

**RALPH VAUGHAN WILLIAMS:  
AN ANNOTATED BIBLIOGRAPHY  
1996 TO THE PRESENT (2022)**

**APPENDIX – ITEMS PUBLISHED IN 2021 AND 2022**

## INTRODUCTION

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

Details of new publications are welcome and can be sent to: [davidmanning3@gmail.com](mailto:davidmanning3@gmail.com).

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## ITEMS PUBLISHED IN 2021 AND 2022

### A. PUBLICATIONS OF MUSIC

#### 2022

A.37 *Sir John in Love*. 2nd edn. Ed. David Lloyd-Jones. Oxford: Oxford University Press, 2022.

A new study score of the opera.

A.38 *The Future*. Completed and orchestrated by Martin Yates. Stainer & Bell, 2022.

A vocal score and a study score are both available.

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

No new items

### C. BIBLIOGRAPHICAL/DISCOGRAPHICAL

#### 2022

C.11 Grames, Ronald E. *RVW: A Critical Discography – Part One* (2022). <https://rvwsociety.com/critical-discography/>

This substantial critical discography provides key information about each work and surveys the most significant recordings, makes recommendations for listening, and includes 'alternate', 'historical' and 'specialist' options where appropriate. This online publication updates and replaces Stephen Connock's *A Selective Discography* first published in 1994.

Part One covers the symphonies, concertos, other orchestral works, incidental music for stage and radio plays, film music, military and brass band works, and chamber music, and runs to over 120 pages. Part Two, to be published later, will include choral, vocal and other genres. It is intended that the online publication will be updated over time.

### D. CORRESPONDENCE

No new items

### E. ICONOGRAPHY

No new items

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

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.

2022

- F.42 Saylor, Eric. *Vaughan Williams*. Master Musicians series. Oxford: Oxford University Press, 2022.

Ralph Vaughan Williams ranks among the most versatile, influential, and enduringly popular British musicians of his era. As composer, conductor, editor, scholar, folksong collector, teacher, author, administrator, and philanthropist, he worked tirelessly to improve the standards and quality of British musical life. His dedicated work ethic and fastidious attention to musical detail helped him forge a compelling and original expressive idiom grounded in a profound understanding of musical history and tradition. Drawing upon both recent scholarship and newly accessible scores and correspondence, the author interweaves an exploration of the composer's life – including new insights about his early career, military service in World War I, and relationships with the women he loved and married – with chapters surveying his body of music, spanning hymn tunes to operas, keyboard etudes to solo concertos, wind band music for amateurs to perhaps the finest symphonic cycle of the twentieth century. The resulting portrait reveals Vaughan Williams's complex artistry and dynamic personality, a portrayal often at odds with the avuncular persona of 'Uncle Ralph' familiar to the public. This contemporary reassessment of the composer's life and works provides a concise and engaging overview of both, positioning Vaughan Williams as an artist of rare skill, sensitivity, and human insight. [A]

**Reviews:**

Grames, Ronald E.: *Ralph Vaughan Williams Society Journal* 85 (October 2022): 35-7.

Muncy, Graham: *Ralph Vaughan Williams Society Journal* 85 (October 2022): 37-8.

- F.43 Niles, Don. 'Ralph Vaughan Williams: IFMC president, 1947–1958.' In *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*. Ed. Svanibor Pettan, Naila Ceribašić and Don Niles. Ljubljana: Založba Univerze v Ljubljani, 2022, 71-5.

The International Folk Music Council's (IFMC) first President, Ralph Vaughan Williams, took the position out of his long admiration for Maud Karpeles, who motivated most of his involvement in the IFMC. In a collection of his 5,088 letters, 144 are correspondence between him and Karpeles (1925–58), but only two of these have a reference to IFMC. The authority of Vaughan Williams helped the new association gain the recognition so badly needed in the beginning. He however limited himself to moral support and did not participate in the activities of the Council, so that he can justly be called an honorary president. [A]

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

No new items

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

### **H.a. FOLK SONG**

**2021**

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

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

**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*.

**2022**

- H.b.24 Feaver, Nigel. 'How Shall I Sing that Majesty ...' *Ralph Vaughan Williams Society Journal* 85 (October 2022): 3-7.

Describes how Vaughan Williams set many Christian texts to music, especially in his hymnals, and speculates about how the composer responded to words that he clearly found inspiring yet did not precisely represent his own views.

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

**2022**

- H.c.44 Savage, Roger. 'Pan's Anniversary: A Masque at One Time and Another.' *Ralph Vaughan Williams Society Journal* 84 (June 2022): 3-8.

A detailed discussion of the challenges faced in reviving Ben Jonson's *Pan's Anniversary* in Stratford in 1905, with music composed and arranged by Vaughan Williams and Holst. Speculates about how the text would have been abridged for this occasion.

### **H.d. CHORAL MUSIC**

**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.

## 2022

- H.d.39 Atlas, Allan W. "Some Thoughts about Vaughan Williams's "Reconciliation"?' *Landate* 106 (January 2022): 8-11.
- 'Reconciliation' is the third movement of *Dona Nobis Pacem* (1936) and sets the eponymous poem by Walt Whitman. If for Whitman 'reconciliation' implies a sense of 'oneness', as when the narrator looks at and becomes one with the man in the coffin, Vaughan Williams seems somewhat less transparent, in that there is a tension between G major and E major and their different functions (G major = 'song', E major = structural pillar). Argues that only near the very end of the work, on the words 'Dona nobis pacem' (movement 5, rehearsal 45/1-2), are the two keys reconciled and thus at peace with one another in terms of their function. Notes that this reading is entirely subjective. [A]
- H.d.40 Allan, Robert. 'A Consideration of *O Vos Omnes*.' *Ralph Vaughan Williams Society Journal* 83 (February 2022): 6-9.
- Describes Vaughan Williams's *O Vos Omnes* and compares it with settings by other composers including Gesualdo and Victoria.
- H.d.41 Small, Mark. 'Making a Case for *An Oxford Elegy*.' *Ralph Vaughan Williams Society Journal* 83 (February 2022): 9-12.
- Provides a short commentary describing *An Oxford Elegy*'s musical argument and textual sources. Ends with the assertion that the work deserves wider acclaim.

- H.d.42 Day, James. 'Mass in G minor, Atheism and Spirituality.' *Ralph Vaughan Williams Society Journal* 84 (June 2022): 12-15.

Discusses how Vaughan Williams came to write his Mass in G minor for Holst's Whitsuntide Singers, and the work's relationship to Vaughan Williams's beliefs. Also notes how the musical language draws on influences spanning four centuries.

## H.e. SONGS

No new items

## H.f. SYMPHONIES

No new items

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

2022

- H.g.24 Bebbington, Mark. 'Two Major Vaughan Williams Works for Piano ... Thoughts from the Keyboard.' *Ralph Vaughan Williams Society Journal* 83 (February 2022): 2-5.

Comments on some of the interpretative challenges Vaughan Williams poses to the soloist in his Piano Concerto and *Fantasia on the 'Old 104th'*, and speculates about why these works are relatively rarely performed.

## H.h. OTHER ORCHESTRAL MUSIC

2022

- H.h.25 Davison, Caroline. "'Don't think me degenerate ...': The Influence of Landscape in *Norfolk Rhapsody No. 1* and *In the Fen Country*.' *Ralph Vaughan Williams Society Journal* 85 (October 2022): 8-10.

While Vaughan Williams responds to specific landscapes in titled works such as *Norfolk Rhapsody No. 1* and *In the Fen Country*, his relationship to those environments is not straightforward. In particular, the use of folksongs collected in King's Lynn in the first *Norfolk Rhapsody* suggests he was also keen to highlight a community's shared musical culture, while ensuring his personal perspective on the work's meaning remains hidden from view.

## H.i. BAND MUSIC

No new items

## H.j. FILM MUSIC

No new items

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

No new items

## I. CONTEXTUAL/SOCIOLOGICAL

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.

## 2022

- I.113 Simeone, Nigel. *Ralph Vaughan Williams and Adrian Boult*. Woodbridge: The Boydell Press, 2022.

Ralph Vaughan Williams (1872-1958) and Adrian Boult (1889-1983) had one of the most productive friendships between any twentieth-century composer and conductor. This book is the first detailed study of their long working relationship. From 1918 onwards, Boult became one of Vaughan Williams's most important interpreters, giving the world premieres of the Pastoral, Fourth and Sixth Symphonies, performing almost all his major works (not only at home but with some of the world's greatest orchestras), and working in close collaboration with the composer on major projects including the first complete recording of Vaughan Williams's symphonies. Boult continued to be the most devoted advocate of Vaughan Williams's music to the end of his long career.

As this book shows, Boult's scores include numerous annotations derived from conversations and correspondence with Vaughan Williams and these provide important evidence of the composer's wishes including adjustments to orchestration, comments on interpretation, dynamics, phrasing and revisions to Vaughan Williams's notoriously unreliable metronome marks. The evidence of these scores is considered alongside the extensive correspondence between Vaughan Williams and Boult, Boult's private diaries and other relevant documents including contemporary press reports. The book includes three substantial supplements: a detailed description of Boult's marked scores, a comprehensive list of Boult's Vaughan Williams performances and a discography including surviving recordings of unpublished broadcasts. It will be indispensable reading for scholars and students of Vaughan Williams and historical conducting, Vaughan Williams enthusiasts and those interested in the history of recorded music. [A]

- I.114 Davison, Caroline. *The Captain's Apprentice: Ralph Vaughan Williams and the Story of a Folk Song*. London: Chatto & Windus, 2022.

In January 1905 the young Vaughan Williams, not yet one of England's most famous composers, visited King's Lynn, Norfolk, to find folk songs 'from the mouths of the singers'. He had started collecting in earnest little more than a year before but was now obsessed with saving these indigenous tunes before they were lost forever. An old fisherman, James 'Duggie' Carter, performed 'The Captain's Apprentice', a brutal tale of torture sung to the most beautiful tune the young composer had ever heard.

*The Captain's Apprentice* is the story of how this mysterious song 'opened the door to an entirely new world of melody, harmony and feeling' for Vaughan Williams. With this transformational moment at its heart, the book traces the contrasting lives of the well-to-do composer and a forgotten King's Lynn cabin boy who died at sea, and brings fresh perspectives on Edwardian folk-song collectors, the singers and their songs.

While exploring her own connections to folk song, via a Hebridean ancestor, a Scottish ballad learnt as a child and memories of family sing-songs, the author makes the unexpected discovery that Vaughan Williams has been a hidden influence on her musical life from the beginning - an experience she shares with generations of twentieth-century British schoolchildren. [A]

### Reviews:

Francis, John: *Ralph Vaughan Williams Society Journal* 85 (October 2022): 38-9.

- I.115 Atlas, Allan W. 'A Vaughan Williams Interview: Oscar Thompson, the Norfolk Music Festival, June 2022.' *Ralph Vaughan Williams Society Journal* 84 (June 2022): 17-20.

When, in May–June 1922, Vaughan Williams attended the Norfolk Music Festival in Connecticut for the American premiere of his *Pastoral Symphony*, he agreed to be interviewed by the music critic Oscar Thompson (1887–1945), who later published both the interview and a review of the symphony in *Musical America*, vol. 36, no. 8 (17 June 1922). The interview focused on matters of musical nationalism; as for the review, it underscores the rather lukewarm reception that Vaughan Williams initially received among New York critics. [A]

- I.116 Wright, Simon. "'Ask Foss to see it": Vaughan Williams and the Oxford University Press.' *Brio* 59/2 (Autumn/Winter 2022): 3-27.

Ralph Vaughan Williams, in pointing out in 1912 the lack of indigenous publishing opportunity for young English composers, was, in a sense, highlighting his own predicament: by the outbreak of the War, he still had not settled with any single music publisher, although he had placed works with many. A change in copyright legislation, followed by the upheavals of the War itself, then altered the scene considerably, and by the early 1920s the stage was set for a new player: the Music Department of Oxford University Press, founded in 1923 under the energetic and visionary leadership of Hubert Foss (1899- 1953). Vaughan Williams soon joined Foss's OUP list, and the Press became his principal music (and literary) publisher for the remainder of his life. The story of Vaughan Williams and OUP's mutually beneficial publishing relationship (which aligned with modern nationalistic, social, and technological agendas) is told through reference to letters, business records, and scores and other materials held in the Press's own Archive. [A]

- I.117 Muncy, Graham. 'Fifty Years of Exploration: Ralph Vaughan Williams (1872-1958), his Legacy and Reputation since his Centenary in 1972 – a Personal Perspective.' *Brio* 59/1 (spring/summer 2022): 3-15.

Since the 1972 centenary celebrations for Ralph Vaughan Williams, his reputation, status and standing as one of the country's most significant composers and a figure of national importance, has, over the intervening years, become well established. The 1990s saw a particularly increased level of interest in RVW and his works, with a surge of new critical writings and recordings, together with the founding of the Ralph Vaughan Williams Society in 1994 which promoted exploration and research, especially of the composer's early, unpublished and lesser-known catalogue.

His works are now a vital part of the international canon of twentieth-century concert music, and his important cycle of nine symphonies is regarded by some as a musical narrative of the first half of that century. In the year that marks his 150th anniversary, this article considers some of the elements, particularly in the field of publication and recording, that have made a contribution to RVW's current esteem. [A]