

ISSN 0007-0173

PL 71 822



# BARBIO

*JOURNAL OF THE UNITED KINGDOM BRANCH OF THE INTERNATIONAL  
ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES*

**Autumn/Winter 1995**

**Volume 32, No. 2**

IAML(UK)  
Annual Study Weekend  
1996



## CONTRASTS

Meeting the Needs of  
Music Library Users

12th - 15th April 1996  
University of Bristol  
Wills Hall Conference Centre

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All IAML(UK) members will automatically receive a copy  
of the Annual Study Weekend brochure and booking form

BRIO

Vol. 32 No. 2

Autumn/Winter 1995

EDITOR: Paul Andrews  
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*Brio* is abstracted in *Library and Information Science Abstracts* (LISA) and indexed in *The Music Index*. Contents of current and previous issues are listed on the JANET Bulletin Board for Libraries (UK.AC.NISS)

## EDITORIAL

***BRIO***  
**REVIEWS EDITOR**  
**Required**

The Editor would be glad to hear from any member of IAML(UK) interested in taking over the job of Reviews Editor of *Brio* from Karen Abbott who will be standing down after the publication of the next issue (Vol. 33 No. 1). The work involves liaising with publishers, requesting titles for review, maintaining a list of reviewers and their interests, sending books and scores to reviewers and collating copy. This offers an excellent opportunity to become involved in the work of IAML(UK) and the production of *Brio*.

*If you are interested, please contact:*

Editor: Paul Andrews  
at the editorial address as soon as possible.

Anniversaries and commemorations are universally popular; I suppose they always were and always will be. At the most basic level, they give the hard-pressed librarian a good excuse not to have to think too hard about how to arrange this or that month's exhibition or stock promotion, and provide the opportunity to draw attention to neglected areas of stock and perhaps fill a few gaps in the collection. Sometimes they are only of minor or localised interest but occasionally they are important enough to command attention on a much wider scale. I would be surprised if there are many music librarians reading this editorial who have not been busy assembling material for their Purcell tercentenary celebrations and there is certainly plenty of newly published and recorded material available for the purpose (some of it is reviewed elsewhere in the journal). The national preoccupation with 'The English Orpheus' is not going unmarked by *Brio* either: the timing of the discovery of a previously unknown manuscript and its acquisition by the British Library could not have been more perfect and I am delighted to be able to include an article by Chris Banks on MS.Mus.1. and its contents.

In this issue *Brio* also commemorates and celebrates the life and work of one of this country's most distinguished and respected music librarians. The death of Alec Hyatt King in March was marked with a rich harvest of obituaries and tributes in the national, musical and professional press most of which, naturally, gave their primary attention to his many significant achievements and rigorous scholarship. In inviting a number of his friends and former colleagues to contribute to a joint celebration of Alec King for this journal, I asked that they balance what had already been written by emphasising those qualities which made him a much loved man as well as a highly respected scholar. The resulting portrait, partial and anecdotal as it undoubtedly is (how could it be otherwise?), is particularly instructive and revealing to those like me, of a later generation, for whom Alec King was largely a name and a reputation and I certainly find myself regretting now that I never knew him.

I am also particularly delighted to be able to make a further contribution to IAML(UK)'s increasingly international profile by presenting an article on the publication history of music by another of this country's greatest composers, written by a Japanese scholar and originally published in the journal of the Musicological Society of Japan. It seems particularly poignant in this respect that I am writing these words in mid-August, just as many are commemorating the 50th anniversary of the dropping of the first atomic bomb and the end of the war with Japan. For some, old memories are in-eradicable and the pain and suffering of half a century ago is still real and vivid. Music however, is a truly international language and ours is an inter-

national organisation, dedicated to promoting musical cooperation untrammelled by national boundaries and political ideologies. While no-one could be naive enough to pretend that publishing each other's articles is going to put an end to all conflict, I certainly hope that it is by the cumulative effect of many such collaborations and exchanges of ideas that a greater mutual understanding can be reached, and I believe that it is important to promote these ideals when the opportunity arises. That the music of William Byrd should be the link that connects Stondon Massey with Yokohama is a most encouraging and heartening sign. Perhaps we should take these wider concerns more closely to heart as we build our own brave new worlds, fit for quality facilitators and image auditors to live in. I like to think that Alec King would have approved.

## ALEC HYATT KING : A TRIBUTE

### Hugh Cobbe

When I was a classics undergraduate at Trinity College Dublin, I signed up as a subscriber to the New Bach Edition. I well remember the excitement of the arrival of the first volume – it was a full score of the B minor Mass – and how I pored lovingly over every detail of it, even the front matter, and the list of the Herausgeber-Kollegium became for me a kind of *de facto* pantheon of the musicological firmament. Two years later as a newly arrived Assistant Keeper in the Department of Manuscripts in the British Museum, I asked out of curiosity on my first day who was the head of the Music Room. On being told, I realised that I had indeed entered hallowed portals if the Museum was the workplace of 'A. Hyatt King London!' When I was taken round the Museum departments to be introduced to my new colleagues I remember equally well the cheery welcome I had from the man himself, with his piercing blue eyes, bow tie and braces.

Alec was born the only child of elderly parents in Beckenham in 1911. At Dulwich under the guidance of F C Hose, the classics master whom he came to regard as a surrogate father, he learned to love classical literature and laid the foundations of his own highly polished literary style. As a scholar at King's College, Cambridge, he built on all of this to win the Jebb Prize and to take a double first in Classics. Where, one might ask, did music come in? It certainly did not play any part in his decision to apply for a post as a temporary assistant cataloguer at the British Museum of which all he knew was that it contained the Elgin Marbles. It seems that this choice was made largely by eliminating all other options: the postgraduate research industry of today did not exist then, the higher civil service involved yet another exam, and he didn't wish to teach. However the Museum was a place where you could discard whatever baggage you might have arrived with and become immersed in and in due course an expert on, something quite different. The reasons for Alec being assigned to succeed W C Smith as Superintendent of the Music Room in 1944 were never revealed to him (though he suspected that his friendship with Cecil Oldman had played a part) but he had met Paul Hirsch in Cambridge before the War and it was Hirsch apparently who sowed the seed of music in Alec's mind which, following his move to the Music Room, was to flower to such effect. The role he played in bringing the Hirsch Collection to the British Museum in the face of more affluent foreign competition remained a source of great satisfaction for the rest of his life. Miriam Miller has described how he stood ankle deep in the mid-winter snow at Cambridge Railway Station supervising the loading of the crates for transport to London.

His official career henceforward was a braid of three strands. First there was his work with the collections, the cataloguing for which he had been rigorously trained; acquisitions; exhibitions – of Mozart, Purcell and Handel, and towards the end of his time, Vaughan Williams. The second strand in the braid was of course his writing. If Mozart became his *Haupt-thema* it was not by a long chalk his *Einzel-thema*; the list of his titles bears ready witness to the breadth of his interests and indeed to his terrier-like propensity for darting off down little dark alleyways wherever something caught his fancy (for example the legal wrangles in the Plowden family over the bequest of Mozart string quartet autographs to the Museum). While the pinnacles were perhaps *Some British Collectors of Music* (his lectures as Sandars Reader in Bibliography at Cambridge in 1961) and *Mozart in Retrospect*, his two booklets on *Handel and his autographs* and *Four hundred years of music printing* have sold in their thousands to Museum and Library visitors for nearly thirty years and continue to do so. Then there were the fruits of his retirement years; three studies which summed up his knowledge of the collections and the institution in which he had spent his life followed by a sharply-observed autobiographical memoir of his time in the Museum. With this we shall have to make do until a fuller and unexpurgated account, which he has left under seal in the Department of Manuscripts, can be released.

Outside the Museum, he was a keen member of the Royal Musical Association, in turn as editor of the *Proceedings*, as a Vice-President and eventually as President from 1974–78. It was in 1977 during his Presidency that he recruited me to be Secretary (an event that in retrospect was critical in my own career) and shortly afterwards, he persuaded the Hinrichsen Foundation to come riding over the hill like the UK Cavalry and rescue the association from a financial predicament. It was also, I think, Alec who persuaded Alan Perceval to assign his share of the estate of Thurston Dart to the RMA who thus established the Dart Fund. I clearly recall his habit as President of rounding off a paper session by genially observing ‘we shall all look forward to seeing the paper in print’ – much to the discomfort of the editor of *Proceedings* who often had no intention whatever of printing the paper in question!

I mentioned three strands in his work. The third was his work as midwife at the formal births of both a new profession and a new archive. He participated in the founding of the International Association of Music Libraries at Paris in 1951 and, somewhat earlier in the genesis of the British Institute of Recorded Sound (now the British Library’s National Sound Archive). Through his writing, his work and these enterprises he build a widespread international network of friends, and I can remember how impressed I was at the IAML conference in St Gallen in 1971 when he introduced me to absolutely everyone in sight, in many cases following the introduction with a thumbnail character sketch – there was a severe-looking lady with cropped grey hair from East Germany whom he said might seem nice but was immovably *linientreu*. When the IAML conference came to Cambridge in 1959, everything down to the *placement* at the final dinner was planned with the meticulous attention to detail which was so characteristic of the man.

Public recognition of a life-time’s devotion to the Museum, its collections and music came in the form of honorary Doctorates of Music from York and St Andrews; the richly-deserved Silver Medal of the Mozarteum presented to him in London in 1992 and the publication of a Festschrift in honour of his 70th birthday – *Music and bibliography*, edited by Tim Neighbour, his deputy and loyal ally for 25 years.

Thus far Alec the public man (‘Herr King of the Music Room’ as I remember him described in an otherwise German tribute in 1971), a man in whose professional footsteps it is my great privilege to follow – but what of the private man? We have seen that music came to him comparatively late and though there were regular Mozart trips to Austria, including a memorable expedition with an excitable dog to Melk and Durnstein in an aging Volkswagen beetle, music had to compete, as a hobby, with *fishing* (he was a life-long angler from the time he spent as a child at Deal and Pegwell Bay with his aunt); *cricket* (he was a regular denizen of the Pavilion at Lords and attempted to convert many a heathen soul to the faith, including one American friend who depressingly dismissed the experience as ‘kinda interesting but kinda boring too’); and *climbing* – in the Alps when possible. It was on a 1942 climbing holiday in the Lake District, the Alps *not* being possible just then, that he met Evelyn Davies: she remembers they read *Cymbeline* together. Once married Eve found time to raise their two sons, to be a lecturer at the National Gallery and yet to provide the devoted support that made his achievements possible. She drove him everywhere (incidentally one obituary stated that Alec never learnt to drive but this was not correct. He did learn to drive – an uncompleted process lasting several years which involved great anxiety for his front- and back-seat passengers.). Most importantly she provided reassurance to a man who, despite his international professional reputation was in himself deeply uncertain of his attainments – especially towards the end when the professional world in which he had lived and worked was changing beyond recognition with new faces and new technologies. It is hard for those of us who looked up to him with respect and affection to accept this notion for we know that we owe Alec an immense debt for the professional legacy he left behind him and for many personal kindnesses, of all of which he himself was probably quite unaware. We acknowledge that debt and give thanks for it. We know above all that his memory will always live and breathe through his writing, in all of which his characteristic voice rings loud and clear.

Alec might justly claim with Horace  
Exegi monumentum aere perennius  
regalique situ pyramidum altius . . .

To which we might reply in the words from *Cymbeline*  
Fear no more the heat of the sun  
Nor the winter’s furious rages  
Thou thy worldly task hath done  
Home art gone and ta’en thy wages . . .

Quiet consummation have  
and renowned be thy grave.

[Based on an address given at the memorial service for Alec King in St. George's Church, Bloomsbury, London, 6 June 1995]

### O. W. Neighbour

Having already written an appreciation of Alec King's work in the Music Room of the British Museum for the *British Library Journal* (Vol. 21, No. 2, Autumn 1995), I thought I would confine myself here to a little story of how he and I conspired to plant a forgery in the very first number of *Brio* (Spring 1964) – at last it can be told! This is how it came about. In 1963 I travelled to the United States for the first time and made a big circular tour, roughing it on the Greyhound buses. The BM provided no money, but allowed me extra leave for visiting music libraries, and I received endless kindness from the librarians who patiently showed me round. When I finally got back to my desk I was full of traveller's tales.

'Good', said Alec, 'you can write it all up for the UK Branch's new mag.' I can vouch for the spirit of what followed though not, of course, for every letter. It went something like this. 'But there's nothing to say.' 'Yes there is: everything you've just been saying.' 'What, about the buses and the blue jays on the Berkeley campus?' 'Of course. Put it all in – everyone'll love it.' 'Hm. And what do I say about the libraries? I saw masses of card catalogues and reading rooms, and stacks of stacks, but one can't make much of that.' 'You can, with other things added.' 'I don't see how. Anyway, it wouldn't be interesting.' 'Look, I'll write it, and you can sign it.' Unwilling silence. 'Just tell me everything and I'll do it.'

So that's what happened. After all, he was boss, and a godfather to *Brio* into the bargain. The piece was simply called 'Some American Music Libraries'. Rereading it I see that in the event the card catalogues and shelving were thrown out of the window in the wake of the greyhounds and jays. What was left was sober and reasonably informative. I think I supplied a lot of the matter, though here and there it had to be supplemented to ensure even coverage. But Alec wrote every word. So with that glimpse of life in the Music Room thirty years ago an item can be added to Alec's bibliography – and subtracted from mine! CPM would call it a Supposititious Work.

### D. W. Krummel

It was my good fortune to meet Alec and Eve King during an awful time: at the 1961 musicology conference in Washington, in unbearably humid Potomac heat. The thought that Alec might be as intimidating as he looked and acted, appropriate to his position and achievement, simply never occurred to me; the poor man was suffering from the same indignity that

sent him to Southwold every summer when he didn't absolutely need to go to some major conference. My luck in catching him at the right moment was I suspect, also the special good fortune of British music librarianship in general, which found in him a passionate advocate as well as a fierce critic (as when he spoke of my own prose as resembling 'a dog at a fair'); but also one who worked thoughtfully, quietly and effectively, often unbeknownst, in the interests of what he had decided was important. Not all were so fortunate. I suspect that there were very few fools who did not know that he was in pain because their schemes were askew, for reasons he gladly shared. Exasperation no doubt came easily to one of his high standards. My best recollection of pure delicious wickedness involves his residency off Hampstead Heath as a neighbour of Richard Burton, when Alec joined the neighbours in careful watch for Elizabeth Taylor. There was always a passionate enjoyment in his activities – even perhaps in his legendary bad health – and what he did certainly made a difference. His model in music librarianship may have been William Barclay Squire, although Alec was well aware of his own unique opportunities for greatness in the years just after World War II such as Squire never knew: collections to be built (beginning with the Hirsch, and continuing with the achievements of Tim Neighbour, whose special talents he spotted, nurtured, and supported so effectively); scholarship to be fostered through his official capacity in the British Museum, and at a time of flourishing scholarship; librarians of all kinds to be mobilised in the cause of music. He may have been a classicist by training, but by instinct and conscience he was too much the grammarian to fit into any Odyssean, Alexandrian, or Aenean mould. Among his friends and colleagues, however, Alec was a hero.

### Brian Redfern

Alec King (many referred to him as Alec Hyatt King, but he always used the shorter form) was a generous and subtle man, who was extremely good at getting other people to work for him at the same high level which he was able to achieve constantly. I saw him at his best in this when he was chairman of the organising committee for the 1973 international conference in London. It was hard work and sometimes we committee members grumbled and shouted but nevertheless, he made us into a splendid team and the conference was an acknowledged success in spite of the major variations Alec introduced. He did not like speeches, so we had neither opening ceremony nor final banquet. We began with an enjoyable reception at the cafeteria in Regent's Park on a fine summer evening, where it was impossible to have the interminable speeches which have occurred elsewhere. This was generally popular. Indeed, a substantial number of delegates from various countries expressed their agreement with Alec about the speeches. Why then do we continue to have them in so many other places? However, the final banquet was missed by many delegates and its omission was an experiment

which was not repeated. He also managed to attend Council as the UK representative although I was President of the UK Branch at the time. I am still uncertain about how this happened, but he enjoyed Council and it seemed churlish to make a fuss on this, probably the last occasion he had to attend. In any case, I enjoyed the involvement in the administration of the conference. Most of the organising committee were innocents as far as the international politics of IAML were concerned, but Alec enjoyed himself giving us thumbnail sketches of the leading personalities, which were so good that the person behind the sketch was instantly identifiable when he or she arrived in London.

Two of the special events arranged for the conference produced amusing examples of Alec at work. The number of conference delegates exceeded the number allowed by law on the boat for a trip to Greenwich. Alec designated a number of UK members to travel by train and instructed me to stand with the crew member counting people on to the boat to ensure there were no problems. Needless to say there was room to spare. For a visit to the Proms Alec insisted that we needed twelve coaches. But there were very few sessions in the afternoon before the concert and everybody else went off sightseeing and then straight to the Royal Albert Hall. The result was we had about twenty people and twelve coaches to take them. Alec was unabashed and commented that one could never be sure with IAML conferences. I have to agree that he was right and I am sure other conference organisers will concur.

His energy always astonished me. In the later years of his working life he never seemed to be in full health, but always found the strength to be actively engaged in many matters, seemingly able to give as much as was needed to all of them. Thus when invited to become general editor of the *Concertgoer's Companion* series published by Clive Bingley, he did not regard this as a sinecure, but diverted much time and energy into it. I wrote the volume on Haydn and contributed discographies to the volumes on some other composers. His oversight of all this work was phenomenal. We did not always agree and on one occasion at least, Clive Bingley had to intervene as arbitrator. With hindsight I can honestly say now that on all the major issues Alec proved to be right in the final analysis and his editorial work enabled my book to be much better than it would have been without it. On the discographies Alec made little comment. It was a new area for him and he did not pretend to knowledge or experience which he did not have. But he was always available to listen and query with perception.

It was during this time that I also experienced Alec's manipulation through the telephone, about which I had been warned by others. He was capable of phoning at any hour of the day or night and one always knew that the result would be more work. I can still hear his voice: 'Hello, Brian, Alec here' and then straight into the business in hand. This is almost thirty years ago and I cannot recall all the detail now, but I do remember that Clive Bingley and I enjoyed these phone calls and shared with each other some of Alec's richer moments, because they could be very funny. I experienced his use of the phone once again when he was asked to give a paper on the early

days of IAML(UK), at the 1993 Brighton conference.<sup>1</sup> He was then not able to get about very easily and used me to seek out facts and as a link with other people who might help him. I have never known anyone else who used the phone as an instrument of work in quite the subtle way that Alec did.

The relationship with the Library Association was a theme which pre-occupied Alec in his period as President of IAML(UK). It was never easy, as the LA then tended to have the attitude that all things appertaining to librarianship were its sole concern and that other organisations were suffered rather than welcomed. Alec was not a chartered librarian, indeed quite a number of IAML members were not members of the LA, and the LA was not too happy with the UK Branch as it apparently owed its first allegiance to an international organisation. When I joined IAML in 1961 there was scarcely any relationship at all with the LA, but by 1968 I was working on two or three LA committees and Alec saw me as a possible link man. He proposed that I should become Chairman of IAML(UK) and that John Davies, BBC Music Librarian and the previous Chairman, would become President in Alec's place. The Chairman seemed to do very little, not even chairing meetings! It was possibly an office deliberately created in the early days to give John Davies, who together with Alec and Walter Stock had done much to establish IAML(UK), a position within the organisation. I hope Alec was not disappointed in me, as we achieved very little success with the Library Association during my period as President, until almost the end when the LA became more receptive. If he was he did not express it to me. My period as Chairman was not long, as John died in 1972 and I became President. However, during that period I did come to chair the executive committee. Alec seemed reluctant to let go of the presidential reins and John felt he would be better able to cope if he (John) was not chairing meetings, so he asked me to do this, leaving him free to speak without the need to show impartiality as Chairman. This seemed to work. I tell this story to show another aspect of Alec's very human side. The Branch had really been very much his baby and he was naturally reluctant to let it go. The office of Chairman was abolished in a constitutional revision in 1974.

Alec was a man of understanding in more private matters too. In an unassuming way he helped me a great deal when my first wife died suddenly in July 1972 and then less than a month later, when John Davies, at that time International as well as UK President of IAML, also died, so that I became acting President of the UK Branch when I was in no state to cope. His help was very quietly given so that I am quite sure no one else knew, but it was very real.

Alec was always very unassuming when it came to his beloved Mozart. He wrote clearly and refreshingly about him and made me want to hear the music. If the notes accompanying a recording were written by him, they added considerably to the value of the purchase, for Alec wore his scholar-

<sup>1</sup> Alec Hyatt King, 'Some memories of 1953 - the first year of IAML(UK)', *Brio* 30 no. 1 (1993), 5-7.

ship lightly, and with no touch of condescension, revealed the inner content of the music simply and effectively.

He was a valued colleague and friend, who made a major contribution to music and librarianship in this century, but who will always remain for me a man of great wit, humour and charm, who seemed to enjoy the ordinary pleasures of life rather more than the achievements of the memorable fame which is his. Perhaps Southwold and London were equal weights in the balance. We may never know.

### Miriam Miller

The name of Alec Hyatt King was known to me before I became a member of IAML(UK) and met its owner. I had read with excitement and appreciation, his *400 years of music printing* in 1964, because I had formed the intention of submitting a Fellowship thesis to the Library Association on the history of music printing in London. (These were the days when a Fellowship of the Library Association could be achieved only on presentation of a piece of original research.) The proposal was accepted and Alec agreed to supervise it, which was very kind of him, because he was in no way a Library Association person. Since I had already undergone the rigours of a Scottish education, the prospects held few terrors for me, but I soon learned to respect the passion for accuracy and for clarity of expression that he demanded and which are so much evident in his own work. Once, upon drawing his attention to the peculiar position which Michael East's 'Hence stars, too dim of light' occupies in Thomas Morley's *Triumphs of Oriana* (1601), I put forward the idea that this might strengthen the theory that the composer was related to the printer of the work, Thomas East. Might not the printer have persuaded the composer to advantage his kinsman? 'Pure speculation,' was the reply. I did not press the point. During this and subsequent studies I also came to appreciate the extraordinary richness of the music resources of what we then called the British Museum. Only once did I ever have to use another collection and, as a librarian myself, I could well understand how much effort and dedication on the part of Alec and his devoted team had gone into the collecting, cataloguing and presentation of this national treasure.

Over the years, this shared interest in music printing, the music of W. A. Mozart and Schubert ('a grossly under-estimated composer') as well as music libraries meant that our paths crossed a great deal and I was at all times impressed by his breadth of knowledge and his generosity in making it available to others. He could evaluate an edition and sum up a performance in a sentence and although he had a biting wit, I never heard him make an unkind remark about another person. 'The man's a muddler – a complete muddler!' was the strongest criticism I ever heard him utter. (Mind you, to be castigated as a muddler by the great A.H.K. really was I suppose, to be cast into outer darkness!).

All Alec's friends know that he was a devoted cat-lover, (who could forget the antics of the great Nero?), and one of my fondest memories is a cat story. A group of us had met at the BBC to discuss some matters of vital impor-

tance concerning a IAML conference. After a wearing morning and a snatched lunch, some of us then had to travel to another venue for another meeting and it was agreed that we should travel by taxi. The taxi, however, soon became all but stationary in London traffic so we decided to walk – Alec taking the lead, for he was ever a great walker, with scant respect for high heels. We turned a corner and there, perched on a garden wall, was a most beautiful kitten – a silver tabby. Alec was immediately enchanted, introduced himself, complimented the kitten on her beauty, scratched her ears and generally made a fuss of her. And then, suddenly, he whipped round on the rest of us and exclaimed 'Well, come along! We shall be late!' and strode off into the distance, with the rest of us tottering behind.

Dear Alec – he set a standard in a profession that is too often bogged down by routine and mediocrity, and truly, we shall not see his like again.

### Albi Rosenthal

I have many reasons for thinking of Alec with deep affection, admiration, and gratitude. For this brief tribute I might mention first that as President of the UK Branch of IAML, he invited me to give a lecture in the early 1950s on 'The Music Antiquarian' which was subsequently printed in *Fontes* in 1957. It was also due to his initiative that I was chosen by *The Times Literary Supplement* to review the newly published *British Union Catalogue of Early Music*, ed. Edith Schnapper, in 1957.

Chairing IAML meetings with his customary authority, firm grasp of topics under discussion, and sure sense of style, he displayed that combination of qualities which made him one of the great music librarians of this century. As an author of authoritative books, and numerous other contributions to musicology, bibliography, librarianship and related subjects, his keen intellect, erudition, and stylistic mastery as well as his indefatigable and scrupulous devotion to subjects under his critical scrutiny, made him into a leading and highly respected international figure.

The elegance of his style had its roots in his familiarity with the classical languages. He graduated from King's College, Cambridge, (and used to refer to himself as 'King of King's') with a double-first in Classics. At the graduation garden party the then Chancellor put his arm round Alec's shoulder and said: 'never mind, my boy, all *really* good people get a second'.

Alec did not like travel. At the New York Meeting of the International Musicological Society in the 1960s which coincided with a typical New York heat-wave, he escaped home early, exclaiming 'people here just don't realise that they live on the same latitude as Naples'.

Another episode we shared was the notorious farewell tea-party in the garden of Worcester College, Oxford (someone had forgotten to order the catering for the assembled members of the IM). Alec and I were watching the arrival of the somewhat gaunt figure of the then Vice-Chancellor Smith, Warden of New College in full academic dress, when an American Professor ran forward to greet him with the words: 'I am so happy to see you, Professor Dent!'



After Alec and Eve's move to Suffolk, we carried on a lively correspondence, supplemented by regular telephone conversations. Our topics ranged from Mozart to hedgehogs with, I am glad to say, a preponderance of the former. A great deal concerned the Bodleian Library Mozart bicentenary exhibition (June to August 1991) and the British Library Mozart exhibition, the opening of which he attended in spite of the precarious state of his health, for many years a constant and debilitating burden for him. It is indeed, a near-miracle that his prodigious productivity as author, critic and correspondent continued until shortly before his death. He used to ascribe his physical ills to decades of arduous overwork and liked to quote Cecil Hopkinson's warning to him in the 1950s: 'If you continue like this, you will do yourself in'. 'And right he was', he wrote to me.

One of the many events in which I had the pleasure of collaborating with him was the acquisition by the Museum of a selection of treasures from the library of Alfred Cortot. I subsequently contributed an article to his 'Festschrift' (*Music and bibliography, Essays in honour of Alec King*, ed. O. W. Neighbour. London: 1980) on 'Alfred Cortot as Music Collector'. He himself wrote an outstanding contribution to *Festschrift Albi Rosenthal* (1984), entitled 'The Mozarts at the British Museum'.

Our friendship began almost exactly fifty years ago, after our first meeting in the hospitable home of Paul and Olga Hirsch at 10 Adams Road, Cambridge, and numerous meetings followed here there and everywhere over the decades with him, his devoted wife Eve and their family, particularly David. He will always live in my memory as a fascinating companion, a wise counsellor, an eminent teacher, and an unforgettable friend.

## BRITISH LIBRARY MS.MUS.1.:

### A RECENTLY DISCOVERED MANUSCRIPT OF KEYBOARD MUSIC BY HENRY PURCELL AND GIOVANNI BATTISTA DRAGHI

Chris Banks

(Curator of Music Manuscripts, The British Library, London)

The discovery late in 1993 of a previously unknown volume containing autograph keyboard music by Henry Purcell has been well documented and, since its acquisition for the British Library following a successful appeal mounted jointly by the Purcell Tercentenary Trust and the Library<sup>1</sup> two detailed articles on the manuscript and its contents have been written.<sup>2</sup> Research continues but at present, attempts to answer questions posed by the manuscript are meeting with some apparently contradictory answers. The articles by Curtis Price and Christopher Hogwood discuss the manuscript in some considerable detail, so I will confine my own comments to highlighting some of the unresolved issues as well as giving an inventory of the whole manuscript. The most obvious questions to ask are: when was it made? when was it used? what was its function? what is the order in which the pieces were entered? The following comments will suggest how difficult it is to offer categorical answers.

The manuscript volume measures roughly 21 × 27 cm and is bound in contemporary blind-stamped calf.<sup>3</sup> It contains 43 folios ruled with six six-line staves and was obviously made up before the volume was used. The covers were detached at the time of its identification in November 1993. The music

<sup>1</sup> The appeal followed the auction of the manuscript at Sotheby's in May 1994 when it was purchased by an anonymous bidder who subsequently applied for a licence to export it. The Secretary of State for National Heritage withheld the licence in September 1994 to enable a national institution to equal the purchase price. The National Heritage Memorial Fund made a generous grant of £106,500 and other grants were made by Thorn EMI plc and the Classical Division of EMI Records UK, The Foundation for Sport & the Arts, The Leopold Muller Estate, The Britten-Pears Foundation, The Friends of the National Libraries, Lord Palumbo and the Rayne Foundation, as well as by a number of private individuals.

<sup>2</sup> Curtis Price, 'Newly discovered autograph keyboard music of Purcell and Draghi', *Journal of the Royal Musical Association*, 120/1 (1995) pp. 77-111, and Christopher Hogwood, 'A new English keyboard manuscript of the seventeenth century: autograph music by Draghi and Purcell', *The British Library Journal* (1995, forthcoming). Dr Robert Thompson and Robert Spencer have also made some detailed comments on the manuscript and I am grateful to them both for the information they have supplied.

<sup>3</sup> Not gold-stamped, as suggested by Price, *op. cit.*, p. 79.

in the volume comprises works for keyboard by Henry Purcell (1659–1695) and by Giovanni Battista Draghi (c.1640–1708). The Purcell pieces begin at one end of the manuscript, and the Draghi at the other. The Purcell works are autograph, and the evidence for the Draghi works being autograph is also compelling.<sup>4</sup>

### Manufacture

The paper has been dated as having been manufactured no later than 1679<sup>5</sup> and we know that it was possible to purchase ruled music books at this time.<sup>6</sup> We also know that in the 1690s, Playford was still advertising bound volumes of manuscript paper pre-ruled with staves of six lines, indicating that these were surplus stock.<sup>7</sup> Might it have been possible to purchase in 1690 an unused book of manuscript paper which had been manufactured as long ago as 1679?

### Handwriting

Quite apart from the musical content of the manuscript, the examples of Purcell's handwriting it contains have been described as being 'entirely consistent with holographs dating from the early 1690s'.<sup>8</sup> The writing of the Draghi pieces may be a little more problematic. The edition of Draghi's keyboard music prepared by Robert Klakowich cites only one 'possible' autograph: Cambridge, Fitzwilliam Museum, Music MS 652 (52.B.6.),<sup>9</sup> but this is not the same as the hand in BL. MS.Mus.1. Price matches the BL hand with one of the various signatures located by Andrew Ashbee. This dates from 1686 and it is on the basis of this evidence that the Draghi portion of the manuscript is thought to be autograph.<sup>10</sup> Draghi is known to have been incapacitated by gout towards the end of his life and in 1698 he was awarded a pension by William III.<sup>11</sup> The extent to which the arthritic effects of this incapacity might have affected the fluency of his writing at the time he received his pension, or in the years immediately preceding is not known. Suffice it to say, the Draghi works in the manuscript are written in an extremely fluent hand, described by Robert Spencer as having the 'vigour and flow of a composer'.<sup>12</sup>

<sup>4</sup> See Price, *op. cit.*, p. 97–8.

<sup>5</sup> See Hogwood, *op. cit.*, and Price, *op. cit.*, p. 80. Also, Robert Thompson, 'English music manuscripts and the fine paper trade, 1648–1688' (Ph.D. dissertation, King's College London, 1988), p. 69–70.

<sup>6</sup> See Robert Thompson, 'Manuscript music in Purcell's London', *Early Music* (forthcoming).

<sup>7</sup> Hogwood, *op. cit.*

<sup>8</sup> Price, *op. cit.*, p. 80.

<sup>9</sup> *Giovanni Battista Draghi: Harpsichord Music*, ed. Robert Klakowich, Recent Research in the Music of the Baroque Era, 56 (Madison: 1986), pp. ix–x, and the facsimile, Pl. II, p. [xxvii].

<sup>10</sup> Andrew Ashbee, *Records of English Court Music*, vol. viii (forthcoming). See Price, *op. cit.*, p. 97–8.

<sup>11</sup> See Klakowich, *op. cit.*, p. vii.

<sup>12</sup> Typescript report on the manuscript dated 7 November 1993.

### Contents

At one end of the manuscript there are 21 pieces in Purcell's hand (ff. 1v–12). Reversing the volume, at the other end (ff. 43v–12v) are 17 pieces in the 'Draghi' hand. Several leaves have been removed from the volume (the points at which this has been done are indicated in the Appendix). In some instances they have been cut out so crudely as to leave deep scores in the remaining pages. Some leaves were almost certainly removed before the music on either side was written (the two leaves between ff. 39 and 40, and the single leaf between ff. 27 & 26) for the music either side of these excisions is continuous. The remaining two (those between ff. 7 & 8 and between ff. 37 & 38) come at natural breaks between movements and therefore, may or may not have contained further music (by Purcell and Draghi, respectively) before they were removed.

The Purcell portion of the volume is divided by the missing folio between ff. 7 & 8 and begins with miscellaneous movements and versions of works known better in their theatre settings. Following the break come other keyboard works. Four of the pieces were completely unknown (nos 1–3 and 18). No. 10 is attributed to John Eccles both in a manuscript and a printed source, and no. 17 exists unattributed in a manuscript source. No. 8, the Gibbons prelude, is not attributed to its composer in MS.Mus.1. The theatre music is all thought to date from 1692 and 1693. Of the remaining keyboard music, only two pieces, nos 20 & 21, were published in Purcell's lifetime, in *The Second Part of Musick's Hand-Maid: containing the Newest Lessons . . .* (London: Printed for Henry Playford, 1689). The remainder did not appear until Purcell's widow published them a year after the composer's death. The question of exactly what constituted a suite is raised by the discovery of this manuscript: there are now known to be three different Preludes, and two different Almands to the Suite in C.<sup>13</sup> Of the 17 pieces by Draghi, four are unknown (nos 4, 6, 10 & 15). Of the remainder, all except no. 12–14 were published right at the end of the composer's life, in *Six Select Suites [sic] of Lessons for the Harpsicord . . .* (London: Printed for I Walsh, [1707]). However, as Price points out, some of the readings in the manuscript are superior to those in the 1707 edition, and some inferior.<sup>14</sup> Nos 12–14 are known from two manuscript sources, one of which (US-Wc MS M21 M185) probably dates from Draghi's lifetime.

All the previously known pieces in the manuscript differ to a greater or lesser extent from the published versions of the same music.<sup>15</sup>

### Summary

Some significant questions are still to be answered. The reason for the apparent delay between the manufacture of the manuscript book, and its use

<sup>13</sup> See Hogwood, *op. cit.*, for a comparative table.

<sup>14</sup> Price, p. 99.

<sup>15</sup> For detailed discussions of the music see Price and Hogwood. The unknown Purcell pieces will be published in *The Works of Henry Purcell*, vi: *Harpsichord and Organ Music* rev. Christopher Hogwood (forthcoming). The unknown Draghi works are all transcribed in Price, *op. cit.*, p. 103–111.

remains obscure at present, but may just be a fact of its history. However, if Purcell did not write in the volume until the early 1690's, we might ask why he felt the need to write out two pieces that had been published in 1689; perhaps economic or pedagogic reasons lay behind this. To what extent did Draghi's gout affect the fluency of his handwriting? Did Purcell arrange bits of his own theatre music for the keyboard, or did he subsequently take over original keyboard pieces for use in the theatre?

We can be fairly certain that the manuscript was not in Purcell's possession when he died; in his will he bequeathed to his wife Frances Purcell, 'all my Estate both reall and personall of what nature and kind soever'. Frances Purcell is unlikely to have passed on a manuscript which contained unique pieces by her late husband, and which she might otherwise have been able to sell for publication. At present, the balance of opinion is that the manuscript was used as a teaching aid and that it was probably owned by a pupil, or pupils, who were taught first by Purcell and subsequently, probably after Purcell's death, by Draghi. One possibility is that more than one pupil might have been working from the book simultaneously and this scenario would certainly account for the varied difficulty of the pieces as they appear to have been entered in the book. It would also account for the fact that the book appears not to have been amongst Purcell's manuscripts when he died.

#### A chance to see the manuscript

The discovery of this manuscript and its acquisition for the British Library really could not have come at a more appropriate moment. The Library had already been planning an exhibition to mark the tercentenary of Purcell's death to include the majority of the surviving autograph manuscripts both from the BL's own collections, and from other major holdings.<sup>16</sup> The keyboard manuscript will now take its place in that exhibition together with a set of English virginals by John Player made in London in 1664. The instrument is stamped with the letters 'WP' (used to brand furniture in Whitehall Palace) and it seems possible that it may have been one of Charles II's instruments. Furthermore, it may have been one of the instruments tuned regularly by Purcell following his appointment as assistant to John Hingeston in 1673. On the recording issued by Virgin Classics of all the pieces in the manuscript, the Purcell works are played on these Player virginals.<sup>17</sup> For

<sup>16</sup> *The Glory of the Temple and the Stage: Henry Purcell (1659–1695)* curated by Dr Robert Thompson and Chris Banks will be at the British Library Exhibition Galleries, Great Russell Street, London WC1 from 18 November 1995 to 18 February 1996. Opening hours are Monday – Saturday 10–5 pm, Sunday 2.30–6 pm. Admission is free. The Galleries are closed Christmas Eve, Christmas Day, Boxing Day and New Year's Day. To coincide with the exhibition, an illustrated book written by Dr Thompson will be published, ISBN 0 7123 0420 7.

<sup>17</sup> All works are recorded by Davitt Moroney on the Virgin Veritas label, 7243 5 45166 2 7. The Player virginals used for the Purcell works, and the (attrib.) Zenti and Ruckers harpsichords used for the Draghi works are from the Cobbe Collection of Historical Keyboard Instruments at Hatchlands Park. For a fully illustrated account of the Player virginals see Alec Cobbe, 'Charles II's virginals', *Country Life*, vol. clxxxvi, no. 9 (27 February 1992), p. 38–42.

those with access to the World Wide Web, the British Library's Web page has a feature on the exhibition which includes a facsimile of a page of the manuscript, together with the recording of the music on that page.<sup>18</sup>

#### Postscript: why MS.Mus.1.?

Readers who are familiar with BL manuscript numbers might blink at what appears to be a new form of numbering system. As part of the preparations for the move into the Library's new building at St Pancras, the decision was taken to make printed and manuscript music available together in what will be called the 'Rare Books and Music Reading Room'. Work is currently progressing on identifying manuscripts which, on the move to St Pancras, will be transferred from the administrative control of the Department of Manuscripts to the Music Library and already, the Music Library holds the budget for the purchase of both printed and manuscript music. All newly acquired items will be given a new sequence of numbers with the prefix, MS.Mus. It seemed to us entirely appropriate that the Purcell and Draghi keyboard manuscript should be given the first number in the new sequence!

<sup>18</sup> The URL is <http://portico.bl.uk> and the feature on the exhibition which includes part of the manuscript should be available until the exhibition closes.



One of the unknown Purcell works, a 'Prelude' in C major, from the recently discovered volume of keyboard works by Purcell and Draghi, GB-Lb MS.Mus. 1, f. 10v.

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## APPENDIX

Inventory of British Library MS.Mus.1.,  
Keyboard Music by Purcell and Draghi.<sup>19</sup>

## The Purcell Music

Number	Folio	Title	Refs <sup>20</sup>	Other information
	1	[Draghi's musical address]		
1	1v	Prelude [in C]		Unrecorded
2	2	[Minuet in C]		Unrecorded
3	2	[Air in C]		Unrecorded
4	2v	Minuet	Z.592/7	<i>The Double Dealer</i> (1693)
5	2v	['Thus happy and free']	Z.629/44a	<i>The Fairy Queen</i> (1692)
6	3	[Hornpipe]	Z.607/4	<i>The Old Bachelor</i> (1693)
7	3v	[Air in C]	Z.592/9	<i>The Double Dealer</i>
8	4-5	Prelude [Orlando Gibbons]		No. 21 from <i>Parthenia</i> (1612/13)
9	5v	[Hornpipe]	Z.629/1b	<i>The Fairy Queen</i>
10	6	[Hornpipe or Scotch Tune]		attributed to John Eccles in GB-Ob Tenbury MS. 1508, f. 68v, and in <i>Apollo's Banquet</i> (1701)
11	6v	[Trumpet Minuet]	Z.611/8	<i>The Virtuous Wife</i> (1693)
12	7	Air ['La Furstenburg']	Z.611/9	<i>The Virtuous Wife</i>
13	7v	[Minuet]	Z.611/7	<i>The Virtuous Wife</i>
1 FOLIO REMOVED AT THIS POINT				
14	8	Prelude	Z.663/1	Suite in A minor, <i>A Choice Collection</i> (1696)
15	8v-9	[Almand]	Z.663/2	Suite in A minor, <i>A Choice Collection</i>
16	9v	Corant	Z.663/3	Suite in A minor, <i>A Choice Collection</i>
17	10	[Jig]		Unattributed in GB-Ob MS. Mus. Sch. E 399
18	10v	Prelude		Unrecorded
19	11-10v	[Almand]	Z.666/2	Suite in C, <i>A Choice Collection</i>
20	11v	[Corant]	Z.666/3	Suite in C, <i>The Second Part of Musick's Hand-maid</i> (1689) and <i>A Choice Collection</i>
21	12	Sarraband	Z.666/4	Suite in C, <i>The Second Part of Musick's Hand-maid</i> and <i>A Choice Collection</i>

## The Draghi Music

Number	Folio	Title	Refs <sup>21</sup>
	43v-43	unidentified scribbles in another hand	
	42v	[Blank]	
1	42-41v	[Prelude]	Kl.13
2	41-39v	[Allmand]	Kl.14
2 FOLIOS REMOVED BETWEEN FF. 40 & 39			
3	39-38	[Corrant]	Kl.15
1 FOLIO REMOVED BETWEEN FF. 38 & 37			
4	37v-36	[Air]	Unrecorded
5	35v-34v	[Jigg]	Kl.18
6	34-33v	[Prelude]	Unrecorded
7	33-31v	[Allmand]	Kl.20
8	31-30	[Corrant]	Kl.21
9	30-29	'Slow' [Saraband]	Kl.22
10	29-28	[Minuet/passpied]	Unrecorded
11	28-26v	Jigg	Kl.23
1 FOLIO REMOVED BETWEEN FF. 27 & 26			
12 (i)	26-25v	[Prelude]	Kl.45
12 (ii)	25-24	'ye double of ye Prelude'	Kl.45
13	24-22	[Alemande]	Kl.46
14	21v-20v	[Aire]	Kl.49
15	20-17	[Prelude]	Unrecorded
16	16v-14v	[Allmand]	Kl.8
17	14v-12v	[The Hunting Tune]	Kl.12

<sup>19</sup> When the manuscript first came to light it was foliated from the 'Draghi end' by Robert Spencer and this foliation is used in Price's inventory. Sotheby's subsequently re-foliated the manuscript from the 'Purcell end' for Purcell's music *only* and the inventory given in their auction catalogue consequently has duplicate folios 1-12. Since the balance of opinion is that the Purcell music was written first, I took the decision that the manuscript should be foliated from the 'Purcell end' and this is the foliation in use in the British Library, and the foliation which should be referred to when ordering reproductions of any sections of the manuscript.

<sup>20</sup> References are to F. B. Zimmerman, *Henry Purcell: an Analytical Catalogue of his Music* (London: 1963).

<sup>21</sup> References are to the numbering used by Klakowich.

## FINDING OUR VOICE: MUSIC IN IRELAND TODAY

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### Introduction

Irish classical music is not generally well known. In contrast to the international reputation of many Irish writers and painters, the work and even the very existence, of Irish composers remains obscure. Most of the reference books include Harty, Stanford and Howard Ferguson (but with a confusingly variable assignment of nationality: 'Irish', 'British' or even 'English'). The Irish influence on Arnold Bax and E. J. Moeran is always acknowledged and of course, we all know about John Field, the inventor of the Nocturne. The better works of reference mention such living composers as Gerald Barry, Seóirse Bodley, Brian Boydell and the recently-deceased Gerard Victory. These are not well-known names however, and the question is always asked 'Who are the Irish composers and why haven't we heard of them?'

This article sets out to give an overview of the development of composition in Ireland during the twentieth century and to familiarise readers with at least some of the main figures currently active as composers. The intention is to provide the context for further reading and listening rather than enter into a musicological analysis of Irish composition, which would be beyond the scope of this article.

### Historical background

Music is arguably one of Ireland's strongest exports at present. Irish folk music has after all, travelled the world. The Chieftains effortlessly sell out international concert halls year after year, and prizewinners at our *Feiseanna Ceoil* (folk music festivals) are nowadays as likely to have been born in Frankfurt, Paris or Chicago as in County Clare. We have had three Eurovision Song Contest wins in a row, although we are still not quite sure if this is something to boast about. Even this year's win for the Norwegians was helped quite a bit we feel, by the Irish violinist in the group! Irish rock music is an industry of multi-national proportions. Ask anyone under 23 for a list: U2, The Cranberries, Sinéad O'Connor, Boyzone and a dozen more. Even as I write, Just Girls, a carefully-chosen, made-for-the-market package of nubile young Irish womanhood is recording its first single and will shortly be going after your kids' pocket money. With this sort of professionalism making this sort of money on an international scale, where is art music? Does

it exist at all? The answer of course, is yes, but certain conditions are needed for it to flourish: a sound teaching tradition, well-trained composers, good performers, appropriate venues and interested concert-goers. All of these can be developed given money and time, but art music doesn't generate the income enjoyed by rock, popular or traditional music. In the absence of earned income, art music must have subsidy, and only in recent years has the climate grown more favourable towards providing it.

For many reasons connected with historical events and social conditions, there is no real continuity of tradition in 'classical' Irish music. When Turlough O'Carolan, the last of the great bards, died in the early eighteenth century (only four years before Handel's famous visit to Dublin for the first performance of *Messiah*), the native tradition was struggling to survive. Although music flourished in Dublin in the eighteenth and nineteenth centuries, it was provided largely by foreign musicians and performed for the educated classes of the Anglo-Irish landed gentry. Ita Hogan writes,

'Owing to the chasm, political, social and religious, which existed between the Anglo-Irish and the native Irish, Irish folk music, which is acknowledged to be the finest and most varied produced by any nation, was not incorporated into the broader medium of art music. . . . The typical Anglo-Irish composer of the time . . . was born in the towns, of Protestant stock, separated by inflexible religious and social barriers from Catholics and native Irish. His main function was to provide entertainment for the Anglo-Irish, and in so doing he was faced with some baffling problems. He was not the representative of a nation, but the product of a hybrid society which was neither Irish nor English. Thus it was hard for him to feel part of a consolidated civilization, or to achieve consistency of style and medium.'<sup>1</sup>

In the run-up to Independence and following the proclamation in 1922 of the Irish Free State, this separation began to diminish. Supporters of the Nationalist cause were to be found in all sectors of society including the literary, artistic and musical and this, with the influence of the Arts and Crafts revival, led to the widespread rediscovery and rehabilitation of the native cultural heritage in all its forms. The Irish Literary Revival thrived and painting, sculpture and craft work of all kinds flourished, but music was slower to make an impact and there are only three composers of real significance from the first half of the twentieth century.

### Composition in the early twentieth century

The first group of native composers comprised Aloys Fleischmann (1910-1992), Frederick May (1911-1985) and Brian Boydell (b.1917). Fleischmann was born in Cork of German parents, both of whom were notable musicians. He studied music at University College Cork (UCC) where

<sup>1</sup> Ita Hogan, *Anglo-Irish Music 1780-1830*, (Cork University Press: 1966), p. xiv-xv.

in 1931, he was only the third music student ever to graduate.<sup>2</sup> In 1932 having gained his MA, he went to Munich to study conducting and musicology. His 'Irishness' was extremely important to him and his first compositions were written under the pseudonym (which he soon dropped) of Muiris Ó Ronáin. While his works make use of Irish themes and subjects, they are as a background to the development of ideas, rather than a direct source.

Brian Boydell, a prolific composer whose opus numbers have almost reached 100, was born in Dublin and educated at Cambridge, the Royal College of Music in London and the University of Heidelberg. In the late 1940s and early 1950s he was, he says, regarded as 'the outrageously daring young man of Irish music'. Frederick May was an extraordinary talent. Much less prolific than Fleischmann or Boydell, he is completely and unjustly neglected today. After taking his MusB at Trinity College Dublin, May studied with Vaughan Williams and Gordon Jacob at the Royal College of Music and in Vienna with Egon Wellesz. He is best known for the *String quartet in C minor* of 1935, his first major work and a landmark in Irish composition. Boydell generously credits May with being 'the first to break away from what could be described as the Stanford tradition of taking Irish melodies (or inventing ones with a stage-Irish accent) and setting them in the uncomfortable context of nineteenth-century Teutonic harmony'.<sup>3</sup> This somewhat crushing summary deals very pithily with what has been called the 'Celtic Twilight' school, a genre with which the Irish feel uncomfortable since to us, it represents neither true folk music nor true composition.

Opportunities for anyone wishing to pursue a career in music were severely restricted in the 1930s and 1940s. There was no native tradition of composition and such music education as was available was restricted to the fortunate few. Boydell, May and Fleischmann all had to leave Ireland to study, as did their predecessors Ina Boyle (1889–1967), a prolific composer and pupil of Vaughan Williams, and John F. Larchet (1884–1967), for many years Director of Music at the Abbey Theatre, Dublin, and an influential teacher. Realising their fortune in being able to go abroad to study, this generation was conscious of the need to provide better opportunities at home for those coming after them.

In an obituary of Fleischmann the composer Séamas de Barra wrote 'Aloys Fleischmann was keenly aware of his position as one of the first group of native composers to live and work in Ireland. A whole dimension of Irish music which had, by and large, remained smugly amateur throughout the nineteenth century was revitalised by this pioneering generation. The determination of these composers to remain in Ireland at a difficult but hopeful time, and to attempt the creation of modern Irish music, virtually from nothing and often under very discouraging circumstances, is something that

<sup>2</sup> Twenty years later, when Fleischmann was himself professor of music at UCC, the numbers were still very small: three students in First Music in 1953, of whom only one (Ita Hogan, quoted above) went on to take a music degree. The department currently has over 100 students.

<sup>3</sup> Brian Boydell, 1992. 'New Harmonic Horizons'. *The Irish Times*, 4 March.

is fatally easy to take for granted today. Not only did they give the country the first works in its modern repertoire, but they had to prompt and provoke the gradual establishment of a performance infrastructure so that this music could be heard'.<sup>4</sup> The infrastructure referred to here included the establishment or the revitalisation of composition studies at Trinity College Dublin and University College Dublin; in University College Cork and at the Royal Irish Academy of Music. In Northern Ireland, the Hamilton Harty Chair of Music was endowed at Queen's University Belfast only in 1951.

Fleischmann had established the Cork Symphony Orchestra, a largely amateur group, in 1934 when he took over the professorship at UCC, and conducted it until very shortly before he died in 1992, holding the distinction of being listed in the *Guinness book of records* as the longest-serving conductor with any one orchestra. Radio Éireann, or Irish Radio, as it then was, had begun broadcasting in 1926, and by the 1940s had established the Republic's first professional symphony orchestra, the only other on the island being Belfast's Philharmonic Orchestra, founded in the 1870s. The Radio Éireann orchestra at this time was largely made up of emigré musicians of the highest calibre, who had come to Ireland to escape the War and later, the consequences of the Hungarian Uprising. Performances given under conductors such as Tibor Paul and Milán Horvát were legendary for their broad repertoire and the high quality of performance of anything from standard orchestral works to the newest international and Irish contemporary music. The present-day successors of these orchestras, the National Symphony Orchestra and the Ulster Orchestra, remain our only full-time, professional symphony orchestras, although the demands of the box office nowadays place constraints on programming. The standards of the Cork Symphony Orchestra have been transformed by the many highly-trained instrumentalists produced by the Cork School of Music and University College Cork.

### The 1950s and after

After the Second World War and during the 1950s the economic climate gradually began to improve. Conditions both in the Republic and Northern Ireland had been equally impoverished for all but a small sector of the educated merchant or landed classes. In 1967, a new Education Act introduced free secondary education for all in the Republic. As a result, numbers entering secondary school increased. At around the same time, small grants began to be available for university education. The generation born in the late 1950s and early 1960s was, therefore, the first to benefit from education up to third level, irrespective of family circumstances. For the previous generation it was quite another matter. While a similar situation prevailed in Britain, it would be fair to say that in Ireland the privileged sector of society was a much smaller proportion of the population, a largely rural economy with no industrialised middle class.

<sup>4</sup> Séamas De Barra, 'Aloys Fleischmann'. *New Music News*, September 1992, p. 6–7.

Naturally, the increased availability of education had an immediate effect on the overall educational level and this, in turn, nurtured interest in and support for the arts. It is important however, to be aware of how recent this interest is. A newspaper article discussing the Irish Arts Council's Three Year Plan for the Arts<sup>5</sup> suggested that 'the virtual invisibility of the arts on school curriculums over the years has resulted in a vicious circle where politicians educated under such systems are almost bound to give the arts a low priority'.<sup>6</sup> It has taken until the 1990s to reach a stage where politicians and others of power and influence realise the value of our cultural heritage, even if it is still seen purely in terms of votes and jobs, rather than as a defining element of our national identity. Ireland's first-ever Arts Minister was appointed only in 1993, and structures are still being developed under the new ministry.

From the late 1950s onwards, composition began to make more impact on the artistic landscape and new names from that time include Seóirse Bodley (b. 1933), now professor of composition at University College Dublin; Gerard Victory (1921–1995), director of music at RTE from 1967 to 1982 and A. J. (Archie) Potter (1918–1980), professor of composition at the Royal Irish Academy of Music from 1955 until 1973. In the 1960s they were joined by James Wilson (b. 1922), Potter's successor as teacher of composition at the Royal Irish Academy of Music; and John Kinsella (b. 1932), successor to Victory as head of music in RTE until 1988. The fact that all these composers had 'day jobs' shows both that they couldn't live by composition and that they were needed to fill these important positions. Bodley, Victory and Kinsella had begun to take an interest in serial procedures in the 1950s and 1960s and were well aware of trends abroad. The Dublin Festival of Twentieth-Century Music, which ran from 1969 to 1984 (and has, alas, no successor), was organised by these and other composers and brought such major figures as Stockhausen and Lutoslawski to Dublin to give important premieres of Irish and international music. These influences, as well as the improved teaching and performing opportunities by then available, hastened the development of composition. In the 1970s a further, much larger, crop of young composers emerged, having been nurtured by those mentioned above. Among these were Frank Corcoran (b. 1944), now professor of composition and theory at the Staatliche Hochschule für Musik in Hamburg; Jerome de Bromhead (b. 1945), a senior music producer for RTE; Philip Martin (b. 1947), based in England and active as a concert pianist and teacher; Eric Sweeney (b. 1948), head of music at Waterford Regional Technical College; and Eibhlís Farrell (b. 1953), deputy principal of Dublin Institute of Technology College of Music. These composers were the first to dispense with the weight of their Irishness, as it were, feeling the need neither to demonstrate it, nor rebel against it.

<sup>5</sup> *The Arts Plan 1995–1997*. Prepared by the Arts Council during 1994 at the request of the Government.

<sup>6</sup> Paddy Woodworth, 'Arts Council aims to double its funding.' *The Irish Times*, 21 January, 1995.

Composers of the 1980s include Gerald Barry (b. 1952), the only Irish composer who is truly well-known abroad. He feels Irish and regards it as an important part of his being, but writes music with an international voice. Other major names among the generation which emerged in the late 1970s and 1980s are the American-born Irish resident, Jane O'Leary (b. 1946); the electro-acoustic composer Roger Doyle (b. 1949); John Buckley (b. 1951); and Raymond Deane (b. 1953). All measure up well by international standards and deserve to be much more widely known. In addition all are, perhaps significantly, full-time composers. This is due in part to their membership of *Aosdána*, Ireland's state-sponsored academy of creative artists, which grants an annual stipend to those not in full-time employment. Another beneficial provision exempts creative artists in Ireland from paying tax on royalties, commission fees, etc. Not only does this assist composers, it also helps commissioning bodies by keeping fees at a lower level. The present generation of young composers offers much promise. There is room here to mention only Ian Wilson (b. 1964), Marian Ingoldsby (b. 1965), Gráinne Mulvey (b. 1966), Deirdre Gribbin (b. 1967), Elaine Agnew (b. 1968), and Donnacha Dennehy (b. 1970) as names to watch out for.

### Current trends

At the present time there are some sixty composers active in Ireland, taking the Republic together with Northern Ireland. For a total population of about 5 million (3.5m in the Republic and 1.5m in the North of Ireland), this is a fairly healthy number of composers per head of population, as it were. Their rate of production is impressive, too. The computerised catalogue of the score library in the Contemporary Music Centre in Dublin provides some interesting figures. This library, the largest specialist collection of twentieth-century Irish music anywhere, contains just 40 works dating from the period 1900 to 1930. Thereafter, the numbers start to grow: 49 works from the 1940s, 81 from the 1950s, 138 from the 1960s, 322 from the 1970s and 662 from the 1980s. Even allowing for the fact that holdings of recent works are more complete than those of earlier years, this still represents a virtual doubling in the rate of production of new works every decade. To date (August 1995), the Centre has accessioned 462 works written since 1990, perhaps suggesting that the upward trend is slowing. These works embrace all the styles and genres currently to be found in contemporary music.

Recently, a strong third stream of 'crossover' composers has emerged, writing in styles which merge jazz and Irish traditional/world music (Ronan Guilfoyle, b. 1958) as well as classical and traditional (Shaun Davey, b. 1948 and Mícheál Ó Súilleabháin, b. 1950). The legacy of Seán Ó Riada (1931–1971) in preparing the ground for these composers must be acknowledged here. Ó Riada's small but significant output has been overshadowed by his later, ground-breaking work in the 1960s in bringing Irish traditional music into the concert hall and thus making it 'respectable'. Bill Whelan (b. 1950), successful composer and arranger of many film soundtracks, is currently having what I believe will come to be seen as an equally galvanising effect on

the musical landscape of the 1990s. His short piece *Riverdance*, which was extracted from an earlier work and used as the accompaniment to a five-minute dance during the intermission of the Eurovision Song Contest in 1994, became an overnight *succès fou*. Such was the success of Whelan's music, folk and classical musicians and singers accompanying a strikingly modern re-interpretation of traditional Irish dance, that *Riverdance* has now been developed into a full-length music and dance spectacular which has played to packed houses in Dublin and London and is scheduled to open on Broadway on St Patrick's Day 1996.

### Music in Ireland now

We now have three full-time professional orchestras on this island: the National Symphony Orchestra and the RTE Concert Orchestra, maintained by RTE (the national radio and television station), and the Ulster Orchestra, funded by the Arts Council of Northern Ireland. The Irish Chamber Orchestra has recently been reconstituted as a core group of thirteen contracted players funded by the Arts Council and designated artists-in-residence at the University of Limerick. The chamber ensemble Concorde, directed by composer Jane O'Leary, is active in performing and commissioning new Irish and international music and plans to tour abroad more extensively from 1996. Regional provision for music-making is largely in the hands of the chamber music touring agency, Music Network, and the small-scale Opera Theatre Company. The Contemporary Music Centre's 'Meet the Composer' scheme works in conjunction with Music Network to arrange talks and visits by composers linked to contemporary music performances in the smaller venues around the country.

Performance standards have risen enormously and the Dublin Institute of Technology College of Music, Royal Irish Academy of Music and Cork School of Music take performers up to degree level. Most instrumentalists and singers still need to go abroad to finish their training, but the standards they have attained by the time they do so are now very impressive. Composition is offered in five University music faculties (University College Dublin, Trinity College Dublin, University College Cork, St Patrick's College Maynooth and Queen's University Belfast), and the intensive two-week Ennis/IMRO Composition Summer School is tutored by a number of Irish composers with a major international composer as guest (Karl Aage Rasmussen from Denmark in 1995). An informal, all-Ireland Irish Music Libraries Group has been founded, with much fraternal assistance from IAML(UK), and is proving to be a good support network for library provision. Radio and television broadcasting of contemporary music on RTE and BBC Northern Ireland still leaves much to be desired. More seriously, Irish composers are greatly hindered by the absence of publishers and record companies willing and able to take on their music. Considerable subsidy would have to be forthcoming to support these industries in such a small country, and this constitutes a very serious barrier for Irish composers in making their music known abroad. On the positive side, we have three state-funded sup-

port organisations which librarians may wish to note as useful sources of information: the Irish Traditional Music Archive,<sup>7</sup> MusicBase,<sup>8</sup> the popular music archive; and my own organisation, the Contemporary Music Centre,<sup>9</sup> all of which operate on an all-Ireland basis.

The Contemporary Music Centre is an archive and promotional centre for the music of Irish composers of the present day. Based in central Dublin, it is the Irish member of the International Association of Music Information Centres, a network of about 30 similar centres worldwide, including our colleagues at the British Music Information Centre, London, the Scottish Music Information Centre, Glasgow, and the Welsh Music Information Centre, Cardiff. The work of the Centre, supported by grant-aid from the Irish Arts Council, the Arts Council of Northern Ireland and the Irish Music Rights Organisation, is divided into the two main areas of archives and promotion. In addition to the library of printed and manuscript music, resources include a sound archive, biographical and information files and research material such as programmes, photographs, books, periodicals, and so on. Copies of scores and performance parts in the library may be bought, hired or obtained on an inspection basis, and a telephone/mail/fax and recently, e-mail information service is maintained at all times. We hope, by the end of 1995, to have a Web site on the Internet.

While the preservation of Irish contemporary music for posterity is obviously essential, the promotional side of the work is almost more important. This function would normally be carried out by the composer's publisher and/or record company but in their absence, it becomes crucial that some other national organisation is clearly identifiable as the central source of information and performance materials. Some of this promotional work is carried out by such means as the regular publication of a newsletter<sup>10</sup> and a constantly-updated looseleaf directory, *Irish Composers*.<sup>11</sup> We also keep a watch on standard reference texts as they are updated, to ensure that they receive full and correct information on music in Ireland. The assistance of librarians in making us aware of such opportunities (or by drawing our attention to omissions and inaccuracies) would be much appreciated.

Earlier this year, with grant-aid from the Arts Councils of the Republic and Northern Ireland, the Centre issued what it is hoped will be the first of an annual series of promotional CDs<sup>12</sup> of Irish contemporary solo and

<sup>7</sup> Irish Traditional Music Archive, 63 Merrion Square, Dublin 2. Tel: 01-661 9699; Fax: 01-668 6269. Director Nicholas Carolan.

<sup>8</sup> MusicBase, 44 East Essex Street, Dublin 2. Tel: 01-679 0533; Fax: 679 0535. Director Keith Donald.

<sup>9</sup> Contemporary Music Centre, 95 Lower Baggot St, Dublin 2. Tel: 01-661 2105; Fax: 01-676 2639; e-mail: info@cmc.ie.

<sup>10</sup> *New Music News*, published in February, May and September. Available free from the address above.

<sup>11</sup> *Irish Composers* ed. Eve O'Kelly, third edition 1995/96. Dublin: Contemporary Music Centre, 1994. ISBN 1897996047. IR£6.50 incl. p & p.

<sup>12</sup> *Contemporary Music from Ireland Volume One*. Contemporary Music Centre, CMC CD01. Available free to music libraries and other music institutions from the address above.



chamber music. Now that the library and information services are in place to provide appropriate follow-up, the CD will be used as a musical 'calling card' to stimulate interest abroad in the music of Irish composers. In this regard you also, gentle reader, can be of assistance if you will. Please check to see whether your library has any material about Irish composers. If not, we will be happy to assist you in adding to your collection. After all, people go to their library *first*, don't they?

#### Biographical Note

Eve O'Kelly holds B.Sc and B.Mus (Hons) degrees from the National University of Ireland and an M.Phil from the University of London. She was born in Cork, Ireland, and worked in London for ten years as a specialist recorder tutor. Since 1990 she has been General Manager, and is now Director, of the Contemporary Music Centre in Dublin and Secretary of the International Association of Music Information Centres. She is the author of *The recorder today* (Cambridge University Press 1990) and edited *The recorder magazine* from 1991 to 1993.

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### MUSICALIA:

#### A REPORT ON THE FEASIBILITY OF BUILDING A MULTIMEDIA INTERFACE SYSTEM FOR MUSIC LIBRARY CATALOGUES

Pat Napier

(Music Librarian, Napier University, Edinburgh)

If you were a Subject Librarian for music for only half of your working day, what would *you* do if in one fell swoop, you'd been given some two thousand pieces of printed music, two thousand LPs and 600 CDs and were asked to catalogue them as soon as possible? Panic? Look around for quick ways to do the job? Just get on with it? I did all of those things but only got on with it when it became apparent that there was no other way. Meanwhile, new stock continued to be purchased and donated faster than it could be catalogued, so that processing the material became a Herculean task. However, I continued to mull over possible ways to lighten the load of music cataloguing, to try to streamline it if possible, and to make end-user searching more meaningful and efficient. Using my computing knowledge (gleaned from many years' personal experience) combined with my other 50% subject librarianship for Business Information Management, I sought new ways to harness multimedia technology for music librarianship's benefit. What is multimedia [MM] technology? Of the many definitions, this seems to be the most appropriate: it is a mixture of computer technologies which combines databases, images and sound to give a meaningful output using a mix of any or all of these elements.

Would multimedia work for music? Would it provide effective new search strategies? Would such a system be acceptable to the library community? If the technology *did* work, would it be cost-effective? A secondment of 50% of my time for 6 months allowed me to research these questions and to build a very small pilot system to illustrate my research. This paper reports on that study.

#### The Initial Problem

A few years ago, the Music Department of Napier University in Edinburgh donated its music collection to the Library, so that the stock could be made secure and available for borrowing. Although the Library already had books on music (which do not present a problem), this donation effectively meant that the Library was embarking on the provision of an entirely new music

collection. The Music Department and the Library then agreed a long-term policy to create an integrated music collection which would contain a printed version of each piece of recorded music. However, the Department's most urgent need was to make the music supporting its teaching available for loan. The figures shown above set the scale but within two years, the collection had grown to around 3000 printed items, 1000 CDs, some 100 off-air videos as well as the virtually closed collection of 2000 LPs. The CDs had been listed in a small database but now needed to be fully catalogued to comply with the Library's policy of AACR2 Level 2 cataloguing and DDC 20 classification.

## THE RESEARCH

### Music in UK Libraries

An initial fact-finding survey to try to identify short cuts revealed the disturbing information that the music library world was nowhere near as unified and homogeneous as the rest of librarianship. There are many reasons for the diversity of cataloguing practices which exist. For example, some music libraries have been in existence for a very long time; the subject is very complex to control; practices have sprung up in response to local needs. Many libraries have more than one catalogue; it is not uncommon to find AACR2 and MARC being used for printed music while a variety of in-house systems have been developed to cope with recorded music. With such variety and complexity in both catalogues and cataloguing practices there are three important factors which must be considered: the *location* of important and unique music collections, *access* to them and *information retrieval*. Physical location has implications for access. With such a diversity and number of music library catalogues, the music user is faced with retrieval problems. This variety of cataloguing solutions points to an inadequacy in traditional practices to cope with music's problems.

In general, the user sees the four main categories of library in the UK (national, academic, public and special) as a hierarchy. Each category has a particular reader profile and its own membership rules. Access by users outside that profile can be difficult. However, because music is uniquely item-specific, users frequently need to consult material held in other than their own home libraries. There is thus a high level of interaction between music librarians, with hierarchical boundaries being blurred. In addition to the many significant music libraries in each main category, there are several additional categories of great importance to the music user. Any library, in any part of the country, could be the sole location for a particular musical item. They may include:

- Private libraries such as that of the English Folk Dance and Song Society or of famous musicians such as Sir Thomas Beecham.
- Conservatoire libraries which may offer facilities ranging from the hire of performance sets to public reference services.

- The various national Music Information Centres which are often the only repositories of the work of twentieth century composers, in manuscript, print and/or broadcast performance.
- Special Needs' libraries which are tailored for specific disabilities such as the blind.
- Broadcasting stations' music and audio collections. The BBC's collection is long-established.
- Orchestral libraries, both professional and amateur, with large collections of sets of parts, many of which may be out of print.

### The Music Library User

Whilst many musicians concentrate primarily on one main aspect of music and use one type of library, they may well need to consult such things as manuscripts, conducting scores or orchestral parts in other libraries. Music library users can be distinguished professionals or enthusiastic amateurs. They may be soloists or orchestral players, scholars doing intensive research, or simply casual users trying to identify the latest TV advert's theme tune. Whatever their knowledge, expertise or interest, each will be faced with searching the target library's catalogue at some time. Every library has its own catalogue and few are really easy to use. Some have several separate catalogues. Search techniques need to be adapted to each library system. Having overcome the access barrier, the user is then faced with a rapid learning curve in trying to retrieve information from the catalogue(s).

The learning requirements needed to acquire the skills of mastering diverse library catalogues may differ; some users need far more help than others. Teaching time is usually severely limited for library staff. A piece of music will often exist in a number of different formats with differing and sometimes mutually exclusive functions. The soloist performing a concerto will need music he can practice from rather than, say, a miniature score. The conductor will need the full score, though the miniature *might* do. The musicologist might need to compare a manuscript or its facsimile with other printed versions and/or recorded versions, all at the same time, and so on. In library catalogue terms, this means that the user may need to target a specific piece of music in one or in several formats. This requires a measure of highly sophisticated matching to the search.

Caution: we music librarians should bear in mind that we know relatively little about how our users interact with library catalogues, computer-based or other. We make tremendous assumptions about their expertise in using catalogues and about the depth of their knowledge of (and ability to understand) subtle nuances. Take, for example, the difference between uniform title and keywords in the title. Do we know the point at which the user rejects the catalogue in favour of serendipity? We should remember that the catalogue is more than a librarian's tool for manipulating and exchanging data. It is an increasingly important first step for the user to identify, locate and use physical items. It is our responsibility to make that search as transparent and as easy as possible.

### Computer-based Catalogues

Why is it so hard to find music references in computer catalogues? Firstly, the major systems are in general libraries and music is only one of the subjects so the parameters are, rightly, set for the majority of users. Subject-specific problems have to be subsumed into the system. Secondly, the catalogues have an extremely hierarchical construction. Searching is forced down tree-like routes and it isn't always possible to jump across branches. Thirdly, the variety of access points into the database gives an entirely new, unprecedented richness of retrieval which can lead to large numbers of bibliographic references. In computing terms, music searches tend to give high recall with relatively low relevance. Fourthly, the screens may not display sufficient information to identify the piece or its format (e.g. printed or recorded) early enough in the search. Fifthly, the matches offered are partial and dependent on the catalogue's menu choices. This could leave the musician with a sneaking feeling that his quarry might have escaped him, *if* he could be sure that he had fully understood the catalogue's nuances. The music user on an item-specific search is thus faced with a daunting task in narrowing down the choices.

Data input into MARC/AACR2 systems is detailed, costly and time-consuming. The catalogue record is designed to paint a word picture of a physical item. The medium of music does not accord easily with this philosophy. For this reason, music cataloguing is more costly than other subjects: '... a monograph is cheaper than non-print materials, such as scores. Audio-visual items are the most expensive to catalog... an audio-visual item requiring original cataloging costs \$22'<sup>1</sup> If essential detective work is needed to identify a work, costs are raised considerably. Analysis of what constitutes a MARC record and of the amount of information needed, raises several fundamental questions. Does this process, essentially designed for books, work well enough for the non-book subject of music? Do we *need* all of this information? If so, what do we use it for? Is much of the input there for historical reasons? Are we *really* exchanging data in the ways envisaged when setting up the MARC structure? Can we streamline it? How much data do print and AV publishers use for information exchange? Can we learn from them? More importantly, are library computer systems moving inexorably further away from mainstream computing? Are we in danger of missing an opportunity to incorporate and use powerful new computing technology which could give our users greater understandable, meaningful and easy-to-use retrieval facilities? A recent Internet discussion indicated that the mark-up languages SGML (Standard Generalised Markup Language) and HTML (Hypertext Markup Language) used to tag electronic text for compatible file transfer, are more efficient methods of data exchange than the AACR2/MARC standards. 'MARC is very interesting, and logical, but limited.'<sup>2</sup> The world of computer-based data, image and audio transfer is

already here. Downloading facilities are now so easy to use that it should surely be time to look at other options.

### MUSICALIA

The preliminary research indicated that music is not well served by library computer systems. It also showed that a substantial variety of computing practices exist, with no predominant specific system prevailing. The widespread practice of using AACR2 and MARC for handling printed music and an in-house designed system for recorded music proved that if an MM interface to handle everything could be developed, there would be an undoubted market for it. So, after extensive literature searches to update myself on the latest computing techniques and to eliminate similar work in progress; after visits to other organisations to examine their MM systems; after talks with various experts in fields such as database, image- and sound-base technology, computer navigation problems and icon research it was time to get down to designing my own system.

The first task was to revisit library computer catalogues to evaluate the strengths and weaknesses of existing systems and to distill the essence of their desirable characteristics into a concentrated brew of system ingredients. The second task was more difficult: to work through the process of thought, sketching and discussion with my department's Chief Technician, then to go back to the drawing board for further trial designs till we were satisfied. This in fact, turned out to be the software writing process. It was invaluable to collaborate with a computing specialist, for he frequently hauled me back to the high road of software design by telling me that library data input habits on which I was trying to insist, were not necessary in my proposed MM environment.

The criteria to be embedded in my MM system were:

1. Immediate objectives to be incorporated in the tiny pilot system:
  - user-friendly screens, needing little teaching;
  - search strategies which could combine any mixture of composer, title keywords, musical forms, instrumentation;
  - reduced reliance on the English language;
  - retrieval of all catalogue references for the music, in all available formats;
  - the ability to specify a format/combinations of formats (eg print and CD);
  - early indication of availability for loan;
  - images and sound clips of the chosen item(s);
  - musical theme display.
  
2. Longer-term objectives based on a more complex search engine to direct navigation routes:

<sup>1</sup> MLA Newsletter No 101 May-June 1995

<sup>2</sup> Personal Internet communication 24, 25 July 1995

- to build progressively more complex interfaces to handle indexing and navigation;
- to test the limits of acceptable performance against a variety of hardware;
- to test the results against PC and AppleMac systems;
- to use the interface to link into AACR2/MARC library systems;
- to set up detour links out of and back into the library catalogue proper;
- to test the MM system's acceptance by music users.

Both short term *and* long term objectives had to be clarified from the start in order to ensure a coherent progression and that pitfalls could be anticipated and planned for, whatever happened.

MUSICALIA was built, and demonstrated at the IAML(UK) Study Weekend in Ormskirk in Spring 1995. It has three interrogation screens. Screen 1 sets up the right mixture of search strategies. Screen 2 shows all available results for the defined query, with borrowing status attached to each individual item. Screen 3, the specific choice screen, displays the cover/title page/first page of music (for printed scores) together with the first musical incipit. For recorded music, information such as performers, tracks and playing time are displayed while the first 20 seconds or so of the first track of that particular choice are played. Sound bites are only given for recorded music. Again, the first musical theme is displayed. The shelfmark is also displayed so that the user can retrieve the target piece of music. There was insufficient time to load specific video clips to the relevant display.

### Conclusion

MUSICALIA has proved that MM technology can provide user-friendly answers to catalogue enquiries. A multimedia interface system, using its very powerful ability to pick and mix information across databases and media, facilitates coherent, understandable, enjoyable and memorable information searching. However, it is a radical concept. Moves towards this technology may force many librarians into facing and questioning issues they would rather not confront. The combination of MM with existing data record structures offers an unprecedented opportunity for new insights into core and descriptive cataloguing. This would accord with the Library of Congress's movement towards streamlined records. If adopted, there would be created, the possibility of many related research programmes ranging from cataloguing cost-effectiveness to human-computer interaction.

My thanks go to Napier University for its support, the members of the team who prepared the *Library and Information Plan for Music* [IAML(UK), 1993], and all who contributed their expertise.

## THE PUBLICATION OF BYRD'S GRADUALIA RECONSIDERED<sup>1</sup>

Teruhiko Nasu

In 1572, William Byrd (1543-1623), one of the leading composers of the English Renaissance, was sworn in as Gentleman of the Chapel Royal (virtually organist and singing-man), a position he continued to hold until his death. However, though he enjoyed the highest status as a musician of that period, his life was not an easy one, for he adhered to the Catholic faith.

After the Reformation and the establishment of the Anglican Church, Roman Catholics were branded as Recusants and forced to live hard lives. It seems strange therefore, that Byrd, a stout recusant, was able to retain his office at Court. But his was not a rare case. Elizabeth I (reigned 1558-1603) treated recusant subjects in a variety of ways, from the lenient to the severe, and with those who seemed valuable and not politically dangerous, relatively lenient measures were taken. For instance, one of Byrd's patrons, Edward Somerset (1553-1628), 4th Earl of Worcester, was an openly professed Catholic and nevertheless served as a Privy Councillor.<sup>2</sup> Similarly, Byrd seems to have enjoyed the Queen's favour because of his talents.

Although this special treatment probably meant that he escaped the worst kinds of persecution, in his late years he was so bold as to publish a series of collections of liturgical music for the Catholic Mass, amongst which are the two volumes of *Gradualia* (1605, 1607). Why did Byrd feel safe to publish them? How was he able to publish them? The present article attempts to take a new look at these long-standing questions.

### I. Towards the publication of *Gradualia*

Let us now take a look at the circumstances around Byrd in his later years. The year 1593, when government control was tightened by the Act against Popish Recusants (35 Eliz.cap.2),<sup>3</sup> was a turning point for Byrd in both his life and work. He was then around 50 years of age and had moved from London to Stondon Massey, a village in Essex, where he seems to have started living a semi-retired life. Nearby Ingatestone was the seat of Sir John Petre (1549-1613) who was also Catholic and one of the most important of Byrd's

<sup>1</sup> This article is a translation by the author, with revisions of a Japanese original, published in *Ongakugaku (Journal of the Musicological Society of Japan)*, xxxviii (1992), pp. 118-28.

<sup>2</sup> E. H. Fellowes, *William Byrd* (London, 1936, 2/1948), p. 36.

<sup>3</sup> Recusants above 16 years old were ordered to return to their homes and not to move beyond 5 miles from thence; Stondon Massey was not, however, Byrd's birthplace. See H. Bettenson, *Documents of the Christian Church* (London, 1943, 2/1963), p. 243f.

patrons, and it seems likely that Byrd and his family regularly took part in the secret Masses held at Ingatstone Hall.<sup>4</sup> The bases of recusancy were to be found in such remote and self-contained estates belonging to Catholic peers and gentry.<sup>5</sup>

For these recusant communities, Byrd published three settings of the Mass between c1593 and c1595. Before this he had already published three collections of Latin sacred music,<sup>6</sup> but none was so clearly designed for the Catholic liturgy as the three Masses. In 1575, Byrd and Thomas Tallis (c1505–1585) had been jointly granted a Royal patent<sup>7</sup> for the printing and marketing of part-music and lined music paper for 21 years, and from the death of Tallis in 1585 until 1596, it was Byrd alone who supervised the publishing of music. Nevertheless, the publication of these Masses must have been dangerous. None of the extant copies has a title-page, suggesting that they were originally published without in order to conceal their nature and the name of the printer.<sup>8</sup> Byrd ran this hazard just before his patent expired.

Even in London, Byrd and his family had often been cited for recusancy and their house had been searched. After their removal to Stondon Massey, things did not take a favourable turn. In March 1595, the Churchwardens of Stondon Massey answered to the Archdeacon that 'Mr Wm Bird and his wife and his son and his wife and his 2 daughters doe not and have not come to our church since they came into our parishe to dwell.'<sup>9</sup> The family were initially summoned before the Archdeacon's Court, and in April of the next year, Byrd and his wife appeared before Quarter Sessions and were fined. Thereafter, almost every year, Byrd and his family were summoned to Quarter Sessions, the Archdeacon's Court and Assizes, and were fined sums of between £10 and £80,<sup>10</sup> as though it were an annual routine.<sup>11</sup>

Despite this severe treatment, Byrd's position as a recusant was not weakened. On the contrary, as though to advertise his resistance, he published the two volumes of *Gradualia*.

*Gradualia* is primarily a collection of the Propers of the Mass. Book I, published in 1605, includes music for the chief Marian feasts, the seasonal

<sup>4</sup> Byrd had already started his regular visits to this Hall in 1586. See, D. Price, *Patrons and musicians of the English Renaissance* (Cambridge, 1981), pp. 87ff.

<sup>5</sup> J. Bossy, *The English Catholic Community 1570–1850* (London, 1975), Chapter 6.

<sup>6</sup> *Cantiones Sacrae* (1575) with Thomas Tallis; *Liber primus sacrarum cantionum* (1589); *Liber secundus sacrarum cantionum* (1591).

<sup>7</sup> Its Letters Patent is Rot.Pat.17 Eliz. pars 7, m.2. in the Public Record Office. The text is printed in R. Steele, *The earliest English music printing* (London, 1903), p. 26f.

<sup>8</sup> The lack of a title-page at one time caused considerable speculation about the publication dates. But through bibliographical analysis, they were established as mentioned. See, P. Clulow, 'Publication Dates for Byrd's Latin Masses', *Music and letters*, xlvii (1966), pp. 1–9.

<sup>9</sup> Essex Record Office, D/AE 17, f.124. Printed in J. G. O'Leary, 'William Byrd and his Family at Stondon Massey', *Essex recusant*, vii(1965), p. 19.

<sup>10</sup> A Gentleman's Salary was £30 year under Elizabeth and was raised to £40 in 1604. See, E. F. Rimbault, *The old cheque-book* (London, 1872), pp. 60–62; W. L. Woodfill, *Musicians in English society from Elizabeth to Charles I* (Princeton, 1953), p. 167f.

<sup>11</sup> For details about the Byrds' arraignments for recusancy at Stondon Massey; see O'Leary, *op. cit.*

votive Masses of the Virgin, All Saints and Corpus Christi, under each of which are grouped the Propers and in some cases pieces for the Office as well. Book II, published in 1607, includes such headings as Christmas, Epiphany, Easter, Ascension and Pentecost.<sup>12</sup>

The two volumes of *Gradualia* do not follow the Sarum rite which predominated in England before the Reformation, but the Roman rite as reformed by the Council of Trent. Book I is particularly remarkable in that Byrd adopted the transfer system found in the printed Roman Graduals of the time. In the Marian votive Mass for the post-Christmas season, for instance, the Introit *Vultum tuum* lacks its psalm verse and doxology. Since the missing verse and doxology (*Eructavit cor meum . . . Gloria Patri*) have already appeared on previous pages with those of the Introit for the Nativity of the Virgin (*Salve sancta parens*), Byrd saved the labour of printing the same text or music twice. When singing *Vultum tuum*, therefore, the singers complete the piece by borrowing the missing verse and Doxology from *Salve sancta parens*. By using this transfer system, the book is intended to supply all the Propers for the Marian feasts, Marian votive Masses and others, with minimum musical resources. *Gradualia* is thus designed to suit the needs of recusants.<sup>13</sup>

Book I was dedicated to Henry Howard, Earl of Northampton (1540–1614), a Catholic and another of Byrd's patrons, and Book II to the John Petre mentioned above, who was by this time Baron Petre of Writtle. As has often been noted, in the dedication of Book II Byrd described its contents as 'Flosculos

<sup>12</sup> Book I consists of five partbooks: Superius, Medius, Tenor, Contratenor, Bassus; while Book II consists of six: Cantus primus, Secundus, Tenor, Contratenor, Bassus, Sextus. All the extant copies are shown below:

*Book I, 1st issue (1605)*

York Minster Library, P2/1–5

*Book I, 2nd issue (1610)*

British Library, K.2.f.7

British Library, R.M.15.d.1.(1.)

British Library, D.101.b (Sperius, Medius, Bassus only)

Cambridge University Library, Syn.6.61.15 (Superius only)

Cambridge University Library, Syn.6.60.6 (Bassus only)

Lincoln Minster Library, Wm.4.5–9

Oxford Christ Church Library, Pr.Mus.489–94

*Book II, 1st issue (1607)*

British Library, K.2.f.6 (missing Tenor)

*Book II, 2nd issue (1610)*

British Library, K.2.f.8

British Library, D.101.c (Cantus primus, Bassus, Sextus only)

Cambridge University Library, Syn.6.61.16 (Cantus primus only)

Lincoln Minster Library, Mm.4.5–9

Oxford Christ Church Library, Pr.Mus.489–94

Washington Folger Shakespeare Library, STC4243.2 (Sextus only)

Westminster Abbey Library, CF.5

<sup>13</sup> For details about the transfer system, see, J. L. Jackman, 'Liturgical Aspects of Byrd's *Gradualia*', *The musical quarterly*, xlix (1963), pp. 17–37; J. Kerman, *The masses and motets of William Byrd* (London, 1981), pp. 216–318.

istos e tuis Hortulis propemodum decerptos'<sup>14</sup> (these little flowers, plucked as it were from your gardens), suggesting that the pieces derived from the services organised by the recusant community at Lord Petre's Ingatestone Hall. Again, Henry Garnet (1555–1606) the superior of English province of the Society of Jesus, reported the celebration of High Mass on the Feast of the Presentation of the Virgin in 1604 and on Corpus Christi in 1605.<sup>15</sup> It is just possible that pieces from *Gradualia* were sung, or even that Byrd himself was present at these occasions.<sup>16</sup> Byrd had had a long acquaintance with Garnet and still kept in touch with him. In the same year the Frenchman Charles de Ligny was taken to a house<sup>17</sup> to find:

Garnet in company with several Jesuits and gentlemen, who were playing music: among them Mr. William Byrd, who played the organs and many other instruments. To that house came, chiefly on the solemn days observed by the papists, many of the nobility, and many ladies by coach or otherwise.<sup>18</sup>

Compared with the earlier Masses, Byrd was very bold where the publication of *Gradualia* was concerned. The volumes have title-pages which bear the names of composer and printer, as well as the prefatory matter customary at that time, such as the dedication and epistle to the reader, where the Catholic nature of the book is spelt out:

... Hic pro vestra exercitatione totius anni Officia sunt edita, quae celeberrimis Beatae *Mariae Virginis*, & Sanctorum omnium festis accomodantur; . . . Praeterea Officium in die festo *Corporis Christi*: Cum solennioribus eiusdem Beatae *Virginis* antiphonis, & alia quatuor vocum cantica istius generis, necnon & omnes hymni in laudem *Virginis* compositi.

[ . . . here are published for your use the offices of the whole year which are appropriate to the most important feasts of the Blessed Virgin Mary and of All Saints; . . . also the office for the feast day of Corpus Christi, along with the more solemn antiphons of the same Blessed Virgin and other songs of this kind for four voices, and also all the hymns composed for the praise of the Virgin:]<sup>19</sup>

14 A facsimile of the dedication can be seen in E. H. Fellowes, (revised Dart), *The collected works of William Byrd* [CWW], vi, p.viii. I have used the translation by O. Strunk in *Source Readings in Music History* (New York, 1950), p.330.

15 G. Anstruther, *Vaux of Harrowden* (Monmouth, 1953), p.275f.

16 It has been conjectured that the house where this celebration of Corpus Christi took place was the home of Sir John Tyrrel at Fremland, which is only 11 miles from Stondon Massey. See P. Caraman, *Henry Garnet, 1555–1606, and the Gunpowder Plot* (London, 1964), p.320n.

17 This house is thought to have been White Webbs, Garnet's headquarters, 2 miles north of Enfield in Middlesex. See P. Brett, *The Byrd Edition* [BE], vi, p.ix; Caraman, op. cit., p.317.

18 From De Ligny's relation to the Ambassador to France, Sir Thomas Parry (d.1616). Printed in Historical Manuscript Commission [HMC], *Calendar of the manuscripts of the most honourable the Marquess of Salisbury*, xvii (London, 1938), p.611f.

19 The feasts of Mary and Corpus Christi and the Marian antiphon mentioned here did not exist in the calendar of the Church of England. Therefore this epistle is clearly a declaration of the Catholic nature of the publication. For facsimile of the prefatory matter of Book I, see P. Brett, *BE*, v, pp.xxix–xxxii. The English translation quoted here is by Brett, *ibid.*, p.xxxvii.

In 1605, when Book I was published, Byrd was summoned three times.<sup>20</sup> The situation for recusants was getting harder and it would seem unlikely that he could publish a collection of Catholic liturgical music so openly. In fact, later that year, De Ligny was arrested for possessing a copy of *Gradualia*.<sup>21</sup> Again, the only surviving copy of the first edition of Book I is bereft of all the prefatory matter except for the title-page; Philip Brett suggests that the original owner destroyed it to conceal the nature of the contents.<sup>22</sup>

In November of that year, the Gunpowder Plot was discovered, and this created an even more difficult situation for recusants. The Jesuit superior, Garnet, was executed for complicity in the plot on 3rd May 1606.<sup>23</sup> Nevertheless, Byrd published Book II of *Gradualia* in the following year. Byrd had not attached title-pages to the three Masses even when he had the Royal Patent; how did he dare to act so boldly at a time when his Patent had expired?

Edmund Fellowes theorizes that with *Gradualia* Byrd hoped to enhance his Continental reputation.<sup>24</sup> James Jackman denies this possibility by pointing out that no copies of *Gradualia* survive on the Continent and that meddling with affairs abroad was a most dangerous act for recusants. He then refers to the fact that the accession of James I (reigned 1603–1625) to the throne brought to recusants the hope of a relaxation of the penal laws, and the number of devotional books published by or for the English Catholics increased. Jackman says that the appearance of *Gradualia* can be considered part of this activity.<sup>25</sup> Meanwhile, Joseph Kerman writes, 'one wonders if it [the preparation of *Gradualia*] was forcefully suggested to Byrd by his Jesuit Friends'.<sup>26</sup> Explaining the reasons for this publication is not easy, but one significant fact seems so far to have passed unnoticed, or at least not to have been considered seriously.

## II. Copyright Entry of *Gradualia*

In England at this period, the printing and publishing business was — except for that under Royal patents — confined as a rule to the freemen of the Stationers' Company of London. Before printing, a freeman had to make a claim before the authority of the Company and if approved, register his ownership of the book with the Company. His copyright was confirmed by the entry in the Company's Register. While most books were licensed by

20 O'Leary, op. cit., p.21.

21 HMC, op. cit., p.611.

22 Brett, *BE*, v, p.xiv.

23 W. H. Frere, *The English Church in the reign of Elizabeth and James I (1558–1625)* (London, 1904), pp.324–29.

24 Fellowes, *William Byrd*, p.79.

25 Jackman, op. cit., p.34.

26 Kerman, 'Byrd, William', *The New Grove dictionary of music and musicians* (London, 1980), vol.iii, p.543. See also Kerman, *The Masses and Motets of William Byrd*, p.51.

the Master and the Wardens of the Company, some needed licensing by the Bishop of London, the Archbishop of Canterbury and the licenser appointed by the Archbishop.<sup>27</sup> Although it is not easy to discern any clear principle from the nature of the books licensed by these episcopal authorities, their activity seems to have had at least two functions: 1) To authorise or recommend official publications, 2) To permit publication of books of a controversial nature. Here are a few examples of each category, taken from Edward Arber's *Transcript of the Registers of the Company of Stationers of London*, 5 vols. (London, 1875-94):

1) Authorisation

- Report of the Hampton Court Conference, May 1604 (Arber iii.263).
- Sermons preached at Paul's Cross, June 1602, (Arber iii.208), August 1605 (Arber iii.297), December 1605 (Arber iii.307), November 1607 (Arber iii.364), etc.
- Extract of the Catalogue of Manuscripts at the Libraries of Oxford and Cambridge compiled by Thomas James (1573?-1629), May 1600 (Arber iii.162)

2) Permission

- Translations of books written in French by a Huguenot statesman, Philippe Du Plessis-Mornay (1549-1623), October 1598 (Arber iii.128), February 1599 (Arber iii.138)
- Bible commentary written by a German Calvinist, Johannes Piscator (1546-1625), September 1601 (Arber iii.192)
- Writings by a Puritan statesman, Sir Francis Hastings (d.1610), February 1598 (Arber iii.103), December 1600 (Arber iii.177)

The two volumes of *Gradualia* were printed by Thomas East (d.1608), as almost all the previous collections of Byrd's music had been, and both of these rather dangerous volumes were entered in the Register. In other words the proper procedures were followed and *Gradualia* was a wholly legal publication. Here are the entries for the two volumes:<sup>28</sup>

X<sup>o</sup> Januarij [1605]

Master **Easte** Entred for his Copie vnder the handes of the late Lord Bishop of LONDON and the wardens, *A sett of songes called Gradualia ac Conciones sacrae & c* Aucthore GULIELMO BIRDO Organisto Regi[a]e Anglo .....vj<sup>d</sup>

<sup>27</sup> For the history of the Stationer's Company and its organisation, as well as of censorship, see the following; E. Arber, *A transcript of the registers of the Company of Stationers of London 1554-1640 A.D.*, i(London, 1875), pp.xiii-xl; C. Blagden, *The Stationers' Company* (London, 1960); C. J. Sisson, 'The Laws of Elizabethan Copyright; the Stationer's View', *The library*, 5th ser., xv(1960), pp. 8-20; D. Hunter, 'Music Copyright in Britain to 1800', *Music and letters*, lxvii(1986), pp. 269-82.

<sup>28</sup> Arber, op. cit., iii, pp. 279, 340. The classification of various types of letters is done by Arber.

19. ffebruarij [1607]

Master **Easte** Entred for his copie vnder th[e h]andes of my lordes grace of CANTERBURY and the Wardens A booke called *Gradualia, Ac Cantiones sacrae Quaternis, Quinis et Sex vocibus Concinnatae. Liber Secundus. Aucthore GULIELMO BURD*.....vj<sup>d</sup>

Not only were the correct procedures followed, but the two volumes of *Gradualia* were licensed by the Bishop of London and the Archbishop of Canterbury. As has been mentioned, since 1575 the printing of music had been the monopoly of individual Royal patentees. This meant that no other person was able to claim copyright for music books. But during the interval between the expiry of Byrd's patent in 1596, and 1598 when Thomas Morley (1557/8-1602) secured his patent, and subsequently after the death of Morley who was virtually the last holder of the full monopoly, many books of music were entered in the Register.<sup>29</sup> Except for *Gradualia* none of them were licensed by the episcopal authorities. That such a special step was taken only with *Gradualia* clearly indicates that both the printer and licenser were aware of the delicacy of its contents. The registration of *Gradualia* should be regarded as an exceptional treatment rather than a simple legal procedure. It is of interest that 'the late Lord Bishop of London', who approved Book I, and 'my lordes grace of CANTERBURY', who approved Book II, are one and the same person: Richard Bancroft (1544-1610).

Having spent seven years as Bishop of London, Bancroft was enthroned as Archbishop of Canterbury in December 1604. The fact that in the entry for Book I dated 10th January 1605 he is called 'the late Lord Bishop of London', rather than the Archbishop of Canterbury, suggests the claim was presented while he was still Bishop of London. In fact it was Bancroft who established the practice of censorship by the Bishop of London. The following table shows the number of books licensed by the Bishop of London and the Archbishop of Canterbury during the period in question:

	1597	1598	1599	1600	1601	1602	1603	1604	1605	1606	1607	1608	1609	1610
Archbishop of Canterbury	J. Whitgift								R. Bancroft					
	7	5	2	3	2	2	1	1	2	0	1	0	1	0
Bishop of London	R. Bancroft									R. Vaughan		T. Ravis		
	2	4	10	3	6	7	3	5	13	10	3	5	4	0

<sup>29</sup> Arber, *Ibid.*, iii ~ iv. After the death of Morley in 1602, William Barley (d.1614) was exercising a patent from 1606 until 1613. However, since his right was not a full monopoly, it was the actual printer who had the right to claim his copyright, and so it was that music books, including *Gradualia* Book II, were registered. For helpful information, see the agreements of Barley with East, and with Thomas Adams (d.1620), printed in A. W. Jackson, *Records of the Court of the Stationers' Company 1602-1640* (London, 1957), p. 19f and p. 39f.

One of the two publications licensed by Bancroft in 1605 is *Gradualia* Book I, which he approved as 'the late Lord Bishop of London'. The table clearly shows that though active in censorship while Bishop of London, having become Archbishop of Canterbury, Bancroft entrusted this task to his successor Richard Vaughan (Bishop of London, 1604–07). It was however, Bancroft who licensed *Gradualia* Book II two years later, in 1607. In fact, this is the sole case that Bancroft handled between 1606 and 1608.<sup>30</sup> Byrd or East must have expected *Gradualia* to be licensed by Bancroft himself rather than by the usual church authority. Interestingly, the first publication that Vaughan approved as Bishop of London is 'A commentary on the whole epistle to the Hebrues by master John Caluin', who is almost certainly the Genevan reformer. It would be understandable if Byrd had entertained small hope of *Gradualia* being licensed by a person who approved works by Calvin, and had approached Bancroft instead.

But why would the Archbishop of Canterbury license a collection of motets for the Catholic liturgy? I have not been able to find a direct answer to this, but there are some historical facts about Bancroft which are suggestive.

### III. Richard Bancroft

Bancroft is known more as a capable statesman than a saintly divine. He published little writing of his own,<sup>31</sup> and showed himself a vigorous opponent of puritanism. His policies towards recusants are less obvious than his open attacks on puritanism, but there are some interesting papers which suggest what these policies might have been.

On 15th May 1604, a printer handed some papers to the Speaker of the House of Commons. The papers accused Bancroft of being a traitor, alleging that he had countenanced Catholic priests and encouraged them to write illegal books.

... the reverend father Richard B of London . . . countenanced and consulted W<sup>th</sup> the traytor Watson, lately executed for high treasonable practises . . . p<sup>ured</sup>, furthered and animated the said Watson to write, and himse<sup>lf</sup> hath caused to be published in print, certen trayterous books, in w<sup>ch</sup> bookes . . . the usurped authoritie of the pope above the Kings and Queens of this Realme advanced . . .<sup>32</sup>

These papers were however, delivered to the King without being examined by the House of Commons, and the printer, after being detained in prison for some months, was set free. The matter ended.

<sup>30</sup> It is worth noting that the other two cases which Bancroft dealt with while he was Archbishop (December 1605 and April 1609) are both authorisations of writings of Bishop William Barlow (d.1613), a right-hand man of Bancroft. See, Arber, op. cit. iii.307, 405.

<sup>31</sup> *Dangerous positions and proceedings* (1593) and *A Survey of the pretended holy discipline* (1593). Facsimiles of both have been printed as *The English Experience* (Amsterdam, 1972) Nos. 427 and 428. See also *Tracts ascribed to Richard Bancroft*, ed. A. Peel, (Cambridge, 1953).

<sup>32</sup> Public Record Office, *Domestic state papers, James I*, viii, pp. 22ff. Reprinted in H. Plomer, 'Bishop Bancroft and a Catholic Press', *The library*, 2nd ser.,viii(1907), pp. 164–76.

It is known from other sources that it was Bancroft's policy to play off the Catholic secular clergy against the Jesuits. In a letter written by him to the Lord Chief Justice dated 5th June 1602, he told an employee to wink at the activities of the secular priest William Watson (1509?–1603) and others. Both Queen Elizabeth and King James approved of this policy.<sup>33</sup> Antagonism between the Jesuits, who conspired against the realm, and the secular clergy, who demonstrated their loyalty to the monarch and sought for toleration, had already emerged in the 1580s. Between 1601 and 1603, there was an outburst of pamphleteering by the two sides. It seems to have been one of Bancroft's ideas to encourage the conflict and drive the Jesuits into a tight corner, by allowing Watson to write on the one hand, and by seeing that certain seditious books of the Jesuits were secretly printed on the other. An unnatural alliance grew between the English government and the secular clergy because of the common hostility to the Jesuits. In 1601, Bancroft, with the Privy Council and the Queen herself, met a secular priest and gave him leave to go to Rome on condition that he sought to bring about the recall of the Jesuits from England. Things did not go as well as hoped, but the priest spent his later years under the protection of Bancroft.<sup>34</sup>

There is of course, no clear evidence to connect the licensing of *Gradualia* with these policies, but from the evidence that is available, we gain a good idea of the way Bancroft worked. He was a flexible and able strategist, anxious to preserve the established church and state and willing to show generosity to loyal recusants. In fact, even when policies towards recusants grew more severe after the Gunpowder Plot, Bancroft received an appeal from recusants and advocated toleration to them.<sup>35</sup> Licensing *Gradualia* seems to be very much the sort of thing he would do.

One cannot tell whether Bancroft, in licensing *Gradualia*, had some intension beyond Byrd's knowledge or was very simply meeting the expectation of a prominent figure in the musical world who had loyally served the English monarchy for a long time. The latter seems more likely,<sup>36</sup> but at any event in publishing *Gradualia*, Byrd was clearly not being reckless. If it is true that De Ligny was arrested for possessing *Gradualia*, it can only be said that it was unforeseen by Bancroft.

### IV. On the reissue

The two volumes of *Gradualia* were reissued in 1610. Here are the descriptions on the title pages.<sup>37</sup>

<sup>33</sup> Plomer, op. cit., p. 167f.

<sup>34</sup> For details of this affair see, Frere, op. cit., Chapter xv; A. O. Meyer, *England and the Catholic Church under Queen Elizabeth* (London, 1916, 2/1967); Caraman, op. cit., p. 285.

<sup>35</sup> Frere, op. cit., p. 330.

<sup>36</sup> Admittedly, Byrd had close contacts with Jesuits. But no historical evidence shows that Byrd himself was ever involved in anti-government activities. It should be recalled that he held his post at Court until his death.

<sup>37</sup> A facsimile of the title-page of the reissue of Book I can be seen in Brett, *BE*, v, p. xxx. New editions of Book II (*BE* viia, viib) are in preparation.



## BOOK I

EDITIO Secunda, Priore emendatior.

Excudebat *H.L.* Impensis RICARDI REDMERI,

[Second Edition, freer from faults than the first. Printed by H.L. at the expense of Richard Redmer.]

## BOOK II

Ex Noua & accuratissima eiusdem Authoris recognitione.

Excudebat *H.L.* Impensis RICARDI REDMERI,

[Through the new and most accurate revision by the author of the same. Printed by H.L. at the expense of Richard Redmer.]

Though both are described as revised second editions, we know that they are simply reissues of the first editions, only the title pages being new.<sup>38</sup>

This reissue has been accounted for by an alleged favourable change in the situation for recusants.<sup>39</sup> But if the reissue is examined, the matter seems less simple, for it is unusual in various respects.

First, the persons involved have changed. This time there is a separate publisher, Richard Redmer (fl.1610–1632), and the printer, 'H.L.' is Humphrey Lownes (fl.1587–1629).<sup>40</sup> Thomas East who printed and published the first editions died in 1608, and on 22nd December 1610, his widow Lucretia transferred his copyrights on a number of music books to a bookseller, John Browne (d.1622). The list of the copyrights transferred includes *Gradualia* Book I.<sup>41</sup> But on 3rd September 1611, by order of a court of the Stationer's Company, almost the same copyrights were transferred again to Browne, Matthew Lownes (fl.1591–1625)<sup>42</sup> and Thomas Snodham (d.1624), who had been adopted by East as his heir. In the list on that occasion, *Gradualia* does not appear.<sup>43</sup> The publisher of the reissue, Redmer, must have obtained the copyright of *Gradualia* from the 'East' line or group after 22nd December 1610, getting Humphrey Lownes to reprint it before 25th March 1611.<sup>44</sup>

Apart from his first collection, *Cantiones Sacrae* (1575), Byrd's music had been printed and published exclusively by East since 1588.<sup>45</sup> In fact after transferral of the copyright for *Gradualia*, it was East's heir, Snodham, who published Byrd's last collection, *Psalmes, Songs and Sonnets*, in 1611. Further-

<sup>38</sup> H. Andrews, 'The Printed Part-Books of Byrd's Vocal Music', *The library*, 5th ser., xix (1964), p. 9f.

<sup>39</sup> Jackman, op. cit., p. 34f; Andrews, op. cit., p. 10.

<sup>40</sup> Brett, *BE*, v, p.xvi.

<sup>41</sup> Arber, op. cit., iii, p. 450. The title *Gradualia* was inaccurately Englished as 'Graduation' in this list rather than 'Graduals'; it is possible that this was done to obscure the nature of the work.

<sup>42</sup> Brother of Humphrey Lownes.

<sup>43</sup> Arber, op. cit., iii, p. 465.

<sup>44</sup> The year-date changed not on 1st January but on 25th March. Thus until 24th March 1611 in modern usage, the year was 1610.

<sup>45</sup> *Cantiones Sacrae* (1575) was printed by Thomas Vautrollier (d. 1587) whose font of music type East took over. See B. Pattison, 'Notes on Early Music Printing', *The library*, 4th ser., xix (1939), p.409; Andrews, op. cit., p. 2.

more in 1610, the very year of the reissue, East's widow, Lucretia reprinted Byrd's *Songs of Sundrie Natures* (1589).<sup>46</sup> Presumably, she could have reprinted *Gradualia* as well if she had wished, but instead, the copyright was transferred to Redmer.<sup>47</sup>

So far, little seems to have been said about Redmer in connection with *Gradualia*. He was born the son of a butcher and was apprenticed to the publisher William Ponsonby (d.1603) in 1602.<sup>48</sup> His master died the following year and there is a record in the Register of the Stationers' Company saying 'Richard Redman Late apprentize to master William Ponsonby deceased is by Consent of his mystres putt ouer vnto Mathue Lownes for the residue of the terme of his apprenticeship'.<sup>49</sup> Since there is no record that any 'Redman' had ever been apprenticed to Ponsonby, and apart from this one mention, no 'Redman' appears in the Registers of the Company between c.1550 and c.1640, this is almost certainly a mistake for Redmer as Arber also suggests.<sup>50</sup> Redmer's new master, Matthew Lownes had collaborated with Snodham since 1610<sup>51</sup> and in 1611 he became a joint-owner of East's music copyrights as we have already seen. So here is Redmer's connexion with the East line. However, it was not until 16th January 1610 that he was made free of the Company, which means that *Gradualia* was reissued by a fledgling with a career of roughly one year. What is more strange is that Redmer never dealt in music books again. Between 1610 and 1631 he registered 26 publications altogether, which include works of the poet Richard Brathwaite (1588?–1673), sermons and other various texts, but no music. It may be that Redmer was a recusant, but I have not been able to find any evidence for this.

In contrast to Redmer, Humphrey Lownes was an officer of the Stationers' Company at the time, being elected Under Warden in 1608 and 1611. But he used only his initials and did not print his name in full on the title pages of *Gradualia*.<sup>52</sup> This could be a sign of an unwillingness to publicly associate himself with the reissue.

The significance of Richard Bancroft for the first issue of *Gradualia* has been recognised, and it is surely suggestive that the reissue was managed through a procedure different from that followed with Byrd's other publications. Bancroft died on 2nd November 1610. If the reissue was made after 22nd December 1610 as I have assumed, he had already passed away by then. The death of the person who took exceptional measures on two occasions to license the two volumes of *Gradualia* must have been a great loss for Byrd. It may also be because this safeguard had been lost, that the East line even-

<sup>46</sup> E. Schnapper, *The British union catalogue of early music* (London, 1957), p. 147.

<sup>47</sup> No record has been discovered of this transfer or sale.

<sup>48</sup> Arber, op. cit., ii, p. 268.

<sup>49</sup> Arber, *Ibid.*, p. 284.

<sup>50</sup> In connection with the record of transfer to Redman (note 48), Arber refers readers to the record of Redmer's apprenticeship to Ponsonby.

<sup>51</sup> He published *The third set of bookes* by Michael East (c.1580–1648) in 1610.

<sup>52</sup> In printing music books, he uses his initials on only one other occasion: in a reprint of *Musica sacra* (1608) by Giovanni Croce (c. 1557–1609) in 1611.

tually parted with the copyright of *Gradualia*. Reissuing the volumes may have become more dangerous. The unique circumstances of the reissue reminds us of the significance of Bancroft.

### V. Epilogue

By means of the argument above, I think we have been able to suggest a new aspect in the publication of *Gradualia*. This monumental collection of church music is very much a child of its times and a number of factors such as the recusants' underground activities, the change in Byrd's attitudes towards creative activity and the support of Bancroft, all played their part in its appearance. Whatever his real intentions may have been, Bancroft, in licensing the publication of *Gradualia* even after the Gunpowder Plot and the execution of Garnet, must have provided a precious foundation of safety. Richard Bancroft deserves to be numbered among the patrons of William Byrd.

— In Memory of Dr Peter le Huray —

## NEWS AND VIEWS

### MLA Awards

The Music Library Association in the USA, at its annual meeting in February, announced the winners of a number of awards given by the organisation for excellence in the profession. *Brio* is pleased to add the congratulations of IAML(UK) to those already received. The Vincent H Duckles Award for the best book-length bibliography or research tool in music published during 1993 was given to Helen Myers, Professor of ethnomusicology at Trinity College, Hartford, Connecticut for her editing of *Ethnomusicology: historical and regional studies* (New York: W W Norton, 1993). The Eva Judd O'Meara Award went to Malcolm Hamrick Brown formerly of Indiana University for his review of *The new Shostakovich* by Ian MacDonald. Dr Brown's review appeared in *Notes* 49 (March 1993) p. 956-61. The Richard S Hill Award for the best article on music librarianship or of a musico-bibliographic nature published in 1993 was awarded to John Milsom of Christ Church, Oxford for 'The Nonsuch Music Library' published in *Sundry sorts of music books: Essays on the British Library collections, presented to O W Neighbour on his 70th birthday* ed. Chris Banks, Arthur Searle and Malcolm Turner (British Library, 1993). The MLA also presents the Walter Gerboth Award which is given to music librarians in the first five years of their professional careers and supports research projects in progress. Edward Komara, music librarian and blues archivist at the University of Mississippi at Oxford received \$600 to help pay for travel to jazz and record company archives in order to complete a comprehensive catalogue of Charlie Patton's 1930 Paramount Records sessions, and Georgina Binns, music librarian at Monash University, Melbourne, Australia was granted \$400 to fund travel in connection with her project, *An annotated bibliography of Australian patriotic and nationalist songs to 1919*. Congratulations to all.

*Brio* also notes with interest that the MLA board of directors has given a Special Achievement Award to Lenore Coral of Cornell University 'in recognition of her contributions toward the establishment of the International Standard Music Number'. MLA's Special Achievement Awards are given in recognition of 'extraordinary service to the profession of music librarianship over a relatively short period of time'. This journal would like to add its congratulations to those unanimously expressed at the IAML(UK) Annual Study Weekend in Ormskirk, to the members of the Trade and Copyright Committee, Malcolm Lewis, Malcolm Jones and Alan Pope, in recognition of the outstanding success of their tireless efforts and sheer hard work over a relatively long period to establish and gain international acceptance for the principles and practice of ISMN.

### IMS Call for Papers

The 16th International Congress of the International Musicological Society will be held at the Royal College of Music in London from 14 to 20 August 1997 where the theme will be 'Musicology and sister disciplines: past, present and future'. There will be a special emphasis on interdisciplinary areas and interfaces not always thought central to traditional musicology. Proposals for free papers and study sessions are now invited and should be submitted before 1 April 1996 to the chairman of the Programme Committee, David Fallows, IMS 1997, Denmark Road, University of Manchester, Manchester M15 6HY from whom further details (also published in *Acta musicologica* 1994/11) can be obtained.

### RILM Abstracts

Further to the report in vol. 32 no.1, *Brio* is pleased to print the following corrections to the information given. RILM will not now be available on OCLC FirstSearch until the autumn of this year at the earliest and contrary to our previous report, there will be a pay-as-you-use option as an alternative to the subscription. The most recent printed volume of RILM to be published is vol. 25 (1991), and there is a new fax number; 212/642-1973).

### Christopher Palmer

In hastily compiling a brief bibliography to append to my obituary of Christopher Palmer (*Brio* 32 no.1) I accepted without checking, the authority of Whittaker's *Books in print* for the existence of Palmer's biography of Prokofiev in the *Master musicians* series. I am grateful to Noelle Mann, archivist of the Prokofiev Archive at Goldsmiths College, University of London for pointing out that although Palmer worked on the book for a number of years and publication was announced for 1991, he never managed to complete it. I remember thinking it odd that I had never seen the book; I should have followed my instincts. Following Christopher Palmer's death earlier this year, all the material he had assembled for the biography was bequeathed to the Prokofiev Archive.

This also gives me the opportunity to add another item to Christopher's bibliography which I missed previously, and which reflects his other passionate interest, literature:

James Farrer *Spring returning*, ed. and introduced Christopher Palmer, London: Autolycus, 1986.  
Ed.

### North-West Catalogue of Vocal Sets

The *North-west catalogue of vocal sets*, listing the holdings of public and academic libraries in the North-West inter-library loan region, is to be published shortly. Published by Manchester City Council, the catalogue will be available both in printed form and as a microfiche.

### European Festivals

The European Festivals Association, a co-operative organisation drawing together 64 major European Festivals, member organisations whose programmes consist principally of 'traditional or contemporary creations of concert, opera, theatre and dance', has published a book to mark the 40th anniversary of its foundation in 1952. *European festivals* is intended for music lovers, promoters, performers and cultural organisations involved in promoting music, including libraries. UK members of the EFA include the Brighton, Cheltenham and Edinburgh Festivals. *European festivals* is a well-produced paperback of over 260 pages with chapters detailing every aspect of EFA's history and activities on behalf of its members, young performers and music in general, and their plans for the future. There is also an entry for each member festival outlining its history and illustrated with a colour photograph. Published in 1995 with the ISBN 2-9700081-0-6, *European festivals* is available only from the European Festivals Association, 120B, rue de Lausanne, CH-1202 Geneva, Switzerland and costs Sfr 58 (Swiss francs).

### Irish Composers

The Contemporary Music Centre, Dublin (see Eve O'Kelly's article in this issue) has published the second edition of its directory *Irish composers*. This is an up-to-date listing of 35 prominent living composers and their music and includes concise biographies and selective lists of works with commission, performance, broadcast and commercial recording details. The directory has been compiled with the close co-operation of the composers themselves, who each contribute a 50 word personal comment on their own work, approach or philosophy and who were responsible for the choice of up to 30 of their best or most representative works to form the selective lists. As Eve O'Kelly writes in her introduction, 'the result is a sort of bird's eye view of Irish composition across the last fifty years or so, but with particular emphasis on the music of the last decade.' A more comprehensive list of composers born, living or working in Ireland is also included in the looseleaf format directory. *Irish Composers* is published with the ISBN 1-897996-03-9, costs IR£5 plus postage and is available from Contemporary Music Centre, 95 Lower Baggot Street, Dublin 2, Ireland; tel (+ 353-1) 661 2105; fax (+ 353-1) 676 2639; e-mail info@cmc.ie.

CMC has also produced a promotional compact disc entitled *Contemporary music from Ireland volume 1*. The CD contains a selection of works by nine composers, all newly recorded by Irish musicians and ensembles. Most are complete works or movements and the disc plays for over 60 minutes. Produced for distribution to radio stations, music publishers, record companies and concert promoters, the disc is also available to libraries on request to CMC at the above address.

### Careers With Music

The Incorporated Society of Musicians has issued a booklet available free of charge, entitled *Careers with music*, containing much useful information

and advice for young aspirants hoping to follow a career in music or a music related activity. Education, music therapy, arts administration, and broadcasting are among the options laid out for those whose talents do not lead directly to performing or composing for a living, and *Brio* is glad to note that music libraries and museums are also included as possible avenues for exploration. Less pleasing by quite a long way is the information given in the list of (soi-disant) 'useful' addresses. The rather less-than-useful address given for IAML(UK) is not that of the present General Secretary, nor even that of the immediate past General Secretary, but that of the last GS but two. We hope that Helen Mason will be able to cope with her post bag. Don't they read *Brio* or even the *British music yearbook* in Stratford Place?

### Lute Music on Compact Disc

With this issue of *Brio* comes a leaflet advertising two compact discs containing music played by the lutenist Robin Thodey, a native of New Zealand now resident in London. Miss Thodey has asked that the UK catalogue numbers, not on the leaflet, be given here and would like to point out that the discs are available from Cramer Music (see their advertisement on the back cover). The CD of Elizabethan music including works by Dowland and Holborne comes with the number RLT-CD-3 and that of music by Bach, Gaultier and Kellner is on RLT-CD-4.

### Exeter University Library — American Music Collection

A leaflet advertising the American Music Collection at Exeter University Library has been produced and distributed by the University. The collection is held in the Audio-Visual Department and contains approximately 10,000 recordings of music of all types. Every conceivable American musical genre is represented from traditional Native American music to Gospel, film soundtracks, country music and rock. The collection is on open access and visitors and enquiries from the general public are welcomed. Further details from Julie Crawley, Exeter University Library, Stocker Road, Exeter EX4 4QA; tel 01392 263860.

### Musicworks

Musicworks is a registered charity for the advancement of music education, grant aided by the London Arts Board. As part of its overall strategy it has initiated a publishing programme to make new pieces developed in the course of its work available as a resource for use by other music educationalists. Three publications have been issued to date: 'Orpheus' a musical by Marc Forde for children aged 5-7 years; 'Everything changes' for 10 handbells by Pete Devenport; 'Twang', educational guitar pieces by Maria Devenport and others. Full details are available from Musicworks, 7 Langley Lane, Vauxhall, London SW8 1TJ.

## BOOK AND MUSIC REVIEWS

### New Books on Purcell

J. A. Westrup *Purcell*. Oxford: Oxford University Press, 1995. xvi, 323 p. (The master musicians). ISBN 0-19-816546-3. £9.99

Peter Holman *Henry Purcell*. Oxford: Oxford University Press, 1994. xvii, 250p. (Oxford studies of composers). ISBN 0-19-816340-1 (hbk), 0-19-816341-X (pbk)

*The Purcell companion*, ed. Michael Burden. London: Faber, 1995. ISBN 0-571-16325-4 (hbk), 0-571-16670-9 (pbk). £12.99

Nobody except a cloth-head can avoid the Purcell anniversary. Not my quote, but I agree with the sentiment. Purcelliana is coming at us from all sides, and here are three differing examples: a classic monograph reissued, a new monograph, and a symposium. What do they offer? Do we need all three? If not, which do we need, if any? Do they leave any Purcellian stone unturned?

The most durable book in the *Master musicians* series, published originally by Dent and recently taken on by Oxford University Press, has been Jack Westrup's study of Purcell which first appeared in 1937. Revised editions or reissues supervised by Westrup were published in 1965, 1968 and 1975, the year in which he died. In 1980 a further revision was published, prepared by Nigel Fortune. He 'made a number of minor adjustments' based on recent research but nowhere altered Westrup's opinions except to tone down his aversion to the verse anthems. (A similar critical flaw disfigures Fellowes's book on Orlando Gibbons which stands in urgent need of surgical updating or replacement.) This is the text reissued by O.U.P., with a new introduction of four pages by Curtis Price. Its sixteen chapters cover Purcell's life and background (I-VIII), and deal with his music: dramatic works (IX-XII), odes and cantatas, church music, instrumental works and finally, style and development. Six appendices provide a calendar, catalogue of works, personalia, bibliography, a 'discussion for the evidence of Purcell's parentage and family' and a 'list of songs in the plays and operas'.

Beyond the perfectly laudable commercial aim of cashing in on Purcell's tercentenary, it is hard to see the point in reissuing this volume, especially with an introduction stating that it should 'be left alone to enjoy its status as a classic', and moreover 'it would be impossible to revise it any further without destroying this well deserved status.' With four acknowledged editions and a revised reissue already available in libraries or through second-

hand booksellers, it is scarcely an elusive volume for those who wish to obtain it, and for the current reader it is almost a museum piece. I say this reluctantly and with respect. It was the first monograph devoted to Purcell that I ever read, and I suspect I am one of many. But it is frozen at 1974, the date of Westrup's final note, and even Fortune's judicious updating could not for practical reasons, overhaul the content. It is almost embarrassing that it has had to be issued with what amounts to an apologia by Price. On a practical level, no casual browser, convert, young enthusiast or budding musician or musicologist is going to be satisfied with, or satisfactorily served by, a volume which so blatantly admits its antiquity. Many other up-to-date studies of Purcell's life and works are on the market. Even the bibliography stops at 1979 and has not been updated. It is understandable that having commendably taken over *Master musicians*, O.U.P. wanted to exploit the series, perhaps to make a statement about their ownership of it. They are a commercial organization with a good list, and music librarians will want them to prosper. I have no problems with the *commercial* decision to reissue this book, but I do not see it as a useful contribution to the greater Purcell Bibliography any more. It is beginning to date badly and the authoritative tone can become bossy, with Westrup herding readers into following his view on for example, Purcell's false relations (p. 251). Nevertheless, despite the hands of Fortune and Price being raised in mild horror at Westrup's hatcheting of the verse anthems, now that I have heard all of them more than once (and I suspect Westrup did not hear all of them) I can sympathize with some of his strictures. It is not unusual for a whole work by Purcell to be unequal to the sum of its parts — for instance, the remainder of *Behold now praise the Lord* is a disappointment after an introduction that has a claim to be the most sublime music composed in England since the Restoration — so hurrah for a critic who loves Purcell sufficiently not to slobber over every single bar.

In spite of its age, any library with musical holdings, any general arts library, any central public library and any academic library should own a copy of this book. If you do not hold it, I urge you to purchase it. All Purcellians whether budding Purcell performers, researchers or students, should be acquainted with it. For reasons stated above, I would not recommend it to non-specialists. At its worst, the book is pompous, old-fashioned and out of date. Far outweighing these negatives is the wealth of not uncritical insight about the music itself which, reservations notwithstanding, will ensure its retaining the epithet 'classic' for many years to come.

If I understand O.U.P.'s commercial decision to reissue Westrup's volume, I am perplexed that they put it into direct competition with another of their own publications, Peter Holman's monograph in their own original series *Oxford studies of composers*. This is the book I would have expected O.U.P. to 'go with' for the Purcell tercentenary. Slightly shorter than Westrup's, it contains only six chapters, of which just the first deals with his life and times, while the remainder cover his works: domestic vocal music, instrumental music, church music, odes, and theatre music. An up-to-date bibliography even cites some material not yet published but scheduled for 1995 and there

is an index of Purcell's works besides the usual general one. One of the consequences of the modern tendency towards specialization is that although authors of this sort of book have to decide what to leave out, they can cite substantial works which make good their omissions. On the bibliographical front, the conclusions of F. B. Zimmerman in his *Henry Purcell 1659–1695: his life and times*, (Philadelphia: University of Pennsylvania Press, 2nd ed. 1983) now carry more weight than those of Westrup. The same author's *Henry Purcell 1659–1695: an analytical catalogue of his music*. (London: Macmillan, 1963) obviates the need for a catalogue of works, while his *Henry Purcell: a guide to research* (New York: Garland, 1989), inexcusably omitted from Holman's bibliography, relieves authors of the responsibility for a comprehensive and critical bibliography. The *Guide* also updates Zimmerman's earlier *Catalogue* but although he mentions a work for keyboard newly discovered by Barry Cooper, he fails to include it in the addenda.

Holman encapsulates in one volume all that recent Purcellian research can reasonably cram into such confines. Nevertheless there is no feeling of strain. His use of technical terms accords with the level of knowledge that might be expected in the motivated reader, and he does not skimp on oft-repeated but necessary background trivialities such as Charles II's notorious dislike of polyphony. (Alas, Holman allows himself a reference to the 'elaborate great service in verse style'. As I have demonstrated, there was no 'great service' style: the term refers to one specific piece of music. Contemporary usage favoured the term 'long service' (see *Musical times* 131 (1992), 275–7.)) What is missing in relation to Westrup's book is the occasional presence of an opinionated author. Holman would presumably not have written his book if he had not admired Purcell's music, and there is no sense of drudgery about the writing, indeed, it is fluent and alert. But perhaps one misses just a little more authorial advocacy on behalf of the music. (The symphony from *Behold now praise the Lord* is discussed and exemplified, but without any comment as to its quality: see my remarks about it above.) This certainly avoids the sort of uncritical adulation that oozes out of one or two recent glossier effusions, where critical faculties seem to have been suspended in the interests of persuading readers to purchase other Purcellian merchandise. It is also true to say that Westrup goes too far in lecturing readers with his own opinions. But with the very mild reservation expressed above, Holman's book seems about right for its time and circumstances. Certainly it should be in the possession of every library and every Purcellian. It is admirably current — Holman is able to fit in an adequate discussion of the recently rediscovered Purcell-Draghi MS [See Chris Banks' article in this issue — ed.], and to refer to present controversies such as the one concerning the music sung at Queen Mary II's funeral (this more of a blazing row than a mere controversy). He does not overload his narrative when he can refer readers to others who have devoted writings to more specialized matters such as Purcell's debt to 'ancient' music, his subsequent reputation, the contemporary theatrical background, bibliographical minutiae and his genealogy. Regrettably the proof reading is fallible: 'still' for 'skill' as early as page four did not augur well.

So, does the 'symposium' approach have more to offer? Do several authors writing about a succession of specialized topics offer more than one marshalling his own knowledge and that which he has gleaned from others? Does the present symposium set out to provide a rounded portrait of Purcell at all, or does it aspire to be no more than a set of individual but related and informative essays? Either Purcell is fortunate in those invited to write about him, or he brings out the best in such people, but in any case this is a fine set of essays. If Holman leaves his readers to make up their own minds about the music having contented himself with providing cogent descriptions, background and analyses, Burden's writers are not afraid to nudge their readers with a bit of advocacy. This is implicit in the title of the introductory chapter 'The Purcell phenomenon'. The second of the book's five sections consists of three chapters on 'Backgrounds' covering Purcell and the English Baroque, his Italianate circle and his contemporaries. A further three on the church music, odes and consort music constitute section III 'A composer for the church and chamber'. The fourth section 'Purcell and the theatre' contains a chapter each on the theatrical background and the music itself, while the final section 'Purcell in performance' is comprised of a general consideration of various issues and an investigation of problems in producing *Dido and Aeneas*. All eleven essays are distinguished, and if I highlight a few to demonstrate this, it is not to imply that the remainder are in any way inferior. Nobody could come away from Eric Van Tassel's stimulating essay 'Music for the church' without wanting to listen as soon as possible to the anthems and services he discusses. Typical of his insights is his observation that Purcell sets the opening of the anthem *In Thee O Lord do I put my trust* over a ground bass, not only making an image for the subsequent text, but exploiting the meaning of the words to direct the hearers' attention back to the musical concept. His discussion of *My heart is inditing* could perhaps have explained by what musical means Purcell manages so successfully to keep a grasp on the anthem's massive structure. Conversely it would have helped the reader to appreciate Purcell's many structural successes if the author had mentioned at least in passing a few of those instances where Purcell's excessive attention to a detail has been at the expense of unity of the whole. Perhaps a phrase such as 'formal experiment' applied to *Behold now praise the Lord* (p. 105: the index does not give this reference) is a euphemism for critical reservation. This essay is profusely and excellently illustrated, a worthy complement to the verbal text. Van Tassel also provides a copious description of how the music was performed, and summarizes the most recent research on the nature of the various forms of accompaniment. In 'Purcell's odes: a reappraisal', Bruce Wood endeavours to rescue them from oblivion and from those who in denigrating the literary hackwork of the texts have implied the odes are unfit for human performance. He puts up a vigorous case for their creative superiority to the church music, and shows his confidence in the corpus as a whole by admitting to a lack of inspiration in Purcell's final ode, *Who can from joy refrain*.

Andrew Parrott's essay 'Performing Purcell' takes as its premise the idea that to get the best out of Purcell we must reach as closely as possible to

his original intentions, understanding the capabilities of the instruments for which he composed, how he expected his music to be played on them, the vocal ranges of his singers, and how they performed his music. Parrott is well known for denying the existence before 1673 of a fully falsetto countertenor voice, but this is not the place for arguing that particular toss, which he appropriately consigns to an informative footnote. This is a stimulating essay which proves that as long as it can see the wood for the trees, the Authentic Tendency in early music was right in its crusade. Nevertheless the crusade must continue for like Original Sin, the Inauthentic Tendency and the Hyperauthentic Tendency ever afflict portions of humanity. One can argue with some of Parrott's conclusions but his attitude is just.

The more I have delved into this symposium the more rewarding I have found it. Topics covered by single essays are not hobby-horsical. Those with more than one conferred upon them have always one background essay to which a more specialized piece can be tethered. Holman's expansive contribution on the consort music overlaps to some extent with the material in his own monograph, but this is acknowledged. Most welcome is Andrew Pinnock's invitation at the end of his introduction, to use the tercentenary of Purcell to investigate the music of his almost equally gifted contemporaries. This anthology coheres as well as such a work might that is not the work of a single mind. Despite Burden's appreciative nod in the direction of Zimmerman's *Guide* there is a substantial bibliography. Footnotes abound in all chapters (Parrott provides well over two hundred) and they are all useful and interesting, often referring to relevant specialist studies. It should be in every library and at such a reasonable price, in the possession of everyone with an inclination towards Purcell.

Finally, what of the debate, which occasionally surfaces in the *Companion*, about Purcell being England's (or even Britain's) greatest composer? As I stated above, there is much special pleading by individuals with Purcelliana to sell, so they can be ignored. Many critics will have had collective rushes of blood to the head throughout the tercentenary and will have made grand claims which may in time prove over-zealous, given a sense of perspective. For instance, reviewers of the two recent recordings of music for Queen Mary II's funeral tended to glorify *Thou Knowest Lord* at the expense of the surrounding music, Morley's equally fine *Funeral sentences*. But this is not to say the zeal was misplaced. There is no harm in such a debate, especially when it provides exposure for Purcell's music, and as long as it is not hijacked by cranks supporting silly candidates. Although there is little to be said for conference blurbs that brook no argument against Purcell's status as Britain's greatest composer, a more considered judgement might be that he wrote quantities of music the quality of which has not been surpassed. For instance the consort music, to which Holman does fuller and more enthusiastic justice in *The Purcell companion* than in his own monograph, is just such material: were the general run of chamber music enthusiasts not fixated with string quartets, the violin family and Beethoven, it would be acknowledged as the universally unrivalled corpus that it is. In an age when the immature, shallow and cowardly rhetoric of relativism holds some sway,

it is especially worthwhile to speculate over who is England's greatest composer, but given the right contestants the result is less important than the debate, and all the benefits that such a debate can bring.

Richard Turbet

Stewart R Craggs *Edward Elgar: a source book*. Aldershot: Scolar, 1995. xiii, 188 p. ISBN 0-85967-920-9. £50.

There are times when it behoves a reviewer to admit that someone else has already set the critical agenda. It would simply be perverse to pretend one has not read Robert Anderson's review of this *Source book* (*Musical times* 136 (1995), 246), with its merciless recitation of inaccuracies in Craggs's text. Rather than compete with Anderson on these terms, it seems a better idea to take a different tack and compare Craggs's compilation (Hereinafter 'Craggs') with Christopher Kent's *Edward Elgar: a guide to research* (New York: Garland, 1993, hereinafter 'Kent') as some readers may wish to choose between the two for themselves or their libraries, or may wonder whether it is worth purchasing Craggs if they already own Kent. In the event, comparing the two books revealed some interesting interrelationships, with Anderson at the centre.

Craggs's *Source book* is in six sections. It begins with an 'alphabetical list of main compositions', effectively an index of Elgar's works, which, after a chronology, is followed by a catalogue raisonné. I have to query the placing of such an index at the beginning of the book. By elevating it to the status of a chapter, it duplicates the catalogue and since some of the material in the 'alphabetical list' and the concluding general index relates to the same compositions, the 'list' would be better placed as an index at the rear of the book beside the general index. (Does the catalogue have to be raisonné? Pretentious? Moi?) The book continues with a list of recordings of Elgar conducting his own music, then a section blandly entitled 'Collections', which turns out to be an alphabetical list of places and persons possessing Elgariana, usually correspondence or musical manuscripts. Finally the select bibliography is organized alphabetically by composition, apart from a 'General' section, mainly biographical. As already stated, there is a general index. Two of these sections contain material not in Kent. The chronology is useful, as is the idea of extracting Elgar's own recordings from the Elgar discography, though Craggs omits Elgar's own piano improvisations. Ignoring Craggs's initial but misplaced 'alphabetical list' (Kent has concluding indexes of Elgar's compositions, writers and proper names), this leaves three sections in either book which possess comparable material.

Craggs's catalogue of Elgar's works attempts to be more inclusive (unlike Kent, who does not make the extent of his exclusions entirely clear, he lists the fragmentary second *Cockaigne* overture) but his annotations are not as full or as informative: Craggs does not state that the MS of Elgar's un-

published arrangement of S.S. Wesley's anthem *Let us lift up our heart* is lost, whereas Kent notes it was 'destroyed by fire'. Compared with Craggs's rather bland list of 'Collections', Kent's 'Elgar archives' is much more detailed in respect of material at the Elgar Birthplace and at the Hereford and Worcester County Record Office, but he provides no more than a list with occasional annotations for 'some further collections'.

Kent exhibits a different approach from Craggs (see above) in his bibliography. Entries are classified, moving from general material such as writings by Elgar, to material specifically about certain aspects of Elgar's output such as the orchestral works. Kent also provides a complete listing of volumes in *The Elgar edition*, which will be of even more value if the project is ever revived, its demise bringing shame and disgrace upon English music publishing. (Craggs does not mention the *Edition*.) In each entry for the works in his catalogue, Kent provides a list of references keyed to specific items in his bibliography. Craggs merely relies on page references in his 'alphabetical list of main compositions', and does not annotate his bibliography.

To return to Anderson's review, most of the errors in titles and instrumentation that he observes in Craggs are also in Kent, published two years earlier. Such errors occur in part I of Kent's *Guide* which, according to Kent's acknowledgements, was checked by Robert Anderson.

Any library or individual specializing in Elgar should own both Craggs and Kent. Non-specialists do not need both. Craggs is the better laid out, with a finer typeface and a conspicuously attractive dust wrapper. At 523 pages there is more in Kent. Nevertheless his volume was not submitted for review, and it is Craggs's *Source book* which is the object of attention. Although there is still a need for a comprehensive Elgar catalogue, and a comprehensive Elgar bibliography, Craggs provides a single volume that for now should cater for many of the needs of most libraries or individuals, apart from those with specialist musicological or Elgarian interests.

Richard Turbet

*British music* volume 16, 1994. Upminster: British Music Society, 1995. 68 p. ISBN 0-914913-24-4. £5.

*British music* is the annual journal of the British Music Society. It is the only periodical regularly sent to *Brio* for review, a gesture which is appreciated on IAML's part and good evangelism on the Society's. Last year's volume looked among the less promising of recent years but turned out to be as good as any. It contains four articles. The first, by Alastair Chisholm and Colin Scott-Sutherland about Norman Peterkin, is the sort of article that could be a hoax: the special pleading for an unknown composer, the musical examples that at first sight could be by anyone, the composer's gruff but generous personality — first encountered at West Linton, 'a kind of Scot-

tish 'Grez' (hoots, monsieur) — his very British reticence, and so on. Of course it is all perfectly genuine and, having pondered Peterkin's songs as exemplified here, I would be glad to encounter them in performance. It is always a shame to have to characterize someone in terms of someone else, as if the 'someone' had no characteristics of their own, but if I liken Peterkin to Gibbs, it is meant respectfully, as a positive recommendation and no more than a signpost.

Geoffrey Self continues his researches into E. J. Moeran with a centenary celebration, discussing newly emerged manuscripts and correspondence. The twelve manuscripts are of seven songs already published and five unpublished of which two are original, two more are folksong settings, and the fifth is an alternative version of a song already known. This is a well-written and informative article, and the author is not frightened to request information himself where he lacks. Moeran's surviving corpus is relatively small, but after no more than a couple of bars his music is recognizable. If that music is about landscape, it is about what landscape does to people. His few surviving orchestral and chamber works, and the best of his vocal music, are among the jewels of British music and require no special pleading. It is therefore pleasing that Self feels able to comment accordingly when Moeran's inspiration is not at its best in one or two of these songs. Perhaps the time is right for the formation of a Moeran Society.

Stan Meares provides an opinionated and thoroughly enjoyable celebration of fifty years of British opera since *Peter Grimes*. Opera-lovers can often be tiresomely one-eyed but Meares possesses an engaging tone and breezy style and, although he demonstrates a deep affection for opera, he conveys the impression that there are also other forms of music to be enjoyed. He is optimistic about the development of opera in the United Kingdom, and he offers some provocative and stimulating ideas concerning recent and contemporary composers. This article would strike a responsive chord even in someone who regards opera as the lowest possible form of music.

Finally Jack Douglas attempts the impossible by trying to convince the Society's readership that Beecham did much for contemporary British music. Beecham was an egotist and a snob who managed to bring out snobbishness and a complementary obsequiousness in some of his admirers. Why else should his now disbanded fan-club have been called the '*Sir Thomas Beecham Society*'? I am old enough to have seen Beecham in action: he was not a great conductor. He was an adroit self-publicist who could interpret some music brilliantly. His are still the definitive interpretations of Delius, and he elevated Bantock's *Fifine at the fair* on disc to heights for which even the composer could not have prayed. His manner towards the music of Elgar and Vaughan Williams reveals a smallness explicable as an attitude to what they represented as people rather than as musicians: probably he saw in Elgar things he did not like in himself and in Vaughan Williams things he would never be. His enthusiasm for the musical windbags, Holbrooke and Smyth is just as significant. It is no argument for Douglas to list a dozen composers Beecham only programmed once or twice and then to proclaim that 'their careers did not necessarily suffer from his inattention'. Arnell and Berners have scarcely

flourished and he gave them ample attention. The fact is that apart from Delius, British composers did not need Beecham and he is not the touchstone by which their reception should be judged. Contrary to his intention, Jack Douglas has indeed revealed Beecham's true position in respect of British music.

Richard Turbet

Donald Burrows *Handel*. Oxford: Oxford University Press, 1994. xii, 491 p. (The master musicians). ISBN 0-19-816470-X. £25

C. Steven LaRue *Handel and his singers: the creation of the Royal Academy operas, 1720-1728*. Oxford: Oxford University Press, 1995. xiii, 213 p. (Oxford monographs on music). ISBN 0-19-816315-0. £30

Ruth Smith *Handel's oratorios and eighteenth-century thought*. Cambridge: Cambridge University Press, 1995. xiv, 484 p. ISBN 0-521-402265-4. £45

There is always more to discover about even the most familiar of composers, and these titles present new information and fresh approaches to Handel research. Burrows' biographical and musical study includes useful background information and the general musical history of the places in which Handel worked, and considerable research among non-musical documents is evident. He focuses on the development of Handel's style and repertory in a chronological approach, biographical chapters interleaved with musical chapters, using a selection of major works from each period as representative examples. The text is assured and highly readable as would be expected from such an authority on Handel, the general observations well supported by detailed description and analysis. There is a useful personalia list of almost one hundred musicians in the appendix, with brief biographical information on many lesser-known individuals. The selection of illustrations is refreshingly different, and a calendar, excellent bibliography and list of works are also included.

I have some misgivings about the arrangement of the index, which lists all Handel's works alphabetically by type under 'Handel — works', thus 'Cantatas and songs (English and German)' is three columns away from 'Italian, French and Spanish cantatas', leaving the reader to guess the group heading for the work in question. A single list of abbreviations for the whole book would have been more useful, than referring the reader to the preface, the list of works and the bibliography to identify all the acronyms.

In contrast with Burrows' general study which should grace the shelves of every music library, Smith and LaRue deal with Handel's output in specific genres. LaRue's investigation of the operas, based on his doctoral research, is a detailed examination of how Handel's singers influenced the libretto



and music of a number of Handel's Royal Academy operas. Drawing on contemporary documents, LaRue is able to reconstruct cast lists for individual performances, and demonstrates how certain singers' abilities and preferences were accommodated in the arias written for them. A detailed study of the sources of *Tamerlano* reveals the extent to which Handel wrote and revised his music in relation to the performers and the libretto sources available to him. There is a user-friendly index and abbreviations list and a useful bibliography. A good knowledge of Handel's operas is essential to appreciate this scholarly study, which I would recommend for libraries supporting research in this field.

Handel's other great genre was the oratorio, and Smith's stated aim is to bring a historical perspective to bear on our understanding of the librettos of the English oratorios. She begins by exploring the origins of English oratorio, the lobby for English word-setting and the subject matter used. Scriptural texts, allegorical and moral politics, political events, Christian and Classical themes were all drawn on by Handel's librettists and influenced their writing and the author draws parallels between the librettos and the political or social events at the time of their production. The politics of Handel's librettists themselves are examined, as well as the aesthetic, moral and political thought embedded in their texts. The appendices include a list of authors of librettos and sources, and a short essay on 'The oratorio and Methodism'. There is a 29-page bibliography of cited sources and a detailed index. This is a stimulating and enlightening book, an accessible introduction to the political and moral thought of Handel's times, and the relationships between music and its intellectual contexts.

Katharine Hogg

Frances Bedford, *Harpsichord and clavichord music of the twentieth century*. Berkeley, CA: Fallen Leaf Press, 1993. liv, 608 p. (Fallen Leaf reference books in music; 22). ISBN 0-914913-19-0

David P. DeVenney, *American choral music since 1920: an annotated guide*. Berkeley, CA: Fallen Leaf Press, 1993. xviii, 278 p. (Fallen Leaf reference books in music; 27). ISBN 0-914913-28-X

Mari Nishimura, *The twentieth-century composer speaks: an index of interviews*. Berkeley, CA: Fallen Leaf Press, 1993. xxxii, 189 p. (Fallen Leaf reference books in music; 28). ISBN 0-914913-29-8. \$39.50

I have a lot of time for Ann Basart and her Fallen Leaf Press. Reference publishing in music can hardly be a lucrative business, yet she consistently manages to issue authoritative, high-quality books whose contents make them attractive to librarians and, one hopes, to their patrons. No doubt this has much to do with Basart's own background in music librarianship, and to

her efforts to find out from librarians that they really require — some readers of this review will know her essay on 'Reference lacunae: results of an informal survey of what librarians want', published in various sources. The three books under review here are up to her usual standard, with no expensive production frills but plenty of practical data. Frances Bedford's massive volume gives the lie to the theory that the harpsichord and clavichord have been largely ignored by modern composers. Most people could name the Poulenc *Concert champêtre*, the Falla concerto for harpsichord and small orchestra, and Ligeti's *Continuum* as representative of the modern school of writing for harpsichord, but what about its use in *Master Peter's Puppet Show*, also by Falla; or a solo dance by Bax; or *Pietà* by Elisabeth Lutyens, dedicated to the memory of Dallapiccola? And how many 20th-century works for clavichord could the non-specialist name? [Herbert Howells' *Lambert's Clavichord* and *Howells' Clavichord* of course — ed.] Here are 15 pages of such material.

The discovery of such hidden treasures is the beauty of this book, and of any repertory guide worth its salt. What makes this one all the more valuable is that it is obviously a labour of love whose compiler has spent many years talking to fellow performers, searching libraries and archives, and cajoling publishers. Her book begins with an inventory of works for harpsichord solo (this section alone runs to 118 pages), then proceeds through items for 'multiple keyboards' to solo instrument plus harpsichord and to myriad other options — 7 instruments in mixed ensemble plus harpsichord, orchestra including harpsichord, and so on. Section 2 deals with harpsichord and voice(s), and section 3, entitled 'Genres including harpsichord', concerns itself *inter alia* with opera, oratorio, requiems (for the curious, this comprises works by Konrad Lechner, Ligeti and Frank Martin), ballet and film music, including Shostakovich's score for *Hamlet*. In addition to details of composer and title, Bedford furnishes the reader with data on the relative difficulty of each work; its length; its date of composition; details of its first performance and of broadcasts/recordings; and other helpful notes, including how to obtain the work. The end matter — two appendices and eight indexes — is no less useful, including composers' addresses where the composer is the only sure source of a copy of his/her composition; publishers' addresses; lists of works by title and composer; harpsichordists and clavichordists in first performances; harpsichord works which use non-standard tuning (a must for the performer preparing a concert programme); and, finally, a list of women composers of music for harpsichord or clavichord. It should go without saying that this book will become the standard reference source on its subject, and deservedly so. As a postscript one should also note Larry Palmer's very useful foreword, in which he outlines important events in the harpsichord and clavichord renaissance this century.

Seventy-six composers are represented in David De Venney's listing of American choral music since 1920. This is a much smaller project than Bedford's, but nonetheless likewise has much to whet the appetite of the acquisitive librarian or adventurous performer or conductor. The catalogue of works includes well-established figures such as Menotti and Ned Rorem

alongside others who may be less familiar. Entries are laid out alphabetically by composer, followed by data on the forces required for performance, author of text, duration of work, publisher, location of manuscript if known, and reviews. The 'Bibliography of selected writings' (p. 193–216) includes details of many articles, books and dissertations which will be useful to the scholar of this repertoire. Of the five indexes, choral conductors will surely find those of performing forces and durations most relevant: how many of them will have racked their brains in the past for, for example, a ten-minute piece for double chorus to fill out a programme? One unfortunate slip, which one hopes may be fixed in a subsequent edition, is that in the list of composers on p. viii virtually all the page number references are incorrect in column two, plus a few in the first column. This is an unhappy error which slightly spoils an otherwise very good book.

Finally, those with an interest in composers who have for one reason or another not achieved sufficient status to have been the subject of published biographies or to have been included in musical dictionaries, or those who in any case prefer to hear things straight from the composer's mouth, will welcome Mari Nishimura's list of published interviews with twentieth-century composers. Over 1,000 items in total are listed, including interviews with Sofia Gubaidulina, Messiaen, Alfred Schnittke, Stravinsky and Virgil Thomson. John Cage deserves special mention for being listed 45 times, while the inclusion of Peter Schickele as P. D. Q. Bach is noteworthy in a book which claims only to index interviews with composers of 'serious' music. The data supplied has been largely gleaned from DIALOG, RLIN, the *Music Index*, RILM, various library catalogues and from periodicals, mainly the specialist music press but also including the *New York Times*. The information supplied takes in details of the date of the interview, the main topics covered (e.g. music and politics; performance practice, which perhaps comprises some of the former category; a composer's own works), where the interview was published, its language, and general notes where required. The presence or absence of a worklist or biography of the composer being interviewed is also noted. Nishimura, of the Kunitachi College of Music in Tokyo, has produced a useful and much-needed book which may, one hopes, inspire the production at a later date of similar work dealing with performers or conductors. Another reference lacuna filled.

John Wagstaff

Frank C. Cipolla, Donald Hunsberger. *The wind ensemble and its repertoire: essays on the fortieth anniversary of the Eastman Wind Ensemble*. New York: University of Rochester Press, 1994. 312 p. ISBN 1-878822-46-2. £25

To mark the fortieth year of its existence in February 1992, EWE celebrated with a series of concerts, conducting workshops and scholarly lectures, of which this well-produced book offers a memorial. Older librarians will be

familiar with this, the world's most famous contemporary wind band, from the Mercury recordings produced under the baton of its founder, Frederick Fennell, which had been the mainstay of the gramophone catalogue in this genre of composition. (A complete discography 1952–1993 is included in the book.)

As early as 1935, as a Department of the University of Rochester, the Eastman School of Music had its Symphony Band. This mainly performed standard concert repertoire in arrangements with instrumentation suited to its needs, as is evident from the complete list of programmes which forms the kernel of the book. With the foundation of EWE in 1952, Fennell put out a manifesto embodying a call to contemporary composers to write for symphonic band, and a plea to bands to adopt a less rigid approach to band instrumentation. He also showed respect for past repertoire which had been largely ignored. The book outlines the vicissitudes encountered in attempting to promote authentic scores of interesting repertoire through band/music publisher co-operation: librarians will have handled a single score bearing promising-sounding series titles (*American Wind Symphony Orchestra* from Peters and *MCA Symphonic Edition*) only to find that no further titles were forthcoming.

The main concern of the book is to chronicle the development of this most prestigious of American college wind bands. However the chosen portmanteau title could refer to (a) the waits' cornett/sackbut ensemble, (b) Harmoniemusik of the late 18th century with Mozart serenades at the peak and its surprisingly large modern repertoire, (c) the military band developed from the 'Mozart' nucleus, with its more brassy and percussive emphasis (and eventual exclusion of woodwind leading to our present-day brass band), (d) the augmented wind section of the symphony orchestra, (e) the American symphonic band with its large clarinet 'choir', its cornets and euphonium, and saxophone group (c60 players) and (f) chamber music involving single wind instruments (the wind quintet forming the backbone of this repertoire). The EWE programmes are almost entirely limited to (e), though the 1952 inaugural concert untypically contained (a) (Gabrieli etc), (b) (Mozart K 361 and Strauss Serenade Opus 7). (d) Stravinsky *Symphonies of Wind Instruments* (revised version) as well as brass ensembles by Beethoven and Ruggles, illustrating Fennell's philosophy of flexibility.

The book opens with an historical survey by Donald Hunsberger who took over as conductor from Fennell in 1965. He considers how America's wind bands have become more flexible in programming, and more often place primary emphasis upon works originally conceived for winds. One notices in the programme lists a heavy representation of US composers, albeit many of them ex-patriot Europeans with rather few from the Continent itself. Some contemporary British composers take their place, but essentially it is the earlier 20th century works by Florent Schmitt, Grainger, Holst, Stravinsky Hindemith and Milhaud which complement present-day and earlier US repertoire. Was it a chance commission from the conductor of a US band holidaying in Italy which introduced the Giannini [Band] *Symphony*? (This work is referred to a number of times in the course of the book, but seems

untypical, although it was gratifying to note how the Messiaen *Et exspecto resurrectionem mortuorum* recurs in the programmes).

It is illuminating to read Leon Bly's chapter on the wind band on the European continent. Bly studied conducting under Fennell and from 1981, went to Germany as director of the Stuttgart Music School. We discover how very little of the extensive repertoire he writes of with enthusiasm has appeared in EWE concerts. Timothy Reynish writes on contemporary British music for band and wind ensemble often providing a few descriptive words on each of the works he mentions (the book is not otherwise concerned to evaluate specific repertoire titles). His enthusiasm even goads him to write 'it might characteristically be claimed that many possess a refreshing vigour and spontaneity which one does not always find in the 'formula' music of their American contemporaries.'

There are studies in depth of three examples of contrasting types of repertoire: an argument presenting the need for a critical edition of the Stravinsky *Symphonies of Wind Instruments* whose versions of 1920 and 1947 are almost concluded to be different works; the principles for the historically informed performances of Sousa marches commenting on the spurious editing of available performance materials; an interesting comparative instrumentation chart for three versions of Wagner's *Trauermusik*: the 1844 original, the Breitkopf 1926 score and Leidzen's version accommodating the symphonic band (1948). Other chapters comprise a short history of wind music leading on to the American wind band (with 4pp of marches in score); the evolution of the American brass band movement; discussion of two works for a corps of trumpets: a quick march or fanfare (employing 10 members of the family + 2 trombones and serpent) and a 239-bar overture described as a serious attempt to provide original music for what might be seen as an unwieldy line-up; and acknowledgement is made of the central position held by VW and Holst in this repertoire and the rôle played in their promotion by J A C Somerville and Kneller Hall.

Two lists of Eastman concert programmes 1935–1952 and 1952–1992 with separate alphabetical indexes seem wasteful of space, where slight indentation rather than repetition of composer's name, could have left space for a complete index to works mentioned throughout the book, as the chapters by Bly, Reynish and Akiyama (profile of Japan's band activities) are not indexed.

David Lindsey Clark

*The early music yearbook 1995*, ed. Martin Renshaw. Cambridge: National Early Music Association, 1994. xx, 300 p. ISSN 0967-6619. £12

Sometimes it seems that every aspect of music making must be covered somewhere by a yearbook and here is another, a guide to the proliferating world of early music, packed it must be said, with plenty of useful informa-

tion for devotees of a major segment of national and international musical activity. Does it address the question — what in fact is early music? Thankfully it does not get bogged down in such arid and contentious matters and after a few short introductory articles on NEMA itself and other aspects of the early music scene including the 'Composer of the year' (guess who), it gets on with the business of listing names, addresses, telephone and fax numbers for performers, teachers, promoters, agents, organisations, publishers, instrument makers, retail outlets etc etc. Everything of course which makes a yearbook worth having. There are even some early music pages on the internet, though the dearth of e-mail numbers in the directory makes me wonder who is reading them. No libraries though, and no IAML(UK) either, but the directory does have a 'librarian' category with a few familiar names in it. Could be useful if you are ever in need.

What makes this yearbook especially delightful to browse, is the amount of detail in the 'Buyer's Guide', an international index of instrument makers, repairers and sellers. Every instrument is listed separately so that whether your need is for an anaconda (double serpent), a lysarden (tenor cornett), a parforce horn or a bladderpipe you will find them all here. A bagpipe may be a bagpipe to you and me, but the *Early music yearbook* lists twenty-seven varieties (lest we confuse a Leicestershire smallpipe with a Northumbrian half long) not to mention a catch-all category of 'others', each with its list of makers. There is the same attention to detail in the 'Register of early music' itself, listing over 2,800 individuals, ensembles, performers, musicologists etc, with separate listings by category and by geographical location. A particularly useful feature, since this directory includes both professional and amateur performers, is a simple code to indicate the level of competence of each individual. Presumably this is supplied by the people concerned and therefore has to be taken on trust, but it probably helps to avoid some potentially embarrassing situations.

The subject indexes simply list names under each category and it is necessary for the user, having found the required name to cross check with a master list in name order to find the address, telephone number or whatever. This avoids a lot of duplication since many people or organisations in early music are active in more than one, sometimes several and occasionally many different categories. Each category is given a numerical classification and by turning to the geographical index the user can find the names listed by county or country with a complete list of activity codes to show the extent of each individual's involvement.

This is an absolutely splendid compilation which has no doubt already proved to be indispensable. Many libraries will have it and all certainly should.

Paul Andrews

Brian W. Harvey *The violin family and its makers in the British Isles: an illustrated history and directory*. Oxford: Clarendon Press, 1995. 448 p. ISBN 0-19-816259-6. £85

Brian Harvey Professor of Law, contributor to the *Strad* and author of *Violin Fraud* (Clarendon Press, 1992), has attempted a huge task in surveying the British violin world. One major research problem with violin family history is the lack of easily accessible primary source materials. Many writers have relied on earlier authors (uncredited) as sources of everything from the makers' personal habits to their working methods and instrument attributions. Harvey however, to his credit, indicates his sources wherever possible within the text and footnotes, so the reader may better evaluate his opinions. Chapters discuss factors (including continental competition) which made violin making an uncertain profession; construction methods, materials and techniques; the rise of public concerts; influential soloists and teachers; the influence of musical education; the retail trade and more, including of course, individual makers and their instruments. However, the sometimes haphazard organization can make it difficult to follow developments which a more chronological approach might have simplified.

Old-fashioned page-referenced chapter subheadings in the contents pages constitute the subject index, but are no substitute for a 3-level cross-referenced index, particularly in a book of this size and scope. Checking these subheadings in the early chapters reveals that important topics are not always given due consideration. In 'English violin-makers of the seventeenth-century and their distinguishing features' for instance, 'John Bunyan's violin' merits two pages, while 'Leading seventeenth-century London violin-makers' only receives one, although the makers are discussed elsewhere. By chapter 8, 'The Hills and the development of the violin and bow industry', Harvey is more confident. Style and content improve with the account of William Ebsworth Hill's life and the illustrated information on individual Hill bow makers. Harvey subjects fewer makers and situations from Victorian times onwards to close scrutiny, to the book's advantage.

Many makers not discussed in the text are included in the 96 page appendix, 'Directory of violin- and bow-makers in the British Isles', neither exhaustive nor quite up-to-date). The 100 plates illustrating instruments made by a selection of British makers from the 17th century to the present, are important in their own right, and the select bibliography is an excellent starting point. Harvey has not put himself forward as an expert, but has been helped by a number of contemporary dealers and makers, which gives greater authority to his closing chapters and the attributions of the illustrated instruments.

Mary Anne Alburger

Guglielmo Ebreo of Pesaro *De Practica Seu Arte tripudii: On the practice and Art of Dancing*. Ed. Barbara Sparti. Oxford: Clarendon Press, 1995. 269 p. ISBN 0-19-816574-9.

This book is not, as the title implies, simply a translation of the documented choreography and dance of Guglielmo Ebreo, dancing master to the nobility of Pesaro and its surrounding area in the quattrocento. It is a well-researched and documented description of the role of the dancing master in humanist Italy and provides a valuable and fascinating account of the artists' dependence on patronage.

The work of the architect, painter, sculptor, silver and gold-smith, whose creations have left a more visible heritage is often portrayed at the forefront of Renaissance culture, with music and especially dance seen as more peripheral activities. This is a view which Guglielmo addresses in his introduction, proposing that dance should be seen as a part of the humanist tradition with its roots in mathematics (that is numbers) and music. He values music extremely highly; in fact he is unable to conceive of the idea of dance without music. What would he make of some of today's contemporary dance I wonder, which uses the principles he states at the beginning of his treatise: measure, air, manner, space and body-movement but minus the music with which to frame it.

Guglielmo, originally a Jew who converted to Christianity, describes a series of exercises designed to discover the mental and physical alertness of prospective dancers. These revolve around the music, and the dancers' ability to use it rather than be used by it. He also provides a set of rules, again dependent on the music, to aid creative choreography which is stimulating, interesting and fits the music, the dancers, the space available and the occasion.

There are also rules specifically intended for women who of course, have to show more decorum and modesty than their male partners. Guglielmo is very positive in his promotion of dance as an 'Art Form', and goes to great pains to dispel the lewd, bordello image that was frequently associated with women's dancing.

The dances express variety in shape, pattern, steps and tempo. They are clearly described and provide scope for dancers with flair and flourish. For those fluent in Italian, the original and its translation appear side by side. The glossary is helpful, but I wish that the description of the step, rather than its heritage, appeared first. The volume also contains some of the original music.

In her introduction, Barbara Sparti raises some very interesting questions concerning the history of the times in relation to dance and the dancing master. The documents which have survived are intriguing but provide few answers as to how the dancing master was perceived and received in the prevailing culture. This book will whet the appetite of anyone interested in the Renaissance, its history, music, and dance, and would be useful in any library wishing to extend its coverage of one of the lesser known forms of art.

Frances Pile

Downing A. Thomas *Music and the origins of language: theories from the French Enlightenment*. Cambridge: Cambridge University Press 1995. i, 196p. ISBN 0-521-47307-1.

This book is the third in the new and exciting series, *New perspectives in music history and criticism*, which is dedicated to broadening the intellectual discourse on music to include its multidimensional relations across the disciplines of the human sciences.

With *Music and the origins of language* Downing A. Thomas represents the search for the origins of language as one of the most pressing philosophical issues of the European, and particularly the French, Enlightenment. The prominence of the link between music and language with respect to this search seems to have hitherto eluded contemporary research into the Enlightenment, as Thomas claims. Music was a favourite topic of the Enlightenment, as much for polite and fashionable conversation as for philosophy, preceding the birth of the discipline of aesthetic theory proper, towards the end of the 18th century. Why did so many authors choose to discuss music, and in such varied contexts? What was at stake in the prominence given to music and music theory during this period?

Hitherto the relationship of music and language in the 18th century had been traditionally described as transitory; (instrumental) music until then had been conceived as ancillary to language in that it 'imitated' nature, but was now evolving towards 'autonomous' expression leading to the idea of 'absolute music' in the 19th century. However, Thomas shows through intricate and complex study of texts by Rousseau, Diderot, Rameau and Condillac that the relationship of music and language remains central during the 18th century. The idea of music as 'mimesis', or 'imitation', first conceived by the Ancient Greeks, was not abandoned in the 18th century, as is generally believed, but shifted in focus. The concept of music assumes, according to Thomas, a special role through its link to 'passion' and 'language'. Enlightenment authors concerned with the search for the origination of culture, attributed a pivotal role to music. Generally assuming that music is a kind of language, they speculated that music predates all natural language and thus represents the origin of culture. Thomas closes his study with an interesting sidestep into the medical literature of the period. Maintaining the link between music, passion and meaning established in the search for origins, the medical discourse expounds the effect of music on the human sensibilities. Thomas examines how music's original connection with the 'soul', which had been elaborated upon in the search for origins, also appears in 18th century philosophical texts concerned with medicine.

Thomas's book is an interesting contribution to studies of the French Enlightenment. It is, however, sometimes demanding and even dense in its complexity, thus recommendable mainly for scholars of the subject.

Lydia D. Rohmer

John Solum *The early flute*. Oxford: Clarendon Press, 1995. 164 p. (early music series 15) ISBN 0-19-816575-7. £14.99 (pbk.)

This splendid book, previously published in the USA in hardback, is now in paperback and will bring its practical wisdom to the wider family of flute players. It provides an essential overview for those flautists reared on the modern orchestral flute who are curious about the wide panorama of style and repertoire opened up by early music research. It will inspire them to take practical steps towards obtaining and playing an early flute of their choice. The prevailing twentieth century view of early flutes as 'imperfect', or not fully developed is thoroughly challenged, and the characteristics of instruments from the renaissance, baroque and classical periods are portrayed in a clear and enthusiastic style enhanced by photographs.

Recent years have brought to prominence several fine performers on these instruments, such as Steven Preston, and John Solum speaks to his readers with understanding, being an experienced modern flute player himself. He illuminates the discussion of style and tuning with his practical insight.

An in-depth repertoire guide is given, matching composers with the instruments of their period, and their music designed specifically for the characteristics of those flutes. A survey of present day makers is valuable as is the extensive and up-to-date bibliography. Anne Smith, a performer and teacher at the Schola Cantorum Basiliensis in Switzerland provides a chapter on the renaissance flute.

This is an excellent introductory book for those with an inkling to dip into the flutes and flute music in vogue between 1500 and the early nineteenth century.

Edward McGuire

Jonathan Dunsby *Performing music: shared concerns*. Oxford: Clarendon Press, 1995. 112 p. ISBN 0-19-816459-9. £12.95

*Performing music* is no mere account of stage nerves but a thorough study of diverse aspects of the art of music-making. Jonathan Dunsby, Professor of Music at Reading University, has created an overall picture of 'performance', studied in depth, yet presented in a clear, non-technical language that will appeal to the concert goer and performer alike. He delves into the anxieties, the intuitions and even the sleight of hand that often lie behind the calm exterior of the polished presenters of live classical music. The listener will be enlightened and amused by these revelations while for performers they will ring true to experience. Will this mirror held up to their intuitions enhance their performances? Perhaps genuinely intuitive performance skills should not be analysed too thoroughly for fear of inhibiting them.

An excellent pianist, he brings practical insight to his writing. Would a writer looking from the vantage point of the cellist or the flautist see with different emotional colours? A move outside the confines of 'classical' to see how traditional folk or jazz music impinges on our minds would have been a bonus. Nevertheless, this is a challenging and intriguing book complete with a helpful postscript and bibliography.

Edward McGuire

*World music in music libraries*, ed. Carl Rahkonen. Canton, MA: Music Library Association, 1994. xi, 77 p. (MLA technical reports; 24). ISBN 0-914954-49-0.

I have to begin with a confession. In the collection of the Oxford Music Faculty library is a small section entitled 'Primitive and Oriental Music', which contains the few books we have on ethnomusicology and world music. The section existed long before I inherited stewardship of the collection, and its title has periodically nagged at me as a disturbing reminder of some sort of bibliographic imperialism, suggesting as it does that such material is permitted only under sufferance to rub shoulders with the remaining 99% of the collection that is given over to the Western art tradition. May the Spirit of World Music have mercy on my soul.

I consequently approached this MLA report with some trepidation, and some lack of confidence in my ability to evaluate it adequately. But it is a very forgiving, accommodating book: all the authors (some of whom hold posts at institutions with distinguished ethnomusicology collections) are at pains to sympathise with the difficulties experienced by traditionally-trained librarians when getting to grips with the acquisition, cataloguing, storage and preservation of world music materials, assuming they are able to find out what exists in the first place. Thus the report begins with a friendly and thorough examination by Carl Rahkonen (of Indiana University at Pennsylvania) of how world music is to be defined. Philip Vandermeer of the University of Maryland then provides an account of the implications for a library's reference service of having world music on the shelves, and in so doing supplies valuable lists of reference works. James Farrington's essay on sources of information and supply, while inevitably US-centred, also has much useful data. Deborah L. Pierce, music cataloguer at Washington University, looks at the problems of helping users find world music materials in the catalogue once they have been acquired; Louise Spear of UCLA's Ethnomusicology Archive assesses the importance of field recordings — that is, recordings made by researchers and never commercially released — to ethnomusicological study; and, finally, Carolyn Dow asks, in what is unfortunately a rather loosely-argued contribution, about the place world music may find in the public library. Her conclusion is that it does have a place, even where ethnic groups form only a minuscule proportion of the local population.

The report overall powerfully advocates the cause of world music, and the librarian anxious to learn about the subject will find the essays here indispensable. The editor concludes his own chapter by noting that although Western art music will remain the core of our music libraries, librarians will, in time, have to deal with increasing demands for world music. This MLA document will help librarians make the leap into what for many is still uncharted territory, and in so doing is performing a very valuable service.

John Wagstaff

Carl Philipp Emanuel Bach *Keyboard sonatas H.40, H.43, H.46-H.49, H.51*, ed. David Schulenberg. Oxford: Oxford University Press, 1995. Score, xxi, 142 p. (C.P.E. Bach complete edition. Series I; vol. 18) ISBN 0-19-324018-1. £65

These seven keyboard sonatas all date from 1744-47 and include both virtuoso 'experimental' pieces and technically simpler works. The music occupies only 57 pages and as with other volumes in this complete edition, is presented in a clean legible score with a minimum of editorial additions. The bulk of the volume is taken up with the critical commentary. Here the editor has noted every variant in every source, presenting a huge quantity of detailed notes which might overwhelm all but the most conscientious performer, but is useful to the scholar. As there is no indication in the score itself of the existence of variants, performers will need to work through the commentary and annotate the music (not the library's copy, of course!) according to their own interpretations. The commentary includes detailed notes on the history of each sonata, its place in the composer's output, and on the sources, as befits a contribution to a complete edition. However, with their uncluttered presentation, these sonatas are also recommended for the less academic performer looking for works outside the mainstream making a range of technical demands.

Katharine Hogg

*Oxford choral classics: opera choruses*, ed. John Rutter. Oxford: Oxford University Press, 1995. ISBN 0-19-343693-0. £8.95  
(Also available: *Oxford choral classics: opera choruses pronunciation guide*. Cassette 0-19-343699-X, CD 0-19-343700-7)

Opera is becoming more popular today with such events such as 'The Three Tenors' concerts and through the use of operatic material in television and radio programmes and in advertising. John Rutter, composer, conductor and founder and Director of the Cambridge Singers, has put together this col-

lection of opera choruses in order to give choral societies a wider range of music with easier access to the vocal and orchestral parts while meeting this ever growing demand by modern audiences for operatic music.

The score contains thirty-five choruses from twenty-nine operas by composers ranging from Purcell to Puccini, although most of the music is from the 19th century core repertory. Twenty-five of the choruses are for mixed voices, seven are for men's voices and three are for women's voices. In addition, fourteen require a soloist or soloists, providing greater scope in the planning of concerts for the inclusion of arias, duets and ensembles. These choruses are capable of standing alone when performed out of dramatic context, although it is suggested that the use of a narrator may enhance the performance, and notes on the plots are provided. Also present are notes on the choruses themselves including suggestions on the performance of the music. The texts are given both in their original languages and in English in translations by John Rutter (except in the cases of the Russian pieces which are translated by conductor and linguist, David Lloyd-Jones). Transliterations of Cyrillic texts have been provided for the benefit of those unfamiliar with the Russian alphabet together with a basic guide to Russian pronunciation. In case this still seems intimidating, there is an accompanying 'Oxford choral classics: opera choruses pronunciation guide' on both CD and cassette to help with the pronunciation of foreign-language texts.

The piano reductions are intended to be playable rehearsal aids rather than exact copies of the orchestral score and although in some cases extended introductions are not shown in full, they can of course be found complete in the orchestral scores and parts. There is an index of the resources required for each chorus and scores and orchestral parts have been newly typeset and are available for hire. In order to give versions as near to the composers' final intentions as possible, the sources mostly derive from the earliest possible published full and vocal scores, collated with more recent editions. Dynamic markings often missing or scarce in the early sources have been supplemented and additions appear in square brackets, as does other editorial material, or are indicated in footnotes. The designation of vocal parts has been clarified and where appropriate, in high-lying passages for the altos, a lower alternative is offered. The original slurs have been retained and the modern editorial practice of adding syllabic slurs has been followed where possible.

Overall, this volume is an attractive looking, realistically priced paperback with a strong binding which should stand up to the test of time and usage. The translations are up-to-date and easily singable and the layout is clear. The Oxford choral classics *Opera choruses* volume offers a complete package together with the accompanying pronunciation CD or cassette and the availability for hire of the orchestral material.

Carol B. Tavares-Chen

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- Reid Badger *A biography of James Reese Europe*. Oxford: Oxford University Press, 1995. viii, 328 p. ISBN 0-19-506044-X. £22.50
- David W Barber *Getting a Handel on Messiah*. Toronto: Sound and Vision, 1995. xii, 95 p. ISBN 0-920151-17-5. £6.95
- Janáčěk and Czech music: *proceedings of the international conference (St. Louis, 1988)*, ed. Michael Beckerman and Glen Bauer. Stuyvesant, NY: Pendragon Press, 1995. xi, 402 p. (Studies in Czech music no. 1) ISBN 0-945193-36-X. \$48
- Gerhard von Breuning *Memories of Beethoven*, ed. Maynard Solomon. Cambridge: Cambridge University Press, (Canto edition), 1995. xiii, 154 p. ISBN 0-521-48489-8. £5.95 (pbk)
- Brahms studies: volume 1*, ed. David Brodbeck. Nebraska: University of Nebraska Press, 1995. x, 198 p. ISBN 0-8032-1243-7. £42.75
- Humphrey Burton *Leonard Bernstein* Faber and Faber, 1995. xiv, 594 p. ISBN 0-571-17368-3. £9.99 (pbk)
- John Miles Foley *The singer of tales in performance*. Bloomington and Indianapolis: Indiana University Press, 1995. xvi, 235 p. ISBN 0-253-20931-5. £13.99 (pbk)
- Henry-Louis de la Grange *Gustav Mahler: volume 2: Vienna: the years of challenge (1897-1904)*. Oxford: Oxford University Press, 1995. xviii, 892 p. ISBN 0-19-315159-6. £30
- Charles Hamm *Putting popular music in its place*. Cambridge: Cambridge University Press, 1995. xii, 390 p. ISBN 0-521-47198-2. £40
- The Messiaen companion*, ed. Peter Hill. Faber and Faber, 1995. 581 p. ISBN 0-571-16651-2 (hbk). £40; 0-571-17033-1 (pbk). £25
- A guide to the symphony*, ed. Robert Layton. Oxford: Oxford University Press, 1995. xiii, 501 p. ISBN 0-19-288005-5. £15 (pbk)
- Wilfred Mellers *Francis Poulenc*. Oxford: Oxford University Press, 1995. xviii, 186 p. (Oxford studies of composers) ISBN 0-19-816338-X. £12.99 (pbk)
- Paul Sparks *The Classical mandolin*. Oxford: Clarendon Press, 1995. xiv, 225 p. ISBN 0-19-816295-2. £30
- Michael Tippett *Tippett on music*, ed. Meirion Bowen. Oxford: Clarendon Press, 1995. xiv, 318 p. ISBN 0-19-816541-2 (pbk); 0-19-816542-0 (pbk) £10.95
- Arnold Whittal *Music since the first world war*. Oxford: Oxford University Press, 1995. v, 281 p. ISBN 0-19-816533-1. £8.99 (pbk)
- Percy M. Young *Elgar, Newman and 'The Dream of Gerontius'* Aldershot: Scolar Press, 1995. xiii, 162 p. ISBN 0-85967-877-6. £35

### Music

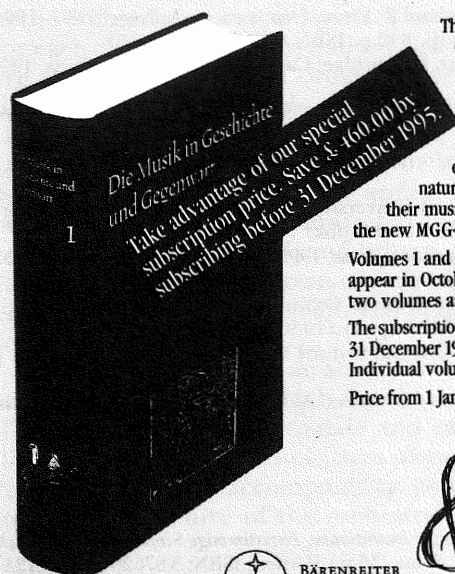
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- Diana Burrell *Heron for cello and piano*. London: United Music Publishers Ltd, 1995. Score (24 p) + part £14.50
- Franz Joseph Haydn *The creation — vocal score*, ed. A. Peter Brown. Oxford: Oxford University Press, 1991. x, 166 p. (Oxford choral music) ISBN 0-19-335471-3. £7.95

- Jules Massenet *Operatic arias volume one*. London: United Music Publishers Ltd, 1995. Score (55 p.). £7.90
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N.B. Some of the information given in this list has been taken from *Library Literature* and *Information Science Abstracts*, and has not been checked. Items which have not been seen are here followed by the letters NS; users of this list are therefore recommended to check such references themselves.

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