



English
Folk
DANCE & SONG SOCIETY

Vaughan Williams
Memorial Library

R. Vaughan Williams

**‘Once more to the mouths
of the people’: Vaughan
Williams and folk song**

Vaughan Williams Memorial Library Conference

Saturday 12 & Sunday 13 November 2022

Cecil Sharp House, London NW1 7AY

and Online, via Zoom link

#RVWConf

Organising Committee for VWML

Tiffany Hore, Library and Archives Director

Malcolm Barr-Hamilton, Archivist

Elaine Bradtke, Cataloguer

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Programme Committee

The VWML staff (as above)

Julian Onderdonk (West Chester University of Pennsylvania)

Martin Graebe (Independent scholar)

Katie Howson (Independent scholar)

Photographs

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INFORMATION FOR ZOOM PARTICIPANTS

You should have been sent the joining link, which will be the same for both days of the conference. The Zoom room will be opened shortly before the start of the first session.

If you have to leave Zoom at any point, you will be able to get straight back in on the same link.

If you have any trouble getting into Zoom, please email boxoffice@efdss.org and someone will assist you.

If you wish to ask a question of a speaker, please post it in the chat. A member of staff at Cecil Sharp House will relay this to the Session Chair.

Please remain muted at all times.

GENERAL INFORMATION

Recording and photographs

The conference organisers may take photographs, or screen-captures of the Zoom meeting, during the conference for publicity purposes. Please let us know if you do not wish to be photographed.

The conference will be videoed for the live stream. The recording will be available to consult in the Vaughan Williams Memorial Library only. It will also be retained on a private, passworded link and made available to all ticket bookers for a month after the conference. This will enable people to revisit presentations and also to watch the parallel session they missed. It is possible we may wish to make small sections of the day available on the library website or on EFDSS channels in the future, with the permission of speakers. If you do not wish to appear in such videos, please make yourself known to one of the library staff.

Refreshments

Refreshments will be available throughout the day in Kennedy Hall. Lunch is provided downstairs in Trefusis. Catering by Pink.

Getting There

The conference is taking place at Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY.

There are limited parking facilities at Cecil Sharp House, so please use public transport where possible.

The nearest tube stations are Camden Town (Northern Line branch), which is a 10 minute walk away from Cecil Sharp House, or Camden Road (Overground), which is a 15 minute walk or you can take the 274 bus from Royal College St (opposite the station) which drops you off at Gloucester Avenue outside Cecil Sharp House.

PROGRAMME: SATURDAY

9.30	Registration and refreshments
10.00	WELCOME
	SESSION 1: Individual songs (Chair: Steve Roud)
10.15	Georgina Boyes Down in yon forest
10.45	Malcolm Barr-Hamilton All things <i>were</i> quite silent
11.15	Tea and Coffee
	SESSION 2: Recital
11.30	Gwilym Bowen (Tenor) Johnny Herford (Baritone) William Vann (Piano) Introduced by John Francis (Albion Records) Full programme on pages 14–15 <i>Supported by the Vaughan Williams Foundation</i>
12.45	Lunch (Trefusis Hall)
	SESSION 3: People and places (Chair: Alex Burton)
13.45	Caroline Davison The composer, his wife, the neighbour, and an aunt: how personal relationships shaped Vaughan Williams' role as a folk song collector
14.15	Irene Shettle The carter and the collectors: Early stages in collecting in the Leith Hill and Wotton areas of Surrey, links to the Broadwood family and a brief examination of the life and songs of Henry Garman
14.45	Paul and Liz Davenport Vaughan Williams in Rotherham: An appraisal of a song collecting expedition
15.15	Tea and Coffee
	SESSION 4: Music for the people (Chair: Nick Wall)
15.45	Parker Gordon Vaughan Williams' music for pageants: Not quite the concert hall or church
16.15	Katie Palmer Heathman 'The most exalted moments of a church-goer's week': Improving church music with folk songs in The English Hymnal
16.45	Julian Onderdonk – RVW and the folk song copyright controversy revisited

PROGRAMME: SUNDAY

9.30	Registration and refreshments
10.00	WELCOME
	SESSION 5: National and international (Chair: Tiffany Hore)
10.15	Don Niles Vaughan Williams as Founding President of the International Folk Music Council
10.45	Jiří Čevela Comparison of folk song collecting methods and approaches of Ralph Vaughan Williams and Leoš Janáček
11.15	Matt J. Simons Who wants the English composer?: Ralph Vaughan Williams and the nation
11.45	Tea and Coffee
	SESSION 6: People and places II (Chair: Martin Nail)
12.15	Martin Graebe A Legacy of Song – Vaughan Williams in the West, 1902
12.45	Jill Bennett A Norfolk rhapsody: Ralph Vaughan Williams in King's Lynn
13.15	Lunch (Trefusis Hall)
	SESSION 7: Lesser-known sources (Chair: Malcolm Barr-Hamilton)
14.15	Sean Goddard/Chris Jewell 'I know nothing about Folk-Dance': The Vaughan Williams folk dance recordings of 1930
14.45	Rhian Davies Beyond Rhosymedre: Rediscovering Vaughan Williams' Welsh folksong arrangements
15.15	Tea and Coffee
	SESSION 8: Panel discussion: To the mouths of the people?
15.45	Chaired by Tiffany Hore With Julian Onderdonk , Steve Roud and John Francis
16.45	THANKS AND GOODBYE

ABSTRACTS AND BIOGRAPHIES

Malcolm Barr-Hamilton (*Vaughan Williams Memorial Library*)

This paper will examine the rise from obscurity of the song, 'All things are quite silent', collected by Vaughan Williams from Ted Baines, an agricultural labourer, of Lower Beeding, Sussex in 1904 (the only occasion the song was collected from oral tradition). The paper will examine the origins of the song, the circumstances of its collection, the singer, Ted Baines, and Vaughan Williams methodology in collecting songs.

The paper will go on to look at why the popularity of the song grew from its publication in the *Journal of the Folk-Song Society* in 1906 and the impetus given by Vaughan Williams' decision to include it in the highly influential *Penguin Book of English Folks Songs* in 1959. The paper will conclude with an examination of the song's treatment by performers of the 'second revival' through to the present day.

Malcolm Barr-Hamilton has worked as an archivist for 45 years, mostly in the local government sector. Born and raised in Sussex, he became interested in folk music as a teenager and on moving to London in the late 1970s became a morris dancer and Anglo-concertina player. Since becoming Archivist for the English Folk Dance and Song Society in 2018 his enthusiasm for folk song and dance, though never extinguished, has been thoroughly revitalised.

Jill Bennett

Ralph Vaughan Williams had been collecting folk songs in earnest for about 14 months when he decided to go to West Norfolk in search of more. Most national biographies tend to skim over the nine days he spent in and around King's Lynn, except for a mention of the fact that he collected 'The Captain's Apprentice', the wild and beautiful song which remained one of his favourites. But this was an important visit, not just for Vaughan Williams and his career as a composer and collector; it also captured the music of a fishing community and their friends, who sang to him 'when they could get away from their work'. He went to their homes, and to the workhouse, where he listened with delight to the old men's 'seemingly inexhaustible stock of splendid tunes'. The final tally, when he had paid another brief visit in 1906, was more than 70 songs and four fiddle tunes. This study looks at the whole collection, the stories of the men and women he met, and why this was a body of music which continued to inspire him as a composer.

Jill Bennett is a BBC radio journalist. One of the founder producers of BBC Radio Norfolk she covers West Norfolk for the station. She has been involved with folk music all her life. Her father, barge skipper Bob Roberts, was well known as a singer and broadcaster. She has always been interested in RVW. He visited her grandfather, a schoolmaster in Dorset before the First World War and would apparently stay to 'take tea'. Jill plays the fiddle for the King's Morris in King's Lynn and has also played for Kemp's Men of Norwich.

Georgina Boyes

In 1908, Ralph Vaughan Williams and his friend Ivor Gatty visited the village of Castleton in North Derbyshire where Vaughan Williams notated 'Mr J. Hall' singing the tune for 'Down in Yon Forest', a vernacular version of a carol which came to be 'generally recognized as one of the finest and at the same time as one of the most mysterious mediæval English lyrics' (*Richard L Greene, 'The Meaning of the Corpus Christi Carol', Medium Ævum 29:1 (1960), p 10*). In the years since its appearance and association with an entry in a long lost *Commonplace Book* kept by Richard Hill, a Tudor grocer, the text has fascinated generations of scholars. Interpretations ranging from – amongst many – the Grail legends, the medieval romance of 'Yonec' by Chretien de Troyes and a protest song against Henry VIII

have been put forward with conviction but have never won total acceptance. This paper does not intend to add (greatly) to the corpus of explanations, but aims to provide some detail on Castleton as the context for the carol's performance and Vaughan Williams' views on what he found there.

Georgina Boyes is a Folklorist specialising in forms of traditional performance. She has published over fifty major articles on the history and context of traditional genres for British and international journals and edited 'The Ballad Today: Proceedings of the SIEF Kommission für Volksdichtung', 'Step Change: New Views on Traditional Dance' and 'Terpsichore and her Sisters: The Relationships between Dance and the other Arts', (Proceedings Early Dance Circle Conference 2016). A contributor to *The New Grove Dictionary of Music*, her book, 'The Imagined Village: Culture, Politics and the English Folk Revival', won the Katharine Briggs Folklore Award. Work on Vaughan Williams has included lectures, articles, album notes and broadcasts, whilst a paper on the composer's role in the English Folk Revival for 'The Cambridge Companion to Vaughan Williams' is forthcoming.

Awarded a Graduate Fellowship by Memorial University, Newfoundland, she was an Honorary Researcher at the National Centre for English Cultural Tradition, University of Sheffield and lectured at Bretton Hall College of the University of Leeds. Since moving to Belgium, Georgina has also published papers under the auspices of the Kenniscentrum of the In Flanders Fields Museum in Ieper.

Jiří Čevela (Masaryk University, Brno)

Folk song as a shaping factor of compositional style was relevant not only for Ralph Vaughan Williams, but also for the famous Czech composer Leoš Janáček (1854–1928). The interest of Janáček in folk song and his first conscious attempts at collecting folk material began in the late 1880s. In 1906, he drew up instructions for the folk song collecting that became the basis for field research on folk song in Moravia at the beginning of the 20th century as a part of his folkloristic research and editing activities within the Working Committee for Czech National Folksong in Moravia and Silesia (established in 1905 as a branch of the Austrian institute Das Volkslied in Österreich). These instructions are compared with the Hints for Collectors, drafted by Ralph Vaughan Williams and his fellows from Folk Song Society in 1904. This being the first comparative study of the paper, the second study deals with the use of technological devices – mainly phonograph – in the field and the approaches of both folklorists to this specific part of collecting activities. Therefore, the paper surveys and compares their collecting foundations, including the use of technology or active participation in the field collecting.

Although the paper examines two collectors who are divided by a generational gap – not mentioning the regional otherness – a comparison of their approaches may provide a settling of facts that partially contextualizes Vaughan Williams' folkloristic work in relation to the methods of the Czech composer and folklorist.

Jiří Čevela is a postgraduate student of Musicology at Masaryk University in Brno (dissertation project: *Cimbalom Bands in Slovácko as a Subject of Music-Interpretive and Socio-Cultural Research*, supervisor PhDr. Petr Kalina, Ph.D.). He graduated from bachelor's double-subject programme Musicology and English Language and Literature and from master's double-subject programme Musicology and Culture Management, also at the Masaryk University. Besides that, he is currently employed as a documentalist at the Institute of Ethnology of the Czech Academy of Sciences in Brno, participating on project *Folk Song and Dance of the Czech Lands – Digital System for Presentation and Preservation (2018–2022)*. His juvenile research interests are focused mainly on the folklore of the region of Moravia, especially folk song and contemporary forms of musical folklore.

Paul Davenport

This paper will examine the oddities that occur in this early collection together with background as to the lives of the singers interviewed by the two men and the problems of organization of the material experienced by the collectors. In September 1907, Vaughan Williams paid a visit to the home of his University friends Rene and Nicholas Gatty. Rene, the elder brother shared Vaughan Williams' interest in folk song and in the short space of a week, the two men collected around fifty traditional songs around the area of South Yorkshire where the Gattys lived.

The total of their discoveries is contained in nine exercise books. Rene Gatty's exercise books shed further detail on the notes made by the collectors in that week, bearing in mind that only some of those made by RVW are widely known. These songs were organized by the collectors according to the villages from which the singers

originated. A closer investigation by those familiar with the geography of the area, and a perusal of census records for the area reveals some interesting insights as to the efforts and mindsets of these early collectors as well as their misapprehensions as to both the material and their vectors of transmission.

Paul Davenport is a native of Kingston upon Hull. In his youth he was a regular member of the Folk Union One folk club based at the Blue Bell pub in Hull's old town. Later, he attended Teacher Training in South Yorkshire and, with his wife Liz, became a part of the local folk scene around Sheffield and Doncaster.

Working closely with then Squire of the Morris Ring, Ivor Allsop, Paul became a member of the Ring's Archival committee and was responsible for the collection and recovery of the Plough Stots Dances of East Yorkshire. At the same time as an active member of the local organization South Riding Folk Network, Paul edited and published a series of fund-raising books of traditional tunes from manuscript collections, a venture which led to his undertaking a post-graduate degree course in Sheffield University focusing on the lives and milieu of the city's 'Famous Blind Fiddlers'. Subsequently the Davenports undertook extensive work tracing the whereabouts of the Frank Kidson collection which had been dissipated after the author's death.

In 2014 after nearly a decade of research the couple published, 'Down Yorkshire Lanes' an appreciation and analysis of the Gatty Folk-Song Collection. This collection, consisting of nine notebooks, is the result of a single week's folk-song collecting by the local Rector Reginald Gatty, incumbent at Hooton Roberts, a village between Doncaster and Rotherham.

Paul's research continued unabated and a later publication 'Under the Rose' documents the extensive and eclectic seasonal dance traditions of his native county of Yorkshire.

In 2020 Paul and Liz were awarded the Gold Badge of the English Folk Dance Song and Song Society.

Rhian Davies

Although Ralph Vaughan Williams acknowledged his paternal family heritage in compositions like 'Household Music' and the 'Three Preludes (Founded on Welsh Hymn Tunes)', his Welsh folksong arrangements for unaccompanied mixed voices are virtually unknown. Researching the scores that survive in the Choir Room at Gregynog Hall, near Newtown in Powys, has revealed a significant narrative which this illustrated presentation explores.

Gwendoline and Margaret Davies who owned Gregynog, 1920-63, were founder members of the Welsh Folk-Song Society, collecting with a phonograph and offering Eisteddfod prizes to encourage others to do the same. They also founded the Gregynog Choir in which they sang alongside their estate workers, directed by Adrian Boult and Henry Walford Davies. One advertisement for a new member of staff is reputed to have read 'Gardener wanted, tenor preferred'.

The sisters commissioned Vaughan Williams and Gustav Holst to arrange traditional Welsh melodies for the Choir and both composers collaborated closely with Dora Herbert Jones, Gwendoline's personal secretary and the leading Welsh folksinger of her generation, as Vaughan Williams recalled:

Mrs Herbert Jones spent the aft. with us the other day - & we both liked her enormously - she just sat in a chair after lunch & sang & talked and told us her whole life history. I've been invited to Gregynogg(?) - & am ½ inclined to go.

He duly visited in April 1932 and presented his hostesses with 'Tros y môr' [Over the sea] and 'Can mlynedd i 'nawr' [A hundred years hence]. Other repertoire heard at Gregynog during the 1920s and '30s included 'The Shepherds of the Delectable Mountains', 'Mass in G minor', 'A Sea Symphony', 'The Lark Ascending', and 'Benedicite' conducted by the composer: an astonishing cluster of performances at a private Music Room in rural mid Wales.

Rhian Davies studied at Aberystwyth, Oxford and Bangor Universities and through Visiting Fellowships to The Lilly Library, Harry Ransom Humanities Research Center, and National Library of Australia. Her programming, publications and television documentaries have restored several composers to the repertoire, and her pictorial biography of Morfydd Owen, 'Never So Pure a Sight', continues to inspire performances worldwide, notably 'Nocturne' at the BBC Proms.

Bangor University awarded Rhian an Honorary Fellowship in 2019 to recognise her advocacy for Welsh music as a writer and broadcaster, and as Artistic Director of the Gregynog Festival since 2006. Her most recent research, a collaboration with Peter Lord called 'The Art of Music: Branding the Welsh Nation', is published by Parthian Books in November.

Caroline Davison

In his 'Musical Autobiography' Vaughan Williams remembered two significant moments when he became aware of folk music: hearing 'Dives and Lazarus' in 1893; and a distant memory of singing 'The Cherry Tree Carol' as a child. During 1902-1904 he lectured on 'The History of the Folk Song', collected his first song, and joined the Folk-Song Society committee. Although this series of events in his folk song collecting career are well-known, the personal relationships that led to these turning points remain largely unexamined.

This paper addresses the overlooked but essential roles of three women who facilitated Vaughan Williams' involvement in folk song collecting. It argues that without the early influence of his childhood neighbour, Lucy Broadwood; the support of his first wife, Adeline Fisher; or the inspiration of the aunt who introduced him to 'The Cherry Tree Carol', it is not certain that folk song collecting would have become his passion.

Despite a growing body of literature on Vaughan Williams and his music over the last three decades, discussions on his childhood and early adult life have largely been confined to reiterations of material included in the personal and musical biographies of 1964, written by his second wife, Ursula, and Michael Kennedy respectively. Through this lens, the role of Broadwood as mentor is largely unacknowledged, the aunt's contribution remains unexplored, and Adeline is routinely characterised as a difficult woman who inhibited his career. Using material from letters, diaries, Vaughan Williams' published writing and other contemporary articles, this paper reinvestigates these early relationships, and constructs a narrative in which the advocacy of the three women is seen to be instrumental in advancing the composer's profound engagement with folk song collecting.

Caroline Davison is a musician and writer with a background in heritage/landscape conservation. Vaughan Williams' song collecting, particularly in Norfolk, was the focus of her MA in Biography and Creative Non-Fiction (Distinction) at the University of East Anglia. Her book 'The Captain's Apprentice': Ralph Vaughan Williams and the Story of a Folk Song (Chatto & Windus, August 2022) is the culmination of ten years of her ever-growing interest in the lives of the singers, the songs, and their influence on Vaughan Williams' career. Her blog project on the first year of Vaughan Williams' song collecting is at carolinedavison.substack.com

John Francis

John Francis is a Chartered Accountant (now retired) who has been Treasurer of The Ralph Vaughan Williams Society for the past 25 years. He currently runs the Society's recording subsidiary, Albion Records, which has released more than a dozen CD albums in the year or so leading up to the composer's 150th anniversary this year. These include the complete folk song settings of Vaughan Williams on four albums. John's specialist field of research is newspaper cuttings documenting Vaughan Williams' contemporary reception, but his liner notes for the folk songs, recorded during the 2020 lockdown, relied heavily on online sources including the Vaughan Williams Memorial Library.

Sean Goddard and Chris Jewell

In a letter to Charles Kennedy Scott, Ralph Vaughan Williams wrote: 'You must understand that I know nothing about Folk-dance, but I daresay I could do some patter between the dances'.

In May 1930, Ralph Vaughan Williams conducted the National Folk Dance Orchestra for eight folk dances in the Columbia Records recording studios in London, which were subsequently issued on the Columbia record label¹. All the dances were taken from the Playford collections with the dance instructions transcribed, and the music arranged by Cecil Sharp earlier in the twentieth century.

The National Folk Dance Orchestra recorded a total of thirty dances between February 1930 and December 1935. Their earlier recordings were conducted by Stanford Robinson, and the later ones by Arnold Foster

This presentation will consider the following:

- Why was Ralph Vaughan Williams asked to conduct for these recordings, given he acknowledged he knew nothing, or very little about folk dance?
- We will put these recordings in context:
 - Why were these specific dances recorded in 1930?
 - What was the dancing style suggested by these particular recordings?
- Looking forward from 1930, did these recordings have any influence on future recordings of these dances?

Sean Goddard is best known in Sussex as a Barn and folk dance caller, a member of the Chanctonbury Ring Morris Men and the leader of a small Barn dance band. Likewise, he has a growing reputation for producing small scale evidence-based articles concerning the development of folk related activities in his native Sussex. Sean is enrolled on a PhD programme at the University of Sussex researching historical English folk dance recordings (78rpm records) and how they supported the folk dance repertoire of EFDSS between 1909 and 1960.

Sean and Chris Jewell have been friends since childhood, when they were members of the Keymer Folk Dance Club, just a few miles north of Brighton. Fifty years later, Sean is now their chair. Sean is the Collection Services Librarian at the University of Sussex Library.

Chris Jewell's parents first took him folk dancing at the age of 6, and he started playing for folk dancing after being inspired by seeing Brian Stone at Sidmouth festival in about 1968. Almost from that moment on he has regularly played and called for both EFDSS and ceilidh dances and all over the UK and Europe. He has been a musician for Folk Camps from the age of 18 and has continued as musician or leader for Folk Camps ever since. Recently, Chris published a tune book called 'The Unexpected Polka' that he compiled with Alastair Gavin. He usually plays melodeon, fiddle or guitar and is a piano tuner in North Devon where he lives with his wife Kerstin. Chris is currently the chairman of Bideford Folk Dance Club.

After a pause of over 25 years, Sean and Chris are now collaborating again as a folk dance caller and musician. We are open for bookings, and we could come to your club or festival and teach all these dances at the different speeds to see which people prefer.

Parker T. Gordon (University of St Andrews)

This paper examines the music Vaughan Williams wrote and arranged for C20th historical pageants. Vaughan Williams represents a unique example of a British composer who wrote for pageants and was involved in their production across the first half of the C20th. Despite his continued presence throughout 50 years of the genre's popularity, Vaughan Williams' pageant music has remained largely overlooked. Pageant music was often regarded as occasional music, rarely intended for publication or considered for concert repertory, so this neglect is not unconventional, but it does reflect a dismissal of pageant music as less worthy of scholarship, performance, and recording.

I aim to bring Vaughan Williams' pageant music back into the conversation. Including the better-known collaborations with E. M. Forster and Tom Harrison, 'The Pageant of Abinger' (1934) and 'England's Pleasant Land' (1938), this paper addresses other pageants that Vaughan Williams wrote for: 'The Pageant of London' (1911), 'The Thames Peace Pageant' (1919), and 'Music for the People' (1939). Some of these pageants have been addressed in musicological scholarship, but Vaughan Williams' contribution to The Thames Peace Pageant has been overlooked entirely and is not included in Michael Kennedy's Catalogue.

Drawing upon manuscript sources at the British Library and Surrey History Centre, I will also show some of the folksong adaptations Vaughan Williams incorporated into his pageant music and how he connected this music to the action of the pageant. Building upon the scholarship of Eric Saylor, I argue that Vaughan Williams' music for pageants reflects an important part of his influence upon local institutions such as the Dorking Preservation Society but also upon other pageant composers.

Parker T. Gordon completed his PhD in English at the University of St Andrews, writing a thesis about the writers and composers of 20th-century pageants, which won the University's Samuel Rutherford Thesis Prize. His research appears in *ELH* (2022), *The T. S. Eliot Studies Annual* (2022), and *Historical Pageants: Local History Study Guide* (2020). In addition to researching and writing about 20th-century literature and music, Parker enjoys performing and acted in the pageant 'London's Turbulent Son' in June 2022. A musician by training, Parker has lectured about, arranged, and performed pageant music by Ralph Vaughan Williams and Martin Shaw, and gave a recital at Cecil Sharp House as part of its Pageant Study Day in August 2021.

Martin Graebe

In October 1902 Ralph Vaughan Williams gave the first of six lectures in a series, 'The History of Folk Song', in Bournemouth. He had prepared these lectures with the assistance of Lucy Broadwood. On one of his visits he met Mrs Katherine Chidell and noted the tunes of six songs from her, which he shared with Broadwood. He noted that when Mrs Chidell was young, she had lived in Lyme Regis and that it was there, in 1850, that she had learned some of the songs from a Mrs Waring.

Mrs Catherine Waring (née Rankin) was the mother of Sister Emma who sang for Cecil Sharp, and of Lady Eleanor Lethbridge who gave songs to Baring-Gould. Lucy Broadwood followed up his discovery by contacting members of the family, providing the evidence for a legacy of song running through several generations. A further contact with Vaughan Williams from another family member, Mrs Nyanza Johnston, in 1926 expanded the chain to a later generation.

Though Vaughan Williams' 1902 experience was not the epiphany that he would undergo at Ingrave a year later, it opened up a trail of discovery that led to a remarkable family with a history of singing that spanned five generations.

Martin Graebe is an independent researcher, writer, and singer, who has studied and written about a number of aspects of traditional song. His book 'As I Walked Out; Sabine Baring-Gould and the Search for the Folk Songs of Devon and Cornwall' (Signal Books, 2017) has received both the Katharine Briggs Folklore Award and the W. G. Hoskins Prize. More recently he has turned his attention to the work of the Wiltshire song collector Alfred Williams, and his book, 'The Forgotten Songs of the Upper Thames, Folk Songs from the Alfred Williams Collection' was published by the Ballad Partners in 2021.

Don Niles (Institute of Papua New Guinea Studies)

In addition to his many other accomplishments, it is perhaps not well known that Ralph Vaughan Williams served from 1947 until his death in 1958 as the first president of the International Folk Music Council (IFMC), now known as the International Council for Traditional Music. While Vaughan Williams certainly had great interest in the subject of folk music, he was a rather reluctant IFMC president and seems to have taken on this role because of the long mutual friendship with the founding secretary of the Council, Maud Karpeles.

Aside from the conference at which the Council was founded and one that took place in London, Vaughan Williams never attended any of the annual IFMC conferences that took place in other parts of Europe or the US, and he seemingly contributed little to Council matters. Yet, the importance of his presidency to the early years of the Council's existence was essential to its establishment as a legitimate scholarly society and its growth during this period.

My paper will explore Vaughan Williams' role in the first decade of the Council, and how his relationship with Karpeles was the essential ingredient maintaining his involvement with it during the last decade of his own life.

Don Niles is the director and an ethnomusicologist at the Institute of Papua New Guinea Studies. He researches and publishes on many types of music and dance in Papua New Guinea, including traditional, popular, and Christian forms. He is currently a vice president of the International Council for Traditional Music and former editor of its journal, the Yearbook for Traditional Music. He is also honorary associate professor at the Australian National University. In 2016, he was honoured to be invested as an officer in Papua New Guinea's Order of Logohu.

Julian Onderdonk (West Chester University of Pennsylvania)

'There is a good deal of loose thinking about folk-song and dance "belonging to the people"'. So begins a March 1936 memorandum that Vaughan Williams sent to the Executive Committee of the English Folk Dance and Song Society. The memo, which the composer requested to be placed in the Minutes, was occasioned by Novello & Co.'s decision to join the Performing Rights Society, the ramifications of which would eventually lead to efforts to break Cecil Sharp's monopoly on copyrighted materials used by EFDSS. Vaughan Williams' memo roundly rejects

the rumblings against Sharp, on the grounds that musical expertise and artistic insight is always needed to find, transcribe, and generally make known to the public material that is a distinct ‘national asset’.

Vaughan Williams’ attitude towards copyright is a familiar one (it was in fact shared by all Committee members, in principle) and has long been a source of ethical controversy among scholars of the Folk Revival who object to the ‘expropriation’ of worker’s culture by those above them in the social hierarchy. This paper concedes the argument but also problematizes it by contextualizing the practice in the emergence of a viable music industry in late-Victorian and Edwardian Britain. Here, copyright was an incentive for delivering folk music, via arrangements for domestic and school use as well as for civic occasions, to a large and expanding amateur music market that, by 1900, directly and indirectly employed upwards of 40,000 music professionals in England alone. That market supported millions, many of them from the working classes, in their efforts to express themselves through community music-making, besides generating cultural—that is, economic—demand for modern-day English composers determined to forge a national style. For Vaughan Williams, amateur and national music were inseparable concepts and folk song a necessary ingredient in both. These factors complicate the case against the original copyright offense, and arguably mitigate an even larger one—that of the Revival’s ‘mediating purpose’. Revivalists did indeed seek to transfer a ‘national asset’ from one social group to another and so culturally enrich as wide a population as possible. Copyright law was an integral and inevitable part of their success.

***Julian Onderdonk** is a music historian specializing in nineteenth- and twentieth-century British music and society. The music of Ralph Vaughan Williams is at the center of his research interests. Early experience as a boy chorister at St. Thomas’s, Fifth Avenue inspired a life-long enthusiasm for Vaughan Williams’ music, and a year’s Fulbright scholarship in London (1992-3) led to work on the composer’s folksong collecting and hymn-tune arrangements. His essays have appeared in ‘Folk Music Journal’, ‘English Dance and Song’, ‘Current Musicology’, The Music Library Association’s ‘Notes’, ‘The RVW Society Journal’, ‘Vaughan Williams Studies’ (1996), *Vaughan Williams Essays* (2003), ‘Strengthen for Service: 100 Years of the English Hymnal’ (2006), and ‘The Canterbury Dictionary of Hymnology’ (2013) and the ‘Cambridge Companion to Vaughan Williams’ (2013). He has taught at New York University, St. Francis University (Pa.), the Pennsylvania State University system and Williams College, and is now Professor of Music History at West Chester University of Pennsylvania.*

Katie Palmer Heathman

One of the elements Vaughan Williams looked for to prove a country had a thriving musical life was that the ‘music in their churches was worthy of the liturgies performed there.’ Music was not something only to be listened to, but a shared activity to take part in. He wanted to encourage everyone to play an active role in music in everyday life, and he also wanted to bring folk song ‘once more to the mouths of the people.’ By taking on the musical editorship of ‘The English Hymnal’ (1906), Vaughan Williams combined these aims. He adapted folk song tunes for use as hymns, creating quality musical settings for communal singing and bringing folk song into the lives of ordinary people. This paper will look closely at some of these adaptations. It will also explore Vaughan Williams’ his work on the hymnal alongside the Christian socialism of its editor, Percy Dearmer.

***Katie Palmer Heathman** is an independent scholar working on the idea of folk song and dance in nineteenth- and twentieth-century culture. She is particularly interested in the conjunction of folk revivalism with political movements, especially Christian socialism. Katie was awarded her PhD by the University of Leicester in 2016. Her latest chapter, examining the Shepherds’ Plays of Charles Marson, was published in the Routledge Companion to English Folk Performance in 2021. A chapter on folk songs and Christian socialism in *The English Hymnal* is forthcoming in *Vaughan Williams in Context* (Cambridge, 2022).*

Steve Roud

***Steve Roud** is a retired local studies librarian and now a freelance writer and researcher specialising in the history of traditional song and street literature. He is the compiler of online databases including the Folk Song Index and the Broadside Index, and his books include *Folk Song in England* and *The New Penguin Book of English Folk Songs* (with Julia Bishop).*

Irene Shettle

In December 1903 and May 1904 Vaughan Williams met two elderly agricultural labourers, Henry Garman and Isaac Longhurst in the hamlet of Broadmoor, and the village of Forest Green in Surrey respectively, and collected a number of songs from them on each occasion. This presentation considers the potential reasons for the locations of those meetings, with reference to published details of some early steps in song collecting as a schoolboy, and a family link with one of the singers, Isaac Longhurst. Consideration is also given to earlier links between Henry Garman and the Broadwood family.

Some detail will be given of Vaughan Williams' opinion of the work and influence of the Rev John Broadwood, and also of the Broadwood family's association with local singers, together with mention of Lucy Broadwood's influence, association and work with Vaughan Williams in both the classical and traditional music fields. Two of the songs sung by Garman in December will be discussed, *The Ploughboy's Dream* and *The Health Song*, together with a look at brief details of the life of Henry Garman the singer.

Irene Shettle has had an interest in traditional folksong from an early age and has been singing for most of her life. Although singing folk songs for pleasure in private for many years, she only began performing them in public in the late 1980s and is still making up for lost time. She has been a resident singer at Guildford's Music Institute Folk Club since it began in 2005, and in the last twenty years has also performed at folk festivals and clubs elsewhere in England. While continuing her singing, since the early 2000s her research into the life and work of the Victorian folksong collector and researcher, Lucy Broadwood, has led her to the presentation of talks and shows about Lucy's life and work and her relationship with her fellow song collectors for festivals, clubs, arts venues and local societies and she has also been interviewed on TV and radio. More recently, thanks to a serendipitous outside enquiry, she has been engaged in research into Ralph Vaughan Williams' encounter in December 1903 with a Surrey agricultural labourer, Henry Garman, which has led to further talks about Henry and the collectors he encountered to local Surrey organisations, and to a short interview about Henry with Lucy Worsley featured in the BBC TV programme 'Lucy Worsley's Christmas Carol Odyssey', first broadcast at Christmas 2019.

Matthew Simons (De Montfort University)

Beloved by many generations as the archetypal English composer, Vaughan Williams and his music maintain a central position in our national consciousness. His best known piece, 'The Lark Ascending', has topped the annual 'Classic FM Hall of Fame' listings twelve times. This enduring appeal has been met with the irritation of snobs who frown at its popularity, which they ascribe to nostalgia for 'an Arcadia that perhaps never was'. Writing for *The New Statesman*, Matthew Gilley recently described Vaughan Williams' music as representative of a kind of 'toothless, pastiche Englishness', based on a 'narrow, exclusive vision'.

However, the composer's own attitudes towards 'national' music — and nationalism more generally — were far more nuanced than many critics and commentators tend to believe. In an article of 1912, Vaughan Williams articulated his understanding of the relationship between the universal and the local, stating that if music 'is to be of any value it must grow out of the very life of [the composer], the community in which he lives, the nation to which he belongs'. This is indicative not of an insular and elitist attitude, but one which acknowledges the importance of community and everyday experience in the construction of national identity. In this way, the local and the particular are perceived as building blocks in the international and the universal.

This paper will examine Vaughan Williams' binocular view of the national and the international with particular reference to his involvement in the folk revival. In doing so, it will comment on wider debates concerning the relationship between English folk music and national identity.

*Matthew Simons is Associate Lecturer in History at De Montfort University, Leicester. His PhD (De Montfort University 2019) focussed on the interwar morris dance revival and contemporary notions and expressions of Englishness. Matthew has recently contributed chapters to *The Routledge Companion to English Folk Performance and Folklore and Nation in Britain and Ireland* (both 2021). He is an Associate Fellow of the Royal Historical Society, and a member of the Folk Music Journal Editorial Board.*

RECITAL: SATURDAY, 11.30AM

Gwilym Bowen *tenor*

Johnny Herford *baritone*

William Vann *piano*

with an introduction by **John Francis**

From the Eastern Counties

Bushes and Briars (*Essex*)

As I walked out (*Essex*)

The Captain's Apprentice (*Norfolk*)

On Board a Ninety-Eight (*Norfolk*)

Spanish Ladies (*Norfolk*)

From Sussex

The Jolly Ploughboy

Lovely Joan

The Pretty Ploughboy

Rolling in the Dew

The Turtle Dove

From abroad

The Rich Old Lady (*Southern Appalachian Mountains*)

Der Morgenstern

L'Amour de Moy

The Bloody Gardener (*Newfoundland*)

The Cuckoo (*Newfoundland*)

The folk song influence in Vaughan Williams' own songs

Whither must I wander? (*Songs of Travel*)

The Sky Above the Roof

It was a lover

Dirge for Fidele

Linden Lea

Gwilym Bowen (*Tenor*)

Acclaimed for the clarity and beauty of his singing and dynamic stage presence, Gwilym Bowen performs internationally with orchestras and ensembles of the highest calibre. 2021-22 includes Bach in the San Francisco Bay Area with Philharmonia Baroque, a role debut as Flute in Britten's *A Midsummer Night's Dream* for Opéra de Lille, returning to BBC National Orchestra of Wales as Evangelist for Bach's *Matthäus-Passion*, debuts with the Warsaw Philharmonic and Norske Blåseensemble, and returning to Concerto Copenhagen and the Academy of Ancient Music.

With repertoire ranging from the Baroque to the contemporary, with a specialist interest in Bach, Monteverdi and Handel his operatic highlights include Valletto *L'incoronazione di Poppea* for Angers-Nantes Opéra; Eurimaco/*Giove Il ritorno d'Ulisse in Patria* and Snout *A Midsummer Night's Dream* at The Grange Festival; Damon Acis and Galatea and multiple roles in *Poppea* and *Ulisse* with Academy of Ancient Music at the Barbican, the Ateneul Roman in Bucharest and Scuola Grande di San Rocco in Venice; Sylph in Rameau *Zaïs* with the Orchestra of the Age of Enlightenment at Queen Elizabeth Hall and *Father in Hesse's Piramo e Tisbe* with The Mozartists. Opera roles have also included Tom Rakewell in *The Rake's Progress* and Pelléas in *Pelléas et Mélisande*

In concert, Gwilym has sung Evangelist in the St John Passion with John Butt and BBC National Orchestra of Wales, and the St Matthew Passion for De Nederlandse Bachvereniging and Auckland Philharmonia, Bach cantatas with Masaaki Suzuki at Lincoln Center; Monteverdi and Schütz with the Dunedin Consort; Christmas Oratorio across Australia with Richard Tognetti and the Australian Chamber Orchestra, and with the Orchestra of the Age of Enlightenment; *Das Lied von der Erde* with the City of London Sinfonia; Ernst Wilhelm Wolf's *Passionsoratorium* with Die Kölner Akademie; *Messiah* with the Seattle Symphony Orchestra, West Australian Symphony Orchestra, Adelaide Symphony Orchestra, Hanover Band and the City of Birmingham Symphony Orchestra; and Bach Mass in B Minor with the OAE at St John's, Smith Square. His recordings include the St John Passion arias with De Nederlandse Bachvereniging and in a world-first Welsh language translation, Mass in B Minor with the Choir of Trinity College, Cambridge and OAE for Hyperion, *Petrus* in Handel's *Brockes-passion* with AAM and Concerto Copenhagen, and the world premiere recording of Dussek's *Messe solemnelle*.

Born in Hereford, Gwilym was a choral scholar at Trinity College, Cambridge, graduating with double-First Class honours in Music, before studying at the Royal Academy of Music.

Johnny Herford (*Baritone*)

Johnny Herford performs in opera, song and oratorio, and has won prizes at the Kathleen Ferrier Competition and the Wigmore Hall International Song Competition. He was recently made Associate of the Royal Academy of Music.

In 2014, Johnny was chosen by Philip Glass to create the role of Josef K in his opera, *The Trial*, in a collaboration between Music Theatre Wales and the Royal Opera House. In recognition of his performance, Johnny was nominated for the Welsh Theatre Award for Best Male Performance in an Opera. He returned to Music Theatre Wales for Peter Eötvös' *The Golden Dragon*, and Pascal Dusapin's *Passion*.

He made his US debut for Opera Philadelphia in Philip Venables' new opera *Denis and Katya*, which he reprised for its European premiere at the Southbank Centre and around Wales, and appeared at Opera di Roma in Deborah Warner's award-winning production of *Billy Budd*. Other performances have been for ENO, Scottish Opera, the Opéra National de Lorraine in Nancy, Opera North, Opéra de Dijon, Theater Magdeburg, and the Philharmonia Orchestra.

He features on various recordings, including "The Trial" by Philip Glass, the Vaughan Williams discs "Purer than Pearl" and "Pan's Anniversary", Fauré with the Orchestra of St John's, and contemporary English songs for Navona Records and Divine Art Recordings.

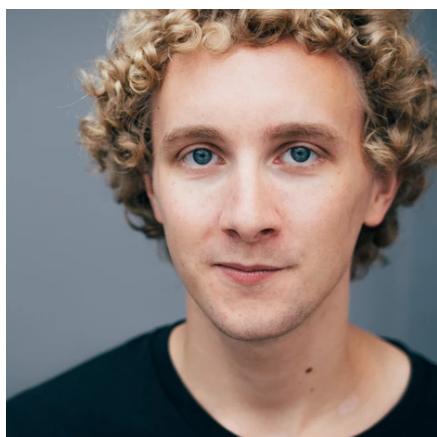
William Vann (*Piano*)

A multiple-prize winning and critically acclaimed conductor and accompanist, William Vann is equally at home on the podium or at the piano. Gramophone's review of his 2020 recording of folk song settings by Ralph Vaughan Williams noted: "William Vann's stylist and responsive support is a delight throughout"; his recent revival of Hubert Parry's oratorio *Judith* at Royal Festival Hall "was an unalloyed triumph for William Vann...he had complete command of the score and evident belief in the music" (Seen and Heard International).

Born in Bedford, he was a Chorister at King's College, Cambridge and a Music Scholar at Bedford School. He subsequently read law and took up a choral scholarship at Gonville and Caius College, Cambridge, where he was taught the piano by Peter Uppard, and studied piano accompaniment at the Royal Academy of Music with Malcolm Martineau and Colin Stone.

His prizes for piano accompaniment include the Wigmore Song Competition Jean Meikle Prize for a Duo (with Johnny Herford), the Gerald Moore award and the Royal Overseas League Accompanists' Award. His extensive discography includes recordings for Albion, Champs Hill, Chandos, Delphian, Etcetera, Navona and SOMM with artists including Mary Bevan, Jack Liebeck, Nicky Spence, Kitty Whately, Roderick Williams, Britten Sinfonia and the London Mozart Players.

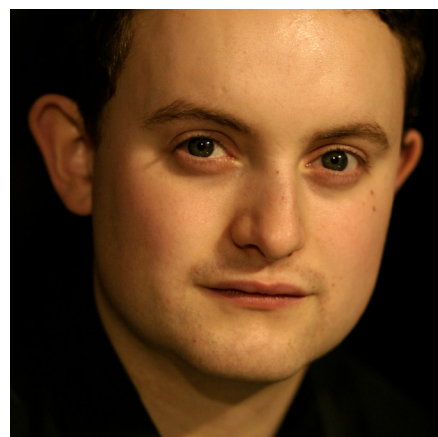
He is the Director of Music at the Royal Hospital, Chelsea, an Associate of the RAM, a Fellow of the Royal College of Organists, a Trustee of the Ralph Vaughan Williams Society, a Samling Artist, a Freeman of the Worshipful Company of Musicians, the Co-Chairman of Kensington and Chelsea Music Society, the Artistic Director of Bedford Music Club, a conductor and vocal coach at the Dartington and Oxenford International Summer Schools and the founder and Artistic Director of the London English Song Festival.



Gwilym Bowen



Johnny Herford



William Vann

2 (1) Sung by Mr Pottipher - (alouner?) about 70. Dec 4th 1903
at Ingrave near Brentwood Essex

Bushes and Briars (also sung to melody of the Wagon Train)
(a) ~~Wagon of the Wagon Train~~ Bushes & Briars
Lento

Thump bushes and thump briars? Lately took my way all far to
hear (me) small birds sing and the parrots - skip and play all in

of late
down by the stream

Vaughan Williams' manuscript of Bushes and Briars, sung to him by Charles Potiphar in Ingrave, 1903



1952, Ralph Vaughan Williams colour photo taken 'at request of Percy Grainger'



Vaughan Williams (right) walking with Gustav Holst, 1921

HELP US TO STAND UP FOR FOLK!

This conference is presented by the English Folk Dance and Song Society, Registered Charity no.305999.

Earlier this month we were informed by Arts Council England that their annual funding for our activities will be reduced by 32% from April 2023. The cut is £140,000 per year. When inflation is running at around 10%, this amounts to a huge cut in real terms.

We are the only national organisation championing folk music and dance for all – researchers, grass roots, community, professional, educators, youth and more. We passionately believe in providing access for everyone in England to the rich cultural heritage of our folk arts.

As a result of the Arts Council's decision to reduce their support for folk, we will be urgently reviewing our current business model. We hope to fill some of the gap by increasing our commercial hires and other new development strategies. But right now, we need some immediate as well as long term financial assistance.

So, we are asking for your help. Can you help us towards replacing this lost income? **Can you support us in championing the folk arts at the very centre of England's cultural life? efdss.org/donate**

BROADSIDE DAY 2023

Call for Papers: BROADSIDE DAY Saturday 11th February 2023

One-day conference – in-person and online

Cecil Sharp House, 2 Regents Park Road, London NW1 7AY

For more than 20 years, the annual BROADSIDE DAY, organised jointly by the Traditional Song Forum and EFDSS, has been the gathering place for people interested in street literature and cheap print – broadsides, chapbooks, prints, tracts, penny histories, woodcuts, and so on.

We would therefore be pleased to receive submissions for 20-minute papers on any aspect of cheap print and street literature. Please send a title, short abstract and short biography to Steve Roud (steveroud@gmail.com)

Closing date 7th December 2022.

Most of our papers are concerned with British and Ireland, or English-language print traditions elsewhere, but we always have one or two from further afield, so we would welcome submissions from other places.

Contributors might like to know that many previous Broadside Day papers have been published by the Ballad Partners (theballadpartners.co.uk)

Booking for the Broadside Day will open soon at efdss.org

LIBRARY LECTURES 2023

In 2023 we return to in-person presentations, with live streaming for anyone who is not able to travel to Cecil Sharp House.

Per lecture: £8 in-person | £4 online

All four lectures: £28 in-person | £14 online

Booking opens soon at efdss.org

John Clare as violinist and collector of folk melodies by Eugenia Russell
Wednesday 18 January | 7.30pm

The poet John Clare (1793–1864) was also a musician and collector of folk melodies. Connecting with the music, dance and song of his village, his journals document the cultural goings on of his life and times. Clare's literary personality is formed by this living tradition, and cannot be fully appreciated without it – the folk muse was the starting point for several of his poems. This talk will be illustrated by live musical examples.

Eugenia Russell is a Greek-born classical musician, historian and writer with particular interests in early music, chamber music and folksong.

Harmer Fecit: the Songs and Dances in Sylvan Harmer's Song Book (1818–1821) by Sean Goddard
Wednesday 15 February | 7.30pm

In 2021 Sean completed a MA at the University of Brighton on the History of English Folk Dancing using one gem of the Vaughan Williams Memorial Library: The Sylvan Harmer Song Book. This small handwritten book was compiled around 1820 and gives a glimpse into the songs and dances being performed in rural Sussex. This lecture considers the purpose of the book, and the possible origins of its 11 songs and 23 dances.

Sean Goddard is a dance caller, dance band leader, morris dancer, and PhD researcher of historical English folk dance recordings.

How to sing in the street by Oskar Cox Jensen
Wednesday 15 March | 7.30pm

This lecture explores what it meant to sing on the streets of London and beyond in centuries past. Drawing on first-hand accounts of street singers, Oskar explores the art and adventures of the ballad-singer, the challenges they faced, the techniques they used, and the hidden musical histories their stories reveal. Songs will be sung, with ample opportunity to join in. Join us for new sense of history, and maybe a new side to your own singing too!

Oskar Jensen is a NUAcT Fellow in Music at Newcastle University and a BBC New Generation Thinker.

Distant Cousins: Cornish Christmas Carols in South Australia by Kate Neale
Wednesday 19 April | 7.30pm

'Wherever there's a hole in the ground, you're sure to find a Cornishman at the bottom of it, digging for metal'. And also, according to some, singing carols! The 19th century saw a sustained migration of Cornish miners to new mines across the world, and their traditions often continued under new skies. This lecture will trace how a new branch of Cornish carol repertoire flourished in Australia during the 19th and 20th centuries.

Dr Kate Neale's AHRC-funded PhD research examined the transfer of Cornish Christmas carol traditions to California and South Australia.



Ralph Vaughan Williams, 1903