

RALPH VAUGHAN WILLIAMS SOCIETY JOURNAL

WIDENING THE KNOWLEDGE, UNDERSTANDING AND APPRECIATION OF THE MUSIC OF RALPH VAUGHAN WILLIAMS

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From the Editor

Ever since I became the Editor of the *Journal* in February 2005, I have been searching for, and hoping to find, the right balance between scholarly articles and those of a more general nature. Unlike a commercial magazine, where the editor has to construct a publication that everyone wants to *buy*, the *Journal's* readership is already there, dragooned, so my job is to construct one that you will all want to *read*. And ideally, you will all want to read all of it. Easier said than done. These thoughts are with me again, as ever, now that the *Journal* is assembled and ready to be printed. May we glance over the contents together?

First of all, to the delightful popping of champagne corks, members were invited last time to submit articles for this issue "on all that makes you happy about Vaughan Williams, about those works of his that raise your spirits when they're down, that make you happy to be alive." This was in response to those of you who are keen on members' personal experience of the music of Vaughan Williams. It was also an invitation to celebrate, in a small way, the *Journal's* half century. Well, any celebration will be muted, as Linda Hayward was the only member who responded. You will find her contribution later in these pages.

More than once, over the years, the *Journal* has had the good fortune to publish work that is original and innovative. Six out of a thousand members isn't very many, but even so I was gratified that those six took the trouble to let me know how much they appreciated Julian Onderdonk's checklists of Vaughan Williams folk song arrangements. The expression "labour of love" might have been invented to describe this project. The fastidious care he has taken over these lists is extraordinary, producing a valuable resource for research students, professionals and indeed, all Vaughan Williams enthusiasts, for many years to come. You can't please everyone: the phrase is no less true for being frequently repeated. But even though some might find it dry or even irrelevant, I'm proud to include the third and final instalment of this remarkable work in this issue.

I am also delighted to include a prizewinning essay by Andrew Browning, a student at St John's College, Cambridge, and a member of the Society. This, too, breaks some new ground, especially where the *Journal* is concerned, in that it deals with the subject of Vaughan Williams as a teacher. How encouraging that young people continue to be engaged by Ralph Vaughan Williams! And what a privilege it is for us, we members of the Society that is devoted to him, to be able to encourage them by providing space within the pages of our *Journal*.

Does English music travel well? Living in France, I am well placed to say that it isn't really all that popular here. At least, not

with concert promoters, but who knows how well it might go down with audiences were more of it to be performed? There are exceptions: the music of George Benjamin seems to have struck a chord in France, for example, and arguably more so than in his homeland. But many of Elgar's major works have still to receive their first performance here! I think this issue is the first to feature an article in a foreign language; for two pages, at least, our French members will find the *Journal* an easier read than usual. The article presents and comments on the results of a small survey whose purpose was to find out how well Vaughan Williams is known in France. The original plan was to publish the article alongside an English translation, but space has not permitted that this time, so those members who don't read French will have to wait until October for the secrets to be revealed. One discovery will not surprise us, perhaps: Vaughan Williams is not very well known in France, but his music is very much appreciated by those who know at least some of it.

Unusually, an article for the next *Journal* has already come in, and another is on its way. Both are about Vaughan Williams and hymns. Then, in March 2012, we will be commemorating the one hundredth anniversary of the death of Captain Robert Falcon Scott. Vaughan Williams' Antarctic connection has already been explored in the *Journal*, his work with hymns, too; but there is plenty still to say about both subjects and I fervently invite you to do so. Please never forget that the *Journal* is your



Robert Falcon Scott (centre, standing) and his party during their final expedition.

forum. I'm passionately interested to know what pleases you about it, and perhaps even more, what doesn't. But the bottom line is this: questions of balance and content are resolved almost entirely by what you, the members, decide to send me.

William Hedley

RVW – Music Teacher?

Ralph Vaughan Williams' view of his role as an educator of the young

Andrew Browning

“Uncle Ralph”, as he was affectionately known by his young admirers, earned this endearing epithet because of his gentle manner and kindness of spirit. This humanity led him to involve himself in many activities outside of the normal remit of a composer, from serving as a wagon orderly with the Royal Army Medical Corps during the First World War through to negotiating the release of interned German musicians during the Second World War. He believed that “the composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole community.”ⁱ A vital part of this was involvement in musical education, especially of the young, which, in his case aimed at both fostering the next generation of great composers and performers and ensuring mass participation in musical activity. Vaughan Williams had no children himself from either marriage, and appears to have had no fatherly interest in them. In World War II he took in the evacuee daughter of an army colleague from the First War but this was not a great success and, unlike Benjamin Britten, he did not surround himself with children and adolescents. However this should not take away from the care and concern he had for the musical education of the young throughout his long career.

By examining Vaughan Williams’ writings, accounts of his life, and his compositions it is possible to discern the motives for his educational mission, and furthermore to determine their intellectual roots. These motives can broadly be grouped into three fundamental, overlapping concepts which Vaughan Williams consistently expressed in his writings and in his actions: the duty of a composer to honour the inter-generational transmission of expertise, the theory that a mass of music-making was necessary for a great musician to rise out of it, and the belief that music held a special spiritual importance to all individuals. Together these beliefs combined to form “Uncle Ralph’s” belief that encouraging the musical education of the young was an inextricable part of his function as a composer and leading public figure.

Nurturing the next generation of composers through teaching had been a common vocation amongst the first rank of composers, particularly since the foundation of the Royal College of Music in 1882. Parry and Stanford, who both taught Vaughan Williams, constituted a formidable teaching partnership at the Royal College of Music, before the baton was handed on to the next generation. The contemporaries of Vaughan Williams were equally active teachers: Bax in Ireland, Holst at St. Paul’s Girls’ School and Morley College, Ireland at the R.C.M., Butterworth at Radley, and Bantock at Birmingham. Of these, Holst and Butterworth were the closest to Vaughan Williams, and were joined by Vaughan Williams’ brother-in-law, R. O. Morris, the famous teacher of counterpoint, in forming a close-knit group of musicians who saw teaching as complementary to their own

composition. In a letter of advice to Peter Montgomery in 1930, Vaughan Williams appears to reveal a disparaging attitude towards teaching when he asks, “Could you bear a schoolmaster’s job?”ⁱⁱ Yet the whimsical question is followed by the advice “I think it best.” Vaughan Williams himself took his first teaching post in the autumn of 1900 at a small school for girls in Ladbrooke Grove. This was in no way a financial consideration for Vaughan Williams, who lived off a generous allowance from his family, yet he chose to humbly teach “class singing and pianoforte.”ⁱⁱⁱ It is also significant that he self-defined as a ‘Music teacher’^{iv} in the 1901 census – before he had published his first composition. Vaughan Williams was therefore a teacher first, composer second, and this could be said to have shaped his outlook for the remainder of his career. He did however turn down the Professorship of Music at the University of Cambridge in 1924, on the grounds that “at this time of my life I’ve got to settle whether with the rest of what remains to me I am to write or to teach – I want (rightly or wrongly) to write – I can’t do both – also for the same reason I am a bad teacher.”^v Yet here we encounter one of the difficulties with using the correspondence of Vaughan Williams to determine his true outlook because of his style of humour and self-deprecation. As will become clear, his work at the R.C.M. was more than enough to demonstrate his dedication to teaching.

The teaching he undertook in this first job was not however the direct nurture of those who would form the musical leadership of the British establishment. This had to wait until his appointment to the teaching faculty of the R.C.M. in 1919. In this role he taught a distinguished roll call of pupils including Constant Lambert, Patrick Hadley, Ivor Gurney, Armstrong Gibbs, Imogen Holst, Elizabeth Maconchy, Ina Boyle, and Grace Williams. Later in his life, Vaughan Williams advised and encouraged the young Gerald Finzi, to whom he wrote on 18 November 1927, “I have been thinking about your Concerto and should like to have another look at it.”^{vi} Even after Vaughan Williams had retired from his post at the R.C.M. in 1940, Sir Adrian Boult noted that “to the very end he was always to be seen with his two deaf-aids listening to any concert of new music that he could hear about.”^{vii} A life of patient, encouraging, open-minded teaching demonstrates Vaughan Williams’ unflinching commitment to the development of a new generation of composers.

Beyond the élite musical circles surrounding the R.C.M., Vaughan Williams was a crusader for mass participation in music-making. His early interest in folk song led to his involvement in the Folk-Song Society’s response to the 1905 Board of Education report *Suggestions for the consideration of teachers* which urged “the use of national and folk songs as the basis for teaching singing in schools”.^{viii} This same interest was later brought to bear on his brother-in-law, historian and President of the Board of Education

Administrative County		Civil Parish		Ecclesiastical Parish		County Borough, Municipal Borough or Urban District		Ward of Municipal Borough or of Urban District		Rural District		Parliamentary Borough or Division	
LONDON		St Margaret & St John		St John		Westminster		No. 2 - Grosvenor		Westminster		Westminster	
1	2	3	4	5	6	7	8	9	10	11	12	13	14
ROAD, STREET, &c. and No. or NAME of HOUSE	HOUSES	Unoccupied	Occupied	Name and Surname of each Person	RELATION to Head of Family	Sex	Age last Birthday	PROFESSION OR OCCUPATION	Employer, Worker, or Own account	If Working at Home	WHERE BORN		
6 Barton St. (Contd)				William C. Dobbs	Boarder	S	30	Pianoforte Manufacturer	Employer		London	St James Han	
156 4 ^A Juffen St.				George Anderson	Head	M	30	Coachman - Driver	Worker		Dartmouth	Chichester	
				Elaine Do.	Wife	M	28				in Gloucestershire		
				George Do.	Son	S	4				Westminster		
				Lorna M. Do.	Daughter	S	1				Do.		
				Annie C. Humble	Boarder	S	21	Upholsterer	Do.		Yorkshire	Leeds	
154 10 Barton St				Ralph W. Williams	Head	M	28	Music Teacher	Own Account		Down Ampney	Wiltshire	
				Gustavus T. Von Holst	Visitor	S	26	Tramline Player	Do.		Gloucestershire	Cheltenham	
				Lily Diamond	Serv.	S	20	General Servant - Domestic			Widdow	London	
153 3 Cowley St				Louisa Innes	Serv.	S	30	Cook - general - Domestic			Cambridge	Sutton	
				Edith A. Hart	Serv.	S	13	Maid - Domestic			Kent	Margate	
159 12 Wood St.				Frances Addoe	Head	S	49	Office Cleaner - Shop				Paddington	

Vaughan Williams described his occupation as "Music Teacher" in the 1901 Census.

between 1916 and 1922, H. A. L. Fisher, who wrote to the music critic, Arthur Fox Strangways pledging, "F.S. [folk song] and F.D. [folk dance], determined to get them into country schools."^x This intervention at the highest levels was possible due to his family connections and later, to his own reputation as a composer. Towards the end of his life, whilst enjoying a holiday with his wife Ursula in Italy, Vaughan Williams responded to pleas for help from George Guest and Robin Orr in Cambridge in 1954 with a telegram reading "Save Saint John's Choir School at all costs."^x The Leith Hill Musical Festival Children's Chorus, the Rural Music Schools, the London Schools Orchestra, the Cambridge University Musical Society and many other musical organisations involved with young people owe a debt of gratitude to Vaughan Williams for his continual support and advice.

His compositional output also bears testament to his desire to make practical music-making as accessible as possible. Besides serving as editor to *Folk Songs for Schools* (1912), *Songs of Praise for Boys and Girls* (1929), *Hymns for Sunday School Anniversaries* (1930), *Songs of Praise for Little Children* (1932) and *Songs of Praise for Children* (1933), Vaughan Williams also wrote pieces specifically for performance by young people. His *Three Children's Songs For a Spring Festival* (1929) was composed for the Leith Hill Musical Festival Children's Choirs, the *Concerto Grosso* (1950) was composed for the twenty-first anniversary of the Rural Music Schools' Association, and *The Sons of Light* (1950) was first performed by a massed choir of the Schools' Music Association of Great Britain and the London Philharmonic Orchestra in 1951. This range of compositions fulfilled both Vaughan Williams' great wish to see young people making music together and his primary role, that of a composer. "What Ralph enjoyed was the high standard of orchestral playing that the school children could achieve"^{xi} was Ursula Vaughan Williams' memory of a London Schools Orchestra concert in 1958. The combination of Vaughan Williams' stalwart

support of both the base and elite levels of what has come to be known as "youth music" formed a significant part of his view of his duty as a composer.

The duty of the composer to pass on both the technical knowledge and inspiration they themselves had received from their teachers was, for Vaughan Williams, a central motive for work with young people. He talks repeatedly of "generations". In a letter thanking the younger composer Edmund Rubbra for a composition in honour of the elder composer's birthday he writes, "It gives me great pleasure to think that the younger composers wish to connect my name with one of their inspirations. It gives a feeling of continuity to the great art which we serve and will ensure that the line goes on unbroken from generation to generation."^{xii} To G. E. Moore, philosopher and Cambridge contemporary, he agrees to give composition advice to Moore's son because he was "interested in the younger generation"^{xiii} Vaughan Williams even follows Parry's evolutionary ideas by applying them to folk song: "One man invents a tune...he sings it to his neighbours and his children. After he is dead the next generation carry it on...Now where will that tune be after three or four generations?"^{xiv} This is the most primitive form of the composer's duty to teach young composers. In the epilogue to his essay *Making Your Own Music*, an Olympic analogy is used to emphasize the need for inter-generational transmission. "Our beloved art will die of inanition unless there are young men and women to seize the torch from the faltering hands of their elders."^{xv} This clearly comes more sharply into focus during the last year of his life when he gives a share of the inheritance to Frederick Page and Douglas Lilburn: "I am glad to think that old pupils of mine are carrying on the torch."^{xvi} This vocabulary framed his thinking about both the past and the future, and led directly to his belief in the need to identify and nurture the next "generation" of musicians to whom he could pass on the "torch".

In *A Musical Autobiography*, Vaughan Williams traces the line of descent of his choral music from Tallis through Byrd, Gibbons, Purcell, Battishill and Greene, and the Wesleys, to Parry.^{xvii} Holst states the collective opinion of himself, Vaughan Williams, and others involved in the folk song movement when he writes “We are trying to learn to honour and appreciate our forefathers”^{xviii}. These words formed part of the conclusion of his lecture notes on “England & Her Music” which were to be given to his pupils at Morley College, St. Paul’s Girls’ School, and to students at Reading and Liverpool Universities to encourage their own participation in the British musical line. In his Bryn Mawr College lectures given in October and November 1932, we can see Vaughan Williams’ nominees for elevation to the line: “In the older generation Elgar and Parry, among those of middle age Holst and Bax, and of the quite young Walton and Lambert.”^{xix} Perhaps Vaughan Williams felt particularly overwhelmed by the weight of this inheritance due to the fact that he was taught by both Parry and Stanford whom he viewed as “great men”^{xx}. It was not the transmission of an English compositional style that mattered to Vaughan Williams’ line, as he freely acknowledges the influence of Wagner and Ravel, but rather it was the need to lead British music by example. He writes, “English music is like the tree which flowers once in a hundred years; but unless the tree were alive there would be no flower.”^{xxi} For him, English composers are gardeners to this tree and even the lesser composers are required to keep it alive. The lineage of Vaughan Williams, as he saw it, contributed to his commitment to “the great art which we serve”^{xxii} and dictated humility to a composer who was a mere custodian of tradition rather than its creator.

The pedagogy of one composer passing his knowledge and experience to another was surely shaped by the fact that Vaughan Williams had been largely taught as an individual since “a wizened old German called Cramer appeared on the scene and gave me my first violin lesson”^{xxiii}. His studies with Parry, Wood, Stanford, Bruch, and Ravel were all based on individual tuition, just as his supervisions for the Historical Tripos at Cambridge would have been. This individual transmission he saw as a foundational process, especially early in his career, when there seemed no prospect of a British master in the league of Bach and Beethoven emerging. In 1912 he, perhaps once more self-deprecatingly, foretold “the English composer is not and for many generations will not be anything like so good as the great Masters”^{xxiv}, though he tempered this in 1931 by flippantly admitting the tercentennial possibility that a great composer should be born in 1985 “in that country which is best prepared for him”^{xxv} without excluding England. In 1947, Vaughan Williams was even more hopeful, “the fire is ready”, he judged, “it only requires a match to relight it.”^{xxvi} Thus we can see a clear progression of thought over his life as music in England flourished, leading him to believe that a composer would be born in the near future. Part of his effort to hasten the advent of a great English master was to set up the Ralph Vaughan Williams Trust in 1956 and the composer specifically provisioned for an annual donation of £250 to the Society for the Promotion of New Music,

£50 to the Composers’ Guild, and £250 for the “financing of copying or publication of music which is not likely to have a ready sale”^{xxvii}. From his genealogical vocabulary, his tracing of the line of descent of English composing and his expectation of a master yet to come, it becomes clear that Vaughan Williams saw as his duty the transmission of his expertise to the next generation of composers, just as it had been passed to him by his own teachers.

Another guiding principle in Vaughan Williams’ thinking, which motivated his support of universal participation in music-making, was his belief in the Hegelian idea of a great man rising from the masses. To demonstrate this he uses several examples from music history, which also indicate who Vaughan Williams sees as being in the pantheon of truly great composers. Bach, “the greatest musician of all time”^{xxviii}, is seen as the product of his family ancestry, but also, given that his position at Leipzig was “not much more important than that of his numerous cousins and uncles”^{xxix}, of his individual greatness which was given the opportunity to reveal itself. Vaughan Williams encouraged a meeting of the Surrey County Music Association to support composers saying that “for every Mozart produced by any country there must be at least two hundred Clementis”^{xxx}. Another composer venerated by Vaughan Williams was Beethoven whose musical genealogy he traced, “starting right back from Philipp Emanuel Bach, through Haydn and Mozart, with even such smaller fry as Cimarosa and Cherubini to lay the foundations of the edifice.”^{xxxi} This account, which includes the two Italian composers, perhaps lessens the focus on a purely national musical education, but it nonetheless demonstrates the English composer’s insistence that it is impossible for genius to spring “from nowhere”^{xxxii}. To complete his quartet of great composers Vaughan Williams asks, “Is not the mighty river of Wagner but a



Abinger Common School children 1938, “Children’s Day” – Leith Hill Musical Festival.

confluence of the smaller streams, Weber, Marschner, and Liszt?”^{xxxiii} These historical examples formed for Vaughan Williams a blueprint for how to go about spawning a great English composer.

The intellectual roots of this concept are to be discovered in the work of Hegel, which Vaughan Williams quite possibly studied at



Georg Wilhelm Friedrich Hegel

genius as “the right man in the right place at the right time”^{xxxv}, we can immediately see that there are two similarities. The first is simply that both see there to be an innate greatness to these individuals (the “right man”), and the second, and more significant commonality is that there is, in each, a sense of interaction with the *zeitgeist*. In Vaughan Williams’ own efforts to achieve this we can hear a First World War regimental bugler in the second movement of his *Pastoral Symphony* (completed in 1922), some of the violence of the Second World War reflected in his *Sixth Symphony*^{xxxvi}, yet we can also find an inner peace to transcend the wartime experience in his *Fifth* (premiered in 1943). The other great influence on Vaughan Williams’ thinking about the origins of great musicians was Parry who republished *The Art of Music* under the title *The Evolution of the Art of Music* in 1896. Parry tells of the evolution of musical style from

Cambridge or discussed with his friends G. E. Moore, Ralph Wedgwood and G. M. Trevelyan on their vacation trips, and the applied evolutionary Darwinism of Parry. If we compare Hegel’s famous dictum “The great man of the age is the one who can put into words the will of his age, tell his age what its will is, and accomplish it”^{xxxiv} with Vaughan Williams’ definition of

a great mass of imperfect music”^{xxxix}. The fight for survival in nature is a parallel of the struggle which young composers faced in promoting their work, with the taste of the public holding the power of life and death according to the advantageous “traits” of any piece of music.

In order to explain the relationship between different types of musician, Vaughan Williams sets up two almost coterminous structural models of the musical hierarchy. The first is the “pyramid” model which he repeatedly tops with the “virtuoso...the world-famous musician”^{xi} or the “great names of the art”^{xli}. In his most full exposition of this idea he describes a three-tiered model with “great virtuosi and composers of international renown” above “devoted musical practitioners” (trained musicians who teach or play) who rest on broad foundations provided by “that great mass of musical amateurs”^{xlii}. The slightly more dynamic model used by Vaughan Williams is that of a wave in which the virtuoso performer represents the “foaming crest of the wave, very delightful to look at, but the real power of the wave lies below the surface”^{xliii} with the lower tiers of the “pyramid” model. This power is the force which “occasionally throws up a Schnabel, a Sibelius, or a Toscanini”^{xliv}. Here Vaughan Williams deliberately chooses an instrumentalist, a composer *and* a conductor so as to demonstrate that the necessity of practical music-making is the same for each of these musical disciplines, especially amongst young people, in order to enable the growth of the élite musicians of the future.

Once more, the idea of a great man rising out of a mass prompts a foundational programme of action. Vaughan Williams’ view of



Constant Lambert



Elizabeth Maconchy



Grace Williams



Ivor Gurney

primitive savages to the heights of late Romanticism, the process summarised as, “having apparently exhausted the possibilities in [one] direction, a new impulse seized upon composers”^{xxxvii}. This progression in music for Vaughan Williams took the form of natural selection, a theory expounded by his great-uncle Charles Darwin in 1859, and no doubt to a young Ralph Vaughan Williams at the breakfast table. The principle that creatures with favourable evolutionary traits arise out of a mass of “normal” creatures is easily transferable to musicians and music itself, as Vaughan Williams wrote, “music like everything else in the world is subject to the laws of evolution”^{xxxviii}. The power of this assertion however is summarised in the view that “If we want perfect music for England, it will only come as the final result of

how close at hand such a momentous event was changed over his career, but the means he envisaged of realising the preparations did not. In his Preface to Hubert Clifford’s book *The School Orchestra*, the composer strongly endorses Clifford’s handbook to running a school orchestra and goes on to explain, “where the embryo genius exists the school orchestra will find him out.”^{xiv} His later compositions for schoolchildren are his own personal response to this need, and differed from previous composers compositions for young people. The *Notebook for Anna Magdalena* or Tchaikovsky’s *Album for the Young* were written for a single performer whereas the hymnbooks and orchestral pieces Vaughan Williams composed for children were all ensemble works, because he saw playing *together* as an essential

part of musical education. Vaughan Williams also justifies Henry Wood's promotion of young British talent by telling the Promenade audience in their own prospectus that "they had to endure the thousand failures so as to be sure not to miss the thousand and first."^{xlvi} This great man of Vaughan Williams' imagination would follow his predecessors in being a product of his social environment and coming from a musically literate population. The blend of Hegelian and Darwinian thought, combined with a survey of the canon of great Western composers, gave rise to the conclusion that "the big men come at the end of a period and sum it up."^{xlvii} Vaughan Williams was preparing the way for the Englishman who would sum up the English musical renaissance started by Elgar and Parry.

The final strand of Vaughan Williams' motivation as a musical educator lies in the spiritual aspects of music-making. The "magic casements" of Yeats' *Ode to the Nightingale* feature heavily in the composer's writings on the purpose of music. For example, the works of Beethoven or Bach which "open the magic casements and enable us to understand what is beyond the appearances of life."^{xlviii} Vaughan Williams never fully explains what he means by this and thus leaves us with a deep sense of mysticism as to the meaning of the phrase. He makes no attempt to make this clear even when writing to the children of Swaffham Primary School in 1958, who would not have seen the literary reference. What we can glean from his statements is that music can be a "technique of emotional expression"^{xlix} and that it "shares in preserving the identity of soul of the individual and of the nation"^l. This latter fits in well with Vaughan Williams' overarching promotion of a "National Music" through folk song and education. Yet in the end

England rests with you."^{liii} From 1 November 1905 to 6 October 1929, Vaughan Williams lived at 13 Cheyne Walk in Chelsea, and with his keen interest in architecture would no doubt have seen and known about the eight houses which had been designed by Ashbee in the ten or so years before he moved in^{liv}, with number 71 even being completed in 1910 whilst the composer was in residence. It seems almost certain that the inquisitiveness he had always possessed would have led Vaughan Williams to hear about Ashbee's Chipping Campden experiment, and no doubt have drawn parallels with Holst's own Thaxted activity. The most significant similarity between the Arts and Crafts movement and Vaughan Williams' own attitudes towards music-making was the emphasis placed on the importance of practical "doing". He urges, "be ye doers of the word not hearers only...the best form of musical appreciation is to try and do it for yourself."^{lv} In a passage which shares the great practical belief of Vaughan Williams, C. R. Ashbee argues that, "This trifle of mine is a mere symbol, the thing itself is empty, vain, its goodness consists in the spirit put into it, and the doing it, its creation by us, reflects a greater doing."^{lvi} For this reason, and also in a seeming attempt to counter this most popular of the products of industrialisation, Vaughan Williams criticises the "superficial way of lazily listening to a gramophone record,"^{lvii} preferring instead the amateur musician to take up an instrument and play "from the humble position of last desk in the second violins"^{lviii} or to sing in a choral society.

Accompanying his hopes for the most talented young musicians comes an acknowledgement that not "every schoolboy is a budding Kreisler"^{lix}. This is royally accommodated for in Vaughan Williams' *Concerto Grosso*, with parts of varying



Imogen Holst



Ina Boyle



Peggy Glanville-Hicks

Left: Some of Vaughan Williams' pupils.

"I am glad to think that old pupils of mine are carrying on the torch."

even the ultimate justification of music is left a mystery: "How then do I justify music? There is no need to justify it, it is its own justification; that is all I know and need to know."^{li}

Vaughan Williams' works and outlook were similar in many ways to the Arts and Crafts movement, particularly the pastoral, counter-industrial air of much of his early music that betrays an affinity to C. R. Ashbee's Guild of Handicraft project in Chipping Campden. Vaughan Williams writes to Gustav Holst, who held musical weekends at a cottage in Thaxted, "I often wish we could all migrate to some small town where there could really be a musical community – London is impossible from that point of view"^{liii} and that "I sometimes feel that the future of musical

difficulty. Ursula Vaughan Williams remembers that "it had amused him to write for players at varying stages of proficiency and to make this exercise fit into his musical design."^{lix} The composer does not patronise the young, however: "Vaughan Williams has an almost unlimited faith in the amateur's skill and accomplishment."^{lxi} This is amply demonstrated the orchestration of his *Concerto Grosso*. The composer expects rhythmic exactitude even in the open string parts for beginners: for him, this was the key to playing together as an ensemble. We can see this clearly in the double bass part, two bars after figure 2 in the second movement, *Burlesca Ostinata*, where accurate offbeat playing and counting, rhythmically challenging for a beginner, is required:

Allegro moderato

Bass: open strings



Vaughan Williams ensures that the open string parts are involved at the beginning and end of all movements^{lxii} but he wisely leaves the beginners tacit during unavoidably challenging passages such as at nine bars after figure 8 in the *Scherzo* where there is a time change into 2/4. As illustrated by the case study, this inclusive approach to composition challenges young musicians whilst still allowing those who have only had a few weeks' tuition to participate.

Contrary to the view put across in Stradling and Hughes'^{lxiii} deeply flawed book *The English Musical Renaissance*^{lxiv}, Vaughan Williams was not a musical or a social snob. His omission of Housman's line "The goal stands up, the keeper/Stand up to keep the goal, in *On Wenlock Edge* is seen by Stradling and Hughes as a "confirmation of the class origins...of 'national music'."^{lxv} This is a simply false assertion. It is clear in Ursula Vaughan Williams' account that his disdain is directed at the facile nature of the lines rather than their class associations.^{lxvi} This was a man who, though born into the intellectual aristocracy of the late Victorian era, trudged around the countryside meeting farm labourers to collect folk songs, who was himself described by a fellow at St. John's College, Cambridge high table as a "big burly ill-shaved man like a farmer"^{lxvii}, and who contributed to the Morley College fees of those who could not pay them.^{lxviii} Hardly the snob of Stradling and Hughes. They also claim that Vaughan Williams, amongst others, was part of a co-ordinated effort to "slay the false prophets", in other words, to exclude composers outside the pastoral school centred on the R.C.M. But as has already been mentioned, he assiduously attended concerts of modern music, and one of his pupils, Michael Mullinar, described him thus: "He is also very sympathetic, and does not disdain music of any sort, from musical comedy upwards if it is good in its kind."^{lxix} This openness to all comers returns to the theme at the opening of this piece, that "Uncle Ralph" was a deeply generous human being who, despite his privileged birth, reached out to all for the sake of the high art of music.

Vaughan Williams' concern for the musical education of young people stemmed from much the same root as his campaigning for amateur music. It did however take precedence over his concern for adult amateurs because he saw it as a special stage of musical development. To Holst he wrote, "incalculable good or harm may be done by the music which [children] sing in their most impressionable years"^{lxx}. He saw musical education, specifically of the young, as a vital part of his function as a composer and musical public figure. Though he did seek to foster a national style, he did not train imitators, and was inclusive in terms of class, gender^{lxxi}, ability, and compositional penchant. Vaughan Williams sought to create "good habits" of youth and amateur music-making amongst the English people, for their own spiritual well-being, through the encouragement of the next apex of the "pyramid", or crest of the "wave", and the encouragement of mass participation in practical music-making, so as to lay the foundations for a "National Music", one in which a great English composer could rise out of the mass. So far he has failed to produce a widely acknowledged English hero of art music, with no composer attaining close to the recognition of Elgar. For someone so self-deprecating this was never a possibility, but in hindsight, we are justified in asking, was Ralph Vaughan Williams the great English composer he himself had been longing for?

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Vaughan Williams and the Musical Amateur: A Checklist of Miscellaneous Arrangements of English, British and Continental European Dances and Songs

Julian Onderdonk

This third and last installment of my checklist of Vaughan Williams' published folksong arrangements represents a kind of grab-bag of items that do not fit under the headings "carol" or "folk song". These were the subjects of the first two lists as they appeared, respectively, in the October 2010 and February 2011 issues of this *Journal*. The Table below supplements those earlier lists by detailing Vaughan Williams' remaining fifty-seven settings of English folk dances and old popular songs, as well as of British (i.e. Scottish, Irish and Welsh) and continental folk songs and carols. Taken in conjunction with the previous checklists, it brings to 309 the total number of individual arrangements of folk songs, carols and anonymous popular songs that Vaughan Williams created for (mostly) amateur performers in the course of his career.ⁱ

Admittedly, many of these fifty-seven settings differ in important respects from what has already appeared. This is not the case with the twelve arrangements filed under the heading "English Dance Tunes" (Part A of the Table), almost all of which were taken from oral tradition and are of obvious English provenance (though some were collected in the U.S.A. and Canada). But it emphatically is with the forty-five arrangements filed under "Old English Popular Songs" and "Non-English Folk Songs" (Parts B and C), as these comprise material that is either not traditional or not English or both. These settings would seem to fall well outside the scope of this project, which has been to document the composer's faith in native folksong as a proper vehicle for amateur musical performance.

Yet there are good reasons to include these forty-five items in the checklist. Vaughan Williams was nothing if not a pragmatist, and when it came to questions of folksong origin and provenance he was unusually open-minded and flexible, with sometimes contradictory results. On the one hand, he upheld the strictest nineteenth-century definitions of folksong as originating among and belonging to unlettered peoples who created songs "collectively" and then passed them down orally over generations without benefit of print.ⁱⁱ On the other hand, he occasionally acknowledged that songs might pass in and out of print and legitimately remain folk songs in the traditional sense. Certainly, he was not averse to using song lyrics that his singers occasionally wrote out and sent to him, a tacit admission that some folksingers, at least, could read. In some cases, he even admitted that songs known to have been composed by literate musicians could pass into the oral tradition and so become something akin to folk songs in their own right.ⁱⁱⁱ

This, at any rate, seems to be how he viewed the "Old English Popular Songs" included in Part B of the Table below. Songs like "Greensleeves" (Nos. 16-19) and "The Farmer's Boy" (No. 15)

may very well have been composed by educated musicians working in specific and identifiable historical circumstances, yet the passage of time had erased all memory of the names of these composers. Moreover, while many of these songs had early appeared in print, they had subsequently entered into oral tradition and been passed down in this fashion for generations, undergoing change and variation over time as a result. In this respect, they resembled folk songs in all but name. If Vaughan Williams used the term "old song" or "old English air" instead of "folk song" when referring to them, this is because their provenance lacked the crucial communal origin he elsewhere insisted upon.^{iv} As genuine expressions of the people, embraced by them and handed down among themselves, however, these songs were clearly the equal of "true" folk songs and he did not hesitate to treat them as such. Hence his loving arrangements of these songs – targeted, like his folk song arrangements generally, for amateur performance – and hence their inclusion in the Table below.

As for the non-English folk songs in the Table, these too have a strong claim to be included in the checklist. To begin with, they *are* traditional, having been handed down orally over generations. Furthermore, a number of these songs, though not native to England, were already known, and in some cases even popular, there. This goes for specific Scottish and Welsh songs on the list – "Loch Lomand" (Nos. 32-33), "Ca' the Yowes" (No. 31), and "Ar Hyd Y Nos" (No. 39, known in England as "All Through the Night") – as well as for at least one continental European tune, the French "Chanson de Quête" (Nos. 44-46), a variant of which was published in England by Samuel Webbe as early as 1792.^v Indeed, for all his supposed chauvinism and narrow insularity, Vaughan Williams had surprisingly broadminded views about the fluid interchange of song repertoires across national boundaries. His manuscript folksong collection contains a number of Scottish and Irish songs that he published in the *Journal of the Folk Song Society* as well as in various forms of arrangement for amateur performance. He also collected a handful of songs that originated in Australia and the United States, as well as others, native to England, in which he acknowledged the influence of continental European folksong.^{vi} His awareness of these cross currents was especially keen in the realm of church music and hymnody, which he believed had long undergone a process of transnational interchange and counter-influence. Thus he asserted that the English country dance "Sellinger's Round" had crossed the Channel to become the stately German chorale "Valet will ich dir Geben," while Genevan psalm tunes like "Old 100th" and "Old 113th," themselves possibly of folk origin, were brought to England by dissident sixteenth-century protestants returning home after the Marian Exile.^{vii}

The point, once again, is that Vaughan Williams was prepared to embrace any music that touched the hearts of the English people, irrespective of provenance. Thus did Lutheran chorales “belong to the English church as well” while a huge repertory of hymn tunes, whether French or English, traditional or composed, constituted a form of “national music” in its own right simply by virtue of the central place hymns held in the English liturgy.^{viii} The music of Bach is another example. Though German, Bach was practically an honorary Englishman, the inspiration behind the London Bach Choir (founded 1875) and the composer of popular works that received frequent performance in England. (Think of Vaughan Williams’ annual performances of the *St. Matthew* and *St. John Passions* in Dorking after World War Two.)^x Clearly, it was possible for foreign music not only to be popular in England but also, over time, to become part of English tradition. And if this was true of non-native composed music, then how much more true might it be of non-native folksong and other forms of popular music? Vaughan Williams arranged non-English folk songs for much the same reason that he arranged English traditional material – their potential to bring amateur musicians together through a shared musical experience. This alone justifies their inclusion in the checklist.

Aside from the expansion of the repertory into these new areas, however, the Table below has been compiled using the same guidelines as the previous installments of the checklist. Thus only published arrangements of tunes presented singly and strophically (that is, by themselves and not as part of a larger compositional design) have been admitted, including some hymn tune arrangements for which the composer may have been only tangentially responsible. The format used earlier has likewise been retained, with individual columns for song titles (square brackets give alternate titles where these exist in manuscript or in the original printed source), sources of melodies, and descriptions of arrangements and of the performing forces employed in each. The final two columns list the source and date of a given arrangement’s first publication as well as all known reprints and reissues to date. See the essays accompanying the first two installments of this series – in the October 2010 and February 2011 issues of this *Journal*, respectively – for full details of the methods and rationale used.

Of course, the expansion of repertory has resulted in a few departures from previous practice. Chief among these is a significant increase in the number of tunes taken from older printed sources. A prominent figure in the folk revival and a master of fieldwork collection himself, Vaughan Williams naturally favored recently-collected songs when selecting material to set. Indeed, 87% of the songs and carols appearing in the first two installments of the checklist came from his own manuscript collection or from those of his colleagues,^x while only 13% came from older Victorian printed collections like Bramley & Stainer’s *Christmas Carols New and Old* (1871) and Chappell’s *Popular Music of the Olden Time* (1853-9). This installment of the checklist, by contrast, essentially reverses these numbers, with 70% taken from old collections and only 30% from recent fieldwork. The shift is entirely owing to the admission of non-English folk songs and old English popular songs, of course. But while the inclusion of these “unusual” items is essential to the work of raising awareness of the composer’s broadminded approach to his arranging activities, for reasons discussed above, yet that inclusion does pose editorial and bibliographical challenges that considerably impact a project of this sort. It is to these challenges that we now turn.

At issue is a fundamental lack of information. When Vaughan Williams chose to arrange a “recently-collected” song, he made it relatively easy for us to locate the exact melody that he used and to obtain knowledge about the singer, the collector and the provenance of the song — its place of collection and publication and the immediate cultural context of its performance. Details of this sort are less readily available from older published sources, which rarely include songs collected by the editors who compiled them and instead typically reprint material taken over wholesale from other publications, usually without attribution. Published in an age of less stringent editorial standards, in short, these sources provide for far less detail than recent song collections do, thus making it difficult to maintain uniformity across the checklist as a whole. (Note, for example, that lack of source information has, for the first time in this series, necessitated the removal of the “collector” column from portions of the Table.) Perhaps more important, the lack of specificity can also make it difficult to know for sure exactly where Vaughan Williams found the tunes he set. Well-known popular songs like “Down Among the Dead Men” (No. 14) and “The Farmer’s Boy” (No. 15) exist in many printed versions, after all, and determining the precise source that he used can be very difficult. The same is true of many of the non-English folk songs he arranged: these can be found in a wide range of sources dating from an equally wide range of periods.

The problem is compounded by Vaughan Williams’ inconsistent handling of these sources. Sometimes he supplied enough information for us to locate the exact version of the tune he used. Title pages that identify sources by name (“tune from Playford’s ‘Dancing Master,’” “from Chappell’s ‘Popular Music,’” etc.) permit this, as do hymn tune arrangements giving quite specific source attributions (“Smith’s *Sacred Music*, 1825,” “Layriz Collection, 1853,” etc.). More often than not, however, clues are vague or non-existent. A number of hymn tune arrangements are presented only with the words “French Traditional Melody” or “founded on a German Medieval Traditional Melody,” while one of them (No. 57 in the Table) is maddeningly described as “adapted from a Traditional Melody” with no further comment. (Unhappily, I have not found the source of some of these tunes, including No. 57.) Source information for the majority of the popular song arrangements is likewise scanty, as the title pages typically identify them only as “old songs” or “old English airs” without elaboration. This is not to criticize the composer, who after all was more conscientious about the documentation of sources than most musicians of his day. (His editorship of *The English Hymnal* has particularly been singled out for praise on this account.) But he was still very much a figure of his time and cannot be blamed if his editorial standards do not always meet our 21st-century expectations.^{xi}

At any rate, my only recourse in these instances has been to try to identify the most likely source that Vaughan Williams used. This has meant looking in publications we know he consulted (Chappell, Playford, Böhme, Tiersot) as well as in prominent collections that enjoyed wide circulation at the time (Stanford’s *National Song Book*, Richards’ *Songs of Wales*).^{xii} Failing that, I have turned to more obscure (and generally older) published sources. Chronological considerations – specifically, the requirement that the publication date of a potential source precede that of Vaughan Williams’ arrangement – have naturally played a role in my investigations, as have practical and logistical ones related to the availability of sources and the composer’s access to them. (As a London resident and the holder of a British Museum

library card, however, there would have been few English and continental publications unavailable to him.) Using these guidelines and looking in every likely publication available to me, I have found possible tune sources for all fourteen of the old English popular song arrangements and for twenty-seven of the thirty-one non-English folksong arrangements appearing in the Table. (By contrast, finding the sources of the twelve English dance tune arrangements also included below posed little difficulty, as all but two were drawn from recent fieldwork by Maud Karpeles.) In those cases where a given song appears in more than one publication, I have settled on the source whose version of the tune most closely resembles that used by Vaughan Williams in his setting of the song.

While this multi-step process would seem to have uncovered publications that the composer actually used in certain instances, it is doubtful that all of the sources listed in the Table accurately reflect his researches. The possible sources are simply too numerous. I may have examined what seem to be the most logical ones, but others containing the tunes in question doubtless eluded my investigations. Even exact matches provide no certain proof as the best-known tunes are sometimes found note-for-note the same in different publications. Which source did Vaughan Williams use in that case? (Unable to decide myself, I have in a few such instances included more than one source in the Table.) Finally, the possibility also exists that the composer altered the tunes he found, “improving” them according to his own tastes. For example, the version of “Greensleeves” that he consistently used in his four settings of the tune possesses the same rhythm and contour as William Ballet’s lute version popularized by Chappell even as it employs the more thoroughgoing modal features of various dance tune versions collected over the centuries.^{xiii} Of course, the possibility that he regularly altered his source melodies raises questions in turn about our ability accurately to identify the source of *any* tune he set. In the absence of personal commentary directing us to the specific publication used, we simply cannot know for sure.

For these and other reasons, many of the sources listed below must be viewed as provisional in nature. While this will undoubtedly disappoint Vaughan Williams enthusiasts wishing to reconstruct his every move, we must remember that it could hardly be otherwise. The number of potential sources is too vast and Vaughan Williams’ method of documentation too much of its time to yield more certain results. (Again, the story is signally different in the case of his arrangements of recently-collected folk songs, an altogether more circumscribed body of music, existing in relatively finite sources and compiled during a much shorter period of time.) Even so, there is much to be said for the identification of likely sources that he may have drawn on in this work. The identification of Scottish, Welsh, Irish and continental sources containing versions of tunes he set, in particular, gives us a glimpse of the extensive knowledge of non-English sources he must have had to pursue this work. As such, it can only help in the ongoing project of countering claims of the composer’s chauvinism and insularity by demonstrating the breadth of his cosmopolitan training and the depth of his broadminded embrace of many kinds of music.

A word about the selection and omission of non-English material in the Table will drive home this last point even more forcefully. As noted in the February 2011 issue, my editorial policy has been to include any item in the checklist that Vaughan Williams

himself consistently labeled as “folk” or “traditional” and to exclude those which he did not. Imperfect though this approach may be, I have embraced it as the only means to maintain consistency in the case of those songs occupying the fluid borderline between oral tradition and printed culture.^{xiv} While I stand by that policy here, it does mean that I have had to omit from the Table many of the composer’s arrangements of non-English melodies that, under less strict conditions, might well have been included. A surprising number of these arrangements – the German carols “Resonet in Laudibus” and “Quem Pastores Laudavere,” the Scottish air “Alister McAlpine’s Lament” arranged for SATB chorus, the celebrated hymn tunes “St. Patrick” and “St. Columba,” crafted from Irish sources, the early “parlor” settings for piano and voice(s) of fifteenth and sixteenth-century French and German songs, among many others^{xv} – are actually based on traditional melodies, or at least on melodies that can be found in sources known to contain traditional music.^{xvi} Yet Vaughan Williams did not label these tunes “Folk Songs” or “Traditional Melodies” in his publications of these arrangements, instead calling them “Ancient Hymn Melodies,” “Medieval Carols,” “Old Songs” and the like. This of course is why they do not appear in the checklist. What is curious, though, is that other tunes that can also be found in these same sources and that Vaughan Williams also arranged *were* so labeled: the words “folk” and “traditional” appear prominently on title pages and at the heads of hymn tunes. These items, by contrast, do appear on the checklist, as Nos. 42-44 and 47-51 below. Doubtless he had reasons for drawing the line where he did: scholars of German, French, Irish, Welsh and Scottish traditional music were no less obsessive than English ones during this period about questions of provenance and authenticity, and we can be sure that he combed through the massive editorial apparatuses of Böhme, Tiersot or whoever it was to help him make his decisions. Nonetheless, had he relaxed his criteria slightly and judged these obviously borderline examples to be actual folk melodies, the number of arrangements of non-native traditional music appearing in the checklist would likely be increased by upwards of seventy items.^{xvii}

Not that this matters, particularly. The whole reason for discussing Vaughan Williams’ treatment of this material is not to argue for an expanded checklist but rather to ensure that the full extent of his involvement in the work of arranging folksong be recognized and acknowledged. Perhaps someone someday will undertake to compile a list of his arrangements of this “borderline” music from Scotland, Ireland, Wales and the continent along the lines of the list of “Old English Popular Song Arrangements” that appears below. The parallel between the two repertoires is in fact exact and points to the profound similarities that prevailed across the musical cultures of Europe with the wide-spread dissemination of print from the fifteenth century onwards. This was a point that the composer, with his unrivaled knowledge of the historical evolution of the art and popular musics of many different European countries, understood perhaps better than anyone.

He also understood that, while often unperceived, the “folk layer” remained an essential component of modern twentieth-century life. Extreme technological advance and near-universal literacy may have damaged it, but even so it lingered on the borders of everyday life, in the observance of queer social customs and rituals, in the games handed down from one generation of children to another, and in the remembered snatches of tunes

learned without benefit of print. In this sense, the arranging of old traditional songs and carols for musical amateurs was his way of reminding modern citizens of the precious legacy that lay just under the surface of their lives. Importantly, though, the folk legacy did not consist merely in a repertory of half-forgotten music but also in rich traditions of performance (whether of this or other repertoires) that he feared was dying out in an age of radio and mechanical sound reproduction. For Vaughan Williams, the revival of folksong and of traditions of making music for yourself were one and the same.

In concluding a series of articles that has sought to itemize every published folksong setting that Vaughan Williams crafted for amateurs, it seems appropriate to provide one last list of arrangements that he also intended for this group. These are the ten published arrangements he made of songs (and one dance tune) written by other English composers: Henry Purcell, William Boyce, Charles Dibden, William Shield and Thomas Arne. The decision to include an “extra” list was an easy one since these arrangements resemble the folksong settings in nearly every respect. All present the tune simply and strophically, without any extravagant contrapuntal effects. None is intended as part of a larger musical design: they are deliberately circumscribed and complete in themselves.^{xviii} In their simplicity, these settings are clearly intended for amateurs – the Purcell settings considerably shorten and simplify the vocal parts of the original – and being arrangements of works by Englishmen, they have a built-in appeal for the audience Vaughan Williams was trying to reach. (Some of these songs are among the best-known in the British Isles.) Like the folksong arrangements, in short, these settings were well calculated to unite musical amateurs in a shared enthusiasm for music.

The list, which appears as an Appendix at the bottom of the Table, essentially follows the same format as the checklist proper, though with a “composer” column substituting for the usual “collector” column. Columns dedicated to the melodic sources, performing forces and publication history of each arrangement remain in place. Abbreviations are keyed to the list of sources and arrangement publications found directly below.^{xix}

NOTES

ⁱ This number is consistent with my estimate in the February 2011 issue, but I have again revised the distribution of items across the various subgenres. I now count 260 arrangements of English folk songs, dances and carols, 31 of British (i.e. non-English) and continental folk songs and carols, and 18 of “old English” songs and carols. (14 of these final 18 are arrangements of songs, the remaining four of carols. Three of these “old” carols appear in the first installment of the checklist (Nos. 91-3) while the fourth is noted in fn. 1 of the February 2011 essay.)

ⁱⁱ An indication of how strict Vaughan Williams could be in his definitions can be seen in his opinions on how individual folk songs were created. He only grudgingly accepted Cecil Sharp’s belief that every song begins life as the expression of an individual and only later enters the evolutionary communal process. In the composer’s view, the individual’s “expression,” being made up entirely of stock phrases borrowed from folk songs already in circulation, was a fundamentally communal creation. See R. Vaughan Williams, National Music and Other Essays, 2nd edn. (London, 1987), pp. 29-30.

ⁱⁱⁱ Here, the contrast with Cecil Sharp is again illuminating, though for the opposite reason. Sharp was prone to dismiss anything that had appeared in print, while Vaughan Williams argued that traditional material could circulate orally while simultaneously existing in print. See his comments about Chappell’s Popular Music of the Olden Time in the long letter he wrote to Sharp concerning the latter’s English Folk-Songs: Some Conclusions

(London, 1907). Sharp MS Collection: Correspondence T-Z [box 3], Vaughan Williams Memorial Library, English Folk Dance and Song Society. For other examples of the composer’s opinions on the interactions between print and oral culture, see David Manning, Vaughan Williams On Music (London, 2008), pp. 189-90 and 207-9. For information about the texts his singers sent him, see Roy Palmer, Folk Songs Collected by Ralph Vaughan Williams (London, 1983), p. xv.

^{iv} As pointed out in the February 2011 essay, however, Vaughan Williams was inconsistent in his labeling of these borderline cases, sometimes calling them “folk songs,” sometimes “popular” or “old English” songs. Needless to say, his lack of consistency in this area has proven a major inconvenience to my project, narrowly focused as it is on his folksong arrangements. The solution I have reached, detailed in the February 2011 issue, has been to separate out “English traditional music” from “Old English Popular Songs” on the basis of Vaughan Williams’ labeling alone — an imperfect solution, to be sure, but the only one I could think of that remains true to the intent of the project while doing justice to the untidiness of the sources. The problematic borderline between “traditional” and “old” (or “ancient”) music has also impacted my accounting of Vaughan Williams’ arrangements of non-English material, as I discuss later in the essay.

^v In this case, the folk influence was roundabout. Webbe did not publish “Chanson de Quête” but rather a significantly altered variant, “O Filii et Filiae,” that had entered French liturgical practice in the 17th century. The resemblance between the two tunes, not immediately apparent, was pointed out by Julien Tiersot in his Histoire de la Chanson Populaire en France (Paris, 1889), pp. 361-2. It was probably from this book that Vaughan Williams formed his opinion about the connection between the two tunes.

^{vi} Vaughan Williams’ comments on the famous “Captain’s Apprentice” tune, collected from Mr. Carter in King’s Lynn, Norfolk, in January 1905, demonstrate his awareness of this cross-influence. Referring to Mr. Carter and his fellow fisherman, he wrote: “They possibly have a Norse ancestry — the wild character of this remarkable tune points to such a stock.” Journal of the Folk Song Society, Vol. 2, No. 8 (1906), p. 162. For the composer’s collection and publication of non-English material, see Palmer, Folk Songs, p. xx-xxi. The one “foreign” tune from his collection that he published as an arrangement was the Irish “Pride of Kildare” (No. 104 in the February 2011 installment). Even so, its popularity in England prompted him to call it an “English” folk song — see the essay accompanying the February 2011 checklist.

^{vii} National Music, pp. 77-81.

^{viii} Quotations from Manning, Vaughan Williams, p. 405, and Michael Kennedy, The Works of Ralph Vaughan Williams, 2nd edn., (London, 1980), p. 34, respectively.

^{ix} In his essay on Bach, Vaughan Williams wrote of the “great mass of people who are now crowding to sing and hear Bach.” National Music, p. 173. For the Bach vogue in England generally, see Robert Stradling and Meirion Hughes, The English Musical Renaissance 1860-1940: Construction and Deconstruction (London, 1993), pp. 121-7.

^x To the extent that his colleagues published portions of their manuscript collections in the Journal of the Folk Song Society or in individual printed volumes, he naturally drew on these as well.

^{xi} Of course, a little detective work can sometimes also help locate tune sources. The copyright acknowledgements found at the beginning of the hymnbooks Vaughan Williams edited have helped me find the sources, or at least likely sources, of some of his hymn tune arrangements. Hymnal companions like Percy Dearmer’s Songs Of Praise Discussed (London, 1933) and The Hymnal 1940 Companion (New York, 1949), have also proven useful. So have Vaughan Williams’ own essays. “The Influence of Folk-Song on the Music of the Church” (National Music, pp. 74-82), in particular, helped direct my attention to some of the continental sources he probably used.

^{xii} See the list of “Published Sources of Melodies” that accompanies the Table for information about the authors and sources mentioned here.

^{xiii} See Manning, Vaughan Williams, pp. 208-9, for the composer’s transcription of three such dance versions — one from Playford, the other two from 20th-century collections — which he deliberately juxtaposes to the Ballet version, also given. I have been unable to find anything approaching Vaughan Williams’ version of “Greensleeves” in any of the sources I have consulted.

^{xiv} See note 4, above.

^{xv} See Kennedy, A Catalogue of the Works of Ralph Vaughan Williams, 2nd edn. (Oxford, 1996), passim, for compositional and publication histories of the settings mentioned here. See especially pp. 16-27 for lists of all the “parlor” settings of French and German material he composed during the 1902-04 period. Only a handful of these were published.

^{xvi} The two German carols appear as Nos. 1934 and 1935 of Erk and Böhme, Deutscher Liederhort (1893); “Alistair McAlpine’s Lament” in Vol. 5, p. 79 of R.A. Smith, The Scottish [sic] Minstrel (1820-4); “St. Patrick” and “St. Columba” as Nos. 1048 and 1043, respectively, of Stanford’s edition of

Petrie, The Complete Collection of Irish Music (1902-5); the two 15th-century French songs (“L’amour de Moy” and “Reveillez-Vous Piccarz”) as Nos. 27 and 138, respectively, of Gaston Paris and Auguste Gevaert, Chansons du XV Siècle (1875), while both are also discussed in Tiersot’s Histoire de La Chanson Populaire en France (1889), pp. 460 and 470-471; and the two 16th-century German songs (“Entlaubet ist der Wald” and “Wanderlied”) as Nos. 258 and 260, respectively, in Böhme, Altdeutsches Liederbuch (1877). Incidentally, “St. Patrick” (EH No. 212) is often misattributed to Stanford, not only because the tune was taken from his edition of Petrie but also because Stanford made a very similar arrangement in 1913 that later was incorporated into Hymns Ancient and Modern, Standard Edition (1916). Vaughan Williams’ arrangement of “St. Columba” (EH No. 490), by contrast, does appear to postdate Stanford’s arrangement of the tune as published in the 1904 edition of Hymns Ancient and Modern (No. 16). His version differs from Stanford’s in many important respects, however, and in my opinion constitutes a truly independent arrangement.

^{xvii} This estimate is so informal that it is really a guess. I would recommend the study of Vaughan Williams’ handling of these borderline “foreign” melodies to anyone interested in exploring his broader musical sympathies. While his work with these melodies was naturally intensified by his editorship of The English Hymnal and its offshoots, his interest in them was by no means

limited to those tasks. No doubt because of their folk associations, these tunes remained one of the constants of his life.

^{xviii} Vaughan Williams’ two remaining published arrangements of other Englishmen’s music, Purcell’s Ye Tuneful Muses Raise Your Heads (Novello, 1933) and Patrick Hadley’s Fen and Flood (1956), by contrast, are multi-sectional works that introduce considerable elaboration of form and texture. They have therefore not been included in the list. Other arrangements are known to exist — like his setting of Purcell’s “Evening Hymn” (1912) — but as these were never published, they too have been left off the list.

^{xix} I would like to thank Rebecca Hughes, Malcolm Taylor, Hugh Cobbe, Roy Palmer, Steven Connock, Paul Emmons, Dr. Nicolas Bell, Dr. Mark Rimple, and Dr. Macy Barcem for help and advice with specific aspects of this installment of the series. I am particularly grateful to Oliver (Tim) Neighbour, who provided excellent advice throughout and performed yeoman’s service in tracking down many obscure sources for me, and to Tracie Meloy and Gail Dotson of the West Chester University Interlibrary Loan Department who worked tirelessly to procure many rare volumes; without their help I would never have been able to complete this project. Finally, my heartfelt thanks go to the editor of this Journal, who believed in this project from the first and who has treated my systematic tardiness with remarkable patience and kindness throughout.

Checklist of Miscellaneous Arrangements of English Folk Dances, Old English Songs and non-English Folk Songs made for Amateur Performance by Vaughan Williams

(See below for source abbreviations)

A. English Folk Dance Arrangements

	Folk Dance Name	Collector	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
1	Corn Rigs	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano	TTCD No. 1	
2	Kitty’s Rambles	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano (arranged w/ M. Karpeles)	TTCD No. 12	
3	Long Eight, The (tune: Haste to the Wedding)	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano	TTCD No. 6	
4	Morpeth Rant	M. Dixon-Brown & Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano	TTCD No. 2	
5	Piper’s Fancy (tune: The New Rigged Ship)	Cecil Sharp	Sharp manuscript collection (unpublished)	Solo piano (arranged w/ M. Karpeles)	TTCD No. 9	
6	Pleasures of the Town, The or Three Around Three	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano	TTCD No. 7	
7	Self, The	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano (arranged w/ M. Karpeles)	TTCD No. 11	
8	Soldier’s Joy	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano	TTCD No. 3	
9	Staines Morris, The	Unknown	Chappell, p. 126; Playford editions Nos. 1-3	Unison voices w/ keyboard accompaniment (for congregational singing)	EH No. 89 [tune name: ANIMA CHRISTI]	
10	Steam-Boat	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo piano	TTCD No. 8	
11	Sylph, The (tune: Off She Goes)	Unknown	Wilson, p. 121	Solo piano	TTCD No. 5	
12	Tempest, The	Melville Smith	Smith manuscript collection (unpublished)	Solo piano	TTCD No. 10	

B. Old English Popular Song Arrangements

	Song Name	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
13	Bring Us In Good Ale	Chappell, p. 42	TTB w/ keyboard or orchestral accompaniment (S can substitute for Tenor I)	<i>TFN</i> No. 12	
14	Down Among the Dead Men	Chappell, p. 644	Unaccompanied TTBB voices	Joseph Williams <i>Handbook of Glees</i> No. 167 (1912)	Tonic solfa edition JW15279a (1923)
15	The Farmer's Boy [Ye Sons of Albion]	Barrett No. 12	Unaccompanied TTBB voices	Stainer & Bell <i>Male Voice Choir Library</i> No. 78 (1921)	<i>News Chronicle</i> , pp. 23-27 Tonic solfa edition w/ Welsh words only: S&B <i>Male Voice Choir Library</i> No. 78a (1938)
16	Greensleeves	conflation of Chappell, p. 230 with purely modal dance tune versions	Solo voice w/ piano accompaniment	OUP (1934)	<i>Collected</i> Vol. 1, pp. 19-20
17			Unaccompanied SATB (w/ divisi) voices	OUP (1945)	<i>Part Songs</i> , pp. 102-111
18			SA voices w/ piano accompaniment	<i>Oxford Choral Song</i> T.4. (1954)	
19			Unaccompanied TTBB w/ Tenor solo	<i>Oxford Choral Song</i> M5 (1957)	
20	I'll Never Love Thee More [Never Love Thee More]	Playford editions Nos. 7-18	Unaccompanied SATB voices	<i>Oxford Folk-Song Series</i> F. 27 (1934)	
21	The Mermaid [The Stormy Winds do Blow]	Stanford, pp. 24-5	Solo voice (or unison voices) and SATB choral refrain ad lib. w/ piano accompaniment	Stainer & Bell <i>Choral Library</i> No. 168 (1921)	
22	Song of Agincourt, The	Wooldridge, pp. 25-7	Unison voices w/ keyboard accompaniment (for congregational singing)	<i>EH</i> No. 249(2) [tune name: DEO GRACIAS]	<i>SP</i> No. 389 <i>SPE</i> No. 684
23	Tobacco's But An Indian Weed [Tobacco Is An Indian Weed]	Chappell, p. 564	Unaccompanied TTBB voices	<i>Oxford Choral Song</i> No. 638 (1934)	
24	We Be Three Poor Mariners	Chappell, p. 78	Solo voice (or unison voices) and SATB choral refrain ad lib. w/ keyboard accompaniment	<i>MSB</i> Vol. 3, No. 8	Issued separately by S&B (1919)
25			Unaccompanied TTBB voices	<i>MSB</i> Vol. 3, No. 8	Issued separately by S&B (1919)
26	The World It Went Well With Me Then [or I Have Left the World as the World Found Me or Cupid's Trappan; many others]	Chappell, p. 557	Unaccompanied TTBB voices	<i>Oxford Choral Song</i> No. 637 (1934)	

C. Non-English Folk Song Arrangements

1. Irish and Manx

	Folksong Name	Collector	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
27	Mannin Veen or Dear Mona [Hinkin, Winkin or The Straw Cradle]	John Clague	Clague manuscript collection of Manx songs	Unaccompanied SATB voices	J. Curwen & Sons CE61002 (1913)	
			(later printed in <i>JFSS</i> 28, p. 162)			
28	My Boughleen Dhown or Bouchailin Donn	Cecil Sharp	<i>JFSS</i> 18, p. 57	Unison voices w/ keyboard accompaniment (for congregational singing)	<i>SP</i> No. 184(1) [tune name: MARYLEBONE]	<i>SPE</i> No. 315(1)
29	My Own Dear Colleen Dhas	Patrick O'Leary	Joyce No. 296	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>SPE</i> No. 182 [tune name: WICKLOW]	<i>EH</i> No. 157 (1933 ed. only)

2a Scottish Lowlands

	Folksong Name	Collector	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
30	Bonny Banks of Virgie-O, The or The Bonny Banks O Fordie	Maud Karpeles	Karpeles manuscript collection (unpublished)	Solo voice w/ piano accompaniment	<i>Newfoundland</i> Vol. II No. 1	<i>Fifteen</i> No. 5
31	Ca' the Yowes [Ca' the Ewes]	Robert Burns?	Stanford, p. 65	Unaccompanied SATB (w/ divisi) chorus and Tenor solo	J. Curwen & Sons CE61128 (1922)	
32	Loch Lomand	Maddie Scott?	<i>British Minstrelsie</i> Vol. 2, pp. 58-9	Unaccompanied TTBB voices w/ Baritone solo	Stainer & Bell <i>Male Voice Choir Library</i> No. 79 (1921)	
33				Unaccompanied SSATB voices	Stainer & Bell <i>Choral Library</i> No. 262 (1931)	
34	Unknown	Adapted by R.A. Smith	<i>Sacred Music</i> , p. 32	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 367 [tune name: MARTYRDOM]	<i>SP</i> No. 205(1) <i>SPE</i> No. 449(1)

2b Scottish Highlands

	Folksong Name	Collector	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
35	Come Let Us Gather Cockles or An Teid Thu Bhuain Mhaoraich? [Wilt Thou Go and Gather Shell-fish?]	Frances Tolmie	<i>JFSS</i> 16, p. 180	Unaccompanied SATB voices	<i>TGS</i> No. 2	
36	Dawn on the Hills or 'S Tràth Chuir a' Ghrian [Early Has the Sun]	Frances Tolmie	<i>JFSS</i> 16, p. 242	Unaccompanied SATB voices w/ Soprano solo	<i>TGS</i> No. 1	
37	Wake and Rise or Mhnàthan A' Glinne So [Ye Women Of This Glen]	Frances Tolmie	<i>JFSS</i> 16, p. 171	Unaccompanied SATB voices	<i>TGS</i> No. 3	
38	Unknown	Adapted by R.A. Smith	<i>Sacred Music</i> , p. 69	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 290 [tune name: SELMA]	<i>SP</i> No. 208 <i>SPE</i> No. 10

3 Welsh

	Folksong Name	Source of Melody	Arrangement Description	Publication/date	Later Reprints
39	Ar Hyd Y Nos or All Through the Night or Poor Mary Ann	Richards, pp. 4-5	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 268 [tune name: AR HYD Y NOS]	<i>SP</i> No. 31 <i>SPE</i> No. 46(1)
40	Dowch I'r Frwydr or Hark! Afar the Bugle Sounding or Come to Battle	Richards, pp. 111-3	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 423 [tune name: RHUDDLAN]	<i>SP</i> No. 284 <i>SPE</i> No. 552
41	Ymdaith Mwngc or The Monk's March or Lord Monk's March	Richards, pp. 94-5	Unison voices w/ keyboard accompaniment (for congregational singing)	<i>EH</i> No. 203 [tune name: YMDAITH MWNGC]	<i>SP</i> No. 127 [tune name: MONK'S MARCH] <i>SPE</i> No. 209 [tune name: MONK'S MARCH]

4 French

	Folksong Name	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
42	The Ballad of Jesus Christ [La Ballade de Jésus Christ or Jesus Christ en Pauvre] (carol)	<i>Chansons</i> , pp. 38-9; <i>Romancéro</i> , p. 505	Solo voice w/ piano accompaniment	<i>French</i> No. 2	
43			Unison voices w/ keyboard accompaniment (for congregational singing)	<i>EH</i> No. 318 [tune name: PICARDY]	<i>SP</i> No. 147 <i>SPE</i> No. 273
44	Chanson de Quête or May Day Song	<i>Histoire</i> , p. 361 (incomplete)	Solo voice w/ piano accompaniment	<i>French</i> No. 1	
45		Solesmes, p. 342	Unison voices w/ keyboard accompaniment (for congregational singing)	<i>EH</i> No. 626(2) [tune name: O FILII ET FILLIAE]	<i>SP</i> No. 97(2) <i>SPE</i> No. 143(2)
46		Webbe, pp. 82-3	Unison voices w/ keyboard accompaniment (for congregational singing)	<i>SPE</i> No. 143(1) [tune name: O FILII ET FILLIAE]	

5 German

	Folksong Name	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
47	Adieu [Abschied]	Erk and Böhme No. 770	Soprano and Baritone soloists w/ piano accompaniment	<i>The Vocalist</i> 2/19 (October 1903), pp. 200-202 ("The Vocalist Series No. 65")	<i>Airs</i> No. 1 <i>RVWSA</i> , Vol. 2, No. 3
48	Leiden des Herrn, Das	Erk and Böhme No. 1959	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 111 (1906 ed.) [tune name: DAS LEIDEN DES HERRN]	<i>EH</i> App. 11 (1933 ed.)
49			Four-part SATB keyboard arrangement (for unison congregational singing)	<i>SPE</i> No. 119 [tune name: DAS LEIDEN DES HERRN]	
50	Schöne Magdalene, Die	Böhme No. 54	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> Nos. 285 (1906 ed. only), 392 [tune name: MAGDALENA]	<i>SP</i> No. 314 <i>SPBG</i> Nos. 94, 105 <i>SPE</i> No. 591
51	Sommerlied	Böhme No. 142; Erk and Böhme No. 379	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 284 [tune name: HERZLICH THUT MICH ERFREUEN]	<i>SP</i> No. 132(1) <i>SPE</i> No. 249(1)
52	Think of Me	Unknown	Soprano and Baritone soloists w/ piano accompaniment	<i>The Vocalist</i> 2/19 (October 1903), pp. 197-199 ("The Vocalist Series No. 65")	<i>Airs</i> No. 2 <i>RVWSA</i> Vol. 2, No. 4
53	Unknown	Layriz No. 483	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 440 (1933 ed.) [tune name: LAYRIZ (INS FELD GEH)]	

6 Other/Unknown

	Folksong Name	Country of Origin	Source of Melody	Arrangement Description	Publication/	Later Reprints
54	Dursli und Babeli	Switzerland	Erk and Böhme No. 80	Unison voices w/ keyboard accompaniment (for congregational singing)	<i>EH</i> No. 243 [tune name: SOLOTHURN]	<i>SP</i> No. 108 <i>SPBG</i> No. 33 <i>SPE</i> No. 239
55	Unknown	Holland	Unknown	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 145 [tune name: SOLOTHURN]	<i>SP</i> No. 99(1) <i>SPBG</i> No. 33 <i>SPE</i> No. 173(1)
56	Unknown	Norway	Unknown	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>SPE</i> No. 232 [tune name: OSLO]	
57	Unknown	Ireland?	Unknown	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>SP</i> No. 163(2) [tune name: VALOR]	<i>EH</i> No. 91 (1933 ed. only) <i>SPE</i> No. 293(2)

APPENDIX

Arrangements of Works By Other English Composers

	Name of Song/Tune (date)	Composer	Source of Melody	Arrangement Description	Publication/Date	Later Reprints
1	Arethusa, The or The Saucy Arethusa [probably adapted from the folksong "Bold Princess Royal 'the new way,'" and used in Shield's 1796 opera <i>Lock and Key</i>]	William Shield (adaptor)	<i>English Minstrelsie</i> Vol. 3, pp. 76-9	Solo voice (or unison voices) and SATB choral refrain ad lib. w/ keyboard accompaniment	<i>MSB</i> Vol. 3, No. 1	Issued separately by S&B (1919)
2	Full Fathom Five (from <i>The Tempest</i>)	Henry Purcell	Dent, pp. 134 ff.	Tenor or Mezzo-Soprano Soloist and SATB choral refrain w/ piano accompaniment	<i>MSB</i> Vol. 3, No. 5	Issued separately by S&B (1919)
3	Heart of Oak	William Boyce	Chappell, p. 716	Solo voice (or unison voices) and SATB choral refrain ad lib. w/ piano accompaniment	Stainer & Bell <i>Choral Library</i> No. 169 (1921)	
4				Unaccompanied TTB voices	Stainer & Bell <i>Choral Library</i> No. 169 (1921)	
5	Lass That Loves A Sailor, The or The Moon on the Ocean	Charles Dibdin	<i>Lass</i>	Solo voice (or unison voices) and SATB choral refrain ad lib. w/ piano accompaniment	Stainer & Bell <i>Choral Library</i> No. 167 (1921)	
6	Our Love Goes Out to Eastern Skies [new words adapted to "I Come to Sing Great Zempoalla's Story," from <i>The Indian Queen</i>]	Henry Purcell	Dent, pp. 34 ff.	Solo voice (or unison voices) and SATB choral refrain ad lib. w/ piano accompaniment	Stainer & Bell <i>Choral Library</i> No. 163 (1920)	
7				Unaccompanied SATB voices	Stainer & Bell <i>Choral Library</i> No. 163 (1920)	
8				Unaccompanied TTBB voices	Stainer & Bell <i>Choral Library</i> No. 163 (1920)	
9				Unison voices w/ string accompaniment	Stainer & Bell 2898 (1924)	
10	Untitled country dance, from <i>Thomas and Sally</i> (1761)	Thomas Arne	<i>Methodist</i> No. 200 (adapted from earlier adaptations, starting with Wesley's <i>Select Hymns</i>)	Four-part SATB keyboard arrangement (for unison congregational singing)	<i>EH</i> No. 7 [tune name: HELMSLEY]	<i>SP</i> No. 43 <i>SPE</i> No. 65

ABBREVIATIONS USED IN TABLE

Published Sources of Melodies

(All publications are London and Oxford University Press unless otherwise noted.)

Barrett = *English Folk-Songs Collected, Arranged and Provided with Symphonies and Accompaniments for the Pianoforte*, ed. W.A. Barrett (Novello, 1891)

Böhme = *Altdeutsches Liederbuch: Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert*, ed. Franz M. Böhme (Leipzig: Breitkopf und Härtel 1877) [reprinted Hildesheim: Georg Olms, 1966]

British Minstrelsie = *British Minstrelsie, a Representative Collection of the Songs of the Four Nations*, ed. J. Greig, J. Parry, F. W. Bussell, H. F. Sheppard and W. H. Hopkinson, 4 vols. (Edinburgh: T. C. & E. C. Jack, n.d. [1899])

Chansons = *Chansons Populaires du Pays de France Avec Notices et Accompagnements de Piano*, ed. J.B. Weckerlin, 2 vols. (Paris: Heugel & Co., 1903) [A later, condensed version of a work that first appeared in 1860.]

Chappell = *Popular Music of the Olden Time*, ed. William Chappell, 2 vols. (1853-9) [reprinted New York: Dover, 1965]

Dent = *The Works of Henry Purcell*, vol. 19, ed. Edward Dent (Novello, 1912)

English Minstrelsie = *English Minstrelsie: A National Monument of English Song*, ed. S. Baring-Gould, H.F. Sheppard, F.W. Bussell, W.H. Hopkinson, 8 vols. (Edinburgh: T.C. & E.C. Jack, 1895-6)

Erk and Böhme = *Deutscher Liederhort: Auswahl der Vorzüglicheren Deutschen Volklieder nach Wort und Weise aus der Borzeit und Gegenwart*, ed. Ludwig Erk and Franz M. Böhme, 3 vols. (Leipzig: Breitkopf und Härtel, 1894)

Histoire = Julien Tiersot, *Histoire de La Chanson Populaire en France* (Paris: E. Plon, Nourrit et Co., 1889) [Reprinted Genève: Minkoff, 1978]

JFSS = *Journal of the Folk Song Society* (1899-1931)

Joyce = *Old Irish Folk Music and Songs: A Collection of 842 Irish Airs and Songs Hitherto Unpublished*, ed. P.W. Joyce (London: Longmans, Green and Co., 1909) [Reprinted New York: Cooper Square Publishers, Inc., 1965]

Lass = *The Moon On The Ocean/The Lass That Loves A Sailor*, Ballad [by C. Dibdin] (Boosey & Co., 1877) [Boosey's "Universal" Music, No. 114]
Layriz = *Kern des Deutschen Kirchengesangs*, ed. Friedrich Layriz (Nördlingen: C.H. Beck, 1855)

Melodies = *Mémoires Populaires des Provinces de France*, ed. Julien Tiersot, 6 vols. (Paris: Heugel & Co, 1887)

Methodist = *The Methodist Hymn-Book with Tunes*, music ed. by Frederick Bridge (London: Wesleyan Conference Board, 1904)

Playford = *The [English] Dancing Master*. [Eighteen editions published between 1651 and 1728 by John Playford (nos. 1-7), Henry Playford (nos. 8-12) and John Young (nos. 13-18). As tunes were often reprinted from edition to edition, it is impossible to know which edition Vaughan Williams consulted when selecting tunes for arrangement; thus all the editions in which the tune is available are given in the Table.]

Richards = *The Songs of Wales (Caneuon Cymru)*, ed. Brinley Richards, 4th edn. (Boosey & Co., 1879)

Romancéro = *Le Romancéro Populaire De La France: Choix De Chansons Populaires Françaises*, ed. George Doncieux and Julien Tiersot (Paris: Émile Bouillon, 1904)

Sacred Music = *Sacred Music, Consisting of the Tunes, Sanctusses, Doxologies, Thanksgivings, &c., Sung In St. George's Church*, ed. R.A. Smith (Edinburgh: R. Purdie, 1825)

Select Hymns = *Select Hymns With Tunes Annexed, Designed Chiefly for the People Called Methodists*, ed. John Wesley, 3rd edn. (Bristol: William Pine, 1770). [This early adaptation of the tune now proper to "Lo He Comes with Clouds Descending" occurs on pp. 104-5 (Hymn Nos. 139 and 140) and is entitled "Olivers," after the composer Thomas Olivers who is supposed to have adapted it.]

Solesmes = *Manuale Missae et Officiorum Ex Libris Solesmensibus Excerptum* (Tornai: Desclée, Lefebvre & Soc., 1903). [Part of the 1903 edition of the

Liber Usualis, the "everyday book" of the most commonly used Gregorian chants, compiled by the monks of the Abbey of Solesmes in France and first published in 1896.]

Stanford = *The National Song Book: A Complete Collection of the Folk-Songs, Carols and Rounds suggested by the Board of Education, 1905*, ed. C. V. Stanford (Boosey, 1906)

Tiersot = *Melodies Populaires des Provinces de France*, ed. Julien Tiersot, 6 Vols. (Paris: Heugel & Co, 1887)

Webbe = *A Collection of Motets or Antiphons for 1, 2, 3 & 4 Voices or Chorus*, ed. Samuel Webbe (London: T. Jones, 1792) [facsimile edn.: Corby Glen: SG Publishing, 2000]

Wilson = *A Companion to the Ball Room, Containing a Choice Collection of the Most Original and Admired Country Dances, Reels, Hornpipes, Waltzes and Quadrilles, etc., etc., with Appropriate Figures to Each*, ed. Thomas Wilson (D. Mackay, n.d. [1816?])

Wooldridge = William Chappell, *Old English Popular Music*; new edition, with a preface and notes, and the earlier examples entirely revised by H. E. Wooldridge (Chappell & Co., 1893)

Arrangements

Airs = *Two Old Airs, Arranged as Vocal Duets*, arranged by R. Vaughan Williams (Boosey & Co., 1933)

Collected = R. Vaughan Williams, *Collected Songs In Three Volumes* (1993)

EH = *The English Hymnal*, ed. Percy Dearmer and R. Vaughan Williams (1906; rev. ed. 1933)

Fifteen = *Fifteen Folk Songs from Newfoundland*, collected and ed. Maud Karpeles, with pianoforte accompaniments by R. Vaughan Williams (1968) [Arranged by RVW c. 1934]

French = *Two French Folk-Songs*, arranged by R. Vaughan Williams (1935) [composed c. 1904]

MSB = *The Motherland Song Book for Unison and Mixed Voices*, Official Publication of the League of the Arts for National and Civic Ceremony, 4 vols. (Stainer & Bell, 1919) [RVW edited Vols. II (Part 1), III and IV]

Newfoundland = *Folk Songs from Newfoundland*, collected and ed. by Maud Karpeles, with pianoforte accompaniments by R. Vaughan Williams, Clive Carey, Hubert Foss and Michael Mullinar, 2 vols. (1934) [Reprinted Faber and Faber Ltd., 1971]

News Chronicle = *News Chronicle Musical Competition Festival for H. M. Forces in Association with National Service Entertainments Board. Words and Music of the Test Pieces in the Solo Singing Classes. Introduction by Dr. R. Vaughan Williams*. (London: News Chronicle, 1942)

OUP = individual arrangements published separately by Oxford University Press

Part Song = *The Penguin Part Song Book*, ed. Leslie Woodgate (Harmondsworth: Penguin Books, 1955)

RVWSA = *Ralph Vaughan Williams Song Album* (Boosey & Hawkes, 1990)

SP = *Songs of Praise*, ed. Percy Dearmer, R. Vaughan Williams and Martin Shaw (1925)

SPBG = *Songs of Praise for Boys and Girls*, ed. Percy Dearmer, R. Vaughan Williams and Martin Shaw (1929)

SPE = *Songs of Praise Enlarged*, ed. Percy Dearmer, R. Vaughan Williams and Martin Shaw (1931) [The 'enlarged' edition of *Songs of Praise* (1925)]

TFN = R. Vaughan Williams and Simona Pakenham, *The First Nowell* (1959)

TGS = *Three Gaelic Songs*, arranged by R. Vaughan Williams (1963) [composed 1954]

TTCD = *Twelve Traditional Country Dances*, collected and described by M. Karpeles, pianoforte arrangements by R. Vaughan Williams in collaboration with M. Karpeles, revised edn. (Novello, Published for the English Folk Dance and Song Society, 1956) [First published in 1931 with six subsequent editions by 1946; revised edition, 1956] 🐾

La Musique de Ralph Vaughan Williams et les Français

Marie-Béatrice Jeanjean

[This article gives a tentative answer to the question "How well known is Vaughan Williams in France?"
An English translation will appear in the next edition of the *Journal*.]

A l'occasion de la 51^{ème} édition du Journal de la Ralph Vaughan Williams Society, j'ai souhaité connaître le sentiment des Français à l'égard de ce célèbre compositeur anglais dont la notoriété me semblait insuffisante chez nous.

En effet, choriste depuis presque vingt ans (1993), j'ai eu l'occasion de chanter et apprécier quelques œuvres de son répertoire: *Five Mystical Songs*, *O Taste and See* et *Valiant-for-Truth*. Ces trois pièces m'ont enthousiasmée autant qu'elles ont transporté le public venu les écouter lors de grands concerts annuels dans le Sud de la France. Ainsi, s'est imposé à moi l'idée que cet artiste était insuffisamment interprété dans l'Hexagone et probablement insuffisamment reconnu.

Pour tenter de préciser et motiver cette impression, la réalisation d'une enquête m'a semblé appropriée. Pour la mener, les treize membres français de la Ralph Vaughan Williams Society, treize autres compatriotes évoluant dans le monde de la musique (chefs de chœur, chanteurs, musiciens, etc.) et treize personnes françaises sélectionnées au hasard, ont été sollicités par courriel afin de répondre à un questionnaire. Cette petite étude de notoriété comportait seulement onze questions afin que le lecteur ne consacre pas trop de temps à cette opération.

Au bout d'un grand mois, et une relance intermédiaire, le taux de réponses au questionnaire s'est révélé convenable puisqu'il avoisine les 74 %. De fait, six adhérents de la Ralph Vaughan Williams Society, huit Français choristes, solistes et musiciens (aucun chef de chœur n'ayant correspondu), ainsi que les treize personnes issues de ce que l'on peut appeler le « grand public » ont répondu. Toutefois, deux réponses s'avèrent inexploitable (un commentaire d'ordre général accompagne le questionnaire qui n'a pas été renseigné.)



Le constat est décevant: sur les treize sujets français sélectionnés au hasard, aucun ne connaît Ralph Vaughan Williams. Sur les huit compatriotes évoluant dans le monde de la musique, deux ne le connaissent pas (un chanteur professionnel et une musicienne), tandis que les six membres français de la Ralph Vaughan Williams Society se montrent, quant à eux, parfaitement familiers de la question.

Le dépouillement des réponses des personnes « évoluant dans le monde de la musique » apporte un éclairage qui m'a paru intéressant sur l'appréciation de la musique du compositeur par les Français :

Sur les six œuvres de Vaughan Williams mentionnées dans le questionnaire – *Fantasia on a Theme by Thomas Tallis*, *Fantasia on « Greensleeves »*, *A Sea Symphony*, *The Lark Ascending*, *The Pilgrim's Progress* et *Serenade to Music* – une personne déclare connaître *Fantasia on « Greensleeves »*, une seconde *Fantasia on a Theme by Thomas Tallis*, une troisième *The Lark Ascending* et *Serenade to Music*, une quatrième *Fantasia on « Greensleeves »*, *Fantasia on a Theme by Thomas Tallis* et *The Lark Ascending*, une cinquième soutient les connaître toutes les six et la dernière personne n'en connaît aucune.

S'agissant de citer des titres d'œuvres supplémentaires, une personne nomme *Three Shakespeare Songs*, une seconde *Messe en sol mineur*, une troisième *Lord, thou hast been our refuge* et *Valiant-for-Truth*, une quatrième *Three Shakespeare Songs* et *Pastoral Symphonie*, une cinquième *English Folk Song Suite*, *Norfolk Rhapsody*, *The Wasps Overture* et *Five Variants of « Dives and Lazarus »*, une dernière ne peut évoquer d'autres titres.

S'agissant de nommer son œuvre préférée, une personne désigne *Fantasia on a Theme by Thomas Tallis*, deux autres *Serenade to Music* et les trois dernières personnes n'ont pas de préférence.

S'agissant d'avoir déjà interprété une œuvre de Vaughan Williams, deux personnes ne l'ont jamais fait et les quatre dernières ont déjà donné *Serenade to Music*, *Three Shakespeare Songs*, *O Taste and See* et la *Messe en sol mineur*.

S'agissant d'avoir déjà acheté des CD de musique de Vaughan Williams, quatre personnes ne l'ont jamais fait et les deux dernières en ont acquis un seul.

L'analyse des réponses des membres de la Ralph Vaughan Williams Society apparaît plus convenue et, à mon sens, réservant moins de surprise dans la mesure où nous avons affaire à des passionnés de la cause !

Sur les six œuvres indiquées dans le questionnaire (cf. liste exposée plus haut), les six personnes sondées affirment toutes les connaître.

S'agissant de citer des titres d'œuvres supplémentaires, une personne mentionne *Dona Nobis Pacem*, *The House of Life*, *Songs of Travel*, *Sinfonia Antartica* et « plusieurs autres », une seconde *Sir John in Love*, *Sancta Civitas*, *A Pastoral Symphony*, *Toward The Unkown Region*, *Willow-Wood*, *Four Hymns*, « etc. », une troisième *Dona Nobis Pacem*, *Sinfonia Antartica*, *The Wasps*, *The Poisoned Kiss*, *Job*, *Scott of the Antarctic*, *Hugh the Drover*, *49th Parallel* et la *Symphonie No. 5*, les trois dernières personnes assurent connaître toute l'œuvre enregistrée de Vaughan Williams.

S'agissant de désigner son œuvre préférée, une personne fait état de *A Pastoral Symphony*, une seconde *The Pilgrim's Progress*, une troisième évoque la *Tallis Fantasia* et la *Symphonie N°5 à ex éco*, une quatrième signale avoir des préférences différentes « selon les jours » à savoir la *Symphonie N°5*, *The Pilgrim's Progress*, *London Symphony*, *Job*, *Five Tudor Portraits...*, les deux dernières personnes avouent un faible pour la *Symphonie N°5*. En tout état de cause, la *Symphonie N°5* réalise le plus de suffrage.

S'agissant d'avoir déjà interprété une œuvre de Vaughan Williams, deux personnes ne l'ont jamais fait mais une a déjà donné *The Water Mill*, une autre *Love-Sight* extrait de *The House of Life*, une autre *Five Mystical Songs*, *O Taste and See* et *Valiant-for-Truth*, et une dernière a joué « ses mises en musique de chansons traditionnelles et d'airs de cantiques ».

S'agissant d'avoir déjà acquis des CD de musique de RVW, à l'unanimité, les six membres de la RVW Society ont répondu en détenir « plus de 20 » chacun (ce qui correspondait au chiffre maximal proposé dans le questionnaire). Certains ont même précisés : « plus de 50 », « 72 », « 227 » ou « quasiment tout ».

Même si cette enquête, par le faible échantillonnage de la population concernée et par le modeste nombre de réponses obtenues (29), reste imparfaite et affectée d'un indice de fiabilité assez petit, elle constitue cependant un indicateur important de la méconnaissance de Ralph Vaughan Williams par les Français. A ce titre, elle aura eu au moins le mérite d'établir que sa notoriété est faible outre-manche, n'en déplaise aux sujets de Sa Majesté ! 80 % des personnes sondées qui ont entendu parler du compositeur jugent qu'en France il est

« peu célèbre », 20% pensent qu'il n'est « pas célèbre » du tout et pour 100% du grand public, il est un inconnu. En conséquence, il faudrait déployer des efforts de communication pour mieux promouvoir chez nos compatriotes la musique de ce grand compositeur anglais. Notamment, parce que 90% des musiciens et chanteurs qui le connaissent « aimeraient interpréter une de ses œuvres plus souvent » et parce que 70% n'ont jamais pu « assister à un concert où une de ses pièces était donnée » (seul 30% ont eu l'opportunité de le faire). Ainsi, la soif de mieux appréhender la musique de cet artiste existe bel et bien chez les Français et, pour utiliser une formule de « marketing » : la demande existe mais l'offre ne suit pas...

Afin de tenter d'expliquer les raisons de l'insuccès de sa musique chez nous, un chanteur français interrogé commente: « En France, la musique anglaise, c'est Purcell, Haendel (par adoption) et Britten, le reste est inconnu ». Pour un autre choriste, certes Ralph Vaughan Williams est « peu connu et peu interprété ou diffusé » dans notre pays mais c'est aussi le cas d'autres remarquables compositeurs britanniques tels « Elgar ou Holst ». Un membre de la Society questionné regrette qu'il soit effectivement « sous-estimé » dans l'Hexagone mais laisse entendre que notre frustration devrait être minorée par le fait de savoir que « Vincent d'Indy, Ernest Chausson, Albéric Magnard et bien d'autres musiciens français de grande valeur sont également sous-estimés dans leur propre pays ». Enfin, un dernier membre émet l'idée que: « La France a un problème avec le sacré et le folklore. Sa conception de la musique dite « contemporaine » est trop intellectuelle. En revanche, (...) chez Vaughan Williams (...) sa musique correspond à la culture anglaise qui se fonde sur les sources (...). Par conséquent, Vaughan Williams n'est pas connu ni, je le pense, véritablement compris en France, comme d'autres tels ses maîtres Parry et Stanford, par exemple ».

En guise de propos conclusif, il ne s'agit pas de penser que les Français sont ignares ou de démontrer qu'ils sont incultes concernant la musique anglaise ! Mais, pour paraphraser la réponse d'un membre français de la Ralph Vaughan Williams Society: « le caractère de sa musique est peut-être tellement britannique que cela ne répond pas aux attentes des Français ».

[Un des membres de la RVW Society a saisi l'occasion de l'enquête pour signaler la parution prochaine de son livre: James Lyon, *Leos Janacek (1854-1928)*, *Jean Sibelius (1865-1957)* et *Ralph Vaughan Williams (1872-1958): un cheminement commun vers les sources*, Éditions Beauchesne à Paris, qui constitue un nouvel outil de promotion pour mieux le valoriser outre-manche.] 🐦

Terry Barfoot of Arts in Residence, would like members to know that on 18-20 November at the Stratton House Hotel, Cirencester, there will be a residential



conference entitled "Ralph Vaughan Williams: The Music of the 1930s". Among the works to be discussed are *Serenade to Music*, *Job*, *Five Tudor Portraits*, the *Fourth Symphony* and *Dona Nobis Pacem*, and the speakers will be Michael Kennedy and Terry Barfoot. The weekend is designed as an informal conference, with excellent cuisine including wine with dinner, and will include a visit to Down Ampney. Details from Arts in Residence: info@artsinresidence.co.uk or 02392 383356.

Ralph Vaughan Williams – Joy and Delight

Linda Hayward

When I began thinking which works of Vaughan Williams gave me particular pleasure, I realised they didn't just make me happy. They engendered a feeling of wonder and amazement at how beautiful so much of the music was. It was not just a case of choosing favourites in order of preference, but really thinking why certain pieces were special to me.

The first work that came to mind was the *Serenade to Music*. It was special from my first hearing. There is a sweetness to the music which, for some, is a bit overpowering, but I never tire of hearing it because it is a perfect match of words and music. The marriage of Shakespeare's words and the sheer beauty of the music make Ralph Vaughan Williams' "ode to music" a fitting tribute to Sir Henry Wood for his celebration in 1938. Another factor is the composer's knowledge of the original soloists' voices. He captures the essence of ensemble singing as well as their individual solo parts, and this combined with the sensuous harmonies and use of instrumentation within the orchestra makes it a unique and wonderful piece.

Another setting of Shakespeare, *Come Away Death*, is described as a "Madrigalian part-song" and has become a special favourite since I first heard it at the Leith Hill Musical Festival a few years ago. The words are the clown's song performed in Act II, Scene IV of *Twelfth Night*. It is a very sad little song, indicative of the early Elizabethan taste for melancholy. Somehow Vaughan Williams captures this mood, and the music fits the words so well. It is so beautiful and complete in every way that it is wonderful to me every time I hear it.

On a larger scale, *Job* is a magnificent masterpiece that amazes me. The use of a large orchestra to produce the music that tells the story of good and evil is wonderfully realised. Vaughan Williams uses the instruments masterfully to illustrate the characters and their natures. Largely strings and woodwind, especially the violins and flutes, represent the goodness of Job. In contrast, brass and percussion, particularly the xylophone, represent the wickedness and viciousness of Satan. Somehow the composer gets the feeling of glee into the music of Satan's dance of triumph. Then the use of saxophones to represent Job's comforters is inspirational. He uses their whining tone to ooze their hypocrisy. Naturally the use of all the elements of music, rhythm, harmony, melody and tempo combine to make this piece special. Although the music, on its own, conveys the story it is meant to be danced and to see it fully staged is an ambition still to be realised.



Vaughan Williams in 1938 during the recording of the *Serenade to Music* with Sir Henry Wood conducting the BBC Symphony Orchestra and singers.

For relief of stress and to encourage relaxation I prescribe the *Symphony in D*. It manages to smooth away all my cares and woes. Soon, I am lost in its beauty and grandeur, and nothing else exists except the glorious music. The architecture of the *Fifth* is impressive with its climaxes and the ebb and flow of the music. Vaughan Williams shows his mastery of the genre in how he achieves his aims. As usual his musical fingerprints are all over it. Favourite usage of the violin, viola, cor-anglais, horn, and clarinet in solo passages and magical use of chords to underpin marvellous melodies open those "magic casements" he talked about.

Somehow his music envelops me with its sound, getting right inside me, unlike any other composer's music. Why is this? What is it about Ralph Vaughan Williams' music that touches the core of my being? In his essay *The Letter and the Spirit*, Vaughan Williams wrote: "What the musical composer, in effect says to his performers is: 'I desire to produce a certain spiritual result on certain people; I hope and believe that if you blow, and scrape, and hit in a particular manner this spiritual effect will result.'" It seems that he has achieved this with regard to me. Whether it be the same spiritual effect that he had in mind when he wrote the symphony is another matter. All I know is, his music, more than any other, gives me joy and delight. In *Heirs and Rebels*, Gustav Holst writes that Thomas Weelkes was his favourite Tudor composer because Weelkes gave him more enjoyment and less disappointment than any other. For me this is true of Ralph Vaughan Williams. 🐾

A Century On Five Mystical Songs

Simon Coombs



George Herbert

The success of the *Fantasia on a Theme by Thomas Tallis* at the Gloucester Three Choirs Festival of 1910 led to a commission from the Worcester committee for the following year's Festival. Vaughan Williams decided to complete the setting of poems by George Herbert on which he had been working sporadically since 1906.

Vaughan Williams had matured significantly in those five years, but his love of Herbert's poetry

was a constant in his life, dating in all probability from his childhood. His father had given his mother a copy of the poems about the time he became curate of Bemerton, and she may well have read them to her children, reminding them that the poet had ended his days as rector of the same Wiltshire parish.

The first performance of *Five Mystical Songs* took place on 14 September 1911 in Worcester Cathedral, with Campbell McInnes as the baritone soloist, and the Three Choirs Festival Chorus and the London Symphony Orchestra conducted by the composer. The first London performance followed on 21 November 1911 with the same soloist and Hamilton Harty as piano accompanist.

The concert in Worcester also included Elgar's *Violin Concerto*, in which the soloist was Fritz Kreisler. Vaughan Williams' nervousness during the rehearsal of the *Songs* was not helped by the baritone being "terrified" of the technically demanding nature of the solo part, and another heart-stopping moment came when Vaughan Williams noticed Kreisler "playing in" a new string among the violins!

For those of us who regard this work as amongst the most serenely beautiful ever composed by an Englishman, it is sad to reflect on how relatively little known it is. Maybe the fact that the *Songs* received their first full Proms performance in 2004 tells us more about the British music establishment than about the music itself. One suspects that if all those Classic FM listeners who have regularly voted *The Lark Ascending* as their first choice could only hear the *Five Mystical Songs*, they would soon send them shooting up the charts!

All one can say is thank heaven for the CD. The choice is between four soloists in the full orchestral version. Hyperion on the budget label, Helios, offer Henry Herford under Hilary Davan Wetton (1988), and Sir Thomas Allen under Matthew Best (1990). Chandos have Brian Rayner Cook with Bryden Thomson (1988) and EMI have the oldest recording with John Shirley-Quirk and Sir David Willcocks (1968). Most members

will already have their own preferences clearly established, in what is generally a pretty high-class field. My two most frequently played discs are by Thomas Allen, partly because of the coupling of the *Serenade to Music* and the *Fantasia on Christmas Carols*, and John Shirley-Quirk, very much because of Wilfred Brown's legendary performance of Finzi's *Dies Natalis*. The desert island choice for the *Songs* would have to be Sir Thomas.

The version of the *Songs* for reduced forces is best explored through a Naxos disc of Simon Keenlyside accompanied by Graham Johnson, which also has *On Wenlock Edge*, sung by Anthony Rolfe Johnson. This was originally Volume 1 of the Collins Classics English Song Series.

Members who wish to explore further the background to this wonderful work need to refer to the *Society Journal* of February 2000, which includes a comprehensive review of all aspects of the piece by Jonathan Pearson, together with complementary articles by Stephen Connock and a former rector of St Andrew's Church, Bemerton, Mr P. C. Magee. 🐦



Fritz Kreisler

From the Publicity Officer

■ The London Symphony Orchestra organised a “Vaughan Williams Day” at the Barbican, London on 16 January, to mark André Previn’s performance of the *Fifth Symphony* that evening. During the morning, Society members attended a rehearsal of the symphony, and in the afternoon transferred to St Luke’s Church to hear soloists from the LSO discuss and perform the *String Quartet No. 2*, followed by a showing of John Bridcut’s BBC Four documentary *The Passions of Vaughan Williams*. Members also had the opportunity to meet during the interval and enjoy drinks kindly supplied by the orchestra. Because of the short notice, we were only able to let members know about this event by email, so please ensure that I have your email address.

■ Several members were present for a rare performance of the *Eighth Symphony* on 26 January, by the Royal College of Music Symphony Orchestra and Sian Edwards. She set off at a furious pace, all very exciting, and the first movement was particularly effective. She brought the mischievous quality of the work to the fore, although the Cavatina needed perhaps a little more time to breathe. And with the extra percussion clinging precariously to the sides of the stage, who would have imagined that the ending could be such a blast! An ideal work for young orchestral players, with all sections having their moment to shine, we should be recommending it to colleges. What do members think?

■ Many of us attended the premiere of *A Cambridge Mass* in March at Fairfield Halls, Croydon. Having the various composer society displays and group stalls added extra interest and of course we very much appreciated hearing from Michael Kennedy and Sir David Willcocks. The performance was recorded and will be available soon on the New Queen’s Hall Orchestra’s own label, see www.nqhorecordlabel.com/index.php. For those seeking another live performance, Bath Abbey will be the venue on Saturday 22 October at 7.30pm, with Bath Choral Society and Alan Tongue once again conducting. The website to refer to is www.bath-choral-society.org.uk, email: boxoffice@bathfestivals.org.uk. During 2012 there will be a performance by Hampshire Choral Society and Orchestra, see www.hampshirechoral.org. The North American premiere will take

place on 22 January 2012 at the John M. Greene Hall, Smith College, Northampton, Mass. USA.

■ *The Garden of Proserpine* is an early Swinburne setting (1899) for soprano, chorus and orchestra. Michael Kennedy considers that this work has “imaginative scoring” and “unmistakable VW fingerprints”. It is a substantial piece, at twenty-five minutes, and is scored for full orchestra including four horns and three trombones. The world premiere recording is now available from Albion Records, coupled with Patrick Hadley’s cantata *Fen and Flood*, arranged by Vaughan Williams in 1956 for soprano, baritone and mixed chorus. The vocal score is being published by Stainer and Bell, and notes by Michael Kennedy can be found at www.stainer.co.uk/proserpine.html. Please support the Society by ordering from www.albionrecords.org if you can.

■ The March issue of *Surrey Life* magazine carried a three-page feature about Vaughan Williams’ associations with the area. Back issues are available, or see <http://surrey.greatbritishlife.co.uk>

■ Sadly, not one Vaughan Williams work is to be performed at the “Proms” this year.

■ It is interesting to note that although Vaughan Williams has been knocked off the number one spot he has held for the last four years in the Classic FM “Hall of Fame”, *The Lark Ascending* and *Tallis Fantasia* are still in positions two and three.

■ The Society’s website concerts page has recently been updated with a varied selection of live performances across the U.K. and abroad. As with all live events, please check details with the organiser before making a special journey.

18 June
St. Mary’s Church, High Street, Oxford
Symphony No. 5
Mozart: *Piano Concerto No. 20*
Prokofiev: *Second Violin Concerto*
The Oxford Sinfonia/Ian Brown
<http://oxfordsinfonia.co.uk/sinfonia/concerts.htm>

25 June
Southampton Guildhall
A Concert of English Music
English Folk Song Suite; Five Mystical Songs
Elgar: *Cockaigne; From the*

Bavarian Highlands
Parry *Blest Pair of Sirens; I was glad; Jerusalem*
Southampton Philharmonic Choir
Southampton University Phil
City of Southampton
Orchestra/David Gibson

2 July
Oxford Town Hall
An Oxford Elegy; The Lark Ascending
John Rutter: *Feel the Spirit*
Gillian Secret (violin)
Oxford Harmonic Society
Orchestra of Stowe Opera/Robert Secret

2 July
Dorking Halls, Dorking, Surrey
A Sea Symphony
Dvořák: “*New World*” *Symphony*
Alison Pearce (soprano), Josik Kok (baritone)
Reigate & Redhill Choral Society
Redhill Sinfonia/Peter Farrant

9 July
Buckingham Summer Festival
Parish Church of St Peter and St Paul, Buckingham
Fantasia on a theme by Thomas Tallis; Oboe concerto
Barber: *Adagio for Strings*
Elgar: *Introduction and Allegro*
Christopher Redgate (oboe)
The Orchestra of Stowe Opera
www.buckinghamsummerfestival.org/g/programme.html

10 July
L.S.O. St Luke’s, London
Flos Campi
Brett Dean: *Pastoral Symphony*
Beethoven: *Symphony No 6 in F, “Pastoral”*
Brett Dean (viola); Choir of London
Aurora Orchestra/Nicholas Collon

11 July
St Martin’s Church, Epsom
The Pilgrim’s Journey
Elgar: *O happy eyes; Love; My Love Dwelt in a Northern Land*
Finzi: *Seven Unaccompanied Part Songs*
Holst: *Four Part Songs; Songs of Land, Sea and Air*
Epsom Chamber Choir

16 July
Five Tudor Portraits
Walton: *Crown Imperial*
Delius: *Walk to the Paradise Garden*
Elgar: *In the South*
Christopher Purves (baritone)
The Chester Festival Chorus
The Royal Liverpool Philharmonic
Orchestra/John Wilson
www.chesterfestivals.co.uk

12 August
Three Choirs Festival – Worcester
Cathedral
An Oxford Elegy
Brahms: *Ein Deutsches Requiem*
Elizabeth Watts (soprano); William Dazeley (baritone); The Very Reverend Peter Atkinson (narrator)
Festival Chorus
Philharmonia Orchestra/Geraint Bowen

11 – 20 November
Hampstead Garden Opera,
Highgate, North London
The world premiere of a version of *Hugh the Drover* arranged for small orchestra with the kind permission and support of the Vaughan Williams Charitable Trust.
www.hgo.org.uk/next.htm

29 January 2012
Royal Festival Hall, London
Delius Anniversary Concert
The Lark Ascending
Elgar: *Enigma Variations*
Delius: *Cello Concerto; Brigg Fair*
Zsolt-Tihamér Visontay (violin)
Julian Lloyd Webber (cello)
Philharmonia Orchestra/Andrew Davis

3 February 2012
Symphony Hall, Birmingham
Scott of the Antarctic Centenary
Concert
Sinfonia Antartica; excerpts from *Scott of the Antarctic*
Cecilia McDowall: *Seventy Degrees Below Zero* (world premiere)
(with exhibition of photographs from the 1910 Antarctic Expedition)
Ben Fogle (narrator)
Holst Singers
City of London Sinfonia/Stephen Layton

8 March and 19 April 2012
Glasgow Royal Concert Hall
The BBC Scottish Symphony
Orchestra conducted by Andrew Manze continue their Vaughan Williams season:
Symphony No. 6 (8 March)
Symphony No. 4; Symphony No. 5; The Lark Ascending (with Jennifer Pike) (19 April)

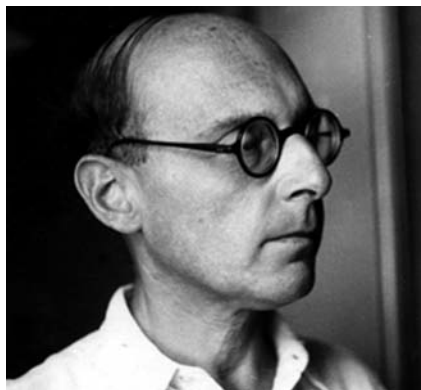
Members are welcome to contact me by email at archerypromos@btinternet.com. Forthcoming concert information should be sent to Tadeusz.Kasa@hotmail.com.

Karen Fletcher

Music You Might Like

Cecil Bloom

The classical tradition in Israel goes back to the first school of music established in 1910 in the early days of modern Jewish settlement in Palestine. An influx of musicians then settled there following Hitler's rise to power and there are now many Israeli-born composers. Standing above them all is Munich-born Paul Ben-Haim, the most representative of the composers who successfully added an oriental ingredient to the European musical tradition. Born Paul Frankenburger in 1897, he was well established before emigrating to Palestine in November 1933, where he changed his name to Ben-Haim. He died in 1984.



Paul Ben-Haim

He began making his mark in his new country with a string trio and two arias for soprano. His music is passionate but tender and pastoral and he has shown how Jewish, European and Middle Eastern folk songs and rhythms can be incorporated into a style that has produced an "Eastern Mediterranean" school of music. His *First Piano Suite* used Jewish Yemenite motifs and he also incorporated Sephardi (Spanish Jewish) and Persian motifs into songs. *Psalm 23* was the first of these songs followed by settings of *Psalm 121* and *Yefer nof* (Fair-Crested joy of the world), a poem in praise of Jerusalem. He used both traditional folk and liturgical melodies in Palestine's first major chamber work, a *String Quartet*, influenced by Ravel and Debussy. His *Clarinet Quintet* is another good example of his use of folk melodies.

His *First Symphony* (1940) is one of his most important works and was intended to be one "true to the spirit of our people and our land". Mahler's influence is evident, with a suggestion of a section of that composer's *Resurrection Symphony* in the opening movement that also contains a prayer mode commonly used by Jewish cantors in the Holyday services. The middle movement contains an Eastern prayer chant based on one from ancient Persia, and the tranquillity of this movement is in stark contrast to the angry mood of the final movement. France fell the day the symphony was completed, and Ben-Haim has said that it was his aim to have "the horrible terror of the forces of evil" leave its mark on the work. This is a generally underestimated symphony that deserves to be played more frequently. His *Second Symphony*, his longest orchestral work, came five years later. The title page is headed with a motto taken from a poem: "Awaken my soul with the dawn upon the peak of Carmel facing the sea", words unmistakably chosen to express the bright prospects of the work.

His 1949 *Piano Concerto* is a long and complex work and was followed by concertos for violin (1960) and cello (1962). The first movement of the former has patterns similar to some of Stravinsky's and the second contains strongly Jewish synagogue

music. An impressive cadenza begins the furious final movement. It has received critical acclaim especially from Jascha Heifetz and has been recorded by Itzak Perlman under the EMI label. The *Cello Concerto* is constructed on traditional lines. Yehudi Menuhin commissioned a *Sonata for Solo Violin* that Ben-Haim modelled partly on the sonatas of Bach and Bartók, but the work is Hebraic in character with a traditional Jewish dance in the final movement

Ben-Haim, like Vaughan Williams, used biblical texts a great deal. His so-called "religious" works include his first large-scale choral work in Palestine, a *Liturgical Cantata*. A number of psalms are included in the text. *Kabbalat Shabbat* (Friday Evening Service) was commissioned by an American synagogue. It has a similar plan to that of Ernest Bloch's more famous *Sacred Service* that covers the Sabbath morning service. He went to the Prophetic writings for a number of compositions. Three settings of verses from the *Song of Songs* were made in 1938 but, as a recent immigrant, he did have difficulty with Hebrew words. A cantata for mixed chorus and tenor is *The Vision of a Prophet* after the thirty-seventh chapter of the Book of Ezekiel, with its reference to "the midst of the valley which was full of (dry) bones". It is a profoundly moving work that brings out the drama of the Biblical narrative. *Hymn from the Desert*, scored for soprano, baritone, with chorus and orchestra took an ancient hymn discovered in the Dead Sea Scrolls as its central melody.

His greatest composition using Biblical motifs is the three movement *The Sweet Psalmist of Israel*. "David before Saul" is orchestrated for harp, woodwind, trumpets and horns and it invoked its composer's idea of David playing his harp to his King. King David's meditation forms the basis of the second movement and has some beautiful oriental melodies. *Psalm 134* is featured in the final movement, the spirit of which is exemplified by the manner in which the music rises step by step following the way the psalm used to be sung as its singers ascended the steps to reach the Temple Mount. It is majestic music that Leonard Bernstein has recorded with the New York Philharmonic under the Sony label. Ben-Haim's *lieder* compositions use a range of Hebrew texts including poems written by the great Hebrew poets. A lyric piece for three male and three female voices was also composed using sections of *The Rubaiyat of Omar Khayyam* in Hebrew translation.

Ben-Haim had some interest in Arabic music. One of three poems written by a young soldier killed in battle *Lo utsvah da'ati* (My mind has not yet been formed) was set using Arabic musical themes, and *Variations on a Hebrew theme* scored for piano trio has a melody of Bedouin origin. ♪

Letters

THE ORIGINAL LONDON

In the early 1990s I became fascinated by the possibility that I might someday hear the original version of *A London Symphony*. My CD collection already included the Henry Wood and Goossens recordings, both of which included some of the deleted sections, and I had the very fine Boult recording of the official final version. I had also heard Sir Adrian conduct the symphony at a 1971 Prom concert when I lived in London for six months.

In 1994 the *Journal* published a long article by me on the subject of restoring the score. I particularly mentioned the enthusiastic comments of Bernard Herrmann, who thought that some of the most magical moments of the original had been lost. I sent this article to Richard Hickox, who seemed the most likely musician to conduct the restored version. Ursula Vaughan Williams still refused permission. I also remember a long discussion about the symphony with Hickox in the underground tunnels of the Coliseum, just after he had conducted *Rusalka* for the English National Opera.

The rest of the story is well known, and culminates in the recording Hickox made in 2001 with the London Symphony Orchestra. Not long afterwards, I was in the enviable position of being able to congratulate Ursula when she came to Brisbane to attend a performance of *A Pilgrim's Progress*. This was initiated by her old friend, the former Covent Garden tenor Joseph Ward, who now teaches in Brisbane at the Queensland Conservatorium. This is the Conservatorium which was headed for many years by the late Anthony Camden, former principal oboe and Chairman of the London Symphony Orchestra.

What might not be known is that Hickox planned to give the first performance of the original score outside the U.K. with the Sydney Symphony in late 2009. His lamented and sudden death ended that venture, as no other conductor was found to conduct the performance.

Early in 2010 I spotted a planned performance of the symphony by the Queensland Symphony Orchestra in Brisbane. It was to be conducted by Paul Watkins, widely regarded as one of the brightest lights on the English conducting horizon. Immediately, I rang the Artistic Director of the orchestra, Richard Wenn, and asked if the original score would be used. At that time he was not familiar with the complex history of the work but as soon as I brought him into the picture he moved very quickly. He asked Paul Watkins if he would perform the original score and Watkins agreed with alacrity. I received an email from Stainer & Bell, the publishers of the complete score, giving me details of how a performance could be arranged. This, of course, I passed on to the orchestra.

So it was that on 18 September 2010, Watkins, fresh from conducting at the Proms, arrived in Brisbane to conduct what I suspect was the first performance of the original score outside the U. K. I recorded a fifteen-minute commentary for a Brisbane radio station on the day before the performance, as word had got around that I might know a little about it. The Queensland Symphony Orchestra shared Watkins' enthusiasm, and the performances of the symphony and of the *Tallis Fantasia* were beautifully realised. Sitting in the beautiful concert hall (of whose board I was the Founding Chairman) was particularly moving for me. I met Watkins a few days after the performance. He was clearly delighted

to have had the opportunity to conduct a performance that added a new page to Australian musical history. It shows what can happen as a result of an innocent letter to the *Society Journal*, even if it had taken sixteen years for my wish to come to fruition.

Donald Munro A. M.

Taringa, Queensland, Australia.

MORE...

Michael Williams' letter in the February 2011 issue regarding the two versions of the *London Symphony* was very interesting. In 2008 I attended a concert of the *London Symphony* which turned out, unexpectedly for me, to be the original version. This was rather disappointing as I prefer the revised version. The climax of the second movement, for example, is so different in the two versions that, as Mr. Williams suggests, they can almost be regarded as two completely separate pieces of music.

Across the Ralph Vaughan Williams Society generally there will be a range of views on this symphony. Some members will prefer the original version, others the revised, and others won't mind. It is not right or wrong to prefer a particular version, or neither. The issue is, when we book for a concert, how will we know what we are going to hear? Who decides which version is to be performed for a particular concert? Is it the conductor alone, or is there a wider discussion? Do we in the Society have any influence and, if so, what should we say?

These questions probably do not have simple answers!

Robert Shave

Herontye, West Sussex, U.K.

VAUGHAN WILLIAMS EMERGENT

Alan Tongue's disinterment of Vaughan Williams' early *Mass*, and Linda Hayward's article (Issue 50) "A Genius in the Making", suggest that interest is growing in music some of which the composer might have preferred to remain buried. However, as he didn't throw them away, we cannot be blamed for taking an interest in them, not only for signs of influence on him, and anticipations of later and greater things, but also for their own considerable merits. Some early songs and chamber music have been available in print for some time: Stainer and Bell are bringing out the *Cambridge Mass*; Faber has already published *Heroic Elegy and Triumphal Epilogue*.

Readers probably know that the *Heroic Elegy* was preceded by two other substantial orchestral pieces, both first performed by Dan Godfrey's Bournemouth Municipal Orchestra: *Serenade in A minor for Small Orchestra* and *Bucolic Suite*. These are being prepared for publication by the undersigned for Oxford University Press. These various publications may not constitute a uniform Complete Edition, but they will surely feed the appetite for further study and performance, and for understanding where Vaughan Williams came from and the path he travelled before works he felt able fully to acknowledge.

Julian Rushton

*Emeritus Professor of Music, University of Leeds,
Chairman, Musica Britannica.*

VAUGHAN WILLIAMS AT THE PROMS (OR NOT)

I thought members might be interested in the following email I sent to the *BBC Music Magazine*.

“We British express our patriotism, or lack of the same, in peculiar ways. In some areas it is expressed with great jubilation and panache and in others with reserve, and with regard to music with considerable reticence.

“I realise that the Proms is a festival of music in Britain and not a British Music Festival and neither should it become one. However the very meagre representation of native composers is hardly imaginable in a major music festival in any other country. There are a few plums in this season, Brian’s *Gothic* and the *Third Symphony* of Arnold Bax, but this looks more like tokenism than enthusiasm. Just something to keep the natives happy.

“The old jibe of ‘the land without music’ was true in the sense that our islands produced no major composer in the period stretched from Bach to Brahms, but around 1890 that changed. The twentieth century was a golden age of British music. The organisers of the Proms do not seem to appreciate this fact. That there is not a single work by Vaughan Williams, let alone one of his magnificent symphonies, is a disgrace.

“It is too late for this season but I do hope that in future seasons the organisers will compensate for past omissions.”

Brian Jaminson

Hanover, Germany.

MORE...

At the last A. G. M. there was a suggestion that an approach be made by the Society to the Controller of BBC Radio 3 with a view to achieving more broadcasts of Vaughan Williams works. My own view is that such an approach would be doomed to failure for two reasons.

Firstly it would be necessary clearly to demonstrate that Vaughan Williams *is* under-represented on the radio compared to other composers. How on earth would one set about doing this? (Incidentally what about poor Edmund Rubbra?)

Secondly, if my experience is anything to go by, Roger Wright would just ignore an approach anyway.

When the news first broke that there was to be a premiere of a newly discovered Vaughan Williams work (the *Cambridge Mass*) in early 2011, it became clear to me that many admirers of the composer would be denied the chance of hearing this, either because they lived too far away, or were unable to travel on the day. I therefore wrote to the Controller on 17 October (2010) asking whether the BBC intended to broadcast this important premiere live, or to record it and broadcast it later. As no reply appeared within about a month I wrote again on 12 November, this time with a stamped and addressed envelope enclosed. Again I was not favoured with even an acknowledgement. I tried posting a query on the Radio 3 website. There was no response. All I asked for was a simple yes or no answer.

I wrote again after the premiere (which I was unable to attend), thinking that if there were any contractual problems behind the lack of reply then they may have been sorted out. As half expected, I have had no reply at all.

On a different subject, but whilst I am having a go at the BBC I should perhaps record my disappointment to hear Sarah Mohr-Pietsch on

23 March, when introducing *The Lark Ascending*, saying that the piece was composed as Vaughan Williams watched troops sailing for the Western Front. I first read this tale in my doctor’s waiting room in the *Classic FM* magazine, in an article by Tony Palmer written at the same time as the release of *O Thou Transcendent*. I have found no evidence at all of the truth of the statement. Indeed, according to Michael Kennedy’s *Catalogue* the work had been sketched out by Vaughan Williams in 1913. World War I has nothing to do with it, apart from delaying its completion and first performance. When such inaccuracies get repeated, the uninformed end up believing them.

Michael J. Gainsford

Burbage, Leicestershire, U.K.

BRITTEN’S DIARIES

In case no one else has taken this up could I just point out that the reference by Benjamin Britten in his diary to a viola work by Vaughan Williams is to the *Suite for Viola and Small Orchestra* and not to *Flos Campi*. I suspected as much but was able to verify it by using the online *Times* Archive for 5 September 1935, which shows that a Promenade Concert was broadcast that evening including the *Suite* and Elgar’s *First Symphony*. The editor of Britten’s diaries seems to have made the assumption that the work was *Flos Campi*, perhaps not knowing the other piece. Incidentally, as Britten also criticised the playing of Lionel Tertis in the solo part, this might well have influenced his negative attitude to the *Suite* to some extent.

Robert Allan

Edgbaston, Birmingham, U.K.

MORE...

So Benjamin Britten had no regard for the music of Elgar, Vaughan Williams or Stanford. Interesting, therefore, that thirty-five years after his death, there are societies supporting the music of Elgar, Vaughan Williams and Stanford, but none in support of the music of Benjamin Britten.

C. J. A. Cope

Kings Nympton, Devon, U.K.

MORE...

I read February’s opening “From the Editor” with some amusement. The sheer arrogance of the remarks quoted (not to mention the stupidity) left me in no doubt that the writer had to be Britten.

In the 1960s, when I was first seriously listening to classical music and working out what my tastes were, I had a friend who helped out with the Aldeburgh Festival and was a great Britten enthusiast. He bemoaned my taste for “cow-pat” music and played me lots of Britten. I listened and loathed, especially the nasal whining of Peter Pears. I was very interested also in early music, and the guitar and lute playing of Julian Bream, but the final straw for me was Britten’s *Nocturnal*: contemporary music at its most ghastly. As well as favourite composers I have a list of least favourite: BB must be nearly at the top.

On a pleasanter note, may I share an experience with you? About a month ago I attended the funeral of a much loved and very elderly aunt. It was the first time I had attended a humanist service and it was most impressive and appropriate. I think Vaughan Williams would have approved. As we were leaving Barham Crematorium the closing music was *The Lark Ascending*, so very appropriate for one who had had a soaring spirit. We came out into one of those

beautiful late winter days of bright sunshine and the promise of spring to a gorgeous view across the Barham Downs with Vaughan Williams' music filling us. It was a moment I will treasure.

Michael Parker

Farnborough, Hampshire, U. K.

PUTTING THE RECORD STRAIGHT

Tony Palmer's film *O Thou Transcendent* includes the tale that Vaughan Williams cleaned public lavatories in Dorking. Rachel Farden, who was his occasional secretary, says that she had heard the story more than once. Later, as guest speaker at the Leith Hill Musical Festival and on subsequent occasions including radio, Tony Palmer repeated the story.

There are many stories emanating from Dorking which purport Vaughan Williams to be some kind of eccentric, simply because he wore baggy jumpers, collected old iron for the war effort, or followed cart horses to enrich his vegetable plot. The myth that he cleaned toilets is irritating on two counts. Firstly, because there is no evidence to support it, and secondly, and more importantly, because it makes him look like a crackpot which he clearly was not.

The story obviously morphed from an incident recounted in *Vaughan Williams in Dorking* (published by the Local History Group of the Dorking and Leith Hill Preservation Society) in which a friend of the family, J. Ellis Cook, called on Ralph's mother at Leith Hill Place. Ellis Cook asked Vaughan Williams why he hadn't taken part in the concert party or in the divisional theatre at Gavalanchi. Vaughan Williams replied that they were doing remarkably well without him and he thought that he would be useless under the circumstances.

It should be explained that those taking part either in the concert party or theatre were excused all other duties. However, Vaughan Williams told Cook that during the last three weeks he was in Salonika, he was doing latrine fatigues all the time. Rather than take advantage of his higher status, which he so easily could have done, Vaughan Williams with typical humility chose to share the lowliest and most unpleasant of duties with his fellow soldiers.

Tadeusz Kasa

Carshalton Beeches, Surrey, U.K.

BITTER SPRINGS

I recollect reading somewhere, and I have been unable to find where, that the 1950 film *Bitter Springs*, for which Vaughan Williams provided the music, was so poor that it had sunk without trace. I could vaguely recall seeing the film when it came out, but could remember nothing at all about it.

Well, if it did sink, it has now resurfaced, and is available either on DVD (released 2010) or as a download. Therefore it is now possible to hear how the music, already available since 2006 on Chandos, fits the action.

Before ordering the DVD I took time to look up Vaughan Williams in *Halliwel's Film Guide*. Going by the number of stars awarded to each movie, *49th Parallel* is rated highest (three stars). *Scott of the Antarctic* gets two, and *Bitter Springs* rather surprisingly gets one, but with some damning comments: "The thinnest of Ealing's attempts to make movies down under. Suffers from lack of pace and sharpness, as well as obvious studio settings." *The Loves of Joanna Godden* (which I quite like, film and music) gets no stars at all and is labelled

a "woman's picture". *Flemish Farm* is seen as "a tolerable flag-waver". The others, including *Coastal Command*, get no mention at all. I consider this latter one of the best of them all, not least because of the music.

The music for *Bitter Springs* was shared between Vaughan Williams (who just provided some themes) and Ernest Irving, who provided some of his own and arranged and orchestrated the lot. Sadly Irving gets no credit for this. It is easy to distinguish between the composers, and my own view is that Vaughan Williams was not on his best form here. Some of the material in the opening music is recycled, and appeared before in *Joanna Godden*, putting in a final appearance in the *Ninth Symphony*.

As to the film itself, I feel a great opportunity was lost. The plot does indeed lack pace, and meanders somewhat, and the ending is most unsatisfactory. One minute you are witnessing a stand-off between the Aborigines and the settlers, the next you see the Aborigines helping with the sheep-shearing. Still, once one has got over the sight of comedian Tommy Trinder riding a horse through the outback, one realises that the story is sympathetic to the plight of the Aborigine in the face of white settlement. This in many ways mirrored the plight of the American Indian, chronicled in numerous Western films. It's a pity that a better job wasn't made of possibly the only film recounting the Australian version.

Incidentally, Halliwel's allegation of studio settings is just not true. As far as I could discern, the whole of the movie was filmed outdoors in the outback, actually near Quorn, some way north east of Port Augusta, South Australia.

Despite its shortcomings, I found it well worth paying a very modest price to acquire this DVD to complete (well, almost) my set of films with music by Vaughan Williams.

Michael J. Gainsford

Burbage, Leicestershire, U.K.

A SPACE SAVER

I thought that members of the Ralph Vaughan Williams Society would like to know that Chandos is releasing Richard Hickox' Vaughan Williams Symphonies recordings in a new format, high-quality preloaded memory sticks, for the first time. The Vaughan Williams symphony collection will include a bonus interview with Richard Hickox and James Jolly.

Customers have a choice of purchasing the music files in Lossless FLAC or WMA, each offering sound of CD quality. Each memory stick comes loaded with the artwork, sleeve notes, and, where necessary, full texts and translations. Each stick will, in addition, offer all the tracks as MP3s, free of charge.

Memory sticks offer clear advantages over compact discs: first, they take up virtually no room at all, yet offer a huge amount of music; second, at £99-99, a vast quantity of music will be available for less money than the equivalent amount on CDs. A further advantage is that the music will transfer much faster to your computer than at current download speeds.

Other collections available on memory sticks include music by Elgar, Walton and Malcolm Arnold.

Paul Westcott

Press Officer, Chandos Records.

Concert Reviews

A CAMBRIDGE MASS

It was the privilege of many members of our Society to attend the world premiere of Vaughan Williams' doctoral work – henceforth to be known as *A Cambridge Mass*. It was performed at the Fairfield Hall, Croydon, on 3 March 2011, by the Bach Choir and the New Queen's Hall Orchestra under the baton of Alan Tongue. Alan rescued the work from the library in Trinity College, Cambridge, where it had lain in manuscript for over 110 years; it had not been forgotten, but it had not been performed, either.

The concert began with excellent performances of Parry's *Blest Pair of Sirens* and Elgar's "Enigma" *Variations*. They were both very enjoyable, though I found the moment where the timpanist traditionally plays a kettle drum with half-a-crown in the *Variations* unusually prominent. But never mind the minor composers; let's get on with the new work.

The Mass was written in 1898, and was submitted for Vaughan Williams' "Mus. Doc." He was coached for the examination by Charles Wood, and the requirements for the Mass included: there were to be sections for solo voices, and other sections for "eight real vocal parts". Specimens of canon and fugue were required, as well as a purely instrumental overture or interlude, the whole to be accompanied by a "full band". Accordingly, whatever the 45-minute work lacks in unity, it makes up for in variety. It opens with a 20-minute Credo for double choir and orchestra, followed by an orchestral Offertorium in sonata form. The Sanctus, accompanied by brass, organ and timpani, sets the words antiphonally between the two choirs. The orchestra joins in for a Hosanna fugue. The Benedictus is for four soloists with a reduced orchestra, and the Hosanna is repeated to bring the work to a conclusion.

What did it sound like? As expected, not a lot like the mature Vaughan Williams – but it didn't really sound like anybody else. The opening statement (described elsewhere as "interjecting brass and choral outbursts") was so emphatic that the sentiment was Berlioz to the socks: "Look chaps, I'm here. Watch this space!" Vaughan Williams wasn't cautiously practising his three point turns: he was writing confidently, and intended to make an impression.

The Credo ended with a very grand, Bach-like fugue, but perhaps this overstayed its welcome as it went through its academically-dictated hoops on the way to a majestic conclusion. The orchestral Offertorium, which reused one of the themes from the Credo, was a remarkable movement in its own right, well constructed and even memorable. The final section's shorter length and more segmental structure made the overall piece somewhat unbalanced, but offered us an unexpected foretaste of the *Mass in G minor* in the setting of the word "Benedictus", the one point of commonality between the two pieces.

One reviewer described the *Mass* as a competent academic exercise, but laboured and flat as an artistic creation. There is a point here: it's true that an Amen chorus goes on for "three times as long as it should" – but it's fascinating to realise that Vaughan Williams had to learn the language of Handel at this stage in his

career. Actually, I think he was having a bit of fun, not wholly unlike Dudley Moore's *Colonel Bogey* which becomes ever more desperate in its search for a conclusion.

So, spot the influences. Other reviewers have offered Bach, Brahms, Berlioz, Verdi, Mendelssohn, Schumann, Dvořák, Schubert and Turner (yes, the painter). Richard Morrison, in *The Times*, suggested that the *Mass* has qualities that are "unmistakably RVW: a boldness of declamation, striding bass lines that suggest a vigorous ramble, deft handling of big forces, and sympathetic treatment of voices (including a solo quartet). The spirit of the future giant is there, even if his unique language is as yet unformed."

Ivan Hewitt, in *The Telegraph*, wrote: "And yet how strongly VW's personality emerges. There's a rugged refusal of sentimentality, combined – in the final Benedictus – with a visionary quality which looks forward to the patient, quiet ecstasy of later works like *Pilgrim's Progress*."

This huge and complex work is not to be absorbed in a single sitting. It needs repeated listening and thought to place it in its context and understand how the style developed. A recording is planned, so we shall all have that luxury in due course. For now, my abiding memory is that bold opening statement – in the spirit of the portentous openings of both the *First* and the *Sixth Symphonies*. It is unlikely to become anybody's favourite, but it offers us a fascinating insight into the making of Doctor Vaughan Williams. Alan Tongue is to be congratulated on his realisation of a significant work.

John Francis

(with additional material by Martin Murray)

This is not the definitive review of the *Cambridge Mass*, as others more qualified will write better ones. Here, however, are some impressions.

Firstly, it should be pointed out that this is not a complete mass. There is no Kyrie, Gloria, or Agnus Dei for example. Vaughan Williams wrote a Credo, an orchestral Offertorium and then a Sanctus-Hosanna-Benedictus, this being enough to satisfy his academic tutors in 1899. The Bach Choir with their hundred-plus voices were well suited to the scale of the work, likewise the New Queen's Hall Orchestra. The vibrant acoustic of Croydon's Fairfield Hall proved that conductor Alan Tongue was justified in choosing it for his performance.

Vaughan Williams used the whole orchestra and choir confidently. The big question on everyone's lips is, does this work sound to us recognisably like Vaughan Williams? In my opinion the answer is no, although others may disagree. Where I think we can recognise the man himself is in the sensitivity with which he approached the subject. The Credo proclaims "Credo in unum Deum" boldly and assertively, then "Descendit de coelis" with

relief and gratitude. “Crucifixus etiam pro nobis” seemed angry, while the Sanctus played with just brass, organ and timpani was noble and pure. The young Vaughan Williams had used considerable skill in “feeling” the words and expressing them through the music.

Some notes in the programme describe how Vaughan Williams was not rated highly as a composer by his tutors in the 1890s. However, a letter from a G. McCleary to Ursula Vaughan Williams in 1953 said that “He gave an impression of latent power and a capable and original personality.” This sense of latent power comes through in the *Mass*. Impressive at times, at other times it is puzzling. Why, for example, the interminably long “Amen” at the end of the Credo?

Perhaps the most moving part of the evening was a brief address by Sir David Willcocks before the concert, where he reminisced about the 1954 Three Choirs Festival and the premiere of *Hodie* which was conducted by Vaughan Williams. Sir David related how they had exchanged words, and the wisdom of what Vaughan Williams said remains with him to this day. It seemed incredible to be present at another Vaughan Williams premiere in 2011, to hear a work which has truly been brought back from the dead.

Robert Shave

Anthony, my husband, and I were present at the world premiere of *A Cambridge Mass* on 3 March, and I wondered if you would be interested in the views of a member of the audience?

Firstly, it was a privilege to participate in this event, and secondly, a joy to hear one of Vaughan Williams’ earliest compositions. I do not wish to sound forward in thinking that Vaughan Williams had not yet found his own remarkable and distinctive voice. Despite this, the work was powerful and had evidence of contrapuntal writing to come. I did wonder if I heard a hint of the pentatonic scale, but I didn’t spot any modes. Difficult for me at the best of times!

I attend a music course and have learnt much about many aspects of classical music from our excellent tutor. On Sunday 6 March I was writing out a few notes I had taken at the performance of *A Cambridge Mass* for Tuesday’s meeting to show him. Concerning the Offertorium, I wrote “Brahms-ish with perhaps Schubertian rhythms. *Unfinished Symphony*? Imagine my surprise and delight when I read Richard Morrison’s review in *The Times* the following day: “That orchestral intermezzo sound like easygoing Brahms or Dvořák, with touches of Schubert’s *Unfinished*, while a distinctive triplet phrase evokes Berlioz.”

What a glorious touch to entrust *A Cambridge Mass* to the Bach Choir, given the composer’s close involvement with this illustrious group of voices. Alan Tongue, who conducted the New Queen’s Hall Orchestra, choir and soloists was surely the star of the show – looking a little like Sir Adrian Boult! We owe much to him, remembering his words in the *Society Journal* of October 2010: “...in the depths of the Cambridge University Library I have come across Ralph Vaughan Williams’ Doctor of Music exercise.”

Elizabeth Anne Webb

BIRMINGHAM YOUNGSTERS PLAY THE SIXTH

We were delighted, once again, to be in a packed Symphony Hall on Sunday 27 February for a concert by the City of Birmingham Symphony Orchestra’s Youth Orchestra. What a fantastic opportunity for these young musicians to play such a momentous work as Ralph Vaughan Williams’ *Sixth Symphony*! Christopher Morley wrote glowingly about the performance in the *Birmingham Post* giving deserved praise, particularly for the strings. We were really impressed with the sheer exuberance of the brass and woodwind and their precision. The thirty or more players acknowledged as helpers from the CBSO had obviously offered some splendid coaching for their protégés. It was delightful to see cellist Eduardo Vassallo’s two sons playing in the orchestra, with Diego as co-leader and Danny with the bass players. John Wilson was the excellent conductor. For the record, the other pieces played – to an equally high standard – were Claude Debussy’s *Prélude à l’après-midi d’un faune* and George Gershwin’s *Piano Concerto in F*, with soloist Leon McCawley.

Helen & John Rushton

A TORONTO FOURTH

There is a real Vaughan Williams crowd in Toronto now. Last year, when the Toronto Symphony Orchestra gave the *Fourth Symphony*, there were some gaps in the audience, but when the orchestra gave the same work on 23 March this year, repeated the following evening, the hall was almost packed. The Bruch *First Violin Concerto* and Britten *Peter Grimes Interludes* were both very well played. The Britten, a favourite with conductor Peter Oundjian, went better than ever, and the Bruch was lubricated perfection, and made me realise how careful Elgar was to style his own concerto’s melodic elaboration on Bruch’s. Soloist Karen Gomyo seemed a little unreal, almost robotic, every tiny chance at beauty deliberately teased out to its maximum ambit.

The second half started with John Estacio’s *Frenergy*, a piece that owes a lot to the John Adams of works like *Short Ride in a Fast Machine*, but it prepared us well for the seething power of the Vaughan Williams.

Peter Oundjian now has an absolute fix on this work, and this year’s performance was even more solid and insightful than last year’s. All the layers and byways were explored with uncanny concentration and the soft parts which sometimes seem to go by before you can register them seemed to be at the centre of the argument. The comfortless second movement was arresting in its enigmatic, troubled and suspicious atmosphere. The giant gear changes in the last movement, when the argument lurches its way back to the – oh horrors! – starting point, were wrenching in just the right way. The audience went wild after this. We all stood up after an initial stunned reaction, but Oundjian had a special surprise for us, and in this he went further to “sell” a specific composer than I have ever seen in Toronto.

Even before the start of the work, he had taken the microphone to tell us about the composer’s wartime experience as stretcher bearer, and opined that the symphony might have been the final self-purging of his own war traumas. He took time to point out the major landmarks, and flatly stated that the symphony was one of the major works of the twentieth century!

But the surprise came after the third curtain call when he stopped the standing, cheering audience, and took the microphone again

to tell us that he was loath to leave us in the emotionally uncomfortable place we were in, and reminded us of the beatific calm that Vaughan Williams was to evoke in his next symphony, while the doodlebugs and bombings were being unleashed on the nation. Then he turned around and conducted the third movement of the *Fifth*. It was perfect, and one of the best Vaughan Williams moments I have ever experienced live. And all this was recorded for an upcoming disc, so we will all be able to savour this remarkable concert for ourselves.

Michael Doleschell

A NEW YORK LONDON

One of the drawbacks to living in New York City (as I have done for nearly fifty years) is that, despite its excellent professional as well as amateur indigenous orchestras and the constant presence of world-class visiting orchestras, we get to hear very little of Ralph Vaughan Williams' music. I was therefore in seventh heaven recently when three of the composer's pieces were played here in just two days. Unable, alas, to be in several places at once, I passed up a performance of the *Symphony No. 4* (forgive me!) by the Toronto Symphony Orchestra in favour of a performance (free, contributions accepted; that may have been my deciding point) of the *Symphony No. 2* by the New York Repertory Orchestra under the leadership of David Leibowitz.

The concert took place on 26 March, to an almost full house at the Church of St. Mary the Virgin, an enormous edifice just off Times Square. The symphony was the second half of a programme that also included Humperdinck's Prelude to *Hansel and Gretel* and the *Violin Concerto No. 2* by Bohuslav Martinů, who is only slightly better known here than Vaughan Williams, even though he did teach at Mannes School of Music and lived for a while on West 58th Street. Soloist Susie Park and the orchestra gave what seemed like a peerless performance.

The *London Symphony* was given a surprisingly good performance. The acoustics of the enormous church were merciless – more so even to the brass than to the strings or winds – so there were ragged patches. What impressed me was that the hardest parts came over the best: those sections, in the second and fourth movements, where the conductor has to convey the ravishing inspiration that is inherent in the music (and well beyond the reach of most other composers) but can so easily be lost, or missed, or simply unimagined, so that the result can be leaden. Maestro Leibowitz got it right: strings and winds and imagination soared. The pickup orchestra, whose members play in groups wherever and whenever they are needed, wasn't quite good enough to bring total conviction to the entire performance, yet the conductor's conception of the piece was imaginative and impressive.

Oh, how I wish that the next afternoon's Vaughan Williams selection could have been of the *Fourth Symphony*. But the forces were a chamber orchestra, playing at St. Ignatius Episcopal Church on the Upper West Side of Manhattan, and their choice – besides Bach's *Third Brandenburg Concerto* (whose energy almost any group can make sound good), the *Adagietto* movement of Mahler's *Fifth Symphony* (which sounds schmaltzy even when played half-heartedly) and Elgar's *Introduction and Allegro for Strings* (which proved to be the concert's highlight) – was *Five Variants of "Dives and Lazarus"*. This is far from being my favourite Vaughan Williams piece, even when played

tolerably well, as it was here. Perhaps it needs a perfect or outstanding performance to be put across to my satisfaction. Anything less, as on this day, makes the piece drag on in its repetition and then, sounding at moments like an English *Danny Boy*, gets more than nostalgic (as one hears the piece described) to become even maudlin. Still, for us Vaughan Williams devotees (there surely must be a few in New York!) it was a rare opportunity to hear music that, suffice to say, is recognisably the work of this unique and venerable composer.

Martin Mitchell

EARTH, SEA AND SKY AT DORKING

A marvellous Vaughan Williams concert with the theme "Earth, Sea and Sky" took place at Dorking Halls, Surrey, on 2 April 2011. The London Gala Orchestra and Ashted Choral Society conducted by Paul Dodds performed first the *Norfolk Rhapsody No. 1* and *The Lark Ascending*, then after the interval the *Sea Symphony*.

The beauty of live music was demonstrated as the true dynamic range of the *Norfolk Rhapsody* was revealed, far more so than on a recording. The piece was a perfect choice as the "Earth" theme of the concert.

Next, "Sky". It was time for *The Lark* – enter the violin soloist, fifteen year-old Rebecca Baker, a pupil at the school where conductor Paul Dodds teaches. She strode in, a slender figure in a long cerise evening dress, the bold colour of which punched through the drabness of a Saturday evening in Dorking like a sign of the summer that will soon be upon us.

The orchestra led us through the opening bars, and Miss Baker's eyes closed as though entering a dream. Her lark rose with great confidence and dexterity, her face the essence of calm repose as she led us into her dream, in which it seemed that she was no longer in Dorking Halls but walking through a sunlit meadow. This was not the best *Lark* I have heard, my current favourite being Nicola Benedetti's as heard in the Proms 2010, but it was hypnotic and for one so young it was extraordinary. With more experience and maturity Miss Baker will surely find her own voice and express the music in her own unique way. At the end of the piece her eyes opened, she smiled as Paul Dodds turned to her and we were back in the room again. She shyly acknowledged the applause, made tracks to leave the stage, was ushered back to receive a bouquet, then left and was ushered back again to take more of the deserved applause. The third time she made good her escape – but we will definitely be hearing more from Rebecca Baker if she decides to pursue a career as a violinist.

After the interval was the *Sea Symphony*. There were a few problems in the weeks preceding the performance, a shortage of tenors, for one, and the baritone soloist withdrawing through ill health. Some more tenors and a new baritone were found, but a friend who sings in the choir told me of her anxiety that the complexity of the piece would cause problems.

She need not have worried. The symphony was a great success, thanks in no small measure to Paul Dodds, whose methodical preparation paid off. His understanding of the piece and control of pace throughout were second to none. The soloists also, Sally Harrison and Simon Thorpe, sang powerfully and dependably. The orchestra, as in the *Norfolk Rhapsody* earlier, truly expressed

the different moods of this work, the choir responding magnificently. As the soloists raised their voices for “O thou transcendent” and the choir answered, there was a sublime moment of unity which sent a shiver up my spine, a moment where a hundred and eighty musicians, singers and orchestra, were absolutely together and everything seemed right.

Before long the symphony was brought to a close and there was polite though sustained applause. Sometimes mere applause does not seem enough. After the performance my friend in the choir was exhausted from the concentration and was concerned about “mistakes” they had made. Well I didn’t hear any. My only gripe is that the Ashted Choral Society need more male voices to balance the overall sound.

In this concert we had been transported by the power of live music from the Broadland of Norfolk at dawn, through a summer meadow with lark song, to a beach at night, under the stars, then way beyond. Above all, this was an evening of achievement for the ordinary person – a shy violinist, a nervous chorister, a schoolteacher conductor. These people are not celebrities in the musical world but came together on this evening to reach beyond their everyday lives and create something special. If the ghost of Vaughan Williams still walks the Dorking Halls and looks in on performances from time to time, he will have been well pleased this evening.

Robert Shave

O TASTE AND SEE

In issue 47 of the *Journal* I gave a brief review of a performance by St Catherine’s Church Choir (Burbage) of the little-heard Vaughan Williams *Magnificat and Nunc Dimittis*. So for consistency’s sake at least I should mention another performance of a Vaughan Williams work by the same choir.

On Sunday 8 May the choir sang the short anthem *O Taste and See*, and a very good performance it was too. As for the *Magnificat and Nunc Dimittis* the choir was not at full strength, women far outnumbering men, but this seemed to detract little from the performance. The solo was beautifully sung by the soprano Sian Westmancote. Sadly the choir no longer has the boy trebles it had ten or fifteen years ago.

I have always found this piece most moving, but this was the very first time I have heard it live, which made it more moving still.

It detracted but little from my enjoyment to note that in the order of service the composer’s name had developed a hyphen.

Michael J. Gainsford

PROSERPINE AT THE E.M.F.

Having missed the world premiere of the *Cambridge Mass* earlier this year, I couldn’t let another one pass me by without losing my RVW street cred! So I journeyed through a wet and murky Cotswolds morning for the final day of the fifth English Music Festival and it turned out to be very much worth the effort.

I managed to make the morning violin and piano recital (Rupert Luck & Matthew Rickard), with yet three further world premieres

on offer: following the new edition of the Howells *Violin Sonata No.2* and the meaty *Sonata in E flat* by Ivor Gurney from 1918/19 we were treated to two very attractive and approachable works by contemporary composers, the world premiere of the bright and evocative *Sonatina* by Paul Carr and the dreamily atmospheric *Mirage* by Lionel Sainsbury, a gem of a piece that deserves wide circulation.

The evening concert was given by the Bournemouth Symphony Orchestra conducted by David Hill in the fullest Dorchester Abbey that I have yet seen – a situation that added to the atmosphere of the event and, I think, the quality of the sound as well. With orchestra and conductor on top form, we were treated to *Five Variants of “Dives and Lazarus”* in perhaps the best crafted and most satisfying performance that I can remember, and rendered even more delectable in the setting of the Abbey. Rich fare continued with the beautiful *Walk to the Paradise Garden* by Delius, the first half of the programme ending with the revival of York Bowen’s *Rhapsody for cello and orchestra* from 1927, powerfully played by Raphael Wallfisch – a work of considerable accomplishment that deserves further acquaintance.

The first work of the second part, Holst’s masterly but austere *Egdon Heath*, transported us to a world of almost monochrome dankness in the heathlands of Dorset – a place where time almost stands still – and is, to my mind, one of Holst’s greatest achievements.

Finally came the world premiere performance of Vaughan Williams’ *The Garden of Proserpine*, his first large scale piece for soloist, chorus and orchestra, dating from 1897/9. The B. S. O. were joined by the Joyful Company of Singers and soprano, Jane Irwin. Despite the CD now available from Albion Records, I had decided to keep myself in a state of innocence with *The Garden of Proserpine*. The concert performance was therefore my first encounter with the work and I was, happily, far from being disappointed. With its nihilist text by Swinburne (yes, the Company of Singers really needed to be Joyful), Vaughan Williams is here in his pre-Raphaelite mode (later encountered in such works as *The House of Life* and *Willow-Wood*). The choral writing is confident, imaginative and bright, and the orchestral writing gives us a rare glimpse of the pre-Ravel Vaughan Williams sound world. Yes, Vaughan Williams is holding Wagner’s hand occasionally (as were many other composers at the time – Elgar, Strauss, Bartók and Mahler for example), with some of his effects, particularly in the use of muted brass, reminding me even of early Schoenberg!

For its time, this work would have been quite revolutionary, set against some of the works being “churned out” by the likes of Stanford for the choral festival market, and it has a much more “continental” feel to my ears. However, it again bucks the misconception that Vaughan Williams was a bumbling amateur in orchestration and choral writing, even in this relatively early period. Whether or not *Proserpine* will become part of the Vaughan Williams canon with amateur and professional performers, we will have to wait and see.

The Garden of Proserpine gives us a fascinating glimpse of Vaughan Williams looking at a path and deciding not to venture along it, deciding instead so seek another and more original way forward.

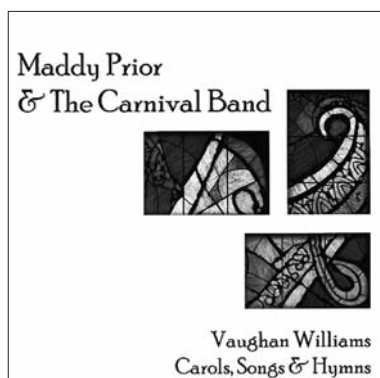
Graham Muncy

CD Reviews

Ralph Vaughan Williams: Carols, Songs and Hymns

Maddy Prior and the Carnival Band

PARK RECORDS PRKCD111



Two members give their views on this unusual Vaughan Williams disc.

From Robert Shave...

It was with some surprise that I received details of this new CD in a mailing from Park Records, better known for their folk-rock releases. It features Maddy Prior, for forty years the lead singer of Steeleye Span, this time collaborating with the Carnival Band. The band's skill at combining modern instruments with older ones such as the shawm and the recorder creates a very effective blend.

The CD booklet gives little information other than the words of the songs. In fact, there was more by way of background in the promotional leaflet I received. It refers to "Williams [sic], the great collector and composer of English music" and "his art and his unique ability to write music for the common man, for the spiritual and for the religious." The first collaborative CD by Prior and the Carnival Band was *A Tapestry of Carols* in 1986, where they performed the *Sussex Carol*, a Vaughan Williams discovery.

The words of the songs on the new CD range in age from *The Golden Carol* (15th century) to various nineteenth-century compositions such as *Linden Lea* by William Barnes and *Snow in the Street* by William Morris. Other pieces that will be familiar are from *Hodie*, *Sir John in Love*, *Songs of Travel*, *Ten Blake Songs* and *The Pilgrim's Progress*. On some songs Prior sings alone, and on others she harmonises with the other (male) band members. The first few pieces concern the birth of Christ, and Prior's delivery is gentle and maternal. As the CD progresses the songs deal more with the concerns of everyday life and prayer, and finally the theme of death appears, including Christ's crucifixion in *Into the Woods My Master Went*. In the middle of all this there is a "boys' night out" with the "Drinking Song" from *Sir John in Love*, performed by the male band members.

Perhaps my favourite is *Come Down, O Love Divine*, this recording of Prior singing with a string accompaniment so different from the roaring church organ in previous arrangements I have heard. The purity and simplicity of the sound seems truly to capture the humility of this piece, Prior's voice radiating a quiet passion and patient expectation. In *Linden Lea* too, she easily evokes the peace of the "woodlands flow'ry gladed", while later proclaiming

"I be free to go abroad" with a power and vigour that leaves no doubt that it would be inadvisable to stand in her way.

Listeners may be taken aback when they hear the "Woodcutter's Song" from *The Pilgrim's Progress*. So similar is the sound of Maddy Prior to that of the boy woodcutter it could almost have been taken directly from a recording of *Pilgrim*.

It is debatable perhaps whether Prior's voice still has the bell-like clarity that it had in the 1970s, but her soul is in the music, and her career path has been to explore and reveal to listeners the old songs of the British Isles. It is not surprising then, to see her journey meet with Vaughan Williams in this way, potentially unlocking his music for a new audience.

The fifty minutes of music on this CD pass very quickly and I recommend it to readers. It is not the last word in performances of Vaughan Williams' choral works but it is fresh and new, while at the same time connecting us with the old songs and ways of singing, as though we are listening to a group of local musicians in a pub. It is as authentically Vaughan Williams as a symphony in a concert hall. There is skilful and understated musicianship, heartfelt singing, and beautiful harmony. In the acknowledgements at the end of the CD booklet we find "Thanks to Bill Badley who first had the idea of performing *Linden Lea*." We are told no more by way of background or context, but I endorse the statement.

and from Norman Biggs...

Whilst this CD can not be considered a "classical" album it will not disgrace the library of any Vaughan Williams fan. Careful thought has been given to the selection and ordering of the songs resulting in a well balanced programme.

The bright and lively opening carol sets a good standard which is maintained throughout with interesting harmonies from the Carnival Band supporting Maddy's idiomatic vocals. The gentle and simple *Blake's Cradle Song* is quietly lovely. Hauntingly beautiful *Wither's Rocking Hymn* is a little gem and it is therefore all the more regrettable that only four of the twelve verses are included. Sung with gusto, the "Drinking Song" is performed by the band alone and this is followed by *Whither Must I Wander*. Here Maddy comes into her own: this is the sort of music at which she excels. Her traditional open vowels and highly flexible voice ensure that the music never becomes tedious. Intelligent and sometimes spare accompaniment frequently leaves the singer exposed, but she never falters, her very economic use of vibrato along with vocal dexterity allowing every word to be clearly heard. *Linden Lea*, arguably Vaughan Williams' most loved song, is rightly placed at the heart of the collection. Here the singer, in a fine arrangement, creates a magical atmosphere. From *Ten Blake Songs* comes *The Divine Image*, not easy, but Maddy makes a gallant effort and does it no injustice. Rarely do we hear *At the Name of Jesus* to the tune of *King's Weston* as here, which is a pity because the two certainly complement one another. The final track, appropriately, is *God be With You Till We Meet Again*. This is taken at a lilting tempo that suits it well, and it rounds off a very enjoyable fifty minutes of entertainment. The style of the

whole disc is much like what would have been heard in church, village hall or tavern in days past.

Coming from the folk tradition, these artists bring a freshness and vitality to the music which can sometimes seem lacking in a more formal approach. On a personal note, I find Maddy's voice quite captivating and the music endearing. As Vaughan Williams himself might have said, this is most definitely music for the people.

Ralph Vaughan Williams: *Songs of Travel*

with Lennox Berkeley: *Tombeaux*, Op. 14; Roger Quilter: *Four Songs of Mirza Schaffy*, Op. 2; Giles Swayne: *The Joys of Travel*, Op. 124; Benjamin Britten: *Quatre Chansons Françaises*
Benjamin Hulett, tenor; Alexander Soddy, piano
SAPHRANE S62611



I shouldn't have recognised *Tombeaux* as the work of Lennox Berkeley if no one had told me. Composed in 1926, it is one of the earliest fruits of the composer's studies in Paris with Nadia Boulanger. The texts of the five songs are typically impenetrable poems by Jean Cocteau. The word "Tombeaux" ("tombs") is used, as does Ravel in *Le Tombeau de Couperin*, in the sense of a monument. The first, to Sappho, is cold and austere, whereas the second, to Socrates, though preserving a certain French detachment, has much more English character in its harmonies and melodic line. The final song, to Don Juan, features some successful and entertaining Spanishry.

We tend to associate Berkeley with France, but hearing Roger Quilter's music to German words is more surprising. It shouldn't be, since Quilter, in common with several British composers of the period, pursued his musical studies in Germany. These four short songs are very lovely, and typical Quilter, highly melodious, with sonorous but not over-charged accompaniments.

Giles Swayne's *The Joys of Travel* was commissioned by Benjamin Hulett. It is a sardonic commentary on mass tourism. We don't encounter poetry such as "Haggard and pale, our bowels uneasy/Our armpits moist, our stomachs queasy" every day, even if many of us will be familiar with those early-morning airport symptoms. This first song is musingly sad, perhaps ironically so. The second, less distinctive musically, dissonantly describes the cramped conditions aboard a CheapJet flight, complete with "foul-mouthed yobs/All tanked up for a hard night's binge." Only in the third song is the real point of the work seriously established, as the poet and composer – one and the same – lament the destruction of the world's unspoiled and beautiful places by the invasion of tourists and high-rise hotels. Not a particularly original message, then, but succinctly made in an effective piece that must surely be a hit in recital programmes.

The fourth work on the disc doesn't sound much like Britten, but then most of it was written before the composer's fifteenth birthday. Britten's parents were, in their different ways, fully aware of their son's immense talent, but one wonders what they thought of his choice of texts, two by Victor Hugo and two by Verlaine, dealing with subjects such as the wisdom of old age and a small, insouciant child who sings as his mother lies ill. This is not a masterpiece, but there are many very beautiful moments. And the remarkable use of a snatch of French folk song at one point will have to suffice as an example of the young composer's willingness to use and assimilate diverse musical elements in the search for his own style.

British tenor Benjamin Hulett was a choral scholar at New College, Oxford. In 2003 he was the recipient of the Leith Hill Award, given annually to an outstanding singing student. His list of professional engagements is long and impressive. His voice places him firmly in the long and distinguished line of British tenors. We all have our favourites, but don't expect to be reminded of Pears, Langridge or Partridge, still less of Bostridge. No, there is a particular quality to this voice, a certain dramatic force, that puts me in mind of Martyn Hill, and praise doesn't come higher than that in my book. He sings with a marvellous sense of line, nothing is overdone, and his words are beautifully clear. One might question an interpretative detail here and there, but everything invites the listener's respect. The pianist, Alexander Soddy was also a student at Oxford. He plays with brilliant technical control, supports his singer with the utmost sensitivity, and has the uncanny knack of judging exactly when and how to take centre stage himself, even where it only amounts to a few notes.

Both artists are marvellously at one in the works described above, and the repertoire is so little known and satisfying that the disc can be recommended on that count alone. But we all have at least one *Songs of Travel* in our collection, and are probably fiercely protective of it, so is this one worth considering? In my view, the reply is a decisive yes. The first thing that strikes one about this reading is that it never allows us to forget that the protagonist is a traveller. Travelling can be hard and relentless, and there is a corresponding robustness about much of this performance that is quite unusual and very telling. Hulett does not hold back on climaxes – the very first song is a case in point – and at other times, such as the opening measures of "The Roadside Fire", what too often passes as Vaughan Williams prettiness is given more character, more grit. I don't think I've ever heard the beating of the "lights of time" in "In Dreams" more successfully evoked, nor has the song ever sounded more Schubertian than here. Hulett's masterly phrasing allows for a flowering of line in songs such as "Whither must I wander?", and his reading of the very last song is very moving indeed.

This disc, produced in part with support from the Lennox Berkeley Society, has been beautifully recorded in the New Hall of Winchester College. The booklet is very attractive, but for this reader – where did I put my glasses? – there is no substitute for black print on white paper. The accompanying notes are simple and informative, and the sung texts are printed, though only in the original language, rather limiting full appreciation of those in French and German. In spite of this, and whomever you favour in *Songs of Travel*, I recommend this disc with enthusiasm.

William Hedley

From the Chairman

How fortunate we have been to have the opportunity to experience not just one, but two Vaughan Williams world premieres within the last few months! *The Cambridge Mass* was written as part of the composer's doctorate, and though – obviously – an academic show-piece, was nevertheless a fascinating insight into the early compositions of the young Vaughan Williams. The *Garden of Proserpine*, meanwhile, was a glorious revelation of a composer in the process of finding his voice, and is full of the most gorgeous and deeply memorable music. Both performances were gratifyingly well attended, the first at Croydon's Fairfield Halls (preceded by a Society reception at which we were privileged to hear from both Michael Kennedy and Sir David Willcocks), and the second at the English Music Festival. I was overwhelmed by the response to that, our final, EMF concert. Not only had we Radio 3 on board, broadcasting the concert live, but so many people were keen to attend that it was only by aggressive stewarding and the procurement of every single spare chair in Dorchester-on-Thames (even taking plastic seats from villagers' garden sheds!) that we were able to fit everyone in. The concert was preceded by the joyful occasion of the launch of the CD of *Proserpine*, on our own Albion label. (The disc and concert shared the same performers in the main: the Bournemouth Symphony Orchestra, Joyful Company of Singers and Jane Irwin. Only the conductor was different, David Hill at the concert, Paul Daniel on disc.) I do urge members of the Society to purchase this disc if you have not already done so. It is surely the most significant of our Albion releases thus far, both in terms of the importance of the work, the standard of the music-making, and the striking beauty of the music itself. I can guarantee that you will not be disappointed!

The EMF as a whole was a hugely successful event, with several concerts (even in the large space of Dorchester Abbey) selling out and an immensely enthusiastic response from both audience and music critics. One of this year's highlights was a concert by EMF-regulars Oxford Liedertafel, who will be performing for us at the Society AGM later in the year. I am eager to hear their glorious renditions of Vaughan Williams once more – and to see you there enjoying them as well.

Em Marshall



Sir David Willcocks and Michael Kennedy, C.B.E., before the premiere of *A Cambridge Mass*.

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