



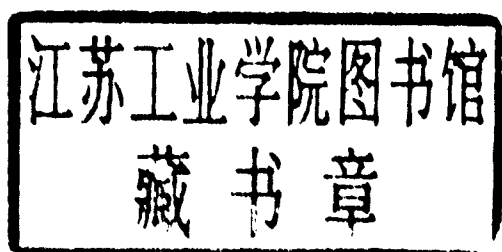
RALPH VAUGHAN WILLIAMS
A Guide to Research

Neil Butterworth

To Research
R. V.

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PREFACE

I wish to acknowledge the considerable assistance of Michael Kennedy, whose catalogue of the works of Vaughan Williams (Oxford University Press, second edition, 1982) will always be an indispensable source of information. I should also like to thank Peter Starbuck for permission to use his list of the composer's writings.

In addition I am grateful to the libraries of Napier College, Edinburgh Faculty of Music, Edinburgh University, Edinburgh Public Library, and the Library of the English Folk Dance and Song Society for the provision of valuable material.

The bulk of the manuscript scores and other sketches are now lodged with the British Library, Great Russell Street, London WC1B 3DG and catalogue numbers are included in the list of works.

The list of folk songs collected by Vaughan Williams and comprehensive data concerning the singers can be found in Michael Kennedy's book. I felt it unnecessary to duplicate this information since it is easily accessible.

The discography incorporates every traceable recording of the composer's music. Many of the rarer items are held in the British Library National Sound Archive, 29 Exhibition Road, London SW7. For up-to-date listings of currently available discs and cassettes it will be necessary to consult the Gramophone Classical Music Catalogue in Great Britain or the Schwann Catalog in the United States.

Similarly with the bibliography my intention has been to include every relevant reference which throws light upon the composer and his music. Where necessary an explanation of content is given if it is not self-evident.

INTRODUCTION

When I was in my teens, Vaughan Williams was not only a respected composer but also a familiar figure in my musical world. As a strong supporter of amateur music making he attended concerts in Surrey and London and for many years visited the Surrey Music Association Summer School of Music. It was at one of these that I first met him and he kindly signed my copy of "Serenade to Music." The following year he performed a similar service with regard to the "Fantasia on a theme by Thomas Tallis." On each of his visits he gave us a talk; I recall two subjects on which he spoke; the first concerned Sir Charles Villiers Stanford on the centenary of his teacher's birth, and the second on using music by others for the basis of one's own compositions. He remarked that half his royalties came in this way but he insisted one should always own up to the source.

I also saw him conduct at the Royal Albert Hall Promenade Concerts and at the Royal Festival Hall on the eve of the Coronation of Queen Elizabeth II in June 1953. He was a figure easy to spot in the audience at concerts and in the opera house. I was privileged to attend the premieres of the Eighth and Ninth Symphonies and was successfully smuggled into the final rehearsal of the latter.

To the musicians who worked with him, both amateur and professional, he was a patron saint of music. It has given me great satisfaction to assemble this book in honor of the man and his music. During the last months of his life he wrote to me twice in reply to what I confess was fan mail.

Characteristically his letters came by return post and were personally typed by him with his customary technical errors.

This book has therefore been an act of homage to a man whose memory I revere and music I adore. I hope that through this publication access to his works will be made easier. Although he cannot be considered a neglected composer, the breadth of his output has inevitably placed some works in the shade. As the discography shows, record companies have generously served Vaughan Williams, but it is ultimately the live performances that count and this book will enable musicians to trace all extant compositions.

I shall be well satisfied if this publication lives up to its name and becomes a handbook in constant use by musicians seeking to promote the music of this great man.

GARLAND COMPOSER RESOURCE MANUALS

In response to the growing need for bibliographic guidance to the vast literature on significant composers, Garland is publishing an extensive series of research guides. This ongoing series encompasses more than 50 composers; they represent Western musical tradition from the Renaissance to the present century.

Each research guide offers a selective, annotated list of writings, in all European languages, about one or more composers. There are also lists of works by the composers, unless these are available elsewhere. Biographical sketches and guides to library resources, organizations, and specialists are presented. As appropriate to the individual composers, there are maps, photographs, or other illustrative matters, and glossaries and indexes.

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Ralph Vaughan Williams

I. COMPOSITIONS

Orchestration:

the usual abbreviations are used.

2.2.2.2. 4.2.3.1. timpani, strings. means 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, strings.

Woodwind:

2(1). 2(1). 2(1). 2(1).

means 2 flutes, one doubling piccolo; 2 oboes, one doubling cor anglais; 2 clarinets, one doubling bass clarinet; 2 bassoons, one doubling contrabassoon.

2/1. 2/1. 2/1. 2/1.

means 2 flutes and 1 piccolo, 2 oboes and 1 cor anglais, 2 clarinets and 1 bass clarinet, 2 bassoons and 1 contrabassoon.

f.p. first performance.

BL British Library.

Symphonies

I.1. *A Sea Symphony*

1909

Soprano, baritone soloists, mixed chorus (SATB) and orchestra. 2.2/1. 3(1 opt.). bass clarinet (opt.). 2/1. 4.3.3.1. timpani, percussion (triangle, side drum, bass drum, cymbals), 2 harps (1 opt.), organ (opt.), strings.

Text: Walt Whitman (1819-92).

1. A Song for All Seas, All Ships. ("Songs of the Exposition," "Song for All Seas, All Ships").
2. On the Beach at Night ("On the Beach at Night, Alone" from "Clef Poems").
3. Scherzo (The Waves) ("After the Sea-Ship" from "Two Rivulets").
4. The Explorers (from "Passage to India").

f.p. 12 October 1910, Leeds Town Hall, Leeds Festival Chorus and Orchestra, conductor R. Vaughan Williams, Cecily Gleeson-White (soprano), Campbell McInnes (baritone), Edward Bairstow (organ).

Publication: Breitkopf & Hartel, London and Leipzig (1909); revised edition; Stainer & Bell, Ltd., London (1918, 1924).

Duration: 67 minutes.

Dedication: "To R.L.W." (Sir Ralph Wedgwood, cousin of RVW).

Manuscript: BL 50361, 50362-63, 50364, 50365, 50366.

Arrangement: Slow movement for organ solo by Henry G. Ley; Stainer & Bell Ltd., London (1920).

I.2. *A London Symphony*

1913; rev. 1918 and 1920

3.2/1. 2/1. 2/1. 4.2 + 2 cornets. 3.1. timpani, percussion (side drum, triangle, bass drum, cymbals, glockenspiel, jingles), harp, strings.

Reduced orchestration omits 3rd flute, 2nd oboe or cor anglais, trumpet and cornet parts condensed into 2, bass clarinet and double bassoon.

1. Lento: allegro risoluto.

2. Lento.
 3. Scherzo (Nocturne). Allegro vivace.
 4. Finale: Andante con moto—maestoso alla marcia (quasi lento)—allegro—maestoso alla marcia—Epilogue: andante sostenuto.
- f.p. Original version: 27 March 1914, Queen's Hall, London, F.B. Ellis concert of Modern Orchestral Music, Queen's Hall Orchestra, conductor Geoffrey Toye. Revised version: 18 March 1918, Queen's Hall, London, New Queen's Orchestra, conductor Adrian Boult. Second revised version: 4 May 1920, Queen's Hall, London, London Symphony Orchestra, conductor Albert Coates. Third revised version: 22 February 1934, Queen's Hall, London, Royal Philharmonic Society Concert, London Philharmonic Orchestra, conductor Thomas Beecham. For details of the extensive revisions see Michael Kennedy: *A Catalogue of the Works of Ralph Vaughan Williams*: Oxford University Press (1982) pp. 72–76.

Publication: Stainer & Bell, Ltd., London (1920), (1936).

Duration: 44 minutes (Original version between 55 and 60 minutes).

Dedication: "To the memory of George Butterworth."

Manuscript: BL Add. 51317A–D, 50367, 50368, 57287.

Arrangements:

1. Piano solo by Vally Lasker (1920?).
2. Slow movement for organ by Henry G. Ley (1922).
3. Piano duet by Archibald Jacob (1924).

I.3. *A Pastoral Symphony*

1921

3(1).2/1.3(1).2. 4.3.3.1. timpani, percussion (side drum, triangle, bass drum, cymbals, glockenspiel), harp, celesta, strings, soprano (or tenor) voice.

Reduced orchestration omits 3rd flute, 2nd oboe, 3rd clarinet, and bass clarinet, 3rd trumpet, celesta; solo voice may be played on clarinet.

1. Molto moderato.
2. Lento moderato.
3. Moderato pesante.
4. Lento.

f.p. 26 January 1922, Queen's Hall, London, Royal Philharmonic Society Orchestra, conductor Adrian Boult, Flora Mann (soprano).

Duration: 35 minutes.

Publication: J. Curwen & Sons, London (1924). Miniature score by Boosey and Hawkes, London (1936). Full score Faber Music, London (1970).

Manuscript: BL 50369, 57981.

1.4. *Symphony No. 4 in F Minor* 1931-34

3(2) (1 opt.).3/1.2/1 (bass clarinet optional). 2/1 (contrabassoon optional).

4.2.3.1. timpani, percussion (2 players: side drum, triangle, cymbals, bass drum), strings.

1. Allegro.

2. Andante moderato.

3. Scherzo: allegro molto.

4. Finale con Epilogo fugato. Allegro molto.

f.p. 10 April 1935, Queen's Hall, London, BBC Symphony Orchestra, conductor Adrian Boult.

Duration: 33 minutes.

Publication: Oxford University Press, London (1935).

Dedication: "To Arnold Bax."

Manuscript: BL 50140, 50370.

1.5. *Symphony No. 5 in D Major* 1938-43; rev. 1951

2(1).1/1.2.2. 2.2.3.0. timpani, strings.

1. Preludio. Moderato.

2. Scherzo. Presto.

3. Romanza. Lento.

4. Passacaglia. Moderato.

f.p. 24 June 1943, Royal Albert Hall, London, Promenade Concert, London Philharmonic Orchestra, conductor R. Vaughan Williams.

Duration: 37 minutes.

Publication: Oxford University Press, London (1946).

Dedication: "To Jean Sibelius, without permission."

Manuscript: BL 50371, 50372.

I.6. *Symphony No. 6 in E Minor*

1944-47

3(1).2(1).2, tenor saxophone, bass clarinet. 2/1. 4.4.3.1.
timpani, percussion (3 players: side drum, bass drum,
triangle, cymbals, xylophone), harp, strings.

1. Allegro.

2. Moderato.

3. Scherzo. Allegro vivace.

4. Epilogue. Moderato.

f.p. 21 April 1948, Royal Albert Hall, London, Royal
Philharmonic Society Concert, BBC Symphony
Orchestra, conductor Adrian Boult.

Duration: 37 minutes.

Publication: Oxford University Press, London (1948).

Dedication: "To Michael Mulliner."

Manuscript: BL 58072, 50373-74.

I.7. *Sinfonia Antartica*

1949-52

3(1).2/1.2/1.2/1. 4.3.3.1. timpani, percussion (3 or 4
players: triangle, cymbals, side-drum, bass drum, gong,
bells, glockenspiel, xylophone, vibraphone, wind
machine), harp, celesta, piano, organ (opt.), soprano
solo, small SSA chorus, strings.

1. Prelude. Andante maestoso.

2. Scherzo. Moderato—poco animando.

3. Landscape. Lento.

4. Intermezzo. Andante sostenuto.

5. Epilogue. Alla marcia moderato (ma non troppo).

f.p. 14 January 1953, Free Trade Hall, Manchester,
Margaret Ritchie (soprano), Hallé Choir and
Orchestra, conductor John Barbirolli.

Duration: 39 minutes.

Publication: Oxford University Press, London (1953).

Dedication: "To Ernest Irving."

Manuscript: BL 50375. Full score BL (on loan from Royal
Philharmonic Society).

I.8. *Symphony No. 8 in D Minor*

1953-55

2(1).2.2.3 (3rd opt.). 2.2.3.0. timpani, percussion, (5
players: side drum, triangle, cymbals, bass drum,