

Chapter 1 : Ralph Vaughan Williams | Biography, Albums, Streaming Links | AllMusic

Ralph Vaughan Williams OM (*/ r eɪˈf v eɪˈwɪlj ə m / (listen)*; 12 October - 26 August) was an English composer. His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years.

He composed his first work at the age of six and learned the piano, organ and violin as a child. In he went to Charterhouse, transferring to the viola with great pleasure, where some of his music was performed at a school concert, and from there to the Royal College of Music to study composition with Parry. After two years he went up to Trinity College , Cambridge, to read history and music. He returned to the college in as a pupil of Stanford and began his lifelong friendship with another student, Gustav Holst. At the turn of the century Vaughan Williams was known only as composer of a few songs, although one of them, Linden Lea, soon became a favourite with singers, and the Stevenson cycle Songs of Travel earned him a bigger reputation. From he was deeply involved in collecting English folk songs. From to he also edited the music of The English Hymnal, himself providing several memorable tunes. Although a short setting of Whitman, Toward the Unknown Region, was well received at the Leeds Festival , Vaughan Williams was dissatisfied with his work and went for three months to Paris in for an intensive period of study with Ravel. So effective was this that on his return to England he began to write music of originality and power in an unmistakably individual style. By now he was the acknowledged leader of the post-Elgar generation. A London Symphony followed in , the year in which, although 42 years of age, he joined the Army, serving throughout the First World War in France and Salonika. On his return he gave expression to the emotional experience of the war not in an angry outburst but in the reflective yet ominous quietude of A Pastoral Symphony , sketched in France in and in reality an orchestral requiem. This was first performed in A year later he completed the short and incandescent oratorio Sancta Civitas , his own favourite among his choral works and a remarkable example of the concentrated power which his work had by now attained. The contrast between the lyrical charm of Hugh the Drover and the fierce blaze of Sancta Civitas is the contrast between pre- and post England, but the ballet Old King Cole of was a further lighthearted excursion into a seam mined from folk-song and dance. A Blake masque for dancing, Job, was written in and became acknowledged both as a concert hall masterpiece and a landmark in the history of British dancing. In , when he celebrated his 70th birthday, he was completing his Fifth Symphony, music which in its beneficence sounded to some listeners like a summing-up, a Nunc Dimittis. But Vaughan Williams was in no mood for farewells, for since he had been enjoying the novelty of composing film music. In addition he went to the United States to give lectures, continued to conduct at the annual Leith Hill Festival and elsewhere, and attended concerts, plays or operas almost every night of his life up to its sudden end on 26 August He personified the pioneering spirit of English music in the 20th century and was an inspiring encourager of the young. He refused all honours except the O.

Chapter 2 : Ralph Vaughan Williams- Bio, Albums, Pictures – Naxos Classical Music.

A Vaughan Williams Christmas. A collection of VW's carols and arrangements " The Chapel Choir of the Royal Hospital Chelsea is absolutely splendid here".

Great Uncle Charles thinks it took longer: He did not greatly like the piano, and was pleased to begin violin lessons the following year. He was generally happy there, although he was shocked to encounter for the first time social snobbery and political conservatism, which were rife among his fellow pupils. His academic and sporting achievements there were satisfactory, and the school encouraged his musical development. This softened into "a cheerful agnosticism", [11] and he continued to attend church regularly to avoid upsetting the family. His views on religion did not affect his love of the Authorised Version of the Bible , the beauty of which, in the words of Ursula Vaughan Williams in her biography of the composer, remained "one of his essential companions through life. After a compulsory course in harmony with Francis Edward Gladstone , professor of organ, counterpoint and harmony, he studied organ with Walter Parratt and composition with Hubert Parry. He idolised Parry, [13] and recalled in his Musical Autobiography Parry once said to me: We pupils of Parry have, if we have been wise, inherited from him the great English choral tradition, which Tallis passed on to Byrd , Byrd to Gibbons , Gibbons to Purcell , Purcell to Battishill and Greene , and they in their turn through the Wesleys, to Parry. He has passed on the torch to us and it is our duty to keep it alight. They were not convinced that he was talented enough to pursue a musical career, but feeling it would be wrong to prevent him from trying, they had allowed him to go to the RCM. Moore and Bertrand Russell , the historian G. Trevelyan and the musician Hugh Allen. She and Vaughan Williams grew close, and in June , after he had left Cambridge, they became engaged to be married. He graduated as Bachelor of Music in and Bachelor of Arts the following year. Relations between teacher and student were stormy. Stanford, who had been adventurous in his younger days, had grown deeply conservative; he clashed vigorously with his modern-minded pupil. Although the organ was not his preferred instrument, [n 6] the only post he ever held for an annual salary was as a church organist and choirmaster. He disliked the job, but working closely with a choir was valuable experience for his later undertakings. They honeymooned for several months in Berlin, where he studied with Max Bruch. There were no children of the marriage. From to he was music editor of a new hymn-book, The English Hymnal, of which he later said, "I now know that two years of close association with some of the best as well as some of the worst tunes in the world was a better musical education than any amount of sonatas and fugues". He had always been interested in them, and now followed the example of a recent generation of enthusiasts such as Cecil Sharp and Lucy Broadwood in going into the English countryside noting down and transcribing songs traditionally sung in various locations. Vaughan Williams incorporated some into his own compositions, and more generally was influenced by their prevailing modal forms. Instead, he was introduced by the critic and musicologist M. In the years between his return from Paris in and the outbreak of the First World War in , Vaughan Williams increasingly established himself as a figure in British music. For a rising composer it was important to receive performances at the big provincial music festivals, which generated publicity and royalties. The former wrote of the fantasia, "The work is wonderful because it seems to lift one into some unknown region of musical thought and feeling. Throughout its course one is never sure whether one is listening to something very old or very new". In the same year he wrote The Lark Ascending in its original form for violin and piano. Frogley writes of this period that Vaughan Williams was considerably older than most of his comrades, and "the back-breaking labour of dangerous night-time journeys through mud and rain must have been more than usually punishing". The continual noise of the guns damaged his hearing, and led to deafness in his later years. He revised some earlier pieces, and turned his attention to other musical activities. In he accepted an invitation from Hugh Allen, who had succeeded Parry as director, to teach composition at the RCM; he remained on the faculty of the college for the next twenty years. It was not until that he produced a major new composition, A Pastoral Symphony ; the work was given its first performance in London in May conducted by Adrian Boult and its American premiere in New York in December conducted by the composer. Kennedy lists forty works premiered during the decade, including the

Mass in G minor , the ballet Old King Cole , the operas Hugh the Drover and Sir John in Love and , the suite Flos Campi and the oratorio Sancta Civitas Vaughan Williams, who thought of himself as a complete Londoner, was sorry to leave the capital, but his wife was anxious to live in the country, and Dorking was within reasonably convenient reach of town. A Masque for Dancing and the Fourth Symphony surprised the public and critics. After his anti-war cantata *Dona nobis pacem* in he did not complete another work of substantial length until late in , when the first version of the Fifth Symphony was completed. Despite their both being married, and a four-decade age-gap, they fell in love almost from their first meeting; they maintained a secret love affair for more than a decade. Whether Adeline knew, or suspected, that Ursula and Vaughan Williams were lovers is uncertain, but the relations between the two women were of warm friendship throughout the years they knew each other. The critic Michael White suggests that Adeline "appears, in the most amicable way, to have adopted Ursula as her successor". Its serene tone contrasted with the stormy Fourth, and led some commentators to think it a symphonic valediction. William Glock wrote that it was "like the work of a distinguished poet who has nothing very new to say, but says it in exquisitely flowing language". He was a leading figure in the Society for the Promotion of New Music , [72] and in he set up and endowed the Vaughan Williams Trust to support young composers and promote new or neglected music. He received an enthusiastic welcome from large audiences, and was overwhelmed at the warmth of his reception. The seventhâ€”officially unnumbered, and titled *Sinfonia antartica* â€”divided opinion; the score is a reworking of music Vaughan Williams had written for the film *Scott of the Antarctic* , and some critics thought it not truly symphonic. On 19 September, at a crowded memorial service, his ashes were interred near the burial plots of Purcell and Stanford in the north choir aisle of Westminster Abbey. For the voice he composed songs, operas, and choral works ranging from simpler pieces suitable for amateurs to demanding works for professional choruses. His comparatively few chamber works are not among his better known compositions. In his analysis of the nine, Schwartz found it striking that no two of the symphonies are alike, either in structure or in mood. The first three movements are for orchestra alone; a wordless solo soprano or tenor voice is added in the finale. Despite the title the symphony draws little on the folk-songs beloved of the composer, and the pastoral landscape evoked is not a tranquil English scene, but the French countryside ravaged by war. Fearingâ€”wrongly as it turned outâ€”that the opera would never be completed, Vaughan Williams reworked some of the music already written for it into a new symphony. Despite the internal tensions caused by the deliberate conflict of modality in places, the work is generally serene in character, and was particularly well received for the comfort it gave at a time of all-out war. Many had seen the Fifth, composed when he was seventy, as a valedictory work, and the turbulent, troubled Sixth came as a shock. After violent orchestral clashes in the first movement, the obsessive ostinato of the second and the "diabolic" scherzo, the finale perplexed many listeners. Described as "one of the strangest journeys ever undertaken in music", [] it is marked *pianissimo* throughout its 10â€”minute duration. The work is in five movements, with wordless vocal lines for female chorus and solo soprano in the first and last movements. It is scored for a large orchestra, including three saxophones, a flugelhorn , and an enlarged percussion section. The mood is more sombre than that of the Eighth; Grove calls its mood "at once heroic and contemplative, defiant and wistfully absorbed". They include two of his most popular worksâ€”the *Fantasia on a Theme by Thomas Tallis* , revised , and *The Lark Ascending*, originally for violin and piano ; orchestrated Grove lists twenty-four pieces under the heading "Chamber and instrumental"; three are early, unpublished works. His two best known hymn tunes, both from c. The former include *Toward the Unknown Region* to words by Whitman composed â€” , *Five Tudor Portraits*, words by John Skelton , and the *Shakespearean Serenade to Music* in its alternative version for chorus and orchestra, Choral pieces with religious words include the oratorio *Sancta Civitas* â€” and the Christmas cantata *Hodie* In the composer said that of his choral works *Sancta Civitas* was his favourite.

Chapter 3 : Ralph Vaughan Williams - Simple English Wikipedia, the free encyclopedia

Ralph Vaughan Williams, (born October 12, , Down Ampney, Gloucestershire, Englandâ€”died August 26, , London, England), English composer in the first half of the 20th century, founder of the nationalist movement in English music.

Jump to navigation Jump to search Statue of Ralph Vaughan Williams Ralph Vaughan Williams 12 October 1872 – 26 August 1958 was a British composer and folksong-collector who, in the early 20th century, played a key part in the forming of a distinctively national style of English classical music. Quotes[edit] The duty of the words is to say just as much as the music has left unsaid and no more. We are often called inartistic because our art is unconscious. Our drama and poetry, like our laws and our constitution, have evolved by accident while we thought we were doing something else, and so it will be with music. The composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community – if we seek for art we shall not find it. Before going any further may we take it that the object of art is to obtain a partial revelation of that which is beyond human senses and human faculties – of that, in fact, which is spiritual? And that the means which we employ to induce this revelation are those very senses and faculties themselves? The art of music above all the other arts is the expression of the soul of a nation. National Music p. Perhaps when we have slain enough prophets future generations will begin to build their tombs. Said at rehearsals for the premiere of his Symphony No. The audience is requested not to refrain from talking during the overture. Otherwise they will know all the tunes before the opera begins. Note in the score to The Poisoned Kiss The attitude of foreign to English musicians is unsympathetic, self-opinionated and pedantic. They believe that their tradition is the only one this is specially true of the Viennese and that anything that is not in accordance with that tradition is "wrong" and arises from insular ignorance. Film composing is a splendid discipline, and I recommend a course of it to all composition teachers whose pupils are apt to be dawdling in their ideas, or whose every bar is sacred and must not be cut or altered. Film contains potentialities for the combination of all the arts such as Wagner never dreamt of. There [is] a feeling of recognition, as of meeting an old friend, which comes to us all in the face of great artistic experiences. I shall be being it. The Letters of Sylvia Townsend Warner p. It never seems to occur to people that a man might just want to write a piece of music. He reportedly said this to Roy Douglas regarding whether his Symphony No.

Chapter 4 : Ralph Vaughan Williams (composer) - Buy recordings | Presto Classical

Ralph Vaughan Williams, OM (1872-1958) was an influential English composer. Vaughan Williams was born on 12th October in Down Ampney, a village in the Cotswolds. After attending Charterhouse School and Trinity College, Cambridge, he became a student at the Royal College of Music; he later studied with Max Bruch in Berlin and Maurice Strakosky.

Early career[change change source] Vaughan Williams wanted to be a good composer , so he went abroad to study with famous composers like Max Bruch in Berlin and Maurice Ravel in Paris. Yet he knew that he must not simply imitate these composers, so he also studied English folk song. He became good friends with the composer Gustav Holst. The two men always showed one another the music they were writing so that they could help one another by offering criticism. In he wrote a work which became one of his best-known pieces of music: The piece is for a string orchestra divided into two sections. It uses a theme by the famous 16th century composer Tallis. He also wrote hymn tunes for the English Hymnal. Another lovely work is The Lark Ascending. This is a short work for solo violin and orchestra. The violin sounds like a skylark singing in the sky. In he wrote a short piece for flute , harp and string orchestra called Fantasia on Greensleeves which is based on the famous English Renaissance tune Greensleeves. Later works[change change source] During his long life Vaughan Williams wrote nine symphonies , works for the stage , songs , choral music and chamber music. In he wrote a famous piece called Serenade to Music for 16 solo singers and orchestra. It was one of several works he wrote inspired by Shakespeare. The words were from the play The Merchant of Venice. In his old age he became quite deaf. This was because of the noise of gunfire he had been exposed to when he was serving as a stretcher bearer in World War I. He loved the poetry of Housman and used some of the poems in a song cycle called On Wenlock Edge for tenor , piano and string quartet. His music always sounds English. He was born in the 19th century which was a time when people thought English musicians were not very good. Vaughan Williams and Edward Elgar who was a little older made people realise that it was possible for an Englishman to write beautiful, moving music.

Chapter 5 : Ralph Vaughan Williams - IMDb

Ralph Vaughan Williams was a central figure in the renaissance of English music that occurred in the first part of the 20th century. Read Full Biography Overview at

Chapter 6 : Ralph Vaughan Williams - Composer Biography, Facts and Music Compositions

Ralph Vaughan Williams (1872-1958), England Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra David Nolan, Leader London Philharmonic Orches.

Chapter 7 : Vaughan Williams - Composers - Classic FM

Ralph Vaughan Williams, Richard Huw Pritchard, Vernon Handley, Adrian Boult, Constantin Silvestri, Eric Banks, Charles Groves, Malcolm Sargent, John Barbirolli, Richard Hickox - Vaughan Williams: The Collector's Edition - 30 CDs - blog.quintoapp.com Music.

Chapter 8 : List of compositions by Ralph Vaughan Williams - Wikipedia

Ralph Vaughan Williams was perhaps the most important English composer of the 20th Century. His influence on the development of 20th Century music was immense. Benjamin Britten and numerous film composers (Jerry Goldsmith, etc.) owe a lot to him.

Chapter 9 : Ralph Vaughan Williams | British composer | blog.quintoapp.com

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