ABSTRACT

Title of Dissertation: THE LEGACY OF THE STUDENTS OF CHARLES VILLIERS STANFORD IN THE VIOLA REPERTOIRE

Kathryn V. Hougham, Doctor of Musical Arts, 2021

Dissertation Directed by: Professor Katherine Murdock
School of Music

Sir Charles Villiers Stanford is well known to British history, but poorly recognized by those outside of the British Isles. Irish born but a life-long loyalist, Stanford was passionate about his identity as a British gentleman. While home rule was constantly on the political agenda in Ireland, Stanford fully immersed himself into English life, first at the University of Cambridge, and later as a founding faculty member of the Royal College of Music, London. Stanford believed that the British need not copy the Germans in their music, but could develop their own talent and national identity of sound. Stanford's early career coincided with a boom in musical criticism, making the effort to create an English Musical Renaissance possible with the help of original music, highly trained musicians, and a blossoming force of literary critics to spread the word.

While musicologists debate the validity of the term “renaissance” in association with Stanford and Hubert Perry’s output of music, there is no denying that Stanford’s extended tenure at the Royal College of Music created an army of composers who were fertile soil for an explosion of viola repertoire in the twentieth century. This dissertation explores a small section of the output of Stanford’s students’ work for the viola. The first portion of this project features Stanford’s own hand, a clarinet sonata, which was inspired by the Brahms Clarinet Sonatas and similarly adapted for the viola under the approval of the composer. The recording features some lesser-known works of Stanford’s students, including works by Gordon Jacob, Frank Bridge, Herbert Howells, Ralph Vaughan Williams, and Rebecca Clarke. The recital features an unpublished Sonata by Edgar Bainton, Vaughan Williams’s *Four Hymns* for tenor, viola and piano, and *Morpheus* by Rebecca Clarke. It is my hope that through this plethora of artistic beauty, Stanford’s legacy in the viola canon will be elevated to reflect the tremendous impact he left on our repertoire.

THE LEGACY OF THE STUDENTS OF CHARLES VILLIERS STANFORD IN THE VIOLA REPERTOIRE

By

Kathryn V. Hougham

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2021

Advisory Committee:
Professor Katherine Murdock, Chair
Professor Daniel Foster
Professor Sarah Frisof
Professor Robert Gibson
Professor Andrew Baden, Dean's Representative

To my devoted husband, Ross, and to our child who walked part of this road with us-'till we meet again, little one.

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Introduction

I remember very vividly receiving the gift of Helen Callus's brand-new album, *Rebecca Clarke: A Portrait of the Viola*, at the age of 10 from my parents. As a young violist, I was enraptured by the idea of hearing the music of a female violist and female composers. The quintessentially English sound of Rebecca Clarke and Freda Swain on Callus's album merged with the admiration developed in my teenage years for the literary work of Jane Austen and C.S. Lewis. As my musical studies progressed, a deep affection for the Vaughan Williams *Phantasy Quintet* ensued, and my Anglophile status was cemented.

Violists often discuss the magical year of 1919 in our repertoire. It was the year that Paul Hindemith, Ernest Bloch, and Rebecca Clarke all produced pieces for the patroness Elizabeth Sprague Coolidge, who very rightly receives much praise for her contribution to the arts. But the vast viola repertoire from the early twentieth century had to grow from seeds sprouted long before Coolidge entered the musical scene. My curiosity led to the discovery that many of my greatest musical loves – that of Vaughan Williams, Howells, and Clarke – shared the same link in pedagogical lineage. Sir Charles Villiers Stanford, I discovered, was the common thread among an extraordinary number of composers of viola music. I am most indebted to C.V. Stanford biographer Jeremy Dibble of Durham University, who shared with me some of his research on Stanford's students. I was able to cross reference his compiled list of Stanford's students with the British Viola Society's list of British works written for viola and was stunned by the magnitude of Stanford's impact on our repertoire. It is my hope that this

research connects the dots for the musical community between the glory of our wonderful repertoire following Stanford's tutelage, and the wealth of little-known compositions.

It is important to note that the timeline of this dissertation encompasses a global pandemic. While researchers before me were able to hop on a plane to the United Kingdom and spend hours sifting through original manuscripts in the wonderful UK-university libraries, this moment in history finds the majority of academics confined to their homes. It is with deep gratitude that I am able to present this project with the works that were accessible during this time. I am deeply grateful to the Edgar Bainton Trust for their assistance in obtaining the unpublished score of the Bainton Sonata, to the Herbert Howells Society, the Royal College of Music Library, Sarah-Jane Bradley, Helen Callus, the Heritage Quay at the University of Huddersfield, the British Viola Society, and to Professor Jeremy Dibble at the University of Durham. Without their kindness and assistance, this project would have been impossible to complete under these most unusual circumstances.

Recording Project

Recorded on April 7, 2021 at McLean Presbyterian Church
Hilary Van Wagenen, *piano*
Jon Crocker*, recording engineer*

Sonata for Viola and Piano, op. 129 (1911) — Charles Villiers Stanford (1852-1924), Arr. H. Waldo Warner

I. Allegro moderato
II. Caoine
III. Allegretto grazioso

Two Pieces, H. 53 (1905) — Frank Bridge (1879-1941)

I. Pensiero
II. Allegretto (completed by Paul Hindmarsh in 1980)

Six Studies in English Folksong (1926) — Ralph Vaughan Williams (1872-1958)

I. Adagio
II. Andante sostenuto
III. Larghetto
IV. Lento
V. Andante Tranquillo
VI. Allegro vivace

Elegy, op. 15 (1917) — Herbert Howells (1892-1983)

Air and Dance (1957) — Gordon Jacob (1895-1984)

I. Adagio espressivo
II. Allegro vivace

I'll Bid My Heart Be Still (1944) — Rebecca Clarke (1886-1979)

Recital Program

The Students of C.V. Stanford

Kathryn Hougham, *viola*
Colin Doyle, tenor
Hilary Van Wagenen, *piano*

May 19, 2021, 7pm.
McLean Presbyterian Church

Sonata for Viola and Piano (1922) — Edgar Bainton (1880-1856)

I. Allegro Moderato
II. Allegretto con moto
III. Adagio non troppo, maestoso

INTERMISSION

Morpheus (1918) — Rebecca Clarke (1886-1979)

Four Hymns for Viola, Tenor and Piano (1920) — Ralph Vaughan Williams (1872-1958)

I. Lord! Come Away!
II. Who is this fair one?
III. Come Love Come Lord
IV. Evening Hymn

Colin Doyle, *tenor*

Chapter 1: Recording Program Notes

Charles Villiers Stanford 1852-1924
Sonata for Viola and Piano, op. 129 (1911)

Charles Villiers Stanford, an Irish born composer, pianist, and organist, was one of the founders of the 'English Musical Renaissance,' a movement that some critics and musicologists argue took place in England from the late nineteenth to early twentieth century.[1] As one of the core founders of the Royal College of Music (RCM) in London, England, Stanford is one of the most influential figures in the last century of British composition. Located in the pedagogical lineage of many of Britain's musical treasures, Stanford dedicated his life to reignite Britain's prominence in musical contribution to rival that of its German, French, and Italian counterparts.

Born in Dublin to a father who was a prominent Irish lawyer and amateur musician, the Stanford home played host to many prominent musical guests, such as Joseph Joachim. Stanford won a scholarship to study at Queens' College, Cambridge, where he became the assistant conductor of the Cambridge University Musical Society (CUMS). After the director of CUMS became too ill to continue, Stanford took over the directorship and transformed the society. His relationship with Joachim aided him in raising the musical profile of the school, allying him

[1] Jeremy Dibble, "Stanford, Sir Charles Villiers" (Grove Music Online, 2001), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026549.

with many prominent composers and performers of the time. Over the course of his tenure at Cambridge, Stanford bestowed honorary doctorates to Tchaikovsky, Bruch, and Saint-Saëns, among others.[2] This position also gave Stanford the unique blessing of having a laboratory of sorts in which to premiere his compositions.

Through a combination of leisure travel and academic studies in Germany, Stanford came to make the acquaintance of Johannes Brahms. An ardent admirer of Brahms's work, Stanford gave the English premieres of several of Brahms's works, including his first symphony, at the Cambridge University Musical Society.[3] The Sonata for Clarinet and Piano, op. 129 is very much a product of Stanford's admiration for Brahms. Similar to the two Brahms clarinet sonatas, the Stanford sonata was also deemed to be appropriately suited to the viola. Harry Waldo Warner, an English violist and founder of the London String Quartet,[4] transcribed the piece for viola with the approval of the composer and the piece was subsequently published a year following the original clarinet score.

The sonata is presented in three movements. The first, Allegro Moderato, is written in sonata form. With soaring melodies and intricate contrapuntal writing, the virtuosic nature of the viola's range and ability is highlighted with brilliance. The second movement, *Caoine* (pronounced "keen") is an Irish term used for the lament sung at a funeral. Rushing scalar movement in the viola paired

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[2] Ibid.
[3] Ibid.
[4] "British Players and Singers VII: The London String Quartet," *The Musical Times* 63, no. 954 (1922): pp. 541-543, https://doi.org/10.2307/909882.

with an elegant and restrained piano part create a flourishing emotional voice in the solo. The last movement, *Allegretto grazioso*, returns to the feel of the first movement with equally active piano and viola parts. The passion and hopefulness of Brahms's compositions, particularly of his Piano Trio No. 1 in B, is especially noticeable in this movement. John White, the founder of the British Viola Society and professor at the Royal Academy of Music,[5] re-edited the piece and brought it back into publication with Stainer & Bell publishing.

Frank Bridge, 1879-1941
Two Pieces, H. 53 (1905)

Frank Bridge entered the Royal College of Music in 1896, shortly after the school's founding. After originally enrolling as a violinist, Bridge won a scholarship in 1899 to study composition with Stanford. He later achieved great success as a violist, particularly in his chamber music endeavors at RCM.[6] In recalling his time with Stanford, Bridge noted, "That from tuition grounded with staunch believe upon the classics so many composition pupils should have achieved distinction on self-willed paths, is a noteworthy testimony to the

[5] "John White - Obituary," The Telegraph (Telegraph Media Group, December 10, 2013), https://www.telegraph.co.uk/news/obituaries/10509443/John-White-obituary.html.
[6] Fabian Huss, "Frank Bridge," Grove Music Online (Oxford University Press, October 29, 2020), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000361257.

soundness of his training and guidance."[7] Herbert Howells, a contemporary of Bridge and fellow Stanford student, wrote of his friend in *Music & Letters* in 1941 "It would not be difficult to estimate what that keen-witted man [Stanford] found in the new pupil [Bridge] in 1899. Abundant vitality, certainly; a marked instrumental executive skill…doubtless, too, a sturdy conservatism, which Stanford would have been the first to approve and Bridge himself the last to recognize."[8]

These two pieces, written in the height of Bridge's life as a violist, point to a natural virtuosity and admiration of the classics in the young composer. While both the Allegretto and Pensiero are credited with the catalog marking of H. 53, the Pensiero was published in 1908 by Stainer and Bell but the Allegretto remained unfinished at the time of the composer's death. Paul Hindmarsh, the author of "Frank Bridge—The Complete Works" and "Frank Bridge: A Thematic Catalogue," discovered the unfinished work in his research and was able to get the piece published in 1980 by Thames Publishers after completing the final coda.[9]

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[7] Walford Davies et al., "Charles Villiers Stanford," *Music & Letters* 5, no. 3 (1924): pp. 195-196, http://www.jstor.org.proxy-um.researchport.umd.edu/stable/726778.
[8] Herbert Howells, "Frank Bridge," *Music & Letters* 22, no. 3 (1941): pp. 210, http://www.jstor.org.proxy-um.researchport.umd.edu/stable/728296.
[9] Paul Hindmarsh, *Frank Bridge: a Thematic Catalogue, 1900-1941* (London: Faber Music in association with Faber and Faber, 1983).

Ralph Vaughan Williams, 1872-1958
Six Studies in English Folksong (1926)

Undoubtedly one of the most well-known of Stanford's students, Ralph Vaughan Williams returned to the Royal College of Music in 1895 after his hiatus to attend Cambridge University to receive his Bachelor of Music and Bachelor of Arts degrees.[10] His return to RCM brought about his studies with Stanford and a friendship with fellow classmates such as John Ireland, Gustav Holst, and Howard Jones. The group would meet at a teashop to discuss a wide range of topics.[11] Vaughan William's relationship with Gustav Holst lasted far beyond their years in university, a warm friendship lasting until Holst's death.

In remarking on his teacher's legacy, Vaughan William remarked, "In Stanford's music the sense of style, the sense of beauty, the feeling of a great tradition is never absent."[12] While teacher and student displayed differing world views and compositional styles, both held the desire to captivate and promote the "English Sound." Stanford chased this idea by insisting upon developing a national training ground that resulted in the RCM, and performance ensembles to rival that of their counterparts on the continent. Vaughan Williams embraced this desire in his search for national sound, ultimately turning to that of the English folk song.

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[10] Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," Grove Music Online (Oxford University Press, 2001), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042507.
[11] Ralph Vaughan Williams, "A Musical Autobiography," in *National Music, and Other Essays* (London: Oxford University Press, 1963), pp. 185-186.
[12] Walford Davies et al., "Charles Villiers Stanford," *Music & Letters*

These six English folk songs are a beautiful illustration of Vaughan William's work in capturing British folk music. The piece was dedicated to the cellist May Mukle, who was also a friend of the composer, violist, and fellow member of the English Ensemble, Rebecca Clarke.[13]

About his late professor, Vaughan Williams wrote, "When all is said and done, what one really gets out of lessons with a great man cannot be computed in terms of what he said to you or what you did for him, but in terms of the intangible contact with his mind and character. With Stanford I always felt I was in the presence of a lovable, powerful, and enthralling mind. This helped me more than any amount of technical instruction."[14]

Herbert Howells, 1892-1983
Elegy, op. 15 (1917)

Born in Gloucestershire as the youngest of eight children, Herbert Howells joined the Stanford pedagogy tree after winning a scholarship in 1912 to the Royal College of Music. Three tragedies made an indelible mark on Howell's life. The first was the collapse of his father's business, which forced the family into bankruptcy when Howells was twelve years old. Thankfully, a relative had noticed Howell's musical talent and stepped in to provide a musical education. At

[13] Margaret Campbell, "Mukle, May," Grove Music Online (Oxford University Press, 2001), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042235.
[14] Ralph Vaughan Williams, "A Musical Autobiography," in *National Music, and Other Essays* (London: Oxford University Press, 1963), p. 185.

the Royal College of Music, Howell's life was struck again by tragedy when many of his fellow RCM students were drafted into World War I. One of his friends, Francis Purcell Warren, was killed in action. The final tragedy came with the death of Howell's second child, Michael. The nine-year-old boy contracted polio on a family vacation and died three days later. It was reported that Howells never recovered from the loss of his son, and this change is reflected in the unfinished works from that period of time (the cello concerto) and his shift to sacred choral music such as *Hymnus Paradisi.*[15]

In 1920 Howells joined the faculty of the Royal College of Music, where he remained for nearly sixty years. Called upon to give the address at the Centenary celebration of Stanford in 1952, held at the Royal College of Music, Howells recounts to the young students at RCM the greatness of his former teacher and the indelible mark he left upon the British musical landscape.[16] Recalling Holst's reaction to Stanford's death, the eminent composer noted, "The one man who could get any one of us out of a technical mess is now gone from us." Howells responded by recalling "the hovering pencil, the caustic commentary, the surgeon-like dexterity with which the keen mind cut through to

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[15] Paul Andrews, "Howells, Herbert," Grove Music Online (Oxford University Press, 2001), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013436.

[16] Herbert Howells, "Charles Villiers Stanford (1852-1924). An Address at His Centenary," *Proceedings of the Royal Musical Association* 79 (1952): pp. 19-31, http://www.jstor.org/stable/766209.

the seat of trouble, and the seraphic smile and childlike pride when the operation was over."[17]

Howells composed the Elegy for Viola, String Quartet and Orchestra to honor his friend Francis Purcell Warren, and the premier was conducted by Sir Charles Villiers Stanford. On hearing the premier of his piece, Howells remarked, "I think if I had to isolate from the rest any one impression of a purely musical sort that mattered most to me in the whole of my life as a musician, it would be the hearing of that work."[18] The unusual scoring might contribute to the sparse programming of this breathtaking work, but the piano reduction should encourage the accessibility of the piece. Based on the form of fellow Stanford student Ralph Vaughan William's work *Fantasia on a Theme by Thomas Tallis*,[19] the Elegy begins with a simple statement of the theme by solo viola in the lowest register in a tune full of melancholy. The theme remains central to the entirety of the work, utilizing the form of the Fantasia in the interactions between solo viola, orchestra and string quartet in various combinations to create rich tonal colors.

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[17] Ibid, 31.
[18] Paul Spicer, *Herbert Howells* (Bridgend, Wales: Seren, 2013), 22.
[19]Martin John Ward, "Analysis of Five Works by Herbert Howells, with Reference to Features of the Composer's Style" (dissertation, University of Birmingham, 2005), pp. 26-56, 37.

Gordon Jacob, 1895-1984
Air and Dance (1957)

Gordon Jacob was born in London as the tenth child of Clara Laura Forlong and Stephen Jacob, who passed away three years after Gordon's birth. He went to boarding school at Dulwich College, where he pursued musical studies. At the beginning of World War I, he enlisted in the Army and was taken as a prisoner of war in 1917. Miraculously, there was a harmony textbook in the camp library which allowed him to study during his time as a POW. Finding assorted instruments, he composed pieces that could be performed within the camp. Following the war, he applied and was admitted to the Royal College of Music to study composition with Stanford in 1920. Jacob was also able to study with Ralph Vaughan Williams, and Herbert Howells at RCM.[20]

After graduating from RCM, Jacob was offered a position on the teaching staff of the school in 1924, where he remained for 42 years. It is apparent by the records of payment he received from the Performing Right Society for broadcasts that Jacob's music had been popular on British radio. In the early 1960s, however, the BBC started moving towards promotion of the new avant-garde style of modern composition, diminishing Jacob's prominence in the British national ear.

[20] Eric Wetherell, "Jacob, Gordon Percival Septimus (1895–1984), Composer," Oxford Dictionary of National Biography (Oxford University Press, September 23, 2004), https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-31281.

Seeking new streams of income near the end of his life, he turned to American universities for commissions of new works.[21]

Air and Dance for viola and piano was written in 1957 and contains two parts, the Adagio espressivo (the "air"), and the Allegro vivace (the "dance"). The piece is dedicated to Jacob's friend, Bernard Shore (1896-1985), who was an English violist. Shore entered RCM in 1912, but like Jacob, was called to serve in World War I. Returning to RCM after the war, Shore dedicated all of his efforts to the viola, studying with Lionel Tertis and becoming the principal violist of the BBC Symphony Orchestra. Shore premiered Jacob's Viola Concerto, and later became a professor of viola at RCM after the Second World War.[22]

Rebecca Clarke, 1886-1979
I'll Bid My Heart Be Still (1944)

Rebecca Clarke enrolled at the Royal Academy of Music at the age of sixteen as a violinist. After receiving a proposal of marriage that same year from Percy Hilder Miles, her harmony professor, she was brought home by her parents.[23]After spending several years at home where she was able to explore

[21] Ibid.
[22] Elizabeth Forbes, "Shore, Bernard," Grove Music Online (Oxford University Publishers, 2001), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025660.
[23] Liane Curtis, "A Rebecca Clarke Reader," Google Books (The Rebecca Clarke Society, Inc.), accessed May 12, 2021, https://books.google.com/books/about/A_Rebecca_Clarke_Reader.html?id=tDSKJ4FREnoC, 208.

composition, her father sent some of her pieces to Charles Villiers Stanford. The great composer wrote back that he would take her as a student at RCM, making Clarke the first woman to join his studio. Stanford suggested that Clarke switch from the violin to the viola to become more aware of the middle voices in the orchestral sound.[24] The viola was coming into prominence at this time in large part due to the talents of British violist Lionel Tertis, who eventually became one of Clarke's viola teachers. Many acquaintances were formed during her time at RCM, including with Vaughan Williams, Holst and fellow student James Friskin.

Following an argument with her father that ended his funding to her studies, Clarke left the RCM to seek employment as a professional violist. In 1912, Sir Henry Wood hired her as one of the first six women to be employed by a professional London orchestra. Clarke toured around the United States, Europe, and England, collaborating with prominent artists of the time.[25] Intending only a visit to family in the United States, Clarke found herself unable to return to the UK due to the outbreak of World War II. During that time, she had a chance encounter with former RCM student James Friskin in the street one day. The pair ended up getting married in 1944, when they were both fifty-eight years old.[26] *I'll bid My Heart Be Still* was composed the year of her marriage, and is based on a Scottish tune, which is a fitting tribute to her soon-to-be Scottish husband. This was the very last work Clarke wrote for the viola, as she ceased to compose following her marriage.

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[24] Ibid, 11.
[25] Ibid, 13.
[26] Ibid, 211.

The words to the ancient border melody *I'll Bid My Heart Be Still* were written by Thomas Pringle, a Scottish poet (1789-1834).[27]

> I'll bid my heart be still,
> And check each struggling sigh;
> And there's none e'er shall know My soul's cherish'd woe,
> When the first tears of sorrow are dry.
>
> They bid me cease to weep,
> For glory gilds his name;
> Ah! 'tis therefore I mourn, He can never return
> To enjoy the bright noon of his fame.
>
> My cheek has lost its hue,
> My eye grows faint and dim,
> But 'tis sweeter to fade in grief's gloomy shade,
> Than bloom for another than him. (Scottish national archives)[28]

[27] "Thomas Pringle," Encyclopædia Britannica (Encyclopædia Britannica, inc., 2021), https://www.britannica.com/biography/Thomas-Pringle.
[28] John Glen and Dorothea Ruggles-Brise, "The Minstrelsy of Scotland : 200 Scottish Songs, Adapted to Their Traditional Airs" (London: London : Augener & Co., 1895), 93.

Chapter 2: Recital Program Notes

Edgar Bainton, 1880-1956
Sonata for Viola and Piano (1922)

Born in London to a minister and his wife, Edgar Bainton's musical gifts were discovered while attending King Henry VIII School at Coventry. In 1896, he was awarded a scholarship to study with Stanford and Franklin Taylor at the Royal College of Music.[29] Bainton wrote of his college professor, "Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of 'I like it, my boy,' or 'It's damned ugly, my boy' (the latter in most cases). In this, perhaps, lay its value."[30] Bainton said that Stanford's many opinions could be irritating, but that his extraordinary knowledge of musical literature gave great weight to his student's implementation of his instruction.[31]

After graduating, Bainton joined the piano and composition faculty at the Conservatory of Music in Newcastle upon Tyne. Bainton became the head of the Conservatory in 1912 and served as the conductor of the Newcastle Philharmonic Orchestra.

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[29] David Tunley and Michael Jones, "Bainton, Edgar," Grove Music Online (Oxford University Press, 2001), https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001808.
[30] Walford Davies et al., "Charles Villiers Stanford," *Music & Letters,* 201.
[31] Ibid, 201

While on a trip to Germany to attend the Bayreuth Music Festival, the First World War broke out and Bainton was interned at the Ruhleben camp.[32] Coincidentally, in 1918 he was joined in Ruhleben by Arthur Benjamin, an Australian composer and student of Stanford at the Royal College of Music prior to the outbreak of the war.[33] During his many years in the internment camp, Bainton had a robust output of composition, musical lectures, and concerts for his fellow prisoners. Bainton conducted an orchestra of musicians in the camp and formed 'Bainton's Magpies,' a madrigal society.[34]

The Sonata for Viola and Piano was composed in Newcastle upon Tyne after Bainton's return from Germany. Lionel Tertis visited the composer to read his new work but did not take a liking to the piece, and the sonata lay dormant for many years.[35] In 1934 Bainton became director of the New South Wales State Conservatorium of Music in Australia. Bainton's daughter Helen, who eventually became a violist in the Sydney Symphony Orchestra, premiered the sonata with her father during an Australian Radio Program in 1941.[36] Full of rich melodic lines, the viola's register is highlighted by singing melodies over a complex moving piano part. The second movement begins with an exquisite solo viola line, reminiscent of the English folk melodies beloved by the Stanford school of thought from Bainton's youth. The melody comes to fruition with a prominent

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[32] David Tunley and Michael Jones, "Bainton, Edgar,"
[33] Charles Campbell, "Australian Dictionary of Biography," Arthur Leslie Benjamin (Australian Dictionary of Biography, 1979), https://adb.anu.edu.au/biography/benjamin-arthur-leslie-5202.
[34] David Tunley and Michael Jones, "Bainton, Edgar,"
[35] Michael Jones, "PDF" (Stourbridge, UK, 2018).
[36] Ibid.

return in the final movement, weaving itself above a rhythmic piano accompaniment.

Rebecca Clarke, 1886-1979
Morpheus (1918)

In addition to her active performance life as an orchestral and chamber musician, Rebecca Clarke presented recitals in the UK and abroad.[37] Clarke wrote this short solo piece after moving to the United States and performed it at her own recitals. The premiere of *Morpheus* was given at Aeolian Hall in New York on February 13, 1918. The event is often remembered for Clarke's decision to add some variety to the list of composers on her program, since the majority of the compositions were her own. She came up with the pseudonym "Anthony Trent" for her own composition, *Morpheus,* leaving her given name on the remaining short pieces of the program.[38] In an interview with Ellen Lerner, Clarke recalled,

> The funny thing was, the papers all paid much more attention to Anthony Trent than they did to me…In this article in *Vogue* they said that among English composers, there was one who should be better known called Anthony Trent. I felt like the most frightful fraud to have got a critic like

[37] Liane Curtis, "Ave Maria for Upper Voices (SSA) Unaccompanied, and: Chorus from Shelley's "Hellas"; for Five-Part Women's Chorus (SSSAA) Unaccompanied, and: Morpheus for Viola and Piano, and: Prelude, Allegro, and Pastorale for B[Flat] Clarinet and Viola, and: Songs with Violin, and: Songs with Piano (Review)," *Notes* 60, no. 1 (2003): pp. 278-285, https://doi.org/10.1353/not.2003.0095, 281.
[38] Ibid

that in an article on English music to put down someone with a false name.[39]

Morpheus, named after the Greek god for sleep, highlights the soft and haunting colors available to the viola. Having previously composed a number of lullabies, Clarke highlights her extraordinary knowledge of the instrument's abilities in tone and range in a lush display of her compositional brilliance. Interestingly, in a letter to Paul Wittgenstein which is dated July 27, 1945, Clarke criticized *Morpheus* as "quite the worst one of the group," referring to her program at the Aeolian Hall recital.[40] While the piece may not have been the composer's favorite of her works, *Morpheus* remains much beloved by modern audiences.

Ralph Vaughan Williams, 1872-1958
Four Hymns for Viola, Tenor and Piano (1920)

Vaughan Williams was approached by Percy Dearmer in 1904 with a proposal to edit a new English hymnal. Despite not being keen on the project, when Vaughan Williams discovered who would take his place if he demurred, he agreed to take on the project. The next two years were spent in deep study to curate what the composer deemed "a thesaurus of all the finest hymn tunes in the world" which culminated in the 1906 publication of the hymnal with Oxford University Press.[41] Subsequent editions of the hymnal would further employ

[39] Liane Curtis, "A Rebecca Clarke Reader," 204.
[40] Rebecca Clarke, "Appendix 2," in *Morpheus*, 15.
[41] Ralph Vaughan Williams and David Manning, *Vaughan Williams on Music* (Oxford University Press, 2008), 116.

Vaughan William's expertise, and he involved himself with the project through the new edition of The English Hymnal which was published in 1933.[42]

This background in intricate knowledge of hymn writing and folk song shines through the *Four Hymns* for tenor, viola, and piano (or strings). Originally written in 1914 but delayed by the composer's involvement in World War I, the full work was first performed in 1920. Each of the four poems was written by a different author and showcases the text beautifully.

Lord! Come Away!

The first hymn, "Lord! Come Away!" was written by Bishop Jeremy Taylor.[43] The date for Taylor's birth is not known, but his baptism is recorded in 1613 at Trinity Church in Cambridge.[44] After receiving the patronage of the Archbishop of Canterbury, Taylor became a chaplain to King Charles I which led him into great political turmoil in the midst of the English Civil War.[45] Escaping the Protectorate Government of Oliver Cromwell, Taylor went to live in Wales where

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[42] Ralph Vaughan Williams, *on Music*, 118.

[43] Jeremy Taylor, *The Golden Grove or, a Manuall of Daily Prayers and Letanies, Fitted to the Dayes of the Week. Containing a Short Summary of What Is to Be Believed, Practised, Desired. Also Festival Hymns, According to the Manner of the Ancient Church. / Composed for the Use of the Devout, Especially of Younger Persons, by Jer. Taylor D.D.*(London, Printed by J.F. for R. Royston at the Angel in Ivie-lane, 1659), 147.

[44] John Spurr, "Taylor, Jeremy (Bap. 1613, d. 1667), Church of Ireland Bishop of Down and Connor and Religious Writer," Oxford Dictionary of National Biography (Oxford University Press, September 23, 2004), https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-27041.

[45] Ibid

he was the chaplain for the Earl of Carbery. Golden Grove, home of the Earl of Carbery and the seat of Carmarthenshire, became Taylor's residence. There he penned *The Golden Grove, or, A Manuall of Daily Prayers and Letanies*, which included "Lord! Come Away!" as a hymn for the season of Advent.[46]

> Lord! come away!
> Why dost Thou stay?
> Thy road is ready; and Thy paths, made straight
> With longing expectation, wait
> The consecration of Thy beauteous feet!
> Ride on triumphantly!
> Behold we lay our lusts and proud wills in Thy way!
>
> Hosanna! Welcome to our hearts! Lord, here
> Thou hast a temple too; and full as dear
> As that of Sion, and as full of sin:
> Nothing but thieves and robbers dwell therein;
> Enter, and chase them forth, and cleanse the floor!
> Crucify them, that they may never more
> Profane that holy place
> Where Thou hast chose to set Thy face!
> And then, if our stiff tongues shall be
> Mute in the praises of Thy Deity,
> The stones out of the temple wall
> Shall cry aloud and call
> "Hosanna!" and Thy glorious footsteps greet!

Beginning with a declamatory chord, the viola and the piano provide a pedal for the entrance of the tenor. Moving together in close rhythmic alignment, the viola and piano continue to provide simple chords for the melodic line in the tenor. At the Poco animato, the piano begins a rhythmic motive in the left hand of the piano, growing in movement to align with the repetition of "Hosanna." At the *a tempo*, the viola takes the theme from the tenor. This is the first melodic role of

[46] Ibid

the viola in the piece until the Poco animato at the end, culminating in the viola and tenor joining in a melodic role together for a triumphant end.

"Who is this fair one?"

The words for the second hymn, "Who is this fair one?" were written by Isaac Watts. Born in 1674 in Southampton to a nonconformist family, Watts became a leading thinker among the English protestant dissenters.[47] He lived with generous families within the nonconformist movement for the entirety of his post-collegiate life, battling various physical ailments and remaining unmarried. Often referred to as the Father of Hymns, Watts penned over 700 hymns. Some of his most well-known works include "Joy to the World, and "When I Survey the Wondrous Cross."[48]

> *Who is this fair one?*
> Who is this fair one in distress,
> That travels from the wilderness?
> And pressed with sorrows and with sins,
> On her beloved Lord she leans.
>
> This is the spouse of Christ our God,
> Bought with the treasure of his blood;
> And her request and her complaint
> Is but the voice of every saint.
>
> O let my name engraven stand
> Both on thy heart and on thy hand;

[47] Isabel Rivers, "Watts, Isaac (1674–1748), Independent Minister and Writer," Oxford Dictionary of National Biography (Oxford University Press, September 23, 2004), https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-28888.

[48] Ibid.

Seal me upon thine arm, and wear
That pledge of love for ever there.

Stronger than death thy love is known,
Which floods of wrath could never drown;
And hell and earth in vain combine
To quench a fire so much divine.

But I am jealous of my heart,
Lest it should once from thee depart;
Then let thy name be well impressed
As a fair signet on my breast.

Till thou hast brought me to thy home,
Where fears and doubts can never come,
Thy count'nance let me often see,
And often thou shalt hear from me.

Come, my Beloved, haste away,
Cut short the hours of thy delay;
Fly like a youthful hart or roe
Over the hills where spices grow.

The viola introduces the melodic material in the opening in a low register while muted and accompanied by very minimal piano movement. The viola steps aside for the melodic presentation in the tenor part, and continues to alternate the melody between the two parts over a rhythmically simple accompaniment in the piano. Joining together in the *tranquillo* section, the viola creates movement to complement the words of the tenor "And hell and earth in vain combine/To quench a fire so much divine." The viola continues the motive into an agitato until the tenor returns with the next stanza. The viola takes on an ornamental role, building in dynamic, speed and register to a glorious climax at *a tempo con fuoco* with a fortissimo, with nearly unison melody in the viola and tenor, accompanied by the most complex writing seen in the piano within the movement. With the diminished dynamic, the viola returns to an accompaniment role as the tenor

finishes the very last stanza of text. The very last *Tempo I* finishes the movement with a return to the opening theme, restating the muted, low register motive in the viola.

"Come Love, Come Lord"

Vaughan Williams attributed the words in the third movement to the writing of Richard Crashaw, a British poet and priest who is believed to have lived between 1612-1648.[49] But the original poem was written by Thomas Aquinas, a medieval church father, as a stanza in his hymn "Adoro te devote."[50] Crashaw translated the hymn into English from the original Latin.[51]

> *Come Love, Come Lord*
> Come Love, come Lord, and that long day
> For which I languish, come away.
> When this dry soul those eyes shall see
> And drink the unseal'd source of Thee,
> When glory's sun faith's shades shall chase,
> Then for Thy veil give me Thy face.

The shortest of the four poems, the viola takes more of a melodic role than in the other movements. Beginning with an ethereal line in the softest dynamic, the piano introduction prepares the way for the entrance of the viola, muted, for a full statement of the theme. The rest of the hymn has an alternating relationship

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[49] Thomas Healy, "Crashaw, Richard (1612/13–1648), Poet," Oxford Dictionary of National Biography, September 23, 2004, https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-6622.
[50] Paul Murray, *Aquinas at Prayer: the Bible, Mysticism and Poetry* (London etc.: Bloomsbury, 2013), 243.
[51] Kimberly Johnson, "Richard Crashaw's Indigestible Poetics," *Modern Philology* 107, no. 1 (2009): pp. 32-51, https://doi.org/10.1086/605828, 49.

between the viola and tenor, leaving very few moments of all three voices together. Unlike the first movement, the viola sticks to the theme in full or in fragmentation.

"Evening Hymn"

The last movement's words are attributed in the score to Robert Bridges (1844-1930), who was the Poet Laureate of the United Kingdom for seventeen years.[52] The author of the "Yattendon Hymnal," Bridges published 100 hymns split between four books which were published between the years of 1895 and 1899.[53] Bridges was credited with being "less a translator than an adapter," using ancient texts as the inspiration for his metrically pleasing English prose.[54] The Yattendon Hymnal contains Bridge's translation of the *Evening Song*, originally *Phos Hilaron*, which Bridges attributed to a seventh century Greek text in the Yattendon Hymnal.[55] Other sources believe this to be the earliest hymn outside of the Biblical text to be recorded in either the third or fourth century, perhaps sung when early Christians gathered to worship in Jerusalem bringing a lamp out of the

[52] Herbert Byard, "Robert Bridges: Church Musician," *Music & Letters* 53, no. 1 (1972): pp. 44-55, http://www.jstor.org.proxy-um.researchport.umd.edu/stable/733659.
[53] Ibid, 46.
[54] Ibid, 47.
[55] Robert Bridges and H. Ellis Wooldridge, *Hymns from the Yattendon Hymnal* (Oxford: Printed by H. Daniel, 1899), 148-149.

tomb from which Jesus rose to symbolize the light of Christ emanating into the world.[56]

Evening Song
O gladsome Light,
O Grace Of God the Father's face,
The eternal splendour wearing;

Celestial holy, blest,
Our Saviour, Jesus Christ,
Joyful, joyful in Thine appearing:

Now ere day fadeth quite,
We see the evening light,
Our wonted hymn outpouring;

Father of might unknown,
Thee, His incarnate Son,
And Holy Spirit adoring.

To Thee of right belongs
All praise of holy songs,
O Son of God, Lifegiver;

Thee, therefore, O Most High,
The world doth glorify,
And shall exalt forever.

During this most triumphant and virtuosic movement, Vaughan Williams explores the full range of the viola in this final hymn. From the low register statement of the theme at the beginning, the viola works through three octaves of restatements of the theme, culminating in a triumphant fortissimo statement nearing the end of the piece at the *a tempo animato*.

[56] P. Vassiliadis, "From the Pauline Collection to Phos Hilaron of Cappadocia," *St. Vladimir's Theological Quarterly* 56, no. 1 (2012): pp. 5-16, 8-11.

Conclusion

Sir Charles Villiers Stanford is one of the most influential branches in the twentieth century pedagogical tree of the viola repertoire. The father to some of the most beloved composers of the repertoire – Ralph Vaughan Williams, Rebecca Clarke, and Frank Bridge – Stanford's legacy spans generations after him with the rich tradition that he left through the Cambridge University Musical Society and the Royal College of Music. While Stanford did not compose an original work for the viola, his composition students were encouraged to study the instrument and to produce new compositions for solo repertoire.

Deeply committed to his British identity, Stanford worked to bring a rebirth of national sound, ensembles, and music education to the United Kingdom to rival that of their German, French, and Italian counterparts. A quintessential Englishman, Stanford's output and that of his peers who contributed to the phenomenon commonly known as the 'English Musical Renaissance,' crediting Hubert Perry and Sir Charles Villiers Stanford with the spring of compositions after a long drought of national sound identity following the height of William Byrd's compositional genius. One of the strongest contributors to the success of this effort was the boom in academic music journals and musical criticism.

It is my most sincere hope that the beauty of the works featured in this document will become standards of the viola repertoire. The lesser known, beautifully tonal pieces of the British repertoire offer the modern violist many opportunities to grow the deep color palate and technical mastery required for professional life. But most of all, the viola world owes heart-felt gratitude to Sir

Charles Villiers Stanford for bringing us the glorious heroes and sounds that we have today.

Annotated Bibliography

Andrews, Paul. “Howells, Herbert.” Grove Music Online. Oxford University Press, 2001. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013436.

Grove Music Online is the eighth edition of the famed “Grove’s Dictionary of Music and Musicians” published by Oxford University Press. This online edition contains 33,000 biographical articles about prominent music and musicians which are written by 9,000 experts and edited by Grove’s academic advisory board. For this entry, Paul Andrews gives detailed biographical information about Herbert Howells and an extensive catalogue of his works.

Bridges, Robert, and H. Ellis Wooldridge. *Hymns from the Yattendon Hymnal*. Oxford: Printed by H. Daniel, 1899.

The Yattendon Hymnal was the project of the English poet laureate Robert Bridges and Oxford professor, Harry Ellis Wooldridge. This collection of 100 hymns was meant to provide the local Church of England parish of Yattendon with an updated hymnal but ended up having a larger impact on English hymnals. Ralph Vaughan Williams was greatly influenced by the Yattendon Hymnal when he edited the English Hymnal less than a decade later.

“British Players and Singers VII: The London String Quartet.” *The Musical Times* 63, no. 954 (1922): 541–43. https://doi.org/10.2307/909882.

The Musical Times was founded in 1844, making it the oldest continuously published academy journal of classical music. The issue from 1922 highlights the groundbreaking work of the London String Quartet, who were seeking to elevate the string quartet to the occupational level of the soloist and the orchestra. Through personal letters from the quartet members, the editor of this Musical Times edition points toward the emerging canon of British chamber music and those who dedicated their careers to its promotion and performance.

Byard, Herbert. “Robert Bridges: Church Musician.” *Music & Letters* 53, no. 1 (1972): 44–55. http://www.jstor.org.proxy-um.researchport.umd.edu/stable/733659.

Herbert Byard was the musical director of the Bristol Madrigal Society and lectured at the University of Bristol. This article published in Music & Letters by Oxford University Press investigates the life of Poet Laureate Robert Bridge and his interaction with church musicians. Byard discusses

Bridge's legacy in the Yattendon Hymnal, his disinterest in accompaniment for congregational singing, and his life-long fascination with psalm-singing.

Campbell, Charles. "Australian Dictionary of Biography." Arthur Leslie Benjamin. Australian Dictionary of Biography, 1979. https://adb.anu.edu.au/biography/benjamin-arthur-leslie-5202.

The Australian Dictionary of Biography is produced at the Australian National University National Centre of Biography. Available in hardcopy and online publication, the dictionary contains information on over 13,000 people in Australian history. This entry covers the life of Arthur Benjamin, a composer who was born in Sydney and later died in England. The entry details Benjamin's personal and compositional life.

Campbell, Margaret. "Mukle, May." Grove Music Online. Oxford University Press, 2001. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042235.

Grove Music Online is the eighth edition of the famed "Grove's Dictionary of Music and Musicians" published by Oxford University Press. This online edition contains 33,000 biographical articles about prominent music and musicians which are written by 9,000 experts and edited by Grove's academic advisory board. For this entry, Margaret Campbell writes about the cellist May Mukle's upbringing and musical career.

Clarke, Rebecca. "Appendix 2." Essay. In *Morpheus*, 14–16. Oxford University Press, 2001.

Printed in the jacket of the sheet music for *Morpheus*, the executor of Clarke's estate provides biographical information about the composer to educate the performer about the context of the piece. Informed by Clarke's personal correspondence and an intimate family relationship, the appendix offers valuable insight into Rebecca Clarke's life and influences.

Curtis, Liane. "A Rebecca Clarke Reader." Google Books. The Rebecca Clarke Society, Inc. Accessed May 12, 2021. https://books.google.com/books/about/A_Rebecca_Clarke_Reader.html?id=tDSKJ4FREnoC.

Liane Curtis is a musicologist and professor at Brandeis University. She is the president of the Rebecca Clarke Society, which seeks to advance the work and scholarship surrounding the life and works of the composer. This book is a compilation of various scholar's writing about Clarke which was compiled by Curtis. After some disputes by Clarke's estate which severed the original contract with the publisher, the Rebecca Clarke Society

published the book on Google Books where it is now free and available to the public. The work is divided into three parts: Recent Essays about Rebecca Clarke, Clarke's Published Writings about Music (1923-1931), and My Mini-Revival! Clarke Rediscovered— The Interviews and a Program Note.

Curtis, Liane. "Ave Maria for Upper Voices (SSA) Unaccompanied, and: Chorus from Shelley's 'Hellas' for Five-Part Women's Chorus (SSSAA) Unaccompanied, and: Morpheus for Viola and Piano, and: Prelude, Allegro, and Pastorale for B[Flat] Clarinet and Viola, and: Songs with Violin, and: Songs with Piano (Review)." *Notes* 60, no. 1 (2003): 278–85. https://doi.org/10.1353/not.2003.0095.

In this piece for *Notes* Liane Curtis discusses several of Rebecca Clarke's works. As president of the Rebecca Clarke Society and author of the "Rebecca Clarke Reader," Curtis offers insight into the various pieces written by Clarke that are featured in this music review.

Davies, Walford, R. Vaughan-Williams, John Ireland, F. Bridge, George Dyson, Herbert Howells, N. C. Gatty, et al. "Charles Villiers Stanford." *Music & Letters* 5, no. 3 (1924): 193–207. http://www.jstor.org.proxy-um.researchport.umd.edu/stable/726778.

Published upon the death of Sir Charles Villiers Stanford, this piece for *Music & Letters* is a compilation of memories and notes of thanks from Stanford's former students.

Dibble, Jeremy, and Julian Horton. *British Musical Criticism and Intellectual Thought, 1850-1950*. The Boydell Press, 2018.

Jeremy Dibble is a professor of musicology at Durham University in the United Kingdom. A biographer of Stanford, his insight is keen into the climate during the time of Stanford's compositions. Julian Horton, also at Durham University, is a professor of music theory and analysis. This book takes an in-depth look at the impact of intellectual movements and a burst in publication abilities that impacted the creation of music in United Kingdom from 1850-1950. Each chapter is written by a different expert, giving a multifaceted approach to this fascinating topic.

Dibble, Jeremy. "Stanford, Sir Charles Villiers." Grove Music Online, 2001. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026549.

Grove Music Online is the eighth edition of the famed "Grove's Dictionary of Music and Musicians" published by Oxford University Press. This online

edition contains 33,000 biographical articles about prominent music and musicians which are written by 9,000 experts and edited by Grove's academic advisory board. For this entry, Professor Jeremy Dibble from Durham University provides an overview of Sir Charles Villiers Stanford's life and accomplishments. As Stanford's biographer, Dibble offers a particularly robust insight into the works and reception of Stanford's musical output.

Forbes, Elizabeth. "Shore, Bernard." Grove Music Online. Oxford University Publishers, 2001. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025660.

Grove Music Online is the eighth edition of the famed "Grove's Dictionary of Music and Musicians" published by Oxford University Press. This online edition contains 33,000 biographical articles about prominent music and musicians which are written by 9,000 experts and edited by Grove's academic advisory board. For this entry, Elizabeth Forbes gives a biographical overview of the life and works of Bernard Shore.

Glen, John, and Dorothea Ruggles-Brise. "The Minstrelsy of Scotland : 200 Scottish Songs, Adapted to Their Traditional Airs." London: London : Augener & Co., 1895.

Housed by the National Library of Scotland, this book contains 200 Scottish Folk Songs which were adapted for piano and voice. Some pieces contain historical background.

Healy, Thomas. "Crashaw, Richard (1612/13–1648), Poet." Oxford Dictionary of National Biography, September 23, 2004. https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-6622.

The Oxford Dictionary of National Biography is a publication of 60 volumes containing records of the men and women who have shaped British history from the Romans to the 21st century. Thomas Healy writes in detail about what is known of the life and works of poet Richard Crashaw. The biography covers his background and early life, his time at Cambridge University, Peterhouse Fellowship, poetry, exile, and last reputation.

Hindmarsh, Paul. *Frank Bridge: a Thematic Catalogue, 1900-1941*. London: Faber Music in association with Faber and Faber, 1983.

Paul Hindmarsh is a graduate of the Royal College of Music and Birmingham University. He has been active in the worlds of brass

performance, production, writing, editing, and musicology over the course of his career in England. Having served as the librarian for the Scottish Music Archive in Glasgow, Hindmarsh is intimately familiar with British musical history. This catalog of Frank Bridge has become the most standard reference for the life and works of Frank Bridge, which has inspired further creation of artistic and academic study of the composer's life and works.

Howells, Herbert. "Charles Villiers Stanford (1852-1924). An Address at His Centenary." *Proceedings of the Royal Musical Association* 79 (1952): 19–31. http://www.jstor.org/stable/766209.

The London Musical Association was an organization started in 1904 that was dedicated to the investigation and discussion of the 'art and science of music.' The proceedings of these events were published by the association through Taylor & Francis, an international academic publisher of over 800 journals each year. This particular meeting marked the centennial celebration of the birth of Sir Charles Villiers Stanford. Calling upon his intimate knowledge as a student of Stanford, Herbert Howells gives an address about his teacher's early life and journey to prominence. The gathering also included musical illustrations which were sung by Gordon Clinton.

Howells, Herbert. "Frank Bridge." *Music & Letters* 22, no. 3 (1941): 208–15. http://www.jstor.org.proxy-um.researchport.umd.edu/stable/728296.

In the summer after the death of Frank Bridge, Herbert Howells penned this tribute to the life and legacy of his friend. He discusses the accomplishments of Bridge as a violist, composer, and teacher. Published in the esteemed journal *Music & Letters*, Howells provides a valuable overview of the legacy of Frank Bridge in the many facets of his life.

Huss, Fabian. "Frank Bridge." Grove Music Online. Oxford University Press, October 29, 2020. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000361257.

Dr. Fabian Huss studied the chamber music of Frank Bridge for his PhD at the University of Bristol. This entry for the Grove Music Dictionary, published by Oxford University Press, provides the biographical details for Frank Bridge and a listing of his works.

"John White - Obituary." The Telegraph. Telegraph Media Group, December 10, 2013. https://www.telegraph.co.uk/news/obituaries/10509443/John-White-obituary.html.

The Telegraph published this piece summarizing the life and accomplishments of John White on the event of his death. A gifted violist, White was a founding member of the Alberni Quartet, and longtime professor at the Royal Academy of Music. He was extremely influential in the British Viola Society, and contributed a great deal to the research, editing, and performance of the British viola repertoire.

Johnson, Kimberly. "Richard Crashaw's Indigestible Poetics." *Modern Philology* 107, no. 1 (2009): 32–51. https://doi.org/10.1086/605828.

Kimberly Johnson is professor of English at Brigham Young University where she teaches courses on Renaissance literature with a focus on lyric poetry. Her piece for *Modern Philology* is published by The University of Chicago Press, one of the largest publishers of academic material in the United States. The *Modern Philology* journal publishes research on literature, history, literary scholarship, and criticism on works ranging from Medieval to contemporary. In this article, Johnson dives into the intricacies of Richard Crashaw's poetic voice. Crashaw was an English poet and a convert to Catholicism, ultimately becoming one of the most prominent metaphysical poets of his time.

Jones, Michael. "Sonata for Viola and Piano-Edgar Bainton." Stourbridge, UK: Edgar Bainton Society, 2018.

Michael Jones is the music executor and trustee for the Edgar Bainton Estate in Stourbridge, UK. As a pianist and musicologist, Jones conveys the historical context and musical influences of the Bainton Sonata. While still unpublished, the sonata and this insightful commentary are available through the Edgar Bainton Society by request.

Murray, Paul. Essay. In *Aquinas at Prayer: the Bible, Mysticism and Poetry*, 243–243. London: Bloomsbury, 2013.

Paul Murray is an Irish Catholic priest and professor at the Pontifical University of St. Thomas Aquinas in Rome, Italy. His book focuses on St. Thomas Aquinas's discipline and teaching on prayer, through the lens of Aquinas's commentaries on the Pauline epistles and the Psalms.

Norris, Gerald. *Stanford, the Cambridge Jubilee, and Tchaikovsky*. David & Charles, 1980.

Norris provides an in-depth look into the impact of the Cambridge University Musical Society, focusing on the events surrounding the 50th anniversary celebration. Each chapter examines a particular composer or performer's relationship with the organization. Given Sir Charles Villiers

Stanford's prominent role within the society, both the first and last chapters are dedicated to him as the past CUMS president.

Ottaway, Hugh, and Alain Frogley. "Vaughan Williams, Ralph." Grove Music Online. Oxford University Press, 2001. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042507.

This entry for Grove Music online was originally penned by the prominent British music critic and writer Hugh Ottaway. The entry was later edited by Alain Frogley, professor of Music History at the University of Connecticut. Ottaway gives an extremely detailed account of the life of Vaughan Williams, with an extensive list of his works.

Porte, John Francis. *Sir Charles V. Stanford*. Da Capo Press, 1921.

Frank D'Accone from UCLA edited this book for reprinting by Da Capo Press in 1976. The original work was written by John F. Porte and provides a brief overview of the "claim of [Stanford's] genius," a concise recount of his career, and a complete account with brief description of every one of Stanford's compositions. Some entries contain printed melodies for clarity. The book concludes with an index of Stanford's works.

Rivers, Isabel. "Watts, Isaac (1674–1748), Independent Minister and Writer." Oxford Dictionary of National Biography. Oxford University Press, September 23, 2004. https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-28888.

The Directory of National Biography is a publication of Oxford University that is dedicated to the preservation of those who shaped British history and culture from the Romans to current times. The author of this entry, Isabel Rivers, is a professor of eighteenth-century English literature and culture at Queen Mary University of London. This entry on the life and accomplishments of Isaac Watts follows the minister's development in theology, writing, and education.

Spicer, Paul. *Herbert Howells*. Bridgend, Wales: Seren, 2013.

Paul Spicer is a professor at the Royal Birmingham Conservatory, where he teaches choral conducting. Having studied with Herbert Howells at the Royal College of Music in London, Spicer offers an insightful perspective into the life and legacy of the composer and pedagogue through the use of Howell's personal diaries and the author's extensive personal knowledge of his teacher.

Spurr, John. “Taylor, Jeremy (Bap. 1613, d. 1667), Church of Ireland Bishop of Down and Connor and Religious Writer.” Oxford Dictionary of National Biography. Oxford University Press, September 23, 2004. https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-27041.

Writing for the Oxford Dictionary of National Biography, Professor John Spurr of Swansea University in Wales calls upon his expertise in seventeenth-century England with an emphasis on religion and culture to give a biography of Jeremy Taylor. Taylor, bishop for the Church of Ireland, is known for his writings and for his public tension with Oliver Cromwell, which ultimately resulted in his arrest and imprisonment. Spurr’s entry offers a comprehensive biography for the Directory of National Biography.

Taylor, Jeremy. *The Golden Grove or, a Manuall of Daily Prayers and Letanies, Fitted to the Dayes of the Week. Containing a Short Summary of What Is to Be Believed, Practised, Desired. Also Festival Hymns, According to the Manner of the Ancient Church. / Composed for the Use of the Devout, Especially of Younger Persons, by Jer. Taylor D.D.* London, Printed by J.F. for R. Royston at the Angel in Ivie-lane, 1659. https://www.proquest.com/books/golden-grove-manuall-daily-prayers-letanies/docview/2240949357/se-2?accountid=14696.

Jeremy Taylor was a member of the clergy in the Church of England, where he was embroiled in the conflict of the English Civil War. At the request of the Archbishop of Canterbury, Taylor had become chaplain to King Charles I. Given his close association with the king, Taylor was ousted by the protectorate government of Oliver Cromwell and was ultimately sent to live with the Earl of Carbery in Wales. During his time at Carbery’s estate, Golden Grove, Taylor wrote this book of liturgies, hymns and catechisms.

“Thomas Pringle.” Encyclopædia Britannica. Encyclopædia Britannica, inc., 2021. https://www.britannica.com/biography/Thomas-Pringle.

The Encyclopædia Britannica is the oldest English language encyclopedia, having begun in the late 1700s in Scotland. This entry, written by the editors of the encyclopedia, details the life of the poet Thomas Pringle. Born in Scotland, Pringle attended University of Edinburgh and later moved to South Africa. Following his return to the UK, Pringle became an outspoken abolitionist. His published volumes centered around his experience in South Africa.

Tunley, David, and Michael Jones. “Bainton, Edgar.” Grove Music Online. Oxford University Press, 2001. https://www-oxfordmusiconline-com.proxy-

um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001808.

David Tunley, an Australian musicologist and professor at the University of Western Australia, and Michael Jones, music executor and trustee for the Edgar Bainton Estate in Stourbridge, UK, collaborated on this entry for Grove Music Online. Edgar Bainton was a British musician, composer, and teacher. He moved to Australia to become the director of the New South Wales State Conservatorium in Sydney.

Vassiliadis, P. "From the Pauline Collection to Phos Hilaron of Cappadocia." *St. Vladimir's Theological Quarterly* 56, no. 1 (2012): 5–16.

Petros Vassiliadis is professor Emeritus at the Aristotle University of Thessaloniki. As a Greek biblical scholar, Vassiliadis examines the early collection of the Pauline books to study the emergence of the hymn Phos Hilaron, thought to be the earliest recorded Christian hymn from Cappadocia.

Vaughan Williams, Ralph, and David Manning. *Vaughan Williams on Music*. Oxford University Press, 2008.

This collection of writings by Ralph Vaughan Williams was compiled from a variety of sources ranging from his Mary Flexner lectures at Bryn Mawr College in 1932 to his published articles in the *Music and Letters* journal. The first section of the book discusses national music, with a focus on folk songs. The second section is centered on Beethoven's *Choral Symphony*, with smaller sections on Gustav Holst, Bach, and Stanford. Finally, the book concludes with a section on the making of music.

Vaughan Williams, Ralph. "A Musical Autobiography." Essay. In *National Music, and Other Essays*, 185. London: Oxford University Press, 1963.

This collection of essays, compiled by the author, cover Vaughan William's thoughts on the works of prominent composers, folk songs, the development of music, and the concept of national sound. This wide variety of topics lends the reader an intimate view into the thought process of the eminent composer.

Ward, Martin John. "Analysis of Five Works by Herbert Howells, with Reference to Features of the Composer's Style." Dissertation, University of Birmingham, 2005.

Martin John Ward, in his dissertation for a Master of Philosophy from the University of Birmingham, compares five works of Herbert Howells to examine the implementation of thematic material and compositional

structure. The works examined in this analysis are *Elegy for Viola, String Quartet and String Orchestra* (1917), *Blessed are the Dead* (1920), *Hymnus Paradisi* (circa 1938), *Take Him, Earth, for Cherishing* (1964) and *Stabat Mater* (1965).

Wetherell, Eric. "Jacob, Gordon Percival Septimus (1895–1984), Composer." Oxford Dictionary of National Biography. Oxford University Press, September 23, 2004. https://www-oxforddnb-com.proxy-um.researchport.umd.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-31281.

Eric Wetherell, a conductor, composer and pianist, studied orchestration with Gordon Jacob at the Royal College of Music. His contribution to the Oxford Dictionary of National Biography on the life of Gordon Jacob reveals the impact of the culture and life experience upon a young Jacob, followed by his development as a composer and pedagogue. Wetherell points to the change in BBC's programming preferences as a marked change in Jacob's success and his pivot into the wind orchestra market in the USA for patronage.