

The following chapter, 'Dance Music, the "Plantation Revues" and the "Underworld of London",' dwells interestingly but far too briefly on the seminal influence of resident early American jazz orchestras (some of which came on to Australia with comparable impact). Parsonage then examines the influence of black plantation revues, and a nefarious London night club underworld scene which she claims to have been a locus for unknown numbers of unspecified 'black people' and black musicians. The following chapter profiles three later white British bands apparently deemed to have been 'hot' enough to warrant discussion. This chapter is excellent in that it begins to identify the concept of dance band 'jazzing' that is so critical to understanding early white jazz-related music. Here, she explains some of the ways in which professional dance musicians incorporated 'hot' elements into their music, beyond those already present in stock Tin Pan Alley-style arrangements. Of course, in doing so she further essentialises 'black music' in the sense that the subjects of the next and final chapter, Louis Armstrong, Duke Ellington and other black musicians, are not discussed in this way.

As a cultural study of direct and indirect African-American influence upon what eventually became the British jazz movement or movements, the book is an insightful, thought provoking and invaluable resource. However, to me it represents a lost opportunity to provide a balanced and much needed warts and all history of jazz-related music in Britain, and its relationship to other British popular and light music of the era. 'The definitive history of jazz in Britain' (as stated on the back cover shout line) it certainly is not.

Byron Adams and Robin Wells (eds), *Vaughan Williams Essays*
Aldershot, Hants.: Ashgate Publishing Limited, 2003
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Reviewed by Ian Burk

Never judge a book by its cover is an old adage that still holds true. This plainly presented book of Vaughan Williams essays, with its rather simple, some would say dull, dust cover, belies the interest of its contents.

The publication is designed to reflect the revitalisation and rekindling of interest of Vaughan Williams and his music. Some articles have been published elsewhere previously. As one might expect, there is a variety of writing styles. Some essays are more readable than others, but all are well edited. The book contains eleven essays by various contributors and an illuminating introduction by Byron Adams.

Specific works discussed include the Fifth and Sixth Symphonies, *A Sea Symphony*, *Job, Riders to the Sea*, *Songs of Travel*, *Four Last Songs* and *The Pilgrim's Progress*. In all of these, much valuable source material and background information to the genesis and creation of the works themselves is provided. They also provide insight into Vaughan Williams's *modus operandi*, his aesthetic, and views on nationalism and religion.

It is evident that much painstaking research has been undertaken. Previous work on Vaughan Williams and his *oeuvre* is generously acknowledged and evaluated. Because of their nature, some of the analytical essays are heavy going; there is some meaty stuff here.

Nathaniel Lew's fascinating essay not only traces the evolution of *The Pilgrim's Progress*, but also provides a convincing explanation as to why the opera failed to secure a place in the operatic repertoire. Some, such as the essay on *Job*, enrich the listening experience and excite the reader to listen to the music afresh.

As well as essays devoted to particular works there are three devoted to general topics—hymnody, film music and the 1910 English Music Festival. On the whole these make for more accessible reading. Of particular interest is Daniel Goldmark's examination of Vaughan Williams's film music in terms of its own intrinsic value. Previous writers have been more preoccupied with its conversion into chamber and orchestral music works for concert use. The earlier essay on *A Sea Symphony* is complemented by a section devoted to this work in Charles McGuire's essay on Vaughan Williams and the English Music Festival of 1910. In addition to a discussion of *Fantasia on a Theme by Thomas Tallis*, this latter article devotes much attention to the history of music festivals in England in the nineteenth and early twentieth centuries.

There are copious informative and interesting endnotes for each essay, and three essays include a bibliography. I noticed one example of sloppiness in connection with these references. In the essay on Hymnody, the author has provided some interesting background to Vaughan Williams's editorship of the *English Hymnal*. However, an examination of the source given in the notes revealed that some of this important information has come from elsewhere without acknowledgment.

Musical examples and tables are generally useful and clear, although there is some inelegant music setting, such as Example 10.3 on page 218. Further clarification of Example 1.2 would also have been desirable. The three extracts need to be labelled. There is some inconsistency in copy editing. For example, one article has a 'Selected Bibliography' whereas others have a 'Select Bibliography.' In the essay on *The Pilgrim's Progress*, there are obviously words missing from a sentence on page 197. Also, presumably the *Hymnal* (1906) refers to the *English Hymnal*.

To return to the presentation of the book, in marketing terms it would encourage only scholars or devotees of Vaughan Williams to pick it up and peruse its contents. However, it is for these very people that the book is designed and intended, rather than for the divertissement of the general musical reader.