

**RALPH VAUGHAN WILLIAMS:  
AN ANNOTATED BIBLIOGRAPHY  
1996 TO THE PRESENT (2023)**

**APPENDIX – ITEMS PUBLISHED IN 2022 AND 2023**

## 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).

David Manning

## ITEMS PUBLISHED IN 2022 AND 2023

### 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.

#### 2023

A.39 *By the Bivouac's Fitful Flame*. Stainer & Bell, 2023.

A vocal score of this Nocturne for unaccompanied chorus, published for the first time.

A.40 *The Steersman*. Realised and orchestrated by Martin Yates. Stainer & Bell, 2023.

A vocal score of this reconstruction for baritone solo, soprano and alto chorus and orchestra. Full score and orchestral parts available on hire. Initially intended to be a movement of *A Sea Symphony* but abandoned by the composer before completing the work.

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

#### 2023

B.03 Owen, Ceri. 'Vaughan Williams's "The Letter and the Spirit" (1920).' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 57-74.

Vaughan Williams's essay 'The Letter and the Spirit' is reprinted with an introduction and editorial annotations by Ceri Owen. The introduction draws out key themes from the essay and explores differences between the original version published in 1920 and the revised reprint that appeared in 1953. Textual differences between the two versions are recorded in detail in the footnotes.

B.04 Saylor, Eric. 'Vaughan Williams's Lecture on the *St Matthew Passion* (1938).' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 161-72.

The transcript of a lecture given by Vaughan Williams to a local audience in Dorking, Surrey, ahead of a performance of Bach's *St Matthew Passion* as part of the Leith Hill Musical Festival, with an introduction by Eric Saylor.

B.05 Vaughan Williams, Ralph. 'English Folk-Song (1910/11).' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 146-55.

Reprint of a lecture given by Vaughan Williams to the Oxford Folk Music Society on 16 November 2010, previously published in *The Musical Times*, 52/816 (1 February 1911): 101-04. The introductory note to this section of the book notes this is 'evidently an earlier version of the much better-known lecture given at an EFDS event on 10 January 1912 that was printed in the *Music Student* journal that year.

- B.06 'Chorister'. 'Musical Notes (1912)'. In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 156-8.
- Report of a lecture given by Vaughan Williams on 10 January 1912 at the EFDS Vacation Conference on Musical Education. Originally published in the *Falkirk Herald*, 14 February 1912, p. 7.
- B.07 Vaughan Williams, Ralph. 'How to Sing a Folk-Song (1926)'. In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 159-60.
- Reprint of an article by Vaughan Williams first published in the *Midland Musician* 1/4 (April 1926), p. 127, and reprinted in *Vaughan Williams on Music*, ed. David Manning (see B.01).

## C. PRIMARY SOURCES, BIBLIOGRAPHY, DISCOGRAPHY

### 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.

### 2023

- C.12 Goddard, Sean and Chris Jewell. 'The Vaughan Williams Folk Dance Recordings of 1930.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 68-87.
- A study of the recordings of eight folk dances Vaughan Williams conducted in 1930 for Columbia Records. Discusses the role of recordings to accompany dancing in the folk revival. Analyses in detail the tempi of the recordings with reference to the variety of tuning conventions used in this period.
- C.13 Onderdonk, Julian. Review of *Vaughan Williams: Folk Songs, Volumes 1–4*. Albion Records ALBCD042-045. Mary Bevan (soprano), Nicky Spence (tenor), Roderick Williams (baritone), William Vann (piano) et al. *Folk Music Journal* 12/3 (2023). Reprinted in *Ralph Vaughan Williams Society Journal* 86 (February 2023): 38-9.
- A detailed review of these recordings of Vaughan Williams's folk song settings for voice and instrumental accompaniment of piano and/or violin.
- C.14 Scobie, Chris and Loukia Drosopoulou. 'Ralph Vaughan Williams Sources at the British Library.' *Ralph Vaughan Williams Society Journal* 87 (June 2023): 3-6.
- An overview of the British Library's extensive collection of Vaughan Williams manuscripts. Also describes related materials held in the archives such as printed scores, recordings and letters.
- C.15 Wright, Simon. 'Vaughan Williams: Preserving the Publishing Legacy.' *Ralph Vaughan Williams Society Journal* 87 (June 2023): 7.
- Provides an overview of a large collection of Vaughan Williams materials that accumulated in the archives of Oxford University Press during the composer's long relationship with this publisher. The materials, including manuscripts and early print editions, some with autograph corrections, were donated to the British Library in October 2022.
- C.16 Connock, Stephen. 'Vaughan Williams and the Gramophone.' *Ralph Vaughan Williams Society Journal* 87 (June 2023): 12-17.
- A summary of recordings of Vaughan Williams's music focusing on the early years up to the 1950s. Describes the early major recordings and critical reaction and surveys the recordings conducted by Vaughan Williams himself.

## D. CORRESPONDENCE

2023

- D.08 Grimley, Daniel M. and Byron Adams. 'Tracing a Biography: Michael Kennedy's Correspondence Concerning *The Works of Ralph Vaughan Williams*.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 205-42.

A selection of Michael Kennedy's correspondence is reproduced with an introduction by Daniel Grimley and Byron Adams. The letters contain information that Kennedy received during research for his book on Vaughan Williams's music published in 1964.

## E. ICONOGRAPHY

2023

- E.04 Denney, Thomas. 'The Vaughan Williams Memorial Window.' *Ralph Vaughan Williams Society Journal* 86 (February 2023): 3.

Denney describes the inspirations for his new memorial window dedicated to Vaughan Williams that has been installed at All Saints' Church, Down Ampney.

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

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.

Onderdonk, Julian: *Music & Letters* 104/4 (2023): 659-62.

Thomson, Andrew. *The Musical Times* 164/1964 (Autumn 2023): 83-100.

- 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]

2023

- F.44 Rushton, Julian. 'Vaughan Williams and Cambridge.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 13-30.

Surveys Vaughan Williams's associations with Cambridge, beginning with his undergraduate studies, his doctorate in musical composition, incidental music for *The Wasps*, the premiere of *Old King Cole*, and important performances of two later operas, *The Poisoned Kiss* and *The Pilgrim's Progress*.

- F.45 Siegel, Erica. 'Vaughan Williams and the Royal College of Music.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 31-56.
- Explores Vaughan Williams's long connection with the Royal College of Music, beginning with his studies there in the 1890s, and continuing with his later significant work as a composition teacher, including testimony from a wide range of sources capturing remarks from pupils such as Elizabeth Maconchy, Gordon Jacob and Michael Mullinar.
- F.46 Adams, Byron. 'Pilgrim in a New-Found-Land: Vaughan Williams in America.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 135-60.
- Examines Vaughan Williams's three trips to America, beginning with the 1922 visit to conduct the American premiere of the *Pastoral Symphony* at the invitation of Carl Stoeckel, followed by the 1932 trip incorporating the Mary Flexner Lectures at Bryn Mawr College, and the 1954 tour centred on a residency at Cornell University, incorporating sight-seeing at the Grand Canyon and delivery of the Howland Medal Lecture at Yale University.
- F.47 Davison, Caroline. 'The Aunt, the Neighbour, and the Wife: How Personal Relationships Shaped Vaughan Williams as a Folk Song Collector.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 7-20.
- Examines how three women played important roles in Vaughan Williams's interest in folk song collecting: his aunt Emily Massingberd who likely introduced him to 'The Cherry Tree Carol' as a child; his friend Lucy Broadwood who helped Vaughan Williams become interested in folk song settings; and his first wife, Adeline Vaughan Williams.
- F.48 Cobbe, Hugh. 'A Half-Century with Vaughan Williams: From Centenary Exhibition by way of the Trusts to the Foundation.' *Ralph Vaughan Williams Society Journal* 87 (June 2023): 8-11.
- A first-person account of Hugh Cobbe's extensive work supporting Vaughan Williams's legacy explaining the history of the trusts that have supported his legacy and made grants to composers and performers. Explains how the Vaughan Williams Charitable Trust and the RVW Trust became part of the new Vaughan Williams Foundation.
- F.49 Parker, Philip. 'Vaughan Williams and the London Field Ambulance: The Composer's Little-known Time in Saffron Walden in 1915.' *Ralph Vaughan Williams Society Journal* 88 (October 2023): 3-7.
- Describes Vaughan Williams's stay in Saffron Walden in 1915 during his service in the Royal Army Medical Corps.
- F.50 Francis, John. 'Vaughan Williams in his Time: Ralph Vaughan Williams at 50 – Music for Music's Sake.' *Ralph Vaughan Williams Society Journal* 88 (October 2023): 16-18.
- Summarises Vaughan Williams's activities in 1922 as recorded in contemporary newspapers, featuring his trip to Norfolk, Connecticut, to conduct the *Pastoral Symphony*, plus engagements in the UK where he adjudicated music festivals and gave lectures.

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

### **2023**

- G.07 Adams, Byron, and Daniel M. Grimley, eds. *Vaughan Williams and His World*. Chicago: University of Chicago Press, 2023.

#### **Individual chapters (with cross-references):**

Adams, Byron, 'Pilgrim in a New-Found-Land: Vaughan Williams in America' (F.46);  
Adams, Byron and Daniel M. Grimley, 'Ralph Vaughan Williams: Man and Music An Introduction' (I.118);  
Botstein, Leon, 'Goodness and Beauty: Philosophy, History, and Ralph Vaughan Williams' (I.120);  
Collins, Sarah and Daniel M. Grimley, 'Vaughan Williams's Common Ground' (I.119);  
Forkert, Annika, "'Finest of the Fine Arts": Vaughan Williams and Film' (H.j.19);  
Frogley, Alain, 'Critical Reception: Early Performances of the Symphony No. 9 in E minor' (H.f.59);

- Grimley, Daniel M. and Byron Adams, 'Tracing a Biography: Michael Kennedy's Correspondence Concerning *The Works of Ralph Vaughan Williams*' (D.08);  
Neighbour, O. W. 'His own idiom': Vaughan Williams's Violin Sonata and the Development of His Melodic Style' (H.k.13);  
Owen, Ceri, 'Vaughan Williams's "The Letter and the Spirit" (1920)' (B.03);  
Rupperecht, Philip, 'Modernist Image in Vaughan Williams's *Job*' (H.c.45);  
Rushton, Julian, 'Vaughan Williams and Cambridge' (F.44);  
Saylor, Eric, 'Vaughan Williams's Lecture on the *St Matthew Passion* (1938)' (B.04);  
Siegel, Erica, 'Vaughan Williams and the Royal College of Music' (F.45).

- G.08 Roud, Steve and David Atkinson, eds. *Vaughan Williams and Folk: 150th Anniversary Essays*. London: The Ballad Partners, 2023.

**Individual chapters (with cross-references):**

- Barr-Hamilton, Malcolm, "'All Things *Were* Quite Silent'" (H.a.35);  
Čevela, Jiří, 'Ralph Vaughan Williams and Leoš Janáček as Folk Song Collectors' (H.a.38);  
'Chorister', 'Musical Notes (1912)' (B.06);  
Davenport, Paul, 'Vaughan Williams in the Rotherham Area, 1907' (H.a.37);  
Davies, Rhian, 'Beyond "Rhosymedre": Vaughan Williams's Welsh Folk Song Arrangements for the Gregynog Choir' (H.a.40);  
Davison, Caroline, 'The Aunt, the Neighbour, and the Wife: How Personal Relationships Shaped Vaughan Williams as a Folk Song Collector' (F.47);  
Francis, John, 'The Vaughan Williams Folk Song Arrangements' (H.a.39);  
Goddard, Sean and Chris Jewell, 'The Vaughan Williams Folk Dance Recordings of 1930' (C.12);  
Graebe, Martin, 'A Legacy of Song: Vaughan Williams in the West, 1902' (H.a.36);  
Onderdonk, Julian, 'Introduction: Vaughan Williams and Folk Song' (H.a.34);  
Onderdonk, Julian, 'Vaughan Williams and the Modes' (H.a.06);  
Vaughan Williams, Ralph, 'English Folk-Song (1910/11)' (B.05);  
Vaughan Williams, Ralph, 'How to Sing a Folk-Song (1926)' (B.07).

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

### H.a. FOLK SONG

#### 2023

- H.a.34 Onderdonk, Julian. 'Introduction: Vaughan Williams and Folk Song.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 3-6.  
Introduces this collection of essays based on presentations given at the 'Vaughan Williams and Folk Song' conference held at Cecil Sharp House, London in November 2022. Discusses changes in attitudes towards Vaughan Williams's folk song collecting methodology in recent decades.
- H.a.35 Barr-Hamilton, Malcolm. "'All Things *Were* Quite Silent.'" In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 21-31.  
Vaughan Williams collected 'All Things Are Quite Silent' from Ted Baines in Sussex in 1904. This essay describes how the song was saved from obscurity and disseminated through publication and numerous recordings to become a popular folksong.
- H.a.36 Graebe, Martin. 'A Legacy of Song: Vaughan Williams in the West, 1902.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 32-48.  
Constructs a history of the transmission of the folksong 'Long Lankin', including Vaughan Williams's collection of the song from Katherine Chidell in Bournemouth in December 1902. Traces the genealogy of the Rankin and Waring families. Tabulates textual variations between different versions of the song known by members of the families.
- H.a.37 Davenport, Paul. 'Vaughan Williams in the Rotherham Area, 1907.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 49-56.

A discussion of Vaughan Williams's folksong collecting trips with René Gatty in the Rotherham area in 1907. Compares Gatty's existing manuscripts with Vaughan Williams's to reveal information about the tunes and words they collected.

- H.a.38 Čevela, Jiří. 'Ralph Vaughan Williams and Leoš Janáček as Folk Song Collectors.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 57-67.

Compares the folksong collecting activities of Ralph Vaughan Williams and Leoš Janáček, especially the revised *Hints to Collectors* (1904) which was updated by Vaughan Williams and others, and Janáček's folk song collecting instructions (1906). Compares the collecting methods of the two composers and their approaches to using technology in song collecting.

- H.a.39 Francis, John. 'The Vaughan Williams Folk Song Arrangements.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 88-102.

Discusses Vaughan Williams's numerous arrangements of folksongs for voice with instrumental accompaniment of piano and/or violin.

- H.a.40 Davies, Rhian. 'Beyond "Rhosymedre": Vaughan Williams's Welsh Folk Song Arrangements for the Gregynog Choir.' In *Vaughan Williams and Folk: 150th Anniversary Essays*. Eds Steve Roud and David Atkinson. London: The Ballad Partners, 2023, 103-40.

A study of music making at Gregynog Hall in Powys. Discusses two Welsh folk song arrangements made by Vaughan Williams for the Gregynog Choir that are not listed in Kennedy's *Catalogue of the Works of Vaughan Williams*, and further arrangements made by Gustav Holst.

## H.b. HYMNODY

### 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.

### 2023

- H.c.45 Rupprecht, Philip. 'Modernist Image in Vaughan Williams's *Job*.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 75-106.

Relates *Job* to interwar ideas of modernism articulated in both the criticism of music and the dramatic and visual arts. *Job*, though rejected by Diaghilev, is understood to engage elements familiar from the work of the *Ballets Russes*, such as folk dance and interactions of historical epochs with the present. Vaughan Williams's use of juxtaposition to focus attention on the present moment is explored in close readings of the score.

## H.d. CHORAL MUSIC

### 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

### 2022

- H.f.57 Churchill, Jonathan D. 'Form, Continuity, and Disjunction in Vaughan Williams's Symphonies.' PhD dissertation, Duke University, 2022.

This dissertation examines the function of syntactic discontinuity in Ralph Vaughan Williams's symphonies. After establishing a given syntax—defined by the replicated interactions within and between parameters—Vaughan Williams introduces discontinuity through transformations in pitch language, rhythmic character, phrase organization, or timbral profile. Shifts in the features of an established discourse articulate formal boundaries at local and larger levels.

The four works examined here—*A London Symphony* (1912), the *Pastoral Symphony* (1922), Symphony No. 4 (1934), and Symphony No. 6 (1947)—present especially clear cases of discontinuity, though similar processes occur in all nine of the composer's symphonies. *A London Symphony* employs abrupt changes in pitch language and reordered themes to evoke the fractured temporality of urban soundscapes. Discontinuities in the *Pastoral Symphony* typically assume a static character. Gestural pauses reflect the sonic backdrop of warfare against which Vaughan Williams conceived the symphony: the steady bombardment on the Great War's Western Front and the occasional reprieves that telegraphed safety.

Rhythmic and metric disjunctions pervade Symphonies Nos. 4 and 6. In Symphony No. 4, coexisting autonomous gestures create stratified disjunctions that position the work between symphonic and fugal traditions. Symphony No. 6 is similarly active in rhythmic and pitch language. Adopting Harold Krebs's analytic framework for grouping and displacement dissonances, the analysis charts irrepressible—and structural—challenges to notated meters.

Through sustained analytic readings, this study documents the centrality of disjunction in Vaughan Williams's symphonic practice as well as the varied means by which it is constructed. Despite their starkly different compositional vocabularies, the selected works retain discontinuity as a central syntactic feature and formal-expressive resource. [A]

## 2023

- H.f.58 Atlas, Allan W. 'Madelon Coates's Guide to *London*: Vaughan Williams's *A London Symphony* in the United States, 1920–1925.' *The Musical Times* 164/1964 (Autumn 2023): 61-81.
- Considers the symphony's performances in the U.S. from 1920 to 1925 from four specific vantage points: (1) Madelon Coates's program notes in which she interpreted the symphony for American audiences; (2) the relationship between Vaughan Williams, Coates, and Percy A. Scholes related to Coates's program notes; (3) the dissemination of the program notes from one city and one orchestra to another during our time period; and (4) the influence of Coates's program notes on the critical reception of the symphony. Some new biographical information on Coates is also presented. [A]
- H.f.59 Frogley, Alain. 'Critical Reception: Early Performances of the Symphony No. 9 in E minor.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 255-72.
- Reviews of early performances of Vaughan Williams's Ninth Symphony are reprinted with an introduction by Alain Frogley. The reviews reveal topics which influenced the Symphony's later reception history.
- H.f.60 Mark, Christopher. "'A composer of genius but no talent?': Critiquing Vaughan Williams.' *Ralph Vaughan Williams Society Journal* 86 (February 2023): 15-17.
- Discusses Peter Evans's criticisms of Vaughan Williams's orchestral music published in the *Blackwell History of Music in Britain, Volume 6: The Twentieth Century* (1995). Mark argues that some parts of Evans's argument are overstated while maintaining reservations about other aspects of Vaughan Williams's orchestral writing.
- H.f.61 Allan, Robert. 'Vaughan Williams's Lyrical use of the Horn.' *Ralph Vaughan Williams Society Journal* 87 (June 2023): 18-22.
- A survey of Vaughan Williams's writing for horns in his chamber and orchestral music.
- H.f.62 Whittet, Douglas. 'Sibelius and Vaughan Williams: Symphonic Synergies.' *Ralph Vaughan Williams Society Journal* 88 (October 2023): 8-12.
- Observes some similarities and differences in the symphonies of Vaughan Williams and Sibelius.

## 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

2023

- H.j.19 Forkert, Annika. “‘Finest of the Fine Arts’: Vaughan Williams and Film.’ In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 107-34.

A study of Vaughan Williams’s film music examining how his ambition for the medium to create a new kind of *Gesamtkunstwerk* was realised in practice. Discusses examples of how Vaughan Williams met the practical needs of individual films working closely with studio music directors Muir Mathieson and Ernest Irving. Although practical circumstances demanded compromise, Vaughan Williams ‘never gave up on his high hopes for the future of this relatively new genre’.

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

2023

- H.k.13 Neighbour, O. W. “His own idiom”: Vaughan Williams’s Violin Sonata and the Development of His Melodic Style.’ In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 243-54.

An essay that explores the musical language of Vaughan Williams’s Violin Sonata and places it in the context of his works. An editorial note explains that the text remained incomplete at the time of Neighbour’s death in 2015.

## I. CONTEXTUAL/SOCIOLOGICAL

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]

### Reviews:

Churchill, Jonathan: *NABMSA Reviews* 10/1 (Spring 2023): 10-12.

Muncy, Graham: *Fontes Artis Musicae* 70/3 (July-September 2023): 268.

Thomson, Andrew. *The Musical Times* 164/1964 (Autumn 2023): 83-100.

- 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.

Taylor, Malcolm. *Folk Music Journal: The Journal of the Vaughan Williams Memorial Library* 12/3 (2023): 145-47.

Thomson, Andrew. *The Musical Times* 164/1964 (Autumn 2023): 83-100.

- 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]

**2023**

- I.118 Adams, Byron and Daniel M. Grimley. 'Ralph Vaughan Williams: Man and Music An Introduction.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 1-12.

Introduction to this essay collection published as part of the Bard Music Festival 2023 which celebrated the life and music of Vaughan Williams. The chapter highlights aspects of Vaughan Williams's personality and work, including his family background, political outlook and spiritual beliefs.

- I.119 Collins, Sarah and Daniel M. Grimley. 'Vaughan Williams's Common Ground.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 173-204.

Demonstrates Vaughan Williams's deep affinity with the English landscape, in particular the area around Leith Hill and Dorking in Surrey where he lived for many years. Discusses how Vaughan Williams responds to

landscape in the film score *The People's Land* and the music he wrote for two local pageants, *The Abinger Pageant* and *England's Pleasant Land*. The roles of landscape and community in *Sancta Civitas* are also examined.

- I.120 Botstein, Leon. 'Goodness and Beauty: Philosophy, History, and Ralph Vaughan Williams.' In *Vaughan Williams and His World*. Eds Byron Adams and Daniel M. Grimley. Chicago: University of Chicago Press, 2023, 273-316.

Compares the treatment of aesthetic topics of goodness and beauty in Vaughan Williams's writings with the same in the works of his Cambridge friends the philosopher G. E. Moore and the historian G. M. Trevelyan. Argues that significant parallels can be traced in the arguments of Vaughan Williams and his erstwhile student friends.

- I.121 Francis, John. 'Vaughan Williams in His Time: Music and Comradeship – the Musical Festival Movement.' *Ralph Vaughan Williams Society Journal* 86 (February 2023): 7-14.

A survey of Vaughan Williams's participation in local musical festivals as reported in local newspapers. The research has identified well over 90 events that Vaughan Williams participated in as an adjudicator, conductor or in some other role, on top of his regular participation in the Leith Hill Musical Festival. Vaughan Williams's personal commitment to local amateur music making is demonstrated by the extent of his participation over many years.

- I.122 Francis, John. 'Bronze by Gold: The Eight Labours of Ulysses – James Joyce, Ralph Vaughan Williams, Sirens and the Art of Fugue.' *Ralph Vaughan Williams Society Journal* 87 (June 2023): 23-5.

Discusses the notes James Joyce made while reading Vaughan Williams's article on Fugue in *Grove's Dictionary of Music and Musicians*. Shows how Joyce drew on this source in *Ulysses*.