ARTICLE

Blake Set to Music: Supplement 2001

Donald Fitch

Blake/An Illustrated Quarterly, Volume 35, Issue 2, Fall 2001, pp. 40-61
This supplement—to my *Blake Set to Music: A Bibliography of Musical Settings of the Poems and Prose of William Blake* (Berkeley: U of California P, 1990)—is an attempt to locate and describe the Blake-inspired music that has come to light in the past ten years. The proliferation of online catalogs in the music information centers of many countries has encouraged composers to publicize their work by contributing information about it. For this reason we have citations for many earlier works, sometimes dating back several decades, as well as for works created within the last ten years since *Blake Set to Music* was published. Not everything is covered in this way; as one of the directors commented, “we are dependent upon what the composers submit to us,” but the search for new material has been very rewarding. Blake continues to inspire composers. More than 300 entries make up this report, ranging from the mammoth creations of Julia Usher and Kristian Hornslet to the individual settings of any number of others. In this past decade earlier manuscript editions have been printed, or works like Morfydd Owen’s centenary editions have been reissued, and these have been duly noted. All the familiar Blake texts still attract; *The Marriage of Heaven and Hell* was notably popular with at least seven composers in this last decade.

I am grateful for the opportunity to call attention to a number of Blake settings overlooked by my book but included in Gooch and Thatcher’s *Musical Settings of British Romantic Literature*. For most of these I have been able to provide additional details, both descriptive and biographical, and, in consulting with the composers and their publishers, have turned up further Blake settings. There remain a very few composers from this source, marked with an asterisk, that I have not been able to verify in any way.

I want to acknowledge here the friendliness and repeated help of staff in the national music information centers, especially Anthea Parker (Australia), Jonathan Grimes (Canada), Marianne Horn (Denmark), Anni Heino (Finland), Els van Swol (Netherlands), Scilla Askew and Philip Collins (NZ), Alasdair Pettinger (Scotland), Peter Bitterli (Switzerland), Imogen Mitchell (UK), and Lyn Liston (AMC:USA). Publishers’ representatives like David Wordsworth (Schott Music), Hannah Clark (Boosey & Hawkes), David McCleery (Chester Music), and Julian Knight (Oxford) were always helpful, and certainly many composers willingly responded to my importuning letters with encouragement and information. To all these I am most grateful. Finally, Eunice Schroeder, music librarian at UC Santa Barbara, was particularly helpful with the albums of several rock artists whose music has taken Blake interpretation off in new directions.

The last item in each entry is the initial source (S: —) of information; in most cases other details have been added from other and unnamed sources. As much as possible I have attempted to give enough information to make the list useful to both musicians and Blake scholars.

List of Sources:

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMC</td>
<td>American Music Center (NY)</td>
</tr>
<tr>
<td>ASCAP</td>
<td>American Society of Composers, Authors, and Publishers, <em>Directory</em> (various eds.)</td>
</tr>
<tr>
<td>AusMC</td>
<td>Australian Music Centre (Sydney)</td>
</tr>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes, music publishers</td>
</tr>
<tr>
<td>BCM</td>
<td>British Catalogue of Music</td>
</tr>
<tr>
<td>BDNZC</td>
<td><em>Biographical Dictionary of New Zealand Composers</em> (Victoria UP, 1990)</td>
</tr>
<tr>
<td>BMIC</td>
<td>British Music Information Centre (London)</td>
</tr>
<tr>
<td>BSM</td>
<td><em>Blake Set to Music</em> (U of California P, 1990)</td>
</tr>
<tr>
<td>CMC</td>
<td>Canadian Music Centre (Toronto)</td>
</tr>
<tr>
<td>DeVenney</td>
<td>David DeVenney, <em>American Choral Music since 1926</em> (Fallen Leaf Press, 1993)</td>
</tr>
<tr>
<td>DMIC</td>
<td>Danish Music Information Center (Copenhagen)</td>
</tr>
<tr>
<td>Donemus</td>
<td>Dutch Music Information Center (Amsterdam)</td>
</tr>
<tr>
<td>FMIC</td>
<td>Finnish Music Information Center (Helsinki)</td>
</tr>
<tr>
<td>GEB</td>
<td>G.E. Bentley, Jr. (Blake scholar)</td>
</tr>
<tr>
<td>IMIC</td>
<td>Irish Music Information Centre (Dublin)</td>
</tr>
<tr>
<td>(I)WWM</td>
<td><em>International Who’s Who of Music</em> (annual)</td>
</tr>
<tr>
<td>MHH</td>
<td><em>The Marriage of Heaven and Hell</em></td>
</tr>
</tbody>
</table>
New Grove Dictionary of Music and Musicians  
New Grove Dictionary of American Music  
New Grove Dictionary of Women Composers  
New York Women Composers, Catalog of Concert Music  
On-line Computer Library Center  
Alan Poulton, A Dictionary-Catalog of Modern British Composers  
Royal College of Music (London)  
Research Libraries Information Network  
Songs of Innocence/Songs of Experience  
Swiss Music Edition (Lucerne)  
Scottish Music Information Centre (Glasgow)  
New Zealand Music Information Centre (Wellington)

List of Abbreviations:
c.a. circa, approximately  
CO Chamber Orchestra  
comm. commissioned  
cond. conductor, conducting  
dir. director, directing  
dur. duration  
incl. including  
ms. manuscript, unpublished  
n.d. no date stated  
n.p. no place stated  
pc personal correspondence  
PO Philharmonic Orchestra  
pub. publisher  
S Source  
SATB Soprano, Alto, Tenor, Bass

ALLEN, David Len. USA  
Little Lamb; for SATB chorus and piano. Orem, UT, Jackman Music, c1987. 8 p. Dur. 3'15". S: AMC.

ALWYN, William, 1905-1985. UK  

ALWYN, William  
Tyger, Tyger; film for BBC-TV, released 1969. Written and directed by Christopher Burstall; musical score by William Alwyn. S: G&T.

ANDERSON, Jean Mary, 1939- CANADA  

ANDERSON, Matthew S., 1965- USA  
Love and Harmony Combine; song for alto voice and piano. Ms., composed 19—. S: AMC.

ANONYMOUS.  
Can I See Another's Woe; hymn with four-part harmony. Melody based on Veni, creator gentium (Erfurt, 1524); harmonized by Seth Calvisius (1556-1615). In: Singing the Living Tradition (Boston, Beacon Press, for The Unitarian Universalist Assn., c1993) no. 127. S: copy.

ARKWRIGHT, Marian Ursula, 1863-1922. UK  

ARNELL, Richard Anthony, 1917- UK  
Con Amore, op. 166; song cycle for soprano, mezzo, SA choir, and piano. Ms., composed 1990. 1st perf. Cantamus, P. Cook, dir. No. 3 of the set is a Blake setting: Never Seek to Tell thy Love (6 p.). Biog: IWWM. See also BSM 26. S: BMIC.

ARNOLD, Malcolm, Sir, 1921- UK  

AYRES, Frederick, 1876-1926. USA  

BARLOW, David Frederick, 1927-1975. UK  
Two Unaccompanied Songs; for solo voice. Ms., n.d. Con-

S: BMIC.

BARNES, Edward Shippen, 1887-1958. USA

BARRELL, Bernard, 1919- UK
Five Hymn Tunes, op. 71; for SATB voices. Ely, Cambs.,
Martin Shaw and Mrs. Joan Shaw. Texts by Watts, Herbert
(2), Chas. Wesley, and Blake (To Mercy, Pity, Peace, and
Love). S: BMIC; copy.

BAXTER, Garth, 1946- USA
A Cradle Song; for soprano voice and guitar. Ms., cl988. 4
Available from composer (Westminster, MD). Now (1999)
part of a group called: Two Songs of Reflection. S: Maroney;
copy.

BAYFORD, Frank, 1941- UK
In Terra Pax, op. 47; for soprano voice, clarinet, and piano.
Enfield, Middlesex, Modus Music, 1985. 18 p. Dur. 11'.
Dedicated to and 1st perf. by Microcosmus, 14 Oct. 1986.
In eight movements; No. 1: Prelude, sets Auguries of Inno-
cence (four lines beginning: To see a world in a grain of sand);
others set traditional children's rhymes. S: BMIC; pc.

BECK, Jeremy, 1960- USA
Four Songs by Blake; for soprano voice and bass clarinet. Ms.,
composed 1987. 11 p. Dur. 6'. There is also a version for
roam'd). 2. Never Seek to Tell thy Love. 3. The Little Boy
Found. 4. The Laughing Song. S: AMC.

(BECK)
Four Songs for Baritone; for baritone voice and piano. Ms.,
composed 1986. Dur. 6'. Only no. 1 is Blake: The Garden of
Love. S: AMC.

(BECK)

BEDFORD, David, 1937- UK
An Island in the Moon; for SATB (soloists or small choir) a
Pub. no. UE 18432L. Reproduced from ms. Comm by Elms
Concerts for Singcircle, Gregory Rose cond., and 1st perf.
also BSM 90-92. S: copy.

[BEETHOVEN, Ludwig van, 1770-1827]
When the Green Woods Laugh. In: The Wonderful Year (Lon-
don, Paterson's Ptns, 1949). Arr. by J. Michael Diack, from
Beethoven's Piano Trio, op. 1, no. 2 (1795). Blake text: Laugh-
ing Song. S: G&T.

BERKELEY, Michael, 1948- UK
The Wild Winds; for soprano and chamber orchestra or string
Mad Song. 1st perf. 19 Dec. 1979, by Jane Manning, Little
See also BSM 101. S: BMIC.

BEVAN, Temple, fl. 1915-1954. UK
In Playtime. London, Paterson's Ptns, ca. 1936. Incl. one
Blake title: When the Green Woods Laugh (Laughing Song).
S: G&T.

BIBERIAN, Gilbert E., 1944- UK
30". Atonal setting, available from composer (Cheltenham,
Eng.). S: Maroney;

BIEлавA, Lisa. USA
From The Marriage of Heaven and Hell; for SSAATBB cho-
rus and two percussion players. Ms., c1996. Dur. ca. 11'30".
S: AMC.

BIRTWHISTLE, Harrison, Sir, 1934- UK
Grimethorpe Aria; for brass band. London, Universal Edi-
tion, 1973. Dur. 14'. Score pref. with lines from Jerusalem:
Let the Indefinite be explored, and let every Man be Judged
by his own Works. Comm. and 1st perf. by Grimethorpe

(BIRTWHISTLE)
Salford Toccata; for brass band and bass drum. London, Uni-
perf. 12 Apr. 1989, Salford Colliery Brass Band, Elgar
Howarth cond. Blake motto: Here mountains of brass prom-
ise much riches in their dreadful bosoms. S: BMIC.

BITGOOD, Roberta, 1908- USA
Ye Works of the Lord; for mixed chorus and organ. Ms., com-
posed 1993. Texts from the Bible and Wm. Blake. "Com-
mitioned ... for a jubilee celebration in her honor in New
NGDWC. Noted American organist and choral director.

BLAKE, Howard, 1938- UK
All God's Creatures; song-cycle for children's voices and
Comm. and 1st perf. 22 Mar. 1995, by the Guildford PO,
composer cond. Texts by eight authors incl. three by Blake:
BLYTON, Carey, 1932-

*Lachrymae—In Memoriam John Dowland*, op. 23; five songs for high voice and acc. Three versions exist: 1958, for high voice and string quartet; 1960, for voice and piano (dur. 10'); 1967, for high voice and string orch., with prelude, interludes, and postlude (dur. 15'). Contents: five texts, no. 4 by Blake: O Rose, thou art sick (composed 1956). Biog: IWWM. S: BMIC; pc.

BOWER, Neville.


BRACKETT, Geoff (Geoffrey L.).


BROWN, Christopher Roland, 1943-


BROWN, Francis James, 1925-


BRUUN, Peter, 1968-


[BUCHANAN, Dorothy Quita, 1945-


BUCZYNSKI, Walter Joseph, 1933-


BURGER, John.

*The Lamb*; for SATB chorus and piano. Ms., composed 1981. S: AMC.

BURGON, Geoffrey Alan, 1941-


BURTCH, Mervyn, 1929-


BSM 219: BUTTERLEY, Nigel, 1935-

CARDEW, Cornelius, 1936-1981. UK

Voice from Thel’s Grave; for voice and piano. Ms., composed 1957. 1st line: Why cannot the Ear be closed to its own (Thel, pl. 6). An early work by the noted avant-garde composer. Biog: New Grove. See also BSM 231. S: BMIC.

CHAPPLE, Brian, 1945. UK


CHENOWETH, Gerald C., 1943- USA


COONEY, Cheryl L., 1953- USA


COOKE, David Howell, 1941. USA


4’18”); now incl. on the composer’s album *Loveclouds* (Bard Records, 1999. BCD-3). The Fly was released in three versions on a CD single with accompanying video. The Sick Rose was also issued separately with accompanying video. Biog: Norwegian rock artist. S: copies.

**CORINA, John H., 1928-** USA


**COURING, Judith A.**


**CRAFTS, Daniel Steven.** USA

*Songs of Experience;* for four voices and orchestra. Ms., composed 1982. Dur. ca. 2 hours. “A complete setting of the poetic cycle by William Blake. ... The entire work is ... written in cyclical form, one song often flowing into the next without pause”—DSC. S: AMC.

**CROSSE, Gordon, 1937-** UK


**CRUFT, Adrian Francis, 1921-1987.** UK


**CURCHACK, Fred.** USA


**D’ANGELO, James, 1939-**


**DAVIES, Victor Albert, 1939-** CANADA


**DE CORMIER, Robert, 1922-** USA


**DE KENESSEY, Stefania M., 1961-** USA


(DE KENESSEY)


**DEL TREDICI, David, 1937-** USA


**DEMIERRE, Jacques, 1954-** SWITZERLAND

DIACK, John Michael, 1869-1946. UK

DIAMOND, Arline, 1928- USA

(DIAMOND)
*Piping;* for medium voice and piano. Ms., composed 1974. S: AMC.

DICKINSON, (Paul) Bruce, 1958- UK

DIEMER, Emma Lou, 1927- USA

DOORS, The (rock group, 1965-1971) USA
*The End;* song from the album entitled *The Doors* (Electra, 1967). Dur. 11'. One of Jim Morrison's earliest songs (ca. 1965); used in Francis Ford Coppola's film *Apocalypse Now* (1979). Blake text from *Auguries of Innocence*: Some are born to sweet delight... some are born to endless night. Album also contains material from MHH. The group's name is reportedly inspired by the Blake quote: Everything possible to be believed is an image of truth. 1st perf. 1975 with Harrogate CS, H. Linford cond. Recorded by ASC Records (CS CD6). Biog: IWWM. S: pc.

EMERSON, Ethel. UK

BSM 417: FARQUHAR, David, 1928- NZ

FERGUSON, Barry, 1942- UK

(FERGUSON)

FINNISSY, Michael, 1946- UK

(FINNISSY)

(FINNISSY)

(FINNISSY)

FLAVELL, Edwin Mark. UK

FONTYN, Jacqueline, 1930- BELGIUM

(FONTYN)

BSM 450: FOSTER, Derek. UK

FOULDS, John Herbert, 1880-1939. UK
The Ancient of Days (Music Pictures Group 3: Lento tragico), op. 82b; for orchestra of winds, brass, harp, and percussion. Ms., composed 1912. After Blake; some material adapted for the composer’s Saint Joan Suite. Biog: Grove. S: BMIC.

FRANDSEN, John, 1956- DENMARK

FREUND, Don, 1947- USA

(FREUND)

FRISKIN, Mrs. James. See: CLARKE, Rebecca. BSM 259, FUGS, The (rock group, 1965- ) USA

GALANTE, Carlo. ITALY

GILBERT, Anthony John, 1934- UK

GLYNN, Gerald, 1943- AUSTRALIA
William Blake Triptych; for SATB choir. Ms., composed 1981, 10 p. Written for Nicholas Routley and the Sydney U Cham-

GOEHR, Alexander, 1932- UK 
Naboth’s Vineyard, op. 25; dramatic madrigal for contralto, tenor, bass, two mimes, and chamber ensemble. New York, Schott, c1973. 73 p. (Pub. no. 11108). Text in English, German, and Latin. “There’s an episode in Blake’s life when he threw a soldier out of his garden; the soldier had him put on trial for sedition, and gave false evidence against him. In a similar way, Jezebel gave false evidence against ‘Naboth’”—AG. Biog: New Grove. See also BSM 499-501. S: OCLC.

GRANDISON, Mark, 1965- AUSTRALIA 

GREEN, Ole-Carsten, 1922- DENMARK 

GREEN, Inglis, 1905- UK 

HAGEN, Daron Aric, 1961- USA 

(HAGEN) 

HALE, Vernon, 1946- UK 

HALL, John Gerald, 1905-1991. UK 
Tiger, Tiger; song. Ms., n.d. No copy available; Blake text indicated. S: BMIC.

HANDEL, Darrell. USA 
The Tyger; for mezzo-soprano, oboe, piano, and string quartet. Ms., composed 1984. Dur. 8'. S: AMC.

HANSON, Robert Frederic, 1948- UK 

HARPER, Edward James, 1941- SCOTLAND 

HARRIS, Robert A. USA 

HAWKINS, John B., 1948- UK 

(HAWKINS) 
parts on rental from B&H. Inspired by Urizen plate titled The Binding of Urizen; score has text beginning What Demon hath form'd this abominable void ... . Comm. and 1st perf. on BBC by British violinist Paul Silverthorne. Has been choreographed and perf. as a ballet in Chicago. Rev: R. McCarty, Strings 7/5 (1993): 33-36, incl. biog. data and opening cadenza of score. S: pc.

HEALE, Helene, 1855- UK

HIATT, Kevin, 19— USA

HODDINOTT, Alun, CBE, 1929- UK

HOFFMAN, Theodore. USA

HOBBY, Lee, 1926- USA

HOLLOWAY, Robin Greville, 1943- UK

HOLTEN, Bo, 1948- DENMARK

HURD, David. USA

HUSTON, (Thomas) Scott, 1916-1991. USA

Fall 2001

Blake/An Illustrated Quarterly 49
(HUSTON)

Songs of Experience; for mezzo and piano. Ms., composed 1981. S: NGDAM.

*HYATT, John B.


IMBRIE, Andrew Welsh, 1921- USA


JEFFERS, Ron (Ronald Harrison), 1943- USA


JONES, Daniel Jenkyn, 1912-1993. UK

Laughing Song; for SATB chorus and brass quartet. Ms., composed 1979. Dur. 5'. Commissioned by the University College of Wales, Aberystwyth. See also BSM 657-659. S: Poulton.

JONES, Kenneth Victor, 1924- UK

Four Songs; for high voice, oboe, and piano. Ms., n.d. No. 3 is Blake: Love's Secret. Biog: IWWM; Prof. Music, RCM. S: BMIC.

JORDAN, William, 1951- CANADA

The Lamb; for high voice and piano. Calgary, Canadian Music Centre, distr., 1987. 4 p. "Grade II boy's vocal solo." S: CMC.

JUBB, Andrew.


KAGEN, Sergius, 1909-1964. USA


KAIPAINE, Jouini Ilari, 1956- FINLAND

Lacrimosa; for mixed double chorus a cappella. Ms., composed 1989. Dur. 14'29". Score combines Latin Requiem and Vulgate passages with English Blake texts: I. De Profundis, with a fragment from Jerusalem, ch.1. II. Lacrimosa, with Holy Thursday (SE). III. Recordare, with The Angel (SE). IV. Lux Aeterna, with To the Christians (Jerusalem, ch. 3) and a fragment from Auguries of Innocence. Biog: IWWM. S: FMIC.

KAMINSKY, Laura, 1956- USA


KEAM, Glenda, 1960- NZ


KEAM)


KECHLEY, David Stevenson, 1947- USA


KEELING, Andrew, 1955- UK

Auguries of Innocence; for SATB choir. Ms., composed 1991. 1st line: To see a world in a grain of sand. S: BMIC.

KELLETT, Paul, 1966- UK

Diabolus in Musica; for two speakers and chamber group of two flutes, two pianos, two percussion, two violins, two cellos, and two double bass. Ms., composed 1990. Dur. 20'. Blake text indicated. S: BMIC.

KING, Anthony, 1900- UK


*KING, Norman. AUSTRALIA


50 Blake/An Illustrated Quarterly


MARTLAND, Steve, 1959- UK Albion; for tape and film. London, Schott Music Int'l, 1987-88. Title often used by Blake (e.g., Four Zoas). S: pub.


Catalogue No. 83.105; price, $3.00

OXFORD CHORAL SONGS

W 105
S.S.A.A.
Words by
WILLIAM BLAKE

The Echoing Green

WILLIAM MATHIAS
Op. 95, No. 2

Moderato e molto ritmico (\( \frac{4}{4} \), \( \approx 84 \))

PIANO

(Ped. con discrezione)

SOPRANO

ALTO

And make happy the skies, The

Commissioned by the Lyons Township (Illinois) High School Treble Choir; Lynn Bradley, Director

© Oxford University Press 1987

Printed in U.S.A.

Photocopying this copyright material is ILLEGAL.

2. William Mathias, op. 95, no. 2, "The Echoing Green." © 1987 Oxford University Press. Used by permission. All rights reserved.
cover has a drawing by Blake. Biog: Danish jazz trumpeter and composer. S: DMIC.

MITCHELL, Janice Misurell, 1946- USA
Mad Song; for mixed chorus a cappella. Ms., c1975. Biog: IEWC. S: AMC.

MOORE, J. Chris, 1948- USA
Infant Joy; for SATB chorus and keyboard. Columbus, Beckenhorst, 1979. 8 p. S: G&T.

BSM 878, 879, 882:

MORAVETZ, Oskar, 1917- CANADA

MORRISON, Van (George Ivan), 1945- IRELAND

MORYL, Richard, 1929- USA
An Island in the Moon; for solo soprano, piano, and slides. Hastings-on-Hudson, General Music Publishing, 1978. "This work is a theater piece, in which the singer moves about the stage as slides of Blake's MSS. are projected behind the singer and accompanist"—RM. Biog: NGDAM. S: G&T.

MUELLER, Frederick A., 1921- USA

MYERS, Peter Joseph, 1962- AUSTRALIA

NICHOLLS, David Roy, 1955- UK

NUNN, Philip, 1961- AUSTRALIA/UK
A Poison Tree; for orchestra (strings divisi a 64). Ms., composed 1978. Title from Blake. S: Broadstock.

* NUTTALL, Michael. UK

* OGILVIE, Heather A.

BSM 923-925:

OWEN (later JONES), Morfydd Llwyn, 1891-1918. UK

(OWEN)
Mad Song; for SATB chorus (1912). Biog: NGDWC. Married for a time to the noted Freudian psychologist, Sir Ernest Jones; made effective use of Welsh folk melodies. S: NGDWC.

(OWEN)

PALMER, John C., 1959- UK

BSM 934: PARRY, Charles Hubert, 1848-1918. UK
Jerusalem. Recordings and republications of this famous setting continue to turn up, despite one writer's recent comment that the symbolism and irony of Blake make his poem unsuitable for a congregational hymn (see S.J. Rogel, "Blake's 'And Did Those Feet' as Congregational Hymn," *The Hymn* 44/3 (1993): 22-25).

PEDERSEN, Fuzzy (Jens Wilhelm), 1939- DENMARK

PEITSAKO, Peter, 1970- FINLAND

PELEGRI MARIMON, Maria Teresa, 1907- SPAIN
Dur. 8'. Music in a very contemporary Second Viennese style.
Biog: NGDWC; also Associació Catalana de Compositors, 68 Compositors Catalans (Barcelona, 1989).

PETerson, John Murray, 1957-
AUSTRALIA

PIERCE, Alesandra, 1934-
USA

PITFIELD, Thomas Baron, 1903-
UK

UK

POTTER, Edward Tuckerman, 1831-1904.
USA

POUSSEUR, Henri, 1929-
BELGIUM

POTTER, Edward Tuckerman, 1831-1904.
USA

POUSSEUR, Henri, 1929-
BELGIUM

RAMEY, Phillip, 1939-
USA

RAMEY, Phillip, 1939-
USA

RAMEY, Phillip, 1939-
USA

RAMEY, Phillip, 1939-
USA

RAMEY, Phillip, 1939-
USA

RAMEY, Phillip, 1939-
USA

RAMEY, Phillip, 1939-
USA

(ROCHBERG)

ROE, Betty, 1930- UK

ROPER, Ramon, 1941- SCOTLAND

ROSE, John, 1928- SCOTLAND

(ROSE)
Three Night Pieces; for children’s choir, recorder group, and percussion. Glasgow, Eden Music Publishing, 1982. Texts by De la Mare, Browning, and Blake: Night (dur. 1’). S: SMIC.

ROSE, John (Luke), 1933- UK

ROUTH, Francis John, 1927- UK

ROVNER, Anton. USA
The Tiger, op. 13, no.1; for SATB chorus. Ms., composed 1986. Dur. 4’. S: AMC.

ROWLEY, Christopher Edward, b. 1840 UK

RUSSO, William Joseph, 1928- USA

SAINTE CROIX, Judith. USA

BSM 1072: SANDERS, Ed, 1939- USA
How Sweet I Roamed. A new version with singer Steve Taylor appears on the live reunion album Refuse to Be Burnt Out (The FUGS, 1984), and a third version on the album The Real Woodstock Festival (The FUGS, 1995), which also contains two new Blake pieces: 1. Auguries of Innocence, and 2. Nurse’s Song. S: pc.

BSM 1081: SAPP, Allen Dwight, 1922- USA

*SCHIEFFMAN, Harold. USA

SCHNEIDER, Gary M., 1957- USA
A Special Bouquet; three songs for SATB chorus. New York, American Composers Alliance, 1975. Texts by Jose Marti and Blake, of which No. 2 is The Sick Rose. Biog: IWWM. S: AMC.

SCHOONENBEEK, Kees, 1947- NETHERLANDS

SCHURMANN, Gerard, 1924- JAVA/UK/USA

(SCHURMANN)

SCOTT, Derek B., 1950- UK

SCOTT, Stuart John, 1949- UK

(SCOTT, S.J.)

(SCOTT, S.J.)

BSM 1102 : SEGERSTAM, Leif Selim, 1944- FINLAND

(SEGERSTAM)
Spring; for children’s chorus and chamber ensemble of flute, viola, percussion, organ, and piano. Ms., composed 1980. 5 p. Score available from FMIC. S: FMIC.

SEKTBERG, Willard. USA

SELBY, Philip, 1948- UK

SEWELL, Gregg. USA
Little Lamb; for unison chorus, optional two part, optional flute, and piano. Dayton, OH, Triune Music/Lorenz, c1996. 7 p. (Young shepherds choral series, pub. no. 10/1444k). S: copy.

SHAFFER, Jeanne Ellison, 1925- USA

(SHAFFER)

SMIRNOV, Dmitri, 1948- RUSSIA

(SMIRNOV)

(SMIRNOV)

(SMIRNOV)

(SMIRNOV)

(SMIRNOV)


All the Hills Echoed. Cincinnati, Willis, 1949. Blake text:

THOW, John, 1949- USA

TIPTON, Clyde. USA

TREHARNE, Bryceson, 1879-1948. UK/USA

TREMAIN, Ronald, 1923-1998. CANADA

USHER, Julia, 1945- UK
Due Canti; for tenor and ensemble. Ms., composed 1970. Incl. a setting of Blake's Eternity (He who bends to himself a joy). Biog: NGDWC. S: G&T.

(USHER)

(USHER)

VEHAR, Persis Parshall, 1937- USA
Reflections from Childhood; for SATB chorus. Ms., c1985.

VEHR, Robert, 1880-1962. USA

VERBUGT, Eric, 1966- NETHERLANDS

VICKERS, Bryan, 1937- UK

VICTORY, Gerard, 1921-1995. IRELAND

(VICTORY)
The Tyger; for SSAA chorus. Ms., composed 1988. Dur. 4'. S: IMIC.

VOLLARTH, Carl P., 1931- USA

(VOLLARTH)

(VOLLARTH)

WALL, Ruth. UK

WEBB, Peter, 1948- AUSTRALIA
Five Blake Songs; for SATB choir and piano. Ms., composed Fall 2001 Blake/An Illustrated Quarterly 59

WEIDIG, Adolf, 1867-1931. USA

WERDER, Felix, 1922- AUSTRALIA

(WERDER)

WHITCOMB, Robert Butler, 1921- USA

WHITE, John David, 1931- USA

WIENHORST, Richard. USA

(WIENHORST)

WILDER, Alec, 1907-1980. USA

(WILDER)

WILLIAMS, Christopher a Becket, 1890-1956. UK
Cupid’s Song; for voice and piano, in D. London, Curwen, 1924. 1st line: Why was Cupid a boy. Biog: WWM (1949/50). S: CPM.

*WILLIAMS, Dorothy.

WILLIAMSON, Malcolm, CBE, 1931- AUSTRALIA/UK

WILLIS, Richard M. , 1929- USA

WILSON, Jeffery, 1957- UK
The Lamb; for SATB chorus and organ. Ms., composed 1982. Combines the Blake poem with the liturgical Agnus Dei. S: BMIC.

*WILSON, Ray R.

WOBBLE, Jah (John Warde). UK

WOLPE, Stefan, 1902-1972. USA

WORDSWORTH, William Brocklesby, 1908-1988. SCOTLAND
The Minstrel’s Song; for tenor and harp. Ms., composed 1950. 5 p. Blake text beginning: Their mighty wings shall stretch from east to west, their rest is in the sea, and ending: With her eagle’s wings she covereth Fair Albion’s shore and all her families. Biog: Grove. See also BSM 1392-95. S: SMIC.
REVIE W


Reviewed by MEI-YING SUNG

This extensive exhibition in the British Museum added an important dimension to the consideration of apocalypse and millennium at the end of the twentieth century, and brought a badly needed sense of a thousand years of historical difference in celebrating the new era. With a couple of hundred separate items ranging as far back as the Anglo-Saxon Tiberius Psalter from Winchester Cathedral right up to modern films such as Ingmar Bergman’s The Seventh Seal (1957) and Derek Jarman’s The Last of England (1987), “The Apocalypse and the Shape of Things to Come” portrayed the full range of millenarian responses. These include not only the woodcuts of Albrecht Dürer, but also extensive examples of the sixteenth-century artists Hans Burgkmair and Georg Lemberger, both of whom worked in the visual tradition of Dürer. Of particular interest is the series of engravings by the French goldsmith and tapestry designer Jean Duvet (c. 1485-1561), whose works are extensively crowded with objects and figures.

The richly researched catalogue includes significant contributions by scholars such as Frank Kermode and Norman Cohn, but it is David Bindman’s chapter “The English Apocalypse,” annotating the large area of exhibition space given over to one of the most distinctive of the European representations of religious endgame, which will be of most immediate interest to students of Blake. English interpretations of apocalypse were heavily politicized in the aftermath of the Reformation and the English Civil War. No doubt the French Revolution has also been seen as the imminent apocalypse of the whole history and cast its enormous influence on Britain through the eighteenth century to the nineteenth century.

The watercolor of The Last Judgment from Petworth House formed a key component of the Blakes in the exhibition, but other works brought together for comparison included The Angel of Revelation (New York, Metropolitan Museum of Art), The Great Red Dragon and the Woman Clothed with the Sun (New York, Brooklyn Museum of Art; Washington DC, National Gallery of Art) and The Number of the Beast Is 666 (Philadelphia, Rosenbach Museum and Library), as well as paintings and drawings from Tate Britain, the Fitzwilliam Museum, and the British Museum’s own collection, including seven plates from its copy of Jerusalem plus an eighth, plate 51, from the Fitzwilliam. The wide historical reach of the exhibition meant that there was also opportunity to compare these works with reproductive engravings derived from Michelangelo’s fresco of the Last Judgment by Bonasone, Rota, and Wierix. However, Blake’s own versions and interpretations of the apocalyptic theme would have taken elements from his contemporaries. In this respect, the exhibition proved the enduring influence of John Hamilton Mortimer’s Death on a Pale Horse (1775) and Benjamin West’s painting of the same subject (Royal Academy of Arts). Bindman’s essay in the catalogue brings out rather well the political controversy which surrounded the royal commission of West’s painting. Blake’s Bible illustrations (c. 1799-1810) for Thomas Butts must have been influenced by West’s five paintings of Revelation subjects exhibited at the Royal Academy in the years 1796 to 1798. Although West, as president of the Academy, always claimed his loyalty to King George III, the king appeared hostile to him and claimed in 1794 that the Academy was “under the Stigma of having many Democrats in it.” This element of political controversy surrounding depictions of apocalyptic subjects reached back many years.

Following sixteenth-century religious polemics, the seventeenth-century imagery converted the dialectic contrast of good versus evil between Catholics and Lutherans to political polemics and offensive propaganda. The antithesis of salvation and damnation, of Christ and Antichrist, is associated not only with the religious last judgment but also with political trials in the seventeenth and eighteenth centuries. The origins of these controversies in English political cul-