

### Vaughan Williams Studies Cambridge Composer

*"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.*

*The Historical Dictionary of Choral Music focuses on choral music and practice in the Western world from the medieval era to the 21st century. This is done through a chronology, introduction, bibliography, and over 1000 cross-referenced dictionary entries on important composers, genres, conductors, institutions, styles, and technical terms of choral music.*

*"This single-volume life-and-works biography of Ralph Vaughan Williams provides a contemporary reassessment of one of the twentieth century's most versatile, influential, and enduringly popular British musicians. Throughout his wide-ranging career-as composer, conductor, editor, scholar, folksong collector, teacher, author, administrator, and philanthropist-Vaughan Williams worked tirelessly to improve the standards and quality of British musical life. His compelling and original musical language-inspired in part by elements drawn from English folksong, French impressionism, Wagnerian post-chromaticism, Tudor-era sacred music, and Anglican hymnody-presented a distinctively British response to musical modernism over his sixty-year-long career, and in works ranging from art songs for amateurs to perhaps the finest symphonic cycle of the twentieth century.*

*Alternating between biographical and analytical chapters, it draws upon previously inaccessible primary sources alongside a wealth of secondary material to craft a concise and engaging overview of Vaughan Williams's life and music!"--*

*This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.*

*Focus On: 100 Most Popular English People of Welsh Descent*

*The Cambridge Companion to the Symphony*

*The Cambridge History of Twentieth-Century Music*

*A Celebration of Twentieth Century English Composers*

*Listening to Spectacle*

*A New English Music*

Vaughan Williams StudiesCambridge University Press

The book comprises a selection of some 750 letters of the composer, Ralph Vaughan Williams, selected from an extant corpus of about 3,300. The letters are arranged chronologically and have been chosen to provide a cumulative pen-picture of the composer in his own words. In general the letters reflect VW's major preoccupations: musical, personal and political. It was not VW's way to discuss his inner creative processes but he does discuss his music, once it had been written: for example there is much to illustrate the process of 'washing the face' of his major pieces before, and after, they had reached the concert platform. There is correspondence with collaborators such as Gilbert Murray, Harold Child and Evelyn Sharpe who provided texts; with his publishers (mainly OUP) about printing scores and parts; with conductors such as Adrian Boult and John Barbirolli about performances. He was in regular correspondence with fellow composers such as Gustav Holst, George Butterworth, Gerald Finzi, Herbert Howells, John Ireland, Alan Bush and Rutland Boughton. There were his pupils: Elizabeth Maconchy and Cedric Thorpe Davie amongst others. A series of close personal friendships is well represented: his Cambridge contemporary and cousin Ralph Wedgwood, Edward Dent, and latterly Michael Kennedy. Above all there are insights on his lifelong devotion to his first wife, Adeline, and his growing friendship with Ursula Wood, who was to become his second wife.

Composers in the Classroom is a bio-bibliographical dictionary, chronicling the careers and work of over 120 composers associated with conservatories, colleges, and universities in the United States and Puerto Rico. Scholars and students of music seeking critical information about composers who have taken on the mantle of instruction will find a wealth of detail on their subjects. Painstakingly obtained through direct correspondence with the composers themselves, Floyd includes within each entry a short biography of the composer's life and education, lists of previous positions, most prominent commissions, awards and honors, and notable performers of the subject's work. Each entry also contains a discography of the recordings and a bibliography of writings by the composer. Researchers will find especially useful the organization of each subject's compositions by a variety of types. These include vocal, choral/assembly, dramatic, keyboard, solo instrument, handbells, chamber music, jazz ensemble, band and wind ensemble, band and wind ensemble with solo instruments, orchestra, orchestra with solo instruments, film/television/commercial, electro-acoustic and multimedia, arrangements, transcriptions, and editions and reconstructions. Music scholars will find under each work not only the title and date of composition but also the date of revision, commission, and dedication information, as well as other pertinent details ranging from the names of collaborators to alternate titles under which works may circulate. Composers in the Classroom is an indispensable tool to scholars of modern music seeking to research the current state of musical composition and the compositional trends of the 21st century.

This series of biographies presents the great composers against the background of their times. Each draws on personal letters and recollections, engravings, paintings and, when they exist, photographs, to present a complete picture of the composer's life.

The Symphonic Poem in Britain, 1850-1950

A Bio-Bibliography of Composers at Conservatories, Colleges, and Universities in the United States

A Study of Selected Works

British Musical Modernism

Albion's Glory

Composers On Music

A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume II begins at the transition from the Classical era to the Romantic, with an examination of the major genres common to both periods. Exploring the oratorio, part song, and dramatic music, it also offers a thorough discussion of the choral symphony from Beethoven to Mahler, through to the present day. It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century, from impressionism to serialism, neo-classicism to modernism, minimalism, and the avant-garde. It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky, and discusses in great detail the contemporary music of the United States, and Great Britain. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

The Choral-Orchestral Works of Ralph Vaughan Williams: Autographs, Context, Discourse combines contextual knowledge, a musical commentary, an inventory of the holograph manuscripts, and a critical assessment of the opus to create substantial and meticulous examinations of Ralph Vaughan Williams's choral-orchestral works. The contents include an equitable choice of pieces from the various stages in the life of the composer and an analysis of pieces from the various stages of Williams's life. The earliest are taken from the pre-World War I years, when Vaughan Williams was constructing his identity as an academic and musician[Vexilla Regis (1894), Mass (1899), and A Sea Symphony (1910). The middle group are chosen from the interwar period[Sancta Civitas (1925), Benedicite (1929), Magnificat (1932), Five Tudor Portraits (1935), Dona nobis pacem (1936)]written after Vaughan Williams had found his mature voice. The last cluster[Thanksgiving for Victory (1944), Fantasia (Quasi Variazione) on the Old 104th Psalm Tune (1949), Sons of Light (1950), Hodie (1954), The Bridal Day/Epithalamion (1938/1957)]typify the works finished or revisited during the final years of the composer's life, near the end of the Second World War and immediately before or after his second marriage (1953).

The first detailed study of the working relationship and productive friendship between Ralph Vaughan Williams (1872-1958) and Adrian Boult (1889-1983).

A Research and Information Guide

History, Theory and Criticism

The Sea in the British Musical Imagination

Vaughan Williams Essays

A Research and Information Guide, 2 Volume Set

Composers and Folk Traditions in England's Musical Renaissance from the Late 19th to the Mid-20th Century

Serious scholarship on the music of Ralph Vaughan Williams is currently enjoying a lively revival after a period of relative quiescence, and is only beginning to address the enduring affection of concert audiences for his music. The essays that comprise this volume extend the study of Vaughan Williams's music in new directions that will be of interest to scholars, performers and listeners alike. This volume contains the work of eleven North American scholars who have been recipients of the Ralph Vaughan Williams Fellowship based at the composer's own school, Charterhouse, which was created and has been supported by the Carthusian Trust since 1985. This wide-ranging and detailed collection of essays covers the spectrum of genres in which Vaughan Williams wrote, including dance, symphony, opera, song, hymnody and film music. The contributors also employ a range of analytical and historical methods of investigation to illuminate aspects of Vaughan Williams's compositional techniques and influences, musical, literary and visual.

The Symphonic Poem in Britain 1850-1950 aims to raise the status of the genre generally and in Britain specifically. The volume reaffirms British composers' confidence in dealing with literary texts and takes advantage of the contributors' interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical, analytical and cultural contexts. This book highlights some of the continental models that influenced British composers, and identifies a range of issues related to perceptions of the genre. Richard Strauss became an important figure in Britain during this time, not only in terms of the clear impact of his tone poems, but the debates over their value and even their ethics. A focus on French orchestral music in Britain represents a welcome addition to scholarly debate, and links to issues in several other chapters. The historical development of the genre, the impact of compositional models, issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain. Works by British composers discussed in more detail include William Wallace's Villon (1909), Gustav Holst's Beni Mora(1909-10), Hubert Parry's From Death to Life (1914), John Ireland's Mai-Dun (1921), and Frank Bridge's orchestral 'poems' (1903-15).

Concert audiences have an enduring affection for the music of Ralph Vaughan Williams composer of dance, symphony, opera, song, hymnody, and film musicand serious scholarship on his music is currently enjoying a revival. 2008 marks the 50th anniversary of Vaughan Williams passing (and 2007his 135th birthday); his worksparticularly his orchestral musicwill likely find themselves programmed widely for this season, and groups like the RVW Society which regularly hold symposiums may have events planned in honor of the composer. OUP-UK will be publishing a volume of Vaughan WilliamsLetters, edited by Hugh Cobbe, likely to pub in 2008. We should consider promoting the two volumes together. This collection brings together a host of lively writingsome for the first time, and many for the first time since their initial publicationby one of the most articulate, beloved andengaging English composers. Making available essays, articles, broadcasts, and speech transcripts from 1901-1958, Vaughan Williams on Music exemplifies the multi-faceted nature of his contributions: active supporter of amateur music and English music, a leader in the folksong revival, educator,performer, and polemicist. Vaughan Williams was one of the cultural giants of his day, a figure of iconic stature whose influence stretched far beyond musical circles; his friendships with Bertrand Russell and G. M. Trevelyan, and his tireless work on behalf of a variety of organizations and causes,from Jewish refugees to the Third Programme, gave him a unique place in British national life. He also had a powerful influence in the United States, at a time when the special relationship was approaching its zenith. Through all these perspectives, the words are unmistakably those of a practicingcomposera young composer at the turn of the last century, trying to find his own musical voice amid widely diverse stylistic influences of the dominant and successful figures of Brahms, Strauss, and Tchaikovsky, and a mature composer in the mid-century, having found that glorious voice whichcontinues to resound across the globe. The volume will be an important contribution to the literature not only on British music, but also on nineteenth- and twentieth-century British cultural and intellectual life as a whole, placing Vaughan Williams political and aesthetic thought in a broadercultural perspective. It will be a welcome read as well for the general audience which loves the music of Vaughan Williams, that will be listening to and remembering the composer as this anniversary of his death approaches.

A collection of essays on Vaughan Williams explores his musical language, cultural context and biography.

Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England

Two Centuries of British Symphonism

Reader's Guide to Music

ca. 1400-1958

Vaughan Williams Studies

An Imperishable Heritage: British Choral Music from Parry to Dyson

The ground-breaking biography of Ralph Vaughan Williams reveals more than any other the man behind the music. The author examines the considerable range of Vaughan Williams's work, from the English pastoral tradition to Modernism, and shows how Vaughan Williams was influenced by the Boer War, the economic depression after the First World War, the deprivations of the Blitz, and the austerity of the Cold War. He also reveals how the greatest influence on Vaughan Williams's music and creative development was his personal life, involving his seemingly secure marriage and an equally enduring love affair. The author shows how these reflected both the stability and cutting-edge aspects of his music. Like a great symphony, this book ranges from doubt to inspiration. It is the most complete biography of one of Britain's greatest composers and will be of interest to historians, students of music and Vaughan Williams enthusiasts.

As both a distinct genre and a particular mode of filmmaking, the idea of the epic has been central to the history of cinema. Including contributions from both established and emerging film music scholars, the ten essays in Music in Epic Film: Listening to Spectacle provide a cross-section of contemporary scholarship on the subject. They explore diverse topics, including the function of music in epic narratives, the socio-political implications of cinematic music, and the use of pre-existing music in epic films. Intended for students and scholars in film music, film appreciation, and media studies, the wide range of topics and the diversity of the films that the authors discuss make Music in Epic Film: Listening to Spectacle an ideal introduction to the field of music in epic film.

A critical re-evaluation of the music of Carl Nielsen which examines its context and relationship to musical modernism..

Modernism is both a contested aesthetic category and a powerful political statement. Modernist music was condemned as degenerate by the Nazis and forcibly replaced by socialist realism under the Soviets. Sympathetic philosophers and critics have interpreted it as a vital intellectual defence against totalitarianism, yet some American critics consider it elitist, undemocratic and even unnatural. Drawing extensively on the philosophy of Heidegger and Badiou, The Quilting Points of Musical Modernism proposes a new dialectical theory of faithful, reactive and obscure subjective responses to musical modernism, which embraces all the music of Western modernity. This systematic definition of musical modernism introduces readers to theory by Badiou, Žižek and Agamben. Basing his analyses on the music of William Walton, Harper-Scott explores connections between the revolutionary politics of the nineteenth and twentieth centuries and responses to the event of modernism in order to challenge accepted narratives of music history in the twentieth century.

The Choral-Orchestral Works of Ralph Vaughan Williams

Carl Nielsen Studies

Notes

"Beyond Jerusalem: Music in the Women's Institute, 1919?969 "

Autographs, Context, Discourse

The Manchester Group and their Contemporaries

My book begins with a brief consideration of what we mean by “English music” and what factors are involved. I explain the reasons behind my choice of composers for consideration, and for the omissions from the survey.

Ralph Vaughan Williams: A Research and Information Guide presents the most extensive annotated bibliography of its subject yet produced. It offers comprehensive coverage of the English composer's prose works and accounts for over 1,000 secondary sources from all critical and scholarly eras. A single-numbering format and substantial indexes facilitate efficient searches of what is the most comprehensive guide since Neil Butterworth's guide to research was published by Garland in 1990.

Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse, Bedürfnisse, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt. Die Vielfalt der verschiedenartigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein. Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive

how the situation in the United Kingdom developed, from the beginnings in the 18th century until well into the 20th century, is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century, through influences from abroad and, at home, enterprising attempts to find new ways of expression. By the end of the 19th ce impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication, light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multi-faceted panorama of British symphonic thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject.

Music in the Women's Institute has become stereotyped by the ritualistic singing of Jerusalem at monthly meetings. Indeed, Jerusalem has had an important role within the organization, and provides a valuable means within which to assess the organization's relationship with women's suffrage and the importance of rurality in the Women's Institute's identity. However, this book looks beyond Jerusalem to the wider context of music-making within the organization and locates its significance within a wider historical-cultural context. The Institute's promotion of conducting - a regular part of its musical activity since the 1930s - is discussed within the context of embodying overtly feminist sentiments. Lorna Gibson concludes that a redefinition of the term 'feminism' is needed and the concept of 'gendered spheres' of conducting is a reflection of the Institute's policy. The organization's promotion of folk song is also examined and reveals the Institute's contribution to the Folk Revival, as well as providing a valuable context within which to understand the National Federation's first music commission, Ralph Vaughan Williams's Folk Songs of the Four Seasons (1950). This work, and the Institute's second commission, Malcolm Williamson's The Bracken, are also discussed in the context of the organization's music policy. In addition to discussing the background to the works, issues of critical reception are addressed. The book concludes with an Epilogue about the National Society Choir (later known as the Avalon Singers), which tested the organization's commitment to amateur music making. The book is the result of meticulous work undertaken in the archives of the Women's Institute Centre, the V&A archives, the Britten-Pears Library, the Ralph Vaughan Williams Library, the Women's Library and the Newspaper Library.

From the beginnings to 1945. A preliminary survey. With a foreword by Lewis Foreman. Volume 2

A History of Western Choral Music

Beautiful War

Historical Dictionary of English Music

A Comparative Analysis of the Romances of Ralph Vaughan Williams

Composer, Radical, Patriot - a Biography

This is the fifth volume of Carl Nielsen Studies which is an annual publication issuing from the Royal Library of Denmark, also home to the Carl Nielsen edition. These volumes provide a forum for the spectrum of historical, analytical and aesthetic approaches to the study of Nielsen's music from an international line-up of contributors. In addition, each volume features reviews and reports on current Nielsen projects and an updated Nielsen bibliography. Carl Nielsen Studies is distributed outside Scandinavia by Ashgate; distribution within Scandinavia is handled by The Royal Library, Copenhagen, PB 2149, DK 1016 K, Denmark.

Philip Ross Bullock looks at the life and works of Rosa Newmarch (1857-1940), the leading authority on Russian music and culture in late nineteenth- and early twentieth-century England. Although Newmarch's work and influence are often acknowledged - most particularly by scholars of English poetry, and of the role of women in English music - the full range of her ideas and activities has yet to be studied. As an inveterate traveller, prolific author, and polyglot friend of some of Europe's leading musicians, such as Elgar, Sibelius and Jan?k, Newmarch deserves to be better appreciated. On the basis of both published and archival materials, the details of Newmarch's busy life are traced in an opening chapter, followed by an overview of English interest in Russian culture around the turn of the century, a period which saw a long-standing Russophobia (largely political and military) challenged by a more passionate and well-informed interest in the arts Three chapters then deal with the features that characterize Newmarch's engagement with Russian culture and society, and - more significantly perhaps - which she also championed in her native England; nationalism; the role of the intelligentsia; and feminism. In each case, Newmarch's interest in Russia was no mere instance of ethnographic curiosity; rather, her observations about and passion for Russia were translated into a commentary on the state of contemporary English cultural and social life. Her interest in nationalism was based on the conviction that each country deserved an art of its own. Her call for artists and intellectuals to play a vital role in the cultural and social life of the country illustrated how her Russian experiences could map onto the liberal values of Victorian England. And her feminism was linked to the idea that women could exercise roles of authority and influence in society through participation in the arts. A final chapter considers how her late interest in the music of Czechoslovakia pi

Beautiful War is a probing and holistic meditation on the key question: Why do we continue to make art, and thus beauty, out of war?

Few genres of the last 250 years have proved so crucial to the course of music history, or so vital to public musical experience, as the symphony. This Companion offers an accessible guide to the historical, analytical and interpretative issues surrounding this major genre of Western music, discussing an extensive variety of works from the eighteenth century to the present day. The book complements a detailed review of the symphony's history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers, including Haydn, Mozart and Beethoven and lesser-known figures, including Carter, Berio and Maxwell Davies. With chapters on a comprehensive range of topics, from the symphony's origins to the politics of its reception in the twentieth century, this is an invaluable resource for anyone with an interest in the history, analysis and performance of the symphonic repertoire.

Vaughan Williams

Composers in the Classroom

The Cambridge Companion to Vaughan Williams

Historical Dictionary of Choral Music

Ralph Vaughan Williams

Eight Centuries of Writings

**The rehabilitation of British music began with Hubert Parry and Charles Villiers Stanford. Ralph Vaughan Williams assisted in its emancipation from continental models, while Gerald Finzi, Edmund Rubbra and George Dyson flourished in its independence. Stephen Town's survey of Choral Music of the English Musical Renaissance is rooted in close examination of selected works from these composers. Town collates the substantial secondary literature on these composers, and brings to bear his own study of the autograph manuscripts. The latter form an unparalleled record of compositional process and shed new light on the compositions as they have come down to us in their published and recorded form. This close study of the sources allows Town to identify for the first time instances of similarity and imitation, continuities and connections between the works.**

This volume is a greatly expanded version of the classic 1956 anthology by Sam Morgenstern. The editor has added 30 composers to the roster, mostly in the pre-Baroque and contemporary eras, and has taken advantage of recent scholarship to prune and update the entries. The result is a glimpse into the writings of 103 major composers, from Marchetto of Paduo (14th century) on the definition of musician, to the contemporary British composer Oliver Knussen on much the same topic, and Bach's famous memorandum to the Town Council of Leipzig, as well as new discoveries, such as the elegant, cryptic prose of Toru Takemitsu.

**Film Music in the Sound Era: A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.**

Ever since its premiere just before the composer's death, Vaughan Williams's Ninth Symphony has divided critical opinion and remained something of an enigma. Yet the composer thought highly of the work, and went against his usual practice by preserving all the sketches. This study, the firstof its kind on a work of Vaughan Williams, analyses the symphony and traces its genesis through hundreds of pages of sketches and drafts; it also offers a general introduction to the composer's working methods. The manuscripts show how the composer worked meticulously to create the complexexpressive ambivalence of the finished work, transforming in the process simpler conceptions redolent of his earlier music. Most crucially, however, the sketches reveal an underlying programme, centred on the theme of innocent sacrifice and drawing on Hardy's Tess of the D'Urbervilles, Stonehenge,and Salisbury Cathedral. Vaughan Williams's new musical path in the symphony, it emerges, was closely allied to the continuing evolution of his visionary agnosticism.

Carl Nielsen and the Idea of Modernism

Letters of Ralph Vaughan Williams, 1895-1958

Music in Epic Film

Vaughan Williams: Illustrated Lives Of The Great Composers

Studies in a Dreadful Fascination

***The Historical Dictionary of English Music seeks to identify and briefly annotat e a wide range of subjects relating to English musical culture, largely from the early 15th century through 1958, dates that reflect the coalescence of an identifiable English style in the early Renaissance and the death of the iconic Ralph Vaughan Williams in the mid-20th century. This book is an excellent access point for students, researchers, and anyone wanting to know more about English music.***

***A comprehensive reassessment of this towering figure of twentieth-century music, examining works, cultural context and reception in Britain and beyond.***

***The first in-depth historical analysis of British art music post-1945, providing a group-portrait of eleven composers ranging from avant-garde to pop.***

***10 Political Visions, National Identities, and the Sea Itself: Stanford and Vaughan Williams in 1910 -- 11 Bax's 'Sea Symphony' -- 12 'Close your eyes and listen to it': Special Sound and the Sea in BBC Radio Drama, 1957-59 -- Afterword : Channelling the Swaying Sound of the Sea -- Index***

***Vaughan Williams on Music***

***Revolution, Reaction, and William Walton***

***Ralph Vaughan Williams and Adrian Boult***

***Historical Dictionary of Modern and Contemporary Classical Music***

***Film Music in the Sound Era***

***The Quilting Points of Musical Modernism***

The turn of the 20th century was a time of great change in Britain. The empire saw its global influence waning and its traditional social structures challenged. There was a growing weariness of industrialism and a desire to rediscover tradition and the roots of English heritage. A new interest in English folk song and dance inspired art music and a period of stagnation since the 18th century. This book focuses on the lives of seven composers—Ralph Vaughan Williams, Gustav Holst, Ernest Moeran, George Butterworth, Philip Heseltine (Peter Warlock), Gerald Finzi and Percy Grainger—whose work was influenced by folk songs and early music. Each chapter provides an historical background to the music and discusses the influence of Vaughan Williams's Ninth Symphony