

- H.g.21 Atlas, Allan W. 'Vaughan Williams's *Flos Campi*: Four "Practical" Questions.' *Ralph Vaughan Williams Society Journal* 67 (October 2016): 9-14.

Constructs a previously unrealized web of melodic and harmonic interrelationships between the D-major melody of the final movement of *Flos Campi* and certain features of Vaughan Williams's hymn setting *Sine Nomine* and the opening of his Fifth Symphony. Extends the web to a consideration of its possible inclusion of John Dunstaple's *Quam Pulcra Es*, which Vaughan Williams would have come across in volume 2 (1906) of the second edition of *Grove's Dictionary of Music and Musicians*. [A]

- 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.

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

1996

- H.h.01 Pople, Anthony. 'Vaughan Williams, Tallis, and the Phantasy Principle.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 47-80 (G.01).

Analyzes the *Fantasia on a Theme by Thomas Tallis* and the properties that relate it to the 'Phantasy' principle, an early twentieth-century piece that breaks away from sonata form and that was cultivated in England; compares the original score of 1910 with the revisions of 1913 and 1919.

- H.h.02 Vaillancourt, Michael. 'Coming of Age: The Earliest Orchestral Music of Ralph Vaughan Williams. In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 23-46 (G.01).
Argues that, already by the end of the period 1898-1904, Vaughan Williams had developed those aspects of his style that feature the use of modality, pentatonism, diatonicism, ternary structures, and a dense, very wide texture.
- 1998**
- H.h.03 Herbert, Andrew. 'Unfinished Business: The Evolution of the *Solent* Theme.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 69-90 (G.02).
Abstract at H.f.08.
- 2002**
- H.h.04 Tutt, Kevin. 'A Comparative Analysis: Sketches on a Tudor Psalm and *Fantasia on a Theme by Thomas Tallis*.' *Journal of Band Research* 38/1 (2002): 49-70.
Abstract at H.i.02a.
- 2005**
- H.h.05 Joyce, William Brooke. 'Listening Inside the Memory Palace.' PhD dissertation, Princeton University, 2005.
Explores 'how listeners make sense of music that seems to exist both as a musical force of the present as well as an artifact of the past'; argues that some composers intentionally deploy musical techniques that lead the listener to recall the past; among the works discussed is Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*; also listed under I.46.
- 2008**
- H.h.06 Allen, Donald F., Jr. 'The Music of Tallis, Tull, and Vaughan Williams: Towards a Transcription of *Fantasia on a Theme by Thomas Tallis* for Wind Ensemble.' DMA dissertation, University of Memphis, 2008.
Analyzes the treatment of Tallis's 1567 psalm setting as it appears in Vaughan Williams's *Fantasia* and Fisher Tull's *Sketches on a Tudor Psalm*.
- H.h.07 Bates, Ian Frederick Edward. 'Generalized Diatonic Modality and Ralph Vaughan Williams.' PhD dissertation, Yale University, 2008.
Describes a theory of diatonic modality that explains Vaughan Williams's harmonic and formal practices; analyzes the overture to *The Wasps*, *Norfolk Rhapsody No. 1*, and *Five Variants of 'Dives and Lazarus'*.
- 2009**
- H.h.08 Bonde, Lars Ole. 'Grounding Image Potentials in the Musical Experience.' *Col Legno: Musikalske studier fra Institut for Musik og Musikterapi og Nordysk Musikkonservatorium* 7/1 (2009): 1-29.
Provides a phenomenological analysis of works used in music therapy programmes, including Vaughan Williams's *In the Fen Country*; also listed at I.61.
- H.h.09 Newton, Anthony. 'Vaughan Williams and the Idea of Folk Song in the *Norfolk Rhapsodies*.' *Ralph Vaughan Williams Society Journal* 46 (October 2009): 3-6
Abstract at H.a.19.
- 2010**
- H.h.10 Atlas, Allan W. 'On the Structure and Proportions of Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*.' *Journal of the Royal Musical Association* 135/1 (2010): 115-44.

Argues that there is a structural tug-of-war between the stasis of quarter-half-quarter symmetry and the dynamism of the golden section; notes similarities between the proportions of the *Fantasia* and those of Gloucester Cathedral, where the work was premiered in 1910. [A]

- H.h.11 Atlas, Allan W., 'On the Reception of the *Tallis Fantasia* in New York, 1922-1929.' *Ralph Vaughan Williams Society Journal* 48 (June 2010): 8-11.

Traces the reception of the *Tallis Fantasia* in New York from the lukewarm reception that it met at its premiere in 1922 (there are echoes of the reviews that greeted the original, *uncut* version of the work in England in 1910, though New York was hearing a version that included various cuts) to its being recognized as a masterpiece by the end of that decade; draws upon reviews in *The New York Times*, the *New York Herald Tribune*, and *Musical America*. [A]

- H.h.12 Lidstone, Roy J. 'The Running Set.' *Ralph Vaughan Williams Society Journal* 48 (June 2010): 3-7.

Looks at *The Running Set* and its origins in the Appalachian region of Kentucky, and includes the folk tunes (collected by Cecil Sharp) upon which Vaughan Williams drew.

2011

- H.h.13 Atlas, Allan W. 'I.J. Belmont's "Color-Music Expressions" (Pt. I): Vaughan Williams on Canvas,' *Music in Art* 36/1-2 (2011): 327-45.

Deals with two paintings—*An Expression From Vaughan Williams' Fantasia on a Theme of [sic] Thomas Tallis* and *An Expression From Vaughan Williams' 'Greensleeves'*—by the Lithuanian-born American painter Ira J. Belmont (1885-1964), who, as a proponent of synaesthesia, produced at least 120 paintings based on pieces of music; includes a list of the paintings; also listed under I.72. [A]

- H.h.14 Harrison, Daniel. 'Three Short Essays on Neo-Riemannian Theory.' In *The Oxford Handbook of Neo-Riemannian Theories*. Oxford: Oxford University Press, 2011, 548-77.

Offers a neo-Riemannian and transformational analysis of three passages from the *Fantasia on a Theme by Thomas Tallis*: measure 1 through rehearsal A+3, rehearsal Eff., and rehearsal U1 to U+6; presents what is referred to as 'The Third Mode Melody from Nine Psalm Tunes' (1567); the music example, however, offers Vaughan Williams's reworking of the Tallis psalm setting that he (Vaughan Williams) included in *The English Hymnal* of 1906: the original Tallis now transposed to the Phrygian mode on G and with the 'famous melody' raised into the uppermost voice part.

2012

- H.h.15 Atlas, Allan W. 'Thomas Canning's 'Morgan Fantasy': A Tribute to Ralph Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 53 (February 2012): 16-19.

Shows how the American composer Thomas Canning (1911-1989) modelled his *Fantasy on a Hymn Tune by Justin Morgan* (1944-1945) after Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, and argues that Canning was paying tribute to Vaughan Williams, not (as others have argued) plagiarizing. [A]

- H.h.16 Bates, Ian. 'Vaughan Williams's *Five Variants of 'Dives and Lazarus'*: A Study of the Composer's Approach to Diatonic Organization.' *Music Theory Spectrum* 34/1 (Spring 2012): 34-50.

Uses this work as a case study for investigating large-scale diatonic works, and concludes that diatonic anomalies both strengthen formal elements and reveal more complex relationships among them (see H.h.07).

- H.h.17 Graham, Alta E. 'Interregnum: An Original Work Incorporating Archaic Compositional Elements, With a Study of *Fantasia on a Theme by Thomas Tallis* by Ralph Vaughan Williams.' DMA dissertation, University of Northern Colorado, 2012.

Analyzes the use of juxtaposing compositional elements in Carlo Gesualdo's *Beltà Poi Che T'assenti* and Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*.

- H.h.18 Polson, Simon. 'The Sydney Manuscript: Vaughan Williams's (Unknown) Orchestral Setting of *The Spanish Ladies*.' *Fontes Artis Musicae* 59/2 (2012): 106-16.

Announces the discovery of a Vaughan Williams autograph manuscript at the Sydney Conservatorium Music Library (MS 86-09358) with a setting for orchestra of the folk tune *The Spanish Ladies*; it is the only Vaughan Williams autograph in the southern hemisphere, and the author takes up the matter of how it came to reside in Sydney; a shorter version of this article appears in *Ralph Vaughan Williams Society Journal* 55 (October 2012): 9-12.

2013

- H.h.19 Frogley, Alain. 'History and Geography: The Early Orchestral Works and the First Three Symphonies.' In *The Cambridge Companion to Vaughan Williams*, ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 81-105 (G.05).

Abstract at H.f.39.

- H.h.20 Rushton, Julian. 'Vaughan Williams: *Serenade in A minor* (1898): Addendum to the Published Score.' *Ralph Vaughan Williams Society Journal* 57 (2013): 17-18.

Adds to the critical notes of his edition of the work (A.14) by drawing upon British Library, Add. MS 57272, and comparing it with what he had thought was the unique source for the work, a manuscript now housed at Yale University.

2016

- H.h.21 Milsom, John. 'Tallis, the Parker Psalter, and Some Known Unknowns.' *Early Music*, 44 (2016): 207-18.

See abstract at H.b.19.

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.22g).

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]

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

1997

- H.i.01 Harris, Douglas Allen. 'An Analysis of the Wind Scoring Techniques of Ralph Vaughan Williams and Transcriptions of Selected Works for Various Wind Media.' PhD dissertation, University of Northern Colorado, 1997.

Analyzes Vaughan Williams's orchestration of wind instruments as a manifestation of Englishness, and includes arrangements of three Psalms for brass choir, *Five Folk Songs* for wind octet, and *Five Variants of 'Dives and Lazarus'* for wind ensemble and harp.

- H.i.02 Walters, Mark Alan. 'A Metrical Study of Ralph Vaughan Williams' British Wind Band Work *Toccata Marziale*.' DMA dissertation, Arizona State University, 1997.

Rebars the work, which is written in 3/4 throughout, in order to highlight the metrical complexity and make it easier to perform.

2002

- H.i.02a Tutt, Kevin. 'A Comparative Analysis: Sketches on a Tudor Psalm and *Fantasia on a Theme by Thomas Tallis*.' *Journal of Band Research* 38/1 (2002): 49-70 (H.h.04).

Compares Fisher Tutt's *Sketches on a Tudor Psalm* for wind band with both Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* and Tallis's 'original' melody, on which both works are based.

2008

- H.i.02b. Garofalo, Robert J. 'Ralph Vaughan Williams's *Sea Songs for Band and Orchestra*.' *Journal of the Conductors Guild* 28 (1-2): 10-17.

See abstract at H.a.15A.

2009

- H.i.03 Holtz, Shawna Meggan. 'Percy Grainger and Ralph Vaughan Williams: A Comparative Study of English Folk-Song Settings for Wind Band.' MM thesis, University of Texas/El Paso, 2009.

See abstract at H.a.17.

2012

- H.i.04 Brattin, Gary Thomas. 'The Donald Hunsburger Wind Band Transcriptions of Ralph Vaughan Williams' *Variations for Brass Band*: Historical Profile, Performance Practice, Conducting Considerations, and Corrected Edition.' DMA dissertation, University of Washington, 2012.

Explores and studies Donald Hunsberger's transcriptions of Vaughan Williams's *Variations for Brass Band* with the goal of producing a new critical edition of the scores and parts of Hunsberger's *Variations for Wind Band*.

- H.i.05 Druffel, Benjamin J. 'In-Depth Analysis and Program Notes on a Selection of Wind Band Music.' MM thesis, Minnesota State University/Mankato, 2012.

Analyzes five works for wind band, including an arrangement of Vaughan Williams's *Five English Folk Songs*, providing program notes as well as observations regarding conducting and rehearsals.

2013

- H.i.06 Garofalo, Robert J. *Folk Song in the English Folk Song Suite by Ralph Vaughan Williams*. Silver Spring, MD: Whirlwind Music Publications, 2013.

Abstract at H.a.27.

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.

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 (‘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

1996

- H.j.01 Richards, Jeffrey. 'Vaughan Williams and British Wartime Cinema.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 139-65 (G.01).
Vaughan Williams wrote scores for five British propaganda films, always fulfilling the criteria of the Ministry of Information; these scores are nevertheless closely related to the rest of his music in terms of aesthetic outlook.

1997

- H.j.02 Richards, Jeffrey. 'Vaughan Williams, the Cinema, and England.' In *Films and British National Identity: From Dickens to Dad's Army*. Manchester: Manchester University Press, 1997, 283-325.
Considers Vaughan Williams's thoughts about and approach to writing film music, and argues that the film scores are important for an understanding of Vaughan Williams's music in general, since they contain several recurring themes—exploration and physical/spiritual journey—that appear in many of the composer's works.
- H.j.03 Young, Richard. 'Coastal Command Film Music,' *Journal of the RVW Society* 10 (October 1997): 18-23.
Discusses Vaughan Williams's score for the 1942 propaganda film *Coastal Command*; includes stills from the film.

1998

- H.j.04 Huntley, John. 'The Film Music of Ralph Vaughan Williams.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 176-80 (G.02).
A brief survey of the film music by someone who has long experience in the film industry.

2001

- H.j.05 Parker, Christopher J. 'The Music of *Scott of the Antarctic*.' *Journal of the RVW Society* 21 (June 2001): 11-14.
Discusses the transfer of Vaughan Williams's score into the final soundtrack of the film and provides a brief comparison between the original score and the soundtrack recording.
- H.j.06 Pearson, Jonathan. '*Sinfonia Antartica*: Introduction and CD Review.' *Journal of the RVW Society* 21 (June 2001): 3-11.
Abstract at H.f.19.
- H.j.07 Young, Richard. 'Vaughan Williams and the *Scott of the Antarctic* Film Music.' *Journal of the RVW Society* 20 (February 2001): 10-16.
Deals with the history of Ealing studios and its desire to reflect British character; provides an account of the genesis of the film score, and concludes with a short analysis of each significant theme.

2002

- H.j.08 Swynnoe, Jan G. *The Best Years of British Film Music: 1936-1958*. Woodbridge: Boydell & Brewer, 2002.
Considers the film music of Vaughan Williams and Bax; focuses on Vaughan Williams's *49th Parallel*.

Reviews:

- Doran, Mark: *Tempo* 57/226 (2003): 80;
Matthews, Colin: *The Times Literary Supplement* (16 August 2003): 18;
Talbot, John: *British Music Society News* 96 (2003): 353.

2003

- H.j.09 Goldmark, Daniel. 'Music, Film, and Vaughan Williams.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 207-33 (G.03).
Discusses the scores for *49th Parallel* and *Scott of the Antarctic*; takes issue with Jeffrey Richard's *Films and British National Identity* (H.j.02).

2004

- H.j.10 Doran, Mark. 'London, Barbican: Vaughan Williams Rarities.' *Tempo* 58/228 (2004): 70-73.
Discusses the 2003 Barbican screening of three films for which Vaughan Williams wrote the soundtracks: *London Can Take It!* (1940), *The Dim Little Island* (1949), and *The England of Elizabeth* (1957).
- H.j.11 Jordan, Rolf. "'A Production of The Archers": The Films of Powell and Pressburger—An Overview.' *Journal of the RVW Society* 30 (2004): 3-6.
Provides an introduction to the films of Michael Powell and Emeric Pressburger during the 1940s-1950s, on some of which Vaughan Williams collaborated.
- H.j.12 Young, Richard. 'Vaughan Williams and his Film Music for *49th Parallel*.' *Journal of the RVW Society* 31 (October 2004): 14-22.
Considers the film and the music from a variety of vantage points.

2013

- H.j.13 Saylor, Eric. 'Music for Stage and Film.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 157-78 (G.05).
Abstract at H.c.32.
- H.j.14 Sauerwald, Burkhard. 'Das Wechselspiel von populären und artifiziellen Aspekten in der Filmmusik zu Master and Commander.' In *Rollenspiele: Musikpädagogik zwischen Bühne, Popkultur un Wissenschaft—Festschrift für Mechthild von Schoenebeck zum 65. Geburtstag*. Frankfurt am Main: Peter Lang, 2014, 415-31.
Discusses the 'special role' that the *Fantasia on a Theme by Thomas Tallis* plays in the soundtrack.

2017

- H.j.15 Foreman, Lewis. '*Scott of the Antarctic*: The Complete Surviving Music Edited into Full Score by Martin Yates and Recorded by Dutton.' *Ralph Vaughan Williams Society Journal* 69 (June 2017): 3-5.
Provides background about Vaughan Williams's original film score, including music that was not included in the film, which is recorded here for the first time in 2017: Royal Scottish National Orchestra, Martin Yates, cond., Ilona Domnich, soprano, Dutton Epoch CDLX 7340.

2018

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

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*.' *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

2001

- H.k.01 Benoiel, Bernard. 'RVW: The Early Works—A Case Study.' *Journal of the RVW Society* 20 (February 2001): 3-5.

A talk presented to the RVW society; explains the policy of the Vaughan Williams Estate with respect to the publication of early works that had not been published during the composer's lifetime; reviews the editorial process; places the Piano Quintet in C minor in its proper historical context; includes extracts from Vaughan Williams's will of 1956.

2005

- H.k.02 Rutland, John Paul. 'Violin and Voice as Partners in Three Early Twentieth-Century English Works for Voice and Violin.' DMA dissertation, University of North Texas, 2005.

Abstract at H.e.10.

2008

- H.k.02a Clark, Relf. 'Vaughan Williams and the Organ: An Anniversary Review.' *Organists' Review* 94/3 (August 2008): 7-15.

Discusses Vaughan Williams's relationship to the organ (citation from Ross, C.10).

- H.k.03 Lent, Kathryn L. 'Walter Wilson Cobbett and the English Phantasy.' MM thesis, Bowling Green State University (2008).

Examines the Cobbett-inspired 'Phantasy' competitions and commissions, his definition of the genre, and his influence on composers; discusses several of the works commissioned by Cobbett, including Vaughan Williams's *Phantasy Quintet* (1912).

- H.k.04 Shenton, Kenneth. 'Ralph Vaughan Williams: His Attitude to Organs and Organists, and William Cole (1909-1997).' *The Organist* 87/345 (2008): 16-18.

Summarizes a lecture given by William Cole, who succeeded Vaughan Williams as director of the Leith Hill Festival; discusses Vaughan Williams's days as organist at St. Barnabas, the organ literature of that time, and Vaughan Williams's own contribution to the literature for the instrument.

2009

- H.k.04a Barr, John. 'The Solo Piano Music of Ralph Vaughan Williams: An Introduction.' *Ralph Vaughan Williams Society Journal* 46 (October 2009): 16-17.

Offers brief descriptions of the following pieces: *Andante Sostenuto* (1904), *Pezzo Ostinato* (1905), *Suite of Six Short Pieces* (1920), *Hymn Tune Prelude on 'Song 13'* [by Orlando Gibbons] (1928), *A Winter Piece (for Genia)* (1943), and *The Lake in the Mountains* (1947), which Vaughan Williams adapted from his score for the film *49th Parallel* of 1941.

2012

- H.k.05 Benham, Hugh. 'Music for Solo Organ by Ralph Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 55 (October 2012): 3-8.

Discusses Vaughan Williams's output for organ: *Three Preludes Founded on Welsh Hymn Tunes* (1920—'Bryn Calfarfa', 'Rhosymedre' and 'Hyfrydol'), *Two Organ Preludes Founded on Welsh Folk-Songs* (1956—Romanza (The White Rock) and Toccata (St David's Day)), *A Wedding Tune for Ann* (1943), *Prelude and Fugue in C minor* (1921); also lists two unpublished works: *Organ Overture* (a student exercise from 1890) and *Passacaglia on B-G-C* (1933).

2013

- H.k.06 Mark, Christopher. 'Chamber Music and Works for Soloist with Orchestra.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 179-98 (G.05).

Abstract at H.g.12.

2015

- H.k.07 Francis, John. 'Ralph Vaughan Williams and the Organ.' *Ralph Vaughan Williams Society Journal* 63 (June 2015): 3-11.

Surveys the role that the organ played in the Vaughan Williams's career both as a performer on and composer for the instrument.

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*.

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

1996

- I.01 Adams, Byron. 'Scripture, Church, and Culture: Biblical Texts in the Works of Ralph Vaughan Williams.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 99-117 (G.1).
Abstract at H.d.01.
- I.02 Birdwell, John Cody. 'The Utilization of Folk Song Elements in Selected Works by Ralph Vaughan Williams and Percy Grainger with Subsequent Treatment Exemplified in the Wind Band Music of David Stanhope.' DMA dissertation, University of North Texas, 1996.
Considers the use of folksong in the wind music of the Australian composer David Stanhope, drawing connections between Vaughan Williams's *Fantasia on 'Greensleeves'*, Grainger's *Lincolnshire Posy*, and Stanhope's *Folksongs for Band*.
- I.03 Cobbe, Hugh. 'Vaughan Williams, Germany, and the German Tradition: A View from the Letters.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 81-98 (G.01).
Abstract at D.01.
- I.04 Frogley, Alain. 'Constructing Englishness in Music: National Character and the Reception of Ralph Vaughan Williams.' In *Vaughan Williams Studies*. Ed. Alain Frogley. Cambridge: Cambridge University Press, 1996, 1-22 (G.01).
Takes issue with the popular, over-simplified notion that Vaughan Williams's music can be pigeon-holed as little more than English, folk-derived, and pastoral. [A]
- I.05 Hunt, Duncan. 'A Few Reflections on Vaughan Williams, Englishness and the National Culture.' *Journal of the RVW Society* 5 (February 1996): 15-16.
Argues that the distinction between cultural and political nationalism is an important one and that it needs to be explored in relation to Vaughan Williams and his associations with Englishness.
- I.06 Williams, Carol Janice. "'To the Children of Australia: Let Your Song be Delicate"—A Pandean Pipe Dream.' In *A Flame with Music: 100 Years of Music at the University of Melbourne*. Ed. Brenton Broadstock. Melbourne/Parkville: University of Melbourne/Centre for Studies in Australian Music, 1996, 297-303.
Discusses the Australian children's pipe-playing movement started in 1926 by Margaret James and the Pipers' Guild, to which Vaughan Williams dedicated his *Suite for Pipes* (1939).

1997

- I.07 Adams, Byron. 'By Season Season'd: Shakespeare and Vaughan Williams.' *Journal of the RVW Society* 10 (October 1997): 28-30.
Examines the influence of Shakespeare on Vaughan Williams; the text of a paper read at the RVW Society's Annual General Meeting, 1997; an expanded version (mainly in terms of documentation) appears in the *John Donne Journal*, 25 (2006), 183-97.
- I.08 Blake, Andrew. *The Land Without Music: Music, Culture and Society in Twentieth-Century Britain*. Music and Society. Manchester: University of Manchester Press, 1997.
The chapter titled 'A British 'Classical Music'?' considers what it is that defines British classical music and what makes a composer specifically British, with emphasis on Vaughan Williams and Elgar.

Review:

Fox, Christopher: *The Musical Times* 139/1865 (1998): 46.

- I.09 Bonde, Lars Ole. 'Music Analysis and Image Potentials in Classical Music.' *Nordisk Tidsskrift for Musikterapi/Nordic Journal of Music Therapy* 6/2 (1997): 121-28.

Focuses on the physiological aspects of the connection between imagery and music, using Vaughan Williams's *Rhosymedre* Prelude as the main example.

- I.10 Dibble, Jeremy. 'Parry and Vaughan Williams: Ideas, Impressions and Influence, Part 1.' *Journal of the RVW Society* 9 (June 1997): 3-5.

Explores Parry's influence on Vaughan Williams.

- I.11 Dibble, Jeremy. 'Parry and Vaughan Williams: Ideas, Impressions and Influence, Part 2.' *Journal of the RVW Society* 10 (October 1997): 32-33.

Continues the discussion begun in the previous issue of the journal.

- I.12 Frogley, Alain. "'Getting Its History Wrong": English Nationalism and the Reception of Ralph Vaughan Williams.' In *Musical Nationalism in 20th-Century Great Britain and Finland*. Ed. Tomi Mäkelä. Hamburg: Bockel, 1997, 2-20.

In effect, a slightly revised version of the article titled 'Constructing Englishness in Music: National Character and the Reception of Ralph Vaughan Williams' (see I.04). [A]

1998

- I.13 Banfield Stephen. 'Vaughan Williams and Gerald Finzi.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 202-21 (G.02).

Considers the relationship between Vaughan Williams and Finzi during the 1920s-1940s, and speculates that Finzi filled the gap that George Butterworth left when he (Butterworth) was killed in action in World War I; reprinted in *Journal of the RVW Society* 10 (October 1997): 2-7.

- I.14 Dibble, Jeremy. 'Parry, Stanford and Vaughan Williams: The Creation of a Tradition.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 25-47 (G.02).

Discusses the influence that Parry, Stanford, and Vaughan Williams exerted on the development of an English tradition during the first half of the twentieth century.

- I.15 Doctor, Jennifer R. "'Working for her own salvation": Vaughan Williams as Teacher of Elizabeth Maconchy and Ina Boyle.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 181-201 (G.02).

Examines the support and encouragement that Vaughan Williams offered to Elizabeth Maconchy, Ina Boyle, and Grace Williams when they studied with him at the Royal College of Music during the 1920s.

- I.16 Foreman, Lewis. 'Restless Explorations: Articulating my Visions.' In *Ralph Vaughan Williams in Perspective: Studies of an English Composer*. Ed. Lewis Foreman. Somerset: Albion Music, 1998, 1-24 (G.02).

Considers the role that CDs have played in the dissemination and reception of Vaughan Williams's music outside the United Kingdom.

- I.17 Stradling, Robert. 'England's Glory: Sensibilities of Place in English Music, 1900-1950.' In *The Place of Music*. Ed. George Revill, Andrew Leyshon, David Matless. New York: The Guilford Press, 1998, 176-96.

Examines England's Severn region, which inspired the poet A.E. Housman and the composers Vaughan Williams, Holst, and Gurney.

1999

- I.18 Frogley, Alain. 'Hardy in the Music of Vaughan Williams.' *Journal of the RVW Society* 15 (June 1999): 8-9.

Discusses the influence of Thomas Hardy on the works of Vaughan Williams; reprinted from the *Thomas Hardy Journal* 2 (1986): 50-55. [A]

- I.19 Grainger, George Percy Aldridge. 'Music Heard in England (1949).' In *Grainger on Music*. Ed. Malcolm Gillies and Bruce Clunies Ross. Oxford: Oxford University Press, 1999, 349-55.

Discusses then-new works by Vaughan Williams, Britten, and Walton, among others.

- I.20 Hinnells, Duncan. 'The Making of a National Composer: Vaughan Williams, OUP and the BBC.' PhD dissertation, Oxford University, 1999.
- I.21 Juneau, Roger. 'Appearances and Reality: A Survey of RVW CD Covers.' *Journal of the RVW Society* 14 (February 1999): 14-16.
Argues that the CD cover art for recordings of Vaughan Williams's music serves to perpetuate the pastoral stereotype.

N.B.: There is no entry no. I.22.

- I.23 Mitchell, Kevin. "'All Things are Written in the Mind": Perspectives on Thomas Hardy and Ralph Vaughan Williams.' *Journal of the RVW Society* 15 (June 1999): 18-21.
Argues that both Hardy and Vaughan Williams looked to the past to fire their creative imaginations.
- I.24 Verkerk, Henrik. 'Ralph Vaughan Williams führt Bachs Chormusik auf.' In *Bach und Schubert. Beiträge zur Musikforschung/Jahrbuch der Bachwochen Dillenburg*. Ed. Wolfgang Schult and Henrik Verkerk. Munich: Katzbichler, 1999, 68-75.
Discusses Vaughan Williams's performances of Bach.

2000

- I.25 Adams, Byron. 'No Armpits, Please, We're British: Whitman and English Music.' In *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*. Ed. Lawrence Kramer and Daniel Albright. New York: General Music Publishing, 2000, 25-42.
Considers settings of Whitman by Vaughan Williams, Elgar, and Delius, and argues that they often overlooked the homoeroticism of the poetry.
- I.26 Foreman, Lewis. 'The Letter and the Spirit: Vaughan Williams as Conductor.' *Journal of the RVW Society* 17 (February 2000): 18-23.
Reviews Vaughan Williams's activities as a conductor, taking special note of the recordings of the Bach *St. Matthew Passion* and the composer's own Fourth and Fifth symphonies.
- I.27 Kennett, Chris. 'Compromise, Conflation and Contextualism in English Music(ology).' *Music Analysis* 19/2 (2000): 257-77.
In effect, a wide-ranging review of two volumes (and present-day English musicology): *Tippett Studies* (ed. David Clarke, 1999) and *Vaughan Williams Studies* (ed. Alain Frogley, 1996 – see entry at G.01); despite the healthy 'un-English preoccupation with analytical rigour to excellent effect,' there is a sense of 'disappointment derived from reading both books together [. . .] from the extent to which historical and critical evidence generally fails to mesh with the results of detailed analytical applications'.

2001

- I.28 Johnson, Stephen. 'How About That Victory Anthem?' *Journal of the RVW Society* 22 (October 2001): 20-21.
Describes the troubled relationship between Vaughan Williams and the BBC during World War II.
- I.29 Hughes, Meirion and Robert Stradling. *The English Musical Renaissance 1840-1940: Constructing a National Music*, 2nd ed. Manchester: University of Manchester Press, 2001 (originally published as *The English Musical Renaissance 1860-1940: Construction and Deconstruction* by Routledge in 1993).
Argues that the 'English musical renaissance' as spearheaded by Vaughan Williams served to marginalize those who followed other stylistic and aesthetic paths (cited after Ross, C.10). See the important review-article by Alain Frogley at I.36A.
- I.30 Pike, Lionel. 'From Herbert to Ralph, With Affection.' *Tempo* 215 (2001): 18-23.
Discusses Vaughan Williams's influence upon certain works by Herbert Howells.

2002

- I.31 Clark, Relf. *Elgar and the Three Cathedral Organists and Other Essays*. Oxford: Positif Press, 2002.
Includes references to the relationship between Elgar and Vaughan Williams.
- I.32 Johnson, Edward. 'Stokowski and Vaughan Williams.' *Journal of the RVW Society* 24 (2002): 12-16.
Considers Stokowski's recordings of Vaughan Williams's music up to 1943; includes a facsimile of a letter from Vaughan Williams to the conductor concerning the *Fantasia on a Theme by Thomas Tallis*.
- I.33 Kennedy, Michael. 'Conducting RVW.' *Journal of the RVW Society* 24 (June 2002): 2-5.
Surveys the conductors who were associated with Vaughan Williams: Wood, Beecham, Boult, Sargent, Barbirolli, and, among the less well-known: Geoffrey Toye, Basil Cameron, Boyd Neel.
- I.34 Langfield, Valerie. 'Quilter and Vaughan Williams.' *Journal of the RVW Society* 24 (2002): 30.
A brief report on the relationship between Vaughan Williams and Roger Quilter; includes references to Gervase Elwes and Walter Creighton, each of whom premiered song cycles of both composers.

2003

- I.35 Adams, Byron. 'What Have we Learnt from Elgar?' *Journal of the RVW Society* 28 (October 2003): 8-10.
Reviews Vaughan Williams's ambiguous comments regarding his knowledge and relation to the music of Elgar.
- I.36 Aldridge, Jeffrey. 'Uncle Ralph, Uncle Wiz and Benji.' *Journal of the RVW Society* 26 (February 2003): 14-17.
Discusses the relationship between Vaughan Williams and Benjamin Britten.
- I.36a Frogley, Alain. 'Rewriting the Renaissance: History, Imperialism, and British Music Since 1810,' *Music & Letters* 84/2 (2003): 241-57.
A review-essay that, in surveying British music during the nineteenth century and first half of the twentieth, takes issue with the picture of Vaughan Williams presented in Meirion Hughes and Robert Stradling, *The English Musical Renaissance* (I.29).
- I.37 Heckert, Deborah Lynn. 'Composing History: National Identity and the Uses of the Past in the English Masque, 1860-1918.' PhD dissertation, State University of New York, Stony Brook, 2003.
Examines the masque as a manifestation of English identity in the late nineteenth and early twentieth century, with Vaughan Williams's music for a 1905 production of Ben Jonson's *Pan's Anniversary* (1905) among the works considered. [A]
- I.38 Kennedy, Michael. 'Elgar and Vaughan Williams: An Overview.' *Journal of the RVW Society* 28 (October 2003): 5-7.
Looks at the similarities and differences of the two composers' backgrounds (social and musical); takes note of Vaughan Williams's knowledge of Elgar's music; and compares their relationship to that which existed between Richard Strauss and Gustav Mahler.
- I.39 McGuire, Charles Edward. 'Vaughan Williams and the English Music Festival: 1910.' In *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot: Ashgate, 2003, 235-68 (G.03).
Discusses the tradition of the English music festival and notes the important role played by the Leeds Festivals of 1907 and 1910 (first performances of *Toward the Unknown Region* and *A Sea Symphony*, respectively) and the Three Choirs Festival of 1910 (*Fantasia on a Theme by Thomas Tallis*).
- I.40 Savage, Roger. 'Vaughan Williams Brings in the May: Sydenham, 1911.' *Journal of the RVW Society* 28 (October 2003): 12-17.
Draws upon British Library, Add. MS 71492, which is headed 'London Pageant: May Day Scene,' and explores its possible role in the London Civic Pageant of 1911.

- I.41 Saylor, Eric. 'The Significance of Nation in the Music of Ralph Vaughan Williams.' PhD dissertation, University of Michigan, 2003.
- Examines aspects of nation associated with Vaughan Williams's music from the perspectives of the composer, the English critical community, and the style analyst; aims to establish a definition of the 'national' in Vaughan Williams's music.
- 2004**
- I.41a Adams, Byron. "'What have we learnt from Elgar?'" Vaughan Williams and the Ambivalence of Inheritance.' In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 70-77 (G.03A).
- Takes the title within the title from Vaughan Williams's tribute to Elgar that appeared in *Music & Letters* (1935) and contextualized Elgar as a pastoral nationalist. Calls attention to relationships between (1) Elgar's *Cockaigne* Overture and Vaughan Williams's *A London Symphony*, and (2) Elgar's setting of the phrase 'Thou art calling me' in the *Dream of Gerontius* and Vaughan Williams's *A Sea Symphony* and *A London Symphony*.
- I.41b 'Eleven Symphonies: Do They Travel? If Not, Why Not.' In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 136-51 (G.03A).
- A five-person discussion—often self-congratulatory and full of name-dropping—about the seeming resistance on the part of the international music establishment to performing the nine symphonies of Vaughan Williams and the two by Elgar; the participants are Byron Adams, Lewis Foreman, Charles McGuire, Andrew Neill, and David Owen Norris.
- I.41c Foreman, Lewis. 'Battle Songs & Elegies: Elgar, Vaughan Williams and British Music 1914-18.' In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 42-69 (G.03A).
- A wide-ranging survey of music related to World War I; includes Vaughan Williams's *Pastoral Symphony* among the pieces discussed.
- I.42 Gibson, Lorna. 'Ralph Vaughan Williams and the Women's Institute.' *Journal of the RVW Society* 30 (June 2004): 7-8.
- Discusses the commission of Vaughan Williams's *Folksongs of the Four Seasons* by the National Federation of Women's Institute for its first singing festival in June 1950; the author develops the topic at greater length in the entry at I.56, below.
- I.42a Kennedy, Michael. 'Elgar and Vaughan Williams: A 21st Century Celebration.' In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 1-9 (G.03A).
- Discusses what Elgar and Vaughan Williams did and did not have in common; suggests that the beginning of the final movement of Vaughan Williams's *A London Symphony* stands as the composer's most Elgarian moment.
- I.43 Manning, David. 'Harmony, Tonality and Structure in Vaughan Williams's music.' PhD dissertation, Cardiff University, 2004.
- Discusses issues of structure and tonality in Vaughan Williams's music through both Schenkerian and neo-Riemannian lenses, as well as through the idea of sonata deformation.
- I.44 Murphy, Scott. 'Relations Among Boundaries, Expectations, and Closure in Music.' PhD dissertation, Eastman School of Music/University of Rochester, 2004.
- Also listed at H.e.08.
- I.44a Neill, Andrew. "'It looks all wrong, but it sounds all right': The Social Background to the Life of and Music of Elgar and Vaughan Williams.' In *A Special Flame: The Music of Elgar and Vaughan Williams*. Ed. John Norris and Andrew Neill. Rickmansworth: Elgar Editions, 2004, 10-22 (G.03A).
- Discusses the inherited social and class differences between the two composers; the title within the title comes from Vaughan Williams's comments about Elgar's *Symphony in A flat*.

- I.45 Whittall, Arnold. 'Individualism and Accessibility: The Moderate Mainstream.' In *The Cambridge History of Twentieth-Century Music*. Ed. Nicholas Cook and Anthony Pople. Cambridge: Cambridge University Press, 2004, 364-94.

Includes Vaughan Williams among a small group of composers who formed a 'moderate mainstream' and wrote in a style that was accessible to the public.

2005

- I.46 Joyce, William Brooke. 'Listening Inside the Memory Palace.' PhD dissertation, Princeton University, 2005.

See abstract at H.h.05.

- I.47 McVeagh, Diana. *Gerald Finzi: His Life and Music*. Woodbridge: Boydell Press, 2005.

A biography of Finzi with many references to Vaughan Williams.

Reviews:

Adams, Byron: *Music and Letters* 88/1 (2007): 176;
Lawrence, Arthur: *The American Organist* 4/1 (2007): 102;
Marsh, Bill: *The Delian: The Newsletter of the Delius Society* (2006): 29;
Neill, Andrew: *The Elgar Society Journal* 14/4 (2006): 32;
Oates, Jennifer: *Journal of Musicological Research* 27/2 (2008): 196;
Schaarwächter, Jürgen: *Die Musikforschung* 59/2 (2006): 190;
Scott-Sutherland, Colin: *British Music Society News* 108 (2005): 398

- I.48 'RVW and Religion.' *Journal of the RVW Society* 33 (June 2005): 2-10.

Five authors comment on Vaughan Williams's religious convictions: John Barr, 'RVW and Religion: A Documentary Survey'; Byron Adams, 'To be a Pilgrim: A Meditation on Vaughan Williams and Religion'; Jeffrey Aldridge, 'A Christian Atheist'; Sarah Miller, 'RVW and Religion'; Oliver Chadwick, 'Beyond Sense and Knowledge: Ralph Vaughan Williams and Religion.'

- I.49 Savage, Roger. 'Three Glorious Johns.' *Journal of the RVW Society* 32 (February 2005): 5-6.

Traces Vaughan Williams's nickname for John Barbirolli—'Glorious John'—to its use in two literary works that Vaughan Williams surely knew: Walter Scott's *The Pirate* (1821), which uses it to refer to John Dryden, and George Borrow's *Lavengro* (1851), where it refers to the publisher John Murray.

2006

- I.50 Halstead, Jill. *Ruth Gipps: Anti-Modernism, Nationalism, and Difference in English Music*. Aldershot: Ashgate, 2006.

Discusses the life and works of Ruth Gipps, and refers to Ralph Vaughan Williams, her teacher, as having influenced her.

Reviews:

Blevins, Pamela: *The Delian: The Newsletter of the Delius Society* (2007): 24-26;
Johnson, Brett: *Tempo* 63/247 (2009): 71.

- I.50a Kramer, Lawrence. 'Like Falling Leaves: The Erotics of Mourning in Four *Drum-Taps* Settings.' In *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*. Ed. Lawrence Kramer and Daniel Albright. New York: General Music Publishing, 2000, 151-65.

After noting that most twentieth-century settings of Whitman draw upon the poet's Civil War poems, considers Vaughan Williams's 'Dirge for Two Veterans' from *Dona Nobis Pacem* (1936—though the 'Dirge' itself was composed in 1911) from the points of view of its representation of fallen soldiers and erotic intimacy.

- I.51 Lloyd, Stephen. 'Constant Lambert and RVW.' *Journal of the RVW Society* 35 (February 2006): 12-18.

Considers the complicated relationship between Vaughan Williams and Lambert, who studied composition with Vaughan Williams at the Royal College of Music.

- I.51a Muncy, Graham. 'The Vaughan Williams/Leith Hill Musical Festival Orchestral Library, with some Thoughts on the Composer as Performer.' *Brio*, 43/2 (2006), 40-52.
Provides detailed description of the scores and other performance materials in the library; Vaughan Williams was involved with the festival from 1905 to 1953 (cited after Ross, C.10).
- I.52 Pearsall, Edward R. 'Anti-Teleological Art: Articulating Meaning Through Silence.' In *Approaches to Meaning in Music*. Ed. Byron Almén and Edward R. Pearsall. Bloomington: Indiana University Press, 2006, 41-61.
Analyzes the linear and non-linear characteristics of works by Vaughan Williams (and Mozart, Ives, and Tavener).
- I.53 Seddon, Eric. 'Beyond Wishful Thinking: A Re-evaluation of Vaughan Williams and Religion.' *Journal of the RVW Society* 36 (June 2006): 14-23.
In contrast with the general view of Vaughan Williams in the literature, maintains that his works 'are profound meditations, perfectly orthodox, in deep harmony with Christian theology [. . .] they are derived from a Christian world-view, informed by Christian theology, and resonant with the Christian message'; uses *Dona Nobis Pacem*, with its liturgical reference to the eucharist, as a case study.
- 2007**
- I.54 Green, Jonathan D. 'The Shaping Forces of Sacred Music.' *Journal of the Conductors Guild* 27/1-2 (2007): 27-36.
Looks at both the religious music and the religious beliefs of Vaughan Williams (among others).
- I.55 Tuchowski, Andrzej. 'Narodowy a uniwersalny wymiar muzyki w świetle refleksji estetycznej Ralpa Vaughana Williamsa i Karola Szymanowskiego [National and Universal Dimensions of Music in the Light of Aesthetic Reflections of Ralph Vaughan Williams and Karol Szymanowski].' In *Karol Szymanowski w perspektywie kultury muzycznej przeszłości i współczesności* [Karol Szymanowski in the Perspective of Musical Culture Past and Present]. Ed. Zbigniew Skowron. Cracow: Musica Iagellonica Kraków, 2007, 49-68.
- 2008**
- I.56 Gibson, Lorna. *Beyond Jerusalem: Music in the Women's Institute, 1919-1969*. Aldershot: Ashgate, 2008.
Discusses Vaughan Williams's *Folksongs of the Four Seasons* within the context of the Institute's devotion to amateur music making.
Review: Marsh, Bill: *The Delian* (February 2010): 17.
- I.57 Keen, Basil. *The Bach Choir: The First Hundred Years*. Aldershot: Ashgate, 2008.
Provides a historical overview of the Bach Choir, focusing on the directorship of Vaughan Williams and his immediate predecessors and successors.
- I.58 Lent, Kathryn L. 'Walter Wilson Cobbett and the English Phantasy.' MM thesis, Bowling Green State University, 2008.
Abstract at H.k.03.
- I.59 Saylor, Eric A. "'It's not lambkins frisking at all": English Pastoral Music and the Great War.' *The Musical Quarterly* 91/1-2 (2008): 39-59.
Notes the dichotomy between the pastoral imagery often associated with the early twentieth-century music of Vaughan Williams, Elgar, and Bliss and the realities of urban life during World War I.
- 2009**
- I.60 Beirne, Sean. 'Vaughan Williams, the Messiah of British Society and the Danger of Relativism for Music.' *Ralph Vaughan Williams Society Journal* 46 (October 2009): 21-24.
A polemic that castigates the idea of relativism (that is, my tastes are as valid as yours) and holds up Vaughan Williams as the Messiah of British music and society at large, claiming that his music is the very essence of everything British.

- I.61 Bonde, Lars Ole. 'Grounding Image Potentials in the Musical Experience.' *Col Legno: Musikalske Studier fra Institut for Musik og Musikterapi og Nordysk Musikkonservatorium* 7/1 (2009): 1-29.
Also listed under H.h.08.
- I.62 Sieck, Stephen. 'A Boy Was Born: An Examination of the Stylistic Influences on the Young Benjamin Britten.' *The Choral Scholar* 1/1 (Spring 2009): 16-30.
Traces the influence of Vaughan Williams and others on Britten's early choral style.
- I.62a *Tributes to Vaughan Williams: 50 Years On*. London: The Royal College of Music, 2009.
A reprint of *The R.C.M. Magazine* 55/1 (1959), with a preface by Colin Lawson (cited after Ross, C.10).
- 2010**
- I.63 Adams, Byron. "'Music in the air": Vaughan Williams, Shakespeare, and the Construction of an Elizabethan Tradition.' In *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 96-107 (G.04).
Vaughan Williams used his love and knowledge of both Shakespeare and the authorized version of the Bible to construct his nationalist agenda.
- I.64 Boyes, Georgina. *The Imagined Village: Culture, Ideology and the English Folk Revival*. Rev. and ill. ed. Leeds: No-Masters Co-operative Press, 2010.
Provides a history of the English folk music revival from 1900 to World War II and argues that the revival was directly related to the increase in industrialization. Discusses such well-known figures as Vaughan Williams, Sharp, and Grainger, as well as such lesser-known collectors as Lucy White and Louisa Hooper.
- Reviews:**
Chandler, Keith: *Folk Music Journal* 10/1 (2011): 168;
Duesenberry, Peggy: *British Journal of Ethnomusicology* 5 (1996): 155-56 (reviews the original edition of 1993).
- I.65 Frogley, Alain. "'O farther sail": Vaughan Williams and Whitman.' In *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 77-95 (G.04).
Notes that Whitman had 'a more wide-ranging impact on Vaughan Williams than on any other major composer' and that, with twenty settings of Whitman, Vaughan Williams is the leader among major composers in terms of the number of Whitman settings; offers a chronological survey of such settings. [A]
- I.65a Fromm, Harold. 'Against Representation: Ralph Vaughan Williams and the Erotics of Art,' *The Hudson Review*, 63/2 (2010): 277-86.
An unashamed paean to Vaughan Williams, particularly to the *Pastoral Symphony* and the *Fantasia on a Theme by Thomas Tallis*; considers 'ecstasy' and 'mysticism' as keys his work, which also betrays elements of eroticism.
- I.66 Howe, Blake P. 'Music and the Embodiment of Disability.' PhD dissertation, The City University of New York, 2010.
Though concerned mainly with the application of disability theory to the music of Franz Schubert and Paul Wittgenstein, cites Vaughan Williams tangentially in a discussion of composers who use a fixed-note motive to denote obsession.
- I.67 Kennedy, Michael. 'Epilogue: "The Light we Sought is Shining Still".' In *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 136-39 (G.04).
Takes note of the celebrations that marked the fiftieth anniversary of Vaughan Williams's death.
- I.68 Lancaster, Philip. "'They tolled the one bell only": The Remarkable Influence of A.E. Housman.' In *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 108-18 (G.04).
Estimates that there are more than 600 settings of poems from *A Shropshire Lad* by some 160 composers; discusses Vaughan Williams's *On Wenlock Edge* and *Along the Field*; mulls over how to interpret the last line of 'Bredon Hill.'

- I.69 Pope, Michael. 'Parry, Elgar, and Vaughan Williams: Influences and Aspirations.' In *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 1-7 (G.04).
Discusses Parry's influence on both Elgar and Vaughan Williams.
- I.70 Rushton, Julian. "'A Thing of Wonder': Triadic Magic in Early Vaughan Williams.' In *Let Beauty Awake: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 119-35 (G.04).
Examines Vaughan Williams's use of *successions* (as opposed to *progressions*) of pure triads; argues that they often derail harmonic forward motion and result instead in a sense of stasis; maintains that pure triads are used for 'expression, or evocation, of mystery, the numinous, and feelings too deep for words.'
- I.71 Savage, Roger. "'While the Moon Shines Gold"—Vaughan Williams and Literature: An Overview.' In *Let Beauty: Elgar, Vaughan Williams and Literature*. Ed. Julian Rushton. London: Elgar Editions, 2010, 43-64 (G.04).
Divides the literary figures whose works Vaughan Williams set into three groups and compares his reaction to them: (1) those who died before 1890 (extending as far back as Chaucer), (2) 'living writers well known to the public in 1890-1905', and (3) 'friends, relations, personal collaborators'; notes Vaughan Williams's tendency to construct works by drawing on diverse literary sources in a manner similar to an anthology.
- 2011**
- I.72 Atlas, Allan W. 'I.J. Belmont's "Color-Music Expressions" (Pt. I): Vaughan Williams on Canvas,' *Music In Art* 36/1-2 (2011): 327-45.
Abstract at H.h.13.
- I.72a Berry, James B. "'All About is Night": Spiritual Anxiety and the Ritual Impulse in World War I Europe.' PhD dissertation, Texas Tech University, 2011.
Explores the idea of ritual as a response to World War I, using the music of Vaughan Williams and Erik Satie as case studies.
- I.73 Browning, Andrew. 'RVW—Music Teacher? Ralph Vaughan Williams' View of His Role as an Educator of the Young.' *Ralph Vaughan Williams Society Journal* 51 (June 2011): 3-9.
Considers the many sides of Vaughan Williams as pedagogue, from his composing music for amateurs to his teaching composition at the Royal College of Music to the likes of Elizabeth Maconchy, Ivor Gurney, Peggy Glanville-Hicks, *et al.*
- I.74 Jeanjean, Marie-Béatrice. 'Ralph Vaughan Williams and the French.' *Ralph Vaughan Williams Society Journal* 52 (October 2011): 20-21.
Though based on a very small sample (twenty-seven respondents), shows that knowledge of Vaughan Williams's music in France is minimal, especially among the 'general public'; this is a translation of 'La Musique de Ralph Vaughan Williams et les Français,' which had appeared in the previous issue of the *Ralph Vaughan Williams Society Journal* 51 (June 2011): 20-21.
- I.75 Lyon, James. *Leoš Janáček, Jean Sibelius et Ralph Vaughan Williams: Un Cheminement Commun Vers les Sources*. Paris: Beauchesne, 2011.
See abstract at H.a.21A.
- I.76 McGuire, Elizabeth-Jane Pavlick. "'Such harmony is in immortal souls": The Spirituality of Music Explored Through the Life and Work of Ralph Vaughan Williams.' PhD dissertation, The Catholic University of America, 2011.
Argues that the experience of music is inherently spiritual by rooting it in theology, aesthetics, and phenomenology; cites Vaughan Williams as an example of a composer who, despite being an atheist, wrote about his experience of music in spiritual terms. The study proposes that music acts as a sacramental mediator for the divine to anyone involved in musical communication, even non-believers.

- I.77 Neufeld, Jonathan A. 'Living the Work: Meditation on a Lark.' *Journal of Aesthetic Education* 45/1 (Spring 2011): 89-106.
Abstract at H.g.18.
- 2012**
- I.77a Brush, Christopher L. 'A Study of the Composers and Music of the English Musical Renaissance and Their Influence Upon the Compositional Style of Ralph Vaughan Williams.' MM thesis, Ball State University, 2012.
Discusses the beginning of the so-called English musical renaissance and Vaughan Williams's participation within the movement.
- I.78 Fjeldsøe, Michael and Jens Boeg. 'Carl Nielsen and the Idea of English National Music.' In *Carl Nielsen: Inheritance and Legacy*. Carl Nielsen Studies 5. Ed. Niels Krabbe. Copenhagen, 2012, 61-77.
Argues that one of the reasons underlying Carl Nielsen's favourable reception in England beginning in the 1950s was because his music fit the English—Vaughan Williams-inspired—image of 'good' national music.
- I.79 Lyon, James. 'C.H.H. Parry and R. Vaughan Williams,' *Ralph Vaughan Williams Society Journal* 54 (June 2012): 10-13; and 55 (October 2012): 19-21.
A two-part, bird's-eye view of the Parry-Vaughan Williams relationship.
- I.80 Ross, Ryan. 'Ralph Vaughan Williams and the Pastoral Mode.' PhD dissertation, University of Illinois (2012).
Considers associations between the music of Vaughan Williams and a 'pastoral mode of expression', particularly as it relates to literary and personal inspirations.
- 2013**
- I.81 Adams, Byron. 'Vaughan Williams's Musical Apprenticeship.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 29-55 (G.05).
Discusses Vaughan Williams's relationships with his teachers: Cramer (childhood violin lessons), Parry, Wood, Stanford, Gray, Parratt (the latter two gave organ lessons), Bruch, and, especially, Ravel, whose influence is traced in some detail, particularly in connection with Vaughan Williams's use of the octatonic scale.
- I.82 Atlas, Allan W. 'Some Notes on the Reception of Vaughan Williams: Three Quantitative Measures.' *Ralph Vaughan Williams Society Journal* 57 (June 2013): 3-11.
Examines the reception of Vaughan Williams's music (and compares it with that accorded seventeen close contemporaries) according to its representation on in-print CDs, programming by the New York Philharmonic, and coverage in select musicological publications; the representation diminishes as we go from one yardstick to another; lists the papers about Vaughan Williams at the five biennial conferences of the North American British music studies association. [A]
- I.83 Doctor, Jenny. 'Vaughan Williams, Boult and the BBC.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 249-74 (G.05).
Draws upon the extensive Vaughan Williams material at the archives of the BBC and discusses the 'ambivalent' relationship between composer and Corporation; the relationship was at its best during the fifteen-year period beginning in 1930 in which Adrian Boult was Director of Music and head of the BBC Symphony Orchestra; argues that the BBC's interest in Vaughan Williams began to decline after the 1947 celebrations of his seventy-fifth birthday and continued downhill through the decades that followed.
- I.84 Eisentraut, Jochen. *The Accessibility of Music: Participation, Reception and Contact*. Cambridge: Cambridge University Press, 2013.
Considers Vaughan Williams's views on folksong and the place of the composer in society as he expressed them his 1932 lectures at Bryn Mawr, subsequently published as *National Music* (1934). Locates the origins of Vaughan Williams's views in various intellectual currents of the Victorian and Edwardian periods: evolutionism, the turn-of-the-century 'folk revival,' William Morris's 'arts-and-crafts' movement, and Christian Socialism and its

attempts to widen adult education. Takes issue with the Marxist criticism of Dave Harker (*Fakesong* . . ., 1985), who charges Vaughan Williams, Sharp, *et al.*, with looking to the rural past instead of dealing with the contemporary problems of the urban working class.

- I.85 Kennedy, Michael. 'Fluctuations in the Response to the Music of Ralph Vaughan Williams. In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 275-98 (G.05).

Traces both the critics' and the public's reactions to Vaughan Williams's music from its early performances to the present surge of interest in Britain since the fiftieth anniversary of his death in 1958. Argues that although his music has never been far out of fashion, it has been slow to gain ground on the Continent, although there are signs of change there now. The biggest dip in Vaughan Williams's reputation occurred in the 1950s with the rise of interest in atonality, electronic music, and other avant-garde procedures. Finally, though his last (the Ninth) symphony encountered sneering disparagement after its premiere in 1958, today it is widely regarded as perhaps the greatest. [A]

- I.86 Manning, David. 'The Public Figure: Vaughan Williams as Writer and Activist.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 231-48 (G.05).

Focuses first on Vaughan Williams as a musical activist, noting his contributions as a folk-song collector, conductor, teacher, administrator and campaigner for causes, these ranging from local music making to speaking out on issues of national importance; also traces the emergence of key topics in his writings, such as self-expression, national identity, and spirituality; finally, claims that while the writings present interpretive challenges, especially on the topic of musical nationalism, they cannot be overlooked in forming a rounded assessment of Vaughan Williams's work. [A]

- I.87 McGuire, Charles Edward. "'An Englishman and a Democrat': Vaughan Williams, Large Choral Works, and the British Festival Tradition.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 121-35 (G.05).

Explores the choral music that Vaughan Williams composed, conducted, and promoted at music festivals in Great Britain. Focusing on both the larger choral festivals like those at Leeds and the Three Choirs as well as the Leith Hill Competition Festival, the article looks at Vaughan Williams's engagement at three separate stages of his career: 1906-1914, as a journeyman composer introducing himself to a British audience via the festival; 1920-1938, when through performances at festivals he became one of the most important working composers in Great Britain; and 1939-1958, when Vaughan Williams's music was in constant demand at festivals because of his pre-eminence in British music. [A]

- I.88 Thomson, Aidan J. 'Becoming a National Composer: Critical Reception to *c.* 1925.' In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 56-78 (G.05).

Argues that Vaughan Williams's music was far less central to pre-First World War English musical identity than is often claimed, partly because his compositional output was considerably less than many of his contemporaries, and partly because the notion of English musical identity was itself heavily contested. Only with the critical acclaim afforded to his *Mass* and *Pastoral Symphony* (both 1922), and a willingness by critics to embrace his folksong-inspired 'pastoralist' language, rather than to criticize it for being unoriginal, did Vaughan Williams emerge as the leader of the half-generation of composers who followed Elgar—a change that perhaps owed less to Vaughan Williams's stylistic maturity than to changing patterns of British critical taste. [A]

- I.89 [Thomson, Aidan J.] 'Vaughan Williams and his Successors: Composers' Forum – Peter Maxwell Davies, Piers Hellawell, Nicola LeFanu and Anthony Payne in Conversation With Aidan J. Thomson. In *The Cambridge Companion to Vaughan Williams*. Ed. Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013, 299-320. (G.05).

Vaughan Williams's reputation suffered in the decades that immediately followed his death, as the adoption of European and American avant-garde idioms by new generations of British composers meant that his relatively conservative style quickly became outmoded. Since the 1980s, however, he has become more fashionable, with younger composers more willing to acknowledge their admiration for him than previously. The chapter interviews four composers born between 1934 and 1956 in order to establish the extent to which his reputation has been rehabilitated, and to ascertain where his legacy, both musical and social, lies. The interviews reveal a greater recognition of Vaughan Williams's modernity, particularly in the Fourth, Fifth, and Sixth symphonies, than was the case fifty years ago; in addition, all four composers acknowledge the importance of Vaughan Williams in providing a model for the composer as a public figure. [A]

- I.90 Wright, Simon. 'Vaughan Williams and Oxford University Press.' *Ralph Vaughan Williams Society Journal* 56 (February 2013): 3-15.
- After a brief discussion of the Press and its ties to music, considers Vaughan Williams's relationship with the Press from the publication of *The English Hymnal* in 1906 to the end of his career; also looks at Press publications about Vaughan Williams; pays special attention to the activities of Hubert Foss (1899-1953), who managed the Press's music department from 1923 until his resignation in 1941.
- 2014**
- I.91 Cobbe, Hugh. 'Publishing Vaughan Williams: The Copyright Owner's View.' *Ralph Vaughan Williams Society Journal* 59 (February 2014): 3-4.
- A behind-the-scenes look at the process through which a number of Vaughan Williams's early works have recently come to be published. This and I.90 published under the umbrella-like title: 'Publishing Vaughan Williams.'
- I.92 Owen, Ceri. 'Vaughan Williams, Song, and the Idea of 'Englishness'.' DPhil thesis, University of Oxford, 2014.
- A revisionist account of Vaughan Williams's nationalism, reassessing key works, writings, and reception histories in the light of twentieth-century ideals of 'Englishness.' Exploring and theorizing Vaughan Williams's early rejection of folk song in national music, it argues for a broader notion of 'song' as an idea and a practice fundamental both to Vaughan Williams's musical project and to contemporaneous constructions and performances of musical identity. A final chapter proposes a new understanding of Vaughan Williams and notions of musical modernism, demonstrating that where some of his works didactically demonstrated and affirmed cultural ideals of community and nationality—especially those bound up in notions of an intelligible 'songful tradition'—other works, especially those of the post-First World War period, self-consciously staged these ideals in order to challenge them. Such music can be understood, in turn, both to court and to refuse a listener's experience and subjectivity, as Vaughan Williams's earliest critics recognized.
- I.93 Wright, Simon. 'The Music Publisher's View.' *Ralph Vaughan Williams Society Journal* 59 (February 2014): 5-7.
- Complements I.91, looking at the matter from the point of Oxford University Press.
- 2015**
- I.94 Ross, Ryan. "'There in the Fastness of Rural England": Vaughan Williams, Folk Song and George Borrow's *Lavengro*.' *The Musical Times* 156/1933 (Winter 2015): 43-56.
- Examines Vaughan Williams's early attitudes towards and motivations with respect to folk-song collecting and compares them to themes of his alleged favourite novel: George Borrow's *Lavengro*. Argues that the novel's philological subject matter, and particularly the protagonist's interests in the Romany language as key to linguistic origins, is similar to Vaughan Williams's expressed interest in rural English folks-song. Suggests that the former may have influenced the latter. Based upon the second chapter of the author's 2012 doctoral dissertation (I.80). [A]
- I.94a Saylor, Eric. 'Political Visions, National Identities, and the Sea Itself: Stanford and Vaughan Williams in 1910.' In *The Sea in the British Musical Imagination*. Ed. Eric Saylor and Christopher M. Scheer. Woodbridge: The Boydell Press, 2013, 205-24.
- Argues that Vaughan Williams's *A Sea Symphony* and Stanford's *Songs of the Fleet*—both premiered at the 1910 Leeds Festival—conceive the sea from their composers' diametrically opposed political views; for Stanford it is emblematic of Britain's 'imperial might', for Vaughan Williams, of the nation's 'liberal democratic principles'.
- 2016**
- I.95 Atlas, Allan W. 'On the Reception of Vaughan Williams's Symphonies in New York, 1920/1 - 2014/5.' *Royal Musical Association Research Chronicle* 47 (2016): 1-63.
- Sees the reception of Vaughan Williams's symphonies (and a few other works) in New York as falling into five periods: (1) 1920/21-1922/23—premieres of the *London*, *Sea*, and *Pastoral* symphonies to lukewarm reviews; (2) 1923/24 - 1934/35—Vaughan Williams's reputation grew meteorically; (3) 1935/36-1944/45—symphonies 4 and 5 made their New York debuts, and a split occurred between the pro-Vaughan Williams *New York Times* and the negative criticism in the *New York Herald Tribune*; (4) 1945/46-1958/59—premieres of symphonies 6, 8, and 9, with Vaughan Williams's reputation at its zenith; (5) 1959/60 to the present day—a twenty-year period of

decline, another twenty in which his reputation hit rock bottom, and, since circa 2000, something of a reassessment unencumbered by the ideologically driven criticism of the past. [A]

- I.96 Owen, Ceri. 'Making an English Voice: Performing National Identity During the English Musical Renaissance.' *Twentieth-Century Music* 13/1 (2016): 77-107.

What follows is the author's abstract that appears at the head of the article: '[. . .] examines constructions of national musical identity in early twentieth-century Britain by exploring and contextualizing hitherto neglected discourses and practices concerning the production of an 'English' singing voice. Trac[es] the origins and development of ideas surrounding native vocal performance and pedagogy [. . .] reconstruct[s] a culture of English singing as a backdrop against which to offer [. . .] a reading of 'English voice' performed in Ralph Vaughan Williams's song 'Silent Noon' [. . .] draws upon perspectives derived from recent studies of song, vocal production and national and aesthetic identity [. . .] demonstrates that 'song' became a place in which the literal and figurative voices of performers and composers were drawn together in the making of a national music [. . .] advance[s] as series of new historical perspectives through which to rethink notions of an English musical renaissance' (also listed at H.e.22).

- I.97 Tudor, Philippa. 'The Composer and the Critic: Gustav Holst and Edwin Evans.' *The Musical Times* 157/1937 (Winter 2016): 171-86.

Refers to Vaughan Williams's role in introducing Gustav Holst to the critic Edwin Evans (the latter two formed a long-term friendship) and then to Holst's role as mediator between Vaughan Williams and Evans (they had had something of a falling out) during the run-up to the Camargo Society production of Vaughan Williams's *Job* in 1931.

2017

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

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

- I.99 Saylor, Eric. *English Pastoral Music: From Arcadia to Utopia, 1900-1955*. Urbana, Chicago, and Springfield: University of Illinois Press, 2017.

A topical and stylistic exploration of pastoral music from the first half of the twentieth century, particularly as seen through the lenses of Arcadia, War, Landscape, and Utopia. Several of Vaughan Williams's works come in for particular scrutiny, include the *Pastoral Symphony*, *The Shepherds of the Delectable Mountains*, *The Lark Ascending*, the *Pageant of London, England's Pleasant Land*, and *The Pageant of Abinger*, as do his relationships with such figures as George Butterworth, Ernest Farrar, and Constant Lambert, among others. The primary focus is on historical and hermeneutical issues, but there are occasional passages of closer analysis. [A]

Reviews:

Jenkins, Marty: *Music Reference Services Quarterly* 21/2 (2018): 102-03.

Matthews, David: *Fontes Artis Musicae* 65/3 (2018): 181-183.

Rugger, David: *Journal of Musicological Research* 38/1 (2019): 111-13.

Vickers, Justin: *Notes* 75/2 (2018): 287-90

Whittall, Arnold: *The Musical Times* 159/1942 (2018): 113-18.

- I.100 Wright, Simon. 'Hubert Foss on Vaughan Williams: A Broadcast Transcript.' *Ralph Vaughan Williams Society Journal* 68 (February 2017): 3-6.

Presents an edited transcript of Hubert Foss's 14 January 1953 broadcast following the world premiere of the *Sinfonia Antartica*; provides background about the 547 broadcasts talks that Foss gave for the BBC during the period 1933-1953.

- I.101 Collins, Sarah. 'Nationalisms, Modernisms and Masculinities: Strategies of Displacement in Vaughan Williams's Readings of Walt Whitman.' *Nineteenth-Century Music Review* 14 (2017): 65-91.

At the time of his death in 1892, the paradigmatic American poet Walt Whitman was more widely celebrated in Britain than in his own country, having received the vocal support of the likes of Tennyson, William Michael Rossetti, John Addington Symonds, Swinburne (for a time) and Edward Carpenter. For these writers, Whitman's political egalitarianism – expressed through notions of 'manly love' and comradeship – presented a powerful alternative to prevailing Victorian forms of political and social relations. Whitman also provided significant inspiration for British composers at the turn of the twentieth century, with settings by Holst, Delius, Grainger,

Scott, Gurney, Bridge, Stanford, Wood, Vaughan Williams and others. Yet while Whitman's transatlantic literary reception has come to be seen as a moment of crystallization in the formation of contemporary notions of homosexuality, his reception among British composers is viewed as having been highly circumscribed, focusing more on the democratic and mystical implications of Whitman's poetry.

This article suggests a different account of Vaughan Williams's reading of Whitman, and explores the implications of this reading for our broader understanding of the relationship between several notions of nationalism, masculinity and modernism. This examination aims to complicate, inter alia, the narrative of rupture associated with the transition to modernism, by demonstrating how the continuity of intellectual concerns across aesthetic, national, and sexual spheres has been obscured by strategies of displacement. [A]

2018

- I.102 Thomson, Aidan. "‘Es klang so alt und war doch so neu’: Vaughan Williams, Aesthetics and History." In *British Musical Criticism 1850–1950*. Eds. Jeremy Dibble and Julian Horton. Woodbridge: Boydell and Brewer, 2018, 255-73.

Vaughan Williams's writings on music cover a period of over 60 years, from 1897 to 1957. They include articles published in periodicals, encyclopaedia entries, programme notes, introductions to monographs and editions, and three collections of essays. They reflect a wide range of the composer's musical interests: the art music of the past and present (including his own works), the folk song movement, and the social function of music in Britain. Among the many influences on Vaughan Williams, four stand out in relation to his writings: his teachers (particularly Hubert Parry, Charles Villiers Stanford, and Maurice Ravel); the Folk-Song Society; his experience in a debating society at the Royal College of Music; and his social circle during his undergraduate days in Cambridge (including the philosopher G.E. Moore and the historian G.M. Trevelyan, as well as his cousin Ralph Wedgwood). [A]

- I.103 Wright, Simon. 'Introduction to "Vaughan Williams and the Orchestra": An Article by Hubert Foss.' *Ralph Vaughan Williams Society Journal* 72 (June 2018): 3-5.

Editorial introduction to the reprint of an article by Hubert Foss first published in 1949 (see I.104), shortly before Foss's 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's 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 *Sea Symphony* and cantata *Dona Nobis Pacem* have ensured the appreciation of this influence, the influence of Whitman's poetry on Gustav Holst has been less appreciated. This article draws on recently rediscovered settings by both composers in examining their choices of Whitman's texts, and the inter-relationship between Holst and Vaughan Williams in their development and performance.

For both composers the lure of Walt Whitman's poems was linked to their potential to push musical and philosophical boundaries. The subject matter of Whitman's poetry assisted their exploration of fresh ideas about death and war, whilst his use of free verse provided a natural bridge to Holst's exploration of innovative time signatures. The results are a lasting legacy of their musical development as well as some of the most memorable word painting of early twentieth-century music, from the 'Behold, the sea' of the *Sea Symphony* to the 'Beat! Beat! Drums!' of *Dona Nobis Pacem*. [A]

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.

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.

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The list that follows includes all authors, editors, and reviewers who are cited in the bibliography. Though some authors publish sometimes with a middle name or initial and sometimes without them, we have, in each instance, listed the most complete version of the name. Each name is followed by the serial number of the entry/ies by which they are represented. Entries followed by '(R)' indicate that the item is a review.

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