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

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

John Cody Birdwell, B.M.E., M.A.

Denton, Texas

May, 1996
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An examination of the utilization of folk song elements in the wind band music of Australian composer David Stanhope, represented in two movements ("Lovely Joan" and "Rufford Park Poachers") from his Folk Songs for Band, Sets 1 and 2. Included is an historical overview of English folk music, emphasizing the theoretical properties of the English folk song and the events surrounding the modern renaissance of British folk music. Background information related to the musical development of Vaughan Williams, Grainger, and Stanhope is provided, noting the influence of the folk idiom in their compositional styles and Grainger's influence on the music of David Stanhope. An historical account of the two folk songs examines the events and compositional procedures related to the inclusion of "Lovely Joan" in Vaughan Williams' Fantasia on Greensleeves, and Grainger's use of "Rufford Park Poachers" in Lincolnshire Posy.

Emphasis is placed on the subsequent compositional treatment of the folk elements in Stanhope's wind band compositions. A detailed analysis of Stanhope's compositional style includes structural, harmonic, melodic, and historical considerations, while specifically illuminating his contemporary and innovative approaches to scoring and instrumentation.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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School of Music

Graduate Recital

CODY BIRDWELL, Conductor

Monday, June 24, 1985  6:00 p.m.  Recital Hall

Symphony for Brass

Malcolm Arnold

I Allegro moderato - Vivace - Allegro moderato
II Allegretto grazioso
III Andante con moto
IV Allegro con brio

Intermission

Facade

William Walton

Poetry by Edith Sitwell

Fanfare
I Hornpipe
II En Famille
III Mariner Man
IV Long Steel Grass
V Through Gilded Trellises
VI Tango - Pasodoble
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IX Tarantella
X A Man From a Far Countree
XI By the Lake
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XV Something Lies Beyond the Scene
XVI Valse
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XVIII Scotch Rhapsody
XIX Popular Song
XX Fox-Trot "Old Sir Faulk"
XXI Sir Beelzebub

Presented in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

CODY BIRDWELL, Conductor

Monday, November 18, 1985  5:00 p.m.  Concert Hall

Concertino for Violin and Wind Octet . . . . Robert Linn

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2. Allegro

Anna Dryer, Soloist

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Presented in partial fulfillment of the
requirements for the degree of
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Incantation and Dance (1963) ............................................. John Barnes Chance
   Jason Worzbyt, Masters Conducting Associate
Scenes from "The Louvre" (1966) ...................................... Norman Dello Joio
   I. The Portals
   II. Children's Gallery
   III. The Kings of France
   IV. The Nativity Paintings
   V. Finale
- Intermission -

Symphonic Band
Dennis W. Fisher, Conductor

Canzona (1951) ................................................................. Peter Mennin
   Jennifer McAllister, Masters Conducting Associate
Folksongs for Band, Suite No. 1 (1990) ............................. David Stanhope
   Lovely Joan
Folksongs for Band, Set 2 (1991) ................................. David Stanhope
   Rufford Park Poachers
   John Cody Birdwell, DMA Candidate
   Presented in partial fulfillment of the requirements
   for the degree of Doctor of Musical Arts

Old Home Days Suite (1954) .............................................. Charles Ives
   arr. Jonathan Elkus
   1. Waltz
   2. a) The Opera House (From Memories)
      b) Old Home Day (chorus)
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   4. Slow March
   5. London Bridge is Fallen Down!

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Presented at the University of North Texas
7 November 1995
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CHAPTER 1

INTRODUCTION

David Stanhope is considered by many to be one of Australia's most gifted musicians. Formerly a professional French horn and bass trombone player, he is now known as a brilliant composer, concert pianist, and conductor. As a composer, Stanhope's scores range from songs and chamber music to operas and works for large orchestra and wind band. In 1979 he won the International Horn Society Composer Competition with his "Hornplayers Retreat and Pumping Song." His compositional style is largely tonal; many of his works are melodious, technically difficult, and brilliantly scored.

Most of Stanhope's major works are for wind band. In his three sets of Folk Songs for Band, Stanhope presents folk songs native to Great Britain that were collected during the British folk song revival of the late nineteenth and early twentieth centuries. In these works, Stanhope utilizes the melodies of eleven folk songs in ten separate movements. Two of these folk songs have been selected for inclusion in this study: "Lovely Joan," a folk song collected by Ralph Vaughan Williams, and "Rufford Park Poachers," which was collected by Percy Grainger. Grainger and Vaughan Williams used the melodies of these folk songs as models for some of their own compositions. In Stanhope's Folk Songs for Band, "Lovely Joan" appears as the second movement of the first set; "Rufford Park Poachers" appears as the third movement of the second set.
One of the objectives of this study is to identify and analyze the historical and theoretical properties of the folk songs that form the basis for each of these movements. The first step in achieving this objective is to provide an historical account of traditional English folk music by examining efforts to define such a medium while specifically illuminating the properties of folk music, including melody, meter, rhythm, modes, ornamentation, singing traditions, and text. The discussion of the history of folk songs includes classifications of folk songs and provides an overview of the modern renaissance of English folk music. Included are the events which led to the rediscovery of folk music in England near the beginning of the twentieth century, as are the achievements and writings of pioneers in the folk song revival such as Cecil Sharp, Frank Kidson, George Butterworth, Lucy Broadwood, Ralph Vaughan Williams, and Percy Grainger.

This study examines the use of folk melodies in notable works by Ralph Vaughan Williams, Percy Grainger, and their influence on David Stanhope. The discussion related to Vaughan Williams investigates the issues and experiences that influenced his musical development, including his childhood and education. Also discussed are Vaughan Williams' interests and activities related to folk music in England, including his collecting practices, his contributions to the Folksong Society, and the influence of the folk idiom on the development of his compositional style.

An overview of Percy Grainger's childhood and musical training focuses on the events that influenced his thoughts on music, his virtuostic performing skills, and his innovative approaches to composition. This section includes an overview of Grainger's
interests and activities related to the English folk song revival and his preference for using folk music as the basis for most of his original works. Included is a biographical sketch on Stanhope with emphasis being placed not only on his interest in and profound appreciation for the music of Percy Grainger, but most notably on the influence that Grainger's music has made in Stanhope's approach to composition.

The primary objective of this study is to examine the processes through which the folk songs "Lovely Joan" and "Rufford Park Poachers" were used in works by Vaughan Williams and Grainger while emphasizing the subsequent treatment of these elements in works for wind band by David Stanhope. This objective is achieved in the final phase of this document, in which historical, theoretical, and compositional considerations related to the folk songs are provided in a three-stage sequence.

An historical account of "Lovely Joan" provides insight into the discovery of multiple versions of the folk song by collectors during the first decade of the twentieth century. Included along with this historical account is an analysis of four distinct versions of the folk song, two of which were collected by Vaughan Williams. This portion of the study continues by introducing Vaughan William's Fantasia on Greensleeves, discussing the history of the work and providing an analysis of his utilization of the "Lovely Joan" melody as a basic thematic element in the work. This section concludes by discussing Stanhope's "Lovely Joan" from the Folksongs for Band, Suite No. 1. An historical account of the work and an analysis of the structural, harmonic, and melodic components of the movement related to Stanhope's compositional practices are provided.
The discussion related to "Rufford Park Poachers" includes historical information and an analysis of the folk song, specifically citing research documented by Grainger and ethnomusicologist Patrick O'Shaughnessy. Also provided is an examination of the events that led to Grainger's discovery of the folk song and the innovative methods that he used to collect and preserve it. As Grainger would proceed to use the folk song melody as the basis for the third movement of *Lincolnshire Posy*, this study examines in detail the role of the folk melody in Grainger's "Rufford Park Poachers." In Stanhope's *Folk Songs for Band, Set 2*, the third movement is titled "Rufford Park Poachers." This document concludes by investigating the composer's treatment of the melody in the movement while focusing on his contemporary and innovative approaches to scoring this setting for wind band.

David Stanhope's works for wind band are performed with increasing frequency at major conferences and conventions around the world. Through this exposure, musicians and performers are becoming more interested in his music and more familiar with the significance of this Australian musician and composer. This is the first detailed study of his music, and provided are ample resources for those interested in learning more about the music and life of David Stanhope, his ties to the music of Percy Grainger, and the role of folk music as it applies to these contemporary settings for wind band.
CHAPTER 2

HISTORICAL OVERVIEW OF ENGLISH FOLK MUSIC

Properties of Folk Music

Discussions related to the properties of folk music are generally marked by historical vagueness. In many respects, the history of folk music is vague and difficult to trace, but it is recognized that folk music and the art of folk singing in England have existed for many centuries. As for the historical challenges to be encountered in researching European folk music, Bruno Nettl provides the following: "We really know very little about the history of European folk song. We have little evidence as to the age of individual songs, although some idea can be gained from the notations of folk songs made by composers ever since the Renaissance."¹ Nettl continues by stating,

In the early Middle Ages, wandering minstrels carried their tunes from court to village and from country to country. The villagers of the Middle Ages attended church and heard Gregorian chant. The composer at the court of a minor duke in seventeenth-century Germany drew his performers from the village musicians living on his lord's estate. We have ample evidence for assuming a constant relationship between the folk musician and his sophisticated counterpart.²


²Ibid.
Nettl's explanation supports the notion that tracing the history of a folk song is perhaps an effort in vain, but that it is quite possible that a song's roots might very well lie in an era that could possibly date as far back as the Middle Ages. Subsequent efforts to establish definition in this musical genre have also resulted in vagueness. As Maud Karpeles states: "To give a name is one thing, but to define a named object is another, and for nearly two hundred years the parentage and nature of folk song have given rise to fierce controversy which is not even yet completely silenced." Even Goethe, himself a folk song collector, said, "We are always invoking the name of folk song without knowing quite clearly what we mean by it." It does seem that folk music and folk song are ambiguous terms and have differing shades of meaning. As vague as it all seems to be, efforts to refine and clarify the meanings of these terms have proceeded, and it was at the 1955 Congress of the International Folk Music Council in Sao Paulo, Brazil, that formalization was achieved in standardization by adopting the following definition:

Folk music is the product of a musical tradition that has evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity that links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community which determines the form or forms in which the music survives. The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular and art music and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed

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4 Ibid.
into the unwritten living tradition of a community. The term does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and re-creation of the music by the community that gives it its folk character.  

The study of English folk song is of comparatively recent origin, and growing interest in collecting, preserving, and publishing folk music in the late nineteenth and early twentieth centuries led for the first time to advanced studies and analyses in an organized manner of the basic musical and historical properties of this music. Research ultimately revealed and categorized in detail important musical, textual, historical, and traditional qualities of folk music that will be discussed in the remaining portion of this chapter.

**Melody**

According to Ralph Vaughan Williams, "folk music is limited in two directions -- lengthways and breadthways." While 'lengthways' refers to poetic stanza applicable to dance figures, 'breadthways' refers to melody. Western music has generally provided for the modern listener a tonal product that is based on harmonic principles. As Vaughan Williams stated in his lecture to the English Folk Song Society in 1912,

> Harmony has given a much wider scope to music than pure melody could make possible. But harmony at the same time confines the composer within bounds. He finds it difficult to get away from the major and minor modes, with their corresponding perfect cadences, half-closes, sharpened leading notes, and the rest.  

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6Ralph Vaughan Williams, English Folk-Songs (London: The English Folk Dance and Song Society, 1912), 8.

7Ibid., 9.
The pure melodic nature of folk music implies that not only is it monodic, but also that harmony does not play a role in English folk song because accompaniments, either instrumental or vocal, are modern innovations. Concerning monody, Karpeles mentions that "the absence of harmony has its compensations, for what the tune loses in harmonic texture it gains in melodic freedom."\(^8\)

To the folksinger, the words of a song are usually the most important part of his performance, and the melody, or tune, is a particularly effective way of telling the story. A given melody may often appear in various folk songs, perhaps identical in some situations, and perhaps slightly different while still remaining strongly similar to melodies of different songs. "Tune families" are groups of melodies that portray a basic relationship in that they consistently correspond in melodic scheme. It is likely that the similarities in these tune families descend from a single tune or air that has evolved and has been exposed to the process of variation, imitation, and assimilation. The quality of a good folk tune can be measured by its ability to stand alone without harmony or accompaniment as well as by its ability to be repeated over and over again in successive stanzas of the song without distracting from the aesthetic effect of the text.

In terms of melodic stanza, folk tunes are usually strophic, which indicates that each stanza of the poem is accompanied by the same tune or melodic outline. Successive repetitions of the tune customarily result in some variation, and it is rare for two singers to sing a given tune the same way. Variations occur in the number of phrases that make up a

\(^8\) Karpeles, 29.
musical stanza, the manners in which they are combined, their number, meter, compass, and shape. Stanzas built on four-line phrases are the most common, and the ABCD (four different phrases) is the structure used most frequently. Other structures such as ABBA, AABA, and ABAC appear frequently as well. One of the most curious aspects of the ABBA form is that the traditional folksinger, upon not being able to remember the correct tune to a particular song, would often resort to using another melody which would follow this pattern. For that reason, Cecil Sharp referred to the ABBA pattern as the "stock in trade" form of the English folksinger.

**Meter and Rhythm**

Ballad, or common meter, is the most commonly used meter in English folk songs. This meter utilizes alternating lines of four and three stresses, however, a slightly different structure of meter that uses four lines of four feet is known as long meter. Iambic and dactylic meter in duple-time and triple-time verse structure are common, but many hybrids do exist. There are similarities to early English literature in that the folk songs are dominated by a constant irregularity in the number of syllables contained in corresponding lines of the text. These irregularities take place without changing the number of stresses or feet in the stanza which results in musical time values with unequal division. This practice also leads to a variation in slurring of notes in order to compensate for metric variation, and this was a common practice of experienced folksingers.

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A rhythmic characteristic common to folk music is the use of 5/4 time in the pattern of 2+3. In this style the final bar of the second phrase often loses one or two beats and other rhythmic irregularities do exist; however, as explained by Karpeles, "they are more apparent to the eye than to the ear, when the flow of the melody is not held up by the mechanical device of bar-lines." Feminine endings are not as frequent as masculine, and the anacrusis is prevalent. Although quintuple meter is frequent, septuple meter occurs frequently in the folk music of other countries but infrequently in England.

Modes and Tonality

One of the most noted qualities of English folk music lies in modality and in the fact that the modal structure of a song has evolved historically with the song itself, and modality in folk music is perceived to have an effect on the colour, shape, and general character of the song. Modes which are common to this music are Dorian, Mixolydian, Aeolian, and Ionian, and although the use of modes will vary with the individual singer, the Ionian mode is generally the most common. Other modes which appear but are used infrequently are the Phrygian and Lydian. The Locrian mode is not used in English folk music due to the discordant relationship between the tonic and the fifth degree of the mode. The dominance of the Ionain mode in folk music is believed to be due to the popularity of the major scale.\(^{11}\)

\(^{10}\)Karpeles, 26.

\(^{11}\)Karpeles, 31-33, and B. Nettl, 38-41.
In Folk and Traditional Music of the Western Continents, Nettl discusses the scales of European folk song and the related implications of modality. He observes that one of the primary features of folk music in Western continents is the use of intervals that fit into the diatonic system and also that European folk tunes are inclined to frequent the intervals of the major second and minor third. He also indicates that the scales which occur in the heptatonic, or seven-note pattern, "can be explained, as far as their tonal material is concerned, in terms of the medieval church modes that are used to classify Gregorian chant as well as other medieval and Renaissance music." This implies that, even though some scholars believe that the styles of some folk music may have originated in the chants of the church, the role of modes in European folk music is better suited for purposes of classification. As for tunes with five tones, Nettl argues that classifying these "scales" as modes with two absent notes is not possible because it would not be realistic to indicate which two notes are missing from the sequence. It is therefore not accurate to accept all folk music as being modal in the sense of the Gregorian modes, even though many English folk songs have evolved in a manner which fits into the modal system. In summarizing the role of modality in European folk music, Nettl concludes that "the seven-tone scales, with their modal arrangements, are a hallmark of European folk music."
Singing Traditions

As with the history of the art, performance practices in English folk music are also marked by vagueness and diversity. While research has provided insight into some of the traditional approaches to performance, it would be pointless to prescribe absolute definitions and principles governing the performance of folk songs because so many variables and inconsistencies, including geography, subject matter, personality, mood, and melody, influence the performance of a folk song. In many respects, folk singing is an improvisatory experience, and tradition guides the singer through the song, rather than specific rules of performance practice. There are, however, some traditional approaches to performance which are notable.

The primary intent of the folksinger to tell the story which lies in the words of the song. The singer usually maintains a constant tempo in a song, and rarely employs dynamic effects of expression such as the crescendo and diminuendo. The story which is being told is true and familiar to the singer, and he tells it in a manner that is straightforward and lacks dramatic embellishment. The role of the melody is to enhance and bring significance to the story, and the folksinger will use the tune to charge the words with emotion. In essence, using a tune is an effective way for the folk-singer to tell the story.

The first authoritative book on English folk music was Cecil Sharp's English Folk Song: Some Conclusions. In this book, Sharp indicates that a conventional method of
performance was generally adopted by a folksinger and describes it in the following manner:

During the performance the eyes are closed, the head upraised, and a rigid expression of countenance maintained until the song is finished. A short pause follows the conclusion, and then the singer relaxes his attitude and repeats in his ordinary voice the last line of the song, or its title. This is the invariable ritual on formal occasions. It does not proceed from any lack of appreciation. The English peasant is by nature a shy man and undemonstrative, and on ceremonious occasions, as when he is singing before an audience, he becomes very nervous and restrained, and welcomes the shelter afforded by convention.

Ornamentation

The process of ornamentation plays a significant role in the art of folk singing. Through the use of slides, mordents, trills, appoggiaturas, and other devices similar to ornaments used in western music, the singer can vary a melodic line while adding emphasis to certain points of the phrase. Tradition provided that folk songs performance was done without instrumental accompaniment, so the implementation of ornaments was an effective way for the performer to add a personal touch or to add a musical device which had perhaps been passed on from previous practice. Ornaments vary from singer to singer and in some cases from region to region, and the effective implementation of ornaments will enhance the complete song without disturbing the quality of the melodic line. For the folksinger, the love of ornamentation is often paralleled by the frequency he uses it in performance.

14 Sharp, 134.
The English approach to ornamentation in folk music is conservative, as the singer prefers that tunes be unadorned and as pure as possible. When used, ornaments are added in passing notes used to bridge a leap in the melody or to provide notes for extra syllables in particular verses. This sometimes results in a passage which is extended in order to appear as a vocal flourish or cadenza that is inserted for expressive purposes. English folk songs commonly provide melodies which have one note for each syllable of the text. Exclusions to this trend are sometimes found in the form of melismas in which a word or syllable of the text is sustained indefinitely while the melodic line progresses in an imaginative and decorative manner. This type of embellishment in English folk music is rare as are the occasions in which a singer adds a syllable to a word in order to find rhythmic conformity between the text and melodic line. The latter approach results in the manufacturing of words such as "wor-del-kin" and "tor-del-kin" (walking and talking), and is prevalent in the performance practice of the Hungarian gypsy singers. As previously mentioned, regional influences also play a role in the degree and style of ornamentation. Although the English use ornamentation sparingly in their folk music, Sharp, addressing the approach to ornamentation in Scottish and Irish folk music, concludes that "in Scotland and Ireland folksingers are especially given to this habit, and they will often bury their tunes under a profusion of ornament."^15

^15Ibid., 32.
Ballads

It has been previously mentioned that the folksinger attaches more importance to the text of a folk song than to the melody. The traditional folk poetry of England provides the text for English folk music, and the poetry has appeared in two main types of songs: the ballad and the song. The ballad is a poem which is objective and narrative in substance and lyrical in form; whereas the song, which was developed later than the ballad, is a poem which is subjective and largely personal. The English folksinger sings both ballads and songs, but songs have generally been performed more frequently during the late nineteenth and early twentieth centuries.

According to Gordon Hall Gerould, the definition of a ballad is "a folk song that tells a story in which the action is focused on a single episode." As the ballad is always narrative, it is also sung to a rounded melody. Sharp mentions "the primitive folk-ballad was the literary product of an unlettered people; just as the folk-tune was the musical output of the unskilled musician." The ballad is learned from the lips of others, not by reading, and is addressed to the ear and not to the eye. Ballads are composed in the head having lived in the minds and memories of those who recited them for generations before being recorded in writings and collections. The evolution of the ballad is similar to that of the folk song insofar as it is a product of the ideas expressed by and the reflection

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17 Sharp, 109.
of the tastes and feelings of the community. The classic collection of ballads is Francis J. Child's *The English and Scottish Popular Ballads* (1882-98). This collection contains 305 ballads with accompanying notes for each ballad.

Most of the narratives that form ballad subjects are of Indo-European stock. Ballads are generally versified forms of popular tales, which are found all over the world, and in countries that, according to Sharp, "possess no literature and no professional poets, singers, and writers." The subjects of ballads vary greatly and often relate to historical events, border raids, folk heroes such as Robin Hood, religious issues, and many other topics. Most ballads are romantic and tragic in nature and frequently contain superstition and folklore. Folk-tales were first published in the *Gesta Romanorum* which is believed to have been compiled in England as early as the thirteenth century. It does contain some stories that have passed into ballads and are part of the repertoire of the traditional folksinger. Sources do indicate, however, that only eleven ballads extant in manuscript predating the seventeenth century do exist. Very little is actually known about the origin of the ballad, but the two prevailing theories are (1) that they were composed by the minstrels and (2) that they arose as a spontaneous utterance of the community in association with the dance. Through its evolution, the shape of the ballad has been determined by communal choice and has been molded by oral tradition.

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19 Sharp, 109.

The words of the folk ballad owe their origin to a traditional and communal heritage and they, like folk music, have unique characteristics by which they may be distinguished from the composed ballad of literature. Folk ballads are marked by an absence of preliminary explorations and descriptions, and the action of the piece commences immediately. Stock or hackneyed phrases are musical figures of speech and serve as landmarks which help guide the memory of the singer. These stock phrases are most apparent at the beginning of the tune, and they tend to free the listener's imagination. Incremental repetition, or the repetition of a textual theme with slight variations, is a pattern which results in the increase of tension in the story. Rhetorical parallelism, or describing an action in phrases similar to those that have previously been used by one of the characters of the speech, is another quality of the ballad.

The refrain is the hallmark feature of the ballad. This may consist of a single line or phrase, either interpolated between each line of the stanza or added to the end of the stanza. The words of the refrain do not always have a bearing on the dramatic action of the ballad, and sometimes they consist of entirely meaningless syllables known as jingles. Jingles provide what is perhaps the closest link between folk music and absolute music.

Songs

Although songs and ballads are different, they share many characteristics, and thus it is difficult to clearly divide their qualities. Folk song can be classified into two main groups: (1) songs not associated with any specific occasion and (2) songs associated with season, ceremony, and events or functions. The first group, which is referred to as
"nonfunctional," consists of ballads and other narrative songs. Nonfunctional songs are the lineal descendant of the ballads and have a more personal and subjective approach than their impersonal predecessors. The themes of the songs vary, but most are concerned with different aspects of love. Some bawdy songs which are concerned with sexual relationships are rare and were regarded by many as indecent for public performance.

Nonfunctional songs also involve subjects other than love. There are songs about country life and occupations, including the illegal practice of poaching. Other subjects include rovers and wanderers, sailors and the sea, national heroes, and robbers. Some songs are cumulative in that each stanza grows progressively longer as in "The Twelve Days of Christmas." Enumerative songs include those in which stanzas are repeated while words may be changed slightly. In these situations, the length of the song does not change.

Functional songs are generally divided into four categories: carols, work songs, street cries, and children's singing games. In the preface to The Oxford Book of Carols, Percy Dearmer provides the following definition of the carol: "Carols are songs with a religious impulse that are simple, hilarious, popular, and modern." Carols are typically related to a special season of the natural or ecclesiastical year. Some traditional carols are associated with the New Year, Easter, May Day, and even the activity of wassailing. Most traditional carols are associated with Christmas in the form of songs which tell the story of the Nativity or relate to characters in the Gospel. The tunes of carols have a

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dance-like quality which indicates that the carol is a descendent of the medieval "carole," a dance-song in ring formation.

Work songs in England are represented in the forms of chanteys, which is also spelled "shanty." Songs of occupation and work have been common in many regions dating as far back as the fourth century. The chantey is the only work song that has survived in England in its original state, and the sea-chantey is the most common type. Chanteys were traditionally sung in connection with work and never for entertainment. They are performed by a soloist (chantey man) and chorus and can be divided into two classes: hauling or pulling chanteys, in which physical work is intermittent; and heaving chanteys, which are used to accompany the work of a regular rhythmic nature such as marching, hammering, or working pumps.

Street cries are used in connection with a trade such as advertising goods for sale. In that respect, they can be considered occupational, but they are distinct from the work song because they do not accompany the physical actions of a worker. Street cries appear in the madrigals, catches, and fancies of various sixteenth-century and seventeenth-century composers, and eighteenth-century composers used them in catches, fancies, and other compositions. The children's singing game is, like opera, a composite of singing, acting, and dancing. It is a form of recreation for children, and historical interest is often found in relics of ancient custom and beliefs which are contained in the games. The tunes that appear in the singing games are very simple and are often shared by many countries and regions.
Broadsides

The evolution of text in ballads and songs was strongly influenced by the presence of broadsides, which flourished from the middle of the sixteenth century to the early years of the twentieth century. Broadsides are large sheets of paper with the words of songs or ballads as well as other non-related items, such as news bulletins and proclamations, printed on one side. They were traditionally sold on the streets, at newsstands, fairs, town festivals, and other public events. The lyrics which appeared on the broadsides were created by the broadside distributors and, while they would perhaps be similar to some pre-existing songs, they were often different from the original and lacked traditional authenticity. They were known as broadside ballads, and their immense popularity had a marked impact on the process of oral tradition. Folksingers would hear these new ballads, become confused, and eventually accept the new versions, discarding the original songs. Because broadsides printed the words only, the tune to which the ballads were sung was not altered, so the melodic oral tradition continued without alteration. The long-term effect on the folk song text, however, was noted by Cecil Sharp:

Consequently, the ballad-sheet, while it aided the popularization of the ballad, also tended to vulgarize it. It was only very rarely that a genuine traditional ballad found its way onto a broadside without suffering corruption. A broadside version of a ballad is usually, therefore, a very indifferent one, and vastly inferior to the genuine peasant song. 22

22 Sharp, 126.
In his essay on English folk music, Ralph Vaughan Williams states, "The study of English folk song is of comparatively recent origin." His statement does seem accurate considering that systematic collecting practices of folk music in England dates to the end of the nineteenth century. However, some landmark publications of folk music date as far back as the early eighteenth century, and the modern renaissance of English folk songs was in many respects indebted to the information gathered in by the earlier compilations.

**Early Collections**

The interest in old ballads was awakened by the publication of Thomas Percy's *Reliques of Ancient Poetry* in 1765. This collection of ballads dating from around the middle of the seventeenth century aroused great interest both in England and on the Continent and played an important role in the rise of the Romantic movement in literature. Many collections dating from the late eighteenth and early nineteenth centuries did appear and consisted mainly of the words of popular ballads and songs. In general, most early collections of songs were not concerned with tradition because their interests were mainly antiquarian. William Chappel's *Popular Music of the Olden Time* (1855-59) is noted for its comments regarding the importance of traditional qualities. The few songs contained in

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23 Vaughan Williams, 3.


the collection are not of great consequence, but the real value of the volume lies in the
historical notes on the nature of folk music.

An important event which was perhaps the first true step in the revival of English
cfolk music was the publication of the Reverend John Broadwood's Sussex Songs[^26] in
1843. Broadwood traveled throughout the region of Sussex and collected the songs of
the peasantry along with accompanying tunes. This collection, consisting of sixteen songs,
represents the first effort to directly record the oral tradition of the English people. As for
the immediate impact of this publication, Vaughan Williams states, "then apparently we all
got to sleep again until 1889."[^27] It was in 1889 that Sabine Baring-Gould collected a
large quantity of folk songs from the county of Devonshire and published many of them in
Songs of the West[^28]. At the same time, Lucy Broadwood and Fuller Maitland published
their important volume, English County Songs[^29], and Frank Kidson issued his Traditional
Tunes[^30]. In 1904 Cecil Sharp published his first collection of folk songs, Folk Songs from
Somerset[^31]. The increase of activities in collecting folk music in England during the


[^27]: Vaughan Williams, 3.


[^29]: Lucy Broadwood and Fuller Maitland, English County Songs (London: Leadenhall Press, 1893).


[^31]: Cecil Sharp, Folk Songs from Somerset (Taunton, England: The Wessex Press,
second half of the eighteenth century led to the founding of the English Folk Song Society in 1898.

The primary objective of the English Folk Song Society was to collect and preserve folk songs, ballads and tunes, and to publish their significant findings. From the beginning, the Society emphasized the music. The outstanding achievement of the society was the publication of the Journal of the English Folk Song Society. Between the years 1898 and 1932, thirty-one issues of the journal were published, providing its readers with a wealth of folk songs and important writings. In 1932, the society joined with the English Folk Dance Society to form the English Folk Dance and Song Society. It yielded eight volumes which, according to Karpeles, "form an unsurpassed treasure-house of English folk song." After the amalgamation, the journal was named the Journal of the English Folk Dance and Song Society and was later renamed Folk Music Journal in 1965.

Many people contributed to the efforts of the Society and to the Journal. Ralph Vaughan Williams probably did more than any one person to bring folk music to the attention of the public. His writings, lectures, and especially his compositions were of great importance to the folk song revival as well as to the history of music in twentieth-century England. Lucy Broadwood (1858-1929) and Anne Gilchrist (1864-1954) were the two most prolific contributors of scholarly writings to the Journal. Miss Broadwood was also the honorary secretary of the Society for many years, and her articles and notes on songs are considered to be invaluable. Her administrative efforts helped the Society

1904).

32 Karpeles, 84.
maintain its growth and development through the first several decades of the twentieth century.

Frank Kidson (1855-1926) contributed early articles to Grove's *Dictionary of Music and Musicians* and, more importantly, to the *British Music Publishers* in 1900. His *Traditional Tunes*, mentioned earlier, was considered by his colleagues to be a turning point in folk song history. This collection was the first book of English traditional songs in which tunes and texts were provided in an unaltered form and were accompanied by critical notes. Percy Grainger (1882-1961) made unique contributions to folk song. His music, as well as his innovative and scientific approaches to collecting and studying folk songs, will be discussed in the following chapters. It should be mentioned here, however, that his articles in the *Journal* shed new light on the research of English folk music.

George Butterworth (1885-1916) was a composer of great promise and a valued worker in the field of collecting and researching folk song and dance. He was strongly influenced by Ralph Vaughan Williams and Cecil Sharp and started collecting folk tunes in 1908. His own compositions were based on the language of the folk music idiom and were highly regarded, but his death at the age of thirty-one during World War I brought a premature end to the life of this young composer of tremendous skill.

The greatest collector of folk music, and the person to whom the success of the English folk music revival is credited, was Cecil Sharp (1859-1924). Sharp was a professional musician and teacher and did not start collecting folk songs until 1903 at the age of 45. The last twenty-one years of his life were dedicated to collecting and
researching folk music, and he was primarily intrigued by the artistic qualities of the performance of folk music. Sharp's field work resulted in collecting over three thousand tunes from the British Isles as well as over sixteen hundred songs of English origin from the Appalachian Mountains of the United States.

Sharp brought to the folk song movement a degree of organization which it had previously lacked. He joined the English Folk Song Society in 1903 and was virtually directing its operations within a few years. Sharp succeeded in attracting the interest of serious musicians such as Vaughan Williams to the folk music movement and established programs in the national elementary schools of England which called for the inclusion of learning and performing songs native to their country. Through these efforts, Sharp and his colleagues were able to find a market for the songs they had rediscovered. Generations of English school children can attribute their experiences in learning and singing countless traditional tunes to the vision of Cecil Sharp.

Sharp's dedication to preserving the folk tradition in music was tireless, and Michael Pollard mentions that "Sharp, collecting his songs in the villages of the west, felt that he was racing against time to ensure the survival of the oral tradition." He may well have been right, though many songs have been collected in the country since his day; village life was already in decline. Sharp further solidified his contribution to the renaissance of folk music when he published in 1907 *English Folk Song: Some Conclusions*. This monumental text has set the standards which have been followed by

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writers and researchers in English folk music throughout the course of the twentieth century.
Ralph Vaughan Williams was born in the English village of Down Ampney, Gloucestershire, on October 12, 1872. His father, the Reverend Arthur Vaughan Williams, and his mother, Margaret, came from an affluent family lineage and were well connected in social circles. Arthur was from a family of successful lawyers; his father, Sir Edward Vaughan Williams, was the first Judge of Common Pleas. Margaret, the daughter of the wealthy Josiah Wedgewood, was a niece of evolutionist Charles Darwin. To summarize the status of the Vaughan Williams's state of affairs at the time of Ralph's birth, Michael Hurd states: "Thus, there was money in the family, social position, culture and intelligence."\(^1\)

For the first three years of his life, Ralph Vaughan Williams knew only Gloucestershire as his home. In 1875 his father died, and his mother moved with her three children to her childhood home with her father and sister at Leith Hill in Surrey. The financial comforts that they had grown to rely on before Arthur's death were not

interrupted. For the children, the new home in Surrey was to be where they would grow up in an environment that included wealth, unlimited educational opportunities, and strict Victorian discipline. As Hurd indicates, "Children were kept firmly in their place."  

During his childhood, the only thing that seemed to separate Vaughan Williams from the ordinary child was his extraordinary love for music. Ralph was attracted to the piano from the time he began walking, and he had composed a small piece called "The Robin's Nest" by age six. About this time, Sophy Wedgewood, Vaughan Williams' aunt and a resident in the Wedgewood estate at Leith Hill, began tutoring Ralph on the principles of musical theory and harmony and also instructed him on the piano. This was the beginning of his formal instruction in music.

In 1883, at the age of eleven, Vaughan Williams attended the Field House preparatory school in Rottingdean, Sussex, where he was able to continue his preliminary studies on piano and violin. Following his schooling at the private Field House, he spent three years at the public school Charterhouse, where he continued his studies in music and switched from violin to viola. He produced a concert that, in addition to works by Spohr and Sullivan, included his own Trio in G and was the first public performance of one of his compositions. The decision to pursue a career in music had been made by the time Vaughan Williams was ready to leave Charterhouse. He planned to become an orchestral violist, but family members questioned his choice, fearing that he would not be able to earn a respectable living as a musician. Vaughan Williams' relatives, recognizing that

\[\text{Ibid., 18.}\]
perhaps his musical talents were indeed worthy of career aspirations, did agree to his wish to become a professional musician, but not as an orchestral violist. In the fall of 1890, Ralph Vaughan Williams entered the Royal College of Music to begin his training as a church organist.

Vaughan Williams spent two years at the Royal College in London. Though he was there to study the organ, composition was quickly becoming his personal priority. He provided for the teachers at the Royal College occasional samplings of his compositions, but the responses were usually negative, and their sentiment was that Vaughan Williams, as a musician, would "never achieve anything great or lasting." He was determined, persevered, and worked hard to develop his skills in harmony and counterpoint. By the beginning of his second year at the Royal College, he had progressed adequately in order to be admitted to the composition class of Sir Hubert Parry. Parry recognized that Vaughan Williams possessed significant talent and potential as a composer and took a personal interest in him. He helped guide him to gain a better craft and focus as a composer and mandated that Vaughan Williams expand his musical horizons by assigning him to attend concerts, study orchestral scores, and expand his pianistic repertoire. Parry was determined to make a more complete musician of his student.

Following two years in London, Vaughan Williams again followed the advice of his family and entered Trinity College at Cambridge where he remained for three years, studying history and music. There he obtained degrees in both, receiving the Bachelor of

\[1\text{Ibid.}, 20.\]
Music degree in 1894 and the Bachelor of Arts degree in history in 1895. While at Cambridge, Vaughan Williams studied composition with Charles Wood, who "did not believe that he would ever make a composer." Vaughan Williams also continued to study with Parry, and frequently made the commute from Cambridge to London to take composition lessons. After receiving degrees from Trinity, Vaughan Williams chose to return to the Royal College for another year to study composition with Sir Charles Stanford. It was in Stanford's composition class that Vaughan Williams first met another young and gifted composer from Gloucestershire named Gustav Holst.

Holst and Vaughan Williams' friendship solidified quickly and lasted until Holst's death in 1934. The relationship was significant for each composer, as they often subjected their own works to each other's criticisms for almost forty years. Michael Hurd effectively describes the relationship:

The difference between the young Holst and the young Vaughan Williams could scarcely have been greater. Yet they struck up an immediate friendship and, to all intents and purposes, began to teach each other. They criticized each other's work with cheerful severity. At the same time they urged each other on. In some obscure way they both felt that the future of English music lay in their hands.

Hurd continues:

So greatly did they value each other's criticism, that they continued what they called their "field days" long after they had both been accepted by the world as important composers. Indeed, only the untimely death of Gustav Holst brought their

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5 Hurd, 22.
relationship to an end. Few friendships between great composers have proved so fruitful.⁶

Vaughan Williams concluded his studies at the Royal College in the summer of 1897 and married Adeline Fisher in October of that year. Their subsequent trip to Berlin served two purposes: first, that of a honeymoon, and second, to provide him with the opportunity to study composition for several months with Max Bruch at the Hochschule fur Musik. Upon his return to London in 1898, Vaughan Williams sat for his F.R.C.O. diploma and received a doctorate in music from Cambridge in 1900, ending his formal education in music.

Interests in Folk Music

The first thirty years of Vaughan Williams' life provided him with a quality education, exposure to outstanding teachers, the establishment of strong and influential friendships, and a compositional craft that developed slowly and had not yet gained an identity. At the beginning of the twentieth century, Vaughan Williams was twenty-eight years old, possessed a doctorate from Cambridge, and was in position to proceed with his career as a composer. He lacked, however, an identity in his cause to compose. The skills had been refined, the timing was right, but the vision had not yet arrived.

Vaughan Williams' skills were slow to develop, and much of his creative spirit and drive to proceed had been retarded by an intensifying dissatisfaction with the musical scene in England near the turn of the century. His frustrations were manifested in the realization that music in England had not developed an identity of its own since the death

⁶Ibid
of Purcell in 1695. Most efforts by British composers after Purcell's death had been produced in the mold of the Continental contemporaries of the period: Bach, Handel, Haydn, Mozart, Beethoven, and Wagner. Although Edward Elgar gave to England the significant composer it had lacked for almost two hundred years, his style was Germanic. Describing Vaughan Williams' regard for the Germanic influence on English music, Hurd indicates, "To him the German manner was a foreign language: he could speak it, but it did not come naturally. What he needed was a kind of musical speech that was truly English."

As a young man, Vaughan Williams had become familiar with English folk music and had studied the volumes of folk songs that appeared in the 1890's, edited by such names as Frank Kidson, Sabine Baring-Gould, and Lucy Broadwood. John Broadwood's 1843 publication of Sussex Songs, the first collection of English folk songs with their tunes, was revised and reissued in 1890 by his daughter, Lucy, who also published her own collection of folk songs in 1893 titled English County Songs. Vaughan Williams was familiar with both collections, and as part of his research he called on his friend Lucy Broadwood to sing to him examples of her illustrations. There were, however, shortcomings, and Vaughan Williams addressed his naivety at the time in his essay titled English Folk-Songs: "I was at that time entirely without firsthand evidence on the subject. I knew and loved the few English folk-songs which were then available in printed

\[\text{Ibid.}, 26.\]
collections, but I only believed in them vaguely, just as the layman believes in the facts of astronomy; my faith was not yet active.\(^8\)

In 1902 Vaughan Williams was involved in the university scheme for adult education, frequently giving lectures in and around London. His topic was English folk music, and in the fall of 1903 he traveled to the Essex village of Brentwood to present a lecture on this subject. As a result of the Brentwood lecture, Vaughan Williams attended a tea party in December, at a parish in the village of Ingrave, and met an elderly man named Charles Pottipher. Pottipher knew some folk songs and was invited to sing at the gathering, but he was reluctant to perform in the formal environment of the vicar's tea party. Pottipher invited Vaughan Williams to come to his home the next day so he could sing his songs in private. On December 3, 1904, in the home of Mr. Pottipher, Vaughan Williams collected his first folk song, and, as Roy Palmer writes, "This was a turning point, both in his career as a composer, and in the preservation and subsequent revival of English folk song."\(^9\) The folk song that Vaughan Williams first heard and collected from Mr. Pottipher was "Bushes and Briars," and he described the impact that it had made upon him: "I had that sense of recognition--here's something which I have known all my life, only I didn't know it."\(^{10}\)


\(^{10}\)Robert Henderson, compact disc liner notes for *Vaughan Williams*, performed by the Academy of St. Martin-in-the-Fields, conducted by Neville Marriner (Argo
During the next ten years, Vaughan Williams devoted much of his time to collecting folk songs and amassed a collection of 810 songs. Although his demands as a musician and composer in London took up most of his time, he was able to devote up to thirty days a year to the activity. His travels ranged over a wide geographic area, but he avoided collecting in the regions of Devon and Cornwall where Baring-Gould was actively collecting, as well as in Somerset, where Cecil Sharp was collecting. Vaughan Williams focused his collecting activities on the southeastern part of England and East Anglia, preferring the counties of Sussex and Surrey which were within easy reach of his home in London or his mother's home at Leith Hill.

Sometimes Vaughan Williams would travel by train, but his preferred mode of transportation was his bicycle. When visiting a village, he would seek out local citizens who knew folk songs. He often found himself in the local pubs and places of work, where he felt the finest gathering of such individuals could be found. When the time came for Vaughan Williams to record a song, the traditional method of dictation with pencil and paper was used. He did collect a few songs with the phonograph onto a wax cylinder, and his transcriptions from these sources revealed great accuracy. But, much like Sharp, Vaughan Williams did not seem to be fond of recording machines and collected fewer than twenty songs onto wax cylinder, whereas over 790 songs were written onto paper.

Vaughan Williams was captivated by the beauty and antiquity of many of the folk songs and felt that the need to preserve these examples was urgent. He realized that as
metropolitan areas in England began to grow, villages and rural communities were becoming absorbed in their expansion and that much of the traditional way of English country life was being swept away. His motivation to collect was enhanced by the fear that the decay of traditional country lifestyles would lead to the extinction of folk music in England. Vaughan Williams was not concerned with every detail of the folk song. Although he was very fond of the singers and respected their value as individuals to England's heritage, he did not bother to include details about a folk singer's personal history, how he or she learned a particular song, or attitudes and other meanings the songs might impress upon the personality of the performers. His attitude toward collecting was aesthetic, and he was more concerned with the song and the melody than he was with the singer or the message of the words.

In his discovery of folk songs, Vaughan Williams developed a reverence for the traditional elements that was almost religious, and his music began to show the influence of the folk idiom. His style became more defined, and as Hurd indicates: "Through folksong he arrived at a kind of musical speech which was as natural as his native language, and through which he could express not only his own individuality, but the individuality of his country." Hurd continues, "Little by little his music took colour from them, and in doing so gave an outlet to his own kind of originality." The identity that

11 Hurd, 26.

12 Ibid.
Vaughan Williams' compositional style lacked before the turn of the century was now being established.

Robert Henderson, in assessing the development of Vaughan Williams' compositional style, writes,

"As a composer he was unpredictable. He refused to be bound by convention, to conform with what was expected of him, but always remained open to those "restless explorations" of the spirit celebrated by Walt Whitman, a favorite poet of his youth. But however unprofitable it may have been, even to those who knew his music well, to try to predict what his next move might be, it invariably returned to its own original starting point, to its firmly established foundation in the rich heritage of English folk music and the polyphony of the Elizabethan and Jacobean ages."\(^{13}\)

His music is rich in its Romantic style of chromatic structure but is marked by expressions in melody and harmony that are reflective of his visionary outlook on life. As an atheist who later drifted towards comfort in agnosticism, Vaughan Williams was never a professing Christian. However, his close association with the English church enhanced his deep, contemplative sympathy for the common aspirations of generations of ordinary men, and his life and music brought forth a fundamental tension between traditional concepts of belief and morality and a spiritual anguish which is also visionary.

English folk music gave his music individuality and an immediately recognizable flavor. In general, Vaughan Williams avoided the use of folk songs in orchestral and instrumental works, but he absorbed the folk song idiom in such a way that his melodic writing was conditioned and freed from impurities. In some cases, however, he quoted folk songs directly in his works. One such example is the Fantasia on Greensleeves, which

\(^{13}\) Henderson, 3.
employs two folk song melodies, "Greensleeves" and "Lovely Joan." Modality, which is the basic tonal element in folk songs, is also manifested in Vaughan Williams' music, notably in his Fantasia on a Theme by Thomas Tallis. In most cases, as in The Lark Ascending, his writings show the clear imprint of the contours and inflections of folk song without revealing a relationship to any known folk melody.

Percy Grainger: Childhood and Education

George Percy Grainger was born in the Melbourne suburb of Brighton, Australia on July 8, 1882, to John and Rose Grainger. His parents' marriage was weak, and Percy, an only child, spent much of his childhood witnessing the events of a distressful relationship between his mother and father. John Grainger was an architect and civil engineer with a strong professional reputation. Although he entered into the institution of marriage in all good faith, he was, by nature, quite flirtatious, a heavy drinker, and a man with a questionable past. Arguments were frequent between Rose and him, and he began to spend less time at home with his wife and child. He would often be gone for days at a time, ending up in bars and spending nights passed out in the gutters of the Melbourne streets. Grainger's biographer, John Bird, describes John's actions upon returning home from his intoxicated sojourns:

Whenever John returned his personality would change dramatically and even Rose was forced to admit that at such time a more lovable and companionable man could not be found. John's letters to his father at this time were full of what a wonderful wife he had and how well she was bringing up her son. But the contrition rarely lasted long.  

Before her marriage to John, Rose Aldridge was certain that their relationship was bad and the marriage would not last. She was never fond of the idea of marrying John, but circumstance combined with John's persistence finally convinced her to go ahead with the marriage. Rose's affection for John following the marriage did not change, and upon becoming pregnant with Percy, any signs of love for her husband ceased to exist and, as Bird describes, "she redirected all her thoughts, emotions and energies with an almost maniacal intensity towards her as yet unborn son."15 From the moment of his birth, Rose began to assume the overprotective and domineering role that dictated much of the first forty years of Grainger's life. Her protective attitude was the beginning of a successful effort to alienate Percy from his father, and, although Percy did grow up with mutual love, he was subjected to strict maternal discipline. The Graingers' turbulent marriage lasted ten years, ending in permanent separation when John left his wife and son to return to England in 1890. Rose's domination continued, with her every waking moment devoted to her son. She was to remain virtually at his side until her death by suicide in 1922.

Grainger began studying piano at age five with his mother. Rose, who was a self-taught pianist, sat as his side daily for over five years while he practiced. If he neglected his practice, her discipline would often be exercised in the form of corporal punishment—something which lasted beyond his fifteenth birthday. Being the recipient of such whippings did not appeal to Grainger, but it did seem to augment the way in which he grew to love and worship his mother. In addition to teaching Grainger the piano, she

15 Ibid., 15.
also provided him with his general schooling in their home. Grainger would never attend, except for one brief period of three months in 1894, a formal parochial school. As his childhood skills on the piano developed, Grainger began to gain the attention of relatives, friends, and members of the Melbourne community. When Grainger was ten, it became evident that he had outgrown his mother’s lessons, and he began to study piano and harmony with Melbourne’s most highly respected piano teacher, Louis Pabst.

Pabst was quick to recognize Grainger’s potential as a pianist and decided to make of his student a genuine virtuoso. Pabst became aware of Grainger’s growing interest in composition, but the teacher insisted that the twelve-year-old not do any composing until age sixteen. Pabst felt that the young Grainger needed four complete years of intense study to become a first-rate performer. Rose, however, did not agree, and mandated that Pabst not place any restrictions on her son’s desire to write music. Grainger continued to work for Pabst and gave his first public recital at the age of twelve, for which he received great reviews by the Melbourne press. Grainger’s recitals continued and his popularity grew. In 1895 Pabst moved to Europe, and Rose decided Melbourne could no longer provide the proper musical environment for her gifted son. That summer she moved with her son to Frankfurt, Germany, to enter Percy into the world-famous Hoch Conservatory of Music.

Upon enrolling in the Hoch Conservatorium, Grainger was assigned to study piano with James Kwast and composition with Iwan Knorr. Grainger’s skills on the piano impressed many fellow students as well as others who heard him play at the
Conservatorium, but his respect for Kwast was slow to develop. He felt as though he was not learning anything on the piano while in Frankfurt, and Bird states: "Percy did not enjoy studying with Kwast and in later years he always maintained that his studies in Melbourne with his mother, Louis Pabst and Adelaide Burkitt had been the most fruitful." There was also a mutual dislike between Grainger and Knorr, and Percy did not continue to study composition with him for any notable duration. In 1936, Cyril Scott, one of Grainger's fellow students in Frankfurt and a gifted composer, wrote an account of his memories of Percy Grainger and described Grainger's relationship with Knorr as follows:

Grainger shared, at any rate latterly, neither affection nor admiration for Iwan Knorr, his composition professor; he maintained that Knorr imparted to him little of value, and that it was really 'old Klimsch', Karl Klimsch, an amateur musician, who greatly influenced Grainger, who taught him how to compose. The old man said in effect "say what you have to say plainly and directly, and avoid all messing about."17

Karl Klimsch, an amateur musician and composer who had amassed a fortune through his private business in Frankfurt, had become familiar with Grainger's talents and was asked to help the young musician with his composing. He agreed and took the young Grainger under his wing. What followed was one of the more important associations in Grainger's early life, and Klimsch would be his only true teacher of composition. Klimsch was quite critical of Grainger's piano playing and compositions, but Grainger received the criticism well. He had an unqualified respect for his new teacher both as a person and as a teacher and tried to comply with Klimsch's compositional theories throughout his life.

16 Ibid., 28.

Klimsch spent much of his time in England and Scotland, and it was he who first introduced the beauties of English and Scottish folk music to Grainger.

One of the more significant developments for Grainger during his years in Frankfurt was the friendships he established with Cyril Scott, Balfour Gardiner, Roger Quilter, and Norman O’Neill. The five students were often referred to as "The Frankfurt Five" or the "Frankfurt Gang," and Grainger’s associations with three of the five, Quilter, Gardiner and Scott, developed into lifelong friendships and were significant in the development of his musicianship, his attitude toward composition, and the performance of his music. During the Frankfurt days, their ideas were regarded as radical, and the group's interchange of musical ideas was far more progressive than those professed by the Conservatorium’s faculty. As a group, they eventually dissolved as circumstance and individual careers became more defined, but Grainger's perception of their potential as an artistic influence is described by Bird: "Percy often maintained that had they continued to live and work together they would have been every bit as strong and respected as 'Les Six' or the Russian Nationalist Group."18

In the fall of 1890, Rose was seriously injured and subsequently suffered a major setback in her physical and mental health. Prior to the injury, she had been the sole provider for Percy and herself by teaching English classes and piano lessons, but her accident resulted in her becoming an invalid, and she was no longer able to produce an income. The state of her health quickly became Grainger’s primary concern and he wrote:

18 Bird, 33.
"my main anxiety was to be able to earn enough as a concert pianist (for I was not willing to degrade my compositional life by allowing any commercial considerations into it) to secure for her a reasonable degree of comfort and security." For the next year, while his mother recovered, Percy pursued a career as a concert pianist. Through his work at the Conservatorium, he had gained a strong reputation and was now able to earn a modest living. A year later, with one successful season as a concert pianist behind him, Grainger moved with his mother to London where he would continue to pursue his career as a performer.

Grainger's reputation as a pianist grew rapidly in London, where he performed solo recitals, concertos with orchestras, and introduced new works by contemporary composers such as Debussy, Ravel, Scott, and Albeniz. His popularity flourished, and the success he was to achieve gave him the opportunities to tour Australia, New Zealand, South Africa, Scandinavia, and eventually Russia and the United States. As a concert pianist and composer, Grainger gained the respect of many notable musicians throughout Europe. Two in particular, Edvard Grieg and Frederick Delius, greatly admired Grainger's work and became two of his most valued friends. The subsequent relationships that he established with Grieg and Delius lasted the duration of the elder composers' lives and had a profound impact on Grainger's approach to composition. Grainger's performances revealed that he "had few equals in sheer technique, contrapuntal mastery, and stamina. His eccentric behavior excepted, here was a great pianist." For Grainger, the move to

\[19\text{Ibid., 40.}\]
London proved to be the catalyst that would lead to the establishment of his name as one of the world's great performers. However, as Stephen Lloyd writes, "His long held desire to be free of the concert platform and to devote himself entirely to composition was never to be realized."\(^{21}\)

Composition was always Grainger's first musical interest. As a student in Frankfurt, composing occupied a great share of his time, and he was influenced strongly by the members of the "Frankfurt Five," especially Cyril Scott. Scott exposed Grainger to the modern harmonies of Grieg, Debussy, and Tchaikovsky and motivated the young Australian to abandon his "Handelian style"\(^{22}\) of music and pursue writing in a more radical fashion. Grainger began the process of rejecting the discipline and attitudes of the central European traditions that heavily influenced the philosophies surrounding the Hoch Conservatorium. His greatest interest was in experimentation, and he began to produce a type of music in which melody, rhythm, and texture were liberated from the traditional constraints of scale, beat, and harmony. Grainger referred to this style of composition as "free music,"\(^{23}\) something which he had envisioned as a boy in Australia. The experimentation he pursued included the use of irregular rhythms and meter, polytonality,

\(^{20}\) Thomas Slattery, Percy Grainger--The Inveterate Innovator (Evanston, IL: The Instrumentalist Co., 1974), 33.


\(^{22}\) Scott, 52.

nonsense syllables, whistlers, improvisation, and unusual instrumentation. Grainger's experimental approach to creativity remained one of the most notable traits of his compositions throughout his life.

**Interest in Folk Music**

Grainger's first exposure to folk songs came while he was studying composition with Karl Klimsch when the instructor showed him a collection of Scottish folk tunes titled *Songs of the North*. Folk music immediately appealed to Grainger, and between 1899 and 1904 he composed several works based on various folk songs from different countries. Early in 1905 he attended a lecture on English folk songs presented by Lucy Broadwood and subsequently decided to pursue his own collecting activities. His first exposure to authentic folk song came that spring at the North Lincolnshire Musical Competition held in Brigg. It was there that Grainger notated his first folk song, and the complete experience surrounding the Brigg festival inspired him to continue his collecting activities in the Lincolnshire area.

Like Vaughan Williams, Grainger toured around the English countryside on a bicycle in search of people to sing him songs. As Bird describes, "He had a manner of approach which put the singer at their ease in his company and he was able to rescue a wonderful selection of songs. Sometimes he would calmly walk up to a man working in a field and ask him if he knew any songs."²⁴ Grainger continued to collect folk songs during the summer of 1905, but the laborious method of writing folk songs down by hand

²⁴Bird, 104.
complicated his efforts to notate the details of the music which interested him, including exactness in rhythm, melody, ornamentation, microtonal intervals, as well as local dialects and differences in various singers' renditions. Grainger sought a better way for collecting, and in the summer of 1906 he returned to Lincolnshire with an Edison-Bell wax cylinder phonograph, thus becoming the first folk song collector in the British Isles to make live recordings of his singers. The recording machine allowed Grainger to collect a greater quantity of songs that he was able to transcribe with greater accuracy. His collecting excursions continued from 1907 to 1909 and covered areas beyond Lincolnshire, including Gloucestershire and Worcestershire.

In May of 1908, the *Journal of the English Folk Song Society* devoted its issue to a selection of the songs Grainger had collected in the London area with the phonograph. The issue included as a preface an article by Grainger, "Collecting with the Phonograph," in which he discussed his methods of collecting and subsequent findings. The essay detailed the advantages that he felt the machine provided in collecting related to accuracy in words, melody, rhythm, ornamentation, modality, variation, and convenience and ease in transcribing. Grainger's collecting and transcribing practices outlined in the essay were novel and revolutionary and caused some debate within the Folk Song Society. Lucy Broadwood and Cecil Sharp questioned some of Grainger's conclusions, and in a letter to Grainger dated May 23, 1908, Sharp describes his adverse feelings on the subject:

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... it is not an exact, scientifically accurate memorandum that is wanted, so much as a faithful artistic record of what is actually heard by the ordinary auditor. No doubt it is much easier to note down the "great or slight rhythmical irregularities ever present in traditional solo-singing" from a phonograph than from a singer. The question is, is it worth doing at all?  

As Bird states: "In his attitude to folk song collecting Grainger was a solitary and courageous pioneer. Here indeed we have one of his most important contributions to the history of music." Grainger enjoyed the escape from his public life that folk song collecting provided. Between the years of 1905 and 1909, he collected over 500 songs and made a lasting contribution to the preservation of native English music and the spirit of the revival of British folk music in the twentieth century.

David Stanhope: Childhood and Education

David Stanhope was born in the England in the town of Sutton, Coldfield on December 19, 1952. In 1958, when he was six, his family emigrated to Australia and settled in Melbourne. His formal education took place at Cualfield Grammar School from 1959 to 1961 and at Peninsula Grammar School from 1962 to 1969.

Stanhope's earliest exposure to music came at home from his parents, who enjoyed listening to the radio and played records frequently. Although his parents were not musicians, they encouraged Stanhope to start playing the piano, and he began taking lessons at age five. As a child, Stanhope showed a considerable aptitude for the piano, and his performing skills developed quickly. As he progressed through the normal

26 Bird, 104.

27 Ibid.
curriculum of the Australian grammar school system, two music educators, Norman Kaye and Donald Cowey, influenced Stanhope and encouraged him to seriously pursue music. By the time Stanhope began playing the trumpet at age twelve, he had already received seven years of musical training and experience on the piano. He continued to play both instruments until 1969, when, at the age of seventeen, he gave up playing the trumpet and took up the French horn. Playing the new instrument seemed to come naturally for Stanhope, and in 1971 he joined the horn section of the Adelaide Symphony Orchestra.

The position with the Adelaide Symphony was Stanhope's first professional position as a performer, and during his time with the orchestra he developed a close friendship with Stan Fry. Fry, also a member of the same Adelaide horn section, strongly influenced Stanhope's style as a performer and helped shape his attitude toward playing the instrument in a professional setting. After five years with the Adelaide Symphony, Stanhope moved to London in 1973, where he spent two years performing as a freelance artist. While in London, he performed frequently with the Royal Philharmonic Orchestra, the London Sinfonietta, the Royal Opera House Covent Garden, and the English National Opera, under such eminent conductors as Rudolf Kempe, Colin Davis, and Paavo Berglund.

Stanhope returned to Australia in 1975 and resumed his full-time duties with the Adelaide Symphony and also began performing with the Adelaide Brass Quintet. In 1979 he moved to Sydney, Australia's largest city and primary cultural center, to perform as a freelance artist. He spent the next four years performing with many of Australia's most
highly regarded ensembles, including The Australian Opera at the Sydney Opera House and the Australian Contemporary Music Ensemble. He played principal horn in the Australian Chamber Orchestra and the Elizabethan Philharmonic Orchestra and was also a founding member of the Australia Ensemble, one of Sydney's most highly distinguished chamber groups. In 1984, after twelve years as a professional French horn performer, Stanhope again changed instruments, giving up the French horn and taking up the bass trombone. Stanhope's versatility was again manifested on his new instrument, and he subsequently gained performances as a freelance artist with The Australian Opera and Ballet Orchestras, the Sydney Symphony Orchestra, the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, and the Australia Ensemble for several years.

During the years in which he pursued a career as a symphony performer, Stanhope's development as a concert pianist was not diminished. His engagements on the French horn and piano frequently overlapped, and Stanhope indicates, "I tended to work primarily with one instrument at any given time, but there were periods when I had to keep both at a high level (mostly from 1980-82 as a member of the Australia Ensemble). The horn was the main breadwinner, however, until I gave it up."28 By the early 1970's, Stanhope had gained an outstanding reputation as concert pianist and was performing frequently in London and throughout southern Australia. In 1976, Stanhope, along with Leslie Howard, recorded an album of Grainger's music for two-hand and four-hand piano titled Room-Music Tit Bits and Other Tone Stuffs for EMI. He continued to broadcast

28 David Stanhope, Telephone Interview, Lindfield, Australia, 21 June 1995.
frequently for the Australian Broadcast Corporation and became one of their regular accompanists. In 1980, Stanhope was selected to perform as a featured soloist on the Australian Broadcast Corporation Concerto Tour, subsequently performing the concertos of Grieg, Schuman, and Rachmaninoff with Australia's major symphonies, including the Sydney Symphony Orchestra and the Melbourne Symphony Orchestra. He continued to perform as a pianist with the Australian Contemporary Music Ensemble and the Australia Ensemble, and gave frequent recitals throughout the Sydney area. Stanhope, in recognizing the artists who influenced his style and interpretation as a concert pianist, gives credit to many of the performers from the early twentieth century, including Grainger, Moiseivich, Lhevinne, Hofmann, Freidman, and especially Rachmaninoff.

As a repetiteur, Stanhope has wide experience dating to 1977, and has worked with opera companies throughout the Australian continent, including The Australian Opera, the Victoria State Opera, and the Australian Broadcasting Corporation. The list of operas he has prepared is extensive and includes the greatest operatic works by such composers as Beethoven, Britten, Berg, Bizet, Puccini, Mozart, Strauss, Verdi, and Wagner.

Stanhope is also an experienced conductor and has conducted for The Australian Opera for several years. He has frequently conducted at the Sydney Opera House for such major productions as Alban Berg's *Lulu*, Richard Strauss' *Salome*, and Benjamin Britten's *Peter Grimes*, *Albert Herring*, and *The Turn of the Screw*. After his conducting debut at the Sydney Opera House, the chief music critic of the national newspaper, *The Australian*,
described him as "a new, highly talented and very lively young conductor--more please!"\textsuperscript{29}

Stanhope has appeared as a conductor and has recorded frequently for the Australian Broadcasting Company and most of Australia's finest orchestras, including the Sydney Symphony Orchestra, the Melbourne Symphony Orchestra, the Queensland Symphony Orchestra, and the West Australian Symphony Orchestra. He is also the chief guest conductor with Australia's finest contemporary music ensemble, The Seymour Group.

Stanhope's interest in composition began to develop during the first few years of the 1970's. In describing his early works, he provides the following account: "I had started writing by making rather poor piano or piano duet arrangements of other composers' music; as well as a number of short humorous horn quartets for schools' concerts when a member of the Adelaide Symphony from 1971-72."\textsuperscript{30} In 1979 his composition for horn octet, Hornplayers' Retreat and Pumping Song, was selected as the winner of the International Horn Society Composer's Competition, and he has since devoted an increasing amount of time to composition.

As his interest in composition grew, Stanhope began producing larger works, and his style became more pronounced. Regarding his stylistic development, Stanhope writes,

As far as my compositional style is concerned, you could say that it is largely tonal, and most of my major works are written for wind band. Grainger was an early influence (and still is) on my approach to harmony and "democratic" scoring. Through folk song settings I followed Grainger's example of variation and use of folk music for personal expression, and developed the use of canons.\textsuperscript{31}

\textsuperscript{29} Stanhope, Telephone Interview, Lindfield, Australia, 10 September 1994.

\textsuperscript{30} Stanhope, Telephone Interview, Lindfield, Australia, 21 June 1995.
Expressing his views on the folk music idiom, Stanhope continues:

I'm not particularly interested in folk music in its raw state, but more as means for developing music of my own (like the nationalists of the last century). Despite what Grainger said about his "always trying to be the servant of the tune," I feel he too was writing music of his own, whether he used a folk tune as a starting point or not. Folk music is the catalyst.  

In general, Grainger has been the most prominent influence in Stanhope's approach to composition. One of Stanhope's earliest experiences in hearing the music of Grainger was in 1970 when he listened to Benjamin Britten's recording *A Salute to Percy Grainger*. Stanhope became and has remained fascinated with Grainger's use of harmony and relishes Grainger's ability to convey an extraordinary amount of emotional power in musical passages of limited duration.

Stanhope's compositions range from solo songs and chamber music to works for large orchestra and symphonic band. The first performances of his three-act opera entitled *The Un-Dead* (Dracula) were given by the Australian Opera in the Sydney Opera House, and a large number of his works are for brass band and wind band. His three-movement suite *A Leadsman, A Lady, and A Lord*, was selected as the test piece for the British Brass Band Championships of 1987. He is recognized by many as Australia's finest contemporary composer for the band medium, and his four most serious works for band, the *Concerto for Band*, and three sets of *Folk Songs for Band*, have been performed by bands at major conferences throughout Australia, Japan, England, and the United States.

31 Ibid.

32 Ibid.
CHAPTER 4

"LOVELY JOAN" AND "RUFFORD PARK POACHERS"

"Lovely Joan"

Love, seduction, and deception are the sentiments depicted in the story of the folk song "Lovely Joan," or "Sweet Lovely Joan," as it is sometimes called. "Lovely Joan" is one of several titles applied to different versions of the folk song, but in each case, the words tell the same basic story. Disclosed in the setting is a duel between masculine strength and feminine guile in which women exercise their superior wit to outmaneuver the lust-willed advances of men. Such a theme is common in folk music, and in the case of "Lovely Joan," the story is summarized in the words of Roy Palmer: "A wily maid tricks a predatory man, depriving him both of his money and his sexual gratification."1

From an historical perspective, "Lovely Joan" is similar to many folk songs in that it has no defined point of origin. It is likely, however, that the song is a descendant of "The Baffled Knight," which appears in The Traditional Tunes of the Child Ballads and dates to the days of the troubadours.2 "Lovely Joan" was collected frequently during the

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first decade of the twentieth century and was popular with many of England's native folk singers. Percy Merrick, one of Britain's first folk song collectors during this time, noted the words and tune to "Lovely Joan" in October, 1901, while traveling through the county of Surrey. Soon thereafter other folk song collectors, including Cecil Sharp, George Butterworth, Lucy Broadwood, and Ralph Vaughan Williams, would also record this popular tune.

Maud Karpeles writes, "The folk song is ageless, because, while its roots go back into the distant past, it is continuously bearing fresh blooms."3 "Lovely Joan" does indeed provide many such "fresh blooms" in its text and melody, and in the case of Percy Merrick's version from 1901, the folk song bears the title "One Noble Knight" and provides a text composed of four-line stanzas in iambic metre with a Dorian melody in the four-line phrase form of ABAC. The reference in this version to the primary male subject as a "noble knight" does support the notion of a strong ancestral relationship to "The Baffled Knight." Example 1 illustrates the melody and the first two stanzas of the text to "One Noble Knight."

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3 Karpeles, 19.

Cecil Sharp collected another version of this folk song bearing the title "Sweet Lovely Joan" which was subsequently published in 1904 in his Folksongs from Somerset. As Example 2 illustrates, Sharp's version of the folk song has textual similarities to Merrick's, but the melodies are strikingly different. "Sweet Lovely Joan" provides a melody in the most common folk song phrase form of ABCD with an Aeolian modality in contrast to the Dorian mode represented in "One Noble Knight."
Example 2. "One Noble Knight," collected by Cecil Sharp. Taken from Sharp's manuscript collection, *Folk Words*, vols. 7-8, no. 1129, Ralph Vaughan Williams Library, London. Used by permission of the English Folk Dance and Song Society. Melody and first two stanzas of the text.

1. A story to you I will relate,
   Concerning of a pretty maid;
   Concerning of sweet lovely Joan
   As she sat milking all alone.

2. A noble knight he rode with speed,
   All mounted on his milk-white steed
   He rode, he rode, himself alone,
   Until he came to lovely Joan.

Vaughan Williams collected the folk song titled "Lovely Joan" on two separate occasions, once while in Norfolk in 1908, and the other while in Suffolk in 1910. While in Suffolk, Vaughan Williams, who was traveling at the time with George Butterworth, heard a performance of "Lovely Joan" by William Hurr on October 23, 1910, in the village of Southwold. On the next day, Vaughan Williams and Butterworth returned to Southwold and recorded Hurr's rendition of "Lovely Joan" with a phonograph machine, preserving it onto a wax cylinder. Example 3 illustrates Vaughan Williams' transcription.
of the wax cylinder recording and reveals a degree of notational detail not provided in other hand-noted versions of the same folk song.


The version of "Lovely Joan" represented in Example 3 demonstrates a consistency in melody and text with the aforementioned versions, but greater notational detail in terms of rhythm, meter, and ornamentation is revealed. The form of the tune is ABCA, and the melody lies in the Dorian mode. Perhaps the most unusual aspect of the transcription is the positioning of the second verse before the first verse. It could possibly be concluded that Hurr, when performing into the recording machine, forgot the order of the verses, started with the second verse, and then returned to the first verse. Vaughan Williams and
Butterworth evidently noted this, retained it as authentic, and subsequently published the song exactly as it had been performed on that occasion.

Vaughan Williams first collected "Lovely Joan" on April 15, 1908, at the Bridge Inn in the Norfolk town of Acle. The performance which he noted was by Christopher Jay, and it would later be published in Vaughan Williams' *The Penguin Book of English Folk Songs*.\(^4\) Again, as shown in Example 4, the text is consistent with other noted versions, is strongly iambic, and the Dorian melodic line appears in the form of ABCA. It is this version which Palmer describes as being "the most popular version of Lovely Joan,"\(^5\) and Vaughan Williams proceeded to utilize its melody in some of his own compositions.


Taken from the Vaughan Williams Manuscript Collection, vol. 1, p. 370, Vaughan Williams Memorial Library, London. Used by permission of the English Folk Dance and Song Society. (First and last verse).


1. A fine young man it was indeed
Came riding on his milk-white steed
He rode, he rode and himself all alone
Until he came to lovely Joan

Fantasia on Greensleeves

Describing Vaughan Williams' compositional ties to folk music, Karpeles writes:

"He made many beautiful arrangements of folk songs and introduced folk themes into his compositions, but the most important and far-reaching consequence of his contact with folk music was that it supplied him with a native idiom in which to express his own musical thoughts."⁶ "Lovely Joan" serves as testimony to Karpeles statement, but it was not until 1924, almost fifteen years after collecting the folk song for the final time in Suffolk, that Vaughan Williams would include "Lovely Joan" in one of his works.

The work was his four-act opera, Sir John in Love, which Vaughan Williams began composing in 1924. The opera, with a libretto based on Shakespeare's The Merry Wives of Windsor, took four years to complete and was first performed on March 21, 1929, at the Royal College of Music in London. Vaughan Williams employs several of his favorite folk songs in the opera and writes many original tunes, which, as Michael Kennedy concludes, "have all the spontaneity of the best folk song."⁷ Vaughan Williams utilizes folk song themes as leitmotifs throughout the opera to delineate characters, one such example being the introduction of the "Lovely Joan" melody upon entrances by the

⁶Karpeles, 18.

character Mrs. Quickly. A more authentic implementation of the folk song appears during
the third act, in which Mrs. Quickly sings the first verse of "Lovely Joan" using the actual
text noted by Vaughan Williams and Butterworth in Suffolk in 1910 with the melody
noted in Norfolk in 1908. This could perhaps lead to the notion that, while the text of the
Suffolk song is thematically appropriate for Shakespeare's setting, Vaughan Williams had
a preference for the melody from Norfolk.

Also appearing as an orchestral interlude at the beginning of the third act to Sir
John in Love is "Greensleeves," which Vaughan Williams had first known from William
Ballet's Lute Book\(^8\) of 1584. An adaptation of the interlude was subsequently published in
1934 under the title Fantasia on Greensleeves, and was arranged for harp, strings, and two
flutes by Ralph Greaves. The work was first performed in London by the BBC Symphony
Orchestra on September 27, 1934, with Vaughan Williams conducting.

Fantasia on Greensleeves is ninety-two measures long, is approximately four
minutes long, and is structured in a ternary form. In the ABA scheme of the ternary form,
each of the A sections is in the key of F minor and is based on the melody from
"Greensleeves." Each A section is preceded by an introduction for solo flute with harp
accompaniment. The "Greensleeves" melody is in F Dorian and occurs in the four-part
phrase form of ABAC with a standard refrain, as shown in Example 5. Vaughan Williams
adheres to the form of the melody shown in Example 5 with the only deviation occurring
in a repeat of the refrain in each of the A sections.

\(^8\)Ibid., 197.
Example 5. "Greensleeves." Melody (including refrain).

The middle section of Fantasia on Greensleeves is in the key of A minor and is based on the melody from "Lovely Joan" collected by Vaughan Williams in Norfolk in 1908. The "Lovely Joan" melody is presented three times, each in its authentic Dorian modality and ABCA form, with varied instrumentation settings for each passage, as shown in Example 6.
Example 6. Fantasia on Greensleeves, Ralph Vaughan Williams. Copyright 1934, Oxford University Press. Reproduced by permission of the publisher. ("Lovely Joan" melody as appears three times in the B section).

The third statement of the "Lovely Joan" melody leads directly into a flute cadenza, which serves as a transitional passage for the return of the final A section. The Fantasia on Greensleeves concludes with the "Greensleeves" sequence in F minor leading to a pianissimo fermata for the entire orchestra on a concluding chord of F major.

Lovely Joan -- Folksongs for Band, Suite No. 1

David Stanhope's Folksongs for Band, Suite No. 1, composed in 1984, is the first of three such suites for symphonic band. Regarding the evolution of the works, Stanhope provides the following account:
There were orchestral versions of the first two suites, written somewhere around 1980. These works were performed, but not to my satisfaction. Sometime during 1984 I thought they might have a better life as band works and proceeded to write the new versions and the brass band suite "A Leadsman, A Lady and a Lord", which use one movement from each of the three band suites. ("The Jolly Sailor," "Lovely Joan," and "Lord Bateman").

The second movement of Stanhope's Folksongs for Band, Suite No 1 is titled "Lovely Joan" and is based on the melody collected by Vaughan Williams in Norfolk in 1908. Although Stanhope was familiar with Vaughan Williams' Fantasia on Greensleeves when he began to compose "Lovely Joan," it was a performance of the folk song by his cousin, Dinah Reid, at a folk music festival outside of Sydney that inspired him to use the melody as one of his settings.

The movement is structured as a set of six variations on the "Lovely Joan" melody, in which Stanhope retains the authentic four-phrase format of the original folk song. In terms of modality, some variation does occur and is distinguished by unique approaches in each of the six variations, and although G minor is the indicated key at the beginning of the movement, modulation is frequent.

A seven-measure introduction which precedes the first variation does not reveal the folk melody in its entirety, but presents motives aligned to the opening words, "One noble knight," from the original folk song. The motives appear in three successive statements of the ascending perfect fifth, which begins the original folk song melody

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9 Stanhope, Telephone Interview, Lindfield, Australia, 21 June 1995.

10 Stanhope, Telephone Interview, Lindfield, Australia, 8 August, 1995.
(performed by the soprano saxophone). Motives also appear in an accompanimental trio of French horns with three ascending tones representing the words "noble knight," as illustrated in Example 7.


The first complete statement of the folk melody occurs in the first variation and is performed by the tenor saxophone. Stanhope deviates from the authentic Dorian modality of the folk song in the third phrase of the melody, whereupon it descends through the lowered 6th scale degree of A flat instead of the original A natural. Thus, Stanhope's interpretation of the folk melody is not purely Dorian and can not be classified as such.
Example 8 illustrates the utilization of the "Lovely Joan" melody in the tenor saxophone, scored in parallel moving triads in the low clarinets as a non-melodic feature. This harmonic characteristic, combined with a sustained pedal on concert C in the clarinets, French horns, tuba, string bass, and timpani creates an ethereal timbral product to which Stanhope applies the term "Misterioso."

In the second variation, the modality shifts to F Mixolydian, and the melody is for the tutti trumpets and cornets, as shown in Example 9.
The second variation is scored primarily for brass, and the increase of intensity resulting from the shift to the Mixolydian modality is enhanced by a slightly faster tempo as well as by an ascending chordal progression of half notes in the trombones, scored over a pedal concert F in the timpani and bass voices (Example 10).

Example 10. Stanhope, Folksongs for Band, Suite No. 1, Mvt. 2. Copyright 1987, David Stanhope. Reproduced by permission of the composer. (Measures 17-20, low brass and percussion).
Stanhope continues the use of the Mixolydian mode in the third variation, and the "Lovely Joan" melody appears in the upper woodwind voices of oboes, second and third clarinets, and soprano and alto saxophones. Stanhope also uses the third variation to introduce two important compositional features. The use of canonic writing, which is developed throughout the movement, appears in two parts as the flutes and first clarinets repeat the "Lovely Joan" melody at the interval of a perfect fifth, separated by a interval of two beats (Example 11).


The other feature introduced in the accompaniment is an arpeggiated triplet that dovetails between various instrumental groups in a sequential manner. This feature is also developed in subsequent variations, and is shown in the example from the third variation (Example 12).
Continuity in the use of canons and overlapping triplets is developed further in the fourth variation. As the motive of sequential triplets occurs in the brass in the third variation, the pattern shifts to the low woodwinds and saxophones in the fourth variation, and the melodic line is scored for the trombone and euphonium voices.

A new key signature at the beginning of the fourth variation provides the key of C minor, but the melody, in which Stanhope retains concert F as the tonic, shifts away from the Mixolydian mode (Example 13). As in the first variation, a flattened sixth scale degree in the descending melodic line implies F minor (or F Aeolian), but the return of the D natural in the following measure solidifies that the tonal foundation is strongly related to the Dorian mode.

Example 14 illustrates Stanhope's development of canonical writing in the fourth variation with a three-part sequence of canon of the fifth, scored in the brass.

Intensity in the movement is developed through the progression of variations in which contrapuntal writing, shifting modalities, accompaniments of increasing complexities, and a gradual increase of dynamic levels provide a sense of direction toward the climax. Such a climax is realized in the penultimate fifth variation of the movement, in which the Dorian melody is initially stated in the euphonium and low woodwinds and is subsequently developed as a four-part canon. This sequence illustrates Stanhope's most thorough and complex utilization of canon as a compositional device and is illustrated in Example 15.


As most of the instruments in the ensemble are involved in some aspect with the four-part canon, the overlapping triplet motif is discarded and is replaced by an accompaniment of sustained chords in the bass voices with explosive sounds scored in several of the percussive instruments, including crotales, cymbals, tam-tam, and timpani.
This powerful fifth variation concludes with a gradual decay of the four-part canon and a diminuendo "poco a poco" which leads directly into the final variation. The sixth variation, to which Stanhope applies the terms "dreamily" and "misterioso," presents the "Lovely Joan" melody for the final time, scored once again for the solo tenor saxophone. The modality of the folk tune is F Dorian and does not deviate from this tonal area. The only variant from the authentic melodic line occurs in the third phrase, in which Stanhope inserts a new intervallic scheme, resulting in a slightly changed melody, as illustrated in Example 16.


The final variation is characterized by soft dynamic levels, accompaniments of underlying chordal elements which support melodic lines, and counter-melodic lines in the muted French horns and trumpets. As the movement draws to a close, Stanhope utilizes changing meter (5/8, 6/8, 7/8, and 5/4), combined with the slow tempo to create a feeling
of expansion and to represent the composer's intent to create a "written-out rubato." The movement concludes with the solo clarinet canonically echoing the melody found in the solo tenor saxophone, which leads to a closing fermata for the ensemble on a pianissimo chord of F major.

Regarding the utilization of the tenor saxophone as a solo instrument in the first and last variations (Examples 8, 16), Stanhope indicates,

I originally scored "Lovely Joan" for brass band, and the solo in the first variation called for euphonium with the accompaniment in the trombones. When I arranged the movement for wind band, I set all of it a perfect fourth higher and felt that this would be too high for the brass. I chose to write the passage for woodwinds, and felt that the tenor saxophone was closest woodwind instrument in terms of timbre to the euphonium. The idea of this dark woodwind sound, with the clarinets taking the place of the muted trombones and leading into the brighter sounding section for the brass at letter B appealed to me. I thought about using the soprano saxophone for the final variation, but also felt that it would sound too high for the effect I wanted, so I chose to go again with the tenor saxophone. This also provided for a nice tonal contrast to the echo in the solo clarinet during the final four measures.11

"Rufford Park Poachers"

As Percy Grainger spent time collecting folk songs in North Lincolnshire between 1905 and 1908, he developed an awareness that the areas surrounding Brigg had retained its folk culture in a wonderful state of preservation, and as John Bird indicates, "His first visit to Brigg seems to have been brief, but he was so moved by the whole experience that he decided he must give much more effort to collecting this material, which he realized now was on the very brink of extinction."12 When Grainger traveled to Brigg in late July

11 Stanhope, Telephone Interview, Lindfield, Australia, 12 November 1995.
of 1906 to record folk songs with the Edison-Bell phonograph, he was determined to record folk song performances by Joseph Taylor, the winner of the North Lincolnshire Musical Competition in 1905 and the singer who had impressed Grainger the most.

Grainger described Taylor as follows:

Mr. Joseph Taylor, of Saxby-All-Saints, North Lincolnshire, is bailiff on a big estate, having formerly been estate woodsman and carpenter. Though his age is seventy-five (in 1908) his looks are those of middle-age, while his flowing, ringing tenor voice is well nigh as fresh as that of his son, who has repeatedly won the first prize for tenor solo at the North Lincolnshire musical competitions. He has sung in the choir of Saxby-All-Saints Church for forty-five years. He is a courteous, genial, typical English countryman, and perfect artist in the purist possible style of folk-song singing.¹³

On August 4, 1906, Grainger met with Taylor in Brigg and recorded some of his songs, including one that Grainger had not previously heard titled "Rufford Park Poachers." Grainger's transcription of "Rufford Park Poachers" was included in his article "Collecting with the Phonograph," published in the Journal of the Folk Song Society in May of 1908. This detailed transcription is shown in Example 17.

¹² Bird, 104.


Ethnomusicologist Patrick O'Shaughnessy provides significant insight into the history of the text in "Rufford Park Poachers" in *More Folk-Songs from Lincolnshire*. In the practical edition, O'Shaughnessy mentions that, other than the one collected by Grainger in 1906, no version of "Rufford Park Poachers" exists. He also indicates, as can be seen in Example 17, that "Mr. Taylor could remember only three stanzas, nos. 2, 1 and

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5, and sang them in that order. In addition to the three stanzas noted by Grainger, O'Shaughnessy provides five more stanzas which he composed along with the following historical account:

These additional stanzas are based on a broadsheet displayed in the Borough Museum, Mansfield, Nottinghamshire, and entitled The Poaching Affray at Rufford, October 13th, 1851: Report of the Trial. Four men appeared at Shire Hall, Nottingham, charged with the murder of a game-keeper, William Roberts. (According to Grainger's note in the Journal, Joseph Taylor said that the ballad told of the death of a head-keeper named Roberts, but the singer could not remember the rest of the words.) The four men were charged also with entering certain land on the night of the 13th October "with offensive weapons, to wit, sticks, flails, etc., for the purpose of taking and destroying game."

O'Shaughnessy continues:

The affray took place when Mr. Taylor was a young man (he was not, of course, involved), and was a late incident in the long and brutal poaching-war which lasted for a great many years after the eighteenth-century (and later) enclosures of common land had dispossessed the villager and denied them their customary right to a rabbit or a bird, a right which often became a dire need with the advance of nineteenth-century industrialism and the distressful decay of the old rural economy.

In his notes on "Rufford Park Poachers" from the May 1908 issue of the Journal of the Folk Song Society, Grainger indicates that Taylor believed that the song was "founded on fact," and O'Shaughnessy's research seems to support that notion.

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15 Ibid., 55.
16 Ibid., 56.
17 Ibid., 57.
Grainger was so deeply moved by Taylor's beautiful singing that he persuaded the Gramophone Company in London to record some of his folk songs. The recording was released in 1908 and was titled *English Traditional Folk-Songs*. It contained nine folk songs performed by Taylor, and was the first commercial recording ever released of performances by a British peasant folksinger. Regarding Taylor's performance of "Rufford Park Poachers" on the Gramophone recording, O'Shaughnessy states:

The performance of "Rufford Park Poachers" by the seventy-five-year-old Mr. Taylor is one of the most superb ever to have been recorded on disc by an English traditional singer. It demonstrates how naturally and flowingly a creative singer might employ an irregular pulse and a mixed mode (mainly Dorian), and how a fine vocal technique enabled him to grace a song with a variety of ornaments. It is unfortunate that Mr. Taylor's memory for words did not match his virtuosity as a singer.\(^{19}\)

The four-phrase verse form for "Rufford Park Poachers" is ABBA, and as illustrated in Example 17, each stanza introduces new textual elements for the first two phrases while utilizing the last two phrases as a chorus. In providing supplemental stanzas for "Rufford Park Poachers," O'Shaughnessy retains this pattern with the exception of the final verse, in which the chorus reads,

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Now poacher bold, my tale is told.
Keep up your gallant heart.
And think about those poachers bold,
That night in Rufford Park.\(^{20}\)
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\(^{19}\) O'Shaughnessy, *More Folk-Songs from Lincolnshire*, 57.

\(^{20}\) Ibid., 25.
In transcribing "Rufford Park Poachers" from a wax cylinder recording, Grainger was able to notate the song exactly as Taylor had performed it. The product was a melody devoid of any metrical pattern, and as Frederick Fennell indicates: "With total disregard for any fixed meter, Taylor let the words take him rhythmically wherever he chose to go melodically."\textsuperscript{21} Regarding Grainger's notated transcription, Fennell continues: "Having once heard Taylor's memorable performance with their unfettered rhythmic flow, the multi-metered musical realization that we have was Grainger's only way to go."\textsuperscript{22}

The high degree of irregular and mixed meter, combined with a detailed notation of ornamentation and musical inflection is evident in Example 18 and illustrates Grainger's use of the recording machine to provide the most accurate historical account of the song provided by Taylor. In a response to the transcription, Fuller Maitland provides his own opinion of the irregular meter in "Rufford Park Poachers," stating: "The bars of 5/8 time are probably due to an exaggerated accent being put on the third note of a bar of 2/4 time. The bars of 3/4 time are clearly uniform in design with these, and the whole tune points to a perfectly regular original in 2/4 time."\textsuperscript{23} Fuller Maitland's conservative and seemingly skeptical opinion voiced an attitude toward Grainger's innovations that was shared by many other notables in the Folk Song Society establishment. As Bird indicates,

\textsuperscript{21} Frederick Fennell, "Basic Band Repertory--Lincolnshire Posy," The Instrumentalist, vol. 39, (September, 1980), 15.

\textsuperscript{22} Ibid.

\textsuperscript{23} Grainger, "Collecting with the Phonograph," 187.
"Grainger's scientific approach to collecting threatened to expose the frequently hit and miss and sometimes dishonest techniques of other collectors."24

Lincolnshire Posy: "Rufford Park Poachers"

When Grainger received a letter from the American Bandmasters Association in December of 1936 offering him a commission to compose two works, he chose to make one of the works a compilation of some of the folk songs he had collected in Lincolnshire between 1905 and 1906. The result of the compilation was the six-movement suite for wind band titled Lincolnshire Posy, considered by many to be his compositional masterpiece. Grainger completed the work in less than three months and conducted the premiere performance on March 7, 1937, at the Eighth Annual Convention of the American Bandmasters Association in Milwaukee, Wisconsin.

Each movement within Lincolnshire Posy bears the title of the folk song on which it is based, and the third movement, "Rufford Park Poachers," is taken from the folk song Grainger collected from Joseph Taylor in August of 1906. According to Bird, "the variation principle underlies almost all of Grainger's best work,"25 and it is this principle which is applied to the form of "Rufford Park Poachers." The movement is essentially a set of five variations on the folk melody, and the melody appears in each variation in its complete ABBA form with the exception of the third, which is structured in an ABA form.

24 Bird, 107.

25 Bird, 144.
Grainger originally recorded four different versions of "Rufford Park Poachers" from Joseph Taylor on August 4, 1906, and in the process of composing Lincolnshire Posy, Grainger found it difficult to select one of the four versions as the basis for the second movement. Fennell indicates,

> The tune and its expressive performances by Joseph Taylor so bewitched Grainger that he told me he was simply unable to choose between the different versions, which Taylor always seemed able to deliver with such conviction. And so, in his usual uncompromising way he set half of his full realization of it in two different versions, leaving the choice to the performers.\(^\text{26}\)

Appearing in the movement as versions A and B, the two options encompass the first two variations as well as the subsequent transitional passage which leads to the beginning of the third variation of Lincolnshire Posy. The primary differences in versions A and B lie in the instrumentation, tonality, melodic inflection, and ornamentation.

In version A, the movement begins outright with the folk melody being presented as a unison two-part canon performed by the solo quartet of piccolo, B-flat clarinet, E-flat clarinet, and bass clarinet. The initial statement is provided as a duet of piccolo and B-flat clarinet, with strict canonic imitation occurring at the interval of two beats in the E-flat clarinet and bass clarinet. This variation does not utilize any accompaniment beyond the four-voice canon, and lies in the key area of F minor, while the key signature indicating C minor is provided for convenience. The melody, shown in Example 18, reveals strong similarities to the original tune collected by Grainger (Example 17).

\(^{26}\) Fennell, 15.

What is striking about the melody in Example 18 is the enhanced detail that Grainger provides in terms of rhythm, melody, and ornamentation, resulting in a product of added refinement and greater authenticity.

The second variation continues in mixed modality (mainly F Dorian) with the folk melody scored for solo flugelhorn, as shown in Example 19.

As Example 19 illustrates, the rhythmic pattern for this melody differs slightly from the example in Example 18. An important feature in this section is an accompaniment of moving triads scored in the clarinet family, and as Fennell indicates, "colored by the presence of the tritone, these two parallel triads with their diminished 5th establish immediately a warm, lush, homophonic texture, that--together with their encapsulating F-natural pedal points--afford an effective contrast to the starkly-spaced polyphonic fabric of Stanza I."\(^{27}\)

The canonic treatment of four solo voices is also used to begin version B, in which the initial melodic statement is scored for the unison duet of piccolo and alto clarinet, followed in strict imitation by the oboe and bassoon. The key signature of C minor is

\(^{27}\) Fennell, 17.
again provided in version B and is retained as the tonality for the first two variations. The melody, as shown in the piccolo part in Example 20, illustrates distinct differences in the notation of meter, rhythm, and ornamentation from the example shown in Example 18.


The same accompanimental scheme is utilized in both versions in the sense that the first variations are strictly polyphonic and the second variations utilize the moving triads in the clarinets as the accompanimental basis. The second variation of version B places the folk melody in the soprano saxophone with slightly different metrical, rhythmical, and ornamental treatment from its version A counterpart (Example 21).
Each of the sections represented in versions A and B conclude with five-measure transitional passages based on a five-note chromatically descending motif from the first and fourth phrases of the second variation. A similar transition is also used to separate the third and fourth variations, and Fennell addresses the importance of these dividers by stating: "These brief creations are among the high points in the Posy, with their composer reaching moments of ultimate excitement as the second tops the first." \(^{28}\) Although the transitions do not employ any actual folk elements, they do provide the moments of greatest musical intensity experienced in the movement.

\(^{28}\) Fennell, 18.
Grainger's utilization of the folk melody in variation three is distinctly different from the preceding variations in terms of modality, form, and melodic treatment. As Example 22 illustrates, the first three notes of the melody are drawn from the pattern illustrated in the first three notes of the third phrase from the original melody shown in Example 17.


Also evident in Example 22 is the melodic shift to a modality similar to G Dorian, as is the truncated version of the melodic line, which appears in this variation in the form of ABA. The most striking accompanimental feature employed in this variation lies in the trumpets, which triple tongue as quickly as possible a sequence of chromatically descending quarter notes structured as parallel moving triads. This is complimented with sustained chordal voices in saxophones and trombones which move in a direction similar to that provided in the trumpets.
The melodic line from the fourth variation, as shown in Example 23, is juxtaposed over an accompanimental scheme harmonically scored in D-flat major.


The resultant effect of the major key is a release of tension which has been powerfully developed in the preceding transitional passage and is described by Fennell as follows: "I know of few more satisfying moments in band literature than those which follow as Grainger leads the listener away from the tension so carefully constructed and into the relaxed warmth of his richly chromatic harmony for Stanza IV."\(^{29}\) Example 23 also illustrates that while the melody in the fourth variation begins with the same ascending

\(^{29}\) Fennell, 19.
three-note pattern discussed in Example 22, it is provided in the complete four-phrase form of ABBA as prescribed in the original folk song.

The final variation is essentially a return to the contrapuntal setting realized in the first variations, with the principal thematic statement occurring in the solo duet of piccolo and E-flat clarinet and followed in strict canon two beats later by the oboe and bassoon soloists. The folk melody, shown in Example 24, illustrates the treatment of rhythm, melody, and ornamentation that is unique to the movement; and the modality similar to F Dorian utilized in the opening variation of version A is retained for the final thematic statement.

The section, however, is not exclusively polyphonic, as a drone bass interval of a perfect fifth on the pitches D-flat and A-flat is sustained in the string bass, bass clarinet, alto clarinet, and second bassoon for the duration of the final variation.

**Rufford Park Poachers: Folk Songs for Band, Set 2**

David Stanhope's *Folk Songs for Band, Set 2*, was completed in 1984 and was published by Novello in 1991. Stanhope provides the following program note: "My two wind-band suites of British folk-song settings are dedicated to the memory of Percy Grainger. Grainger used folk-melodies as vehicles for his own expression, and I try to follow his example. Each suite consists of four settings, and three of the eight melodies were used by the Australian master."³⁰ One of the three melodies used by Grainger and incorporated into the Stanhope's suite is "Rufford Park Poachers," appearing as the third movement of the suite.

Stanhope describes his setting of "Rufford Park Poachers" as being his most heartfelt tribute to Grainger, and the movement presents in an elegiac manner a tragic and despairing character reminiscent of Grainger's struggle as a composer to be free from the tyranny of rhythm. As Stanhope indicates, "The key to understanding Grainger in my view is that all his work points towards this freedom--indeed somewhere he wrote that all his compositions were preliminary exercises for 'Free' music."³¹

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³¹ David Stanhope, Telephone Interview, Lindfield, Australia, 10 September 1994.
For Stanhope, composing the "Rufford Park Poachers" took several years. Starting in the late 1970's, a series of sketches led to an arrangement of the movement for orchestra that was completed in 1980. Stanhope continued to experiment with additional sketches, and the final product for wind band was completed in 1984. The movement is structured around the principle of variation and contains five distinct settings of the folk song melody. Stanhope does not specifically quote Grainger's use of the folk tune from *Lincolnshire Posy*, but chooses to include interpretations of his own transcriptions from the recordings of Joseph Taylor. In each variation the "Rufford Park Poachers" melody is presented in its complete four-phrase structure.

The elegiac and mournful spirit is established immediately as the movement commences without introduction into the first variation with a homophonic setting for clarinet sextet. The mostly Dorian melody, which is similar to the melody illustrated in Example 23, is scored for solo first clarinet. The remaining quintet of solo second and third clarinet, bass clarinet, and contrabass clarinet provides a slowly flowing and mildly chromatic accompaniment that alludes to the tonality represented in the key signature of B-flat minor (Example 25).
The first variation is scored wholly in simple meter with alternating measures of 2/4, 3/4, and 4/4, and some ornamentation illustrating Stanhope's interpretation of the Taylor recordings is provided.

The lamentive spirit of the movement becomes more pronounced in the second variation, as Stanhope attempts to "bring back the ghosts of Grainger's past." The variation, to which Stanhope applies the expression "ghost-like," is based on the theme which appears muted and "sempre pianissimo" in the low-voiced French horn section. This melodic line, which actually begins to evolve three measures before the start of the new section, shows similarities to the example discussed in Example 18 and lies in a more complex and changing meter involving measures of 4/8, 5/8, 6/8 and 8/8 (Example 26).

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32 David Stanhope, Telephone Interview, Lindfield, Australia, 14 August 1995.
Although Stanhope's metrical indications are based on the quantity of quavers or eighth notes in each measure, the changing meter has a tendency to allude to metrical patterns of 2/4 and 3/4, thus motivating the editors to provide such markings as additions in the published version.

The key of B-flat minor is retained in the second variation, and the accompaniment becomes more complex and independent from the homophonic setting provided in the first variation. In describing his scoring for the non-melodic voices in the second variation, Stanhope states, "The fabric is designed to present in effect a written-out improvisation through a type of free counterpoint. The accompanying voices are not part of the rhythmic scheme of the melody, and the bar lines are not meant to indicate any type of
rhythmical stress or pulse." An important thematic element that must be noted is that virtually all of the lines in the accompaniment progress in a descending direction, as shown in Example 27. Through this harmonic direction, Stanhope conveys a pathos sympathetic with the countless disappointments Grainger tragically experienced throughout his musical and compositional life.


The despair of the second variation yields to a sense of hope in the third variation, in which the tonal shift to E-flat major provides harmonic relief from the intensity established in B-flat minor. The folk melody, as shown in Example 28, is performed as a solo by the flugelhorn in a mixed but strongly Dorian mode and is similar to the variant of the melody used by Grainger in the fourth variation of "Rufford Park Poachers" in Lincolnshire Posy. This is the only time in which Stanhope utilizes the flugelhorn in his works for wind band, and as the composer states, "I used the flugelhorn here because it

33 Ibid.
was used by Grainger in "Rufford Park Poachers" in the Lincolnshire Posy. Although the melody is not exactly the same, it was Grainger's beautiful presentation of the instrument with the woodwind accompaniment that inspired me to use it here.\(^{34}\)


The melody in Example 28 combines with an accompaniment in E-flat major that is dominated by a stationary obbligato that dovetails between two solo flutes and two solo clarinets. This lyrical passage brings to the variation what Stanhope describes as "a sense of serenity and relaxation that sustains this variation."\(^{35}\) The sparsely textured accompaniment includes as its only other features a quartet of saxophones providing two short sequences (a progression of ascending perfect fourths followed by another sequence related to the stationary obbligato), and a homophonic trumpet duet that supports the lines

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\(^{34}\) Stanhope, Telephone Interview, Lindfield, Australia, 12 November 1995.

\(^{35}\) Stanhope, Telephone Interview, Lindfield, Australia, 14 August 1995.
provided in the flutes and clarinets. Stanhope's organic approach to composing this
accompanimental region is typical of much of his writing and cannot always be defined in
terms of specific compositional methods or techniques.

A sudden change in the tonal intensity and melodic timbre occurs with the
introduction of the fourth variation. The melodic line shifts to a modality that is primarily
C Mixolydian and is scored fortissimo for the complete sections of oboes, B-flat clarinets,
second and third flutes, and soprano saxophone. This melodic line, which is shown in
Example 29, is punctuated with the terms "molto espressivo" and "sempre, fiercely."
Stanhope indicates that "the collective timbre for the melodic woodwinds in this passage
lends itself well to a strident and fierce sound scored in a key good for unison writing for
the high woodwinds."36

Permission. License No. NOV0828. (Measures 49-65, first clarinet).

36 Ibid.
The fortissimo melodic line in the upper woodwinds is juxtaposed over a chordal accompaniment utilizing all of the wind instruments in the ensemble. The accompaniment, characterized by extremely soft dynamic levels, lyrical expressive indications, and rapidly soaring counter-melody motifs, provides an active background for the melodic instrument. The composer, in a footnote to the published score, advises the conductor to rehearse this entire passage without the melodic voices to establish dynamic levels necessary for the achievement of proper ensemble balance.

A strong sense of pathos is established during the last five measures of the fourth variation as Stanhope combines ascending harmonic lines and a "crescendo molto" to promote a sense of hope and ecstasy, as though "reaching out for the heavens." The intensification of the non-melodic voices dominates the passage, and the melodic lines in effect become buried and seemingly inconclusive.

The climax of the variation spans two measures, as the trombones, French horns, flugelhorns, and glockenspiel ascend to powerful counter-melodic statements (Example 30).

37 Stanhope, Telephone Interview, Lindfield, Australia, 14 August 1995.
The impact of the passage shown in Example 30 is augmented by entrances in the tam-tam, crash cymbals, and timpani, which had been tacet since the beginning of the movement. Also illustrated is a powerful motivic sequence of descending perfect fifths initially stated by the trombones and alto clarinets at the apex of the ascending passage. This sequence combines with a sudden ensemble diminuendo, negating the ecstasy of the climax and evoking a sentiment of despair and demise. The sequence also serves as a transitional element, as the final sequential statement in the timpani leads directly into a passage of recurring quarter notes on a pedal F. This sequence for the timpani leads to the beginning of the final variation and establishes the foundation for Stanhope's "Tyranny of Rhythm."
Upon returning to the tonality of B-flat minor, Stanhope establishes a somber setting that alludes to the feelings of sorrow and despair that Grainger frequently encountered throughout his life. The melody, essentially Dorian, is initially stated in the solo tenor saxophone and is eventually taken up by other instruments including the French horns, alto saxophone, and flugelhorn, while a pianissimo accompaniment in the woodwinds continually descends in a manner sympathetic to the pathos of the setting. Stanhope indicates, "The freely flowing melody and its accompaniment are in essence restricted or 'shackled' to the pedal notes in the string bass and low clarinets, and especially to the recurring crotchets in the timpani and tenor drum. This is my way of illustrating the tyranny of rhythm that obstructed Grainger's realization of 'free' music."

Several direct quotes from *Lincolnshire Posy* appear in the section and are shown in Example 31.

Example 31. Stanhope, "Rufford Park Poachers." Copyright 1991, Novello. Used by permission. License No. NOV0828. Quotes from *Lincolnshire Posy* in measures 75 (cornet 1), 76 (clarinet), and 79-80 (trumpet).

38 Ibid.
To explain the meanings of the quotes illustrated in Example 31 as well as the conclusion of the movement, Stanhope provides the following:

I expressly asked Novello to put a bracket at the top of the page indicating the exact length of the quotes in the clarinets and trumpets. I also asked them to include a note about the source being Lincolnshire Posy and the fact that I had permission from the Grainger estate to use these quotes. When I saw the proofs, this bracket and notes were missing, and I asked them again to put them in! I am still very angry about this, because the "Tyranny of Rhythm" section leads to this, and the drums break off at the Grainger quote! That was the whole point of the passage, with Grainger escaping rhythmical tyranny into "Free" music. Or at least "freer" music - my little coda at the end which turns away from the Db cadence in Grainger's setting to a sadder Bb minor (with Grainger's added 6th) is preceded by one final tyrannical statement in the percussion. These are intended as a comment that he didn't succeed in his totally "Free" goal, but only got part of the way there.\(^{39}\)

In terms of scoring and instrumentation, Stanhope describes himself as a "traditionalist,"\(^{40}\) and states:

One of my primary considerations in scoring works for band has been what many people consider to be the "standard instrumentation" for wind band worldwide, and especially in Australia. I feel that the combination of instruments in the "standard" band best meets the needs of the sounds that I wish to create while giving more groups opportunities to perform my works. One exception to this is that I always include the soprano saxophone as a regular instrument in my music. I consider it to be a legitimate member of the saxophone family, and using it creates a true saxophone quartet sonority in my works.\(^{41}\)

\(^{39}\) Stanhope, Telephone Interview, Lindfield, Australia, 10 September 1994.

\(^{40}\) Stanhope, Telephone Interview, Lindfield, Australia, 12 November 1995.

\(^{41}\) Ibid.
Much like Grainger, Stanhope frequently scores passages in his band works as settings for families of instruments. As the composer states,

I do this in order to achieve specific timbral qualities, and I find the potential for diversity in the sounds of the various wind and percussion families very exciting. I was not influenced in this direction by Grainger, but I think the strongest similarity between us in scoring would be that we both utilize the soprano saxophone as the primary melodic voice in the saxophone family. I frequently write passages for the clarinet family, and also for the cornet, French horn, trombone, and tuba and euphonium families in the brass. One of the key timbral elements in my band works are the contrasts that are created through the use of these groups or families. I frequently change the character of movement by contrasting the sounds of brass and woodwind families in a variety of ways.\(^{42}\)

Summary

As conductors and performing musicians throughout the world begin to explore the contemporary wind band music of David Stanhope, there becomes an increasing interest in the research and study of this innovative composer and in the characteristics of his music. According to Battisti and Garofalo, "To create music on the podium, the conductor must know the score completely and have a clear conceptual image of the piece in his or her mind."\(^{43}\) A clear conceptual image of Stanhope's music can be achieved through an understanding of the diverse elements incorporated in his works.

Like many other composers, Stanhope utilizes folk songs as a means to express his musical thoughts, and understanding the influence of the folk song idiom in his music as

\(^{42}\) Ibid.

\(^{43}\) Frank Battisti and Robert Garofalo, Guide to Score Study for the Wind Band Conductor, (Ft. Lauderdale, FL: Meredith Music Publications, 1990), 1.
well as the diverse historical perspectives provided in his works are relevant to the
effective study of his folk song settings for band. Exposure to the basic historical and
theoretical properties of folk music as they relate to the specific folk songs represented in
his works will enhance the conductor's ability to interpret his scores with imagination,
insight, and understanding. Stanhope's music retains important generative folk qualities
that should be understood by those who wish to prepare his scores. Additional insight
into Stanhope's music can be gained through the process of exploring the lineage of the
folk songs utilized in his scores. Understanding the role of these folk songs in subsequent
compositions by Vaughan Williams and Grainger brings historical elements related to
Stanhope's works into greater perspective. Although this study examines Stanhope's
utilization of folk song elements specifically through "Lovely Joan" and "Rufford Park
Poachers," it is designed to provide an approach of study that will lead to an effective
understanding of all of the folk elements represented in his three sets of Folk Songs for
Band.

Possibly the most important factor in achieving a clear conceptual image of
Stanhope's scores is an understanding of the composer's musical background, his
approach to composition, and the influence of Grainger on his musical style. Through the
examination of these elements, conductors will be able to gain adequate insight into the
comprehension of his scores and recognize the value of these contemporary settings of
traditional folk songs in the body of the wind band repertoire.
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