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A COMPARATIVE ANALYSIS OF THE ROMANCES OF
RALPH VAUGHAN WILLIAMS

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A COMPARATIVE ANALYSIS OF THE ROMANCES OF RALPH VAUGHAN WILLIAMS

By

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ABSTRACT

By

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Ralph Vaughan Williams entered college during the height of Great Britain's Imperial Power. Throughout his life, Vaughan Williams served England as best he could during peacetime and war. In the first decade of the twentieth century, he traveled the English countryside collecting folksong from singers before it disappeared with their deaths. His intent was to give folksongs back to the English people through their publication. Vaughan Williams gathered these melodies at the same time he was searching for his compositional voice, and his early works reflect a strong folksong influence.

As he matured, Vaughan Williams assimilated elements of folksong into his own compositional style. A few years before his death, critics began to characterize his instrumental music as being based on quotes from folksong. Many studies have refuted this stereotype, determining that direct folksong quotes are only to be found in a small number of instrumental and orchestral works. However, these studies did find that Vaughan Williams assimilated folksong into his own individual idiom, along with music of the Tudors, organum, church music, and contemporary techniques.

The purpose of this document is to compare three Romances from Vaughan Williams' works for solo instrument and orchestra, including:

The Lark Ascending-Romance for Violin and Orchestra, the Romance in D Flat for Harmonica and Orchestra, and the Romanza from the Tuba Concerto. Items for analysis include: their linear structures, vertical sonorities and textural devices. Currently, only token analytical references about these works have been published in broad biographical studies and journal articles.

As anticipated, no direct folksong quotes were found in any of these works; however, some short figures were found to be in common with folksong and are described. The prominent feature in all three works is the linear or thematic material in the melodic line. Texture and timbral variation is an important means of achieving variety. Each work can be analyzed in a large-scale A B A' structure, with the Tuba Romanza being closest to a traditional sonata form. The middle sections of the other two works include new thematic material, which allows them to be classified as concertos in one movement.

This document also includes a biography and an overview of the orchestral style of Vaughan Williams. In addition, information about the premiere of each work and its reception is included, along with a short biographical sketch of Marie Hall, Philip Catelinet, and Larry Adler, the performers Vaughan Williams had in mind for each work. The appendices of this document include a discography for each work and a list of theses and dissertations completed on Vaughan Williams.

"He speaks his own language to the enrichment of the world's music."

...H. Walford Davies (1930)
Director of the School of Music at
the University of Wales

TABLE OF CONTENTS

LIST OF FIGURES

Chapter 1: Ralph Vaughan Williams Figurehead of English Music

Vaughan Williams became the leading figure in English Music by defining his nation's music through its cultural history and English language. He did this through the composition of folksong arrangements, ballet, operas, instrumental solo works, motets, symphonies, songs, and by providing music for special occasions. Vaughan Williams composed for the amateur and professional musician, in peacetime and during war. Through his lectures, music, writings and conducting, Vaughan Williams represented England throughout the world.

In a letter to The (London) Times in 1929, Vaughan Williams objected to negative press coverage of an upcoming concert, asking "Is it still necessary to segregate the British composer as if he were unfit?"[1] Vaughan Williams fought this characteristic view, that "music must be from another country to be good"[2] for most of his life.

At the turn of the twentieth century, music in England had been in a period of decline for 200 years. After 1850, musicians and composers began to take their art more seriously, which culminated at the end of the century with the emergence of Edward Elgar, Hubert Parry and Charles Stanford. In 1899, Elgar completed Enigma Variations, a European masterpiece, while Parry and Stanford were young college professors who were interested in developing a national style. Stanford looked to opera,

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[1] Ralph Vaughan Williams, "Music and British Music," The (London) Times (22 July 1929) 15.

[2] Ralph Vaughan Williams, "Address-to the International Folk Music Council," Journal of the International Folk Music Council 5 (January 1953) 7.

as no national company existed while Parry looked to develop a national style through the "products of crowds of fellow-workers."[3] Vaughan Williams would absorb their viewpoints through instruction and study of their works during his training years.

Several significant continental conductors and musicians visited London in the last decade of the nineteenth century. For example, Mahler conducted Tristan at Covent Garden, the primary concert hall in London. Hans Richter, who had been active for some time, became the first conductor of the newly established London Symphony Orchestra in 1904.

Henry Wood began to emerge as a leading English conductor after he started the Promenade Concerts, which were created to celebrate works by British composers. With the construction of a new concert hall, the Queen's Hall, English musicians began to sense a rebirth. However, composers knew that the nineteenth century operettas of Gilbert and Sullivan could not compete with the output of the continent.[4]

Ralph Vaughan Williams was born in 1872 to an upper middle class family in Gloucestershire. His mother was a niece of Charles Darwin, and unfortunately, his father died in 1875, when Ralph was only two years old. While growing up, Ralph played piano duets with his brother and sister and also took violin lessons when he was seven. His messy

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[3] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 8.

[4] Ibid., 1-2.

handwriting began when he was taught to write with his right hand, instead of his natural left.

Ralph's first music teacher was his Aunt Sophy Wedgwood, who gave him instruction in thoroughbass. His formal education as a youngster began in Brighton at Rottingdean, a prep school, where he studied Latin, Greek, piano and violin. After moving to Charterhouse in 1887, Vaughan Williams played second violin in the school orchestra, later switching to viola. Finding the arts "mildly encouraged," he organized a school concert. Afterwards, the math professor, James Noon, encouraged him to continue in music. Vaughan Williams later called them "the few words of encouragement" he received in school.[5]

In 1890, Vaughan Williams left the Charterhouse to enter the Royal College of Music, which had been created in 1883 after opening as a national training center for music in 1876. He hoped to study composition with Parry but was forced to wait until he had passed Grade V Harmony. His first composition teacher at the school was F.E. Gladstone. Through him, Vaughan Williams came into contact with Parry's text: Studies of Great Composers. After passing Grade V harmony, Vaughan Williams received instruction from Parry and learned about Parry's concept of loyalty to one's art, in which he thought that "a composer must write music as his musical conscience demands."[6]

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[5] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 27.

[6] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 13.

In 1891, Vaughan Williams entered Trinity College, followed by entrance to Cambridge a year later, where he would begin lessons on organ and studies in history. Holst and Vaughan Williams became close friends at Cambridge, often reviewing and commenting on each other's manuscripts of new music. While at Cambridge, Vaughan Williams studied composition with Charles Wood, who anticipated little success in music from Vaughan Williams.[7]

Vaughan Williams formed a choral society at Cambridge and continued to receive lessons at the Royal College of Music. He received the Bachelor of Music from Cambridge in 1894.

After graduating, Vaughan Williams returned to the Royal College of Music to study composition with Stanford, who apparently showed a strong dislike for the modal flavor of Vaughan Williams' music. At one point, Vaughan Williams was instructed to compose a waltz, and he composed a modal waltz.[8] Deciding that he was "too far gone with modes," Stanford decided to focus on Vaughan Williams' thick textures.[9]

His family was supportive of the career choice in music, but his Aunt Etty worried about his future since he could not "play the simplest

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[7] Ibid., 16. Professors at either institution did not have "sustained hopes" for a successful career in music.

[8] Wayne Cohn, "Ralph Vaughan Williams and Hymnody," The Hymn 19 (1968) 82.

[9] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 19.

thing."[10] The family had moved to Leith Hill and would later install an organ in the house for Vaughan Williams to practice on.

Vaughan Williams began his only performance position as an organist at St. Barnabas Church in 1895. He was quite unhappy with the quality of the choir and music in general at the church. During his tenure, which lasted until 1899, he formed a lifelong agnosticism.[11]

After marrying Adeline, the couple took a honeymoon to Berlin in 1897, where they were able to see Richard Wagner's Der Ring des Nibelungen. Heinrich von Herzogneberg advised Vaughan Williams to take some composition lessons with Max Bruch, who was interested in folksong. Bruch enjoyed Vaughan Williams' love of the flatted seventh, and the two quickly established a friendship.

Adeline and Ralph lived in London from 1898 to 1902, while Vaughan Williams finished the requirements for his Doctorate at Cambridge. The works written while he was a student were believed lost until they were found after his death.[12] They are mostly songs, likely due to their ease of performance as permanent instrumental groups were

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[10] Ibid., 12-13.

[11] Ursula Vaughan Williams, "Ralph Vaughan Williams and Folk Music," English Dance and Song 45 (1983) 16.

[12] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 21.

generally lacking at the time. They demonstrate that melody was his "primary interest from the beginning."[13]

One of his most popular songs, Linden Lea, was likely premiered at the Hooten Roberts Choral Society outside of Yorkshire in 1901. It was also the location where many of his works were first heard outside of the Royal College of Music and Cambridge. Songs of Travel was his greatest achievement at the time. The modal cadences and voiceless choir, depicting the moaning of the wind, drew much attention.

The James Allen Girl's School at Dulwich appointed Vaughan Williams to his first teaching post in 1902. Also in 1902, Vaughan Williams wrote "A School of English Music" for the inaugural issue of The Vocalist. In the article, Vaughan Williams argues that the composer must express himself before turning to folksong. He would go on to give six lectures dealing with the history of folksong through the Oxford University extension lecture series. In these lectures, Vaughan Williams concluded that the personal style of English musicians must be what a national style is based on. Further, that genuine musicianship was lacking in England as the current output reflected "clever craftsmen," who lacked the sincerity of folksingers.[14] His articles for The Vocalist also included thoughts on Beethoven, Palestrina, national music, and English music.

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[13] Ursula Vaughan Williams, "Ralph Vaughan Williams and Folk Music," English Dance and Song 45 (1983) 76-7.

[14] Ibid., 30-34.

In 1899, Cecil Sharp began collecting folksong in the countryside and would later meet Vaughan Williams in 1900. However, Sharp does not mark the beginning of folksong collecting in England. Lucy Broadwood, who had been born into a family of piano builders, began collecting in the 1880s. Prior to Lucy, however, her uncle, John Broadwood, had published Old English Songs as Now Sung by the Peasantry of the Weald of Surrey and Sussex in 1843.

In 1898, Lucy Broadwood, Cecil Sharp, J.A. Fuller Maitland and Frank Kidson founded the English Folk Song Society. The methodical collection of folksong began with the formation of this organization, whose aim was the preservation of traditional song. Sharp defined folksong as the "product of oral transmission, shaped by continuity, variation and selection."[15] As secretary, Broadwood received all of the folksongs and materials collectors submitted for publication.

Collectors determined that the educational reforms of the 1870s and the Industrial Revolution were changing village life. The children, as they grew up, were not learning the folksongs of their parents and grandparents. Singing was seen as a practice for the illiterate and frowned upon by the educated academics. Carl Engel, after traveling through England in 1878, claimed that the "country people of England were not in the habit of singing." Vaughan Williams would later say, "He

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[15] D. Atkinson, "Resources in the Vaughan Williams Memorial Library," Folk Music Journal 8 (2001) 96.

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had not searched in the proper places."[16] Vaughan Williams and the other collectors resurrected these songs; an act that rejected the notion England had no folk tradition and proved this tradition was different from the rest of continental Europe.[17]

After collecting Bushes and Briars in 1903, Vaughan Williams began a lifetime of folksong collecting and notating, which eventually totaled over 800 folksongs. Though he would continue to notate songs throughout his life, his primary period of collection was from 1903 to 1913. He started by riding his bicycle to small towns and villages in the countryside, worried that these "beautiful melodies" would disappear forever with the deaths of singers. He urged county councils to assist with folksong collection, as he was concerned that collecting in England had started later than other countries. Eventually, he decided that the English Folk Song Society should direct the effort.

As Vaughan Williams discovered folk melodies, he said, "Here's something which I have known all my life-only I didn't know it."[18] He found a native "music of peasant England,"[19] which Vaughan Williams believed reflected the cultural history of England. His own character was deeply affected by folksong; it became part of his compositional voice.

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[16] Ralph Vaughan Williams, "English Folk-Song: a Lecture," The Musical Times 52 (February 1911) 101.

[17] Henry Raynour, "Influence and Achievement," The Chesterian 30 (Winter 1956) 66, 74.

[18] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 19.

[19] Ursula Vaughan Williams, "Ralph Vaughan Williams and Folk Music," English Dance and Song 45 (1983) 15.

Vaughan Williams viewed folksong development as a process of refinement through history. As folksong passed from singer to singer, the best variant survived to be collected. The imagination of a community is contained in these folksongs that successfully survived exchange from singer to singer.[20] These variations developed orally and could not be found in a written text. When choosing songs for publication, he picked the variant that was the most accessible for public consumption and the most coherent.[21] However, this may have sacrificed strophic variations.[22]

The intent of collecting and publishing, in Vaughan Williams' view, was to give folksongs back to the people. Later in his career, his methodology of determining the most coherent version led to criticism over whether he had ignored versions that failed to fit a pre-conceived notion.[23] Further, that he had altered the text to fit his preferences in the 1908 publication of The Folk Songs of England.[24]

Vaughan Williams had an interest in folksong from the time he was a youngster. He began collecting at the same time he was searching for his own compositional voice and found a connection with their modal

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[20] Ralph Vaughan Williams, "English Folk-Song: a Lecture," The Musical Times 52 (February 1911) 102.

[21] Byron Adams and Robin Wells, eds., Vaughan Williams Essays (Aldershot, England: Ashgate Publishing, 2003) 113-4.

[22] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 124.

[23] Ibid., 118. However, his attitude seems to reflect an interest in accuracy.

[24] A.E. Dickinson, Vaughan Williams (London: Faber and Faber, 1963) 102.

and melodic structure. He used them to "recover [an] English accent" of the past and incorporated the accentual patterns into his musical style. [25]

In The Fen Country was his first conscious attempt to use a folk melody as an outline for an original composition. The harmony showed influence from the chromaticism of Richard Strauss and the diatonicism of George Butterworth. As his career progressed, however, folksong is what stimulated his orchestral style.[26]

In 1904, plans were underway for the creation of a new English Hymnbook by Percy Dearmer and Cecil Sharp. They were in need of an editor for the project and Sharp suggested two people: Canon Scott Holland and Vaughan Williams. Dearmer decided to approach Vaughan Williams first. After accepting the offer, Vaughan Williams spent two years gathering tunes and hymns for the book.

The English Hymnal was published in 1906. Vaughan Williams continued the Anglican tradition of transforming folk melodies into hymn tunes. Not only was this an Anglican practice, but Vaughan Williams believed that local parishes of the early Catholic Church did the same thing when constructing chant melodies.[27] According to Vaughan

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[25] Wilfrid Mellers, "Recent Trends in British Music," The Musical Quarterly 38 (April 1952) 187.

[26] Heirs and Rebels, Ursula Vaughan Williams and Imogen Holst, eds. (London: Oxford Univ. Press, 1959) 79-83.

[27] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 33-34.

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Williams, folk melodies had to be adapted to fit correct syllable counts[28] and molded into a strophic formula, as the hymns were intended for congregational use. Vaughan Williams contributed four original tunes to The English Hymnal under "Mr. Anon."[29]

Vaughan Williams' intent with The English Hymnal was "to print the finest versions of every tune, [but] not necessarily the earliest."[30] On its fiftieth anniversary of publication, Vaughan Williams said he decided to be "thorough, adventurous and honest," after accepting the offer to be its editor.[31] Vaughan Williams also included carols from the Middle Ages in the collection.

Besides gathering folksongs and hymn tunes, Vaughan Williams took an active role in researching music from England's past, specifically music of the Tudors. In 1902, he was asked to edit some "welcome songs" for the bicentennial Purcell celebration, which allowed Vaughan Williams to explore some rare manuscripts. From them, he came into contact with their contrapuntal textures, free rhythms and unbalanced

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[28] Byron Adams and Robin Wells, eds., Vaughan Williams Essays (Aldershot, England: Ashgate Publishing, 2003) 114.

[29] Wayne Cohn, "Ralph Vaughan Williams and Hymnody," The Hymn 19 (1968) 84.

[30] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 66.

[31] Heirs and Rebels, Ursula Vaughan Williams and Imogen Holst, eds. (London: Oxford Univ. Press, 1959) 38.

phrases.[32] He also became interested in the music of William Byrd and began incorporating "fantasia" and its structures in instrumental works.

Along with his sister Margaret, Vaughan Williams helped establish the Leith Hill Music Festival in 1905. The goals of the festival included: raising the standard of amateur music sung in towns and villages and increasing the choral repertoire by commissioning English composers to write new works. Conducting at Leith Hill and other festivals was very important to Vaughan Williams due to his lifelong belief that the musical health of a nation was found in community music participation, rather than the concert hall.[33] When eighty, Vaughan Williams continued to conduct at these festivals, and was conducting the Passions of J.S. Bach at the Dorking Festival. He would only miss conducting at one Leith Hill festival in 1958.

Vaughan Williams' mature musical style began to emerge between 1905 and 1907. Even though Toward the Unknown Region was met with considerable applause at performances, Vaughan Williams was concerned that it and other works sounded "lumpy and stodgy." Vaughan Williams felt the need for further training and decided to pursue some "French

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[32] Neil Butterworth, Ralph Vaughan Williams: a Guide, (New York: Garland Publishing, 1990) 68-9.

[33] F. McKay Martin, "Vaughan Williams and the Amateur Tradition," Musical Opinion 107 (July 1984) 8. Vaughan Williams quoted from National Music and Other Essays.

polish." Michael Calvocoressi suggested lessons with Maurice Ravel, which Vaughan Williams undertook in 1907.[34]

Instrumental music was gradually introduced at the choral festivals, which grew and began to dominate English musical life. In terms of premieres, the festivals grew to match the Royal College of Music and the Royal Academy of Music in importance. The two schools, however, supported the festivals and did not view them as competitors.

By 1910, instrumental music had become a part of all the large festivals. Vaughan Williams' first symphony, A Sea Symphony, and Fantasia on a Theme by Thomas Tallis were both premiered at the Three Choirs Festival in Gloucester that year. These premieres signified a gradual shift in importance from choral to instrumental music in England.[35]

As war spread in 1914, many musicians, including Vaughan Williams who was 42 at the time, volunteered for service. Vaughan Williams, after failing the physical for flat feet, was assigned to the Royal Army Medical Corp. Working with an ambulance unit, he helped collect the sick and wounded. Eventually, the unit was moved to Greece, where Vaughan Williams recruited soldiers to sing in a choir and taught them

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[34] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 88-90.

[35] Byron Adams and Robin Wells, eds., Vaughan Williams Essays (Aldershot, England: Ashgate Publishing, 2003) 257.

folksongs and Christmas carols "on the slopes of Mt. Olympus."[36] He communicated his location to Adeline by sending her a scale in the Dorian mode.[37]

Vaughan Williams, desiring to contribute in a more useful manner, was able to find someone in authority to arrange a transfer so he could become an artillery officer.[38] After training, he was sent to France, but the war ended before he saw any action. After peace became established, Vaughan Williams was made Director of Music in B.E.F. France. He organized nine choral societies, an orchestra, a band and three classes on music. He was demobilized in February 1919.[39]

Vaughan Williams lost several friends in the war, including: F.B. Ellis, Cecil Coles, Ed Mason and Denis Browne. The one loss he felt more than all others was George Butterworth, whom the second symphony is dedicated to. Butterworth and Vaughan Williams had collected folksongs together, and it was he who suggested to Vaughan Williams to compose a second symphony. However, Vaughan Williams was relieved that Ravel, who served at the front, was still alive.

During the war, Maud Karpeles, a folksong associate and friend of Vaughan Williams, went with Cecil Sharp to collect folksongs in the

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[36] Ursula Vaughan Williams, "Ralph Vaughan Williams and Folk Music," English Dance and Song 45 (1983) 16.

[37] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 123-4.

[38] Ibid., 124-5.

[39] Ibid., 130-1.

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Appalachian Mountains of the United States. After Sharp's death in the middle of the 1920s, she would play a decisive role in maintaining the English Folk and Dance Society. During the 1950s, Karpeles returned to the same families she had collected from then and found folksong was not sung by their children.[40]

After the Great War[41], several important British music institutions took shape. The British Music Society was established to coordinate British Musical Activities. A.H. Fox Strangeways began publishing Music and Letters. The British Broadcasting Corporation was founded in 1922. The spread of radio, however, weakened the festival system by encouraging passive listening by the audience.

The Carnegie United Kingdom Trust, formed in 1914, was awarding grants to unknown British composers and financed the publication of a ten-volume edition of Tudor music. At the Royal College of Music, Hugh Allen became its director and Adrian Boult took charge of the orchestra. Both Allen and Boult would look to Vaughan Williams for guidance on fostering English music.

After demobilization, Vaughan Williams revised A London Symphony and The Lark Ascending. He continued work on three operas and the Pastoral Symphony. Hugh Allen invited him to come teach at the Royal College of Music, which he accepted and remained at for twenty

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[40] D. Atkinson, "Resources in the Vaughan Williams Memorial Library," Folk Music Journal 8 (2001) 90-93.

[41] World War I.

years. Vaughan Williams took over directorship of the London Bach Choir from Hugh Allen in 1920. In 1919, Oxford University awarded Vaughan Williams an Honorary Doctorate of Music.

The Leith Hill Festival and the Bach Choir were the center of Vaughan Williams' life. He also directed the Handel Society from 1919 to 1921. At 46, he was considered a senior composer, but Elgar was still considered the statesman of English music. Vaughan Williams began to update The English Hymnal and started a new association with Herbert Foss, who was at Oxford University Press. Oxford founded a music department in 1924 under Foss, and he urged Oxford to publish all of Vaughan Williams' new compositions, which began with Sancta Civitas.

In the 1920s, Vaughan Williams wrote three important works for military band, including: English Folk Song Suite, Sea Songs and Toccata Marziale. The first two are based on folksongs and include quotations. In addition, Sea Songs was likely the final movement of the Folk Song Suite and removed by the publisher. Toccata Marziale, however, is a completely original composition.

Sharp and Stanford both died in 1924. Adeline was stricken with arthritis in 1927, and the couple was forced to move from the large house at Cheyne Walk, where they had resided since 1904. They moved to The White Gates in Dorking, a house that Adeline could get around in more easily. Vaughan Williams was forced to give up directorship of the Bach Choir and would miss living in London until he returned late in life.

The BBC Symphony Orchestra was formed in 1930, and the London Philharmonic was formed in 1932. These new organizations caused a reorganization of all the orchestras in London. Vaughan Williams had a long friendship with Adrian Boult, director of the BBC Symphony, who took over directorship of the Bach Choir after he left. Boult premiered Vaughan Williams' Third Symphony in 1922, and would go on to premiere many more new works. Boult was committed to performing new music and became know as a champion of contemporary British works. Through his performances on the radio, he helped shape the musical taste of England.[42]

When conducting Vaughan Williams' works, Boult often changed the tempo markings, which the composer admitted often worked better.[43] Boult and Allen were part of a small circle of people who heard piano renditions of new works as they were being completed. Boult described Vaughan Williams' works as "fresh and vital music, magnificent." Critics looked to Boult to reveal the nation's music to the public.[44]

Boult directed two separate recordings of all nine of Vaughan Williams' symphonies. The first set, released on Decca, was completed with the composer present for all but Symphony no. 9. The second set was released on EMI. Boult premiered Five Variants on Dives and Lazarus

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[42] Michael Kennedy, Adrian Boult (London: Hamish Hamilton, 1987) 299.

[43] Ibid., 105.

[44] Ibid., 61-4.

at the 1939 World's Fair in New York City, which Vaughan Williams composed for the occasion. Unfortunately, Boult's personal library of scores was destroyed during World War II,[45] a loss including many of the composers' indications and notes. Boult conducted Vaughan Williams' funeral service in Westminster Abbey after the composer died in 1958.

In 1932, Vaughan Williams began a series of lectures at Bryn Mawr College in Pennsylvania. These lectures would later be published in National Music, which included topics on the origins of music, folksong and its evolution, nationalism in music, and the influence of folksong on the church and tradition. On his return trip to England, he stopped in New York where Archibald Davison introduced Vaughan Williams to Serge Koussevitzky. Vaughan Williams was invited to hear one of his works played by the New York Philharmonic in rehearsal, and chose Fantasia on a Theme of Tallis. Though scored for mostly strings, a majority of the orchestra remained for the rehearsal.[46]

Job, A Masque for Dancing contributed to the establishment of British Ballet. Vaughan Williams hoped to have Serge Diaghilev choreograph the performance, but he declined. At the suggestion of Edward Elgar, Vaughan Williams began work on Five Tudor Portraits, whose text was written by a Tudor poet, John Skelton. The Fourth

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[45] Michael Kennedy, Adrian Boult (London: Hamish Hamilton, 1987) 189-90.

[46] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 191-2.

Symphony was received as a "violent utterance" that confused the audience and critics, who did not understand the harsh idiom.[47]

Elgar died in 1933, but a closer loss was that of Gustav Holst in 1934, who died after a failed operation. Vaughan Williams relied on Holst's opinion of his new ideas, stating: "What are we to do without him?"[48] The two had exchanged manuscripts for years and Vaughan Williams looked to composer Gordon Jacob (1895-1984) for guidance after Holst's death. Vaughan Williams directed an effort to build a music extension at Morley College, which was to be dedicated to Holst.

Vaughan Williams received the Order of Merit in 1938 for his distinguished contribution to music. He is one of only three composers to receive the award, given on authority of the Queen of England. He would also receive an Honorary Doctor of Law from the University College at Liverpool. He composed Flourish and Te Deum for the coronation of George VI. The royalties Vaughan Williams received from his many compositions provided him with a comfortable living.

Though political tensions increased throughout Europe in the 1930s, Dona Nobis Pacem is the only work that reflected the times. It was a plea for peace that juxtaposed a Latin Mass with English poems by Walt Whitman. Vaughan Williams met Kodály in 1937, and Five Tudor Portraits

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[47] Michael Kennedy, Adrian Boult (London: Hamish Hamilton, 1987) 243.

[48] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 200.

was premiered in the same year. He also wrote Serenade to Music for Henry Wood, a work that called for sixteen specific singers.

In 1938, Vaughan Williams accepted the Shakespeare Prize from the University of Hamburg in Germany. The prize was designed to bring the two cultures closer together, but Vaughan Williams was hesitant to accept the award, feeling that "honors from Germany are not what they were."[49] Vaughan Williams accepted, as he had determined the offer was for the honor of all English artists.

In December, after the start of Nazi oppression against musicians, Vaughan Williams joined the Dorking Committee for Refugees from Nazi Oppression. After the outbreak of war, he gave up his post at the Royal College of Music to help contribute to the war effort. Vaughan Williams composed music for everyday life in the time of war, including Household Music, which could be played on any instruments available, and Six Choral Songs to be Sung in the Time of War. He was appointed Chairman of the Home Office Committee for the Release of Interned Alien Musicians.

The Director of London Films asked him to compose music for the movie 49th Parallel, a patriotic film. This led to subsequent requests for music to Coastal Command, The People's Land and Flemish Farm. These films helped portray Vaughan Williams' personal vision of Britain: that of championing civil liberties and resisting tyranny. He was able to unite

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[49] Ibid., 218.

this vision with pastoral music in the 49th Parallel,[50] and continue composing in Dorking during the war, as the bombing runs were not near his home.

Vaughan Williams celebrated his seventieth birthday in 1942 as the acknowledged leader in English music.[51] He became President of the Committee for the Promotion of New Music, and earlier that year he received the Gold Medal of the Royal Philharmonic Society. Designed in 1871, the medal contained a portrait of Beethoven along with the name of the recipient and year awarded. It is not an annual award, rather only given to "the greatest musicians of the day."[52]

In 1943, Vaughan Williams arranged an English version of the Mass in B Minor by J.S. Bach and had the London Philharmonic Orchestra perform the first read through of his Fifth Symphony. The musicians immediately recognized the quality of the work.[53] It was dedicated to Sibelius and Vaughan Williams conducted the premiere in June.

In 1944, the BBC commissioned Vaughan Williams to compose a work celebrating the end of the war that reflected all nations fighting on the allied side. Thanksgiving for Victory was recorded that year, with Boult conducting, and played shortly after the armistice in 1945.

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[50] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 144-5.

[51] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 260.

[52] Ates Orga, The Proms (Newton, England: David & Charles, 1974) 89.

[53] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 253.

Roy Douglas began helping Vaughan Williams prepare his scores in 1944. Douglas later wrote that Vaughan Williams spent a lot of time working to get all details to his satisfaction. Vaughan Williams often told a joke that Douglas wrote his music, but this led others, such as Eric Blom, to hypothesize that someone else was in fact scoring his works. Douglas, however, did copy out scores and "only scores in [his hand] can be trusted in later years." [54]

After the Second World War, Ralph Vaughan Williams was considered the "Grand Old Man of English Music." He was the undisputed leader of English music, but disliked the phrase because he did not feel old or grand.[55] He celebrated his fiftieth wedding anniversary in 1947 and wrote a motet for the dedication of the Battle of Britain Chapel. For his seventy-sixth birthday, Vaughan Williams wrote a chant.

In 1948, he received only enthusiastic support for his Sixth Symphony after the premiere. Later, John Barbirolli recorded the work with the Hallé Orchestra. Barbirolli admired Vaughan Williams' music and the two began a friendship that lasted throughout Vaughan Williams' lifetime. Vaughan Williams liked Barbirolli's interpretations of his scores and dedicated his Eighth Symphony to him.

Vaughan Williams continued to meet new friends, such as the Rev. George Chambers, through his interest in folksong. Chambers was

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[54] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 286-9.
[55] Ibid., 291.

writing a book on plainsong and Vaughan Williams wrote the preface where he said that musicologists who could not see that plainsong was derived from folksong were "bat-eyed."[56]

Ernst Irving contacted Vaughan Williams about composing music for a film detailing Capt. Robert Falcon Scott's voyage to the Antarctic, to be titled Scott of the Antarctic. Vaughan Williams was shown a few stills and was able to compose the music with only these images. He used a wordless soprano to convey the cold emptiness, which caused some concern, but Irving later determined it worked well as a backdrop to the movie. Vaughan Williams reworked the material into his Seventh Symphony.

Vaughan Williams also completed a morality titled Pilgrim's Progress, which he had worked on for many years. The work received mixed reviews, but E.J. Dent called it "the greatest and most deeply moving contribution of modern times to the building-up of a national repertory of musical drama."[57]

By 1951, Vaughan Williams knew that he was losing some of his hearing. Another difficulty was the passing of Adeline, who had suffered from arthritis for 25 years. He asked Ursula Wood, later to be his second wife, to help manage his affairs.

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[56] Ibid., 308.
[57] Ibid., 314.

In the year before his eightieth birthday, Winston Churchill presented him with an Honorary Doctorate in Music from the University of Bristol. In 1952, everyone in England celebrated the composer's birthday, and many articles and tributes were written for the "Grand Old Man." The (London) Times declared that Vaughan Williams' music resides in "Britain's sea, metropolis, countryside, wars and peace."[58] His recognition had come about in a "gradual manner,"[59] but he was then regarded as the head of British music.[60] Neville Cardus, in Illustrated, described the greatness of Vaughan Williams' music as coming "from a certain order of our national ways of living, independent and natural as a growth out of the earth."[61]

In 1953, Keith Faulkner, a professor of music at Cornell University, suggested a lecture tour in the United States after hearing of Vaughan Williams' desire to see the Grand Canyon. He was named a visiting professor at Cornell and the lecture series began. The series included the folksong movement, the substance of music and the social foundations of music. These lectures were published in The Making of Music, and later compiled with previous lectures and writings in National Music and Other Essays. Donald Grout, director of the music department, played the music examples during his lectures and helped Vaughan Williams plan

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[58] "Dr. Vaughan Williams," The (London) Times (11 October 1952) 7.

[59] Inglis Gundry, "The Triumph of Vaughan Williams," Music Parade 2 (1952) 15.

[60] Herbert Howells, "Vaughan Williams," The Score 7 (December 1952) 55.

[61] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 321.

visits to the University of Toronto, University of Michigan, University of Chicago, Indiana University and the University of California at Los Angeles. Vaughan Williams also met the Director of Julliard, William Schuman, and received the Howland Prize from Yale University.

After visiting the Grand Canyon and the West Coast, Vaughan Williams returned to the east for a performance of The Lark Ascending in New York. The performance was given by the Buffalo Philharmonic Orchestra with Orrea Pernel, an old friend, performing on violin.

Approaching his eighty-second birthday, Vaughan Williams remained very active and was working on a Tuba Concerto, Violin Sonata, Symphony no. 8 and published an essay on Beethoven's Choral Symphony. He composed music for the coronation of Queen Elizabeth II.

However, a reaction against his music was beginning. The new generation, led by Benjamin Britten, composed music in an eclectic style. Vaughan Williams thought they were headed towards "atonality."[62] Many had been calling the folksongs Vaughan Williams collected early in his career a corruption. Vaughan Williams responded by citing the beauty of Bushes and Briars and if a corruption, how special the original must have been. Another response to this criticism can, perhaps, be found in one of his lectures at Cornell, where he said, "Inspiration and originality do not necessarily mean something no one has ever heard before."

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[62] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 331-2.

Vaughan Williams began having difficulties with his leg in 1956, being struck with phlebitis. However, he recovered fairly quickly and was able to conduct The Lark Ascending at the Three Choirs Festival that year and publish a fiftieth anniversary edition of The English Hymnal.

The Ralph Vaughan Williams Trust Fund was established to improve the musical life of England. Income from his performing royalties was used to fund support of composers and musicians. Initially, the Fund sponsored a concert of works by Gustav Holst. Later, it provided a children's music room for the Church of England, now named the "Ralph Vaughan Williams Music Room."

Vaughan Williams celebrated his eighty-fifth birthday in 1957. Critics proclaimed, "To many of us, he represents English music at its best."[63] Sibelius had been quiet for years, but Vaughan Williams exhibited only energy and drive. He was working on his Ninth Symphony and a test piece for brass band (Variations). In Dorking, he conducted the St. John and St. Matthew Passions of J.S. Bach.

For the premiere of Symphony no. 9, Vaughan Williams was nervous, as usual, for the performance. He had to pay for the rehearsal himself, and the work was not well performed and received a mixed

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[63] C.B. Rees, "Dr. Ralph Vaughan Williams," London Musical Events 12 (October 1957) 26.

reception. However, some critics understood the "enigmatic mood" of the work before he died.[64]

In 1958, Vaughan Williams missed his first Leith Hill Festival to take a vacation with Ursula. He was due to receive an honorary degree from Nottingham University, but had a heart attack after working a normal day in August. On his desk were sketches of a Cello Concerto for Pablo Casals, an opera and a set of Christmas carols.

His ashes were interred next to those of Stanford in the north aisle of Westminster Abbey on 19 September 1958. The London Philharmonic Orchestra played Five Variants on Dives and Lazarus at the ceremony. His reputation had grown until the end, with the three middle symphonies being regarded "among the greatest of the century."[65]

In his will, he left performing rights to the Musicians' Benevolent Fund and left instructions for Michael Kennedy and Ursula Vaughan Williams to publish books on his musical and personal biography.[66]

Beginning in 1902, Vaughan Williams began a lifelong series of lectures and articles arguing that a nation's culture should be reflected in its music. Further, that composers must look to the community and the

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[64] Michael Kennedy, The Works of R.V.W. (London: Oxford Univ. Press, 1992) 76.

[65] Harold Schonberg, "1872-1958: World Loses a Genius," New York Times (31 August 1958) X7.

[66] "Will, Biography Wishes," The (London) Times (12 December 1958) 14.

countryside to foster a truly national style since "art for arts sake has never flourished in England."[67]

Ralph Vaughan Williams appeared at the height of British imperial power. Its music at the time, however, reflected continental influence and lacked its own English identity. His nationalism emerged without a uniting political struggle; rather, he incorporated English culture into his music to describe what it meant to be English. Vaughan Williams is the pivotal figure in the history of English music who found a native voice of a confident nation, which he used to create an English musical identity and free it from Teutonic influence emanating from the continent.[68]

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[67] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 101-2.

[68] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 4-5.

Chapter 2: Stylistic Manifestations

> When Vaughan Williams composed music, he would begin by creating a piano score, then a full score from that piano score. He would reduce that full score to piano, then rescore that into a completed score.[69] Though folksongs exhibited a strong influence on his style, the notion everything in his output is pastoral or folksong is incorrect. In addition to folksong, Tudor music, organum, church music and contemporary influences contributed to his style. His studies with Parry, Stanford, Bruch and Ravel should also not be discounted.

In an article in 1929, The (London) Times made a statement about Vaughan Williams' works, saying, "Most Vaughan Williams works have nothing to do with folksong." The article also noted that careful examination of a Brahms symphony would reveal a similar amount of German folksong.[70] Though Vaughan Williams is regarded as central to the Renaissance of English Music, the "great event of contemporary music,"[71] his music has been criticized for several reasons.

A major criticism, coming from supporters of the continent, was that Vaughan Williams wrote in no new form or system, such as the Second Viennese School. Further, that music inspired from folk melodies could only be written in traditional structures and new models could not grow from them. But the contemporaries of Vaughan Williams, such as Béla Bartók, Aaron Copland and Serge Prokofiev, had their own successes

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[69] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 398.

[70] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 206-7.

[71] Sydney Finkelstein, Composer and Nation (New York: International, 1960) 228.

in formulating new structures through folksong.[72] However, their music, and that of Vaughan Williams, is difficult to analyze with pitch class sets or Schenkerian analysis.[73]

In regard to the use of ternary form and existing structures, Vaughan Williams was accused of "fabricating a style on old scaffolding." His use of modality allegedly offered no new advancement, no continuation of what previous composers had accomplished.[74] Rather, it was regarded as archaic and neo-medieval.

Throughout his career, Vaughan Williams was constantly revising works. Critics charged it was because he was unsure of himself. The revisions, however, did reflect insecurity, but more accurately they reflected Vaughan Williams' evolutionary development.[75] Twenty years after completing the Fourth Symphony, he went back and changed the last note from F to E. During the premiere of A London Symphony, Vaughan Williams, feeling the symphony was too long, walked around asking everyone what to cut.[76] In 1918, Vaughan Williams accepted Boult's suggestions for material to remove.

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[72] Ibid., 10-12.

[73] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge University Press, 1996) xv.

[74] Letters of Composers, Gertrude Norman and Miriam Shrifte, eds. (New York: Alfred Knopf, 1946) 395-6.

[75] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge University Press, 1996) 79.

[76] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon, 1992) 107. As reported by A.H. Fox Strangeways.

During Vaughan Williams' college years, Germany's Teutonic tradition dominated across the continent, and its arm reached contemporary composers in England. These composers and academics were persuaded by their models and wrote music in the contemporary flavor. The primary music schools in England emphasized Teutonic models, as singers studied songs in German and Italian.[77] Vaughan Williams looked to protect English music by establishing an English national style.

From Parry, Vaughan Williams learned to join life and art, and connect life with philosophy and science.[78] Parry also emphasized the importance of form over that of color.[79] Stanford, on the other hand, was a leading conductor and academic, who built his compositions on knowledge. He focused his instruction on thinning dense textures and reducing Vaughan Williams' reliance on the modes.

Compositions from Vaughan Williams' student days reflect his use of symmetrical scales, including the whole tone and chromatic structures.[80] By 1902, however, he was primarily using modal and pentatonic structures in conjunct motion. His music, at this time, had a mark of transparency and limited thematic material, but longer

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[77] Neil Butterworth, R.V.W.: A Guide (New York: Garland Publishing, 1990) 46.

[78] Heirs and Rebels, Ursula Vaughan Williams and Imogen Holst, eds. (London: Oxford Univ. Press, 1959) 94, 96.

[79] Ursula Vaughan Williams, R.V.W. (Suffolk: England: Clarendon Press, 1992) 32.

[80] Byron Adams and Robin Wells, eds., Vaughan Williams Essays (Aldershot, England: Ashgate Publishing, 2003) 60.

development sections. In The Fen Country, the only student work Vaughan Williams did not withdraw, shows his early use of these techniques. Dynamically, In The Fen Country is the first work that ends by fading away, a trait Vaughan Williams used throughout his life.[81] The structure of On Wenlock Edge, written a few years later, shows that Vaughan Williams had begun the process of assimilating folk melodies into an individual style.[82]

While visiting Germany in 1897, Vaughan Williams wrote a letter home discussing how an English school could be created on the basis of folksong. In the letter, written before the founding of the Folk Song Society, Vaughan Williams showed respect for Teutonic tradition, but saw it as a threat to music in England. While he did not speak of including direct folksong quotes in thematic material, Vaughan Williams did, however, address the possibilities of assimilating the structure of a tune into a style.[83]

Due to his interest in the modes, Vaughan Williams was naturally drawn to the modal structures of folksong in 1903. The most common modal structures he encountered were Dorian and Aeolian. Incomplete or gapped structures, where a melody missed a pitch that would indicate a

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[81] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 43.

[82] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 92.

[83] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 86.

definite modal pattern, were also found. Incomplete melodic structures would often fit the pattern of a pentatonic scale.[84]

In 1903, Edward Evans, in the Musical Standard, said Vaughan Williams was "painfully conscious" that he had not found himself.[85] With his collection of Bushes and Briars, Vaughan Williams found the inspiration lacking in his music. The beauty of the melody touched his concept of art. The emphasis on the linear motion[86] of folksong fit his notion of the ultimate reality of beauty in music.[87]

Vaughan Williams' letters with Holst reveal his struggle to find a compositional voice. They both spoke of how England lacked a teacher who was not dominated by the Teutonic style. Holst noted, "For the first time in [the] history of English music, we are trying to learn to honor and appreciate our forefathers."[88] Holst looked back to the music of Thomas Weelkes and Samuel Wesley, who were active before the death of Henry Purcell. Vaughan Williams and Holst exchanged ideas and manuscripts throughout their lives. Vaughan Williams always maintained that Holst had the "greatest influence" on his music.[89]

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[84] A.E. Dickinson, Vaughan Williams (London: Faber and Faber, 1963) 103-104.

[85] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 54-5.

[86] Ibid.

[87] Neil Butterworth, R.V.W.: A Guide (New York: Garland Pub., 1990) 32.

[88] Heirs and Rebels, Ursula Vaughan Williams and Imogen Holst, eds. (London: Oxford Univ. Press, 1959) 52.

[89] Ursula Vaughan Williams, R.V.W. (Suffolk: England: Clarendon Press, 1992) 43.

Vaughan Williams used few direct quotations of folksong in his music. One of these pieces, however, is Norfolk Rhapsody no. 2, which uses fragments of folk tunes in some melodic themes and cadences. However, Vaughan Williams' themes often shifted modality in a manner not found in folksongs. As he matured, Vaughan Williams often introduced a new, contrasting theme with a change in texture.[90]

Feeling the need to see composition from a different perspective, Vaughan Williams went to study with Maurice Ravel in 1907. During those three months, Ravel introduced Vaughan Williams to the works of Nicolay Rimsky-Korsakov and Alexander Borodin. Most of the instruction centered on orchestration and how to balance color in large-scale textures. From Ravel, Vaughan Williams learned to separate his orchestral colors into distinct groups by attaching specific thematic or textural material to each group. He also learned to score "translucent, shimmering" effects.[91]

One of the first works written after the visit to France was incidental music to The Wasps. Here, he demonstrated an improved use of the woodwinds and strings, compared to earlier works. The melodies

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[90] Elsie Payne, "Vaughan Williams and Folk-Song," The Music Review 15 (1954) 103-129.

[91] Elsie Payne, "Vaughan Williams's Orchestral Colourings," The Monthly Musical Record 84 (January 1954) 6.

were all original, but as beautiful as any folksong, indicating he had absorbed the spirit of folksong "as an original and idiosyncratic style."[92]

Ravel thought highly of his student, saying he was "the only one who [did] not write my music."[93] Another result of his study with Ravel was a "freer choral style."[94] Though Vaughan Williams felt Ravel provided exactly what he needed, Vaughan Williams was accused of writing music in the French style after he returned to England.

The Fantasia on a Theme of Thomas Tallis was written in 1909 and 1910, coinciding with a general interest in the music of Elizabethan composers and their forms, such as the fancy or fantasia. In their time, this was an instrumental work based on the statement of many themes. There was no fugal treatment and all subsequent themes related back to the original. The Fantasia opens with a hymn theme of Tallis, which becomes woven into a polyphonic texture with antiphonal fragments in the middle section of a quasi-sonata form.[95] Little was thought of the work after it was premiered. Now, however, it is regarded as a masterpiece of English Music. Vaughan Williams also created a link with Tallis, an English master dating back four centuries.[96]

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[92] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 121.

[93] Ibid., 90.

[94] Ibid., 114-5.

[95] Sydney Finkelstein, Composer and Nation (New York: International, 1960) 231.

[96] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 93-4.

After being introduced to the poetry of Walt Whitman in 1892, Vaughan Williams carried Whitman's Leaves of Grass with him throughout life. During the first decade of the twentieth century, Vaughan Williams worked to create a choral symphony on poetry by Whitman. In fact, it took him seven years to create A Sea Symphony. This was the first work to create publicity for Vaughan Williams and remained his most popular work throughout his lifetime.[97]

It was written during the peak of English Choral Singing, and Parry and Stanford had recently completed several large-scale choral works. The text is about the sea and its relationship to mankind and destiny,[98] a type of text that always attracted Vaughan Williams. In the Symphony, the sea acts as a metaphor for the journey of mankind.[99] Whitman's verse reflects the concepts of comradeship, religion, democracy and the brotherhood of man.[100]

The (London) Times called the work a "chant for the sailors of all nations," written in the simplicity of Purcell.[101] The choir is dominant throughout the piece, and the orchestra rarely rises above an accompanying role. The work is driven by the interaction between the chorus and orchestra and contains little in the way of development. Each

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[97] Ibid., 131.

[98] Byron Adams and Robin Wells, eds., Vaughan Williams Essays (Aldershot, England: Ashgate Pub., 2003) 74.

[99] Ibid., 239.

[100] Ibid., 74.

[101] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 98.

movement, however, does affirm "some aspect of technology" and scientific advancement. Another unifying thread is the interplay of major and minor chords, juxtaposed in the final movement, but never worked out. [102] The finale includes music from seagoing folksongs.[103]

By 1912, Vaughan Williams had formalized his views, and determined that, historically, the most popular artists, such as J.S. Bach, were the most national. They may have been cosmopolitan, but their music had nationalistic roots. A great art must reflect a composer's personal and common life, which would grow to a universal recognition, but only if it had grown from the community.[104]

In "Who Wants the English Composer," an essay published in 1912, Vaughan Williams proposed an English style based on folksong. Further, that composers should cultivate a sense of "musical citizenship" by making their art an expression of the whole community.[105] Folksong, the heart of the people, would be a liberating experience for composers.[106]

Vaughan Williams' Second Symphony, subtitled A London Symphony, established him as a spokesman for the nation. However,

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[102] Ibid.

[103] Byron Adams and Robin Wells, eds., Vaughan Williams Essays (Aldershot, England: Ashgate Pub., 2003) 239.

[104] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 101.

[105] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 139. "Who Wants the English Composer" was originally published in the Christmas 1912 edition of R.C.M. Magazine. It was also included in Hubert Foss' biography of Vaughan Williams.

[106] "England Loves a Master," Musical America 77 (September 1958) 4.

Vaughan Williams did not attempt to depict specific aspects of London, though landmarks do appear in the work. It is based on urban themes and pessimism, reflecting the "emotions of a man contemplating the one or other,"[107] a side overlooked by the critics. Vaughan Williams referred to the work as a symphony of a Londoner. After a very successful premiere, critics debated whether the appearance of London landmarks indicated that the work was programmatic. Vaughan Williams said their inclusion was incidental and not necessarily essential to the symphony.[108]

A London Symphony, begun in 1912 or 1913, contrasted with the First Symphony through its chromatic themes, which drew away from the modal themes of its predecessor.[109] The (London) Times found the harmonic idiom exhilarating. The work also reflected a pre-Great War nationalism, which also contrasted with Whitman's verse in A Sea Symphony.[110] Vaughan Williams used different instrumental colors to paint moods and hues in the work, as in an actual painting, such as the use of a solo viola to depict old cries heard in the streets of London.[111]

The score was sent to Breitkopf and Härtel for publication, however, after the outbreak of war, Butterworth realized the score was lost and created a new score from the parts. The original was never

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[107] Francis Toye, "Studies in English Music," The Listener 5 (June 1931) 1057.

[108] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 136.

[109] Sydney Finkelstein, Composer and Nation (New York: International, 1960) 232.

[110] "Three Symphonies," H.C.C. The (London) Times (4 February 1922) 8.

[111] Ursula Vaughan Williams, "R.V.W. and Folk Music," English Dance and Song 45 (1983) 16.

recovered, and the score in the British Library is the one Butterworth constructed. The symphony was posthumously dedicated to Butterworth.

From 1907 to 1914, Vaughan Williams' mature compositional voice emerged. Works of this period are characterized by melodiousness and rich sound with themes appearing in contrasting moods. Later works may show a greater depth of vision, but often lack the transparent texture achieved during the pre-war period. The flatted sixth and seventh of folksong had become part of Vaughan Williams' own style. English poetry and literature, such as works by Shakespeare, Whitman and George Meredith, sparked his musical imagination.

In the music of Vaughan Williams, The Lark Ascending and the Pastoral Symphony (Symphony no. 3) represent the height of pastoral style.[112] They epitomize the English view of the natural world, especially in The Lark Ascending. The spiritual experience in this music is presented with unprecedented immediacy.[113] Today, Vaughan Williams is an accepted master of musical pastoralism.

The Pastoral Symphony, however, does not represent the landscape of England, but the scenery of France. It was conceived during his service in the R.A.M.C. during World War I, and Vaughan Williams called it "war-time music." Specifically, the landscape depicted was the area traveled by his ambulance unit, which carried wounded "up a steep hill at Ecoivres

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[112] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 33.

[113] Ibid., 6.

that had a wonderful Corot-like landscape in the sunset." Part of this landscape included a bugler, which was reflected in the trumpet cadenza of the second movement.[114] Today, the work is generally regarded as a war requiem. The (London) Times, however, initially thought it was an outgrowth of the "augmentative side of the Whitman philosophy."[115]

An innovative use of texture in Symphony no. 3 is the use of a voiceless choir, an instrumental technique applied to voices. The clashing semitones went unnoticed, perhaps due to the symphony's general melancholy mood.

The pastoral image of The Lark Ascending and the Pastoral Symphony followed Vaughan Williams for the rest of his life. Though not impressionistic works, The Shepherds of the Delectable Mountains, the Mass in G Minor and the Pastoral Symphony all show the influence of Claude Debussy and Modest Mussorgsky.[116]

Symphony no. 4, composed in the first part of the 1930's, has come to be regarded as the violent release of the Third Symphony. For many people it was a reflection of Hitler's rise to power, but work began before Hitler became the German Chancellor. Ursula believed the work was connected to the character of Vaughan Williams, often discounted by critics. The dissonant and contemporary harmony caused confusion

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[114] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 121.

[115] "Three Symphonies," H.C.C. The (London) Times (4 February 1922) 8.

[116] Ibid., 176.

among the public and critics. The 25 bar rhythmic periods of the first movement mirror that of Mozart's Piano Sonata in B flat K.333. In fact, Vaughan Williams often treated classical movements as "blueprints for his own works."[117]

The symphony was accepted as belonging to the times in which it was premiered, even if that analogy is incorrect. Critics have long attempted to create a program for the work to explain Vaughan Williams' departure from his earlier style. Vaughan Williams, however, stated that the work reflected "unbeautiful times," and "I don't know whether I like it, but it's what I meant."[118] The only work that reflected the international political situation in the 1930s was Dona Nobis Pacem.

Another source Vaughan Williams researched for alternatives to the major-minor system was music of the Tudors. The linear aspect of their music took precedence over the vertical structures in their music. Vaughan Williams borrowed their techniques, such as the use of parallel triads, which was also part of organum of the early Church. Unlike the Tudors, Vaughan Williams juxtaposed melodies against each other[119] and shifted modality in a theme. Tudor music tended to have a non-

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[117] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 166.

[118] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 246-7.

[119] Elsie Payne, "Vaughan Williams and Folk-Song," The Music Review 15 (1954) 118-9.

modulating contrapuntal texture that contrasted with more unified homophonic sections.[120]

Vaughan Williams began writing his Fifth Symphony in 1936. The work displays the influence of Tudor polyphony through its independent lines free of consistent pulse. The rhythmic counterpoint provides a mixture of modality, tonality and bimodality.[121] As with earlier symphonies, critics attempted to assign a program to this symphony. Ursula described it "as a wartime fantasy about the achievement of peace." The first movement is now described as reflecting Vaughan Williams' mysticism, and the mystery of the human condition in music.[122] The second movement is a scherzo that contains at least five themes. The third movement, a Romanza, represents the peak of the English Romance.[123] An original inscription, later deleted, suggested that this movement was associated with the crucifixion.[124] The tonal migration through the symphony from C minor to E major has been described as

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[120] Ibid.

[121] Alain Frogley, ed. Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 166.

[122] Ibid., 191.

[123] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 281.

[124] Alain Frogley, ed. Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 189.

the "sun breaking through the clouds."[125] Premiered in 1943, it is an ideal contemplative work.[126]

Vaughan Williams became very upset when critics called his Sixth Symphony a "War Symphony," repeating that he did not subscribe to meanings or mottoes. The final movement, an epilogue, attracted the most attention, as it was described as a vision of desolation after an atomic blast. The analysis of a nihilistic ending, however, is incorrect. The end is a question, a "ray of hope."[127]

Overall, the epilogue is a sad, cold aftermath. It is difficult to fit into a form and is "similar to the late period of Beethoven, questioning."[128] Desmond Shawe said it had a "sense of looking forward and backward."[129] Vaughan Williams' own description of the movement as "oblivion" likely fueled the atomic blast conception. However, to Vaughan Williams the epilogue referred to a question of "life and death, not [the] condition of the time," [130] a characteristic of all humanity. [131]

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[125] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 280.

[126] Peter Garvie "R.V.W. 1872-1958," The Canadian Music Journal 3 (Winter 1959) 39. Also noted in Kennedy's The Works of R.V.W.

[127] Ibid., 350-1.

[128] "Vaughan Williams's Sixth Symphony," The London Times (30 April 1948) 7.

[129] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 303.

[130] Alain Frogley, ed. Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 221.

[131] Michael Kennedy, "Vaughan Williams at Eighty-Five" The Musical Times 98 (October 1957) 545.

Vaughan Williams called the first three movements the "Big Three," for Franklin Delano Roosevelt, Winston Churchill and Josef Stalin.[132] The first movement, though lacking a traditional developmental section, is in a quasi-sonata-allegro form.

In melody and harmony, the Sixth Symphony is related to the Fourth Symphony.[133] The interval of a third is paramount to the symphony, forming the basis of a conflict between major and minor. In the symphony, there are few lyric moments in a major tonality.[134] From Brahms, Vaughan Williams borrows the conflict between duple and triple.

With the film music Scott of the Antarctic, Vaughan Williams began a period of experimentation in texture and sonorities. He represented a polar, frozen landscape with a wordless choir, vocal soloist, celesta and vibraphone. The music was melded into a four-movement symphony (Symphony no. 7), but people were not sure if it was a symphony or a tone poem. The work, however, is best categorized as a suite due to its lack of traditional developmental sections.

In Scott of the Antarctic, Vaughan Williams expanded the orchestra to include a wind machine, siren, vibraphone, celesta, pianoforte, xylophone, organ and harps to increase the possibilities of different colors and blends of sound. At the transition to the fourth movement of

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[132] Alain Frogley, ed. Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 221.

[133] A.E. Dickinson, "Toward the Unknown Region: An Introduction to Vaughan Williams' Sixth Symphony" The Music Review 9 (1948) 289.

[134] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 349.

the symphony, a solo oboe dominates over the background remaining from the previous movement, somewhat similar to the solo violin in The Lark Ascending. However, this beautiful world in the Seventh Symphony is distanced by flat inflections and restless dynamics.[135]

Symphony no. 8 received a triumphal premiere in 1956. Like Symphony no. 7, it incorporates new timbres, such as a set of gongs and an extended vibraphone solo. Unlike the previous symphonies, however, Symphony no. 8 does not reflect an identifiable human condition. It is an evolutionary step with no wider conception,[136] and the only symphony that could not fit into an exterior program.

Vaughan Williams described the first movement as a fantasia, but also as a set of variations searching for a theme. There are three motives that are transformed until a hymn is arrived at, and the Scherzo is a march for wind band with a regular duple background. The upbeats in the Scherzo resemble Bach's 2-part Invention in E Minor and Mozart's Piano Sonata K.310.[137] The work has been described as a synthesis representing Vaughan Williams' ability to join a variety of features to a form a new style.[138]

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[135] Hugh Ottoway, "Scott and After," The Musical Times 113 (October 1972) 959.

[136] Alain Frogley ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 214.

[137] Ibid., 179-80.

[138] Michael Kennedy, "Vaughan Williams at Eighty-Five," The Musical Times 98 (October 1957) 545.

Vaughan Williams included saxophones and a flugelhorn in Symphony no. 9. Unfortunately, more attention was given to those instruments than the quality of the music. Goosens called the texture a delight. However, critics required a few more performances. For example, the Manchester Guardian eventually called it "an astonishing production." A common criticism of the work, however, was that its thematic material resembled ideas from previous works.[139] Vaughan Williams had an undisclosed program for Symphony no. 9:[140]

I. Wessex Prelude
II. Modeled on Tess of the D'Urbervilles
III. Phantasmagoric
IV. Trip to a cathedral

The next generation of British composers, led by Benjamin Britten did not believe in staying in touch with folksong. To Vaughan Williams, that generation left England to study other styles before they had developed their own ideas. This universal agenda, according to Vaughan Williams, led to little more than a generic cosmopolitan work.

Throughout his life, Vaughan Williams looked to England's history, customs and landscape, believing that an English style should be founded on the culture of England and its landscape; that art was an "evocation of personal experiences."[141] J.S. Bach wrote for the town people of Leipzig,

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[139] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 343-5.

[140] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press, 1996) 225-6.

[141] Ralph Vaughan Williams, National Music (London: Oxford Univ. Press, 1963) 1.

Claude Debussy for the French, and furthermore, Richard Wagner captured and represented the German national spirit in his opera Die Meistersinger von Nürnberg. Vaughan Williams insisted that music had to appeal to the people it was written for first.[142]

Vaughan Williams drew on the community around him[143] and viewed song as the beginning of music, seeing it as "speech charged with emotion."[144] From folksong he assimilated the flatted sixth and seventh scale degrees and the minor third shift, a favorite device of Vaughan Williams. In contrast to folksong, however, Vaughan Williams' thematic ideas did not remain in a single mode, and he also juxtaposed different modes or scale patterns.[145]

He led a genuine effort to increase music making in villages and towns, largely by arranging folk music for choral festivals designed for amateurs. Some critics alleged that this was patronizing, but his attitude reflects a genuine concern for England's musical health.[146]

Vaughan Williams was not the first composer to assimilate folksong into a national style. Other active collectors, such as Bartók and Kodály, took similar measures. Composers in the nineteenth century had

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[142] Ralph Vaughan Williams, "Should Music Be National?" Composers on Music (New York: Pantheon Press, 1956) 363-5.

[143] "Vaughan Williams's Sixth Symphony," The (London) Times (30 April 1948) 7.

[144] Ralph Vaughan Williams, National Music (London: Oxford Univ. Press, 1963) 17.

[145] Hugh Ottoway, "Scott and After," The Musical Times 113 (October 1972) 960.

[146] F. McKay Martin, "Vaughan Williams and the Amateur Tradition," Making Music 21 (Spring 1953) 7-8.

also used folk melodies in their works, Vaughan Williams went on to state that the "great masters have never hesitated to use folk material."[147] Vaughan Williams always emphasized the importance of developing a personal style before incorporating other ideas. For example, it would make no sense to put a folksong in a Johann Strauss waltz;[148] nor would a Strauss waltz work in a J.S. Bach Passion.[149]

The opera Riders to the Sea and the Fourth Symphony offer examples of Vaughan Williams' use of twentieth century techniques. In addition to sections built on the octatonic scale, Riders includes sections of bitonality and polytonality. The octatonic scale is also a building blocking in Symphony no. 4 and no. 5, Sancta Civitas and the Magnificat. Synthetic scales were not used until Fourth Symphony and were also used in later works.

Few Vaughan Williams melodies share similarity with folksong, but they may include common figures. Also from history, Vaughan Williams borrowed the use of parallel triads in major and minor structures.

Vaughan Williams' style was under constant change and in constant development. He did not follow the continental Romantic influence as Elgar; rather, Vaughan Williams looked to the soul of England and its language for inspiration. Vaughan Williams created a

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[147] Ralph Vaughan Williams, National Music (London: Oxford Univ. Press, 1963) 44.

[148] Ralph Vaughan Williams, "English Folk-Song: A Lecture," The Musical Times 52 (February 1911) 104.

[149] Ralph Vaughan Williams, National Music (London: Oxford Univ. Press, 1963) 8.

national style by interpreting the culture of his nation and gave it back to them in his music, which deeply affected the English people.

Vaughan Williams' mature style is an individual idiom, a style based on a flexible melody of diatonic counterpoint, not a functional sonata form.[150] The musical elements that coalesced into his style include harmonic diatonicism, ternary structure, modalism, pentatonic languages, and a textural continuum.[151]

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[150] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 169.

[151] Alain Frogley, ed., Vaughan Williams Studies (Cambridge: Cambridge Univ. Press 1996) 37.

Chapter 3: Premiere and Review

A difficult and apprehensive event for Vaughan Williams was the premiere performance of a new work. As with most Vaughan Williams' works, each romance discussed in this document was conceived for a specific person or occasion. The chronology of their development, along with an overview of their reception, is presented in this chapter. The Lark Ascending was written in 1914 and revised in 1920, the Romance for Harmonica was written in 1951 and the Concerto for Tuba and Orchestra was composed in 1954.

Ralph Vaughan Williams wrote a piano arrangement of the orchestral accompaniment for the premiere of The Lark Ascending. The premiere was a private performance, sponsored by the Avonmouth & Shirehampton Choral Society on 15 December 1920 at Public Hall in Shirehampton. Geoffrey Mendham was at the piano while Marie Hall, to who the work is dedicated, played the solo violin.

The premiere in London, with orchestra, occurred during the Concert of the Second Congress of the British Musical Society on 14 June 1921. Adrian Boult directed the British Symphony Orchestra and Marie Hall was again the soloist. The concert lasted two and a half hours, as it was an attempt to provide a wide array of contemporary British works to the public.[152]

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[152] "British Musical Society," The (London) Times (15 June 1921) 8.

Conceived prior to the Great War, critics were initially confused with the work. The (London) Times said that it "showed serene disregard of the fashions of today or yesterday."[153]

Vaughan Williams composed some of the work while living in a house that overlooked the Bristol Channel that provided a magnificent view from which to watch the sun's rise and fall.[154] Though completed in 1914, a revised edition of The Lark Ascending was completed with the help of Hall, and also while he was visiting friends in the Cotswolds. The revised edition of 1920 is what is performed today, as the original manuscript from 1914 is lost.[155]

The full title of the work is: Romance for Violin: The Lark Ascending. The subtitle comes from George Meredith's work, Poems and Lyrics of the Joy of Earth. A few of the verses are quoted by Vaughan Williams in his score. A reviewer found that the "poem and music reflect one another perfectly in their picture of quiet pastoral peace and nature's own sweet singer."[156] The pastoral contentment, tranquility and quiet melody, were the traits that appealed to the critics and the public.

That the work is an "interpretation of beauty and nature" does not seem to be in doubt. However, whether or not the solo violin reflects the Lark in Meredith's poem has been debated since the work's premiere.

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[153] Ibid.

[154] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 151.

[155] Paul Holmes, Vaughan Williams: His Life (London: Omnibus Press, 1997) 58.

[156] E. Spurgeon Knights, "The Lark Ascending," The Strad 52 (December 1941) 188.

Those in favor of this observation believe that the solo violin, as it dances around the main tune, represents a Lark flying through nature, as the work "dreams its way along..." as if that of a clean "country side." The rhapsodic continuity comes to a climax in the middle section, the most energetic moment of the work.[157]

The Lark Ascending is one of Vaughan Williams' most admired works. It was a great pre-war conception in a new concerto style, as noted by Percy Young.[158] He is likely pointing to the one-movement form as it developed in the nineteenth century.

The Lark Ascending was the first major work for solo instrument and orchestra that Vaughan Williams composed. Other than inspiration from Meredith's poem, it is not known why he chose to compose it in 1914. The Romance for Harmonica, on the other hand, was composed on commission from Larry Adler. He found Ralph Vaughan Williams after a concert in Wigmore Hall and asked him to compose a concert work for harmonica, as other composers had previously done.[159]

Since Sinfonia Antartica (Symphony no. 7), Vaughan Williams had become quite interested in new and unusual instruments. Adler, at Vaughan Williams' request, wrote a small guide to what the harmonica could and could not do. In addition, Vaughan Williams remembered how

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[157] "British Music Society," The (London) Times (15 June 1921) 8.

[158] Percy Young, Vaughan Williams (London: Dennis Dobson, 1953) 126.

[159] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 115.

Henry Steggles used the instrument during the Great War, and likely wrote the work with affection to the men he had known during his service in the Royal Medical Army Corp.[160]

Vaughan Williams was able to produce a work that took advantage of the harmonica's ability to act as a full voiced orchestral instrument.[161] Adler felt that this work exceeded other works written for harmonica. The work was difficult, however, and a few technical problems had to be worked out. Vaughan Williams had scored a C and F to be played at the same time, which is not possible as a C is played when exhaling and an F is played when inhaling.[162]

The work was premiered at Town Hall in New York City on 3 May 1952, with Larry Adler on harmonica, Lee Dell 'Anno on piano and the Little Symphony Orchestra under Daniel Saidenberg. Two other works on the program were Cimarosa's Concerto for Oboe and Orchestra and Marc Lavry's Israeli Suite for Harmonica and Piano. Hugo Rignold directed the British premiere in Liverpool with the Liverpool Philharmonic on 16 June 1952. The London premiere was given under the direction of Malcolm Sargent with the BBC Symphony Orchestra as part of the Henry J. Wood Promenade Concerts and Celebration on 6 September 1952.

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[160] Paul Holmes, Vaughan Williams: His Life (London: Omnibus Press, 1997) 115.

[161] "Larry Adler Gives Solo Recital Here," R.P. New York Times (4 May 1952) 89.

[162] Stephen Holden, "Larry Adler 'Sings' Mouth Organ at Ballroom," New York Times (4 October 1985) C1.

In New York City, the environment towards the harmonica had an "air of polite condescension," but critics there recognized Adler's great skill and devotion to the music.[163] But in London, most previews of the concert regarded it as a joke. The (London) Times, however, pointed out that this humor did not consider how many "mouth organs" are in the orchestra![164] The work was so warmly played that the audience demanded an encore, and the Harmonica Romance became the first composition for a solo instrument with orchestra to receive an immediate encore performance at a Promenade Concert.[165]

Critics and the audience reacted warmly to Adler's performance, as if he was playing on a Stradivarius.[166] The instrument may have had a limited dynamic range, but Vaughan Williams used the wide variety of potential color effects of the harmonica to create a "mood of pastels and delicate imagery."[167]

While the Romance for Harmonica and Adler's performance were well received, it made critics nervous, as they did not understand

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[163] John Sebastian, "Why Not the Harmonica?," Music Journal 18 (September 1960) 78.

[164] Stephen Williams, "Toscanini in London: Promenade Concerts," New York Times (12 October 1957) X7.

[165] Edgar Bainton, "R.V.W. Some Thoughts to Share," The Canon 6 (October 1952) 101.

[166] John Sebastian, "Why Not the Harmonica?," Music Journal 18 (September 1960) 78.

[167] Ibid.

Vaughan Williams' interest in unusual instruments.[168] Academics thought the work was so fresh that it sounded like a product from a young composer and showed that the "Grand Old Man" could still do something new. In fact, some compared the fluid harmonies to French Impressionism, as they provided a backdrop to the melodic line of the harmonica.

Critics wondered what solo instrument Vaughan Williams would compose for next. Perhaps it would be for something with "sweeter and with more agile sounds."[169] While the Romance for Harmonica was in preparation, Larry Adler had complained that the work required an extra pair of lungs to perform. Upon hearing this, Vaughan Williams threatened to rescore the work for bass tuba,[170] an interesting suggestion since his next composition for solo instrument and orchestra was for tuba.

Like The Lark Ascending and the Romance for Harmonica, the London premiere of the Concerto for Bass Tuba took place during a significant British music festival, the Golden Jubilee Celebration of the London Symphony Orchestra. Philip Catelinet played the solo part under the direction of John Barbiolli on 13 June 1954.

The Tuba Concerto was Vaughan Williams' response to an invitation from the London Symphony Orchestra to compose a piece for the concerts marking their Golden Jubilee. An explanation as to why

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[168] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 324.

[169] Donald Mitchell, "Some First Performances," The Musical Times 95 (August 1954) 436.

[170] Simon Heffer, Vaughan Williams (Boston: Northeastern Press, 2001) 129.

Vaughan Williams chose to mark this event with a tuba concerto and not a new symphony was never revealed. One explanation is that following on the use of a wind machine in Sinfonia Antartica, and the solo feature for harmonica, the Tuba Concerto is an extension of his desire to bring music to neglected instruments, a characteristic of his late works.[171]

Simon Heffer, while noting the work is "bizarre," says it successfully explores the potential of the tuba. Further, that it "presages Symphony no. 8 and includes some actual quotations.[172] This suggests that the tuba part in the symphony might at least include similar techniques as those found in the concerto. However, while the orchestra for Symphony no. 8 is large and includes an expanded percussion section, there is no tuba part. In addition, there are no quotes from the Tuba Romanza in the Eighth Symphony.

In terms of the composer's intent, Kennedy concludes that the various steps Vaughan Williams took to learn what the tuba was capable of performing mark a serious attempt to create a substantial concert work. To be the center of attention at an orchestra concert was a first for the tuba. With this in mind, Vaughan constructed the outer movements to be somewhat humorous. Critics did not feel it came off, calling the work "clumsy and ridiculous, like a hippopotamus dancing."[173]

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[171] Paul Holmes, Vaughan Williams (London: Omnibus Press, 1997) 119.

[172] Simon Heffer, Vaughan Williams (Boston: Northeastern Press, 2001) 132.

[173] Henry Blanks, "Music in England: June 1954," The Canon 8 (August 1954) 26.

Most reviews published after Catelinet's performance took a common approach. For example, The Strad stated that the tuba's "elevation to the rank of soloist reveals it a British monster." The journal went on by asking Vaughan Williams to stop concentrating "on unpleasant instruments" as the "tuba [is] tolerated rather than welcomed."[174]

The Music Review was equally condescending, saying that the form was primitive and the work contained sonorities "only to be enjoyed by the wholly unmusical." Further, that "not even Vaughan Williams's seniority can excuse this coarse and ugly offering..."[175]

Many critics seized on the problem of texture and Vaughan Williams' scoring of the work. Even though he had written seven successful symphonies and numerous other instrumental works, Donald Mitchell claimed that "Vaughan Williams' handling of tricky texture is not one of his strongest points," and the three movements of this concerto are "an impossible texture."[176]

James Day calls it a "slightly perverse work" whose "jokes fall flat" due to "labored themes." Which, of course, led to his conclusion that the work lacked quality. He did find some value in the middle Romanza

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[174] "Editorial Notes," The Strad 65 (July 1954) 67-9.

[175] Hans Keller, comp., "The Half-Year's New Music," The Music Review 16 (1955) 62-3.

[176] Donald Mitchell, "Some First Performances," The Musical Times 68 (1 December 1955) 436.

movement, though said it did not make up for the "dullness" of the first and third movements.[177]

The beautiful lyricism of the Romanza was but a side note in most reviews. The (London) Times said the movement showed the ability of the tuba to sustain a line in "one of his [Vaughan Williams'] loving, diatonic tunes."[178] Sitting a few rows from the orchestra, Vaughan Williams received a warm applause from the audience.[179] Kennedy says that even though the work was treated as an "elephantine romp," the Romanza contained a great melody for a work that would receive limited hearings.[180]

Not much attention was given to Catelinet, perhaps due to the astonishment of the tuba appearing as a solo instrument in front of an orchestra. Catelinet was commended for a "rich and warm tone," but criticized for a lack of dynamic range and missing "one or two notes." Further, that little was done with phrasing to "repay [the] promotion to solo status."[181] The only rehearsal Catelinet had with the orchestra came a day before the premiere, in addition to a morning dress rehearsal with the orchestra on the day of the concert.

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[177] James Day, Vaughan Williams (Oxford: Oxford Univ. Press, 1998) 233-4.

[178] "A Tuba Concerto," The London Times (14 June 1954) 5.

[179] Henry Blanks, "Music in England: June 1954," The Canon 8 (August 1954), 26. Though the applause may have been for his position as an institution of English music.

[180] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 330, 362-3.

[181] "A Tuba Concerto," The (London) Times (14 June 1954) 5.

There is some disagreement as to the amount of time Catelinet had to prepare the work for performance. Michael Kennedy states that Catelinet was "consulted constantly as the work was being written."[182] Catelinet, however, suggests he was not given much notice about the work as the secretary of the London Symphony, John Cruft, called him at some point and told him to go play the work for Vaughan Williams at his residence later that day.[183] However, Cruft had alluded to a surprise for the Jubilee Concerts in January of that year, so the administration of the orchestra must have known about the work then.[184] Whichever is true, it is without doubt that after playing the work for the composer, Crispen, Vaughan Williams' cat, crawled into the tuba and became lost.[185]

Catelinet notes that Vaughan Williams was full of inspiration and had little difficulty writing the work. He was not, however, receptive to suggestions, as Vaughan Williams noted that Adler had caused much suffering during the composition of the Harmonica Romance. Vaughan Williams hinted that his next concerto, though never completed, would be for a four-octave marimba.[186]

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[182] Michael Kennedy, "Program Note," Tuba Concerto (London: Eulenburg, 1982) [iii.]

[183] Philip Catelinet, "The Truth About the Vaughan Williams Tuba Concerto," T.U.B.A. Journal 18 (Summer 1991) 54.

[184] "Jubilee Concerts of the L.S.O.," London Musical Events 9 (June 1954) 17-8.

[185] Ursula Vaughan Williams, R.V.W. (Suffolk, England: Clarendon Press, 1992) 343. Also noted by Philip Catelinet in his journal article.

[186] "Jubilee Concerts of the L.S.O.," London Musical Events 9 (June 1954) 54-6. This also reinforces the hypothesis that the Tuba Concerto was an outgrowth of Vaughan Williams' interest in "neglected instruments."

The reception the Tuba Concerto received on its first performance in New York City was quite different from the London premiere. Critics thought Vaughan Williams had written a "peach" of a Concerto, which suited the characteristics of the tuba quite well.[187] William Bell, tubist of the New York Philharmonic-Symphony Orchestra, premiered the work on 7 November 1955 with the Little Orchestra Society in Town Hall with Thomas Scherman conducting. Scherman was working to bring "out-of-the-way works" to public performance.[188]

Critics wrote that Bell performed the work "with ease," and that "in less skilled hands...a tuba concerto would be a gruesome affair."[189] Not only was the performance well received, but it was also a "big hit at a public rehearsal."[190]

Critics were also impressed with Vaughan Williams' use of timbre to compliment the solo tuba. In addition, they cited the second movement for its "bittersweet pastoral atmosphere."[191] While the lyricism of the Romanza movement has elements of pastoralism, the "essential aspect" of his music during his later years is a sense of reconciliation.[192]

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[187] Ross Parmenter, "A Tuba Concerto," New York Times (8 November 1955) 37.

[188] Frank Milburn, Jr., " Vaughan Williams Work Given United States Premiere," Musical America 75 (1 December 1955) 17.

[189] Ibid.

[190] Ross Parmenter, "A Tuba Concerto," New York Times (8 November 1955) 37.

[191] Frank Milburn, Jr., " Vaughan Williams Work Given United States Premiere," Musical America 75 (1 December 1955) 17.

[192] Hugh Ottoway, "Scott and After," The Musical Times 113 (October 1972) 962.

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The reputation of the Tuba Concerto continued to grow throughout the twentieth century. When Harvey Phillips played the work in Carnegie Hall twenty-one years later, it stood out against the rest of the program.[193] In 1991, the New York Times listed it as a work added to the standard orchestral repertoire during the second half of the twentieth century.[194]

In addition to these three works containing or focusing on the Romanza, Vaughan Williams wrote concertos for the oboe, piano, violin and cello. Written during World War II, the Oboe Concerto was dedicated to Leon Goosens and premiered in 1945. The work explores an oboe's ability to "chatter merrily" and its "poignancy."[195] The Piano Concerto was completed in 1933 and written for Harriet Cohen. Stylistically, it contained a "harsh harmonic idiom" [196] based on the "remorseless" of piling fourths. It was so difficult that it had to be rearranged for four hands. Harriet Cohen was "a little insulted" with the new edition.[197]

The Violin Concerto was originally titled Concerto Accademico, and stylistically, is a combination of neo-classicism, folk dance, triadic harmony, and also includes a homage to Bach.[198] Vaughan Williams spent

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[193] Allen Hughes, "Harvey Philips," New York Times (24 December 1975) 12.

[194] Donal Henahan, "You Want Repertory," New York Times (5 May 1991) H27.

[195] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 347.

[196] James Day, Vaughan Williams (Oxford: Univ. Press, 1998) 236.

[197] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 292.

[198] Ibid., 216.

a number of years working on a cello concerto for Casals, of which only sketches survive. A withdrawn work, Fantasia on Sussex Folk Tunes was written for cello and orchestra.[199]

Some other orchestral works that contain an instrumental soloist and resemble concerto structure include: Fantasia on the 'Old 104th' and Flos Campi. The Fantasia is for solo piano, chorus and orchestra, while Flos Campi is a suite for solo viola, chorus and orchestra. A Suite for Viola and Orchestra was also completed in 1934 and is known for its three groups of eight short movements.

[199] Ibid., 417.

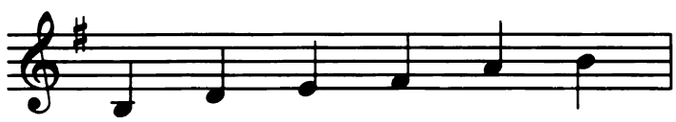
Chapter 4: Linear Structures

The purpose of this chapter is to identify the salient thematic and melodic material in each work. Next, to compare these themes with published folksongs Vaughan Williams collected to determine if there are any quotations. Also, to determine the modal or tonal stability of each theme and the scale pattern used to construct melodic material. Finally, to determine how thematic material contributes to the division of the large and small-scale sections in each work.

Two contrasting large-scale analyses have emerged for The Lark Ascending' both are based on the classifications of the opening and closing cadenzas. The first analysis places the cadenzas in a large-scale A section, which places the work in an A B A' structure,[200] while the other categorizes the cadenzas as sections of their own, placing the work in an A B C B A structure.[201] However, since thematic material introduced during the rhapsodic cadenzas is derived from theme 1, it is more appropriate to include the cadenzas as part of the A section.

The three themes in the A section are assembled on an incomplete or gapped scale pattern. Determining a mode is difficult without these missing tones, however included pitches indicate the use of pentatonic,

Figure 1: Pentatonic Scale in The Lark Ascending



Aeolian and Dorian structures throughout the work.

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[200] James Day, Vaughan Williams (Oxford: Oxford Univ. Press, 1998) 225.
[201] Percy Young, Vaughan Williams (London: Dennis Dobson, 1953) 126.

Figure 2: Themes in The Lark Ascending

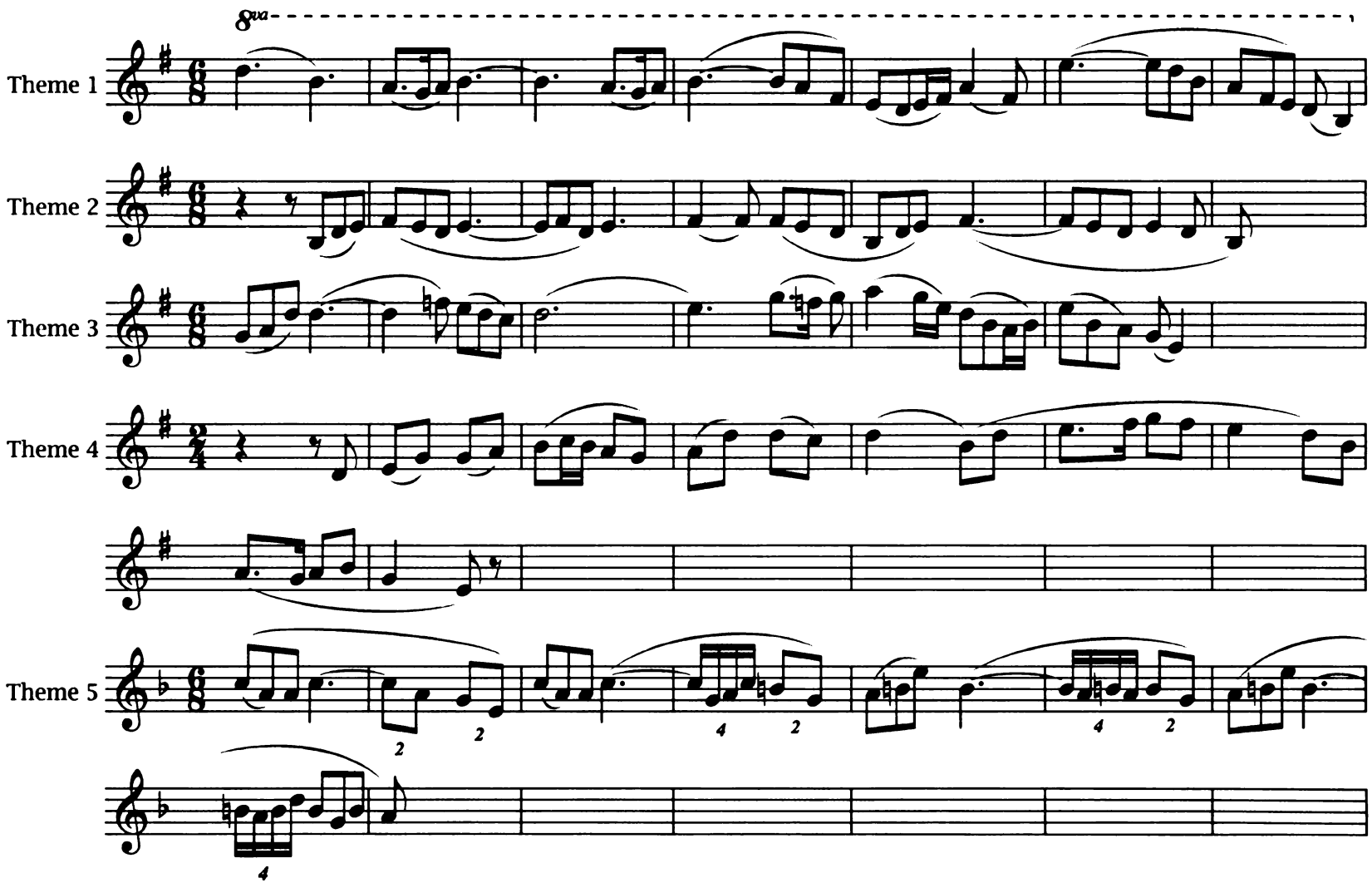


Figure 3: Themes in the Tuba Romanza

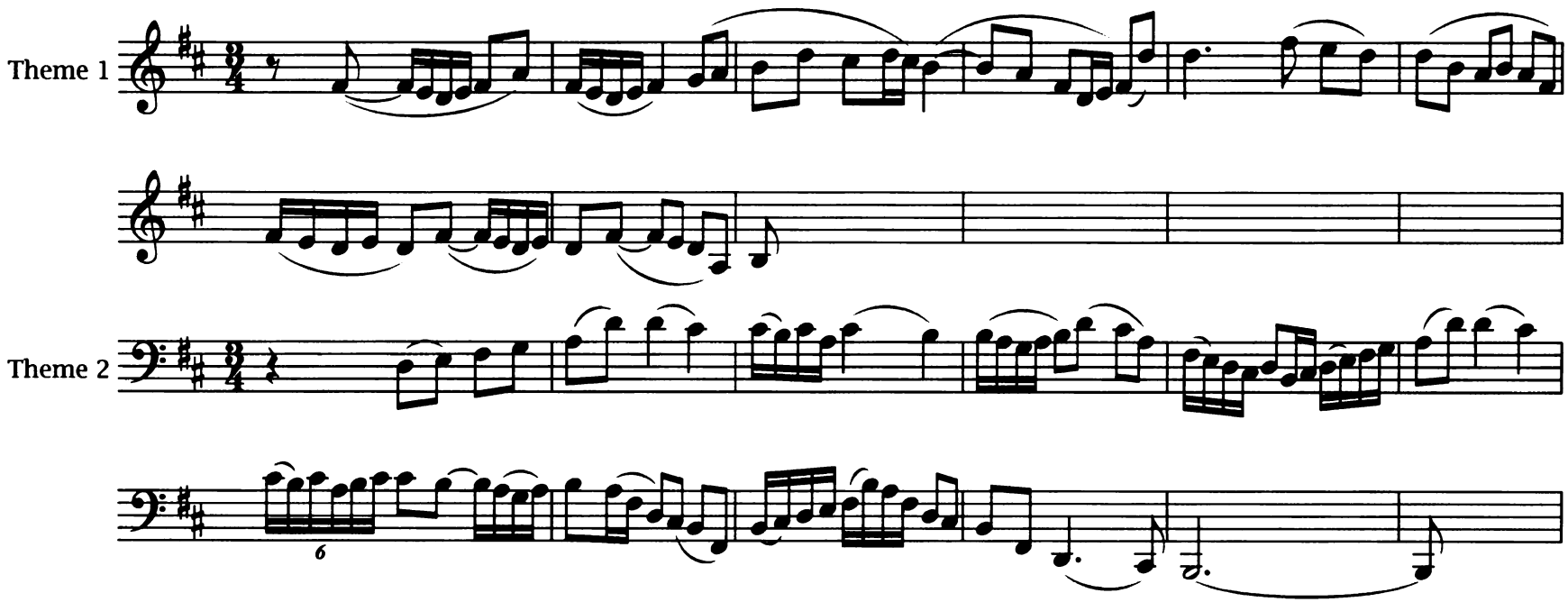


Figure 4: Themes in the Romance for Harmonica

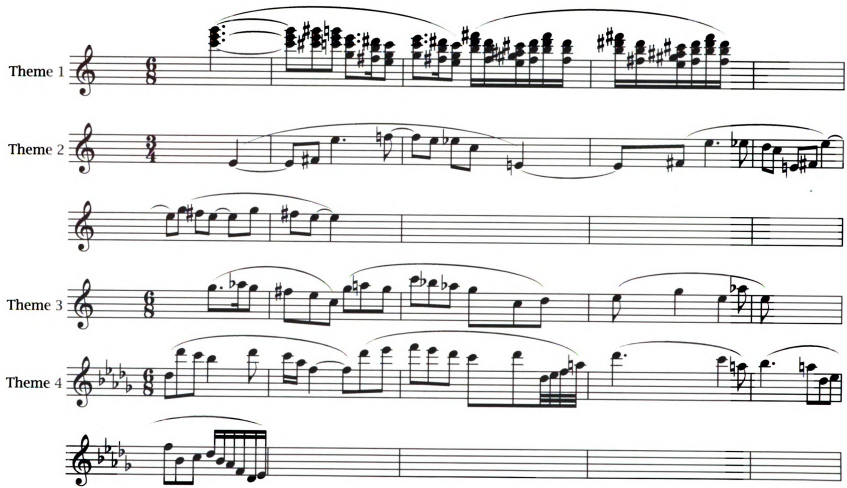


Figure 5:

Structure of The Lark Ascending

A		Intro	Cadenza	Theme 1	Transition	Theme 2	Theme 3	Closing Area
	Bar:	1-2	3-4	5-17	18-26	27-40	40-47	48-68
			solo vln.	solo vln.	clar.	horn solo vln.	fl., ob., vlns. solo vln.	
B		Theme 4		Theme 5		Theme 4		
	Bar:	69-114		115-168		169-195		
		fl. then ob. vln.1 then ob. fl. & vlns, then various		oboe then clar. solo vln. then upper ww. oboe then horn		solo vln. then clarinet		
A'		Theme 1	Transition	Theme 2	Theme 3	Transition	Theme 1	Cadenza
	Bar:	196-204	205-208	209-214	215-220	221-233	234-244	245-246
		fl, ob, vln 1 vln 1	clar. flutes	solo vln.	solo vln @ fl., cl.,		fls., obs. clars., violins	solo vln.

Figure 6:

Structure of the Romanza from the Tuba Concerto

A section			B Section			A' Section		
Theme 1	Theme 2	Theme 1	Theme 1	Theme 1	Theme 1 Theme 2	Theme 2	Theme 2	Theme 1
Bars:								
1-8	9-19	18-26	26-35	34-43	43-48	48-52	52-68	67-79
Melodic Instrumentation:								
Cello Violin 1 Viola 2	Tuba	Fl., Ob., Cl. Violins Viola Cello	Fl., Oboe Violins	Tuba Clarinets Horns	Fl., Ob, Cl. Vln., Vla., Tuba Cello Bass	Cl., Tpt. Tbn. Cello Bass	Tuba	Strings Tuba

* Indicates key signature of section.

Figure 7:

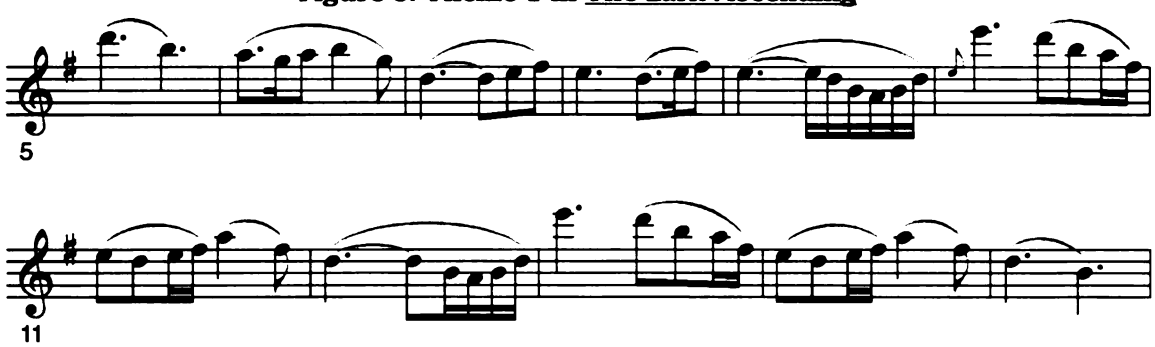
Structure of the Romance in D Flat for Harmonica, Strings and Piano

	A Section			**B Section**		**A' Section**		
	Section 1	Section 2	Section 3	Section 4	Section 5	Section 6	Section 7	Section 8
Key:*	D flat	C	D flat	C	D flat	C	E flat	D flat
	Theme 1	Theme 2	Theme 1	Theme 3	Theme 4	Theme 2	Theme 2	Theme 1
Bars:	1-26	27-50	51-63	64-83	84-97	98-106	107-116	116-137

* Indicates key signature of section.

The cadenza opens on a melismatic, pentatonic pattern based on the scale shown in Figure 1. After the opening rhapsodic embellishments in the cadenza, the solo violin presents theme 1. The inclusion of the lower neighbor G, which also occurs in the following statement, shown in Figure 8 below in bar 6, suggests either the Aeolian or Phrygian mode, beginning on pitch class B. Without the second scale degree, a mode cannot be stated with certainty. However, since the G is only an embellishing tone, theme 1 continues the pentatonic flavor begun by the solo violin at the beginning of the cadenza. The close of the cadenza, still

Figure 8: Theme 1 in The Lark Ascending



based on the pentatonic scale, transitions into the first metered section, by moving down a pentatonic pattern until rising back up almost in pitch class retrograde, to the thematic statement beginning in bar 5. The solo violin states the first theme, as shown in Figure 8. Contrasting with the statement in the cadenza, this statement includes a repetition of a three-bar idea that begins on high E in bar 13.

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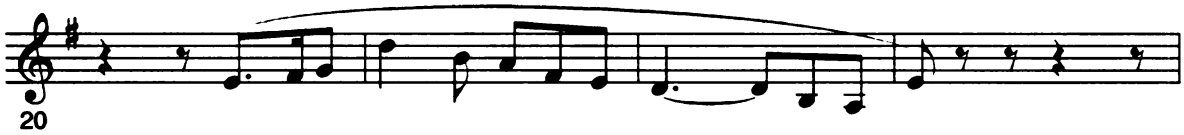
Before the second theme begins in bar 26.2,[202] a three-bar fragmentary motive, derived from theme 1 and the cadenza, is introduced by a solo clarinet in bar 19.2 and shown below in Figure 9. The solo violin repeats this idea in bar 23 up an octave, before returning

Figure 9: Fragmentary motive in The Lark Ascending



to the embellished pattern first heard at the beginning of the opening cadenza. This motive appears in both A sections and is used to connect thematic statements. This motive lies in either E Aeolian or E Dorian, but without the sixth degree the modal scale is ambiguous.

Theme 2 is introduced by a solo horn in bar 26.2, shown below in Figure 10. It is repeated by the solo violin in bar 32.2, transposed up an

Figure 10: Theme 2 in The Lark Ascending

octave and a seventh, but arriving on the same pitch classes as the horn by the third measure (bar 34) of the theme. This theme could fit in a number of modes, including the pentatonic pattern of the opening, since there are only four different pitch classes. The solo violin juxtaposes figures from its opening cadenza during the horn solo, which moves to a solo flute in bar 34 after the solo violin takes up the melody.

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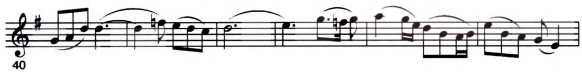
[202] Metered measure 26, beat 2. 19.3 would signify beat three of bar 19. 44 signifies beat one of bar 44.

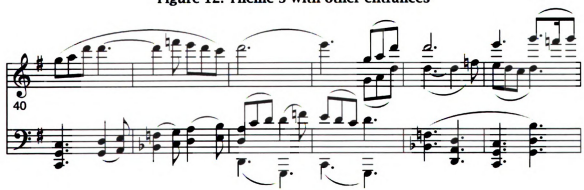
The solo violin continues on theme 2 and leads to a forte entrance of the orchestra on theme 3 at bar 40 through a repetitive sixteenth note pattern. Theme 3 begins in the flutes, oboe and violins. In bar 42, a moment of imitative activity occurs during a second, incomplete thematic statement by a clarinet, bassoon and horn, as shown in Figure 12.

Figure 11: Theme 3 in The Lark Ascending



When the solo violin enters in bar 43.2, it starts on the opening triplet gesture and proceeds immediately to the dotted-half pitch D. The pitches present in the opening measures of theme 3 suggest either a Dorian

Figure 12: Theme 3 with other entrances



or Aeolian scale structure beginning on D, but again the sixth degree is not contained in the melody. At the end of the theme, however, the tonal center has moved from D to E, but the sixth scale degree is still not present. Taken in its entirety, theme 3 is based on a D Dorian scale.

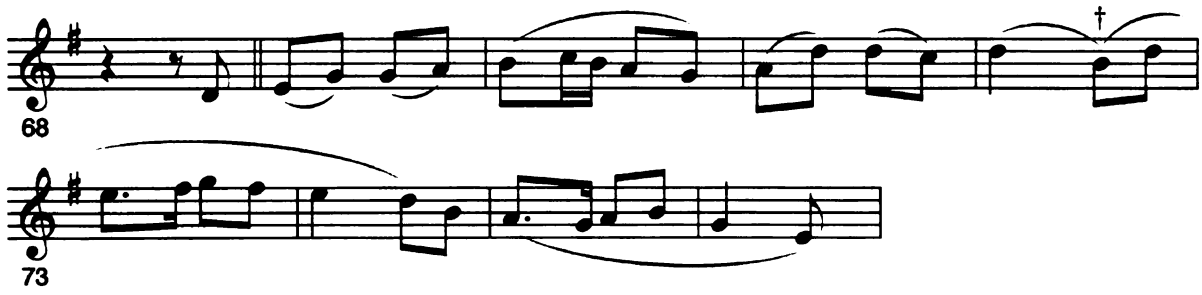
In bar 50, the closing area of the A section begins with imitated entrances on the fragmentary motive (Figure 9), first heard in the

orchestra. Fragments of theme 1 begin in bar 59.2, then the introductory material from bars 1 and 2 return in bar 64 to lead to a short return of the opening cadenza. This cadenza begins like the opening cadenza, but is shorter in duration and only includes the melismatic material on the pentatonic scale, stopping on two fermatas when reaching the beginning of theme 1.

The form of the A section is ternary. The second and third themes form a contrasting middle section to the opening theme, which returns briefly at the end of the section. The abbreviated return of the A section mirrors the large-scale A B A' structure of the entire work, which also has a shorter recapitulation.

The B section, also written in a ternary structure, contains two themes, which are independent of the A section. The first, theme 4, is in a contrasting duple division and is shown in Figure 13. The second theme

Figure 13: Theme 4 in The Lark Ascending



of this section, theme 5, alternates between duple and triple beat division and is shown in Figure 14. In both thematic areas, the tempo is marked quicker than that of the A section.

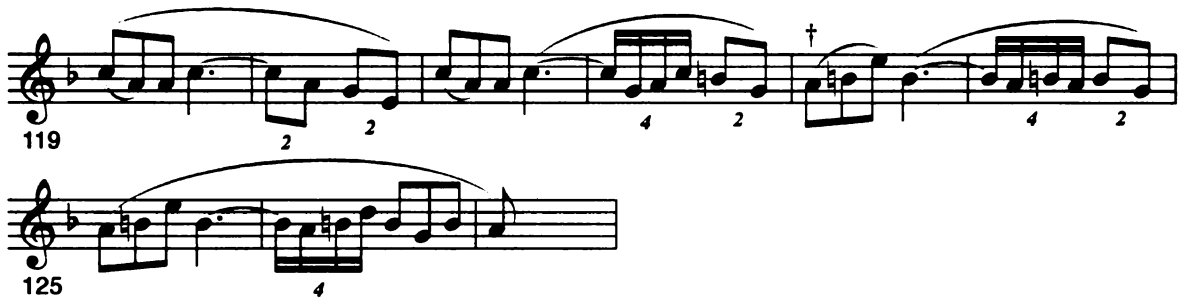
A solo flute introduces theme 4 after the solo violin fermata in bar 69. Midway through the statement, the tune passes to the first clarinet in bar 74.2, shown with a "†" in Figure 13. The solo violin enters in bar 79.2 on an unfolding of an E minor-minor seven chord, which connects to a new statement of theme 4 in bar 83 in the first violins, but the solo violin continues on this pattern until bar 91, where it picks up the second part of the theme in elision with the oboe. The first violins are on the same pitch classes as the flute, but transposed up an octave. The oboe picks up the second part of the tune in bar 88.2 as the clarinet had done earlier. Unlike previous themes, theme 4 includes pitches from a complete scale pattern, E Aeolian.

The violins and first flute enter with theme 4 in bar 94.2. The pitch classes, however, are up a tenth from the first entrance in bar 69. The second part of the theme is on the original pitch classes. Further entrances continue in imitative fashion in the bassoon, first horn, solo violin, first violins, oboe, second violins and viola.

The solo violin transitions to the return of triple subdivision of the beat in bar 115 and begins trilling and dancing around the primary pitch class A through turns, like a bird flying about nature.[203] This becomes juxtaposed against the oboe's statement of theme 5, beginning in bar 119. Though the time signature is 6/8, the melody shifts between triple and duple division, as seen in Figure 14. As in theme 4, theme 5 has a

[203] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 168.

Figure 14: Theme 5 in The Lark Ascending



second section that is passed to a different instrument; the location of this exchange is indicated above with a "†." For the first statement of theme 5, a clarinet solo takes over the line in bar 123 with a bassoon, which begins a linear contrapuntal line against the clarinet. In bar 127, the oboe plays an embellished version of the second part of theme 5 against the contrapuntal line in the clarinet. Though there is one flat in the key signature, the possible modal structure of theme 5 is either A Dorian or Aeolian, depending on how pitch class F is inferred, natural or sharp.

The solo violin continues to dance, or fly, around the tune until it takes up theme 5 in bar 131. The second part of the theme is stated in the upper woodwinds, while the solo violin returns to a melismatic, arpeggiated role for four measures. This is stated with alternation with figures from theme 5, as in bar 139.

The notion of the solo violin depicting a bird flying through nature is based on Vaughan Williams' inspiration for the work, a poem by George Meredith titled: "The Lark Ascending." The full title of Vaughan

Williams' work is Romance for Violin, The Lark Ascending. He quoted a few lines from the poem, shown below in Figure 15. The programmatic

Figure 15: Section of Meredith's poem that appears in the full score of Vaughan Williams

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
To lift us with him as he goes.

Till lost on his aerial rings
In light, and then fancy sings.[204]

elements have inspired a debate as to whether the solo violin is depicting a flying bird or lark. The range of the debate stretches from denial,[205] to the lack of any doubt that a bird's upward flight is imitated.[206]

There are few examples of traditional development in this work, such as tonal transposition of thematic material, thematic fragmentation and sequence. Themes are passed between the soloist and orchestra, often on the same pitch classes. If one believes that the trills and melismatic figures in the solo violin, especially evident during theme 5, is evidence of a flying bird, then the conclusion must be that this programmatic element is part of the work. In addition, it is difficult to explain the polyphonic role of the solo violin without this programmatic

[204] Ralph Vaughan Williams, The Lark Ascending (London: Eulenburg, 1982) vi.
[205] Simon Heffer, Vaughan Williams (Boston: Northeastern, 2001) 51.
[206] James Day, Vaughan Williams (Oxford: Oxford Univ. Press, 1998) 225.

element. In the Harmonica Romance and the Romanza from the Tuba Concerto, the solo instruments perform mostly thematic material. Michael Kennedy notes that examples of this same analogy can be found in Symphony no. 3, 5, 7 and Job.[207]

The theme 5 section builds to a dramatic forte passage on fragments derived from the first beat of the theme in bar 142.2 through bar 145. In bar 145, the solo violin begins another statement of theme 5, up an octave from the original statement. Characteristically, the second part of the theme is played by another instrument. However, even with the addition of the counter-line, the section begins to release tension by gradually reducing the number of layers to return to how the section started. The solo violin becomes the only layer, in a moment without meter, marked sensura misura.

Bars 169 to 195 are a short recapitulation of the theme 4 area, emphasizing the ternary structure of the B section. Beginning in bar 169, the solo violin plays theme 4 at a pianissimo dynamic. The section closes on an E pentatonic pattern, which passes from the violins to the solo violin, and finally to the upper woodwinds.

The large-scale A' section is also shorter, due to the deletion of the opening cadenza and the lack of thematic repetition, which made up a part of the A section. Beginning in bar 196, the upper woodwinds and first violins play theme 1 in octaves on the original pitch classes. The

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[207] Michael Kennedy, The Works of R.V.W. (Oxford: Clarendon Press, 1992) 168.

recurring motive, illustrated in Figure 9, is also stated on its original pitch classes, and in imitation following the statement of theme 1.

The solo violin states the second theme, also on the original pitches, in bar 208.2. An exception occurs at the end of the theme, where a short, one-count arpeggiated passage leads to a restatement of theme 3. The upper woodwinds double the solo violin on this theme. The pitch classes are the same as in the A section, and the repetition of the opening figure is dropped. The hemiola in bars 221 and 222 is exactly the same as it first was in bars 48 and 49.

Beginning in bar 223, the fragmentary motive appears, with a new duple ending, derived from the duple pulse of theme 4 in the B section. The ending figure revolves around pitch class B, but the supertonic and subdominant pitches are lacking, making a concise determination of modal structure difficult. The final motion from pitch class D to B in bar 233 of the solo violin connects this idea to the beginning of the final restatement of theme 1.

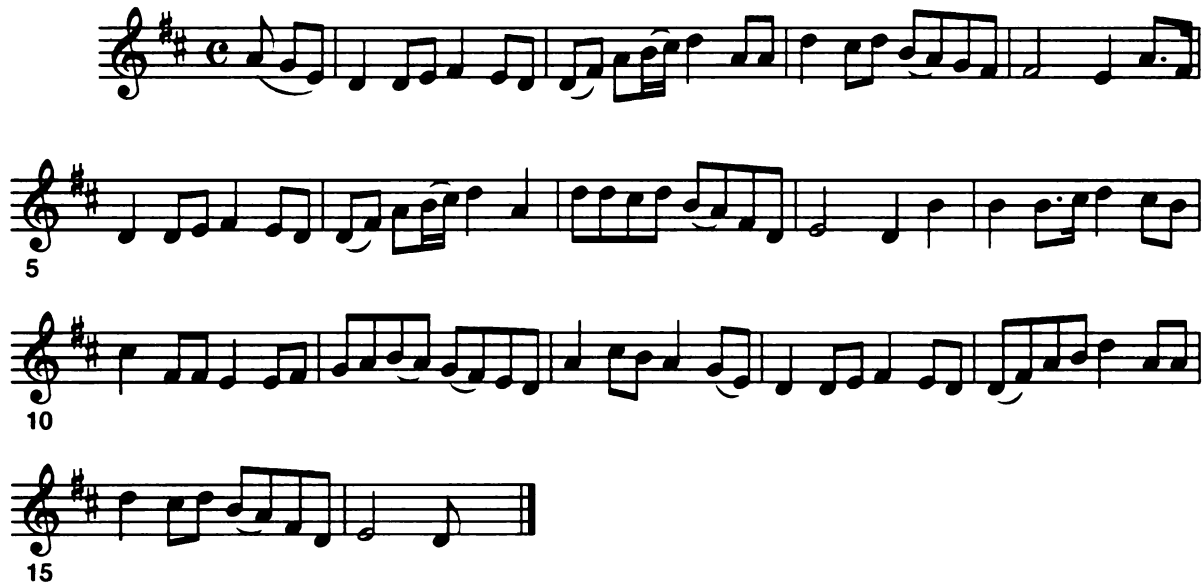
This final orchestral statement of theme 1 is offered in an imitative and fragmented fashion. Only the opening two bars of the theme are heard, though they are doubled a third and fifth below the original pitches in bar 234 and 235, thus presented as parallel triads.

Before the solo violin returns to its melismatic cadenza, the introductory measures return with two additional repetitions. The pentatonic pattern returns in the cadenza, but theme 1 does not. The

movement ends, however, on the opening gesture of theme 1, the minor third drop from pitch class D to B.

A short pattern of notes from any of the themes in The Lark Ascending could be found to be similar to a pattern of notes in a

Figure 16: A Dream of Napoleon[208]



folksong. For example, from bar 7.3 in Figure 16, the pitch classes are the same as in theme 1, as presented in bar 4 of the opening cadenza (Figure

Figure 17: Theme 1 in cadenza

17). Another similarity, but with theme 4 (Figure 13), is the figure beginning on beat four of bar 6 and continuing into bar 7. The third full measure of theme 4 has this figure, but with a C natural.

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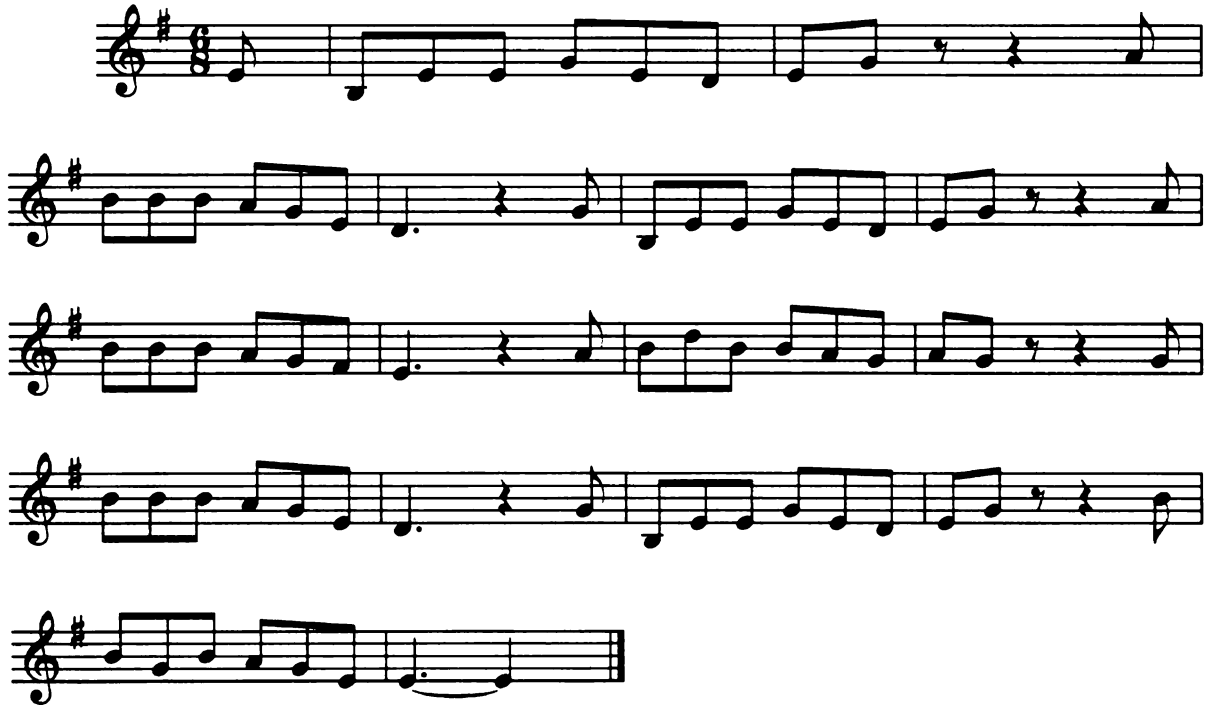
[208] Roy Palmer, ed., Folk Songs Collected by R.V.W. (London: Dent & Sons, 1983) 100-1.

After comparing the primary themes in The Lark Ascending with folksong, it was apparent that only short figures from a theme could be found.[209] Other writers have also determined that the themes are not quotes from folksong.[210] Foss describes The Lark Ascending as showing

Figure 18: King Roger[211]



that Vaughan Williams' had assimilated folk tunes.[212]

Another folksong that shares similarity with theme 4 is shown in Figure 18. The gesture from E to G and later D to E to G is an important component of theme 4. However, compared with the folksong, the two ideas are written in a different metrical division, and theme 4 is not written in the rounded binary structure of King Roger.

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[209] William Kimmel, "Vaughan Williams's Melodic Style," The Musical Quarterly 27 (October 1941) 498. Michael Kennedy also makes this general statement.

[210] Elsie Payne, "Vaughan Williams and Folk-Song," The Music Review 15 (1954) 106.

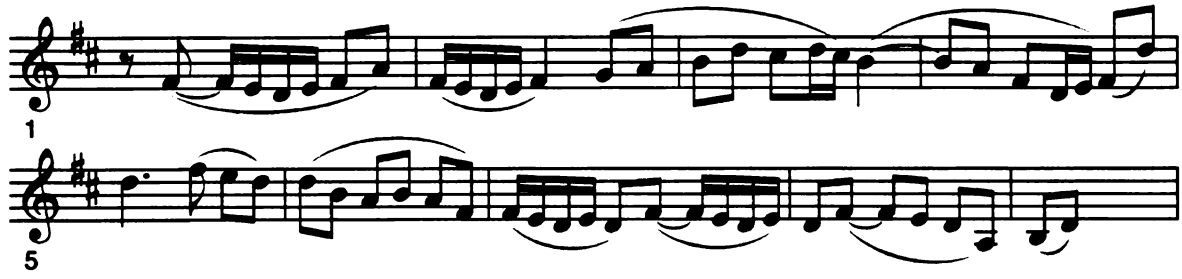
[211] Ibid., 17-8.

[212] Hubert Foss, R.V.W.: A Study (London: Harrap, 1952) 116.

Some critics also compare the shape of Vaughan Williams' melodic curve to that of folksong. In the folksong of Figure 16, the phrase arcs up to a high point, then proceeds to fall back to its starting pitches. While this idea is common with the themes in The Lark Ascending, this structural idea is characteristic of numerous other styles of music, from the time of Giovanni Palestrina.

Themes from the Romanza of the Tuba Concerto share some characteristics of folksong, but the sixteenth note motion and the melodic range of over two octaves discount the likelihood of origin from folksong. There are two primary themes, though they connect together so well that it could be argued there is one long theme. However, the behavior of these themes reflect a large-scale structure of A B A'.

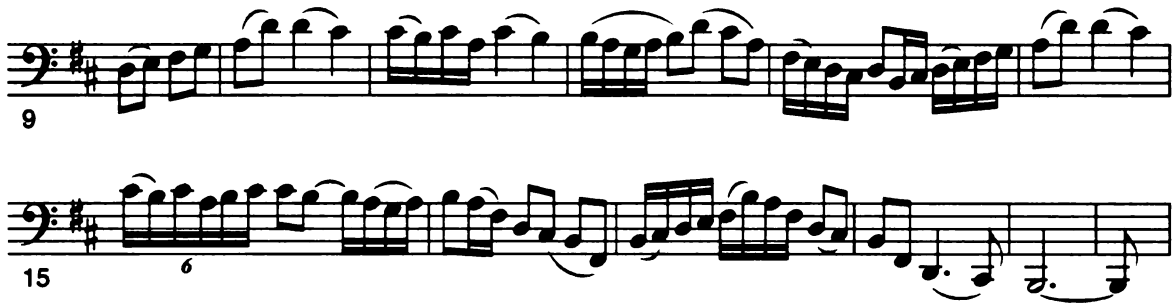
Figure 19: Theme 1 of the Romanza from the Tuba Concerto



The first theme of the Tuba Romanza, shown in Figure 19, begins with cello 1, viola 1 and violin 1. The tonality for the theme revolves around D major, though briefly touches B minor in bar 3.3, before returning to D major in the following measure and handing that tonality off to the solo tuba in bar 9.

The fluid interchange between major and minor in the melodic line is characteristic of both themes in the A section. The solo tuba enters on theme 2 in bar 9.2 and outlines a D-major scale, as shown in Figure 20.

Figure 20: Theme 2 of the Romanza from the Tuba Concerto



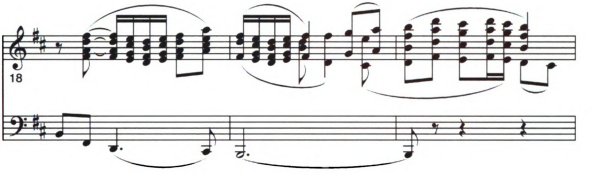
As can be seen above, this theme also revolves around D major, but ends by modulating to B-natural minor. The theme can be divided into two segments, with the second beginning as an embellished version of the opening idea of the theme.

In contrast to Vaughan Williams' earlier style in The Lark Ascending, the first two themes establish a tonal area, D major. This is achieved through presentation of all pitches in the D major pattern, repetition of pitch class D, and by outlining a D-major chord. Both the primary and secondary tonal area, B-natural minor, include linear dominant to tonic progressions.

Before the solo tuba can complete its linear cadence in B minor in bar 20, the woodwind and string choirs enter in elision on theme 1, shown in Figure 21 on pitch class F-sharp. The solo tuba enters midway through this statement as an equal, polyphonic voice, only to emerge from the texture by leading a modulation to D minor through the use of

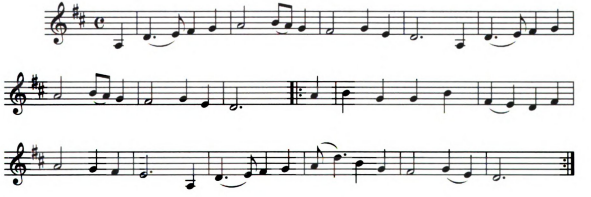
pitch F-natural. Theme 1 is also changed from is initial statement through linear doubling to parallel triads in bar 18, as shown in Figure 21.

Figure 21: Elision of Themes 1 and 2



The second theme's characteristic progression up an octave is uncommon in the folksongs published by Vaughan Williams. A more

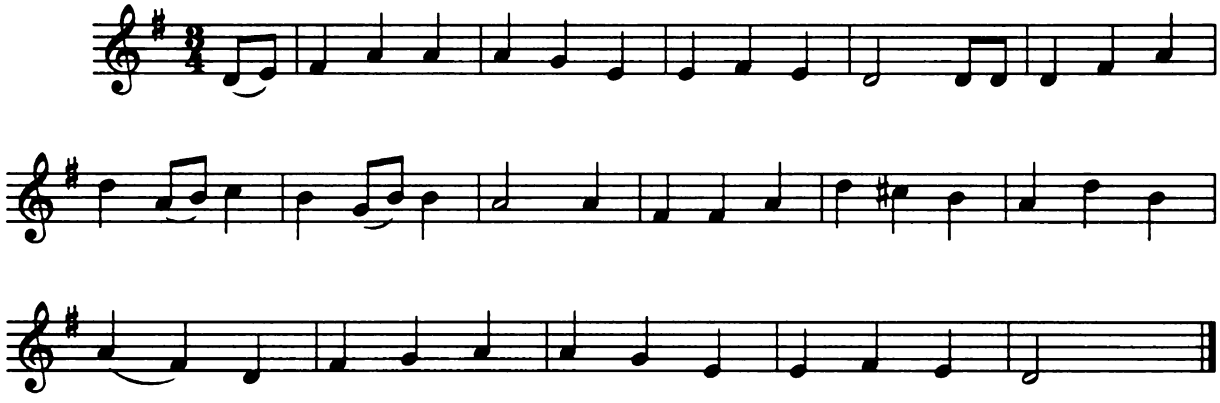
Figure 22: Horn Fair[213]



common procedure would be to rise up a fifth, perhaps a sixth, and then proceed downward to the starting pitch, as can be seen in the first phrase of Horn Fair in Figure 22. A progression to the octave may be heard later, as illustrated in Figures 22 and 23.

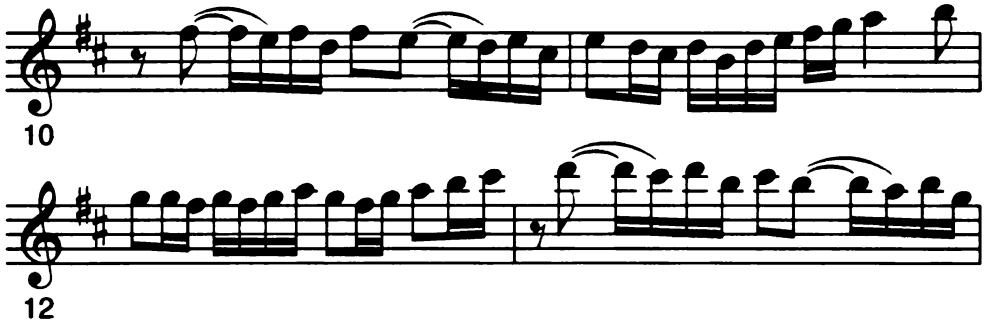
[213] Roy Palmer, ed., Folk Songs Collected by R.V.W. (London: Dent, 1983) 142-3.

Figure 23: Keeper and Poachers[214]



Instead of being derived from folksong, however, thematic material in the Tuba Romanza was taken from another Vaughan Williams work, the Concerto Grosso for three string choirs. Shown below in Figure 24 is a four bar excerpt from the first movement of the Concerto Grosso, Intrada. The first and fourth measures of this example share common pitch classes and motion with the second theme of the Tuba Romanza.

Figure 24: Borrowed idea from Concerto Grosso



The B section of the Tuba Romanza begins in bar 26 with the violins and flutes in elision with the solo tuba for a beat and a half. This large-scale section can be divided into three components, or small-scale sections, determined by the tonality of the melodic material. The primary

[214] Ibid., 38-9.

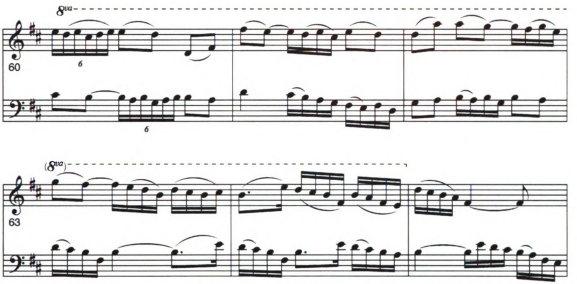
material of the first section is an embellished version of theme 1, which has been transposed to D minor at the end of the A section. The first statement modulates to A minor in bar 35, where the solo tuba begins playing an embellished version of theme 2. The second area of the B section continues in A minor. An additional contrasting detached theme in A minor is heard against the tuba. At the end of the second small-scale section, the solo tuba modulates to E minor, which is the key area of the third small-scale section. The third part of the development juxtaposes embellished versions of both themes, and the tuba functions as a contrapuntal line in a polyphonic texture. The tuba emerges as the most important voice in bar 46, and leads a crescendo and return to B minor where the beginning of the A' section begins in bar 48.

At the beginning of the A' section, the trumpets, trombones and clarinets enter at a fortissimo dynamic on the contrasting, detached theme, which is juxtaposed over theme 2 in the low strings. Theme 2, however, returns in the secondary key of B minor. When the solo tuba picks up the B minor theme in bar 52.2, the detached theme drops out.

The return of D major begins with the upper woodwinds and violins in elision with the B minor cadence of the solo tuba in bar 55. In the solo tuba, D major returns with a restatement of theme 2 at a forte dynamic in bar 58. However, the pitch classes change in bar 61 as the melodic material modulates to B minor, and the solo tuba leads to the climactic fortissimo, beginning in bar 63.

As shown in Figure 25, there are several musical figures at the climactic area between the solo tuba and first violins that appear one beat apart, suggesting a canon, though not in strict fashion. For example,

Figure 25: First violins and solo tuba at climax



bar 60.1-2 in the upper part is heard in the tuba a beat later, down a sixth; bar 61.2 to beat 3 in a similar fashion, but only copied for a beat; then the tuba leads in bar 62.2 for two beats, heard up a sixth a beat later for 2 beats. Another example begins with the tuba in bar 63, which is heard a sixth higher and lasting, with embellishment, for four beats.

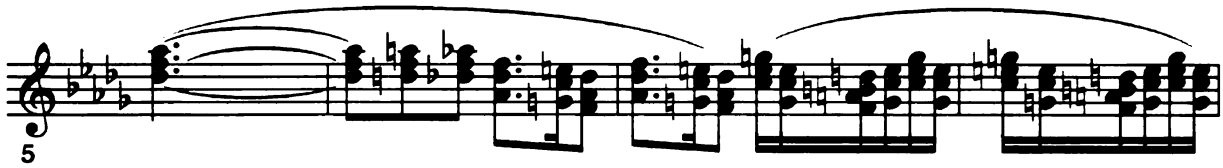
After the fortissimo section, the orchestra and solo tuba cadence in B minor. The tuba's linear cadential statement is extended to the downbeat of bar 69, however, and the string choir returns on theme 1 in elision as done earlier in bar 18. The tuba, as heard earlier in the A section, enters midway through the statement and leads a change to D

minor. After two bars without accompaniment, the tuba ends on pitch class A, and the strings sound a D major chord above.

Like the two previous works, the Harmonica Romance is in a large-scale A B A' structure. The work, at a basic level, can be divided into eight thematic sections, which contain four different thematic ideas as shown in Figure 7. The sections are generally divided with key signature changes. Themes 1 and 2 are inclusive to the A sections, while themes 3 and 4 appear only in the middle section.

The first theme, as played by the harmonica, contains vertical triads of its own, and serves as a basis for the linear and horizontal structures of the work. This material is the basis of the first section in the key signature of D-flat major, from bar 1 through bar 26. The theme is a progression of alternating major

Figure 26: Theme 1 in Romance for Harmonica

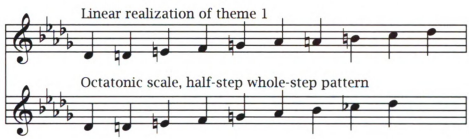


chords on D-flat and C, beginning in measure 1. The opening gesture in the harmonica is a fragment of the theme, with a D-flat triad extended in the harmonica. In the orchestra, the upper strings and piano state a linear

counter-line in D-flat major.[215] The first theme is heard in its entirety beginning in bar 5.2, shown in Figure 26.

When the pitch classes in the first theme are laid out linearly, they are close to a D-flat octatonic scale in the half-step, whole-step pattern,

Figure 27: Synthetic and octatonic patterns



shown in Figure 27. The first six pitch classes adhere to the pattern, but Vaughan Williams has added a half step to the pattern, from pitch A-flat to A-natural, and modified the end of the scale to finish in two chromatic half steps. The motion from C to D-flat, in addition to serving as a basis for vertical contrast in the harmonica, reflects a contrast on a larger level as the key signatures and thematic material in each section alternates between C and D-flat, with only section 7 in a different key signature.

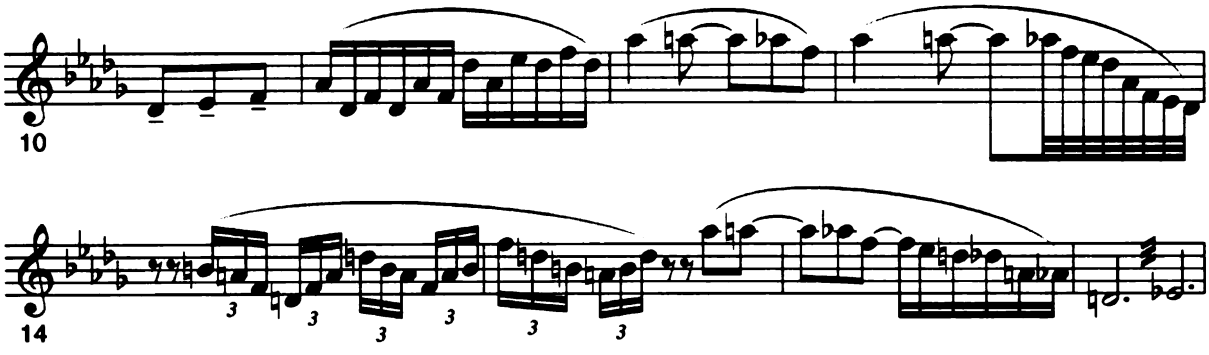
The Romance for Harmonica is not the only work in which Vaughan Williams used a synthetic scale. Six different synthetic scales are used in Symphony no. 4 to develop the melodic style. In Sancta Civitas and Flos Campi, synthetic scales are only used for incidental patterns, not in the overall melodic style. Vaughan Williams did not begin using whole tone

[215] This observation is based on listening to recordings, and not on viewing the full orchestral score. Oxford University Press did not respond to my inquiries about obtaining a copy of the full score.

scales, exotic scales, or synthetic scales until the composition of the Fourth Symphony.[216]

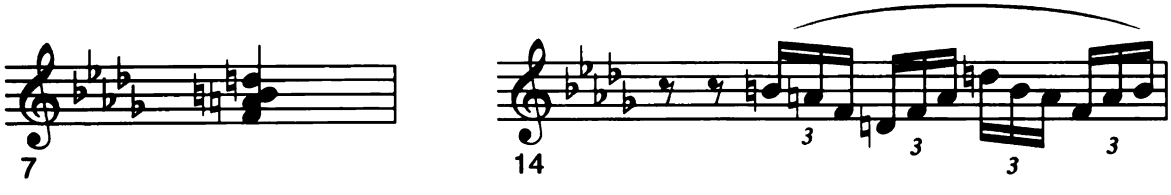
In bar 10, the harmonica takes over the D-flat major counter-line that the piano and upper strings had against the harmonica in the opening bars, as shown in Figure 28. The juxtaposition and alternation between D-flat major and the D-flat synthetic scale drives section 1, along

Figure 28: Theme 1 at bar 10 Romance for Harmonica



with later sections with a D-flat key signature. For example, a linear reference to the synthetic scale occurs in bar 12 with the pitch A-natural. The descending thirty-seconds in bar 13 switch back to a D-flat major

Figure 29: Unfolded sonority



pattern. The melodic material in bar 14 is an unfolding of a vertical sonority presented by the harmonica in bar 7, shown in Figure 29, and whose pitch classes are contained in the synthetic scale.

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[216] William Kimmel, "Vaughan Williams's Melodic Style," The Musical Quarterly 27 (October 1941) 197-8.

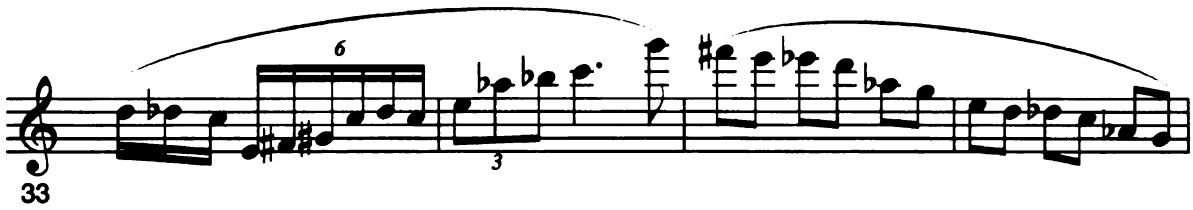
Theme 2, shown in Figure 30, is stated three times in its thematic area, beginning in bar 27.3. Rhythmically, the duple division of the pulse contrasts with the triple division of theme 1. The harmonica states the theme first, followed by the violins in bar 37.2, and then the low strings, beginning in bar 43.3. The repetition and motion around pitch class E

Figure 30: Theme 2 in Romance for Harmonica

defines it as the tonal center. The end of the statement points to E minor, however, the line moves chromatically up and down a third from pitch E.

The harmonica has an additional three measures of material, beginning in bar 33, as shown in Figure 31. This material is transformed

Figure 31: Counter-line



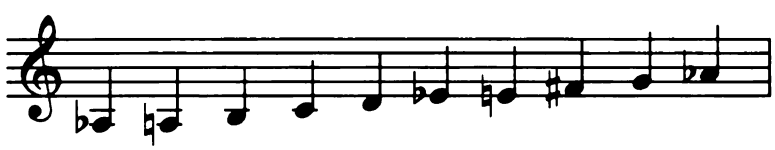
into a counter-line in the harmonica when the string choir later states the theme. In terms of pitch patterns, the line draws from the synthetic scale.

Beginning with the third statement of the theme in bar 43.3 in the low strings, the harmonica plays a diminuted counter-line derived from the sonorities underneath it. By the quasi-cadenza in bar 49 and 50, the harmonica has returned to the synthetic pattern; except for pitch class F-sharp, every note in the cadenza conforms to the synthetic scale.

In bar 51, theme one returns in section three, where the key signature changes back to D-flat. The harmonica segues into the orchestral entrance in 52.2 through an ascending synthetic scale. After the orchestra enters on the opening figure of theme 1, the harmonica moves in triadic motion through chords available in the synthetic scale, including: D-flat major, C major, D minor and F major. When the linear D-flat major pattern returns in bar 55, pitch class E-flat is added to the solo harmonica line. Though the key signature changes in bar 61, the pitch material continues to be derived from theme 1. In fact, the pitch classes all conform to Vaughan Williams' synthetic scale. A short cadenza closes the recapitulation of theme 1 and the A section.

The B section begins in bar 64 with the statement of theme 3. The melodic material in theme 3 is based on a transposition of the synthetic

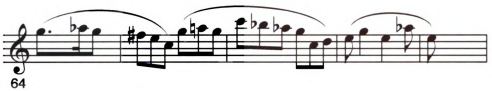
Figure 32: Synthetic scale in theme 3



scale from theme 1, shown in Figure 32. This procedure indicates a traditional developmental procedure, however, the thematic material in the large-scale middle section is newly composed. Theme 3, shown in Figure 33, is stated by the harmonica in bar 64.2, and then repeated by the upper strings with rhythmic embellishment in bar 68.2. In the second statement by the strings, the final figure is transformed to open fifths in

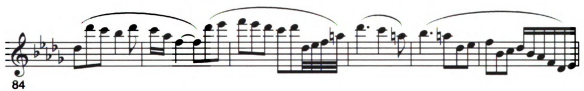
bar 72 and repeated until another fragmented entrance begins in bar 76 by the upper strings.

Figure 33: Theme 3 in Romance for Harmonica



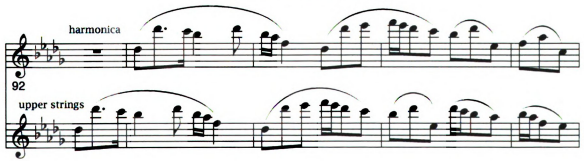
Theme 4, shown in Figure 34, contrasts with the other themes in that it is clearly based on the D-flat major scale and its relative minor, B-

Figure 34: Theme 4 in Romance for Harmonica



flat. The theme is stated three times beginning in bar 84 with the harmonica. The strings begin an incomplete statement in bar 90, and a canonic statement begins in bar 92.2 with the upper strings, whom the

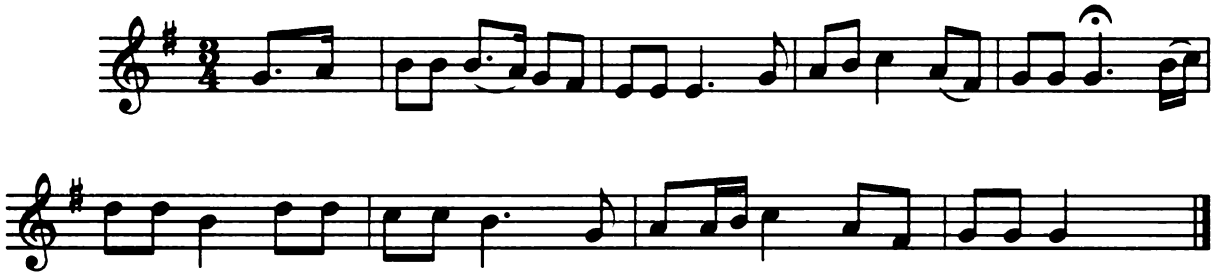
Figure 35: Canon in theme 4



harmonica answers one beat later in bar 93, shown in Figure 35. The theme begins to dissolve in bar 95.2 on a sequence of arpeggios in the harmonica.

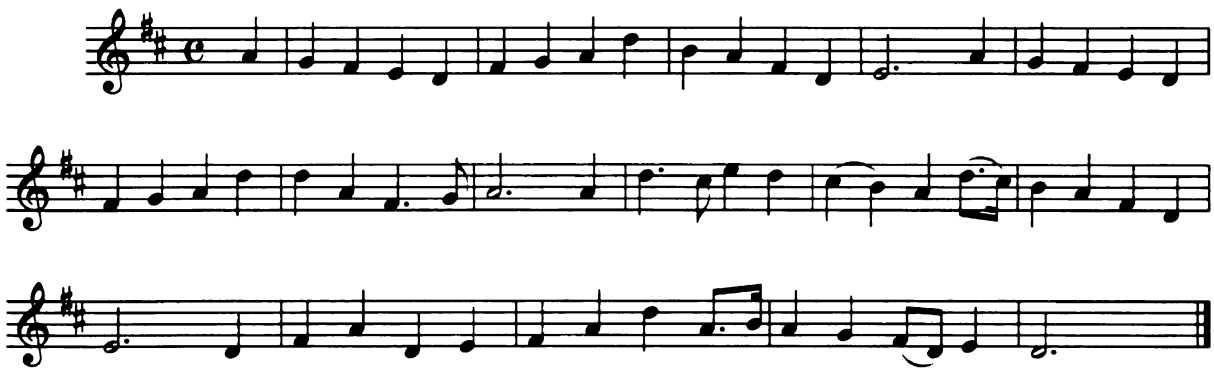
The disjunct movement and the linear shift from major to minor discount the possibility that this theme could have been borrowed

Figure 36: Franklin's Crew[217]



from folksong. However, two motivic ideas in theme 4 were found in folksong. The first is the motion, midway through the theme, from D-flat to F and back to D-flat in conjunct motion. This type of movement, encompassing a third, is common in folksong and illustrated in Figure 36. The second example is the motion on the final beat of theme 4, as

Figure 37: Ward and the Pirate[218]



illustrated in Figure 34, which corresponds to the descending motion from bar 2.4 to beat one of bar 4 in the Ward and the Pirate (Figure 37).

The A' section begins in bar 98, where theme 2 returns on the original pitch classes with rhythmic embellishments in the third and

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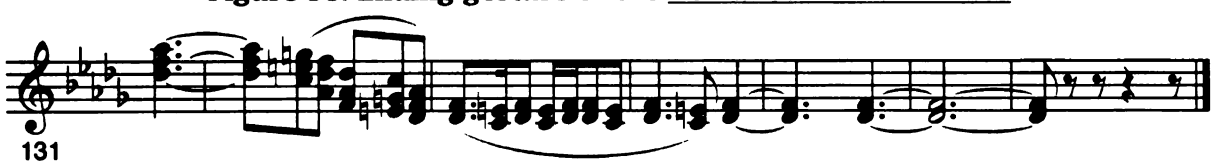
[217] Roy Palmer, ed., Folk Songs Collected by R.V.W. (London: Dent, 1983) 23-4.
[218] Ibid., 87.

fourth full measures. In bar 100.2, the upper strings pick up the melody one beat ahead of the harmonica, creating a short canon on the theme. At the end of the theme in bar 104.2, there is a short ad-lib moment in the harmonica, based on material from the counter-line found in bar 33. The upper strings pick up the counter-line along with the harmonica, and transition to the key signature change to E-flat at bar 107, where theme 2 is transposed up a minor third.

Theme 1 returns in the original tonal area in bar 116.2. Like before, it is based on the juxtaposition of D-flat major and the D-flat synthetic scale. The linear aspects of the thematic material are heard before the opening D-flat major chord gesture appears in bar 129. A linear descent

Figure 38: Ending gesture of the Romance for Harmonica



begins in bar 131.2, shown in Figure 38, which leads to the final D-flat major chord an octave lower.

As stated earlier, all three works can be classified in large-scale A B A' patterns. In addition, the A section in all three works is ternary in structure and contain themes that return in the A' section. In The Lark Ascending and the Harmonica Romance, the A' section is shorter than the A section. In all three works, the A' sections contain variety from the A section in terms of thematic order of appearance.

The B sections, however, are treated differently. In the Harmonica Romance and The Lark Ascending, new thematic material is introduced in the large-scale middle section. In the Tuba Romanza, however, thematic material presented in the A section is developed through tonal change, sequence and fragmentation. The containment of new thematic material in the B sections of the Romance for Harmonica and The Lark Ascending allow these works to be classified as concertos in one movement.

The construction of themes in these works is based on a variety of structures; modal scales and exotic patterns are both used. Exotic patterns can be found with the pentatonic scale in The Lark Ascending, and the synthetic scale in the Romance for Harmonica. Modal patterns appear in all three works, but are most prominent in The Lark Ascending. The alternation between major and minor in the Tuba Romanza is common with procedures from the functional period. In The Lark Ascending, most thematic scales are incomplete and can be classified in multiple modes, usually Dorian or Aeolian, as the sixth degree of a scale pattern is usually missing. These incomplete modes are contrasted with pentatonic patterns, but pentatonic patterns also fit into modal structures. Only a brief section of theme 4 in the Harmonica Romance utilizes functional techniques.

Repetition is an integral component of each thematic section in all three works. Themes that are restated almost always appear on the same pitch classes. For example, in theme 4 of The Lark Ascending, the

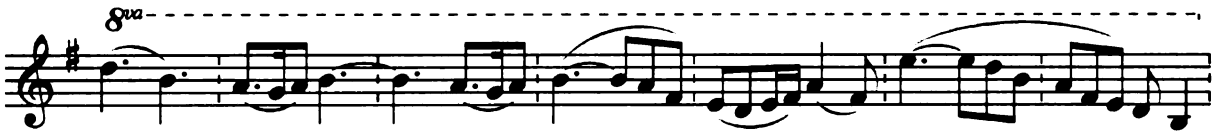
melodic pitch classes do not vary until the third statement of the theme. The Harmonica Romance, written largely on a synthetic scale, restates themes at the same pitch classes. However, rhythmic embellishments are common during restatements of the same theme in The Lark Ascending and the Romance for Harmonica. In the Tuba Romanza, however, the themes are stated in transposition and fragmentation in the B section, but thematic material in the A sections remains largely unchanged.

Canonic devices, if only for brief periods of time, are used in the Tuba Romanza and the Harmonica Romance. Also common to the Tuba Romanza is the elision of themes 1 and 2, such as in bar 18 when theme 1 returns in the strings before theme 2 has completed its cadence in B minor. Elision occurs primarily during imitative moments of transition in The Lark Ascending with the fragmentary motive, and other than the canon in theme 4, thematic statements do not occur in elision during the Romance for Harmonica.

Since repetition is an important thematic component of these compositions, one aspect of variety is the alternation and juxtaposition of different scale structures between and within sections of a work. For example, the alternation between pentatonic, incomplete, Dorian and Aeolian structures in The Lark Ascending, and the alternation of a synthetic scale and D-flat major pattern in the Romance for Harmonica. Themes in the Tuba Romanza, in the A sections, are constructed to fluctuate between major and natural minor.

Melodic material in each theme can usually be divided into two or four bar segments. Longer stretches can be divided into four or eight-bar segments. The first theme of The Lark Ascending, however, is an exception, as it is presented as an "unmetered" seven-bar idea (Figure 39) by the solo violin in the opening cadenza. When the theme is repeated

Figure 39: Theme 1 of The Lark Ascending in the opening cadenza



after the cadenza, it is an eleven bar figure, divided in a pattern five plus six. The six bar segment can be divided into two three-bar units, as shown in Figure 8.

Though the violin and harmonica can easily play simultaneous multiple pitches or stops, Vaughan Williams only explores this possibility at length in the Harmonica Romance. Both the violin and harmonica, however, contain examples of unfolded harmonies in thematic presentations. In the Romance for Harmonica, for example, the harmonica unfolds a sonority it first presented as a vertical idea in the first thematic area. The violin unfolds sonorities in The Lark Ascending and uses this material in transitionary passages.

Finally, though thematic statements in all three works contain short ideas present in folksong, no theme in any work of this study is constructed on the basis of a folksong. Even though these works were written at opposite ends of his career, each work has some motivic

similarities with folksong. Vaughan Williams treatment of ternary structures in each work is similar to folksong in that many of the folksongs collected by Vaughan Williams' conform to a rounded binary structure, where the return of initial material is shortened.

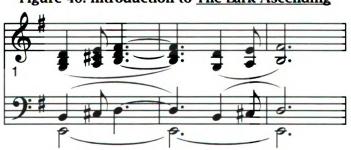
Chapter 5: Vertical Sonorities

Vaughan Williams' use of vertical harmony is often determined by the layering of thematic material, rather than in a functional conception. This chapter will explore how Vaughan Williams constructs harmonic structures. In addition, the underlying harmony of thematic statements is analyzed to determine if the same material is used when thematic material is repeated.

The opening cadenza of The Lark Ascending occurs over a chord with the pitches: E, B, D, and F-sharp. The F-sharp suggests a ninth chord, and this is how Michael Kennedy describes the sonority, but if the A in the solo violin is included, a complete pentatonic sonority is present. The underlying pentatonic harmony continues until the solo violin reaches its statement of the main theme.

When a short rendition of the cadenza returns at the end of the A section, the same chord returns. In the final cadenza at the end of the A' section, however, the chord is transformed by one note: the pitch G in the viola, which is heard instead of the F-sharp. This change makes the sonority an E minor-minor seven chord.

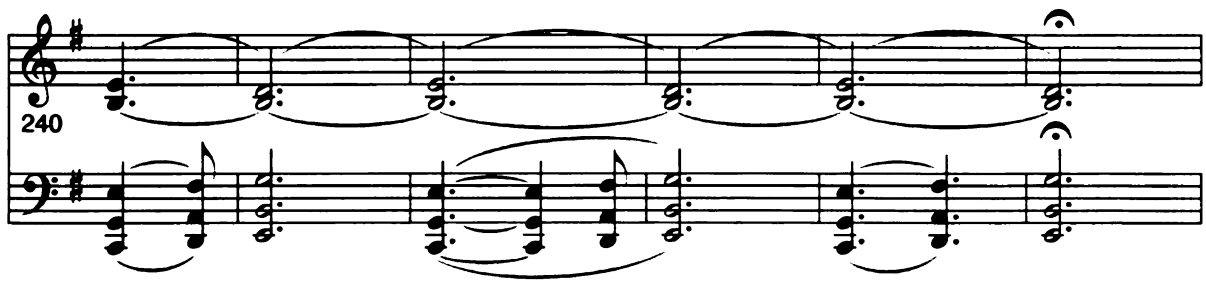
Figure 40: Introduction to The Lark Ascending



The introductory gesture in the first two measures, shown in Figure 40, highlights the shifts of modality that occur throughout the work. The downbeat is an E minor-minor seven chord, which could be part of an Aeolian or Dorian structure, built on pitch E. The C-sharp passing tone in bar 1, however, indicates a Dorian structure. By the third measure, the harmony supports the pentatonic structure of the solo violin.

When the introduction returns in bar 64, the harmony is the same as the beginning. However, when it returns at the end of the A' section in bar 240.2, the pattern has been transformed by a fifth, as shown in Figure 41. Rather than a pedal E, a pedal B is heard. The other voices form a C-major triad on top of the pedal, where before a G-major triad began the pattern. The movement of the triads, however, is in the same motion as

Figure 41: Transformation of introductory theme



before. By starting on a C major chord, Vaughan Williams is able to move easily in ascending conjunct motion to the E minor-minor seven chord of the final cadenza. However, the solo violin still begins on its pentatonic pattern as heard in the beginning. The motion from E to D, shown in Figure 41, is a linear event from the tonic to the flatted seventh conjunctly below that effects the harmony.

The first 5 measures of theme 1 is accompanied by a repetitive block harmonic pattern, derived from the introduction, which rotates between an E minor-minor seven chord and a B minor chord. The embellishing or passing tones in the section indicate a modal center of E Dorian. During the second part of the theme, from bar 10, a repetitive pattern from an A major chord to a B minor-minor seven chord exists, except in bar 12, which has an E minor-minor seven chord on beat one. Thus, the harmony moves up a fourth, then back to the original harmonic pattern in bar 15, as the solo violin closes theme 1.

When theme 1 returns in the A' section, the harmony is not in a simple block style, rather in layers of contrapuntal motion as shown in

Figure 42: Theme 1 harmony in A' Section

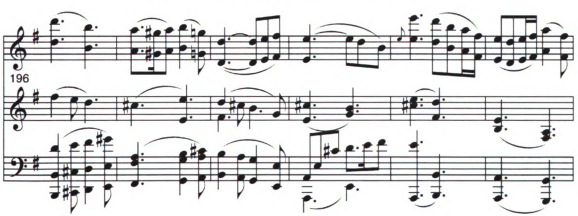
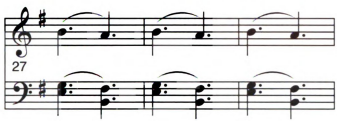


Figure 42. The B Aeolian scale in the string bass is contradicted by the G-sharp passing tone in the viola and the melody. This could be seen as a brief moment of bimodality or just a simple cross relation. The use of the Aeolian scale in the A' section is also different from the Dorian of the A section, which was inferred from the passing tones. The vertical

sonorities accompanying theme 1 in the A' section are different than first stated in the A section, except for bar 200.

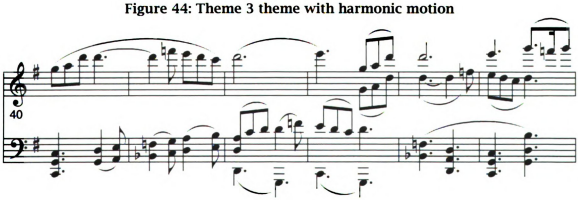
Theme 2 is also heard against a repetitive block harmony, with the same root movement from E to B as in theme 1, shown in Figure 43.

Figure 43: Chords accompanying theme 2



The chord qualities, however, are minor to minor-minor seven rather than minor-minor seven to minor. The harmonic background does not change for either statement of the theme, but when the melodic layer is considered, another third is sometimes added to the top of the chord. When the theme returns in the A' section, the harmony is the same, except that a pedal tone B is added in the second violins.

Figure 44: Theme 3 theme with harmonic motion

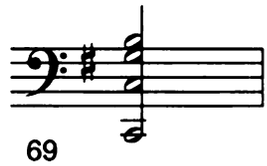


The harmony of the third theme contrasts with the block scoring of previous sections in that is driven by contrapuntal motion. Like the other

thematic statements, however, it is based on repetition, as the harmony of the first three-bar idea is immediately repeated. Another characteristic of this harmonic pattern is recurring parallel fifths and octaves, shown in Figure 44. The pitch classes, when laid out in linear fashion, show that the harmony is based on a G Dorian scale. The same vertical harmony is used when the thematic area returns in the A' section.

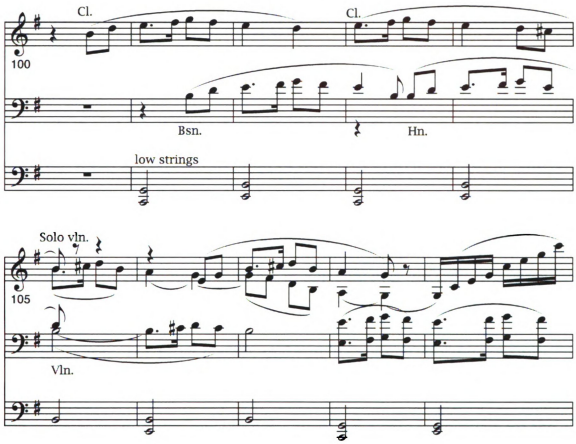
The harmony in the B section begins as block figures centered on pitch class C. The C major-major seven chord of the initial harmony, as shown in Figure 45, clashes with the linear motion of C Ionian in theme 4.

Figure 45: Harmony at beginning of theme 4



The same progressions are repeated when the theme is passed to the first violins in bar 83. Along with the melodic line, the harmony moves to F major at the downbeat of bar 95. The chord quality in the harmony, however, is major and contrasts with the major-major seven chord of the first statement of theme 4 in bar 69.

Figure 46: theme 4 breaking down



As the theme 4 area begins to break down with imitative entrances in bar 100.2, the harmony alternates between E and C. Shown in Figure 46, the harmony finally settles on E in measure 104, which is emphasized by the linear line. However, a tonal center of C returns briefly in bar 108.

Theme 5 does not begin with any harmonic accompaniment, but the change in key signature indicates a shift in tonal center. Beginning in bar 122.2, the solo violin arpeggiates an E minor-minor seven chord and a bassoon counter-line, a layer added in bar 123.2, is also centered on E. When these three layers are played concurrently, the resulting harmony alternates between triads in E minor and A minor.

When the solo violin takes over the melodic line in bar 131, the accompaniment changes to a tremolo pattern. A vertical sonority based on the stacking of thirds is difficult to hear until the tremolos change to arpeggiated patterns in bar 135. The harmonic center of each beat then moves in fourths and fifths from the first melodic center of A. These different ideas are layered to build to the fortissimo in bar 142.2. The harmony at the fortissimo is a B-flat major chord, with embellishing tones in the tremolos, including: an added sixth and added fourth.

The solo violin plays theme 5 in bar 146, and the trills are moved to the flutes, second violins and violas. The cellos sustain a pedal A for nine measures. The pitch classes make up a D-minor chord in second-inversion. A solo oboe, which picks up the theme in bar 151, plays over the same second-inversion D-minor chord and a solo horn picks up the second part of the theme in bar 155. A block chord in bar 151 replaces the trills when the oboe picks up the theme. The counter-line also returns in bar 155.2, transposed up a fourth to A minor. The linear motion of the three layers generates the vertical sonorities.

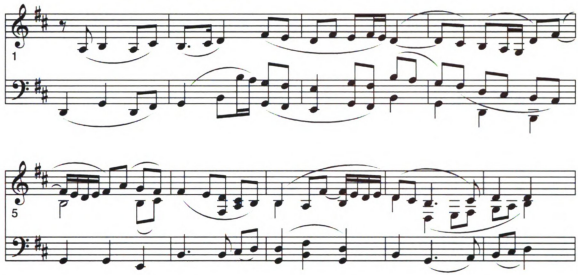
The harmony during all of the themes in The Lark Ascending utilizes some facet of repetition. In themes 1 and 2, the repetition is measure by measure; in theme 3, the unit of repetition is three measures. In the fourth and fifth theme areas, the repetition is in larger groupings. The vertical sonorities in theme 5, which result from the horizontal motion, alternate between A and E-minor.

Pitch classes in the harmonic accompaniment, if only passing tones, assist in determining the mode that a section is in. The modes in the harmony generally reflect what is inferred from the linear motion of the melody. The block chord under the cadenzas support a pentatonic analysis, except in the final occurrence where the chord is altered. In the theme 1 area, the harmony points to E Dorian in the A section, but B Aeolian in the A' section. The limited number of pitches in the harmony for the second theme area fits in several different patterns. Harmony in the third theme area is centered on G Dorian in both A sections, while the melody encompasses the pitches of a D Dorian scale. The vertical sonorities in theme areas 4 and 5 reflect the harmonies in the melody.

The A' section is a restatement of thematic material presented in the A section. On a lower level, there are many examples of root movement by fourths and fifths, but no dominant chord exists before the return of the A section. Though the thematic material remains on the same pitch classes at the beginning of the A' section, the harmony has been altered. The lack of a strong dominant-tonic progression in The Lark Ascending makes it difficult to describe climactic points in these terms, as some biographers have done.[219]

[219] E. Spurgeon Knights, "The Lark Ascending," The Strad 52 (December 1941) 188. A "climax in D major" is indicated.

Figure 47: Harmony at beginning of Tuba Romanza

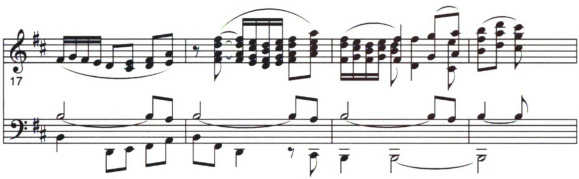


The opening theme in the Tuba Romanza has two contrapuntal lines harmony woven against it, shown in Figure 47. The harmony is in D major, but contains a strong plagal influence when each line is examined independently. The lower line alternates between G major and E minor in the opening 8 measures, while the top line waivers between B minor and D major, similar to thematic material.

The tuba enters in bar 9.2 over an accompaniment on a B minor chord, in contrast with the D major progression of the melodic line, which foreshadows where the theme will cadence in bar 19. The second violins and first cellos begin a third below the tuba and move in parallel fashion with the solo tuba until bar 10. The accompaniment is less active after the tuba begins playing, moving mostly in block fashion at a slower pace than the tuba. In addition, the accompanying patterns are not repetitive at a lower level as they were in parts of The Lark Ascending.

As the tuba closes in B minor, a harmonized version of theme one returns in elision with it, shown in Figure 48. There is no separate

Figure 48: Elision themes 1 and 2



harmonic structure, except for the parallel doubling of the strings in the woodwinds and a pedal point on B in the low reeds and low strings. The horn line, which moves between pitches B and A, emphasizes the lowered seventh of the natural minor scale and folksong.

The elision causes a change in vertical harmony from the beginning, which remains until the tuba returns in bar 21.3 on a line first stated by the second violins in bar 4.3. The underlying harmony is similar to the first statement of theme 1 until the tuba leads a mode change through the use of pitch class F natural in bar 26. The sonority in the accompaniment is a G major-minor seven chord, which resolves to a D minor sonority in bar 27, a plagal motion.

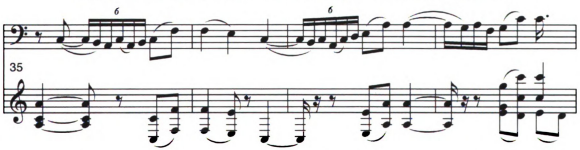
Unlike The Lark Ascending and the Harmonica Romance, the B section of the Tuba Romanza does not introduce new thematic material. The harmonic structures, however, move around the circle of fifths in a

traditional fashion. The three different tonalities define the three sections of the development, and include: D minor, A minor and E minor.

The key signature change to one flat at the beginning of the B section in bar 27 confirms a change to D minor. The statement of theme 1 by the violins and upper woodwinds follows the natural minor scale pattern. There are two contrapuntal lines that generate the vertical structure against the melody.

When the tuba picks up the melody in bar 35.2, a new contrasting motive has been introduced in the horns and clarinets. The remaining instruments move in block fashion with the solo tuba, shown in Figure 49. The tonal center has shifted from D minor to A minor, emphasized

Figure 49: Harmony in the A minor section of the development



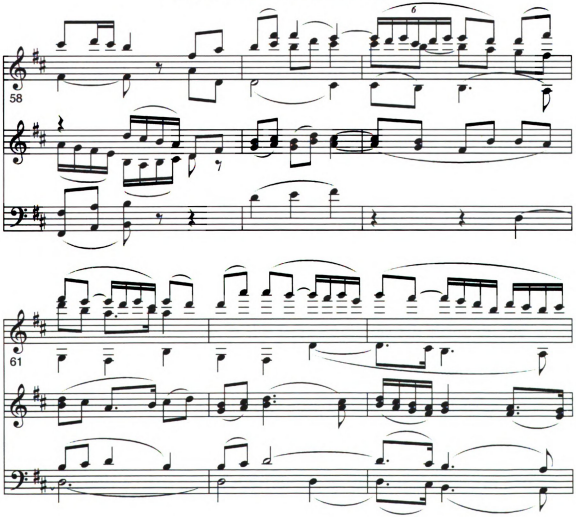
by the contrasting theme, which begins on pitch classes C and E. In this section, the two layers of horizontal movement determine the harmonic structure. The structure of the contrasting motive assists in establishing the tonal center of A. As shown in Figure 49, the block accompaniment is repetitive on a basic level. This section closes by modulating to E minor.

The E minor section of the development begins in bar 43 and is the most fragmentary of the three sections, due to the repetition and

sequence of short ideas. The solo tuba is an equal member in a polyphonic texture of three equal layers, echoing patterns in the low strings and bassoons.

The order of thematic appearance in the A' section does not strictly adhere to the order presented in the A section. For instance, theme 2 is heard before theme 1 and the contrasting motive from the development is included at the outset. In addition, these two ideas are of equal importance until the tuba enters on theme 2 in bar 52.2, where the

Figure 50: Harmonic layers at climax



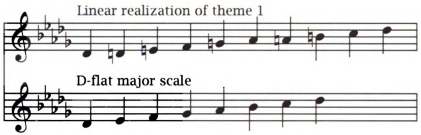
contrasting motive drops out. Also, theme 2 appears in B minor, instead of D major, as it was presented in the A section.

In bar 55.2, D major returns on a statement of theme 2 in the first violins, flutes and oboe. The accompaniment moves in contrapuntal fashion, even after the tuba returns in bar 58.2. As the climactic fortissimo moment is reached in bar 63, each layer of activity is in B minor. Figure 50 shows the contrapuntal activity in this section, the movement from D major to B minor, and the similar motion of each layer in bar 63.

In bar 67, as the solo tuba cadences in B minor, the strings enter in elision on theme 1 as they did in bar 18. The harmony is a repetition of the original statement in the A section, however, there is no thematic entrance in the strings when the accompaniment pauses on a G major-minor seven chord in bar 76. After two bars of solo tuba, the harmony resolves to the original D major sonority of the opening through the use of a Picardy third. The plagal resolution from G to D is a retrograde motion of the opening two-beat gesture in the low strings.

The vertical sonorities in the Tuba Romanza are based on the stacking of thirds, as in The Lark Ascending. Unlike The Lark Ascending, repetition occurs mainly at the large structural level in the Tuba Romanza, such as during the statement of theme 1 in the A' section. Repetition only makes a brief appearance in the development at a more basic level, from measure to measure.

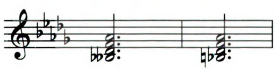
Figure 51: Scales in theme area 1



As discussed in Chapter 4, thematic material in the Harmonica Romance is based on a synthetic scale Vaughan Williams constructed, shown in Figure 51. The final chord of the work is a D-flat major chord, however, and Vaughan Williams juxtaposes both the major scale and synthetic scales in the harmony as well as the melody.

The chords of major quality available in theme 1 include D-flat, C, G and F. The minor chords available include: D, E, F and A. However, Vaughan Williams does not explore all these possibilities in the accompaniment. Rather, he adds an extra third to the sonority and creates a B double-flat major-augmented-major seven chord, or an enharmonic A major-augmented-major seven chord. These augmented

Figure 52: Opening vertical structures

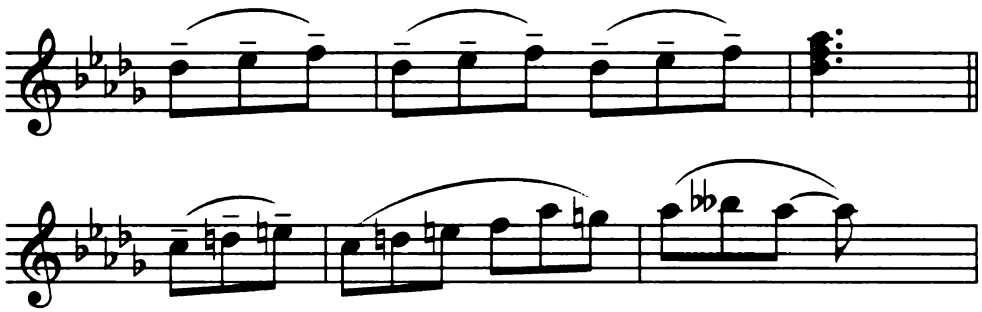


structures are contrasted with the tonal possibilities of the D-flat major scale, primarily a B-flat minor-minor seven chord, shown in Figure 52. These two chords encompass the majority of the harmonies in the first

thematic section. The possibilities of B-flat minor are explored more specifically in the theme 4 area.

The contrapuntal motion in the accompaniment alternates between the two scales in Figure 51. The opening motion, shown in the top line

Figure 53: Linear movement in the accompaniment



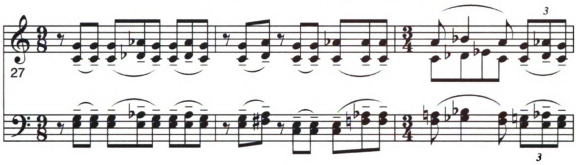
of Figure 53, is a clear setting in D-flat major, which also fits in the synthetic scale. In bar 9.2, Vaughan Williams transposes this idea down a half-step, but this transformation still fits the synthetic scale. Each of these ideas is repeated in the opening eleven measures, additionally, Figure 53 shows the one-beat repetition in the structure of each idea.

The brief return of theme 1 in the A section includes the top line of Figure 53, beginning in bar 55.2, along with embellished figures in the harmonica. The low strings alternate between pitches B-flat and B double-flat until the short harmonica cadenza that connects to the B section.

The harmony in the second theme area begins with C major chords in first inversion, shown in Figure 54. The block scoring of the accompaniment contrasts with the contrapuntal layers in the first theme

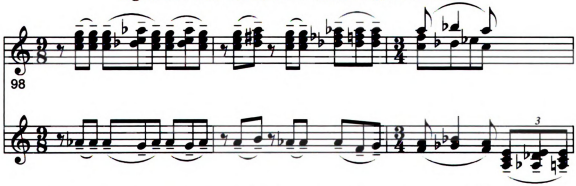
area. In addition, the triple subdivision of the pulse in the orchestra contrasts with the duple subdivision in the harmonica.

Figure 54: Accompaniment at beginning of theme 2



A similar use of a one-beat repetition pattern can be seen in Figure 54. The upper line of this idea is repeated by the harmonica in bar 37, where the upper strings take the melodic line form the harmonica. The syncopated figure in bar 29 is expanded in bars 32 and 33.

Figure 55: First statement of theme 2 in A' section

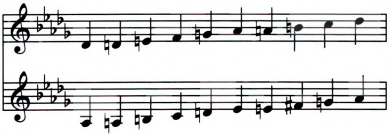


When the theme 2 area returns in the A' section, an additional third has been added to the harmony, as shown in Figure 55. This changes the initial sonority to an A-flat major-augmented-major seven chord, a vertical structure used in the theme 3 area. The harmonica plays theme 2 above this new sonority.

In bar 107, both the melody and harmony are transposed a third when the key signature changes to three flats. The vertical sonority in the strings is a C-flat major-augmented-major seven chord, a chord that remains the focal point until the return of theme 1 material in bar 116.2.

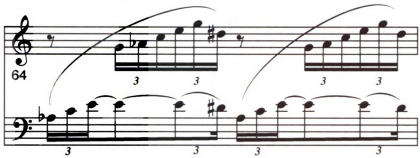
The vertical structures in theme areas 1 and 2 contain, almost exclusively, pitch classes from Vaughan Williams' synthetic scale. In the second theme area, however, the vertical sonorities change much quicker than in the first, sometimes with every triplet-eighth value, as in bar 30. Though primarily based on the stacking of thirds, the harmony does contain some quartal harmonies, as in bar 32. The most common chords during theme 2 are A-flat augmented, C major, A minor, A minor-seven and D minor-minor seven.

Figure 56: Transposition of synthetic scale in theme 3



Like the melodic line, the vertical sonorities in the third theme area are based on the transposition of the synthetic scale, shown in Figure 56. The first triadic structure is an A-flat major-augmented-major seven chord, down a half step from the harmony in bar 1. The alternation between this chord and an A minor-minor seven chord drives the section.

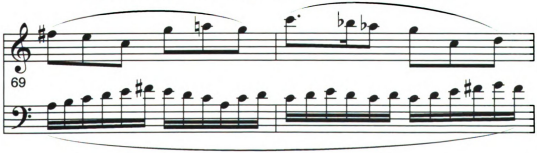
Figure 57: Harmony in theme 3



Similar to the first theme section, the harmony of the third theme area is largely based on the alternation between two structures, an A-flat major-augmented-major seven chord and an A minor-minor seven chord. The harmony is presented in two contrasting manners; first, in an arpeggiated pattern, which starts in the bass and works its way to the top of the ensemble, as shown in Figure 57. The arpeggiated patterns in Figure 57 utilize repetition on two levels, from beat to beat and later, measure to measure.

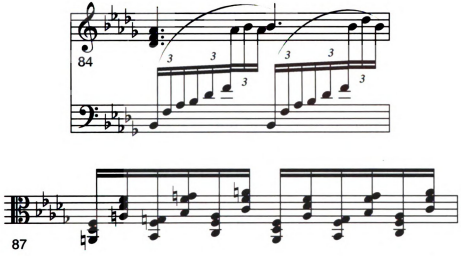
The second structure of the harmony, beginning in bar 69, is a contrapuntal pattern in the low strings, shown in Figure 58. The harmonica, when not on thematic material, joins in these patterns.

Figure 58: Contrapuntal motion of harmony in theme 3



These two methods are used in alternation throughout the section and embellishments are added during the third statement of the theme.

Figure 59: Vertical structures in theme 4 area



The primary vertical structures in the theme 4 area are shown in Figure 59. The harmony begins with an arpeggiated figure in B-flat minor, the relative minor of D-flat major. In bar 85, the melody and harmony come to a tonal agreement on an F minor chord. The agreement dissolves in the following measure with an arpeggiated D-flat augmented chord on beat 1. The orchestral accompaniment changes in bar 87 to a rapid progression of chords in second-inversion, which the harmonica unfolds in its counter-line when the upper strings have the melody in bar 90.

Each of the ideas shown in Figure 59 are based on repetition from beat to beat. In the bar 87, each chord is repeated an octave higher between each sixteenth note. Repetition from measure to measure or at a higher level does not occur, likely due to the brevity of the theme 4 area.

However, a few motivic ideas are sequenced and restated in two bar groupings, such as in bars 87 and 88.

Harmonic repetition is common in all three works. In The Lark Ascending and the Harmonica Romance, repetition is used a basic level, from beat to beat to extend a thematic idea. In addition, two contrasting chords are repeated in a single thematic area. In the Tuba Romanza, the repetition occurs primarily at a higher level, with material in theme 1 that returns in the A' section. This type of repetition also occurs in The Lark Ascending and the Harmonica Romance.

All three works contain short sections of bimodality or bitonality. In The Lark Ascending this occurs between pentatonic and modal structures in the first theme area and multiple tonal centers in other thematic areas, as the harmony is not consistently in agreement with the melody. In the Tuba Romanza short moments of tonal ambiguity occur where themes are stated in elision. Since the Romance for Harmonica is based on the juxtaposition of two separate scales, many examples of bimodality or bitonality can be found in short and long sections. The Lark Ascending is the only work to include sections constructed on incomplete or gapped scalar structures.

All three works contain sections of block and contrapuntal accompaniment. The only significant block accompaniment in the Tuba Romanza is the contrasting, detached theme presented by the winds. This

is also the only example among the three works where a contrasting theme is attached to a timbral group.

Since none of these works are based on functional tonal progressions, there are no authentic cadences delineating sections of a work. However, the accompanying sonorities are almost always based on the stacking of thirds. Key signatures in the Harmonica Romance do not have any functional significance, but in the Tuba Romanza, they accurately reflect the tonality of the soloist and the accompaniment. In The Lark Ascending, key signatures do not consistently reflect the modal center of the thematic or harmonic material.

The Harmonica Romance is the only work based on a synthetic scale, which is closely allied with the octatonic scale. Other analytical descriptions of this work, however, are based on the determination that the B double-flat in the opening is the lowered sixth scale degree of the D-flat major scale. This analysis, however, is a functional analysis that fails to account for the remaining pitches not in a D-flat major structure.

In the Harmonica Romance, the vertical sonorities remain the same when thematic material is immediately repeated or returns in the A' section. They may be rhythmically embellished, but the essential harmonic fabric remains unchanged. This is also true in the Tuba Romanza, and themes 2 and 3 of The Lark Ascending. In theme 1 of the A' section in The Lark Ascending, however, thematic material remains unchanged over transformed vertical sonorities.

The recapitulation of theme 4 in the B section of The Lark Ascending also contains the same vertical treatment, emphasizing its ternary structure and independence from the A section. The B section of the Harmonica Romance, however, does not contain a recapitulation of theme 3, weakening the independence of the middle section. In addition, the transposition of the synthetic scale to the dominant pitch also weakens the independence of the B section. Large-scale sectional contrast in the Tuba Romanza, however, is dependent on the modulation of material presented in the A section, a functional treatment.

Chapter 6: Textural Considerations

In choosing accompanying instruments, Vaughan Williams was able to create textures that did not dominate the solo voice. While the violin is a common choice for a solo instrument, the harmonica and tuba were unusual choices at the time. In other works, Vaughan Williams commonly assigned thematic content to specific timbres, emphasized contrasting ideas through texture and grouped instruments together in thematic statements.

Each of the solo instruments in the works of this study poses their own individual challenge in scoring with an orchestra. Vaughan Williams wrote The Lark Ascending for strings, oboe, triangle, and pairs of flutes, clarinets, bassoons and horns. An optional edition with reduced winds was also prepared. The harmonica, in the Romance for Harmonica, is only accompanied by strings and piano, while the tuba is accompanied by chamber sized winds, limited percussion and a string choir.

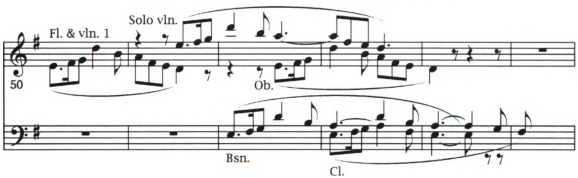
Textural change is the primary means of variety in the A section of The Lark Ascending. As themes are restated, they are frequently on the same pitch classes, just passed between different instruments. The solo violin's sole opportunity to introduce a theme is with theme 1, which was presented in the opening cadenza with accompaniment. Otherwise, the orchestral instruments introduce thematic material.

In addition to providing variety, timbral change is used as a form of development since it is the primary form of variation in thematic sections. The exception is theme 3, where a tutti ensemble plays in bar

40. During the second statement of theme 2, the harmony is moved from the strings to the winds. Textural change is also emphasized during sections of limited instrumentation, such as during the theme 5 area.

After the hemiola in bars 48 to 49, the A section begins to close with an exchange of the fragmentary motive. However, each statement begins on the same pitch classes and the primary change is textural, as shown below in Figure 60.

Figure 60: Beginning of the A section closing area



Another imitative entrance begins in bar 59.2, on a fragment of the beginning of theme 1. This entrance is passed in similar fashion through different timbres, which all begin on the same pitch class.

The independence of the solo violin is more pronounced in the B section, as three statements of theme 4 have occurred before the solo violin plays only the closing part of the melody. During theme 2, the counter-line of the solo violin was derived from the cadenza, as shown in Figure 61. In the theme 4 section, the solo violin presents an unfolded E minor-minor seven chord, then a B diminished-minor seven chord,

Figure 61: Solo violin in A section, theme 2 area

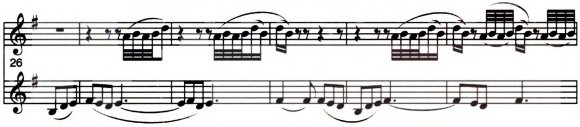
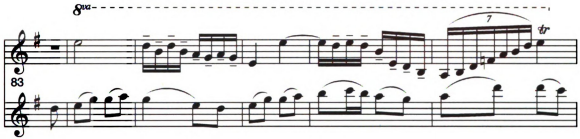


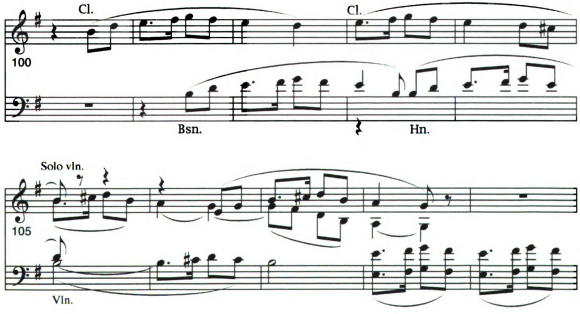
Figure 62: Solo violin in B section, theme 4 area



shown in Figure 62.

The harmonic texture in the B section begins with a combination of horns, low strings and bassoons, thinner than in bar 5 at the beginning of the A section. Accompanying voices are doubled at the second statement of theme 4, and the melodic voices are doubled in the third statement.

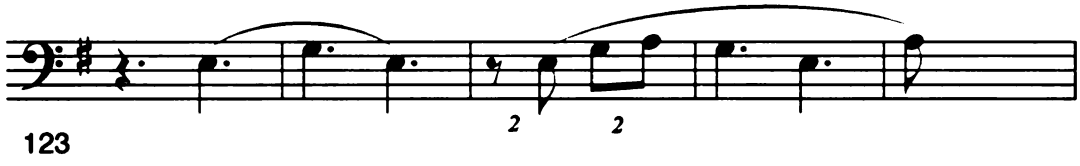
Figure 63: Closing area of theme 4



As the theme area begins to come to a close, the second part of theme 4 is exchanged in imitation between several voices, shown in Figure 63. The layering is similar to the treatment of the fragmentary motive.

The triangle plays an important role by setting up a new tempo prior to the oboe's entrance on theme 5. This section is the most thinly scored of the work, even when a counter-line is introduced in the bassoon

Figure 64: Counter-line to theme 5



in bar 123.2, shown in Figure 64, which is later passed to a clarinet.

Beginning in bar 131, the tremolos in the strings replace the counter-line as the primary accompanying material. Four layers of activity spread throughout the tutti ensemble, contributing to a buildup to the Animato in bar 142.2. After this moment, each layer drops out one by one until only the solo violin is left in bar 168.

A return of the duple meter and theme 4 occurs in bar 169, and the texture in the harmony has changed from pizzicato strings to a lyrical, block pattern. After the theme is completed, the solo violin states the unfolded E minor-minor seven chord as before, but a restatement of theme 4 does not occur. Rather, the musical line decrescendos to bar 190, where a short two-bar idea, derived from the introduction begins. This idea is repeated twice with different voices layering on top to build to the A' section in bar 196.

Theme 1 is doubled when it returns in bar 196, unlike the solo presentation in the initial A section. The texture has been thickened by the transformation of the block chords in the accompaniment to independent contrapuntal lines in a full ensemble texture. After the first theme area is complete, the fragmentary motive is heard in imitation, but this time there are only two statements before theme 2 enters. Texturally, themes 2 and 3 are treated in similar manners in the A' section, as is the fragmentary restatement of theme 1 prior to the final cadenza.

Theme 1 of the Tuba Romanza is passed between several instruments during its initial statement. The theme begins in the first violins, passes to the second violins and a clarinet at the end of bar 4, and a solo horn completes the theme, beginning in bar 8.1. The bassoon also reinforces the melodic line, beginning in bar 7.2. The texture of the harmonic accompaniment is thick, as the parts move in contrapuntal fashion and the cellos and violas are marked divisi.

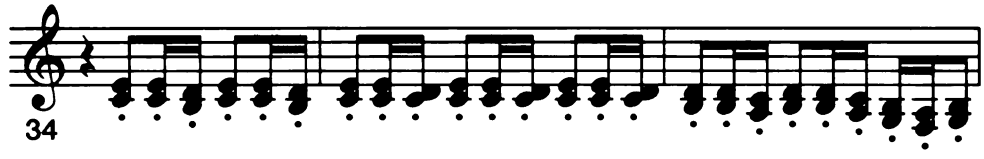
Following the entrance of the tuba in bar 9 on theme 2, the viola and cello parts returns to a single line. The entire woodwind choir interjects an E minor chord, with an added fourth, on beat 2 of bar 10, masking the D major progression in the solo tuba.

When the tuba begins the second half of theme 2 in bar 14, two horns add a layer to the accompaniment. The lower horn is on a pedal D for two measures, while the first horn moves in similar motion to the remainder of the ensemble. As the tuba completes its statement in bar 18

and modulates to B minor, the strings and woodwinds emerge in elision on theme 1. The horns have changed to a B pedal tone with the string basses. After the horn drops out and returns in bar 22, it again adds its own layer to the texture.

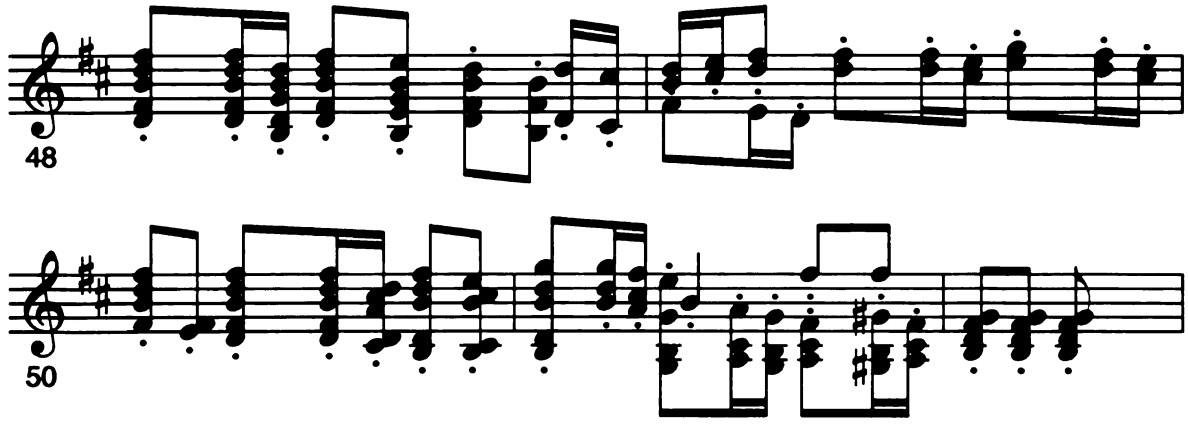
The texture thins at the beginning of the B section, where the flutes and both violin parts enter on theme 1. In bar 30, a clarinet and oboe interrupt the flutes and double the melodic line with the violins for a measure. In bar 31, the texture thickens as the three layers are doubled in multiple instruments.

Figure 65: Contrary theme in the Romanza



In bar 34.2, the horns and clarinets enter on a counter theme foreign to the lyrical style of the entire movement, as shown in Figure 65. This idea contrasts with the solo tuba's entrance in the following measure, a procedure common in many of Vaughan Williams' symphonic

Figure 66: Contrary theme at the beginning of the A' section



works, though here a new instrumentation is not introduced with the style contrast, but the instrumentation does emphasize the detached nature of the idea. This contrasting idea is played forte at the return of the A section, as shown in Figure 66, by the trumpets, trombones, oboe and clarinets, over the B minor version of theme 2 in the low strings and solo tuba. The orchestration changes in bar 49, where the strings begin to alternate between lyrical and detached figures. The detached theme fades away prior to the return of the solo tuba in bar 52 on theme 2.

The solo tuba is scored in the top tessitura of its range in bar 62 and able to project over the orchestra, even at the climax when the first trumpet is doubled with the first violins in octaves, a powerful combination. The contrapuntal nature of each line allows the texture to be balanced in this section. The only other tutti section of the work is at the end of the B section, where the tuba leads a crescendo from pianissimo to forte at the return of the A section in B minor at bar 48.

When theme 1 returns in bar 67, the texture is similar to the entrance in bar 18, except a pedal B in the second horn is the only wind accompaniment. The texture remains thin, as in the beginning, though the melody is harmonized in parallel triads in the strings. The woodwinds return in bar 70, thickening the texture at a pianissimo dynamic, as the solo tuba returns on beat 3 of the measure. Only the solo tuba and string choir remains at the end.

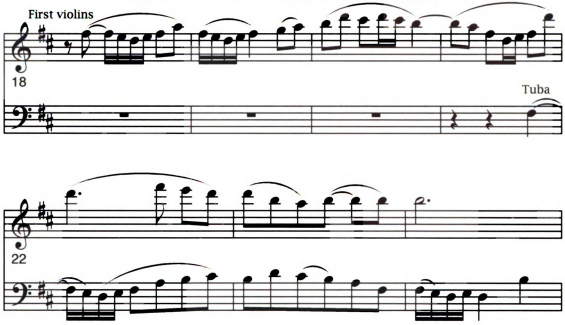
Vaughan Williams takes full advantage of the harmonica's ability to play multiple pitches at the same time in the Romance for Harmonica. The opening theme is an exploration of triads in various inversions of D-flat major and C major.

The piano, in the Harmonica Romance, is orchestrated to reinforce moving lines in the strings. In addition to textural change, the inclusion of a piano provides a stronger articulation style to compliment the solo harmonica.

Of the three pieces in this study, textural variety is most important in The Lark Ascending, due to the amount of thematic and harmonic repetition. The textural changes in The Lark Ascending amount to a method of development, a common technique in Vaughan Williams' works. The Harmonica Romance, lacking winds and percussion on the other hand, was likely a difficult work for Vaughan Williams to score, but completed in an effective fashion. If winds had been included, they likely could have only been used in sections where the harmonica was silent, for reasons of balance.

Textural variety is used at a more basic level in The Lark Ascending and the Tuba Romanza. In the first statement of theme 1 in the Tuba Romanza, the melody is passed between the first violins, second violins, clarinet, bassoon and horn. During a later statement, the tuba enters at

Figure 67: Theme 1 overlap in Tuba Romanza



one of these points of exchange, as shown in Figure 67. In themes 4 and 5 of The Lark Ascending, the passing of the line to another melodic instrument is also characteristic. As evidenced in these works, textural variety was important at the early and later stages of Vaughan Williams' compositional career.

In the Harmonica Romance, when the strings take over the melodic line, the harmonica often juxtaposes a counter-line the strings had played earlier, or a variation of it. Though this technique is not utilized in the Tuba Romanza, however, in The Lark Ascending the bird-like trills are passed between the solo violin and flutes. In addition, counter material derived from the rhapsodic cadenza is exchanged between the solo violin and upper woodwinds in The Lark Ascending.

The winds play an important role in presenting thematic material in The Lark Ascending. In the Tuba Romanza, the winds are largely subordinate to the strings, but rise to prominence when the contrasting theme is introduced in the B section. Of the three works, this is the only example of a theme being introduced in a sudden, contrasting style.

Chapter 7: Biographical Sketches

The purpose of this chapter is to provide biographical information about the performers who premiered the works discussed in this document. The Lark Ascending was written for Marie Hall, the Romance for Harmonica was composed for Larry Adler, and the Tuba Concerto was premiered by Philip Catelinet.

The Lark Ascending - Violin

Marie Hall was the daughter of two musicians and oldest of three other siblings. She was born in 1884 in Newcastle-upon Tyne where her father, Edward Felix, was a harpist. He worked for the Carl Rosa Opera Company,[220] while Hall's mother was a pianist. Her father wanted Marie to play the harp, but she took up violin with the help of a local teacher, Hildegarde Werner. At nine, Émile Sauret heard Hall play and suggested that she be sent to the Royal Academy of Music, but this was beyond the family's financial abilities.[221]

Edward Elgar discovered her playing on the street with her father when she was ten and gave her some lessons. The Roeckel family of London later provided care and assistance under an agreement with Hall's father that allowed Marie to be in London for three years.[222] She was able to receive instruction from August Wilhelmj for three months

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[220] Dictionary of Modern Music and Musicians, A. Eaglefield-Hull, ed. (London: J.M. Dent & Sons [1924]) 209-210.

[221] W.W. Cobbett, "Marie Hall," Grove's Dictionary of Music (New York: MacMillan, 1947) 498.

[222] "New Violinist Coming," New York Times (1 October 1905) SM10.

and later from Max Mossel and Johann Kruse. Mossel taught her for free at the Midland Institute School of Music in Birmingham while she stayed with a local family, the Radcliffs.[223]

In 1899, Hall won a scholarship to attend the Royal Academy of Music, but could not afford to accept the offer. Her status, however, rapidly grew and she was able to travel to Prague to study with Otakar Ševčik in 1901. He thought highly of her, pronouncing that she was a genius and one of the greatest violinists of the century.[224]

Hall made solo debuts throughout Europe, including: Vienna, Prague and London. In 1903, she was called back to the stage six times after performing the Tchaikovsky Violin Concerto with Henry Wood in London. She was received as a star and regarded as a leading virtuoso performer in Europe.[225]

She was known for her excellent tone, intonation and a remarkable technical skill. The story that she had been discovered on the street playing for pennies only reinforced a celebrity appeal.[226] Hall came along at a time when the public had an appetite for virtuosic talent and in a profession that allowed women. She was the first British female violin

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[223] M. Montagu-Nathan, "Correspondence: Marie Hall," The Strad 67 (October 1957) 356.

[224] "Musical Notes: Marie Hall," New York Times (2 July 1905) X3.

[225] "Music and Musicians: Marie Hall," New York Times (8 March 1903) 26.

[226] Ronald Pearsall, "The Lady Violinist of the Victorian Era," The Strad 76 (February 1966) 371.

player to establish an international reputation.[227] Hall presented a concert under the patronage of the queen, who also took an interest in her career.[228]

Her popularity spread to other parts of the world and performance debuts were planned in the United States, Australia and South Africa. Before leaving in 1905, Hall gave a charity performance for the aid of the Simla Holiday Home for Women and Girls in London.[229]

Hall's debut concert in New York was given in Carnegie Hall with Hamilton Harry at the piano in November of 1905. Sixty concerts were planned in New York, including appearances with the New York Symphony, Boston Symphony and the Metropolitan Opera House Orchestra. Some of the works she performed included: Mendelssohn's Violin Concerto, Wieniawski's "Faust" Fantasia, Paganini's Violin Concerto, Tchaikovsky's Violin Concerto and Saint-Saëns' Rondo Capriccioso.

While the London public and critics accepted her as a great artist for her "purity and sweetness,"[230] New York critics found that Hall's performances lacked "individual touch" and a "deep musical feeling."[231]

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[227] Margaret Campbell, The Great Violinists (Garden City, New York: Doubleday & Co., 1981) 206-7.

[228] "New Violinist Coming," New York Times (1 October 1905) SM10.

[229] "Concerts," The (London) Times (30 January 1907) 12.

[230] "Of Music and Musicians: Marie Hall," New York Times (1 November 1903) 25.

[231] "Miss Marie Hall's Recital: She Appears in Carnegie Hall Before a Large Audience," New York Times (23 November 1905) 6.

Further, that she did not have a natural instinct to interpret style, likely due to her youth. By the time she was 21, she had already become one of the most popular violinists in England.[232]

While in New York, Hall purchased a violin she thought was a Stradivarius. The family in possession of the instrument treated it as an heirloom, but thought it should be played again.[233] Previously, she performed on a Guarnerius violin[234] that Paganini had performed on.[235]

After marrying Edward Baring in 1911, Hall appeared less frequently in recital and on tour. She recorded Elgar's Violin Concerto in 1916, which is available today under the title: "Great Virtuosi of the Golden Age." A current review notes her "sparing vibrato,"[236] but this characteristic was viewed as "neatness of tone" when compared to the vibrato of the early twentieth century.[237]

Hall apparently recovered from an ailment that required an operation in 1920,[238] but her period of notoriety had already been in decline. In 1922, she presented a concert at Queen's Hall, but the critics

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[232] "Obituary: Marie Hall," Musical America 77 (1 January 1957) 46.

[233] "Miss Marie Hall's Violin Find: May Buy Here What She Believes to be a Stradivarius," New York Times (31 December 1905) X2.

[234] "New Violinist Coming," New York Times (1 October 1905) SM10.

[235] "Miss Marie Hall Arrives," New York Times (6 November 1905), 9.

[236] Scott Cantrell, "Is Elgar's Music Stodgy? Not the Way He Conducts It," New York Times (2 May 1993) H31.

[237] "Miss Marie Hall," B.F. The Musical Times 68 (1 December 1927) 1122.

[238] "[Operation: Marie Hall]," The (London) Times (24 March 1920) 19.

found her performance was presented "with an air of scientific detachment that [was] almost disconcerting."[239]

Throughout her career, Hall appeared on stages in Europe, Australia, Canada, New Zealand, South Africa, the United States and India. She premiered many new works, including those by Rutland Boughton, Percy Sherwood, Gordon Bryan and Ralph Vaughan Williams. She died at the age of seventy-two in 1956.

Romance for Harmonica - Harmonica

Born in 1914, Larry Adler was largely a self-taught performer and composer. He was the older of two siblings, and his parents immigrated to the United States as infants from Russia. Fascinated by music at an early age, he disliked his parents' old piano so much that he talked the owner of a store into sending a new one to his home without deposit. His parents, however, had to work out a payment plan, as they could not afford a $2500 instrument. The owner gave him a harmonica as commission, and he taught himself to play it.[240]

Adler won a harmonica contest sponsored by the Baltimore Sun when he was 14 and left Baltimore for New York. After an audition, Borrah Minevitch's Harmonica Band told him he stunk and thus began his

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[239] "Concerts: Miss Marie Hall's Recital," The (London) Times (1 November 1927) 12.

[240] Richard Severo, "Larry Adler, Political Exile Who Brought The Harmonica to Concert Stage, Dies...," New York Times (8 August 2001) A15.

solo career, which started as a nightclub act.[241] He later attended the Peabody Conservatory of Music, but was expelled for "mischief-making."[242] In 1985, Peabody awarded him an Honorary Doctorate.

Over his seventy years of performance, he played with professionals in the classical, jazz and popular worlds of music, including: Sting, Fred Astaire, Jack Benny, Dizzy Gillespie and George Gershwin. He was the first player to raise the harmonica to concert status,[243] getting Vaughan Williams, Darius Milhaud, Malcolm Arnold, Gordon Jacob, Joaquin Rodrigo and Arthur Benjamin to write works featuring the instrument.

He was at a height of popularity in the 1940s and 1950s, when he was known as the maestro of the mouth-organ,[244] the term he preferred to harmonica. During World War II, he entertained troops in the Middle East and North Africa with Jack Benny and Ingrid Bergman. Before the war, he had married Eileen Walser in 1938 and had also begun a professional association with Paul Draper, a tap dancer, which resulted in a tour of Europe after the war.

In the late 1940s, however, he was attacked as a communist in the United States and appeared before the McCarthy Commission in 1952.

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[241] Stephen Holding, "Larry Adler 'Sings' Mouth Organ at Ballroom," New York Times (24 December 1975) C1.

[242] Doug Galloway and Eric Bloom, "Obituary: Larry Adler," Variety (13 August 2001), 59.

[243] "Obituary: Larry Adler," Gramophone 79 (October 2001) 21.

[244] Tim Devlin, "Larry Adler: His Heart in His Mouth," The (London) Times (2 June 1973) 12.

Blacklisted for refusing to name friends who were suspected of being communists, his career in the United States was ruined. Adler moved to England, which remained his home for the rest of his life. He continued to teach, tour and broadcast on radio. He wrote music for the movie Genevieve in 1953, but his name was left off the credits. The music, however, was eventually nominated for an Oscar.

Adler's life was marked by periods of depression, which contributed to the breakup of two marriages and hurt his performance reputation. His first marriage ended in 1961, and a 1967 union with Sally Cline, a journalist, ended in 1977. As a child he was raised an orthodox Jew and became famous for his Jewish jokes later in life.[245]

During his lifetime, Adler appeared on diverse stages, including: Broadway, vaudeville, the concert hall stage, and in movies as himself. In 1952, his first full solo recital in Town Hall marked the introduction of the mouth-organ to the concert hall, a performance remembered for Adler's great skill and heartwarming renditions of the music performed.[246] Suffering from cancer, Adler died in 2001.

Concerto for Tuba and Orchestra - Tuba

Philip Catelinet was a composer, arranger, performer and teacher. He was a pianist of distinction and a dedicated Salvation Army officer. Born in 1910 in Guernsey, he was a bandmaster by the time he was 19. In

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[245] Tim Devlin, "Larry Adler: His Heart in His Mouth," The (London) Times (2 June 1973) 12.

[246] "Larry Adler Gives Solo Recital Here," R.P., New York Times (4 May 1952) 89.

1934, he married Rosalind Hill and later joined BBC Military Band as a euphonium player.[247] The couple would work together to compose many vocal works for the Salvation Army. During World War II, he served in the Royal Army Medical Corp, the same division Ralph Vaughan Williams had served with during the Great War.

After completing more than four years of service, he returned to the BBC as a musician, as former employers were responsible for employing former soldiers. Catelinet would have preferred returning to a position on the piano, but the only openings were on tuba in London and Glasgow as the BBC Military Band had been disbanded. The BBC organized an audition for him in front of a committee headed by Adrian Boult.[248]

Catelinet was assigned as the tubist of the BBC Theatre Orchestra in London. He was happy to not be returning to Glasglow, where his first two sons had died in an air raid early in the war. After this group was reduced, he was offered employment as tubist in the London Symphony and Philharmonic Orchestras.

In 1956, he immigrated to the United States and became a Professor of Music at Carnegie Mellon University. In 1971 he presented the Vaughan Williams Tuba Concerto in Carnegie Hall under Richard Strange. Catelinet died in 1995.

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[247] Peter Wilson ed., "In Memoriam: Philip Catelinet," T.U.B.A. Journal 23 (Winter 1996) 38.

[248] Philip Catelinet, "The Truth About the Vaughan Williams Tuba Concerto," T.U.B.A. Journal 18 (Summer 1991) 52.

Appendix A: Discography

The Lark Ascending, Romance for Violin and Orchestra

Bae, Ik-Hwan, violin. Holst: Savitri et.al. Manhattan School of Music Chamber Sinfonia. Glen Cortese, dir. Phoenix Usa 145, 2000.

Bagnall, Catherine, violin. Tu es petra. Richard Morgan, Organ. AFKA S4662, 1981.

Beam, Hugh, violin. Symphony no. 6 in E Minor. New Philharmonia Orchestra. Adrian Boult, dir. Angel S36469 (LP), 1967.

Nine Symphonies, The. EMI, 1967-1971.

Pastoral Music of Vaughan Williams, The. Angel S36902 (LP), 1973.

Sir Adrian Boult Conducts Vaughan Williams. EMI CDC 7472182, 1987.

The Most Relaxing Classical Album in the World...ever! II. EMI Classics 66967, 2001.

Vaughan Williams: Norfolk Rhapsody. EMI Classics 64022, 1991.

Vaughan Williams: Complete Symphonies. EMI Classics 73924, 2000.

Bochmann, Michael, violin. Vaughan Williams: The Wasps. English String Orchestra. William Boughton, dir. Nimbus 1754, 1999.

Explore The Classics: Love. Allegro 1, 1998.

Meditations For a Quiet Dawn: Vaughan Williams, Ives, et.al. Nimbus 7009, 1994.

Orchestral Favorites vol. III: Broughton, et.al. Nimbus 7013, 1994.

Portrait of Vaughan Williams, A. Nimbus 5208, 1992.

Ralph Vaughan Williams: Fantasia on a Theme of Thomas Tallis, et.al. Musical Heritage Society 515224A, 1998.

Spirit of England, The. Nimbus 5210, 1992.

Brown, Iona, violin. Fantasia on a Theme by Thomas Tallis, et.al. Academy of St. Martin-in-the-Fileds. Neville Marriner, dir. Argo ZRG 696, 1972.

Adagio II. Celestial Harmonies CD 14052, 1992.

English Connection, The. Musical Heritage Society MHC 9001, 1984.

Equal Music: Music Featured In The Novel By Vikram Smith, An. London/Decca CD 466945, 2000.

Fantasia On Greensleeves et.al. London/Decca CD 452707, 1997.

For Your Life - For A Rainy Day. London/Decca CD 470237, 2001.

Heavenly Adagios. London/Decca 149602, 2003.

Lie Back and Enjoy England. BBC WMEF00412, 2002.

Platinum: Vaughan Williams; Three Vocalises et.al. ASV 8520, 2002.

Vaughan Williams Weekend. London/Decca Weekend Classics 433085, 1992.

Vaughan Williams: Fantasia on a Theme By Tallis. Argo 414595, 1990.

Vaughan Williams: Orchestral Works. Decca CD 289 460 357-2, 1999

Vaughan Williams: Orchestral Works. London/Decca Double Decker 460357, 1999.

Carney, Jonathan, violin. Royal Philharmonic Orchestra: Vaughan Williams. Royal Philharmonic Orchestra. Christopher Seaman, dir. Platinum Entertainment 2836, 1998.

Chang, Sarah, violin. Vaughan Williams: Symphony no. 5. London Philharmonic Orchestra. Bernard Haitink, dir. EMI Classics 55487, 1995.

Orchestral Works. EMI Classics 86026, 2004.

Chausow, Oscar, violin. Belshazzar's Feast. Utah Symphony Orchestra. Maurice Abravanel, dir. Candide CE 31052, 1971.

Creswick, Bradley, violin. Selections. Northern Sinfonia of England. Richard Hickox, dir. Angel DS38244, 1985.

British Composers: Hickox Conducts Vaughan Williams. EMI Classics 73986, 2000.

Davis, Michael, violin. Vaughan Williams: Symphony no. 5. London Symphony Orchestra. Bryden Thomson, dir. Chandos 8554, 1987.

Vaughan Williams: Complete Concertos. Chandos 9262, 1994.

Vaughan Williams: Norfolk Rhapsody no. 1. Chandos 9775, 1999.

Druian, Raphael, violin. Romances and Serenades. Cleveland Sinfonietta. Louis Lane, dir. Epic BC 1275, 1963.

Works for Orchestra: Vaughan Williams, Delius. Sony Classical Essential Classics 62645, 1996.

Dyck, Calvin. Meditation. Betty Suderman, Piano. Mennonite Central Committee Supportive Care Services IKR008CD, 1998.

Friedman, Richard, violin. Vaughan Williams: Tallis Fantasia. London Festival Orchestra. Ross Pople, dir. ASV 779, 1993.

Greed, David, violin. Vaughan Williams: Job - A Masque for Dancing, The Lark Ascending. English Northern Philharmonia. David Lloyd-Jones, dir. Naxos 8.553955, 1997.

Classical Thanksgiving: We Gather Together, A. Naxos 8555293, 2000.

Lark Ascending: Violin Showpieces, The. Naxos 553509, 1997.

Griffiths, Barry, violin. Classics: Vaughan Williams; Symphony no. 2, et.al. Royal Philharmonic Orchestra. André Previn, dir. Telarc 80138, 1987.

The Man in the Shadow. SSR172, 2001.

Griffiths, Barry, violin. [No Title]. Royal Philharmonic Orchestra. Paavo Berglund, dir. EMI ASD 3904, n.d.

Grinke, Frederick, violin. [Vaughan Williams]. Boyd Neel String Orchestra. Boyd Neel, dir. Decca X259/260, 1940.

Boyd Neel Conducts Britten and Vaughan Williams. Dutton 259/60+ZZ812, 1994.

Hahn, Hillary. Elgar, Vaughan Williams. London Symphony Orchestra. Colin Davis, dir. Deutsche Grammophon 302602, 2004.

Elgar, Vaughan Williams. Deutsche Grammophon 312136, 2004.

Hoebig, Gwen. The Lark Ascending. Winnepeg Symphony Orchestra. Bramwell Tovey, dir. CBC SM 5000, 2001..

Jansen, Janine. Janine Jansen. Royal Philharmonic Orchestra. Barry Wordsworth, dir. London/Decca 200902, 2004.

Juritz, David, violin. Vaughan Williams: Fantasia on Greensleeves. Consort of London. Robert Haydon Clark, dir. Collins Classics 1140, 2000.

Hoebig, Gwen, violin. The Lark Ascending. Winnepeg Symphony Orchestra. Bramwell Tovy, dir. CBC SM 5000 Series 5176, 2001.

Kennedy, Nigel, violin. Elgar violin Concerto, Vaughan Williams. City of Birmingham Symphony Orchestra. Simon Rattle, dir. EMI Classics 566413, 1998.

Best Classics 100. EMI Classics 85842. 2004.

Nigel Kennedy's Greatest Hits. EMI Classics 57330, 2003.

Walton, Vaughan Williams, et.al. EMI Great Artists of the Century 62814, 2004.

Little, Tasmin, violin. Vaughan Williams: Symphony no. 6. BBC Symphony Orchestra. Andrew Davis, dir. Teldec 73127, 1991.

Purcell et.al.: English Experience. Teldec 20590, 2002.

Vaughan Williams: Symphonies, The Lark Ascending. Ultima 84070, 2000.

Menges, Isolde, violin. [No Title]. Orchestra. Malcom Sargent, dir. HMV C1622, n.d.

Meyers, Anne Akiko, violin. Anne Akiko Meyers: Mendelssohn et.al. Philharmonia Orchestra. Andrew Litton, dir. RCA Victor Red Seal 61700, 1997.

Violin for Relaxation. RCA Victor 63676, 2000.

Mordkovitch, Lydia, violin. Vaughan Williams: Works for violin & Piano. Julian Milford, Piano. IMP Masters 6600132, 1996.

Nolan, David, violin. The Lark Ascending, et.al. London Philharmonic Orchestra. Vernon Handley, dir. EMI Eminence 4120821 (LP), 1985.

Elgar: Enigma Variations; Vaughan Williams: Fantasias et.al. Classics For Pleasure 574880, 2002.

Unforgettable Classics. Classics for Pleasure 573538, 2000.

Vaughan Williams: Lark Ascending, Variants. Classics for Pleasure 9508, 1995.

Pougnet, Jean, violin. Song of Thanksgiving, et.al. London Philharmonic Orchestra. Adrian Boult, dir. Parlophone Odeon PMB 1003 (LP), n.d.

British Composers: Vaughan Williams; Dona Nobis Pacem, et.al. EMI Classics 574782, 2002

Symphony no. 6, et.al. Dutton Laboratories 9703, 2000.

Shaham, Hagai, violin. Lark Ascending: The Soft Sounds of Vaughan Williams. New Queen's Hall Orchestra. Barry Wordsworth, dir. London/Decca 455612, 1997.

The World of Great British Classics. London/Decca 466351, 1999.

Teal, Christian, violin. Black Tie Optional. Vanderbilt Orchestra. John Russell, dir. Vanderbilt University Blair School of Music VU-BSM-01, [1992].

Warren-Green, Christopher, violin. Introduction and Allegro for Strings, The Lark Ascending. London Chamber Orchestra. Christopher Warren-Green, dir. Virgin 259 857-218, 1989.

String Serenades: Tchaikovsky, Dvorak, Elgar, et.al. Virgin Classics 61763, 2000.

Vaughan Williams, Elgar. Virgin Classics Ultraviolet 61126, 1994.

Wise, David, violin. [No Title]. Liverpool Philharmonic Orchestra. Malcolm Sargent, dir. Columbia DX 1386/7, n.d.

Malcolm Sargent Conducts English Music. Dutton CDAX8012, 1995.

Zukerman, Pinchas, violin. Fantasia on Greensleeves, et.al. English Chamber Orchestra. Daniel Barenboim, dir. Deutsche Grammophon 2862 068, 1975.

Concerto für tuba, The Lark Ascending, Concerto für Oboe. Deutsche Grammophone 2530 906 (LP), 1977.

Four Seasons: A Musical Calendar of Favorite Classics, The. Deutsche Grammophon CD 469376, 2003.

Nightmoods: Twilight Hour. Deutsche Grammophon 453909, 1998

Vaughan Williams: Greensleeves, The Lark Ascending. DG Galleria 439529, 1993.

Concerto in F Minor for Bass Tuba

Arwood, Jeffrey, tuba. ASBDA Convention: June 1985. The United States Army Band (Pershing's Own). Col. Eugene W. Allen, dir. New Age Sight and Sound (T), 1985.

Catelinet, Philip, tuba. [No Title]. London Symphony Orchestra. John Barbirolli, dir. His Master's Voice (LP) BLP 1078, (T) HTB 410, 1955.

Barbirolli Collection, A. EMI Classics 5757902, 2002.

Barbirolli Conducts Elgar and Vaughan Willams. British Composers CMS5665432, 1998.

British Composers: Vaughan Williams; Symphony no. 7, Oboe Concerto, tuba Concerto, et.al. EMI Classics CD 7243 566543 2 7, 2002.

Cooley, Floyd, tuba. DePaul University Wind Ensemble, vol. 3. DePaul University Wind Ensemble. Donald DeRoche, dir. Albany TROY 501, 2002.

Dowling, Eugene, tuba. Music Featuring the Tuba. London Symphony Orchestra. Paul Freeman, dir. Digitally Encoded Cassette Classics CS EC-6033, n.d.

English Tuba, The. Pro Arte CDD 595, 1992.

Droste, Paul, euphonium. Euphonium Solos: Way Out, But Not Too Far. Anne Droste, piano. Coronet, n.d.

Fletcher, John, tuba. Vaughan Williams: Pastoral Symphony/Tuba Concerto. London Symphony Orchestra. André Previn, dir. RCA Red Seal LSC-3281 (LP), 1972.

Vaughan Williams: Symphony no. 5, et.al. RCA Victor Gold Seal 60586, 1990.

Complete Collections: The Nine Symphonies, et.al. RCA Victor Red Seal 55708, 2004.

Harrild, Patrick, tuba. Vaughan Williams. London Symphony Orchestra; Bryden Thomson, dir. Chandos 8740, 1989.

Vaughan Williams: Complete Concertos. Chandos 9262, 1994.

Vaughan Williams: Orchestral Works. Chandos 92623, 1994.

Jacobs, Arnold, tuba. Portrait of an Artist. First movement from the Tuba Concerto, the home practice tapes. Summit Records DCD 267, 2000.

Jacobs, Arnold, tuba. Concerto für tuba, The Lark Ascending, Concerto für Oboe. Chicago Symphony Orchestra, English Chamber Orchestra. Daniel Barenboim, dir. Deutsche Grammophone 2530 906 (LP), 1977.

Chicago Principal, The. Deutsche Grammophon 2502, 2003.

Lind, Michael, tuba. Michael Lind Spelar Musik. Royal Stockholm Philharmonic Orchestra. Leif Segerstam, dir. Caprice CAP 1143, 1980.

Virtuoso Tuba, The. Caprice Records CAP 21493, 1995.

Nahatzki, Richard, tuba. 20th Century Wind Concertos. Deutsches Symphonie-Orchester Berlin. Hans Zimmer, dir. Capriccio Records 10522, 1999.

Perantoni, Daniel, tuba. In Concert with the University of Illinois Band. University of Illinois Symphonic Band. Harry Begian, dir. College Presentation Series 106, n.d.

Phillips, Harvey, tuba. Music for the Underdogs of the Orchestra. New England Conservatory Orchestra. Gunther Schuller, dir. GM Recordings GM 2004, 1984.

Strand, Donald, tuba. 1979 Music Teachers National Association Collegiate Artists Winners. Peggy Randolph, Piano. Silver Crest MTNA-79-2B, 1979.

Webber, Julian, cello. English Idyll. Academy of St. Martin-in-the-Fields. Neville Marriner, dir. Philips 4425302, 1994.

Romance in D flat for Harmonica, Strings and Piano

Adler, Larry, harmonica. Discovery. Royal Philharmonic Orchestra. Morton Gould, dir. RCA Victor LSC 2986, 1968

Larry Adler Plays Works for Harmonica and Orchestra. RCA Red Seal LSC 3078, 1969.

Adler, Larry, harmonica. [No title]. BBC Symphony Orchestra. Malcolm Sargent, dir. Columbia DX 1861, 1952.

British Composers - Vaughan Williams: Dona Nobis Pacem, et.al. EMI Classics CD 574782, 2001.

Reilly, Tommy, harmonica. Works for Harmonica and Orchestra. Academy of St. Martin-in-the-Fileds. Neville Marriner, dir. Argo ZRG 856, 1977.

Romance for Harmonica, Strings and Piano. Decca 289 460 357-2. 1999.

Vaughan Williams: The Poisoned Kiss, Sea Songs, et.al. Chandos 2409, 1999.

Vaughan Williams, Tausky, Moody, Jacob. Chandos 8617, 1992.

Appendix B: Dissertations and Theses

Adams, William. "Ralph Vaughan Williams' Songs of Travel: An Historical, Theoretical, and Performance Practice Investigation and Analysis (Robert Louis Stevenson, England)." D.M.A. doc., The University of Texas at Austin, 1999.

Baker, Norma. "Concerning the Dona Nobis Pacem of Ralph Vaughan Williams and the War Requiem of Benjamin Britten." M.A. thesis, University of Southern California, 1969.

Ballantine, Christopher. "Tradition and Innovation in the Twentieth Century Symphony." Ph.D. diss., Cambridge University, 1971.

Bartels, Bruce. "The English Symphony in the Nineteenth Century." M.A. thesis, University of Nebraska, 1967.

Batista, Ned. "Vaughan Williams and the Sixth Symphony in E minor." M.M. thesis, University of Houston, 1964.

Bergsagel, John. "The National Aspects of the Music of Ralph Vaughan Williams." Ph.D. diss., Cornell University, 1957.

Biggar, Alice. "An Analysis of the Oboe Concertos Dedicated to Leon Goossens Composed by Malcolm Arnold, Eugene Goossens, and Ralph Vaughan Williams." D.M. doc., Florida State University, 1997.

Birdwell, John. "The Utilization of Folk Song Elements in Selected Works by Ralph Vaughan Williams and Percy Grainger with Subsequent Treatment Exemplified in the Wind Band Music of David Stanhope." D.M.A. doc., University of North Texas, 1996.

Bray, Michael Robert. "The Liturgical Canticle Settings for Chorus and Organ of Ralph Vaughan Williams." D.M.A. doc., University of Arizona, 1993.

Calloway, Edwin. "A Comparative Study of Three Song Cycles Based on A.E. Housman's A Shropshire Lad by Ralph Vaughan Williams, George Butterworth and Arthur Somervell (England)." D.M.A. doc., The University of Alabama, 2001.

Cumming, Evelyn. "The Linear Properties of the Writings of Ralph Vaughan Williams." M.M. thesis, University of Rochester, 1946.

D'Angelo, Donald. "The Symphonies of Vaughan Williams." M.M. thesis, University of Michigan, 1962.

De la Mare, J.M. "[A Bibliography of] The Published Musical Works of Ralph Vaughan Williams in the Library of the British Museum up to 1st May 1949." Diploma in Librarianship, University of London, 1949.

Dietel, Margarita. "The Treatment of Modality in the Works of Vaughan Williams." M.M. thesis, University of Rochester, 1953.

Doonan, Michael. "The Pilgrim's Progress: An Analytical Study and Case for Performance of the Opera by Ralph Vaughan Williams." D.M. diss., Indiana University, 1980.

Edmonds, William. "Harmony in the Symphonies of Ralph Vaughan Williams." M.A. thesis, North Texas State University, 1958.

Edwardes, Janet. "Unknown Regions: Some Choral Works of Ralph Vaughan Williams." Ph.D. diss., Bryn Mawr College, 1986.

Edwards, Aubrey. "The Life and Works of Ralph Vaughan Williams." M.C.M. thesis, South Western Baptist Theological Seminary, 1962.

Etter, Paul. "Ralph Vaughan Williams' Hodie: An Analysis and Performance Guide for the Choral Conductor." Ph.D. diss., Texas Tech University, 2002.

Fisher, Charles. "Analysis of the Part Writing Technic in the Later Works of Ralph Vaughan Williams." M.M. thesis, University of Rochester, 1941.

Fischer, Michael. "Ralph Vaughan Williams: An Interpretive Analysis of the Concerto for Bass Tuba." D.M.A. doc., University of Northern Texas, 1998.

Foreman, Ronald. "The British Musical Renaissance: A Guide to Research." Fellow of Library Association diss., Library Association of London, 1972.

Fowler, Lauren. "The Twentieth-Century English Unaccompanied Mass: A Comparative Analysis of Masses by Ralph Vaughan Williams, Herbert Howells, Bernard Stevens, and Edmund Rubbra." D.A. doc., University of Northern Colorado, 1997.

Gamso, Nancy. "Twentieth-Century Works for Textless Voice and Various Woodwinds with Three Recitals of Selected Works of Stamitz, Roussel, Albinoni, Weber, Milhaud, and others [Vaughan Williams]." D.M.A. doc., University of North Texas, 1992.

Haldane, John. "The Orchestral Idiom of Ralph Vaughan Williams as Exemplified in the Fourth Symphony." M.M. thesis, University of Rochester, 1946.

Hall, Robert. "The Contribution of Ralph Vaughan Williams to Twentieth Century English Hymnody." M.A. thesis, Baptist Theological Seminary, 1966.

Harris, Douglas. "An Analysis of the Wind Scoring Techniques of Ralph Vaughan Williams and Transcriptions of Selected Works for Various Wind Media." D.A. thesis, University of Northern Colorado, 1997.

Hecht, Christoph. "Stanford, Vaughan Williams, Bliss-Sinfonik ohne Metaphysik." Ph.D. diss., Technische Universitat Berlin, 1996.

Hicks, Val. "Compositional Practices of Ralph Vaughan Williams as revealed in selected choral works." M.M. thesis, University of Southern California, 1969.

Hoover, Jean. "Constructions of National Identities: Opera and Nationalism in the British Isles (Ralph Vaughan Williams, Benjamin Britten, Arthur Sullivan, Ethel Smyth)." Ph.D. diss., Indiana University, 1999.

Isted, Lisa. "Modal Structures in European Art Music, 1870-1939." Ph.D. diss., University of Bristol, 1993.

Jenifer, Gwendolyn. "An Analytical Study of the Cadence in Selected Choral Works of Ralph Vaughan Williams." M.M. diss., Howard University, 1969.

Kimmel, William. "Ralph Vaughan Williams and Elements of His Musical Style." M.M. thesis, University of Rochester, 1935."

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Lathan, Mark. "Emotional Progression in Sacred Choral Music: How Three Twentieth Century Masterworks Depict Grief in Time of War and Song of Hope, a Cantata for Chorus and Orchestra (Original Composition, Ralph Vaughan Williams, Michael Tippett, Benjamin Britten, England)." Ph.D. diss., University of California-Los Angeles, 2001.

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Macan, Edward. "An Analytical Survey and Comparative Study of the Music of Ralph Vaughan Williams and Gustav Holst, c. 1910-1935." Ph.D. diss., Claremont Graduate School, 1991.

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McCain, Eula. "Modality in Three of the Choral Works of Ralph Vaughan Williams." M.M. thesis, North Texas State University, 1957.

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Payne, Elsie. "The Folksong Element in the Music of Vaughan Williams." Ph.D. diss., University of Liverpool, 1952.

Pittman, Daniel. "Percy Grainger, Gustav Holst, and Ralph Vaughan Williams: A Comparative Analysis of Selected Wind Band Compositions." D.M.A. doc., Memphis State University, 1979.

Powell, Steven. "A Conductor's Analysis of Ralph Vaughan Williams' Five Tudor Portraits." D.M. doc., Indiana University, 1987.

Probst, Richard. "Ralph Vaughan Williams, His Life and Music With Special Emphasis on his Contribution to Church Music." S.M.M. thesis, Union Theological Seminary, 1956.

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