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# BRIO

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# Lionel Roy McColvin, C.B.E.

## ROBERT F. VOLLANS

Lionel R. McColvin was born in Newcastle on Tyne on 30 November 1896, a date coinciding with the birthday of another great man, Sir Winston Churchill, who was born twenty-two years earlier. McColvin's father was an artist and from him McColvin inherited the great love of the arts which he has pursued and developed throughout his life. Apart from having a great feeling for music, painting and the theatre, being a habitual concert and theatre-goer and a frequent visitor to art galleries, he is an accomplished amateur artist in his own right. He has written plays and books and articles on music and painting; he has painted, and plays the piano well enough to give himself untold pleasure without taking the unnecessary risk of giving displeasure to others. Indeed, in his present retirement after his illness, playing his own favourite pieces, accumulated over a lifetime of musical experience, has undoubtedly sustained him and filled what might have been many weary and unproductive hours with a great sense of pleasure.

McColvin left Croydon Borough Secondary School at the age of fourteen to take up his first library appointment with Croydon Public Libraries where he became Reference Librarian in 1921. From Croydon he went as Deputy Librarian to Wigan in 1921 and as Chief Librarian to Ipswich in 1924, Hampstead in 1931 and Westminster in 1938. It was, if I remember, one evening in Ipswich that McColvin received one of the most treasured insults of his career. It happened at the end of one of the Library Committee sponsored concerts. McColvin was an accomplished sight reader and could undertake to accompany most of the solo performers with confidence. At the end of the concert he left the piano without playing the National Anthem. 'The King!' hissed someone. McColvin remained impassive. The truth of the matter was not that he *wouldn't* but that he *couldn't*, for he just did not commit music to memory. This was too much for the irate member who exclaimed, 'Damned traitor!'

Whether McColvin's wide interest in music covered siren music, hence his secondment for Civil Defence, it is difficult to say. It is certainly true, however, that whether as a soldier in the Middlesex Regiment and later in the Second Border Regiment in France, Belgium and Germany in the First World War, or as the Officer-in-Charge of the Control Centre in the Second World War, or as the greatest public librarian of his time, he brought to bear on all problems an acute brain, a human approach, an unbounded enthusiasm and an outstanding ability to get things done.

He was elected to the Library Association Council in 1925, was its Honorary Secretary from 1934 to 1951 and its President in 1952. His life has been devoted to the promotion and betterment of public library services in Great Britain and other countries of the world. To this end he edited the Library Association Survey of 1936-7, produced the McColvin Report in 1942 and followed with reports on the public library services of Australia, the Middle East and Germany.

He was a member of the British Co-operating body for Unesco, a Vice-President of IFLA and Chairman of its Public Libraries Committee, and a member of the Books and Libraries Advisory Committee of the British Council, the Roberts Committee and the Norrington Committee on the selection of low-priced books for overseas. The fact that Lionel McColvin was the outstanding figure in public librarianship was justly recognised by His Late Majesty King George VI when he conferred upon him the honour of Commander of the Order of the British Empire.

A prolific writer of books and articles, McColvin wrote his *Music Libraries* in association with the late Harold Reeves in the nineteen-thirties and this book remained the only standard book of its kind for many years. Like Savage, he was very much dissatisfied with the classification of music as provided by Dewey although he did not wholly recommend, as Savage did, the complete grouping by 'the personality of its begetter' (Composer arrangement). McColvin separated books about music from scores and to this end redesigned all divisions of Dewey within the classes 780 to 789.

Shortly after the war he became one of the first members of the Council of the Central Music Library Co. Ltd., a company formed to administer a private library of music and books about music. With Dr Eric Blom as Chairman, the first Council consisted of Mrs Winifred Christie Moór, Miss Seymour Whinyates of the British Council, Professor Dent, Dr Oldman, Sir Steuart Wilson and Lionel R. McColvin. Through the good offices of McColvin the Westminster City Council agreed to make accommodation freely available at Buckingham Palace Road and the Central Music Library was opened by the late Ralph Vaughan Williams in 1948. From these early days the Library has grown from strength to strength and its reputation is well known. Lionel McColvin followed Sir Steuart Wilson as Honorary Secretary in November 1955 and remained in office until his retirement in 1961.

He was also a member of the Executive Committee of the United Kingdom Branch of the International Association of Music Libraries from its inception and his advice was sought in the preparation of the Constitution of the Branch. He encouraged, by advice and precept, the early exploration of the branch in its efforts to create and foster projects which would be of use to music librarians as a whole. When the project which eventually became the *British Catalogue of Music* was first considered, he drew up a scheme which the Association could have adopted at little cost to itself and which would probably have achieved the same object. However, the result of his efforts both through the Executive Committee and behind the scenes helped to persuade the British National Bibliography to undertake the *British Catalogue of Music*. Mr Walter Stock tells me that when he was in despair about the lack of attendance at early meetings McColvin gave him great encouragement which enabled him to continue and create from a personal membership of seventeen in 1953 the live body of over 200 personal and library members of today. McColvin was elected an honorary member of the Branch in November 1962.

In a brief biographical sketch it is impossible to enumerate all McColvin's musical associations and interests and to assess the influence he may have had on libraries in this country as well as abroad. One thing is certain. He loves music, he knows a lot about music and, further, my happy and sometimes hilarious association with him in the days of the Westminster Music Society—where once again he was the mainstay—showed that to him music was fun.

One last personal note. Many may think that a man with such a wide experience, such a catalogue of achievements should have every reason to be proud, probably conceited and somewhat impatient of the immature views and shortcomings of his professional colleagues. Not so Lionel McColvin. He is by nature a humble man, of kindly disposition, who was considerate to his staff and colleagues and a tower of strength in encouraging their personal advancement. He will ever remain in my memory as a brilliant chief with a quicksilver mind who was at the same time my personal friend and colleague.

# Bruckner's Works

*A list of the published scores of the various versions*

## ARTHUR D. WALKER

Although it is generally known that a good many of Bruckner's works, his symphonies in particular, exist in more than one version, there is considerable confusion as to which version any published score may contain. The following list is an attempt to present the facts about these publications in tabular form, and is based on a comparison of the scores. While no bibliographical detail can be given in the list, it should be remembered that many of the title pages are seriously misleading in relation to the contents. They may give information which is either wrong, or is contradicted by the preface. The words 'newly revised' may mean that the score contains editorial changes which have not been marked as such. It is also important to know that, although two publishers may use the same plate number when issuing the same work, the music of each is not necessarily identical.

### SYMPHONY I, C minor

- Composed 1865-6 (Linz), revised 1890-1 (Vienna)
- 1865-6 'Linz' version (version 1)
  - Brucknerverlag, edited Haas, 1937, re-issued 1949
  - Breitkopf (3616) edited Haas, 1937
- 1865-6 'Linz' version (version 1) revised
  - Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1953
- 1890-1 'Vienna' version (version 2)
  - Doblinger pl. nr. D. 1868, [1893]
  - Eulenburg (59) pl. nr. U.E. 3593 edited Steinitzer, [1912]
  - Eulenburg (459) edited Altmann, c. 1930
  - Peters Edition (3840a) pl. nr. 10391
- 1890-1 'Vienna' version (version 2) revised
  - Philharmonia (194) pl. nr. U.E. 3593; W.Ph.V. 194, edited Wöss, 1927
  - Universal (2878) pl. nr. U.E. 3593; W.Ph.V. 194, edited Wöss, 1927
  - Universal (2878) pl. nr. U.E. 3593

### SYMPHONY II, C minor

- Composed 1871-2, revised 1875-6 and later, also after 1891
- 1871-2 original version
  - Brucknerverlag, edited Haas, 1938, re-issued 1949
  - Breitkopf (3617) edited Haas, 1938
- 1875-6 version, revised by Bruckner and Herbeck
  - Doblinger pl. nr. D. 1769, [1892]
  - Eulenburg (60) pl. nr. U.E. 3594, edited Steinitzer, 1920 or earlier
  - Eulenburg (460) edited Altmann, c. 1930
  - Peters Edition (3840b) pl. nr. 10392
- 1875-6 version revised
  - Musikwissenschaftlicher Verlag, edited Nowak, 1965<sup>1</sup>
  - Philharmonia (195) pl. nr. U.E. 3594; W.Ph.V. 195, newly revised Wöss, 1928
  - Universal (3594) pl. nr. U.E. 3594
  - Universal (2880) pl. nr. D. 1759

### SYMPHONY III, D minor

- Composed 1873, revised 1874, 1876-7, 1888-9, 1890
- 1873 original version
  - UNPUBLISHED
- 1874 revision (version 2)
  - UNPUBLISHED
- 1876-7 revision (version 3)
  - Brucknerverlag, edited Oeser, 1950<sup>2</sup>
  - Rättig pl. nr. T.R. 165a, [1878]
- 1888-9 revision (version 4)
  - Musikwissenschaftlicher Verlag, edited Nowak, 1959<sup>3</sup>
- 1890 revision (version 5)
  - Eulenburg (461) pl. nr. E.E. 4553, edited Redlich, 1961
  - Eulenburg (61) pl. nr. S. 9601c, edited Steinitzer, before 1920
  - Rättig, pl. nr. T.R. 165a, [1890]
- 1890 revision (version 5) revised
  - Eulenburg (461) edited Altmann, c. 1930
  - Peters Edition (3840c) pl. nr. 10393
  - Philharmonia (196) pl. nr. U.E. 3595; W.Ph.V. 196, newly revised Wöss, 1927

### SYMPHONY IV, E flat major, 'Romantic'

- Composed 1874, revised 1877-8, 1878-80, 1887-8
- 1874 original version
  - UNPUBLISHED
- 1877-8 and 1878-80 revisions (versions 2 and 3) amalgamated
  - Brucknerverlag, edited Haas, 1936, revised edition issued 1949<sup>4</sup>
  - Breitkopf (3618) edited Haas
  - Gutmann, pl. nr. A.J.G. 710, [1890]
- 1878-80 revision and later including 1886
  - Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1953<sup>5</sup>
- 1887-8 revision (version 4)
  - Eulenburg (462) pl. nr. E.E. 3636, edited Redlich, 1954
- 1887-8 revision (version 4) revised
  - Eulenburg (62) pl. nr. E.E. 3636, edited Steinitzer, before 1918
  - Eulenburg (462) pl. nr. E.E. 3636, edited Altmann, c. 1930
  - Gutmann pl. nr. A.J.G. 710
  - Peters Edition (3840d) pl. nr. 10394
  - Philharmonia (197) pl. nr. U.E. 3596; W.Ph.V. 197, revised Wöss
  - Universal (6575) pl. nr. U.E. 6575

### SYMPHONY V, B flat major

- Composed 1875-6, revised 1876-8 and later
- 1875-6 original version
  - Musikwissenschaftlicher Verlag, edited Haas, 1935
  - Breitkopf (3619) edited Haas
- 1875-6 original version revised
  - Musikwissenschaftlicher Verlag, edited Nowak, 1951
- 1876-8 revision<sup>6</sup>
  - Doblinger pl. nr. D. 2080 [1896]



Eulenburg (63) pl. nr. U.E. 3595, edited Steinitzer, c. 1920  
Eulenburg (463) pl. nr. U.E. 3595, edited Altmann c. 1930  
Peters Edition (3840e) pl. nr. 10395  
Philharmonia (198) pl. nr. U.E. 3595; W.Ph.V. 198 revised Wöss

#### SYMPHONY VI, A major

Composed 1879-81

1879-81 original version

Brucknerverlag, edited Haas, 1937

Breitkopf (3620) edited Haas

Doblinger pl. nr. D. 2300, [1899]

1879-81 original version revised

Musikwissenschaftlicher Verlag, edited Nowak, 1952<sup>7</sup>

'Revised' version

Eulenburg (64) pl. nr. U.E. 3596, edited Steinitzer, before 1918

Eulenburg (464) edited Altmann, c. 1930

Peters Edition (3840f) pl. nr. 10396

Universal (3596) pl. nr. U.E. 3596

'Revised' version revised

Philharmonia (199) pl. nr. U.E. 3598; W.Ph.V. 199, newly revised Wöss, 1928

Universal (2886) pl. nr. U.E. 2886, revised Wöss, 1927

#### SYMPHONY VII, E major

Composed 1881-3, revised 1885

1881-3 original version

Brucknerverlag, edited Haas, 1944

Breitkopf (3621) edited Haas

1881-3 original version revised

Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1954

1885 version

Eulenburg (465) pl. nr. E.E. 3637, edited Redlich, 1958

Gutmann pl. nr. A.J.G. 576, [1885]

'Revised' version

Eulenburg (65) pl. nr. E.E. 3637, edited Steinitzer, before 1918

Eulenburg (465) pl. nr. E.E. 3637, edited Altmann, c. 1930

Gutmann pl. nr. E.E. 3637 before 1918

Kalmus (158)

Peters Edition (3840g) pl. nr. 10397

Philharmonia (211) pl. nr. U.E. 3599; W.Ph.V. 211, revised Wöss, 1927

Universal (6577) pl. nr. U.E. 6577

#### SYMPHONY VIII, C minor

Composed 1884-5, revised 1886-7, 1888-90

1884-5 original version

UNPUBLISHED

1886-7 version revised

Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1955<sup>8</sup>

1888-90 version

Brucknerverlag, edited Haas, 1949

Breitkopf (3622), edited Haas

'Revised' version

Eulenburg (66) pl. nr. S. 8288a, edited Steinitzer, before 1918

Eulenburg (466) edited Altmann, c. 1930

Carl Haslinger pl. nr. S. 8288, [1910?]

Peters Edition (3840h) pl. nr. 10398

Schlesinger pl. nr. S. 8288, [1892]

Philharmonia (212) pl. nr. U.E. 2495; W.Ph.V. 212, newly revised Wöss, 1927

#### SYMPHONY IX, D minor

Movements 1-3 composed 1887-94, Finale incomplete

(All published scores contain only three movements)

Original version

Eulenburg (467) pl. nr. E.E. 3437, edited Schönzeler, with foreword by Redlich, 1964<sup>9</sup>

Breitkopf (3623) edited Haas and Orel

Brucknerverlag, edited Haas and Orel, 1934

Brucknerverlag, edited Orel, new edition, 1949

Original version revised

Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1951

'Revised' version

Doblinger pl. nr. D. 2895, edited Löwe, 1903

Eulenburg (67) pl. nr. U.E. 931, edited Steinitzer, c. 1920

Eulenburg (467) pl. nr. U.E. 2891, edited Löwe, [1910]

Eulenburg (467) pl. nr. E.E. 4557, edited Altmann, c. 1930

Peters Edition (3840i) pl. nr. 10399

Philharmonia (218) pl. nr. U.E. 931; W.Ph.V. 218, newly revised Wöss, 1928

Universal (931) pl. nr. D. 2895, edited Löwe, 1903

Universal (2891) pl. nr. U.E. 931, edited Löwe

#### SYMPHONY 'O', D minor

Composed 1869

'Revised' version

Universal (7615) pl. nr. U.E. 7615; W.Ph.V. 206, edited Wöss, 1924

Philharmonia (206) pl. nr. U.E. 7615; W.Ph.V. 206, edited Wöss, 1924

#### SYMPHONY, F minor

Andante only published in score

Universal (5259) pl. nr. U.E. 5259

#### OVERTURE in G minor

Composed 1862-3, revised 1863 (version 2)

Version 2 'Revised'

Eulenburg (81) U.E. 7048, arranged for performance by Wöss, 1921

Universal (7048) pl. nr. U.E. 7048

#### MASS, D minor

Composed 1864, revised 1876, 1881, 1884, first published 1892

1892 first published version

Musikwissenschaftlicher Verlag, edited Nowak, 1957

' Revised ' version

Philharmonia (264) pl. nr. W.Ph.V. 264, edited Wöss, 1924<sup>10</sup>

#### MASS, E minor

Composed 1866, revised 1876-85

1866 original version

Brucknerverlag, edited Haas

1876-85 version

Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1959<sup>11</sup>

' Revised ' version

Doblinger pl. nr. D. 2087, [1896]

Philharmonia (204) pl. nr. U.E. 7534; W.Ph.V. 204, revised Wöss, 1924

#### MASS, F minor

Composed 1867-8, revised 1876, 1881, 1883, 1890 [Published 1894]

1881 revision

Brucknerverlag, edited Haas, 1944<sup>12</sup>

Breitkopf (3624) edited Haas, 1944

1881 revision, revised

Musikwissenschaftlicher Verlag, edited Nowak, second revised edition, 1960

' Revised ' version, based on first published version of 1890

Eulenburg (11) pl. nr. U.E. 7049, revised Wöss

Eulenburg (961) edited Wöss

Universal (7049) pl. nr. U.E. 7049, edited Wöss

#### PSALM 150

Composed 1892

' Revised ' version

Doblinger pl. nr. D. 1804, [1892]

Eulenburg (972) pl. nr. E.E. 4599, edited Redlich, 1960

Philharmonia (205) pl. nr. U.E. 7535; W.Ph.V. 205; newly revised Wöss<sup>13</sup>

Universal (7535) pl. nr. U.E. 7535; W.Ph.V. 205 [J. Wöss]

#### TE DEUM

Composed 1881, revised 1883-4

1883-4 revision

Musikwissenschaftlicher Verlag, edited Nowak, 1962

' Revised ' version

Broude

Eulenburg (960) pl. nr. E.E. 4278, edited Aber, c. 1930

Eulenburg (960) pl. nr. E.E. 4278, edited Redlich, 1960

Peters Edition (3488) pl. nr. S. 9600

Rättig pl. nr. T.R. 40b, [1904]

Universal (2989)

#### STRING QUARTET, C minor

Composed 1862

1862 original version

Musikwissenschaftlicher Verlag, edited Nowak, 1955; re-issued with Revisions—bericht, 1956

#### STRING QUINTET, F major

Composed 1878-9, revised 1883-4, and later

1878-9 original version

UNPUBLISHED

1883-4 revision (version 2)

Eulenburg (310) pl. nr. E.E. 3322, edited Alberti, 1945

Later revision (version 3)

Philharmonia (213) pl. nr. W.Ph.V. 213; U.E. 8764, newly revised Wöss, 1926

Musikwissenschaftlicher Verlag, edited Nowak, 1963<sup>14</sup>

#### Notes

1. On title-page: Fassung von 1877.
2. On title-page: 2. Fassung von 1878. This corresponds to the text of the first published version.
3. On title-page: Fassung von 1889.
4. On title-page: Originalfassung.
5. On title-page: Fassung von 1878-80.
6. Re-orchestrated by Schalk, and extra brass added in the Finale, which was also cut by over 100 bars. Little of the original is left in this version.
7. On title-page: Originalfassung.
8. On title-page: Fassung von 1890.
9. The most authoritative text issued, conforming to the MS.
10. On title-page: Mass in D.
11. On title-page: Fassung von 1882. See also Robert Haas, *Anton Bruckner*, Potsdam, 1934, pp. 74ff.
12. On title-page: Originalfassung.
13. Plate numbers appear in reverse order on the score. The order quoted is that given in the preface.
14. Also includes the Intermezzo in D minor.

#### Literature

Max Auer (and others), *Anton Bruckner. Wissenschaftliche und künstlerische Betrachtungen zu den Originalfassungen*. Vienna, Internationale Brucknergesellschaft, 1937.

August Göllerich (completed by Max Auer), *Anton Bruckner. Ein Lebens- und Schaffensbild*. 4 vol. Ratisbon, Gustav Bosse, (1922-37.)

Robert Haas, *Anton Bruckner*. Potsdam, Akademische Verlagsgesellschaft Athenaion, 1934 (One of *Die grossen Meister der Musik*.)

Hans F. Redlich, *Bruckner and Mahler*, London, J. M. Dent, revised edition, 1963. The prefaces to the scores edited by Haas, Orel, Oeser and Redlich contain much important material about the versions.

# The Viola d'Amore and its Repertoire

HARRY DANKS

Throughout the years the viola d'amore appears to have held little attraction for either composer, performer or musicologist. The result is a small repertoire, a handful of players and a general lack of information about the instrument. One strong deterrent is probably the complex technique required to perform on seven strings. Violinists, violists and cellists are conversant with the difficulties of playing on four strings tuned in fifths. Seven strings tuned with a mixture of thirds, fourths and one fifth pose numerous left hand problems for a string player changing from the violin or viola to the viola d'amore. Many fine string instrumentalists have attempted without success to master the intricate viola d'amore and this is regrettable, for it is a delightful instrument that deserves to be heard more often.

As the viola d'amore has known a number of tunings, composers usually indicate which tuning relates to the key of the music to be performed. In the absence of any indication the accepted tuning today is the arpeggio of D major with a low A. The top string is D, a tone below the E string of the violin, then A below, F sharp, D, A, D, and low A. There are some instruments with six playing strings and in this case the tuning is the complete arpeggio. Beneath the playing strings are six or seven sympathetic strings of fine drawn brass or wire which are never touched by the bow but resound and vibrate in sympathy when the upper strings are played. This produces the resonance and quality which is the unmistakable colour of the instrument. The tuning of the sympathetic strings is either in unison with the playing strings or a chromatic sequence suggested by the French violist, Henri Casadesus.

The instrument is a member of the family of viols but never joins in ensemble with them. It is shaped like a viol, the back is flat and the ribs finish flush with the table and back. The 'flaming sword' sound holes differ very much from the C-shape design of the viol. (The 'flaming sword' is of Eastern origin, said to be the symbol of Islam or complete resignation to Allah.) The peg box is unusually long, housing twelve or fourteen pegs. It is generally surmounted by a decorative feature, more often than not, a blindfold cupid. A light bow is necessary, preferably a nineteenth-century type violin bow with a small spread of hair. It has been stated that the viola d'amore did not have sympathetic strings before the year 1700 and was simply strung with wire playing strings. John Evelyn certainly strengthened this theory when, on 20 November 1679, he recorded the following:

'I dind at the Master of the Mints with my Wife, invited to heare Musique which was most exquisitely performed by 4 the most renowned Masters, Du Prue a French-man on the Lute: Signor Batholomeo Ital: on the Harpsichord: & Nicolao on the Violin; but above all for its swetenesse & novelty the Viol d'Amore of 5 wyre-strings, plaied on with a bow, being but an ordinary Violin, play'd on Lyra way by a German, than which I never heard a sweeter Instrument or more surprizing.'

The earliest example of the viola d'amore is possibly the one in the Salzburg Museum. It has six playing and six sympathetic strings, and is dated 1661. I have not been fortunate enough to visit this museum, but this instrument is mentioned in Kinsky's *The History of Music in Pictures*. I have, however, examined an instrument, dated 1679, made by Tribout of Astenay with seven playing and six sympathetic strings. It is in the collection of musical

instruments in the Gemeentemuseum, The Hague. The name of the maker and place of origin are unfamiliar to me and I would be glad to receive any information about either. Another viola d'amore with seven playing and seven sympathetic strings, made by Leidolff of Vienna in 1683, is in the Karl Marx University in Leipzig. The late Canon Francis W. Galpin once owned a viola d'amore with seven playing and seven sympathetic strings made by the Italian luthier G. Grancino of Milan in 1696. As a result of examining many instruments over the last fifteen years during my travels around the world I have come to the conclusion that the viola d'amore did in fact have sympathetic strings prior to the year 1700.

Stradivari interested himself in the instrument and had every intention of constructing one. In the collection of the master's relics that exists in the Marquis dalle Valle Museum in Italy there is a complete set of designs dated 1716 for making a viola d'amore of the usual form but with a plain carved head. No completed instrument such as this by Stradivari has ever been known. There are some very interesting specimens in collections on the Continent and in America which I have seen: I have now compiled a catalogue of nearly two hundred instruments.

The earliest known tutor is by a Frenchman, Milandre, whose *Méthode facile pour la Viole d'Amour, Oeuvre 5* was published in 1782. A copy is in the Deutsche Staatsbibliothek in Berlin. Carl Zoeller, who was born in Berlin in 1840 and became bandmaster of the Seventh Queen's Own Hussars, played the viola d'amore and published a *New Method for the Viole d'Amour* (Lafleur, 1885) which is available at the British Museum in microfilm. Johann Kral's *Anleitung zum Spiele der Viole d'Amour* and *Nocturne für Viole d'Amour, Op 9*, (1906) were published by Cranz. M. L. Goldis' *Schule für Viole Op 6* appeared in 1916. Goldis was responsible for two further collections: *Stücke alter Meister für Viole d'Amour solo* and *Alte Meister für Viole d'Amour und Klavier*, (1917), all published by Weinberger. Henri Casadesus, (1879-1947) produced *Méthode de Viole d'Amour* and 24 *Etudes pour Viole d'Amour*, published by Salabert. A book of studies by the American performer, Paul Shirley, has been reissued by Peters Edition. Perhaps the most scholarly and comprehensive manual is Karl Stumpf's *Neue Schule für Viola d'Amore* published in Vienna in 1957. This work is the result of his teaching experience at the Vienna Academy of Music and Dramatic Art, where he is professor of the viola d'amore.

The viola d'amore did achieve a certain amount of popularity in eighteenth century Italy. Vivaldi's *Sei concerti per viola d'amore* are now being published by Ricordi as part of Vivaldi's Complete Works under the general editorship of Gian Francesco Malipiero. A *Sonata per la viola d'amore con basso* by Giovanni Battista Toeschi (1727-1800) was published by Doblinger in 1963. Attilio Ariosti, (1666-c. 1740), an Italian who lived in England for a time and worked with Handel, wrote *Six Lessons for the Viola d'Amore and Figured Bass*. The British Museum has a fine copy of the first edition issued in 1728. A specialised knowledge of the violin and viola d'amore is required to decipher the complicated notation and *scordatura*. In 1901 Augener published these *Six Lessons* as sonatas for violin and piano: second hand copies can still sometimes be found. The cellist Alfredo Piatti transcribed the *Six Lessons* as sonatas for cello and piano, which were published in 1897 in an edition sponsored by W. E. Hill & Sons, the violin dealers of New Bond Street, London. A new edition of the *Six Lessons* was published by De Santis, Rome, in 1957, entitled *Collection of Lessons for the Viol d'Amore*. Ariosti's *Six Lessons* were also the subject of an article by David Boyden, published in the *Musical Quarterly*, Vol. XXXII, October 1964.

The viola d'amore has attracted some German composers. In 1938 Litolf published Telemann's *Konzert E-dur für Flöte, Oboe d'amore, Viola d'amore, (Violino con sord.), Streichorchester und Cembalo*. The viola d'amore writing is rather high, akin to violin writing, and until 1954 I felt inclined to question the authenticity of this concerto. Then I met Dr Fritz Stein who edited the work and he assured me that it had been done from the composer's autograph.

Christoph Graupner's *Sonata a tre per Flauto, Viola d'amore e Cembalo (elaborazione di Aurelio Arcidiacono)*, was published in 1965 by Editio Mercurio. In 1958 Hofmeister of Leipzig issued *Bach Studies for the Viola d'Amore*. Bach included the viola d'amore in Cantatas 36, 152 and 205; in the *St John Passion* he used two viole d'amore. Karl Stamitz' *Sonata für Viola d'Amore und Continuo* is available in two editions, Polskie Wydawnictwo Muzyczne, (c. 1955) and Schott, (c. 1935).

French works for the viola d'amore are not numerous, but the *Suite en Ré* by Thomas Marc, published in 1915 by Maurice Senart in an arrangement for violin and piano by Reuchsel, should perhaps be mentioned. It was originally written for viola d'amore in 1724, when Marc was employed as one of the town musicians of Rheims. Marc is also credited with the composition of a number of solo sonatas.

Paul Hindemith and Frank Martin are among the most distinguished twentieth-century composers to write for the instrument. Hindemith also played the viola d'amore and two of his compositions are published by Schott: *Kleine Sonate Op 35 no. 2*, for viola d'amore and piano and *Kammermusik no. 6. Op 46 no. 1*, for viola d'amore and chamber orchestra. Frank Martin has written a *Sonata da Chiesa* for viola d'amore and organ, with an alternative arrangement for viola d'amore and string orchestra, published by Universal Edition. Aurelio Arcidiacono is an Italian violist who plays the viola d'amore and also composes for the instrument. His *Due Movimenti* for viola d'amore and viola was published by Editio Mercurio in 1965. Apart from these original works, performers have had to rely on transcriptions. The firm of Gunther in Leipzig has specialised for years in publishing transcriptions which have greatly increased the repertoire.

The viola d'amore makes an occasional appearance in opera. Puccini's *La Bohème*, Meyerbeer's *Les Huguenots*, Charpentier's *Louise* and Massenet's *Le Jongleur de Notre Dame*, all include a small part for the instrument. Alberto Ginastera's opera *Don Rodrigo* was given its United States première on 22 February 1966 at the Gala Official Opening of the City Center of Music and Drama at the new Lincoln Center in New York. In Act Two of this opera there is a scene in which the heroine disrobes, bathes and sings a *Madrigale a cinque*; it is scored for soprano, harp, mandoline, viola d'amore and alto flute.

My own list of manuscript music for the viola d'amore is constantly being extended and it is too long to include in an article such as this. A friend and colleague from New York, Myron Rosenblum, has recently spent twelve months in Vienna doing research on the viola d'amore and its repertoire. His list of manuscript music, which he has kindly lent me, is remarkable. He has examined collections in Darmstadt, Wolfenbüttel, Vienna, Marburg, Dresden, Berlin and Uppsala. He has traced nine concerti by Christoph Graupner which include the viola d'amore and also fourteen cantatas, twelve suites and six trio sonatas by the same composer. There are many other chamber ensembles in which the viola d'amore plays an important part and it seems a pity that composers such as Pechatschek, Pfeiffer, Martinides, Locatelli and Batka can only be mentioned in passing.

Only a few present-day virtuosi are associated with the viola d'amore. Of these, Emil Seiler of Berlin is considered outstanding for he is a scholar and an authority on his instrument: his recordings are an excellent testimony to his skill as a performer. Walter Trampler and Myron Rosenblum of New York lend dignity and artistry to the instrument: both are fine players. Milton Thomas, also of America, has made a record of the *Kleine Sonata* by Hindemith and has played in London. Renzo Sabatini of Italy was a frequent visitor to London a few years ago and has made a recording of two Vivaldi concertos. Karl Stumpf of Vienna has made a lifetime study of the viola d'amore and his work at the Vienna Academy of Music and Dramatic Art has already been mentioned. He has recently recorded works by Ariosti, Stamitz, Vivaldi and Hraczek. There are, of course, other fine performers on the viola d'amore

but the players I have mentioned are known to me as colleagues and I welcome this opportunity of paying tribute to their achievements.

It seems likely that in future the number of musicians who decide to devote their time and energy to the viola d'amore will remain comparatively few. The technical difficulties have already been referred to: there is also an economic factor. Good musical instruments cannot be bought for a song and the viola d'amore is a particularly rare species! Although there are luthiers working on the Continent who are willing to make modern replicas these instruments are hardly intended for casual purchase either. Increasingly, viole d'amore will find their way into collections, of private individuals or museums. Here, co-operation between curators, music librarians and performers becomes specially important. The performer depends on instrument and repertoire being made available to him and in turn the musical public depends on the performer to bring both these things to life. There will always be people who regard the viola d'amore as something reserved 'for the connoisseur'—to be respected as a symbol of status or culture, or alternatively, despised as obsolete. Perhaps it is only to be expected that the viola d'amore should have overtones of past centuries—it may remind us of the splendours of the Italian baroque or the elegant entertainments of German princes, who offered their guests the music of the viola d'amore along with the venison and rare wine. But nowadays there are many musically educated concert-goers who have never heard a viola d'amore. Perhaps, with the increased use of the gramophone and tape recorder, the viola d'amore will be able to reach a larger, appreciative audience, people who, in these impatient days of planned obsolescence, are still willing to listen to its distinctive timbre. Without it we should be missing something.

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R. N. About bass strings. MO vol. 88 no. 1056. Sept., p. 769.

R. N. Tuning as it was. MO vol. 89 no. 1057. Oct., p. 61. vol. 89 no. 1058. Nov., p. 125.

R. N. Action centres. MO vol. 89 no. 1059. Dec., p. 189.

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- HENDERSON, ROBERT. Varèse. MT vol. 106 no. 1474. Dec., pp. 942-944.
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- HAREWOOD, THE EARL OF. Verdi and style. (A lecture given in 1963.) RS no. 19. July, pp. 347-352.
- HAREWOOD, THE EARL OF. Verdi's 'Simon Boccanegra' [on gramophone records]. Op vol. no. 12. Dec., pp. 855-862.
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**WALES**

THOMAS, A. F. LEIGHTON. Promoting music in Wales. T no. 75. Winter, pp. 32, 33.

**WALLACE, Vincent**

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**WILLIAMSON, Malcolm**

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ANON. Edward Withers. S vol. 76 no. 908. Dec., pp. 270, 271.

## REVIEWS

GRESHAM MUSIC LIBRARY: A catalogue of the printed books and manuscripts deposited in Guildhall Library. pp.92. (Corporation of London. Printed by authority of the Library Committee on behalf of the Gresham Committee. 1965. 5s.)

The music library of Gresham College has been deposited since 1958 in the Guildhall Library. Only those who have consulted the previous printed catalogue of the collection, published in 1872, can adequately appreciate the present publication. It is a great improvement not only in dating of items and identification of authors, as the Preface indicates, but in the extra detail given for both manuscript and printed entries. It is a pity that the manuscripts were not assigned a permanent collection number; numeration in catalogue order would have been useful for future reference. The alphabetical arrangement adopted in both printed and manuscript sections is as suitable as any for a collection of moderate size and the anonymous printed items are arranged under their initial word as in BUCEM. Where the composer's name has been supplied, as for Worgan's *The meads and the groves* it seems strange to find the entry under 'Meads'. The alphabetical arrangement is less happy for the manuscripts as there are a number of composite volumes; these have been placed under rather too many general headings: 'Cantatas' as well as 'Arias and Cantatas' with no cross references.

Dr Anthea Baird, who compiled the manuscript entries, has made a praiseworthy attempt to date the manuscripts and to place the script (copy or autograph, English or Italian); this is useful, although the phrase used for several composite manuscripts: 'Autograph; and copy . . . in several hands' means little unless we are told whose autograph is included. More seriously, a large volume of contemporary copies of vocal music by Dr John Blow has been described as autograph. Now that H. Watkins Shaw has sorted out Blow's autographs from the various copies assigned to his pen (*Music Review*, May 1964) it is less forgivable to add another spurious autograph to the list. The hand of the Gresham manuscript is that of an unidentified copyist who transcribed works by Croft in the British Museum. The volume of Purcell songs is mostly autograph and it is surprising that more space was not allotted to this manuscript, which is by far the most valuable item in the whole collection.



Even a reference to the description and list of contents by Dr F. B. Zimmerman and Dr N. Fortune in Imogen Holst's *Henry Purcell*, 1959, would have been better than the bleak three-line entry given to this manuscript. Strangely enough space seems to have been allotted to the Purcell manuscripts in inverse order of their importance; two mid-nineteenth-century copies get half a page each.

The rarest printed items are the Fremart Masses published in 1642-5 by Robert Ballard. According to BUCEM these are the only copies in the United Kingdom and it would have been useful if such *unica* could have been marked by an asterisk. One of BUCEM's rare howlers has crept into the present catalogue: '*Sembi-anze amabile*' is truncated '*Sem.*' in the heading. There are some minor inconsistencies in cataloguing: printed items are measured in inches, height only, while manuscripts are still described in printed-book terminology as '*Folio*', '*Oblong folio*'.

The catalogue is concise, compact and cheap, and will have use as a work of reference.

PAMELA J. WILLETTS

ORGANIZING MUSIC IN LIBRARIES. [Readers Guide Series]. By Brian Redfern. pp. 80. (Clive Bingley, 1966. 16s)

The subject of music in its various facets has received a fair amount of attention recently and now Brian Redfern has produced a comparatively short but detailed study of problems in music classification and cataloguing. The author is Senior Lecturer at the North-Western Polytechnic School of Librarianship in London and his excellent book is directed towards librarians and librarian trainees.

After the shortest glossary I have ever seen—only ten terms are classified—he tackles the problems of organising material in his opening chapter. These are: money, time, people and material, the last two being the most important. How right he is when he advises on dispensing with frivolous catalogue entries. A catalogue is intended for frequent use and to answer questions posed regularly. I wonder if the detail he insists on for gramophone records is really necessary, with entries under orchestras and conductors? Obviously he follows *The Gramophone* cataloguing practice here, as I do, but I wonder if we are both too generous in our provision and therefore wasting time and money?

Obviously, he is an adherent of Ranganathan and only twenty-six items one would find in a music collection produce no less than fourteen facets. I quarrel with facet eight—schools, dance, films, folk music, church—as a common denominator is difficult to find. He says this is the purpose for which music is written; surely some dance and folk music is used in schools too, but, music written especially for schools fulfilling a similar purpose? Later on p. 19, he lists twelve facets, and of these three are *possibly* to be found in music—character, space (country) and time (period). The last two most certainly are, as the B.C.M. acknowledges by its auxiliary tables.

Chapter two on the B.C.M. classification is very welcome although I do not find it as simple to use as he would have us believe. 'Titles being classified must be arranged in reverse schedule order: it is simply a matter of asking a number of questions in the correct order.' This is the crux. Having established the symbols of the facets and sub-facets, certain of them are dropped in the final product. And of course the notation is non-expressive, which can be a deterrent to those of us accustomed to expressive notation. The ethnic subdivisions are uneven and collective biography is misplaced, but these are quibbles. The B.C.M. subjects music to surgical treatment in an efficient way unmatched by any other scheme.

Chapter three deals with the schemes of the Library of Congress, Bliss, Dewey's sixteenth and seventeenth editions, and McColvin. Talking about the former, a curious statement appears at the bottom of p. 33: 'There is no indication on how a book on the problems of conducting counterpoint should be classed'. I have yet to see such a book.

Chapters four and five deal with problems in cataloguing music and I do take issue with the author in wishing to dispense with famous composers' Christian names in catalogue entries. To omit Johann Sebastian would bring the most important member to the front of the Bach sequence, he says (p. 54). Not this way, Mr Redfern, surely? You must believe in consistency, the foundation of all cataloguing? But how I agree with him on p. 56 asking for a standard to be adopted by all music publishers in the layout of title pages. Pick up any batch of music you like and you see the force of this argument. He also pleads for the use of natural phrases in cataloguing, e.g., Piano solos (p. 61). This applies equally well to the cataloguing of all material. And I would still index under Piano sonatas as well as the accepted form, Sonatas: piano.

Chapter six is concerned with the arranging and cataloguing of gramophone records and is a useful addition to the literature of the subject. My own practice, strangely enough, accords with the recommendations made, and it works. A few more examples could have been given, especially perhaps of operas, oratorios and collected works, but the chapter is succinct and helpful.

In his conclusion, he advocates the classified arranging of bound instrumental scores by instrument, but vocal scores alphabetically by composer. Why not separate operas and oratorios, by classifying also? I am astounded to hear that some libraries classify scores when there is an alphabetical composer arrangement. How odd! A concise bibliography and an equally concise index complete a book which demands careful reading and evinces a real enthusiasm for the subject. And a word of praise for the young enterprising publisher whose contributions to contemporary librarianship are so laudable.

JACK DOVE

THE BOOK OF WORLD-FAMOUS MUSIC. By James J. Fuld. pp. 564. (Crown Publishers, New York 1966. \$12.50).

If you want to date the first published edition of a Beethoven or Haydn symphony, there are immediate sources of reference, while on the lighter side you may find comprehensive backgrounds to the works of Johann Strauss the Elder in Schönherr & Reinöhl. But what of the *Stephanie Gavotte* or the *Gold and Silver Waltz*? How do you find the date of the first printing of a Gilbert and Sullivan opera, or a short biographical note on Cole Porter? Where can you trace the life history of a popular song like *Mack the Knife*, or an old accepted jingle like *Happy birthday to you*? The answers are now supplied, together with a mountain of other information, both useful and entertaining, by James J. Fuld.

Readers who have seen his *American Popular Music 1875-1950* (Musical Americana, 1955) will be only partly prepared for this new book. The scope has been considerably widened, the detail for each item greatly enlarged and above all, there is an enlightening introduction in which Mr Fuld discloses his system of research. The significance of watermarks, printing techniques, publishers' addresses and prices of copies as clues to publication dates is explained, while the *précis* of copyright law as it relates to first editions will prove a useful study for many who, like myself, have found this a perplexing area of music publishing. A list of sources in this section provides a fairly exhaustive hand-list of the world's principal music libraries and collections and a bibliography of reference books.

The main portion of the book, and indeed its whole *raison d'être*, is the List of Compositions. This comprises about one thousand titles, with date and place of first printing. A description of the earliest copy is given together with roughly contemporary variants. Publication details of other arrangements of the same melody often appear with any important or interesting historical information. Many of the items include brief biographical notes on the composer and (where appropriate) the lyricist. At first glance the choice of music seems somewhat eclectic and one wonders if it ought not to have been confined to items of popular, light and folk music. However, the book will doubtless reach a wider section of the musical public in its present form, and a close study of the classical items reveals an expansion of the facts given in the conventional composer bibliographies. The author has taken some trouble to ascertain what music is popular (i.e., widely appreciated) and to provide a balanced selection. The arrangement is alphabetical and so *Praise the Lord and pass the ammunition* cheerfully rubs shoulders with a Chopin *Prelude—Body and Soul* with Ravel's *Bolero*. Each entry is prefixed by a musical incipit so that even if the titles are unfamiliar the melodies spring quickly to the eye. (For the classical entries the 'famous theme' is quoted).

For my part, the most fascinating items included are the folk-songs and everyday 'trad. non-cop.' tunes. The information provided for these examples is always interesting, frequently astounding and often highly amusing, and the more one reads the more one comes to realise how exhaustive the author's research has been. But this must not discount the 'popular' music entries, where research must have been at least as arduous (bringing to light some information which will be even more widely appreciated some decades hence). The work is supported by a carefully planned index in which titles, composers and lyricists all figure, and which contains a helpful cross-indexing of unfamiliar titles.

An ardent collector himself, Mr Fuld could have been excused for making his book a collector's manual, but the appeal is very much wider. I would go so far as to say that, under the influence of Mr Fuld's presentation, the same man who will not cross the road to hear *Pomp and Circumstance March No. 1 in D major*, but who enjoys a good tune like *Land of Hope and Glory* will quickly discover that bibliography is not after all just an esoteric study but an enlightening recreation! In short, both the layman dipping into these pages to emerge amazed at the long French pedigree of *For he's a jolly good fellow*, and the librarian trying to date a first publication of *Mazel Tov* will be equally delighted and enlightened.

JOHN MELOY

## NOTES & NEWS by Walter H. Stock

**Executive Committee.**—At the Annual General Meeting of the Branch, held at Manchester on 3 April 1966, the Committee was re-elected unchanged.

**Music Librarians in Public Libraries in Great Britain.**—It will be remembered that the status and grading of these posts was the subject of a discussion at the Manchester Conference of the Branch, under the Chairmanship of Miss A. E. Burbridge. In the course of the discussion a number of anomalies and inequalities were revealed. At the request of the Branch Committee, Mr Donald Gadsby, Music Librarian of the Bradford City Libraries, has kindly prepared for circulation a questionnaire which will, it is hoped, elicit the fullest possible information about the nature of the work done by music librarians in Great Britain, the responsibilities of their posts, the various types of collections in their care, and the public use of them. All information received will be treated as confidential. The questionnaire has been sent out to all rate-supported libraries serving populations of more than 100,000. The total of libraries to be circulated thus will be well over one hundred. A summary report will be prepared in due course.

**Publications.**—Mr Herbert Bayard has prepared an interesting booklet entitled *The Bristol Madrigal Society* (20 pp.). This gives a short history of the Society from 1837 to the present day, and includes a bibliography of the madrigal and madrigal singing in England. Copies (priced 3s., 3s. 11d. post free) can be obtained from Mr Patrick McGrath, the Honorary General Editor of the Bristol Branch of the Historical Association, c/o the University of Bristol.

### EXHIBITION

An exhibition to illustrate the history of music printing will be on show in the British Museum (King's Library) from 4 November, 1966, to 4 January, 1967. The exhibition will contain music printed by the four main processes—from type, from woodblock, from engraved plates, and by lithography, and the music shown will range from the late fifteenth to the late nineteenth centuries.

## NOTES ON CONTRIBUTORS

ROBERT F. VOLLANS is assistant city librarian at Westminster Public Library.

ARTHUR D. WALKER is music librarian of the Faculty of Music, Manchester University.

HARRY DANKS is principal viola of the BBC Symphony Orchestra.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

PAMELA J. WILLETTS is an assistant keeper in the Department of Manuscripts, British Museum.

JACK DOVE is borough librarian of Hove Public Library.

JOHN MELOY is assistant music librarian of the BBC.

The contents of BRIO Vol. 4, No 1 (Spring 1967) will include:

'The importance of the Aylesford Handel manuscripts,' by James S. Hall.

'Classifying the literature of jazz,' by D. W. Langridge.

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