

Deckblatt einer wissenschaftlichen Bachelorarbeit

Familiennamen:

Vorname:

Matrikelnummer:

Studienkennzahl:

Thema der Arbeit:

Angefertigt in der Lehrveranstaltung:

Name der Lehrveranstaltung

Vorgelegt am:

Datum

Beurteilt durch:

Leiter_in der Lehrveranstaltung



Ralph Vaughan Williams

Scott of the Antarctic and Sinfonia Antartica

Bachelorarbeit

zur Erlangung des akademischen Grades
Bachelor of Arts (BA)

an der Universität für Musik und darstellende Kunst Graz

vorgelegt von

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Oberschützen, 2020



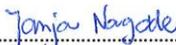
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1. Preface

Vaughan Williams (1872-1958) was one of the most famous British composers in the 20th century and a very important figure for the development of British music as well as in the history of musical nationalism. He is one of the greatest symphonists of the 20th century besides Mahler, Sibelius, Shostakovich, and Prokofiev. Besides his nine symphonies, which are certainly among the finest and greatest works by any British composer, each one revealing new aspects of Vaughan Williams's creative personality, he is also known for his operas *Pilgrim's Progress*, his short, single-movement work *The Lark Ascending* (a romance for violin and orchestra), film scores, Christian choral music and for his collection of English folk songs. "But for many years these works were undervalued by imperceptive critics – and Vaughan Williams did himself no favors by joking it was his own lack of expertise."¹ In fact, Vaughan Williams's symphonies have depths far beyond the pure 'sound of music', just as the works of other great symphonists do.

Besides composing and teaching, Vaughan Williams was also an active supporter of amateur music-makers, a leader in the folksong revival, educator, performer, campaigner for English music and a polemicist. He was strongly influenced by folk-songs, hymn tunes, the philosophy and music of Sir Hubert Parry and the glories of Tudor and Elizabethan choral music. Sixty years since his passing, the music of Ralph Vaughan Williams continues to captivate audiences around the world, evoking the sound and spirit of folksong, and the image of the rural landscape.

In my thesis, I decided to write about his *Symphony no. 7*, known also as *Sinfonia Antartica*, because it is not as well-known as his other symphonies; Vaughan Williams called it a symphony because he wanted people to perform it in this manner (which, otherwise he did not believe they would), despite its having no typical symphonic characteristics.² Percussion instruments play an important role throughout all its movements; he used the vibraphone, which was not often used in orchestral symphonic compositions until that time, and he also used the wind machine as a very important instrument to create the voice of an Antarctic wind. He wrote the Symphony after having composed the music for the film *Scott of the Antarctic*, so it also bears certain resemblance to film music. I was interested in comparing the structure of both works and orchestration,

¹ Pike: *Vaughan Williams and the Symphony*, back page.

² Cf. Neighbour: *Vaughan Williams Studies*, p. 215.

especially with regard to the use of percussion. Since percussion was gradually finding its way into orchestral works, I also devoted a part of my thesis to the use of orchestral percussion, from the baroque orchestra to the present and from the symphonies to film music.

2. *The Life of Ralph Vaughan Williams*

Besides teaching at the Royal Academy of Music in London and composing, Ralph Vaughan Williams was the editor of the *Welcome Songs* for the *Purcell Society* and of the *English Hymnal* 1906 with many new compositions, acted as Chief Conductor of the *Leith Hill Musical Festival* and as Conductor of the *Bach Choir*. As musical editor of *The English Hymnal* he composed several hymn tunes which became very popular (including *Sine Nomine*, 'For all the Saints' and *Down Ampney*, 'Come down O Love Divine'). He was President of the *English Folk Dance and Song Society* from 1932 until his death and for some time also President of the *Royal Scottish Academy of Music*. Besides music compositions, he also wrote 'programmatic writings', e.g. *Who Wants the English Composer* (1912), *National Music* (1934) and *Nationalism and Internationalism* (published 1953).³

2.1 *Early years (1872-1909)*



Fig. 1: The house The Vicarage in Down Ampney.



Fig. 2: Young Vaughan Williams in 1876.

Ralph Vaughan Williams was born in Down Ampney (Gloucestershire)⁴ on 12th October 1872. He was the youngest, third child of Arthur and Margaret Vaughan Williams, with

³ Cf. Schaarwächter, *Vaughan Williams*, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1357-1366.

⁴ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 7.

brother Hervey and sister Margaret (Meggie).⁵ Ralph's father was a vicar of All Saints church. They were related to Charles Darwin (he was Ralph's great-uncle; Caroline Darwin was Margaret's mother), Josiah Wedgwood III (his great-grandfather; his mother was one of his three daughters)⁶ and Sir Edward Vaughan Williams, a lawyer and the first chief judge of the Civil Court (Ralph's father was his third son).⁷ After the death of his father in 1875 (when Ralph was just two years old)⁸, he grew up south of London in Leith Hill Place, Surrey, in the countryside, where he spent most of his life.⁹ Already at a very early age Vaughan Williams received not only piano lessons but also lessons in theory of basso continuo and harmony by his aunt Sophy Wedgwood (his mother's sister). "He had been fascinated by the sound of a piano even in his earliest days and tried to reach the keyboard."¹⁰

Ralph wrote his first piano piece, called *The Robin's Nest* when he was six; it was four bars long.¹¹ Since the music was very important to the family, he played duets from choruses from *Messiah* and *Israel*, arias from *Don Giovanni*, the overture to *Figaro*, etc., with his brother Hervey and his sister Meggie.¹² When he was seven, he began attending violin lessons with an old German music teacher called Cramer. Ralph soon discovered he was happier with a string instrument than with the pianoforte.¹³

From an early age, he started collecting traditional British folk songs, whose tunes later inspired and influenced many of his works.¹⁴

He was passionate about architecture, exploring and reading different kinds of books.¹⁵ At his school in Rottingdean, which he started attending in 1883, Vaughan Williams learned the pianoforte and the violin, and he got acquainted with a wide music repertoire by his teachers.¹⁶ When he visited the boarding school Charterhouse near Godalming in Surrey in 1887, where he played the viola in the school orchestra and organized concerts,

⁵ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 6-7.

⁶ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 3-4.

⁷ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 1.

⁸ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 9.

⁹ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

¹⁰ Williams: *A Biography of Ralph Vaughan Williams*, p. 13.

¹¹ Williams: *A Biography of Ralph Vaughan Williams*, p. 13.

¹² Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 19.

¹³ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 19.

¹⁴ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

¹⁵ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 21.

¹⁶ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 22-24.

he also received organ lessons and used to practise before breakfast.¹⁷ In 1890 he started to study at the Royal College of Music in London and two years later at the Trinity College in Cambridge, where he founded a small choir. In 1894 he graduated as Bachelor of music and a year later as Bachelor of history.¹⁸

After his graduation in 1895 he worked as an organist at St. Barnabas in South Lambeth in London. For two years he guided and conducted the choir, gave organ recitals, and accompanied the church services.¹⁹ Then he returned to his further studies back to the Royal College of Music, where he studied composition with Sir H. Parry, Ch. Wood and Ch. V. Stanford.²⁰

Professor Perry often lent scores to his students to study the music. There were no gramophone records yet, so Vaughan Williams and his friend Richard Walthew often played duets on the piano. In his Musical Autobiography, Vaughan Williams wrote: "In those days, before the gramophone and the wireless and the miniature score, the pianoforte duet was the only way, unless you were an orchestral player, of getting to know orchestral music, and one really got to know it from the inside; not in the superficial way of lazily listening to a gramophone record."²¹

Still convinced that he was not sufficiently well-educated (and also because he wanted to make a change in his life, due to love problems with Adeline Fisher), Vaughan Williams went to Berlin in 1897 to study with Max Bruch, and in 1899 at Cambridge he obtained the degree of Doctor of Music.²² During that time he taught twenty young ladies at a small school for girls in Ladbroke Grove and took lessons in voice production along with singing lessons, which was useful for him both as a choir conductor and as a writer of choral songs.²³ His first published work, a piece for voice and piano, was written in 1901; he set to music William Barnes's poem *Linden Lea*.²⁴

In 1908 Vaughan Williams studied orchestration in Paris with Maurice Ravel; during these studies he discovered his own compositional style and had one of the most

¹⁷ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 25-28.

¹⁸ Cf. Schaarwächter, *Vaughan Williams*, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1358.

¹⁹ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 45.

²⁰ Cf. Schaarwächter: *Vaughan Williams*, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1358.

²¹ Williams: *A Biography of Ralph Vaughan Williams*, pp. 31-33.

²² Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 46.

²³ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 60.

²⁴ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 10.5.2020].

productive compositional periods in his life. They also became good friends and visited each other from time to time.²⁵

He sought sources and inspiration for his work in English folk music and in British Renaissance music. He was inspired by folk songs, which he collected and used the texture, form and melodies in his orchestral and vocal works.²⁶ He was among the very first to travel to the countryside to collect folk songs and carols from singers, transcribing them for future generations.²⁷ In 1843 John Broadwood published a volume of songs collected from the country people in Surrey and Sussex. His niece Lucy continued his work and in 1889 published all these songs together as *Sussex Songs*. Then in 1893 Lucy Broadwood in collaboration with J. A. Fuller Maitland and Ralph Vaughan Williams published a volume named *English County Songs*. "This volume was a landmark in the history of English music, for it made the musical world aware of treasures preserved in the memories of unlettered country people."²⁸ Later together with G. Holst (with whom they were really good friends and had a very powerful influence on each other for 40 years, until his death in 1934²⁹) and others, he collected more than 800 folk tunes, which he found primarily in Norfolk, Essex and Sussex. Many of these folk songs were founded on old 'Church modes'.³⁰ Folk songs were very important to Vaughan Williams; in a letter to Stewart Gowe, after some correspondence on folk songs had been published in *The Morning Post*, he wrote: "It must be remembered that the tunes, at all events, of true folk songs exist only by oral tradition, so that if they are not soon noted down and preserved, they will be lost forever."³¹ His style was shaped by his involvement with hymn-tunes from 1904-1906, when he was a Musical Editor of the English Hymnal and studied the work of Tudor and Elizabethian composers (the Renaissance period in England)³², also by Thomas Tallis, from which one of his best works was composed (*Fantasia on a Theme by Thomas Tallis*).³³ Thomas Tallis and William Byrd were two of the most

²⁵ Cf. Scharwächter: Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1358.

²⁶ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 10.5.2020].

²⁷ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/short-biography/>, retrieval date: 10.5.2020].

²⁸ Williams: *A Biography of Ralph Vaughan Williams*, p. 62.

²⁹ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, pp. 20-21.

³⁰ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 70.

³¹ Williams: *A Biography of Ralph Vaughan Williams*, p. 70.

³² Cf. Scharwächter: Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1358.

³³ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 10.5.2020].

famous composers for sacred music during the English Renaissance (from late 15th century until the early 1600s).³⁴ He was also influenced by English lyrical poets and writers, including Shakespeare, Bunyan, Blake, and Walt Whitman; he used libretto extracts from various Shakespeare plays and Elizabethan poems and others.³⁵

His compositional style is late-romantic-tonal, sometimes bitonal, with the use of modal scales, from which folk songs and Tudor music are also derived. He did not use dodecaphony or dissonances in his works, because he wanted to write music that would be accessible to all people.³⁶ While conducting Leith Hill Festival choirs he discovered what choirs could and could not do; many his compositions included choir singing after all the conducting experiences.³⁷

On 9th October 1897 Williams married Adeline Fisher, a talented cellist and pianist at the All Saints Parish Church in Hove. Adeline was also a cousin of Virginia Woolf.³⁸

2.2 First World War and life after the War



Fig. 3: Vaughan Williams in 1915, during World War 1.

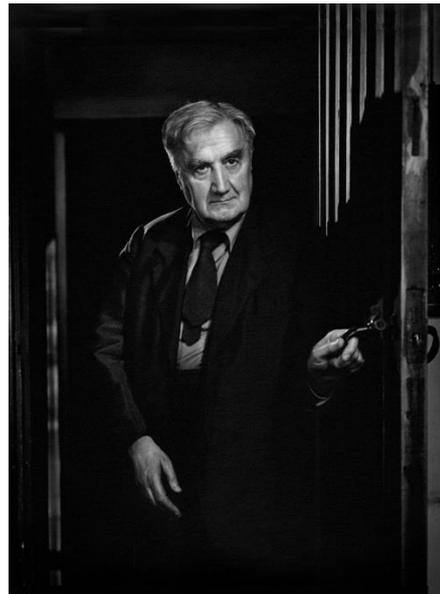


Fig. 4: A Photograph of him by Yousuf Karsh.

³⁴ 1000 years of classical music: *Music of the English Renaissance* (2017). [retrieved from: <https://medium.com/1000-years-of-classical-music/music-of-the-english-renaissance-4929bc84e24a>, retrieval date: 10.5.2020].

³⁵Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

³⁶ Cf. Schaarwächter: *Vaughan Williams*, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1358.

³⁷ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 77.

³⁸Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 11.7.2020].

In 1910 Vaughan attended two premieres of his works: on 6th September his *Fantasia on a Theme by Thomas Tallis* was introduced to public at the Three Choirs Festival and on 12th October *A Sea Symphony* was premiered at the Leeds Festival. They both met with success. Upon the request of George Butterworth to write an orchestral symphony, he wrote *A London Symphony*, which was first performed on 27th March 1914. Also, *The Lark Ascending*, a romance for violin and orchestra, was composed in 1914, and this was the last piece he wrote before the outbreak of war on 5th August 1914.³⁹

During the First World War (1914-1918), Vaughan Williams served as an assistant nurse in France and on the Salonika Front, and later in 1917 he returned to France as a Royal Artillery Officer.⁴⁰

He joined the 2/4th London Field Ambulance, part of the 179th Brigade within the 60th Division in England, where he formed a band with himself as a conductor.⁴¹ Soon after the truce he was charged with the task of organizing musical events for the troops.⁴² He worked in an ambulance together with Harry Steggles; they became really good friends; Harry played the mouth organ and Ralph accompanied him on the piano.⁴³

In the time of demobilization in February 1919, Ralph became the Director of Music, First Army, B.E.F. France; the officers organized nine choral societies, an orchestra, a band and three classes in music. Ralph the conductor of the choir and played organ during the church services in town.⁴⁴

Vaughan Williams was a Professor of Composition at the Royal College of Music from 1919 to 1938; his students were St. Bate, A. Bliss, Hubert Clifford (1904-1950), Cedric Thorpe Davie (1913-1983), C. A. Gibbs, Ruth Gibbs (1921-1999), I. Gurney, P. A. Sh. Hadley, G. Jacob, C. Lambert, Dame E. Maconchy, Ed. Rubbra, B. Stevens and G. M. Williams.⁴⁵ He was Musical Director of the Bach Choir until 1929 (before him the leader was Sir Hugh Allen) and continued to work and lead rehearsals at the Leith Hill Musical

³⁹ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁴⁰ Cf. Schaarwächter, Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1359.

⁴¹ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁴² Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁴³ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 118.

⁴⁴ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 131-132.

⁴⁵ Cf. Schaarwächter, Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1358.

Festival. He and his wife moved to Sheringham in North Norfolk for a while, where he worked on corrections of his *London Symphony*.⁴⁶

In 1914 he wrote his first opera, *Hugh the Drover*, a romantic ballad with libretto by Harold Child. The opera was first performed in 1924, with singers and musicians of the British National Opera Company, conducted by Malcolm Sargent.⁴⁷

During his military service in France in 1916 Vaughan Williams composed *A Pastoral Symphony*, reflecting on the subject of war.⁴⁸ He used folk material and traditional modes for the melody, which became a central figure in the pastoral movement (the search for the lost idealistic vision of the rural life in the age of industrialization, which is also reflected in the activities of the English Folk Dance and Song Society).⁴⁹ Another work from the war period was his *Mass in G minor* for double choir, dedicated to Gustav Holst and his Whitsuntide Singers.⁵⁰

In 1922 Adrian Boult conducted the first performance of the *Pastoral Symphony* and soon became the main conductor of the works of Vaughan Williams⁵¹, which appeared regularly on the programs of the festivals of the IGNM from 1922 to 1931.⁵² His work for the refugees (during wartime he often used to help refugees, salvaging material, fire watching, etc.) of the National Socialist regime led to the ban of performance of his works in Germany.⁵³

Towards the end of the war, the BBC commissioned Vaughn Williams to write a work of thanksgiving for the expected victory; he wrote *A Song of Thanksgiving*.⁵⁴

The decade ended with his opera *Sir John in Love*, based upon Shakespeare's *The Merry Wives of Windsor*.⁵⁵

⁴⁶ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁴⁷ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁴⁸ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 121.

⁴⁹ Cf. Schaarwächter, Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1361.

⁵⁰ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁵¹ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 140.

⁵² Cf. Schaarwächter, Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1359.

⁵³ Cf. Schaarwächter, Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1359.

⁵⁴ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 261.

⁵⁵ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 174-175.

Already in 1919, the University of Oxford awarded Vaughan Williams the Honorary Degree of Doctor of Music at Oxford, and numerous other honors followed.⁵⁶ In 1935 he became Edward Elgar's successor in *the Collard Life Fellowship of the Worshipful Company of Musicians* and received the Order of Merit, but he rejected the title of *Master of the King's Musick*.⁵⁷

From 1935 to 1937 he wrote works as 'Skelton oratorio', the *Five Tudor Portraits*, choral suite for contralto, baritone, chorus and orchestra, *Dona Nobis Pacem* with words by Walt Whitman, excerpts from the Bible and other sources. *The poisoned Kiss* saw its premiere at the Arts Theatre in Cambridge in May 1936, subtitled '*The Empress and the Necromancer*', written by Evelyn Sharp. The second opera *Riders to the Sea* by Irishman J. M. Synge was composed in 1926-27 and first performed at the Royal College of Music on 1st December 1937.⁵⁸

After a request from Henry Wood, Vaughan Williams wrote a work for sixteen soloists, *Serenade to music* (based upon a scene in *The Merchant of Venice*), which is one of his most gorgeous and timeless works.⁵⁹

2.3 *The late years (1951-1958)*

In June 1947 musical director Ernest Irving (with whom Vaughan Williams had already cooperated when composing music for *The Loves of Joanna Godden*) asked Vaughan Williams to write music to a new film on the fateful expedition of Captain Scott to the Antarctic.⁶⁰ The score for *Scott of the Antarctic* was finished in April 1948 and the film, directed by Charles Frend appeared in December 1948, with John Mills as the main character, Scott.⁶¹ After writing the music for the film, Vaughan Williams realised he could make it into one, symphonically whole composition; the *Sinfonia Antartica* was

⁵⁶ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 11.7.2020].

⁵⁷ Cf. Schaarwächter: Vaughan Williams, in: *Die Musik in Geschichte und Gegenwart*, Personenteil 16, col. 1359.

⁵⁸ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 209-213.

⁵⁹ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 11.7.2020].

⁶⁰ Cf. Williams: *A Biography of Ralph Vaughan Williams*, pp. 279-280.

⁶¹ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

completed in 1952. It was first performed by Sir John Barbirolli and the Hallé Orchestra, with soprano soloist Margaret Ritchie, on 14th January 1953.⁶²

His most known and beloved work, which characterized his life and was the culmination of his life's work, opera *The Pilgrim's Progress*, was completed in 1949.⁶³

On 10th May 1951, after a long illness, Vaughan Williams' first wife Adeline Fischer died⁶⁴; poet Ursula Wood, a close friend of his family, widowed during the Second World War, became his second wife (they married on 7th February 1953 in the vestry chapel of St. Pancras Church) and estate manager in 1953; she worked on the libretti for his choral work *The Sons of Light* as well as the opera *The Pilgrim's Progress*, a *Christmas cantata*, *Hodie*, and other vocal compositions. She had been an important part of Vaughan Williams's life since his wife Adeline got sick and was on a wheelchair, and accompanied him on rehearsals, performances and trips.⁶⁵

After two years of composing, in 1955, when Vaughan Williams was eighty-one, his *Eighth Symphony* was released and performed on 2nd May 1956 by Sir John Barbirolli, the work's dedicatee, and the Hallé Orchestra, including a large supply of extra percussion.⁶⁶

Throughout his career, Vaughan Williams was always anxious to consult other musicians about his compositions, to seek technical advice and help; usually that was Gustav Holst, after his death Gordon Jacob, Roy Douglas and others helped him.⁶⁷

In 1958, at the age of eighty-five, his last, *Ninth Symphony* was composed and first performed on 2nd April 1958 with the Royal Philharmonic Orchestra, conducted by Malcolm Sargent. But this was not his last work.⁶⁸

Since his mid-seventies he had produced a large-scale symphony, supervised an opera production, written a concerto for the harmonica, experimented in *An Oxford Elegy*, as

⁶² Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁶³ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁶⁴ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 310.

⁶⁵ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 18.7.2020].

⁶⁶ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁶⁷ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 286.

⁶⁸ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

well as composed several occasional pieces. At age 82 he worked on choral work for Christmas, a *Concerto for Tuba* and his first *Violin Sonata*.⁶⁹

Vaughan Williams died in his sleep on 26th August 1958 during the night before the first recording sessions of his successful *Ninth Symphony* with Sir Adrian Boult was to begin; the musicians' performance was a kind of memorial to the composer.⁷⁰

Michael Kennedy wrote about his last works: “There was nothing so radical as a change of style, but most of the later works are recognizable as such by a certain steely glitter in the orchestral sound and an added pungency in the harmonic language. These new qualities may perhaps be partly attributed to his experiences in writing film music.”⁷¹

⁶⁹ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, pp. 327-328.

⁷⁰ Cf. The Ralph Vaughan Williams Society: *Life of Vaughan Williams*. 1994. [retrieved from: <https://rvwsociety.com/comprehensive-biography/>, retrieval date: 2.11.2019].

⁷¹ Kennedy: *The Works of Ralph Vaughan Williams*, p. 347.

3. A list of his works

Vaughan Williams wrote nine symphonies (*A Sea Symphony* (1910) for soprano, baritone, mixed chorus and orchestra; *A London Symphony* (1913) for orchestra; *Pastoral Symphony* (No.3) for full orchestra, with soprano (or tenor) voice; *Symphony No. 4* in F minor (1931-4) for full orchestra; *Symphony No. 5* in D major (1938-43) for full orchestra; *Symphony No. 6* in E minor (1946-7) for full orchestra; *Sinfonia Antartica* (1949-52) for full orchestra, soprano soloist and women's choir; *Symphony No. 8* in D minor (1953-5) for full orchestra; *Symphony No. 9* in E minor (1956-7) for full orchestra), concertos for the piano, violin, oboe and tuba, organ works, 7 operas, for each of which he spent several years to compose (*Hugh the Drover*, *Pilgrim's Progress*, *Poisoned Kiss*, *Riders to the Sea*, *Sir John in Love*, etc.), chamber, ballet music as well as 11 scores of film music, a large body of songs and song cycle compositions, hymn and carol tunes, various important unaccompanied and orchestral choral works (best known and performed: *Fantasia on Christmas Carols*, *Choral Flourish*, *Five Tudor Potraits*, *Folk Songs of the Four Seasons*, *Hodie*, *Sancta Civitas*, *Serenade to Music*), stage works, church music (motets, anthems, hymns, works for choir and orchestra), and many arrangements, especially folk-song and carol arrangements. While he was doing the army service, he conducted a wind band, so he also composed music for wind and brass bands. His orchestral works include such popular favorites as *The Lark Ascending*, *Fantasia on a Theme by Thomas Tallis*, *Five Variants of Dives and Lazarus*, *The Wasps Overture* and the *English Folk Song Suite*.⁷² The list of all his works can be found in the book: M. Kennedy: *The Works of Ralph Vaughan Williams*.

In his works he found freedom for himself and he also gave freedom to younger contemporaries; he encouraged them to find their own methods and ways of composing and finding themselves in their music.⁷³ He disliked the composers such as Liszt and Berlioz, he liked Meyerbeer more. Bach was his musical god, he admired Wagner, for Beethoven and Stravinsky he had a kind of love-hate relationship. For him Purcell was one of the greatest composers in the world. He enjoyed Verdi's *Rigoletto* and really liked the songs and piano music from Ravel. He did not have much appreciation for atonalists, but if he had to choose one, Webern impressed him the most.⁷⁴ The great influence on his

⁷² Cf. Day (Ed.): *Vaughan Williams*, pp. 281-315.

⁷³ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 372.

⁷⁴ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, pp. 375-376.

works had the English Tudor and Stuart composers, besides the melodic shapes of folksongs, Renaissance music and some composers, like Wagner and Ravel.⁷⁵

English folk songs strongly affected his works (he used them in symphonies and other works), especially because of their modality. His themes are mostly built in pentatonic or modal scales while some come from contemporary developments.⁷⁶ In his musical style he wanted to return to the roots of English national music; to develop a style that would be characteristic of its people and their land.⁷⁷

The most common modal scale in English songs is the Aeolian mode. Vaughan Williams liked to explore differing tetrachords from different modes, which made his music very characteristic and special. He developed symphonic material by means of expanding from an initial phrase through varying its length, the shape of its intervals, and its rhythm.⁷⁸

He showed almost all of his his new compositions to his best friend, Gustav Holst, in meetings called 'field days', to hear his critical comments, which benefited both of them. After Holst's death he had his works played through to some of his friends, also fellow composers, for instance Arthur Bliss, Herbert Howells and Gerald Finzi, as well as conductors who later conducted his works.⁷⁹

As far as the symphonies are concerned, Elgar's two symphonies and Vaughan Williams' nine created a national English tradition of symphonic writing; we could say that before their time the symphonies by English composers almost did not exist.⁸⁰

⁷⁵ Cf. Pike: *Vaughan Williams and the Symphony*, p. 14.

⁷⁶ Cf. Day (Ed.): *Vaughan Williams*, p. 261.

⁷⁷ Cf. Pike: *Vaughan Williams and the Symphony*, p. 13.

⁷⁸ Cf. Day (Ed.): *Vaughan Williams*, pp. 250-253.

⁷⁹ Cf. Pike: *Vaughan Williams and the Symphony*, p. 9.

⁸⁰ Cf. Pike: *Vaughan Williams and the Symphony*, p. 13.

4. *Important composers in England before Vaughan Williams*

One of the most important figures in the development of English compositions was Arthur Sullivan, the principal of the National Training School for Music (1874), renamed the Royal College of Music in 1883. Sullivan wrote 24 operas, 11 major orchestral works, 10 choral works and oratorios, symphonies, operettas, two ballets, numerous church pieces, songs as well as piano and chamber pieces.⁸¹ He began to be more integrated in the 19th century musical life, showed more signs of concern for the national music tradition. Hans Richter was the conductor of the Halle orchestra in Manchester, and in 1904 also the conductor of London Symphony Orchestra, who conducted also Wagner's works and the first performances of many English compositions. In that time, a significant influence on the English composers had Johann Sebastian Bach, Richard Wagner, Johannes Brahms, Robert Schumann, Hector Berlioz, Felix Mendelsohn Bartholdy, Frederic Chopin, Giuseppe Verdi, and also Franz Liszt and Cesar Franck.⁸²

The character of the age demanded choral music and folk songs; in 1898 the Folk Song Society was founded. Charles Hubert Parry wrote *English Lyrics* in 1881; and with it greatly influenced the future of the English musical creativity. Charles Villiers Stanford was the fourth important figure in English music, even though only one of his compositions – *Irish melodies* – entered the orchestral repertoire.⁸³

Edvard Elgar is one of the best known English composers. Since his family did not have enough money to pay for the music education he taught himself how to play the organ, violin and bassoon, with a little help of his father, who owned a music store. His compositions as *Serenade Mauresque*, *overture Froissart*, *cantate The Black Knight and King Olaf*, oratorit *The Light of life*, *Caractatus*, *Scenes from the Bavarian Highlights*, *Pomp and Circumstance*, concertos and 2 symphonies, and the best known *Enigma Variations* (1899) have entered the British and international classical concert repertoire.⁸⁴

Other English composers were: Granville Bantock (1868-1946), Frederick Delius (1862-1934), Ethel Mary Smith (1858-1944), Samuel Coleridge-Taylor (1875-1912), Edward German (1862-1936), Alfred Cellier (1844-1891), James Sidney Jones (1861-1946),

⁸¹ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, pp. 2-3.

⁸² Cf. Kennedy: *The Works of Ralph Vaughan Williams*, pp. 3-4.

⁸³ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, pp. 6-7.

⁸⁴ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 8.

Leslie Stuart (1862-1928), Dan Godfrey (1868-1939), Frederic Hymen Cowen (1852-1935), George Henschel (1850-1934), Charles Wood (1866-1926), Haydn Wood (1882-1959) etc.⁸⁵

⁸⁵ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 10.

5. *The development of percussion instruments in the orchestra*

In the middle of 20th century the role of percussion in the orchestra (and also in chamber music) has changed completely: in the past, the percussion was only occasionally used in music, today, however, it often plays a major role.⁸⁶ Percussion developed slowly and eventually gained its role in the orchestra. Especially from 1950 to 1975 the percussion section has seen great changes and innovations in instruments, orchestration, and techniques.⁸⁷

Percussion instruments were at first (as well as later in all places and times) used for three main purposes: church and military purposes, encouragement, and dance. The musicians used the drums, bass drum, cymbals, bells (more similar to small, chime-bells or jingles), sistra, tabor (a small, two-headed drum with a single snare), side drum, nakers (a pair of small kettledrums), dulcimer, xylophone, the tambourine, the castanets, and the triangle.⁸⁸

5.1 *The Baroque Orchestra*

In the 17th century, timpani began to appear in the orchestra. Usually, a timpani pair was used, tuned in fourths, and at the time the timpani were often considered as transposing instruments, they were recorded in c in the bass clef at the beginning.⁸⁹ In 1685 a march with brass and kettledrums used two pairs of kettledrums: one pair was tuned normally in C and F and the other one in E and G. Lully's opera *Thésée* (1675) was probably the first composition for symphony orchestra, which featured the kettledrums. Jean-Baptiste Lully used kettledrums (he used the word “tymbales”) in several of his scores, also in *Achille et Polyxène*, *Bellérophon*, *Proserpine*, etc. Tymbales were tuned in the interval of a fourth. In the year 1680, a Moravian composer Pavel Josef Vejvanosky wrote *Serenades Nos. 23 and 27* for strings, cembalo, five trumpets and drums (they used the word “drums” as a shortened form of kettledrums), where timpani were tuned in fifths (C and G) or fourths (G and C). Vejvanosky used the word “tamburini” for timpani. Cymbals were introduced into the orchestra in 1680 by Strungk in his opera *Esther* and in Freschi's opera *Berenice* and later became an important part of the Janissary orchestra. Kettledrums got their first orchestral solo passage in Henry Purcell's Symphony to Act IV of his opera *The*

⁸⁶ Cf. Holland, *Das Schlagzeug*, p. 7.

⁸⁷ Cf. Blades: *Percussion Instruments and their History*, p. 31.

⁸⁸ Cf. Blades: *Percussion Instruments and their History*, p. 190.

⁸⁹ Cf. Holland, *Das Schlagzeug*, p. 22.

Fairy Queen (1692); solo parts were rare. Henry Purcell also used kettledrums in his works, and they always occurred with trumpets; kettledrums (and perhaps some other percussion instruments, such as side drums) were used as support for the trumpets and trombones. Johann Sebastian Bach is believed to have been the first composer to notate a roll clearly, which was rarely used at that time. He used kettledrums (also Tamburi or Tympelles) with trumpets and chorus (full choir) in church and theatrical performances. The pitch of the pair of kettledrums remained the same through the entire piece; if there was a modulation in between, timpani were silent until returning in the same key as at the beginning of the piece. In Cantata *Schlage doch gewünschte Stunde* by an unknown composer (long attributed to Bach BWV 53), he also used two bells (campanella) beside the kettledrums. One of the best works from that time was the *Hallelujah Chorus* from Handel's *Messiah*, which is often played today at Christmas time. Händel also used kettledrums with trumpets and choir almost in all of his orchestral works. He composed the *Music for the Royal Fireworks*, in which there was also a part for side drum; 16 kettledrums and twelve side drums played on the occasion of the first performance in 1749. Händel used carillon in the orchestra (today's glockenspiel, bells) in Act I of *Saul*, and later also in other works such as *Trionfo del Tempo, Acis and Galatea, L'Allegro ed il Penseroso* etc.⁹⁰ The triangle became part of the orchestra around the year 1710. In 1717 two triangles were bought for the Dresden Opera. Towards the middle of the 18th century, many compositions that represent progress in the use of orchestral timpani emerged. A work *Sinfonia for eight obbligato timpani* with orchestra from J. W. Hertel, written in 1748, includes a complete cadenza for the drums. Ferdinand Kauer composed a quartet for violino piccolo, zither, xylophone, and bassoon, which is probably the first work in which the xylophone was used in the orchestra.⁹¹

5.2 The Classical Orchestra

Joseph Haydn (1732-1809) was the kettledrummer of the Hainburg household orchestra as a boy. In 1791 he even played the timpani in an orchestra in one of his symphonies at the performance in London. He also taught others to play the timpani, which is why in his symphonies the timpani parts were written in detail. As Mozart was still writing in C

⁹⁰ Cf. Blades: *Percussion Instruments and their History*, pp. 242-250.

⁹¹ Cf. Blades: *Percussion Instruments and their History*, pp. 250-258.

and G, no matter what key it was, Haydn wrote the parts in real notation. At the beginning of his *Symphony no. 103* (1795) he made a new effect in the orchestra; a solo roll, known as Paukenwirbel or drum-roll. The best known symphony from Haydn, which has an important part for timpani is his *Symphony no. 94*, also called *Surprise Symphony*. In the *Military Symphony (No. 100)* Haydn introduced some percussion instruments not normally used in the orchestras of this time, namely, the triangle, the hand cymbals, and the bass drum; and, still more unusual, they are employed in the second movement, which in the Classical tradition is normally the slow movement. Also, the *Toy Symphony* by Leopold Mozart (attr.) includes other percussion instruments, like the drum, triangle, rattle, quail, and cuckoo. Composers started adding percussion instruments from the Janissary military band in their compositions – the bass drum, cymbals, and the triangle; like Mozart in his *Il Seraglio* (1782) and Haydn in his *Military Symphony no. 100* (1794). The bass drum and cymbals came in the orchestra before them, in Gluck's works, as *Le Cadi dupé* (1761), *The Pilgrims of Mecca* and *La Recontre imprévue* (1764). Gluck was also the first composer who used the tambourine in orchestral music: *Echo and Narcissus* (1779). Mozart composed a part for the glockenspiel in *The Magic Flute* (1791). In his *German Dances*, Mozart included the tambourine, cymbals and sleigh bells.⁹²

Also, Beethoven used the Janissary music instruments, a combination of the bass drum, cymbals and triangle in his *Ninth Symphony* (1823). Before that piece, he composed *The Ruins of Athens* (1812), in which he wrote that all loud percussion, like castanets, cymbals, etc., should be used. In his *Turkish March*, the score includes parts for the bass drum, cymbals, and triangle. Beethoven's work *Wellington's Victory* or *The Battle of Vittoria* (1813) was first written for Panharmonicon, and afterwards adapted quickly for the orchestra, in which the percussion instruments (timpani, side drums, bass drums, cymbals, triangle, and ratchets) had an important role. Still, the kettledrums were the most important percussion instrument in that time; in every musical sense timpani became a solo instrument. Earlier on they had been tuned in the fourths or fifths, but Beethoven also used other intervals, such as the diminished fifth in *Fidelio* or the minor sixth in his *Seventh Symphony*. In his *Missa Solemnis* he required a change of tuning, which was one of the first works featuring the changing of the pitch during the piece. The reason was probably the poor and loud mechanics of the timpani. The first half of the 19th century was a time of experiments and innovation, especially in the technical construction and

⁹² Cf. Blades: *Percussion Instruments and their History*, pp. 265-267.

tuning of the orchestra timpani (changing the pitch with handles, rotating the bowl of the drum or with foot pedals).⁹³

5.3 The Romantic Orchestra

The most important person in the romantic period for the use of percussion in an orchestra and the color of different instruments was Hector Berlioz (1803-1869). He established a new concept of percussion in general as well as for composing for timpani and their playing technique in particular; he gave constant and precise instructions for the use of sticks and how to perform the piece. He was probably the first composer to dictate what kind of mallet should be used and to express his use and annoyance that other composers had failed to do so.⁹⁴ Berlioz inspired many improvements in the construction of the percussion instruments as well as in the extending of their function. His 'dream ensemble' with 467 instrumentalists included 53 percussion players (8 pairs of timpani, 6 side drums, 3 bass drums, 4 pairs of cymbals, 6 triangles, 6 sets of bells, 12 pairs of antique cymbals, 2 very low great bells, 2 tam-tams, and 4 Turkish crescents). His composition *Grande Messe des Morts* (1837) involved 16 kettledrums, played by 10 players and beside timpani he also used other percussion: four tam-tams, ten cymbals, large tenor drum, and a bass drum. After the Cantata *Schlage doch gewünschte Stunde*, the church bells appear in Dalayrac's opera *Camille* (1791), Cherubini's *Elisa* (1794), Rossini's *William Tell* (1829), etc. In *Romeo and Juliet* (1839) Berlioz used the ancient cymbals (crotales). He had the small cymbals manufactured to his instructions (as probably Debussy and Ravel later). In the operas from Bellini, timpani were actively used and in Meyerbeer's composition *Robert le Diable* (1831) timpani had a solo melody part on four drums.⁹⁵

Especially in Paris, the composers were looking for a change of color in the percussion section of the orchestra, so they extended the use of the permanent percussion and also added new instruments. Boieldieu used two triangles (high and low) in his opera *La Calife de Bagdad* (1800), Auber first used an anvil in his composition *Le maçon* (1825), G. Kastner included the whip (fouet), alarm bell, jingles and also the anvil in *Les cris de Paris*. The gong appeared in works by Gossec, Spontini, Halévy, Meyerbeer, Cherubini, Berlioz etc. The tambourine was used in Weber's *Preciosa* (1820); often two or even three tambourines were in use (Berlioz: *Harold in Italy*). Bizet was probably the first composer

⁹³ Cf. Blades: *Percussion Instruments and their History*, pp. 269-279.

⁹⁴ Cf. Holland, *Das Schlagzeug*, p. 4.

⁹⁵ Cf. Blades: *Percussion Instruments and their History*, pp. 281-290.

who put castanets in the orchestral music in his opera *Carmen* (1875). A large tabor with a snare on the upper head was called a Tambourin and was often confused with the tambourine; it was used in Rameau's *Les Fêtes d'Hébé* (1739), Grétry's *Céphale et Procris* (1775), Berton's opera *Aline* (1803), Auber's *La Philtre* (1831) and later Bizet's *L'Arlésienne*, Second Suite (1872). The tenor drum occurred in Meyerbeer's *Robert de Diable* (1831) and in Rossini's *Chant Fenebré*.⁹⁶

While experimenting with percussion in France, the composers in Germany held to the old knowledge and use; they were mainly concerned with the use of timpani (Mendelssohn, Wagner, Schumann, etc). Wagner's use of other percussion was infrequent: he used a triangle, cymbals, tenor drum, side drum, anvil, and tam-tam. The glockenspiel occurs more often in his works. Often a triangle appeared in the compositions beside the timpani (Schumann, Wagner, Brahms, etc.), or the side drum (first used by Marais in his opera *Alcione* in 1706).

In the second half of the 19th century instruments like the tambourine, triangle, castanets, side drum, cymbals (also ancient and crotales), bass drum, tam-tam, xylophone, bells (church and tubular) and glockenspiel etc., became an integral part of the orchestra structure. In his *Sixth Symphony* (1906) besides the regular percussion Mahler also added a part for the cowbells, switch, whip and hammer.

By the end of the 19th century, new instruments appeared. The armonica or harmonica (hemispherical-shaped glasses) in 1762, had a part in Beethoven's *Leonora Prohaska* (1814) and Glinka's *Ruslan and Ludmila* (1842). Celesta was invented in 1886 by Auguste Mustel, and had its first part in Tchaikovsky's *Dance of the Sugar-Plum Fairy*. Dulcitone or typophone had a part in Vincent d'Indy's *La Chant de la Cloche* in 1884. Stravinsky (*Renard* (1917)), Kodaly (*Hary-János Suite* (1926)) and some others put the Hungarian instrument cimbalom in the orchestra. New, mostly folk instruments appeared: different kind of drums like the doira (large tambourine), the daulbaz (small kettledrum), the tupan, the davul, and also other instruments: rattles, different sorts of castanets and tambourines, finger cymbals, tornki, coutália, cowbells, simandron, etc.⁹⁷

⁹⁶ Cf. Blades: *Percussion Instruments and their History*, pp. 291-292.

⁹⁷ Cf. Blades: *Percussion Instruments and their History*, pp. 310-314.

5.4 *The orchestra in the 20th and 21th century*

Composers like Edvard Elgar, Sergei Prokofiev, Sergei Rachmaninov, Igor Stravinsky and others used more than a pair, sometimes even more than 4 timpani with more players, they used tuned cymbals, tried new techniques (such as tremolo on other instruments, not just timpani, playing on different spots on drums), effects and sounds on percussion instruments, which exemplified certain dramatic or emotional events in the musical story. They also used different sticks to acquire certain effects and also played with coins ('invented' by Charles Henderson) or even fingers instead.

These composers used a large number of percussion (beside timpani) for more colorful, contrasting tones and creative orchestration: the bass drum, different kinds of cymbals, triangle, tambourine, castanets, whip, rattle, ratchet, side drums (also today's snare drum), tenor drum, the tabor, tam-tam, Chinese gongs, rasp, tom-toms, woodblocks, sleigh bells, cowbells, wind-machine, thunder-machine, anvil, flexatone, bell plate, temple blocks, different kinds of Latin-American percussion: conga drums, bongos, timbales, cuica, cabasa, quijada, maracas, claves, guiro, steel pans, etc., xylophone, bells, glockenspiel, tubular bells, chimes, crotales, vibraphone, marimba (Berg, Stravinsky, etc.) and other exotic and new instruments.⁹⁸ Today we can also find a drum set in the orchestra. In the late 1800's percussionists were assigned to drums and cymbals in military and concert bands. After the pedal for the bass drum in 1909 was invented, one person could play multiple parts simultaneously. In 1930 Gene Krupa invented the drum kit in its modern incarnation.⁹⁹

The main percussion instrument, the 'percussion chief and soloist' are (still) chromatic pedal-tuning timpani.¹⁰⁰

⁹⁸ Cf. Holland, *Das Schlagzeug*, pp. 61-208.

⁹⁹ Cf. Reverb (A. Perlmutter): *A Brief History of the Drum Set*. 2015. [retrieved from: <https://reverb.com/news/a-brief-history-of-the-drum-set>, retrieval date: 15.1.2020]

¹⁰⁰ Cf. Holland, *Das Schlagzeug*, pp. 21-31.

6. *Symphonies, film music and percussion instruments*

6.1 *Symphonies*

The Italian *sinfonia* as an orchestral work, appeared in the late Baroque, in the church (e. g. before the cantatas), in the theater (before opera, ballet), in chamber music and at the so-called academies; in the 18th century the classical symphony grew out of it. *Sinfonies* were played by a number of new bourgeois orchestras, consisting of amateur and professional musicians. First the orchestras contained a string quartet (with double bass) and brass (two horns, two oboes, two flutes), but later symphonies used a larger orchestra. Between 1720 and 1810, around 20,000 symphonies written by opera composers were composed just in Italy. The symphony had three movements: fast – slow – fast. Eventually, the symphonies added a menuet, which did not belong to the symphony as a dance in the suite. Haydn's first symphony of 1759 did not yet have a menuet, but later some of them did. Even Mozart's early symphonies still fit the Italian genre with some of his symphonies having only three movements (Paris Symphony, Prague Symphony, etc.). With Beethoven, content and format expanded, movements grew into a cycle. The lively scherzo exchanged the menuet and the finale became more and more important. In the classical symphonies, only timpani were used of percussion. Later also the percussion family expanded together with the other orchestra members.¹⁰¹ J. Haydn, W. A. Mozart, V. Bellini, F. Mendelssohn Bartholdy, R. Wagner, C. Gounod, C. Franck, G. Bizet, M. Bruch, F. Mendelssohn Bartholdy, A. Rubinstein etc. used just timpani in their symphonies. Beethoven in his *9th Symphony* (1824) also used cymbals, the bass drum and sometimes the triangle, which was in 19th century often the orchestration in symphonies, like C. Saint Saens *Symphony no. 3*, op. 78 (1886), P. I. Tchaikovsky *Symphony no. 1 and 4*, J. Brahms *4th Symphony* (1884), and A. Dvorak *Symphony no. 4* (1874). R. Schumann (1810-1856) in his four symphonies composed for timpani and in his *1st Symphony* also for the triangle. Anton Bruckner (1824-1896) used also other percussion besides timpani (cymbals and triangle), but only in his *7th* (1883) and *8th Symphony* (1887). G. Mahler (1860-1911) used a lot of percussion in his symphonies; when having two orchestras (one offstage) even doubled (*Symphony no. 2* and *3*): 2 pairs of timpani, bass drum, cymbals, snare drum, triangle, tam-tam, tambourine,

¹⁰¹ Cf. Michels: *Glasbeni atlas*, pp. 380-387.

bells, glockenspiel, rute and his next symphonies feature also more percussion instruments, which before that had rarely or never been used: sleigh bells, whip, xylophone, cowbell, hammer, celesta and military drum. S. Prokofiev (1891-1953) also had a lot of percussion instruments in his 7 symphonies: timpani, triangle, snare drum, xylophone, bells, bass drum, cymbals, castanets, tambourine, tam-tam, chimes and wood blocks.¹⁰²

In the 20th century a lot of percussion instruments entered the orchestra; the most common for the orchestration in symphonies of the 20th century were timpani (4 or more), the bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, tubular bells, glockenspiel and xylophone, but some composers also added other instruments to make their music special (wood block, castanets, whip, tom-toms, vibraphone etc.).

COMPOSER	YEAR	WORK	PERCUSSION INSTRUMENTS
H. Berlioz (1803-1869)	1830	<i>Symphonie Fantastique</i>	Timpani, bells, cymbals, bass drum, snare drum.
	1834	<i>Harold en Italie</i>	Timpani, cymbals, 2 Tambours de basque, triangle.
	1839	<i>Romeo et Juliette</i>	Timpani, cymbals, bass drum, 2 Tambours de basque, 2 triangles, crotales.
	1840	<i>Grande Symphonie funebre et triumphale</i>	Timpani, bass drum, cymbals, tam-tam, cinelli, 2 snare drums, pavillon chinoise.
F. Liszt (1811-1886)	1857	<i>Faust Symphony</i>	Timpani, cymbals, triangle.
	1857	<i>Dante Symphony</i>	2 pairs of timpani, cymbals, tam-tam, bass drum.
A. Borodin (1833-1887)	1876	<i>Symphony no. 2</i>	Timpani, tambourine, triangle, bass drum, cymbals.
P. I. Tchaikovsky (1840-1893)	1893	<i>Symphony no. 6, Op. 74</i>	Timpani, bass drum, cymbals, tam-tam, bell.
N. Rimsky-Korsakov (1844-1907)	1868	<i>Symphony no. 2, Op. 9</i>	Timpani, bass drum, cymbals, tam-tam, triangle, small drum.
E. Elgar (1857-1934)	1911	<i>Symphony no. 2, Op. 63</i>	Timpani, bass drum, cymbals, small drum, tenor drum.
G. Mahler (1860-1911)	1894	<i>Symphony no. 2</i>	Two pairs of timpani, bass drum, cymbals, rute, triangle, tam-tam, bells, glockenspiel, snare drum + everything doubled (offstage).
	1904	<i>Symphony no. 6</i>	Two pairs of timpani, triangle, tam-tam, glockenspiel, xylophone, snare, cowbell, bells, hammer, bass drum, cymbals, rute, celesta.
R. Strauss (1864-1949)	1915	<i>Eine Alpensinfonie, Op. 64</i>	Two pairs of timpani, snare drum, triangle, windmachine, bass drum, cymbals, tam-tam, glockenspiel, bells, thunder machine.

¹⁰² IMSLP Petrucci Music Library [retrieved from: https://imslp.org/wiki/Main_Page, retrieval date: 11.1.2020].

D. Shostakovich ¹⁰³ (1906-1975)	1936	<i>Symphony no. 4</i>	6 timpani (two players), bass drum, snare drum, cymbals, triangle, wood block, castanets, tam-tam, xylophone, glockenspiel.
	1969	<i>Symphony no. 14</i> , Op. 135	Wood block, castanets, whip, soprano, alto and tenor tom-toms, xylophone, tubular bells, vibraphone, celesta.
	1971	<i>Symphony no. 15</i> , Op. 141	4 timpani, bass drum, snare drum, soprano tom-tom drum, cymbals, tam-tam, triangle, castanets, wood block, whip, xylophone, glockenspiel, vibraphone.

Table 1: List of symphonies of most known composers with more percussion instruments (imslp.org).¹⁰⁴

6.2 Film music

Film music has its origins in opera, musical theater and vaudeville.¹⁰⁵ It was written by many composers, such as D. Milhaud (20 films), A. Honegger (more than 30 films), C. Saint Saens, J. Ibert, S. Prokofiev, D. Shostakovich, B. Britten, W. Walton, K. Weill, G. Auric, I. Stravinsky, A. Schoenberg, A. Copland and Leonard Bernstein (On the Waterfront, 1954), as well as by specialized film composers such as F. Grothe (House in Montevideo), M. Jary, M. Steiner, B. Hermann, F. Waxmann, E. W. Korngold, M. Rozsa, E. Morricone, J. Williams, T. Takemitsu, P. Maxwell Davies, A. Previn, E. Goldenthal, A. Schnittke, L. Rosenman, J. Corigliano, S. Sondheim, Tan Dun, P. Glass, S. Reich, P. Chihara , W. Bolcom, etc.¹⁰⁶

One of the first film composers was Charlie Chaplin, who composed his own music for *City Lights* (1931), *Modern Times* (1936), and *Limelight* (1952); there was just a piano or organ in silent movies.¹⁰⁷ After the discovery of talking pictures, music became one of the most important element in the film industry. In the beginning, films used classical music, usually from the 19th century (i.e."western music"). Soon composers began to create original scores. In 1933 Max Steiner composed the first completely original score for the film *King Kong*. At first, the music was only an accompaniment to speech and

¹⁰³ Wikipedia, The Free Encyclopedia: *Symphonies by Dmitri Shostakovich* [retrieved from: https://en.wikipedia.org/wiki/Category:Symphonies_by_Dmitri_Shostakovich, retrieval date: 24.7. 2020]

¹⁰⁴ IMSLP Petrucci Music Library: *Symphonies*. [retrieved from: https://imslp.org/wiki/List_of_Orchestra_Pieces_with_Parts_Available%2FSymphonies, retrieval date: 11.1.2020]

¹⁰⁵ Cf. American Composers Orchestra: *From Scene to Shining Screen: A Short History of Film Music*. [retrieved from: http://www.americancomposers.org/hollywood_chihara_article.htm, retrieval date: 11.7.2020].

¹⁰⁶ Cf. Michels: *Glasbeni atlas*, p. 509.

¹⁰⁷ The Music of Modern Times: *Charlie Chaplin* [retrieved from: <https://www.charliechaplin.com/en/music/articles/132-The-Music-of-Modern-Times>, retrieval date: 15.7.2020].

images, but soon it came to support film plots and characters from the movies. Until the 1950s, film music had been entirely symphonic. After that, jazz, popular music, different experiments and development of new technology became the basis of film scores.¹⁰⁸

In 1908, Saint-Saëns was one of the first famous film composers, who wrote a score for an 18-minute-long motion picture *The Assassination of the Duke of Guise*, which he later developed into a concert work *Opus 128 for strings, piano and harmonium*.¹⁰⁹ Joseph Carl Breil wrote the first feature-length musical score for *The Birth of a Nation* (1915).¹¹⁰

COMPOSER AND ARRANGER	YEAR	FILM	PERCUSSION	PUBLISHER AND YEAR OF EDITION
Erich Wolfgang Korngold, arr. Jerry Brubaker	1940	<i>The Sea Hawk</i>	Timpani, Snare Drum, Bass Drum, Crash Cymbals, Tambourine, Triangle, Suspended Cymbal, Tam-tam, Vibraphone.	Alfred, 1940
Scott Bradley, arr. John Glenesk Mortimer	1956	<i>Tom and Jerry</i> (Blue Cat Blues)	Drum-set, Timpani, Cymbals, Tambourine, 2 wood blocks, Triangle, Mouse, Squeak, Xylophone.	Editions Marc Reift, 2010
Malcolm Arnold, F. J. Ricketts, arr. Andrew Balent	1957	<i>The Bridge on the River Kwai</i> (Colonel Bogey March)	Snare Drum, Bass Drum, Bells, Crash Cymbal.	Carl Fischer, 1993
Miklós Rózsa, arr. John Glenesk Mortimer	1959	<i>Ben Hur</i>	Timpani, Snare Drum, Bass Drum, Clash Cymbal, Suspended Cymbal, Tam-tam.	Editions Marc Reift, 1959
Elmer Bernstein, arr. Scott RichardS	1960	<i>The Maginificent Seven</i>	Timpani, Whip, Cymbals, Tambourine, Drum-set.	Editions Marc Reift, 1960
Henry Mancini, arr. Calvin Custer	1963	<i>The Pink Panther</i>	Timpani, Xylophone, Vibraphone, Bells, Snare Drum, Bass Drum, Hi-hat, Tom-tom., Ride Cymbal, Triangle, Suspended Cymbal.	Alfred, 1963
Maurice Jarre, arr. John Glenesk Mortimer	1965	<i>Doctor Zhivago</i> (Lara's theme)	Timpani, Cymbals, Tambourine, Triangle.	Editions Marc Reift, 1965

¹⁰⁸ Cf. Film Appreciation: *Music in film... A brief history* [retrieved from: <http://www.twyman-whitney.com/film/essentials/music-history.html>, retrieval date: 10.1.2020].

¹⁰⁹ Cf. Classic fM: Saint-Saëns: Facts, pronunciation, works and more about the great composer [retrieved from: <https://www.classicfm.com/composers/saint-saens/guides/saint-saens-facts/>, retrieval date: 15.7.2020].

¹¹⁰ Cf. American Composers Orchestra: *From Scene to Shining Screen: A Short History of Film Music*. [retrieved from: http://www.americancomposers.org/hollywood_chihara_article.htm, retrieval date: 10.1.2020].

John Williams	1977, 1980	<i>Star Wars</i> (Main Theme and The Imperial March: Darth Vader's Theme)	Timpani, Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Bells, Chimes, Triangle, Bells.	Hal Leonard, 1977
John Williams	1978	<i>Superman March</i>	Timpani, Snare drum Triangle, Crash Cymbal, Suspended Cymbal, Glockenspiel, Vibraphone.	Hal Leonard, 1978
John Williams	1979	<i>1941</i> (March)	Timpani, Two Snare Drums, Bass Drum, Mounted Cymbal, Piatti, Triangle, Cannon, Suspended Cymbal, Glockenspiel, Xylophone.	Hal Leonard, 2004
John Williams, arr. James Ployhar ¹¹¹	1982	<i>E.T.: The Extra-Terrestrial</i> (Theme)	Timpani, Cymbals, Bells, Chimes.	Hal Leonard, 1985
James Horner, arr. John Moss	1995	<i>Apollo 13</i>	Timpani, Field drum, Bass Drum, 3 Suspended Cymbal (large, medium, normal), Tambourine, Crash Cymbal, Snare Drum, Chimes, Bells, Triangle.	Hal Leonard, 1995
Hans Zimmer, arr. John Wasson	2000	<i>Gladiator</i>	Timpani, Suspended Cymbal, Crash Cymbal, Maracas, Low Tom, Snare Drum, Finger Cymbals, Mark Tree, Rain Stick, Bass Drum.	Cherry Line Music Publishing, 2001
John Williams ¹¹²	2000	<i>The Patriot</i>	Timpani, Snare Drum (also Scottish), Military Field Drum, Bass Drum, Cymbals, Suspended Cymbal, Marimba, Glockenspiel.	Hal Leonard, 2000
Howard Shore, arr. John Whitney	2001	<i>The Lord of the Rings</i>	Timpani, Snare Drum, Large Tom-tom, Crash Cymbals, Bass Drum, Suspended Cymbal.	Alfred, 2001
John Williams, arr. Jerry Brubaker ¹¹³	2001	<i>Harry Potter</i> (Symphonic Suite)	Timpani, Bells, Xylophone, Antique Bells, Marimba, Vibraphone, Glockenspiel, Chimes, Hand Drums, Tuned Drums, 2 Tambourines, Snare Drum, Suspended Cymbal, small Triangle,	Alfred, 2001

¹¹¹ Cf. East Coast Music: *Theme from E.T. The Extra-Terrestrial* [retrieved from: <https://www.eastcoastmusic.com/Theme-from-E-T-The-Extra-Terrestrial-arr-Plo-p/zh1120094.htm>, retrieval date: 25.7.2020].

¹¹² Cf. Sheetmusicplus: *The Patriot* [retrieved from: <https://www.sheetmusicplus.com/title/the-patriot-deluxe-score-sheet-music/4017477>, retrieval date: 25.7.2020].

¹¹³ Cf. Sheetmusicplus: *Harry Potter Symphonic Suite* [retrieved from: <https://www.sheetmusicplus.com/title/harry-potter-symphonic-suite-sheet-music/4044197>, retrieval date: 25.7.2020].

			Tam-Tam, Bass Drum, Crash Cymbals.	
Alan Silvestri, G. Ballard, arr. Jerry Brubaker	2004	<i>Polar Express</i> (Concert Suite)	Timpani, Chimes, Vibraphone, Xylophone, Bells, Tambourine, Sleigh Bells, Bass Drum, Snare Drum, Glass and Brass Wind Chimes, Cabasa, Shaker, Triangle, Crash Cymbals, Suspended Cymbal, Sizzle Cymbal.	Warner Olive Music, 2004
Hans Zimmer	2007	<i>Pirates of the Carribean: At World's End</i> (Symphonic Highlights)	Marimba, Chimes, Xylophone, Bells, Suspended Cymbal, Crash Cymbal, Snare Drum, Tenor Drum, Field Drum, Bass Drum, Chanes, Pulli Stick, 'Zil' Bell, Woodblock, Mark Tree, Egg Shaker, Finger Cymbals, Large Shaker, Dry Tom, Tambourine, Timpani.	Hal Leonard, 2007

Table 2: List of most known film music (or arrangements) and percussion instruments in scores (Sources: Slovenian orchestra library - Symphony Orchestra Cantabile, Slovenia and marked internet sites).

7. A comparison between the film score *Scott of the Antarctic* and *Sinfonia Antartica*

The *Seventh Symphony* (or better to say *Sinfonia Antartica*; Vaughan Williams never numbered his symphonies; other people have done it for him¹¹⁴) is largely based on his film score for *Scott of the Antarctic* (produced by Michael Balcon and directed by Charles Frend, 1948), with vocalizing soprano solo and women's choir, but formally continues to be closely linked to the traditional concept. He started to write the symphony in the summer of 1949 and finished it by the end of 1951. Vaughan Williams wrote in his letter to Alan Frank on 31st December, 1952, when he was asked about the origin of *Sinfonia Antartica*, that during the composing of *Scott of the Antarctic* he had an idea of a concert version in his own mind. Because he did not like the fact that some parts of his music were removed for the movie, the symphony was created.¹¹⁵ With sound painting of the icy world and by using the thematical material of the film score, he evolved the form of the symphony to another level, something expressive and original, even though some people did not agree with the describing of this composition as the symphony, because then it should be the highest type of orchestral music and throughout history this has meant meeting certain demands regarding the form and tonality.¹¹⁶

7.1 *Sinfonia Antartica*: Characteristics and the structure of the composition



Fig. 5: The opening of the *Antartica*.

The symbolic figure of the last three symphonies by Vaughan Williams is Captain Scott, also as the symbol of Prometheus, 'who challenges and defies whatever arbitrary powers control human destiny.' Vaughan Williams took the quotes from Shelley's *Prometheus Unbound*. In both, *Sinfonia Antartica* and in *Riders to the Sea*, 'Nature is an amoral, destructive force and man (or woman) triumphs morally over it even when it has

¹¹⁴ Cf. Cobbe: *Letters of Ralph Williams* (1895-1958), p. 499.

¹¹⁵ Cf. Cobbe: *Letters of Ralph Williams* (1895-1958), p. 512.

¹¹⁶ Cf. Pike: *Vaughan Williams and the Symphony*, p. 253.

destroyed those human companions that are the tokens of the force of love or comradeship.' The story and voice parts also remind the listener of *A Sea Symphony*.¹¹⁷ The symphony is 'devoted to the praise of heroism'¹¹⁸ and the theme of power and triumph is similar to that of Beethoven's *Eroica*.¹¹⁹

¹¹⁷ Day (Ed.): *Vaughan Williams*, pp. 212-213.

¹¹⁸ Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 52.

¹¹⁹ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, pp. 52-53.

lines of female choir (as in the *Pastoral*).¹²⁰ The wordless offstage choir first appeared at the end of the 19th century in operas and it represents a kind of spirited voice from another reality.¹²¹ He created his own Vaughan Williams orchestra, with new orchestral sound due to the addition of tuned percussion instruments.¹²²

He dedicated the symphony to Ernest Irving, the Director of Music at Ealing Studios (Irving even composed three bars of the music himself¹²³). It was first performed at the Free Trade Hall, Manchester, on 14th January 1953 by conductor Sir John Barbirolli, in London at the Royal Festival Hall on 21st January with a soprano Margaret Ritchie and women singers of the Halle Choir, and numbered many other performances in the same year. The first London performance was by the same artists on 21st January 1953.¹²⁴ At the last minute it was discovered that the spelling 'Antarctica' was incorrect in the Italian language and was amended. He received one of the greatest ovations of his long career, although there was much debate whether it was a symphony or not.¹²⁵

Sinfonia Antartica is different from Vaughan Williams' other symphonies in its programmatic content and looser structure: it is perhaps more a symphonic poem on the lines of Strauss's *Alpine Symphony* than a symphony in the strict sense.¹²⁶ It is an example of programme music and in the final shape of the work has more design of a suite.¹²⁷ The symphony should be concentrating on the purely musical processes, but the composer added the explanations of his music in the short piece of poetry or prose to each movement.¹²⁸ Vaughan Williams defined it as a symphony, but the structure with 5 movements (I Prelude - andante maestoso, II Scherzo – moderato – poco animando, III Landscape – Lento, IV Intermezzo – andante sostenuto and Epilogue – alla marcia moderato (ma non troppo)) and the episodic material does not correspond to the usual symphonic form.¹²⁹ Five movements and landscape painting is similar to Beethoven's 'Pastoral' Symphony, especially to its third movement, named 'Landscape'.¹³⁰ *Sinfonia*

¹²⁰ Cf. Day (Ed.): *Vaughan Williams*, pp. 212-213.

¹²¹ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 54.

¹²² Cf. Day (Ed.): *Vaughan Williams*, p. 218.

¹²³ Cf. Manning (Ed.): *Vaughan Williams on Music*, p. 371.

¹²⁴ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 428.

¹²⁵ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 322.

¹²⁶ Cf. Matthews (Ed.): R. Vaughan Williams: *Sinfonia Antartica* (Symphony No. 7), Study Score.

¹²⁷ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 360.

¹²⁸ Cf. Pike: *Vaughan Williams and the Symphony*, p. 254.

¹²⁹ Neighbour: The place of the Eight among Vaughan Williams's symphonies, in: Frogley: *Vaughan Williams Studies*, p. 213.

¹³⁰ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, pp. 53-54.

Antartica is the first-and-only Vaughan Williams symphony to depart from a four-movement plan; the last three symphonies all contain novel formal devices. The composer is augmenting his normally restrained orchestral palette with a large range of percussion (especially of the tuned variety) in the *Sinfonia Antartica* and the *Eight Symphony*. The atmospheric music when the ice-scape appears is an impressionistic writing of a very imaginative order.

Some elements of *Sinfonia Antartica* are present already in the *Sixth Symphony*; when he was writing his Sixth, he was asked to write the score for the film *Scott of the Antarctic*; in the spiritual desolation of his Sixth he found "its physical counterpart in the polar wastes, and the sense of challenge and endurance in the symphony, which was re-engaged by the story of Scott's last expedition".¹³¹

The first movement is simply a scene-painting, a set of 9 variations on a tone-colour and on the thematic material, in Phrygian mode (e1-e2).¹³²

The main initial theme with different harmonizations, which is also repeated several times later in different disguises, consists of a series of four consecutive ascending whole tones.¹³³ The theme functions as the leitmotif and the rhythm varies. The motto of the first movement (opening theme) is heroic struggle, its depiction of ice, blizzard and the threat of death, which recurs at various moments later in the work. The slow second movement reminds us on his work *Fantasia on the Old 104th* because of the words of the psalm, the motto he used in both works, and also on the use of impressionist Debussy methods with the foggy opening chords with horns and the theme. In the film it symbolizes the whales in the sea during voyage, and later the trumpet penguins theme.¹³⁴ The end of the movement ends quietly as a means of preparation for the next one. The bars in the Scherzo have the time of 3/8 or 9/8 with the use of syncopation, and duplet versus triplet rhythm and hemiolas. It varies between modality, tonality and the whole-tone scale, also Phrygian-inspired, and it is in the shape of A – B (Trio) – A.¹³⁵ The third movement, Landscape, is a massive example of tone-painting, a rhapsody in ice-blue. It starts impressionistically, with a slow, long-phrased theme on the muted horn, and later with a canon with dramatic seconds and tritones. The composer used the organ as a symbol of

¹³¹ Ottaway: *Vaughan Williams Symphonies*, p. 47.

¹³² Cf. Pike: *Vaughan Williams and the Symphony*, p. 17.

¹³³ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 42.

¹³⁴ Cf. Day (Ed.): *Vaughan Williams*, p. 213-217.

¹³⁵ Cf. Pike: *Vaughan Williams and the Symphony*, p. 265.

evil, triumphant negative force and the terrifying impassability of the glacier, some kind of fearful, ultimate barrier to the progress of the explorers. The movement ends with held notes of the first trumpet and violins, along with a soft cymbal roll, which acts as a link to the next movement. In *Intermezzo*, the warm and lyrical fourth movement, the listeners are reminded of folk-song-like with the ascending oboe tune. In the film the tune had a beautiful dying cadence for solo viola, but here it passes from one instrument to another until the full orchestra plays it. Also, this movement has an ABA structure and conveys the feeling of composer's English-pastoral style in the A section. The movement represents the thoughts of dying explorers in their tent and their loved ones at home. The finale, *Epilogue*, 'is the tragic outcome of its predecessors'. Vaughan Williams used a variant of the opening theme with the fanfares, from the first movement (8. variation). This music was used for the final departure of the polar party in the film. With wordless voices and using the wind-machine he portrayed Nature as a destroyer, until the music slowly sinks into silence.¹³⁶

Michael Beckerman writes about his thoughts on tragic content and feelings when listening to Vaughan Williams composition: "It is meant to be associated with the bitterness of human failure, the pessimism of dreams dashed, and the futility of fools fighting the wind and ice."¹³⁷ "The work is simultaneously nationalist and passionately anti-nationalist."¹³⁸

¹³⁶ Day (Ed.): *Vaughan Williams*, pp. 213-217.

¹³⁷ Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 59.

¹³⁸ Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 60.

PRELUDE: Andante Maestoso PAGE I

To suffer woes which hope thinks infinite,
To forgive wrongs darker than death or night,
To defy power which seems omnipotent,
Neither to change, nor falter, nor repent:
This . . . is to be
Good, great and joyous, beautiful and free,
This is alone life, joy, empire and victory.

SHELLEY: *Prometheus Unbound*

SCHERZO: Moderato PAGE 38

There go the ships
and there is that Leviathan
whom thou hast made to take his pastime therein.

PSALM 104

LANDSCAPE: Lento PAGE 70

Ye ice falls! Ye that from the mountain's brow
Adown enormous ravines slope amain—
Torrents, methinks, that heard a mighty voice,
And stopped at once amid their maddest plunge!
Motionless torrents! Silent cataracts!

COLERIDGE: *Hymn before Sunrise, in the Vale of Chamouni*

INTERMEZZO: Andante sostenuto PAGE 100

Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.

DONNE: *The Sun Rising*

EPILOGUE: Alla marcia, moderato (non troppo allegro)

PAGE 116

I do not regret this journey; we took risks, we knew we took
them, things have come out against us, therefore we have
no cause for complaint.

CAPTAIN SCOTT'S LAST JOURNAL

Fig. 7: Epigraphs to the movements.

Kennedy writes about the symphony: "It is not a work for the general repertoire, but for special occasions its heroic spirit, fine-grained sensitivity and grandeur give it a suitability both apposite and moving."¹³⁹

¹³⁹ Kennedy: *The Works of Ralph Vaughan Williams*, p. 362.

Hugh Ottaway wrote in his book about Vaughan Williams Symphonies that "the heroic theme which is No.1 in the film sequences and opens the *Sinfonia Antartica* effects a synthesis of the harmonic feeling of the Sixth and the melodic aspiration of the Fifth."¹⁴⁰ "His symphonies could be divided into three groups according to their diversity: the Fourth and the Sixth symphony are characterized by chromaticism, violent dissonance, and rhythmic turbulence; the 'Pastoral' and Fifth symphonies emphasize instead a radiant modal diatonicism, and unfold on the whole in flowing and rhapsodic lines. Later works (his last three symphonies) provide the supreme examples of the contemplative mode of expression so characteristic of Vaughan Williams's art, a mode of expression shaped by the influence of English folksong, Tudor music, and the works of Debussy and Ravel."¹⁴¹ In his orchestration we can hear the elements of the music of his best friend Gustav Holst, and also Musorgsky (*Pictures at an Exhibition*). Despite all the effects of other composers he created his own musical language.¹⁴²

Vaughan Williams attended all Decca's recording sessions in the Kingsway Hall when Sir Adrian Boult and the London Philharmonic Orchestra recorded the *First, Fourth, Fifth, Sixth, and Seventh Symphonies*.¹⁴³

The recording of this symphony was made on a mid-winter's day, 21st June 1956, at the Royal Society Antarctic Expedition's base at Halley Bay.¹⁴⁴

Frank Howes wrote in *The Times*: "The composer had broken new ground, not in the fact that he uses a larger orchestra, but that he has found in sheer sonority devoid of thematic significance a means of conveying his vision and placing it within a symphonic scheme."¹⁴⁵ Anyway, *Sinfonia antartica* is according to Hugh Ottaway's opinion the least successful of his nine symphonies, because it is 'neither programmatic nor symphonic enough.'¹⁴⁶

¹⁴⁰ Ottaway: *Vaughan Williams Symphonies*, p. 47.

¹⁴¹ Frogley: *Vaughan Williams's Ninth Symphony*, p. 15.

¹⁴² Cf. Day (Ed.): *Vaughan Williams*, p. 214.

¹⁴³ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 329-330.

¹⁴⁴ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 335.

¹⁴⁵ Kennedy: *The Works of Ralph Vaughan Williams*, p. 320.

¹⁴⁶ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 54.



Fig. 8: Ralph Vaughan Williams rehearsing with the Hallé for the premiere of *Sinfonia antartica*, 1953.

7.2 About the movie

The film *Scott of the Antarctic* portrays the true story of the British explorer Robert Falcon Scott's 1912 ill-fated Terra Nova expedition, based on authentic testimonies (Scott's diaries, especially Apsley Cherry-Garrard's *The Worst Journey in the World* (1922)). Scott endeavoured to be the first man to discover the South Pole, only to find that the murderously cold deserts of Antarctica and a rival team of Norwegian explorers (Ronald Amundsen) conspired against him. All five members of the expedition, including Scott himself, died on their return journey. The film seeks to capture Scott and his comrades as exemplary personifications of British virtues, as an outburst of thirst for adventure, joy of discovery and daring, finally as champions of attitude and sportsmanship in the face of defeat and imminent death, in line with the patriotic thrust that Michael Balcon, head of the Ealing Studios, had programmatically formulated in 1945: „The world must be presented with a complete picture of Britain; Britain as a questing explorer, adventurer, and trader.”¹⁴⁷

Vaughan Williams was asked to write the music for the movie about Scott's expedition to the South Pole in 1910-12 by Ernest Irving, the Director of Music at Ealing Studios in 1947. It was to be based on the books like *The Worst Journey in the World*, without knowing the exact script, even in part before having seen any of the film, except for a few 'stills'.¹⁴⁸ The very story of the expedition, the hope held throughout Scott's diary that

¹⁴⁷ Stollberg: Die Stimme der Eissphinx, in: Tadday (Ed.): *Ralph Vaughan Williams*, pp. 186-205.

¹⁴⁸ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 297.

they would reach their destination and somehow survive, and Antarctica itself, which is both beautiful and scary because of the snow and cold temperatures; all of this attracted Vaughan Williams to interpret the story himself and write his own musical concept.¹⁴⁹ Ernest Irving, to whom it was also dedicated, conducted the Philharmonia Orchestra when recording the music for the soundtrack. The movie was produced by Charles Frend.¹⁵⁰ The film did not inspire the music here, but the other way around. The film used around thirty-eight minutes of material, much of the music was omitted to fit the film and some pieces had to be written additionally, like *The Queen's Birthday* march and the arrangement of *Will Ye No Come Back Again*. Vaughan Williams gave Irving permission to make necessary cuts and minor changes to fit the film. By June 1948 the film was rough cut.¹⁵¹ There are at least three versions of the script. Some of the scores, which do not appear in the movie, are inserted in the manuscript of the *Sinfonia Antartica*.¹⁵² Vaughan Williams started his career of a film music composer in 1940 and this piece was his seventh film score. The film opened in London at the end of 1948 and met with success.

The soundtrack was significant in the history of the British cinema and in the context of Vaughan Williams' later work, not only in the *Sinfonia Antartica*, but also in his composition style generally.¹⁵³

Vaughan Williams had kept a critical distance to the hero of the film, as well as the symphony, which he casually titled *Scott Symphony*: He became more and more upset as he read about the inefficiencies of the organization; he despised heroism that risked lives unnecessarily because of pride and arrogance of the main character, Scott.¹⁵⁴

The movie itself, national characters and the time of 19th century have a lot in common; Norwegian explorers used the approach of the Eskimos, and tried to adjust to the environment with what they knew and what they had, but English people in that time had other virtues: trying new technologies, testing themselves and having as much adventure

¹⁴⁹ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, pp. 49-50.

¹⁵⁰ Cf. Pike: *Vaughan Williams and the Symphony*, p. 251.

¹⁵¹ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 300.

¹⁵² Cf. Yates (Ed.): R. Vaughan Williams: *Scott of the Antarctic*, Study Score.

¹⁵³ Cf. Yates (Ed.): R. Vaughan Williams: *Scott of the Antarctic*, Study Score.

¹⁵⁴ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, pp. 58-59.

as possible.¹⁵⁵ The whole expedition was about raw achievement, empire, adventure and fame.¹⁵⁶

The use of textless vocal parts in Vaughan Williams was based on corresponding works of his teacher Maurice Ravel (*Daphnis et Chloé*) and Claude Debussy ('Sirènes' from the *Trois Nocturnes*), heard already in 'Suite for Solo Viola, Small Chorus and Small Orchestra' *Flos campi* (1925) and even in the vocalise in the last movement of the *Pastoral Symphony* (1922), based on the Aeolian mode but with strong pentatonic staining (first f-g-a-c-d, then g-a-h-d-e). He used voices to suggest desolation and icy winds.¹⁵⁷

There are many elements of the soundtrack which actually made the film. The composer creates the atmosphere of struggles and achievement with the ascending augmented fifth, and the oscillating semitones bring something dark, scary, like the sound and cold of Antarctic wind, etc. In addition to the courage, struggle and heroism of the men on the expedition, the music simultaneously represents the vastness, terror and fascination of Antarctica. The music reminds on the Dvorak's 'New World' Largo, Holst's *The Planets* (*Neptun*) or *Appalachian Spring*.¹⁵⁸

On the one hand, filming proved to be a limitation, but on the other hand, it made possible an effect that Vaughan Williams attempted to achieve in the *Sinfonia Antartica* through the use of the 'out of sight' wind machine, which turned out rather poorly at the first performances and led to experiments such as the one to let the horn players gradually fade the sound of their instruments instead. In the film, he manages to combine 'the voices and the Antarctic wind' in such a way that – listening to the ears of Scott, Wilson, Oates' and Bowers – sometimes one is not sure if one hears only the storm howling or the mysterious voices heard in it. This manifests itself particularly impressively from 1:32:00 when the constant breezes of the wind seem to be singing to the Oates, who is at the end of his life. In *Scott of the Antarctic* Vaughan Williams had to find a balance between the “profound, aching, acute pessimism (as in *Sixth Symphony*), to heroism, sacrifice, struggle and resilient humanism.”¹⁵⁹

¹⁵⁵ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 50-51.

¹⁵⁶ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 50.

¹⁵⁷ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 286.

¹⁵⁸ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 51.

¹⁵⁹ Richards: *Vaughan Williams and British wartime cinema*, in: Frogley: *Vaughan Williams Studies*, p. 165.

“The film was not a public success; in its effort to be documentary and factual some of the human drama evaporated and certain episodes, such as Evans's death, were softened or glossed over.”¹⁶⁰ But it was awarded First prize at the Prague Film Festival in Marianske Lazne in 1949.¹⁶¹

On 29th November the film was shown at the Royal Film Show at the Empire, Leicester Square. It opened to the public at the Odeon on 30th December.¹⁶²

Writing music for the film and then the symphony, strongly affected the composer's later works and gave them range and depth.¹⁶³

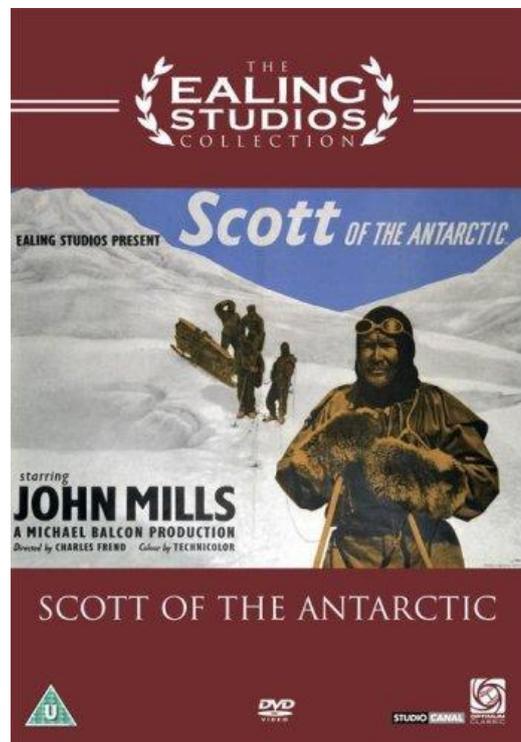


Fig. 9: Film Cover for *Scott of the Antarctic*.

¹⁶⁰ Kennedy: *The Works of Ralph Vaughan Williams*, p. 305.

¹⁶¹ Cf. Day (Ed.): *Vaughan Williams*, p. 155.

¹⁶² Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 305.

¹⁶³ Cf. Beckerman: *The Composer as a Pole Seeker. Reading Vaughan Williams's Sinfonia antartica*, p. 49.

Scott of the Antarctic No. 1: Main Title [Heroism]

R. SAUGHAN WILLIAMS
Reconstructed and edited by Martin Yates

Andante maestoso

Flutes
Oboes
Cor Anglais
Clarinets (Bb)
Bass Clarinet (Bb)
Bassoon
Contrabassoon
Horns (F)
Trumpets (Bb)
Trombones
Tuba
Timpani
Percussion
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

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Fig. 10: The beginning of the composition.

7.3 General comparison

Due to the fact that a lot of music material was not used in the film, Vaughan Williams had already, while writing the film score, thought of using some of the episodic film music as the basis for his new symphony; he knew that he wished to put it into a more permanent form.¹⁶⁴

The score duration for *Scott of the Antarctic* is around 80 minutes with 40 movements. The duration of *Sinfonia Antartica* is about 42 minutes; it has 5 movements: Prelude: Andante maestoso, Scherzo: Moderato, Landscape: Lento, Intermezzo: Andante sostenuto and Epilogue: Alla Marcia, moderato (non troppo allegro). To each movement, the composer wrote an epigraph.¹⁶⁵

The opening theme in the first movement recurs at various points in the film to illustrate the characteristics of the long journey during which much of the effort went into man-hauling the sledges (like a slow march). In *Sinfonia Antartica* the tune recurs in triumph at the end of the Finale.¹⁶⁶

7.4 Comparison in percussion

Scott of the Antarctic: 4 players: Cymbals, Suspended Cymbal, Triangle, Bass Drum, Side drum, Tenor Drum, **Tam-Tam**, Tubular Bells, Glockenspiel, Xylophone, Wind Machine. *Sinfonia Antartica* (Symphony no. 7): 4 players: Triangle, Cymbals, Suspended Cymbal, Side Drum, Tenor Drum, Bass Drum, **Gong, 2 Deep Bells**, Glockenspiel, Xylophone, **Vibraphone**, Wind Machine.

The wind machine was first used in Richard Strauss's *Don Quixote* (1897) and combined with the thunder machine in *An Alpine Symphony* (1915).¹⁶⁷ Also Ravel used it in *Daphnis and Chloé*. It produces a realistic sound of wind, if properly played/used.

Vaughan Williams used instruments, which are not actually musical instruments – like the wind machine (neither are the drums, as the side drum, musical instruments). In his letter to Michael and Eslyn Kennedy on April 20th 1953, he wrote that he tried to use the voice of little tin trumpets or horns instead of the wind machine, but at the first

¹⁶⁴ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 360.

¹⁶⁵ Matthews (Ed.): R. Vaughan Williams: *Sinfonia Antartica* (Symphony No. 7), Study Score.

¹⁶⁶ Cf. Pike: *Vaughan Williams and the Symphony*, p. 260.

¹⁶⁷ Cf. Blades: *Percussion Instruments and their history*, p. 336.

performance they did not seem right, so he kept the non-musical instrument.¹⁶⁸ The most satisfactory version of the wind machine is in the record made of some of the music actually used in the film.¹⁶⁹

The bell has an important part in the symphony; it features in the first, fourth, and fifth movements, and throughout the symphony appears to function both as a death knell and as symbol of implacable fate, embodied in this work in the Antarctic landscape.¹⁷⁰



Fig. 9: *Sinfonia Antartica*, I, the bell motif.

The keening voices, the wind machine and certain qualities of texture have precedents in the opera, but the *Antartica* uses a much more elaborate apparatus, and from this it derives its distinctive atmosphere. They appear in the first – opening, then the fourth and the last movement. "The principal elements may be isolated: the hard, icy glitter of the piano and xylophone; the silvery tone of glockenspiel and celesta; and the luminous, watery quality of the vibraphone."¹⁷¹

In rehearsals for the *Sinfonia Antartica*, which had been going on for weeks, they had problems only with percussion. After nine hours of rehearsal Ernest Irving wrote to Vaughan Williams: "Wind-machines have always been feeble and bells are always an octave too high. If I remember I reinforced the bell resultants with pianoforte harmonics in the film."¹⁷² Obtaining the correct quality of sound from the wind-machine was a persistent problem.

Vaughan Williams paid a lot of attention to the details of performances, also in percussion instruments and their sound.¹⁷³ He explored the sound of vibraphone, bells, and gongs and used it also in his last two symphonies. The choir singers nearly fell out of their seats

¹⁶⁸ Cf. Cobbe: *Letters of Ralph Williams* (1895-1958), p. 522.

¹⁶⁹ Cf. Kennedy: *The Works of Ralph Vaughan Williams*, p. 382.

¹⁷⁰ Cf. Frogley: *Vaughan Williams's Ninth Symphony*, p. 277.

¹⁷¹ Ottaway: *Vaughan Williams Symphonies*, p. 50.

¹⁷² Kennedy: *The Works of Ralph Vaughan Williams*, p. 323.

¹⁷³ Cf. Day (Ed.): *Vaughan Williams*, p. 249.

watching the timpani and percussion players in the last movement of the *Symphony No.* 8.¹⁷⁴

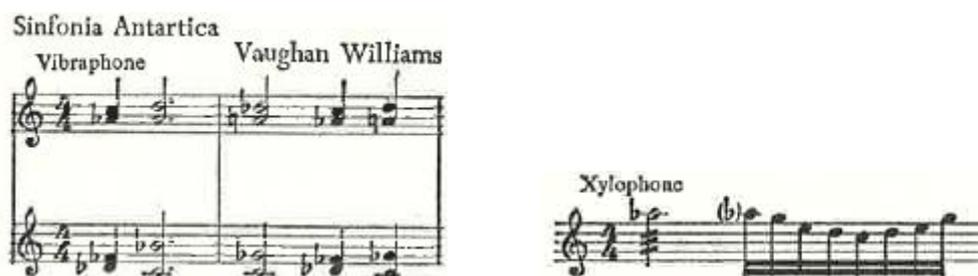


Fig. 10: Characteristic percussion parts in *Sinfonia Antartica*

Rhythmically he did not make his compositions as complex as they are for example in *The Rite of Spring*, because he preferred to keep to the original metre where possible, but he also used irregular rhythmic patterns and indicated by the phrase-marking how flexibly the rhythm had to be treated.¹⁷⁵

8. Conclusion

Vaughan Williams was not just the folksong collector, editor of carols and hymns, a staunch encourager of the amateur performer through his Leith Hill festivals, the author of a huge number of celebrated compositions and of the arrangement of the popular song *Greenseleaves*, but he was in all contexts, a big musician, whose music was the driving force of his entire life.

Neville Cardus in his article in *Illustrated* in 1952 wrote about Vaughan William's works: "His music is an atmosphere. It does not woo the impressionable senses; it does not satisfy all the moods of pleasure-loving and sinful man. The greatness of it comes from a certain order of our national way of living, independent and natural as a growth out of the earth, refreshed by all the weathers and humours and dispositions of the reserved but romantic English."¹⁷⁶

Kennedy wrote about his composing: "He wrote symphonies, as did other Englishmen, at a time when European composers rejected the form as dead. He showed ways in which life could be poured into an old mould. It could be asked if his music might have had a

¹⁷⁴ Cf. Williams: *A Biography of Ralph Vaughan Williams*, p. 372-374.

¹⁷⁵ Cf. Day (Ed.): *Vaughan Williams*, p. 264.

¹⁷⁶ Kennedy: *The Works of Ralph Vaughan Williams*, pp. 320-321.

more universal appeal if his life had been less materially comfortable and if he had been a more complex man, like Elgar.”¹⁷⁷

When researching the scores for symphonies and especially film music, it was very interesting to notice how the percussion instruments developed through history. In symphonies it started with timpani; then gradually other instruments found their place in orchestra. Because film music began to develop in the 20th century, there is already quite a number of percussion instruments in the orchestra from the beginning of film industry, later on, this expanded to an even bigger group of instruments. While the drum set in symphonies does not exist, it is almost always present in film music. Due to the lack of available film scores (they can only be bought) and not enough time and space in this thesis, it would be interesting to make a research just for the percussion instruments in film music throughout history. In this thesis I wrote just about the film scores that I found in the library of Cantabile Symphony Orchestra from Slovenia (unfortunately, some of them are arrangements), in which I play, and from internet sites, where you can buy the scores and only the first page of partiture (orchestration) is viewable.

Vaughan Williams was a hard-working musician and composer, he loved to write, conduct, read, research, listen the concerts and enjoyed the nature, when there was time. Actually, he found time for everything and he always said that “only the lazy man has no time”.¹⁷⁸

His *Sinfonia Antartica* represents the heroic human spirit in adversity – failing in its quest, but heroic.

¹⁷⁷ Kennedy: *The Works of Ralph Vaughan Williams*, p. 371.

¹⁷⁸ Kennedy: *The Works of Ralph Vaughan Williams*, p. 380.

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Nagode, Janja

Familienname, Vorname

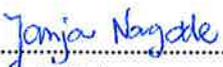
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