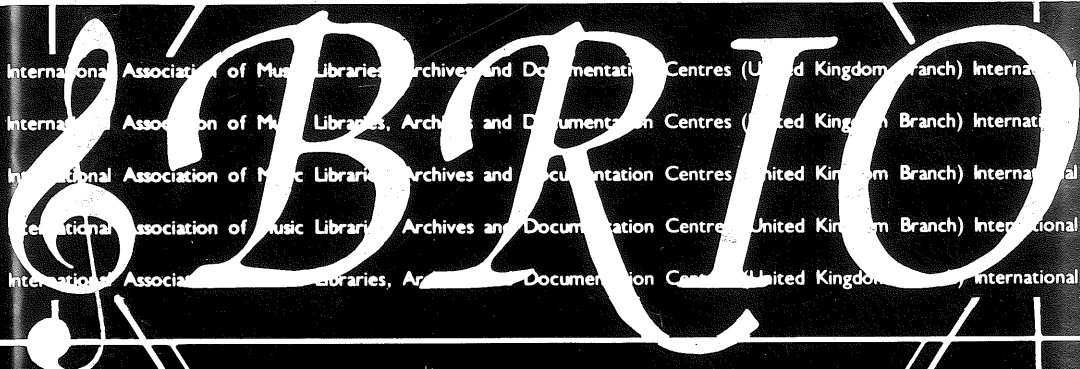


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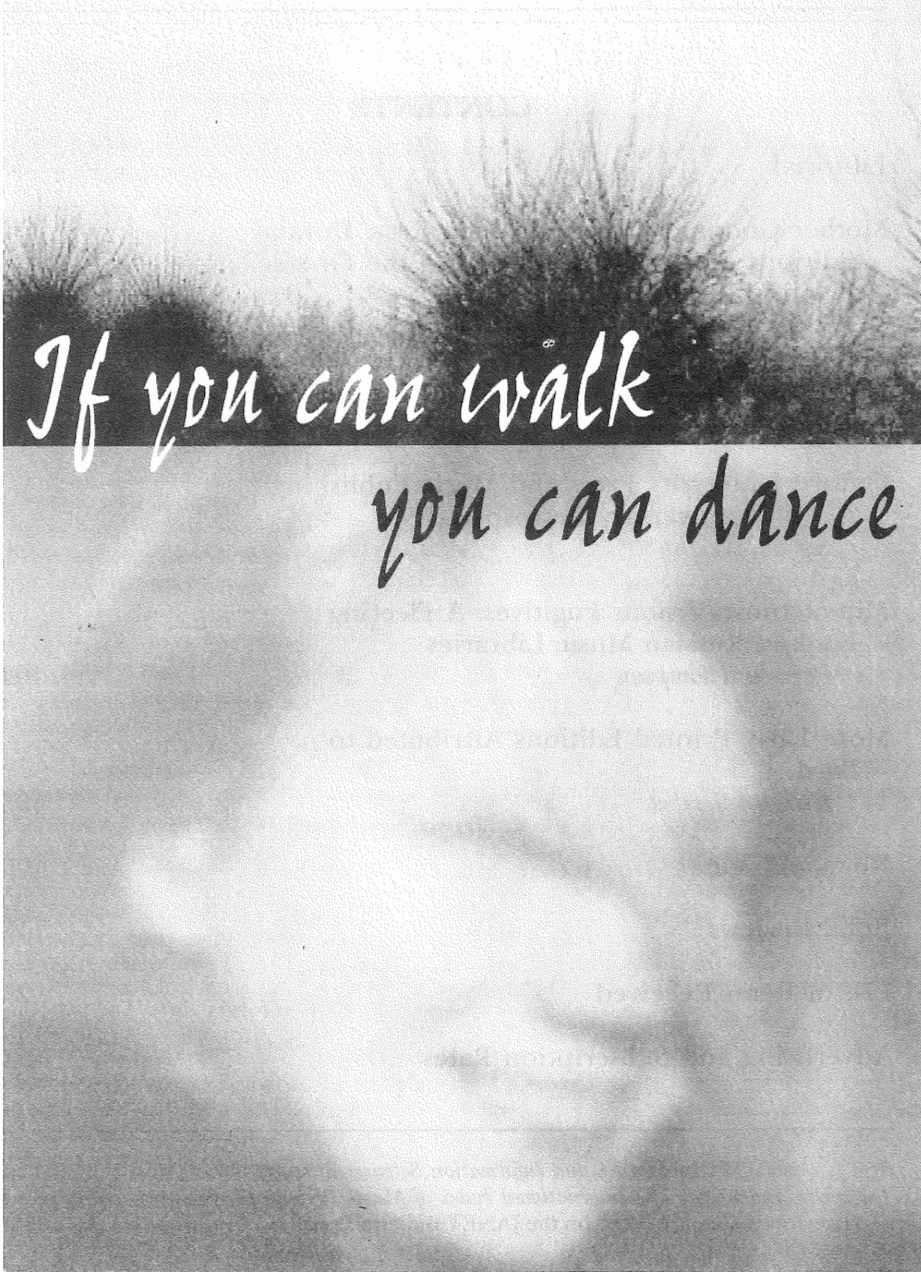
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MARION MOLTENEO



If you can walk
you can dance

EDITORIAL

It has been a remarkable summer for British national pride. Of course, I am not here referring to the usual showings at Wimbledon or the World Cup, nor even to the long-overdue success of the England cricket team, much as I know how that will have gladdened the heart of more than one past-president of IAML(UK). No, rather am I alluding to the equally well-deserved and long-awaited honour bestowed upon an individual who is not only one of the most respected and admired music librarians in the UK, but also one of the best loved. It will be obvious by now that I am writing about the election and elevation of Pamela Thompson of the Royal College of Music, to the presidency of IAML. The delight of all in British music librarianship at the news that Pam is to be President of the international body is palpable and quite unrestrained, for no one deserves it more than she, and *Brio* extends its warmest congratulations and greetings. Any purveyor of cheap music can get a knighthood, only Pam is worthy of the IAML presidency!

Pam had a varied career before finding her true vocation in music libraries. A linguist by training (principally Russian and Czech), she first learned the essential arts of subverting bureaucracy while teaching English in Czechoslovakia. Her first musical job was at Blackwell's music shop in Oxford and perhaps few know that at this time she translated some 500 articles for *The New Grove* from Russian, Czech, Polish, French and German. In spite of her lack of qualifications in music or librarianship, the authorities at the Royal College of Music knew a good thing when they saw it, and appointed Pam to the post of head of the lending library (subsequently Chief Librarian) in 1977; she has been there ever since. But this is not to say that she has rested on her laurels, far from it. Quite apart from overseeing the complete reorganisation of the RCM's libraries, she began to take an active part in the work of this Association. Pam became treasurer of IAML(UK) in 1981, the first of her official posts in IAML, and maintains that she took the job in order to establish her credentials in the profession and this Association. This characteristic modesty should not obscure the fact that she possesses considerable financial acumen and carried out her duties in exemplary fashion, later becoming treasurer first for the Oxford IAML/IASA Congress of 1989 and then of IAML itself.

From 1989 to 1992 Pam was President of IAML(UK). These were the years when I began to take an active part in the Association, and I well remember how struck I was by the way, in spite of her modesty concerning her own abilities (unnecessary, but entirely characteristic), she succeeded in getting things done, and done well. She has a habit of biding her time in meetings

until all have had their say (she's a good listener), then rising reluctantly, and pretending to make it up as she goes along, she bestows consummate wisdom and common sense. A list of Pam's achievements would easily exhaust the space available here, simply because it is difficult to think of a IAML(UK) initiative in recent years in which she has not been involved. But high among them, she was the instigator and moving force behind the Library and Information Plan for Music, and while she will be the first to inform you that many of the recommendations of the Music LIP report remain unimplemented, it nevertheless laid the foundation for many subsequent projects now in progress. Pam tells me that she only took on the role of project director because a suitable musician of standing could not be found to do it. Rare indeed would be the individual who could do it half as well. Pam is also a founder trustee of the Music Libraries Trust, which seeks funding for education and research in music librarianship. One of the Trust's most notable recent successes has been the setting up of the distance learning course in music librarianship at the University of Wales, Aberystwyth (see *Brio* vol. 35 no. 1).

A prominent past-president of IAML(UK) has described Pam as a 'serial volunteer', and she herself maintains that she only agrees to take on so much under extreme pressure from her IAML(UK) colleagues. But anyone can be a volunteer; it is quite another thing to have the ability, and the charm, to get on with the job and deliver the result. That she should do so, efficiently, without any trace of self-importance or pomposity, and always with unquenchable enthusiasm, is perhaps what endears her most. It is this rare quality that has been recognised by all around Pam, if perhaps not by the lady herself. It was certainly recognised by the Branch, when, in 1996, it elected her by acclamation to an honorary membership to mark both her continued and her continuing achievements.

It is characteristic of Pam's concern for the individual music librarian fighting his or her lonely corner, that she sees a large part of her role as President in fostering closer links between IAML members and the IAML Board and Council, to formulate a clear idea of the areas of activity in which the organisation should engage over the next three years. She is eager to build up a base of 'young enthusiasts, like those I encountered when I first joined IAML(UK)'. Pam is also committed to IAML's outreach programme, and to strengthening the work of local music libraries in developing countries. Music is international in scope, and in IAML, she believes that we have an Association which can ensure solid international cooperation and achievement. Pam has never made a secret of her belief in the importance of the work of the international body and it is surely her unswerving commitment both to national and international concerns that has brought her by a route which now seems inevitable, to the presidency.

Perhaps above all else, Pam is a wonderful encourager of people (for which see her article elsewhere in this issue). Many are those who, under her guidance and cajoling, have actually achieved what they thought to be improbable or downright impossible. She has a habit of making the unlikely happen. I should like to end with her own words:

As outgoing IAML Treasurer I would like to leave one thought for all in the UK sceptical of IAML's international work: 20% of international subscriptions are retained by the national branch. This means that about £26.40 of an institutional subscription and £16.30 of a personal subscription is all that international membership and four copies of *Fontes Artis Musicae* cost. Unless of course, you would like to be a serial volunteer, in which case your spouse, your cats and your garden also pay a price. But for those of us who are *musiciens manqués* and unqualified librarians, the world of music library bureaucracy brings other immense rewards. Why not volunteer?

Brio takes great delight in saluting Pam Thompson, President of IAML.

The five-year term of office of the present editor of *Brio* will come to an end with the production of Volume 36, No. 2 (Autumn/Winter 1999). A call for applications for the post of editor will appear in the next issue. However, potential candidates are invited to write, telephone or e-mail the editor, Paul Andrews, at any time for further details or an informal discussion of the duties and responsibilities involved in the production of the journal (see the inside front cover for contact details).

MOTHER GOOSE AND OTHER GOLDEN EGGS:

DURAND EDITIONS OF RAVEL AS REFLECTED IN THE FIRM'S PRINTING RECORDS

Nigel Simeone

(For Jacques Gondouin, William Crawford and James J. Fuld)

Introduction

The relationship between Maurice Ravel and the publishing firm of Durand was one which lasted over three decades, beginning with publication of the *Sonatine* on 23 November 1905 (Ravel authorised publication of the work in a letter of 16 September 1905.¹) A contract was drawn up between composer and publisher shortly afterwards which paid Ravel an annuity, and gave Durand the right of first refusal on the composer's works.² Despite Durand's subsequent place as the pre-eminent publisher of Ravel's music, little has been written about the role the firm had in disseminating his compositions. Much of the correspondence between composer and publisher is lost. According to Arbie Orenstein: 'Some sixty letters from Ravel to Jacques Durand were in the archives of Durand and Co., 4 Place de la Madeleine, Paris, where I consulted them in 1966. They were subsequently misplaced, and have yet to be recovered' (Orenstein 1990, 246). Fortunately, Orenstein transcribed some of these letters (published in Orenstein 1990), but the remainder seem destined to remain unpublished unless or until they are found.³ While correspondence is mostly lacking, there remains one documentary source of considerable value: Durand's publishing and printing records, kept at the firm's warehouse in Asnières-sur-Seine. The ledger books of *Cotages* (plate numbers) record the printing details of every Durand

¹ Orenstein 1991, 49

² Orenstein 1991, 49, fn 3: Calvocoressi 1941, 59

³ The obvious explanation for the misplacing of these letters is the firm's subsequent changes of address in Paris, to 21 rue Vernet, and then to 215 rue du Faubourg-Saint-Honoré. However, there has been a careful search by employees of Durand and others at the Asnières warehouse and elsewhere. A more sinister conclusion is also possible.

publication from plate number 1 (published on 1 December 1868)⁴ to the present day. There are six volumes, with plate numbers ranging as follows:

<i>Cotages No 1</i>	1–2555	DC1
<i>Cotages No 2</i>	2556–5223	DC2
<i>Cotages No 3</i>	5224–7799	DC3
<i>Cotages No 4</i>	7800–10494	DC4
<i>Cotages No 5</i>	10495–13046	DC5
<i>Cotages No 6</i>	13047–[15071] ⁵	DC6

For each plate number (PN), the ledgers contain spaces in which some or all of the following information is entered:

Cotages [plate numbers]

Auteurs et Titres [composers and titles]

Planches, Pierres, Zincs [number of plates / stones / zincs required]

Graveurs [engravers]

Imprimeurs [printers]

Dessinateurs [designers]

Dépôt à Paris [i.e. *Dépôt légal*, the date of copyright deposit]⁶

Tirages [dates and print-runs, of the first printing and of all subsequent printings]

From these ledgers, it is possible to assemble a virtually complete picture of the publication history of Ravel's works issued by Durand, and this study presents some of that information as it stands in the volumes of *Cotages*. I owe a considerable debt of gratitude to M. Jacques Gondouin of Durand & Cie. for allowing me unrestricted access to these volumes, and for generously sharing his immense knowledge of the firm.

The present article is in two sections:

1. Four case studies: *Bolero*, *Sonatine*, *Ma Mère l'Oye* and *Daphnis et Chloé*
2. A catalogue of Durand's Ravel publications as documented in the firm's printing records

1. Four case studies: *Bolero*, *Sonatine*, *Ma Mère l'Oye*, and *Daphnis et Chloé*

i. *Bolero*⁷

Commercial success was something for which Durand had clearly hoped when the firm first signed up Ravel, and the publishing records during his lifetime reveal that such confidence was not misplaced. *Bolero* is a remarkable

⁴ This number was assigned to G. Silvio's *Mignon: Polka très facile*. According to DC1, 2000 copies were printed on 1 December 1868.

⁵ At the end of 1997.

⁶ All *Dépôt légal* dates given in this study are from Durand's records unless otherwise stated. Those in the Bibliothèque Nationale occasionally differ from the Durand dates. For a description of French copyright law and the *Dépôt légal* see Fuld 1985, 19–20.

⁷ Note the Spanish spelling, without an acute accent on the 'e'. This was the spelling used by Ravel on the surviving manuscripts of the work, and on the first editions. See Ravel: *Bolero*, ed. Arbie Orenstein (London: Eulenburg, 1994), Preface, fn 1.

case in point. The piano solo arrangement of *Bolero* by 'Roger Branga'⁸ (PN 11671) was first printed in February 1929 with a *Dépôt légal* (hereafter DL) on 28 March 1929. The initial print-run was of 1000 copies, but in December the same year it had become necessary to print a further 1000 copies. Over the remaining nine years of Ravel's life, the printing records in DC5 reveal an apparently insatiable appetite for copies of this arrangement:

Bolero: transcription for piano by 'Roger Branga' [Lucien Garban] (PN 11671)⁹

February 1929	1000 copies
December 1929	1000 copies
May 1930	2000 copies
October 1930	3000 copies
October 1931	3000 copies
October 1932	3000 copies
July 1933	3000 copies
April 1934	3000 copies
October 1934	5000 copies
May 1935	5000 copies
March 1936	5000 copies
January 1937	6000 copies
December 1937	10,000 copies

This amounts to the very substantial figure of 50,000 copies of a modern symphonic work, printed within the relatively brief period of less than a decade. The first reprint after Ravel's death on 28 December 1937, was in February 1939, for a further 10,000 copies, and the edition has continued to sell very well to this day.

Ravel's own version, for piano 4 hands, first printed in March 1929 (DL 21 March 1929) sold in much smaller quantities:

Bolero: version for piano 4 hands by Ravel (PN 11659)

March 1929	600 copies
February 1932	500 copies
[September 1938	500 copies]

The other published editions of *Bolero* produced less startling sales, but it should be remembered that the comparatively small print-runs for the full score were entirely in line with Durand's usual custom: large-format scores were printed for use almost exclusively as hire material. Given that practice, even these numbers seem quite high when compared with other orchestral works. The *partition* (full score) was first printed in October 1929 (DL 6 November 1929, PN 11779, 200 copies) and reprinted in January 1935 (200 copies).

⁸ 'Roger Branga' was a pseudonym-cum-anagram for Lucien Garban, a house editor at Durand and a close friend of Ravel. I am very grateful to Arbie Orenstein for supplying me with this information.

⁹ Information from DC5.

Orchestral parts with the plate number 11780 were also first printed in October 1929 (no DL) as follows: *harmonie* (i.e. wind, brass and percussion): 100 copies; *violon 1*: 300 copies, *violon 2*, *alto*, *violoncelle*, *contrebasse*: 200 copies each.

The *partition in 16* (miniature score) was issued very soon afterwards, in January 1930 (no DL, PN 11839, 500 copies). The absence of a *Dépôt légal* is unsurprising since this edition is simply a photographic reduction of the large-format score. Again, the work's success is evident from the healthy sales during Ravel's lifetime: a further 1000 copies were printed in March 1930 and again in July 1931 (the next reprint was in January 1938). The need for a reprint only a few weeks after the first issue of the study score is ample indication of the success which this work enjoyed from the moment of its first performance on 22 November 1928.¹⁰ The present survey of published editions does not take into account another significant indicator of the work's brilliant commercial potential for Durand: the proliferation of recordings. There were no fewer than twenty-one made during Ravel's lifetime, from Piero Coppola's 1930 recording with the 'Grand Orchestre Symphonique', in the presence of the composer (Gramophone W 1067/8) and Ravel's own with the Orchestre Lamoureux made a few days later (Polydor 566030/1) – swiftly followed by Mengelberg in Amsterdam and Koussevitzky in Boston – to versions by light orchestras (Jack Payne and his B.B.C. Dance Orchestra, Jack Hylton and his Orchestra, Joseph Muscant and the Troxy Broadcasting Orchestra and a number of others), and to curiosities such as the 1935 recording by George Scott-Wood (piano-accordion), with guitar, bass and drums (Gramophone BD393).¹¹ *Bolero* was thus a work which generated remarkable success not only in terms of sheet music sales, but also in the lucrative realms of recording (mechanical) and performance rights.

ii. *Sonatine*

The *Sonatine* was Durand's first publication of a work by Ravel; it appeared on 23 November 1905 with a DL the same day. The initial print-run was for 500 copies and these copies evidently did not sell in any great quantity, as a reprint was not needed until August 1907, again of 500 copies. However, as the work became known, it began to enjoy remarkable success. The following list gives the printing history of the *Sonatine* during Ravel's lifetime:

Sonatine(PN 6624)¹²

23 November 1905	500 copies
August 1907	500 copies
September 1910	500 copies

¹⁰ The première was given by the Ida Rubinstein company at the Paris Opéra; Walther Straram conducted (see Orenstein 1991, 239).

¹¹ See Orenstein 1991, 266–7, for a complete list of the early recordings of *Bolero*.

¹² Information from DC3.

February 1912	500 copies
March 1913	1000 copies
October 1915	1000 copies
January 1917	1000 copies
June 1918	2000 copies
August 1919 ¹³	2000 copies
September 1920	2000 copies
October 1921	2000 copies
July 1922	2000 copies
April 1923	2000 copies
November 1924	2000 copies
February 1925	3000 copies
November 1925	3000 copies
September 1926	3000 copies
July 1927	3000 copies
July 1928	2000 copies
October 1929	3000 copies
February 1930	3000 copies
April 1931	2000 copies
February 1932	2000 copies
January 1933	3000 copies
September 1934	3000 copies
May 1936	3000 copies
December 1937	2000 copies

In all, 53,000 copies were printed during a 32-year period. Whereas with *Bolero* the success was as much to do with recordings, broadcasts and concert performances as with printed editions, the *Sonatine* presents a rather different case. The first known performance, several months after publication, was given in Lyon on 10 March 1906 by Madame Paule de Lestang. She was the wife of Léon Vallas, the distinguished critic and musicologist, to whom Ravel wrote on 8 April 1906: 'I am very happy that my *Sonatine* pleased the public of *La Revue musicale*, but on the other hand a bit startled by their objections with regard to its difficulty. What will they say about the *Miroirs*, which I myself cannot manage to play correctly!' ¹⁴ The Paris première of the *Sonatine* was in a Société Nationale concert at the Schola Cantorum on 31 March 1906, when it was played by Gabriel Grovlez. ¹⁵ The work's early recording history began with three piano rolls: the first two movements recorded by Ravel for Welte-Mignon in 1913, a complete performance by the composer for *L'Edition Musicale Perforée* in 1920, and another by

¹³ The entry in DC3 for this reprint states that '200' copies were printed in August 1919. Given the consistent success of the work, it seems probable that this is a slip and that 2000 copies were printed. I have assumed this to be the case in arriving at the total number of copies printed during Ravel's lifetime. It is also possible, however, that paper shortages immediately after World War I restricted the reprint to 200 copies.

¹⁴ Quoted in Orenstein 1990, 81.

¹⁵ The complete programme is given in Duchesneau 1997, 266. The concert ended with a performance of Franck's String Quartet given by the Geloso Quartet, in which the viola player was Pierre Monteux.

Mieczyslaw Horszowski for the Pleyela company in 1923. The first (acoustic) recording was made by Mark Hambourg in 1925, followed by Kathleen Long, Alfred Cortot and others. ¹⁶ But with the *Sonatine*, the growth in interest in the work was much less to do with recordings and concert performances than with its circulation in print among pianists and teachers: clearly these musicians began to realise that the work was not as difficult as was at first supposed. The 'Menuet' (second movement) enjoyed further success as an independent movement, issued separately for piano with the same plate number (6624) in April 1914 (1000 copies, then frequently reprinted). Earlier, in 1910, four arrangements of the 'Menuet' were published (all with DL on 28 April 1910), for piano 4 hands (PN 7690, 400 copies), violin and piano (PN 7691, 400 copies), flute and piano (PN 7691 bis, 200 copies), and cello and piano (PN 7692, 300 copies). The arranger in all cases was Leon Roques.

iii. *Ma Mère l'Oye*

Ma Mère l'Oye has a complex publication history, since it exists both as a set of 'Cinq pièces enfantines' for piano 4 hands and for orchestra (as well as in a number of arrangements), and also as a ballet, which includes additional music. The earliest version, for piano 4 hands, was first published in May 1910 (DL 28 May 1910), the month after the first performance (at the inaugural concert of the Société Musicale Indépendante) on 20 April 1910. On the evidence of Ravel's letter to Emile Vuillermoz dated 13 April 1910, this first performance was prepared using two advance copies (probably plate-printed proof sheets) of the first edition: 'You will soon receive two copies of *Ma Mère l'Oye* from Durand. I thought that the most expeditious thing would be to send them to you directly. Please give them to the 2 kids.' ¹⁷ The printing history of this edition up to December 1937 is as follows:

Ma Mère l'Oye (Cinq pièces enfantines), piano 4 hands (PN 7746) ¹⁸

May 1910	500 copies
May 1911	500 copies
June 1915	500 copies
May 1919	500 copies
May 1921	500 copies
January 1922	500 copies
April 1923	1000 copies
April 1925	1000 copies
May 1928	1000 copies
June 1932	1000 copies
April 1934	500 copies

¹⁶ See Orenstein 1991, 253-4.

¹⁷ The letter is printed complete in Orenstein 1990, 111. The '2 kids' were Geneviève Durony, then 14 years old, and Jeanne Leleu, then 11 years old. The printed programme (reproduced in Orenstein 1991, plate 10), lists the performers incorrectly as: 'Mlles Christiane Verger (6 ans). Germaine Durouy [sic] (10 ans).'

¹⁸ Information from DC3.

This amounts to a total of 7500 copies printed during the composer's lifetime, an encouraging figure for a piano duet work, though not one to match the sales enjoyed by the solo piano *Sonatine* or the Branga [Garban] piano solo arrangement of *Bolero*. The five pieces were also published separately (PN 7746¹⁻⁵), first issued in February 1911, in print-runs of 500 copies each.

In October 1910, Durand issued a version of the work for solo piano (DL 12 November 1910) arranged by Jacques Charlot (who later made the piano score of the longer ballet version). The printing records indicate another popular success:

Ma Mère l'Oye (Cinq pièces enfantines), piano solo (PN 7930)¹⁹

October 1910	500 copies
June 1912	500 copies
July 1914	500 copies
March 1917	500 copies
January 1919	500 copies
March 1920	500 copies
July 1920	500 copies
March 1921	500 copies
November 1921	1000 copies
April 1923	500 copies
September 1923	1000 copies
October 1924	1000 copies
February 1926	1000 copies
November 1927	1000 copies
November 1929	1000 copies
December 1930	1000 copies

This amounts to 11,500 copies printed by December 1930, indicating that Charlot's solo piano arrangement outsold Ravel's 4 hand original. Once again each movement was also issued separately, with the same plate number.

The *partition* (full score) of the orchestral version (PN 8300) was first published in January 1912 (DL 23 March 1912) in an edition of 100 copies. It was reprinted in April 1914 (100 copies), October 1921 (200 copies) and February 1924 (200 copies). This provides clear evidence of the work's popularity in the concert hall, given that the folio score was largely intended for hire purposes. The orchestral parts (PN 8347) were printed in February 1912 (DL 23 March 1912) as follows: *harmonie*: 50 copies; *violon 1*: 200 copies; *violon 2*, *alto*, *violoncelle*, *contrebasse*: 150 copies each.

The *partition in 16* (miniature score) sold well, following its first publication in May 1912 (no DL):

Ma Mère l'Oye (Cinq pièces enfantines): partition in 16 (PN 8427)

May 1912	300 copies
September 1919	100 copies ²⁰

¹⁹ Information from DC4, as is that for further editions of *Ma Mère l'Oye*.

²⁰ Listed in DC4 under plate number 8300 (the large-format *partition*) as *Pion in 16*.

September 1920	500 copies
February 1921	500 copies
April 1930	500 copies
July 1936	500 copies

Even before the orchestral version was issued, various arrangements began to appear of the work, either complete or in single movements. During 1911, Durand issued a version of all five pieces by Gaston Choïsel for two pianos, as well as the 'Pavane' and 'Petit Poucet' for violin and piano, and for flute and piano (arranged by Léon Roques). The following year saw the publication of two further arrangements of the 'Pavane', for cello and piano (by Ronchini) and, curiously, another for violin and piano (by Lemaître). The oddest arrangement of 'Petit Poucet' is for an otherwise obscure instrument called the Orphéal. This evidently enjoyed a vogue in 1921 when Durand published the arrangement (PN 10020, DL 27 August 1921), issuing 600 copies in July, and a further 600 in December. The Orphéal had clearly had its day a few years later as Durand's records contain the stark announcement that the plates were scrapped in 1940. Versions of all five pieces for salon ensemble 'en trio' (PN 8908) and for small orchestra (PN 10758-9; 10761-2) appeared in 1914 and 1925-6 respectively.

The ballet, described on the title page as *Ma Mère l'Oye: Ballet en cinq tableaux et une apothéose*, was first published as a solo piano score, arranged by Jacques Charlot, in July 1912 (PN 8395, DL 18 July 1912) in an edition of 500 copies. This was reprinted in July 1920 (500 copies) and again in September 1951 (500 copies). The full score was not published as a single edition, but as additions to the score of the *Cinq pièces*: in August 1912 Durand printed 50 copies of the 'Prélude', 'Danse du Rouet' and the four smaller insertions as a full score (PN 8397, no DL); a further 100 copies of this edition were issued in May 1935. The 'Danse du Rouet' was arranged for solo piano by Lucien Garban (PN 9140) and issued in May 1914 (500 copies, no DL; reprinted in June 1925, 500 copies), and the 'Prélude et Danse du Rouet' were issued in an arrangement for piano 4 hands by Lucien Garban (July 1919, 300 copies, DL 26 July 1919).

iv. *Daphnis et Chloé*

Durand first began production of a piano score (Ravel's own reduction) of *Daphnis et Chloé*, in 1910. A plate-printed advance copy of this piano score, with 102 pages, rather than the 114 pages of the definitive version, but with the same plate number (7748), is in the Bibliothèque Nationale (4° Vm6.17) with a *Dépôt légal* date of 1910 stamped on the front cover and title page. The most noteworthy feature of this advance edition is the radically different early version of the 'Danse générale'.²¹ Durand's records show nothing

²¹ The differences are concisely summarised in Orenstein 1991, 215-16; the last page is illustrated in Orenstein 1991, plate 32. A fuller account of the 1910 edition can be found in Chailley 1969. The author of the present article is working on a detailed comparative study of the early printed sources for *Daphnis et Chloé*.

about this 1910 printing and it is probably fair to assume that neither the composer nor the publisher considered these advance copies to constitute anything more than a provisional publication for copyright purposes (the edition was also deposited for copyright at the Library of Congress). It is fascinating to compare the definitive (1912) edition with the initial version of the 'Danse générale' at the end of the ballet. In the 1910 print, the dance is considerably shorter and, most remarkably, in 3/4 time throughout. This is one 'original version' which – perhaps fortunately – does not exist in orchestrated form (Ravel did not complete the orchestration until 1912) and thus it cannot be performed except as an extremely intriguing curiosity on the piano. By the time Ravel finished the orchestration of the dance, he had also expanded it, and recast it in the now familiar 5/4 time signature.

Apart from the 1910 score, the earliest material to be published from the ballet was the full score, orchestral parts and arrangement for piano 4 hands (by Léon Roques) of the first suite of 'Fragments symphoniques', in March–April 1911. This was printed (just) in time for the suite's first performance on 2 April 1911 by the Colonne Orchestra conducted by Gabriel Pierné. The complete ballet was given for the first time on 8 June 1912 at the Théâtre du Châtelet.

The 1910 piano score provides important evidence for Ravel's earliest thoughts on the work's ending, but the definitive first edition of the piano score was published in April 1912 (no DL) – a few weeks before the ballet's premiere – in a print-run of 500 copies. This issue still bears the copyright date '1910' at the foot of the title page, and at the lower left corner of p.1. The April 1912 issue has a number of features which distinguish it from later impressions (see Table 1).

Table 1

Daphnis et Chloe

Partition pour le piano réduite par l'auteur (PN 7748, 114 pp.)

Examples of differences between the first issue (April 1912) and later issues²²

Title page: describes the work as 'Ballet en 3 Tableaux' (changed to 'Ballet en 3 Parties' in all later printings)

At the foot of the title page, the publishing information in the first issue is given as follows:

Paris, A. DURAND & FILS, Éditeurs

DURAND & Cie

4, Place de la Madeleine

Déposé selon les traités internationaux. Propriété pour tous pays.

Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés

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IMP. CHAIMBAUD, PARIS

²² Two copies of the 1912 issue were consulted, in the collections of William Crawford and the present author. Copies of later issues are in the collection of the present author.

On the leaf following the title, the date of the first performance is given as 'Mai 1913', (corrected to '8 Juin 1913' in later printings)

Near the foot of the same page, Michel Fokine and Léon Bakst are mentioned, but there is no mention of Pierre Monteux as conductor (Monteux's name is added in later printings)

On the following leaf, the Index describes each section of the ballet as a 'Tableau' (altered to 'Partie' in later printings)

p. 1, heading: '1er Tableau' (lère Partie in later issues); chorus parts have no vowel sound on their first entry ('A—' in some later printings)

p. 7, last system, second bar: no natural signs before r.h. Gs, beat 1 (added in later printings)

p. 13, second system: no 'bouches ouvertes' indications (added in later printings)

p. 20, second system, third bar: flat sign in front of r.h. B minim on beat 1 (unnecessary as in the key signature, removed in later printings)

p. 31, third system, first and second bars: no natural signs on quaver Ds in soprano and tenor parts (added in later printings)

p. 46, heading: '2me Tableau' ('2ème Partie' in later printings)

p. 60, first system, third bar: T2 and B2, only, have parts, in crotchets, with tails down (renotated in later printings: T2 and B1 have minims, tied from the previous bar, T1 and B2 have crotchets)

p. 71, heading above third system: '3me Tableau' ('3ème Partie' in later printings)

p. 79, second system, first bar, beat 1: chorus parts have no dynamic markings ('dim.' added to all chorus parts in later printings)

p. 108 and 109: no slurs over chorus parts (added in later printings)

p. 114, lower right corner: 'Paris, Imp. Chaimbaud & Cie' (the printer changed to Mounot and, later, to other firms in subsequent printings)

Advance copies aside, the printing history of this piano score before Ravel's death comprised four impressions; a fifth was issued in February 1948:

Daphnis et Chloé: Partition pour le piano réduite par l'auteur (PN 7748)

April 1912 500 copies

January 1919 500 copies

May 1925 300 copies

December 1930 300 copies

Table 2 charts the chronology of the publication of *Daphnis et Chloé* during the years 1910–20 as shown in Durand's records (apart from the 1910 piano score). In the left-hand column, C denotes the complete ballet, S1

denotes the first suite of *Fragments symphoniques* and S2 the second suite of *Fragments symphoniques*; Ex denotes a separately printed extract from the work.

Table 2

Daphnis et Chloé

A chronology of publications 1910–20

C	1910	Advance edition of the piano score by Ravel with unrevised ending (PN 7748, 102 pp.), DL 1910
S1 [?]	2/1911	Chorus part (PN 7984 bis), no DL, 50 copies
S1	3/1911	Arrangement for piano 4 hands or 2 pianos by Léon Roques (PN 8061), DL 24 December 1910, 500 copies
S1	4/1911	<i>Partition</i> (PN 7937 bis), DL 24 March 1911, 100 copies
S1	4/1911	Orchestral parts (PN 8039), DL 17 June 1911: <i>harmonie</i> : 50 copies; <i>violon 1</i> : 200 copies; <i>violon 2, alto, violoncelle, contrebasse</i> : 150 copies each
S1	12/1911	<i>Partition in 16</i> (PN 8236), no DL, 200 copies
C	2/1912	<i>Livret</i> (Fokine) (PN 8434), DL 18 June 1912, 1000 copies
C	4/1912	Piano score by Ravel (PN 7748, 114 pp.), no DL, 500 copies
C	4/1912	Chorus part (PN 7984), DL 11 May 1912, 100 copies
S1	4/1912	Arrangement for piano solo by Ravel (PN 8346), DL 11 May 1912, 500 copies
Ex	8/1912	'Danse gracieuse et légère', arr. piano solo by Ravel (PN 8512), DL 23 September 1912, 500 copies
Ex	8/1912	'Scène de Daphnis et Chloé', arr. piano solo by Ravel (PN 8513), DL 23 September 1912, 500 copies
S2	12/1912	Arrangement for piano 4 hands by Léon Roques (PN 8614), DL 28 December 1912, 500 copies
S2	8/1913	<i>Partition</i> (PN 7937 ter), no DL, 50 copies
S2	8/1913	Orchestral parts (PN 8515), no DL: <i>harmonie</i> : 50 copies; <i>violon 1</i> : 200 copies; <i>violon 2</i> : 150 copies, <i>alto violoncelle, contrebasse</i> : 100 copies each
S2	10/1913	<i>Partition in 16</i> (PN 8920), no DL, 200 copies
C	11/1913	<i>Partition</i> (PN 7937), DL 1913, ²³ 30 copies

²³ No DL date for the complete orchestral score of *Daphnis et Chloé* is given in the Durand ledgers. The date given here is stamped on the front wrapper and the title page of the deposit copy in the Bibliothèque Nationale (Vm6.44).

C	11/1913	Orchestral parts [strings] (PN 8515), no DL: <i>violon 1</i> : 100 copies, <i>violon 2, alto, violoncelle, contrebasse</i> : 50 copies each
C	1/1914	Orchestral parts [wind, brass, percussion] (PN 8515), no DL: <i>harmonie</i> : 50 copies
C	4/1914	<i>Partition in 16</i> (PN 9127), no DL, 200 copies
C	1/1919	Second printing of the piano score by Ravel (PN 7748, 114 pp.), 500 copies
S2	7/1920	Arrangement for 2 pianos by Lucien Garban (PN 9678), DL 3 September 1920, 500 copies [= 250 sets]
S2	7/1920	Second printing of <i>partition in 16</i> (PN 9678), 500 copies
S1	12/1920	Second printing of <i>partition in 16</i> (PN 8236), 500 copies
S2	12/1920	Second printing of <i>partition</i> (PN 7937 ter), 200 copies

2. Catalogue of Durand's Ravel publications as documented in the firm's printing records

The following catalogue shows the plate numbers, first publication dates and initial print-runs of Durand's Ravel editions, together with details of engravers and printers, as documented in Durand's books of *Cotages*.²⁴ The original printer is a particularly useful indicator when attempting to determine the priority of issues. When examining early Ravel editions, it is important not only to note the printer as given on the title page, but also on the last page of music: sometimes the printer's name was left unchanged on the title page even when the edition was in fact printed by another firm. In attempting to determine the priority of issues, additional factors need to be considered carefully; for example, Chaimbaud printed the first and second issues of *Ma Mère l'Oye* in its original 4 hand version, in May 1910 and May 1911. The second issue includes mention on the front wrapper (only) of the arrangements for piano solo and two pianos (published in October 1910 and April 1911), but is otherwise identical, including the title page.

Works in the table which follows are arranged in alphabetical order (ignoring definite or indefinite articles), then by plate number within each work if more than one edition or arrangement was issued. Information is given as follows (from left to right): plate number; title; date of publication; date of *Dépôt légal*; engraver; printer; *tirage* [print-run] (for all editions except orchestral parts). An appendix lists miscellaneous arrangements for small orchestra and salon ensembles.

Names of arrangers or transcribers are given in parentheses. Dates are abbreviated as month/year or day/month/year. The following terms and abbreviations are used:

²⁴ I am grateful to Libby Jones for her assistance with the checking of this catalogue.

arr.	arranged for
edn	edition
fl	flute
insts	instruments
livret	libretto
orch	orchestra
parties	parts
partition	large-format full score
partition in 16	miniature score
pf	piano solo
pf4	piano 4 hands
2pf	2 pianos
sax	saxophone
vc	violoncello
vn	violin

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- Duchesneau, Michel: *L'Avant-garde musicale et ses Sociétés à Paris de 1871 à 1939* (Sprimont, 1997) [Duchesneau 1997]
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- Orenstein, Arbie: *A Ravel Reader: Correspondence, Articles, Interviews* (New York, 1990) [Orenstein 1990]
- Orenstein, Arbie: *Ravel: Man and Musician* (Columbia University Press, New York, 1975, 2/1991) [Orenstein 1991]

PLATE NOÛS/ILE

	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
9098	2/14	..	Mounot	Mounot	1000
10270	12/22	13/12/22	Douin	Mounot	1000
10270 bis	12/22	4/1/23	Douin	Mounot	500
10270 ter	12/22	4/1/23	Douin	Mounot	500
10296	12/22	4/1/23	Douin	Mounot	1000
10297	12/22	4/1/23	Douin	Mounot	500
11659	3/29	21/3/29	Douin	Mounot	600
11671	2/29	28/3/29	Douin	Mounot	1000
11779	10/29	6/11/29	Douin	Mounot	200
11780	10/29	..	Douin	Mounot	500
11839	1/80	..	S.E.I.P. [E]	Laroche	500
12414	7/34	3/9/34	Douin	Mounot	1000
12804	11/37	7/3/38	Douin	Mounot	2000
10971-2	10/26	2/12/26	Douin	Delanchy	300
10973	10/26	28/10/26	Douin	Delanchy	1000
10716	5/25	11/5/25	Douin	Delanchy	500
10717	5/25	11/5/25	Douin	Delanchy	500
10719	5/25	11/5/25	Douin	Delanchy	500
10718	5/25	11/5/25	Douin	Delanchy	500
6683	16/3/06	5/4/06	Douin	Chaimbaud	400
6684	16/3/06	5/4/06	Douin	Chaimbaud	400
6685	16/3/06	5/4/06	Douin	Chaimbaud	400
6686	16/3/06	5/4/06	Douin	Chaimbaud	400
6687	16/3/06	5/4/06	Douin	Chaimbaud	400
12728	3/37	14/6/37	Douin	Mounot	2000
12734	4/37	21/6/37	Douin	Mounot	200
12739	5/37	21/6/37	Douin	Mounot	200
12765	10/37	28/12/37	none	Mounot	500

Adélaïde, ou le langage des fleurs: see Valses nobles et sentimentales

Album de six morceaux choisis: pf

Berceuse sur le nom de Fauré: vn/pf

Berceuse sur le nom de Fauré: arr. vc/pf (Garban)

Berceuse sur le nom de Fauré: arr. fl/pf (Garban)

Berceuse sur le nom de Fauré: arr. pf (Garban)

Berceuse sur le nom de Fauré: arr. pf4 (Garban)

Bolero pf4 (Ravel)

Bolero: arr. pf (Branga [= Garban])

Bolero: partition

Bolero: parties

Bolero: partition in 16

Bolero arr. vn/pf (Branga [= Garban])

Bolero arr. accordion (Harold de Bozi)

Chansons madécasses: partition et parties

Chansons madécasses: voice/pf

Chansons populaires: 1. Chanson Espagnole

Chansons populaires: 2. Chanson Française

Chansons populaires: 3. Chanson Hébraïque

Chansons populaires: 4. Chanson Italienne

Cinq mélodies populaires grecques: 1. Le réveil des la mariée

Cinq mélodies populaires grecques: 2. Là-bas, vers l'Église

Cinq mélodies populaires grecques: 3. Quel galant

Cinq mélodies populaires grecques: 4. Chanson des cueilleuses

Cinq mélodies populaires grecques: 5. Tout gai

Concerto pour la main gauche: 2pf

Concerto pour la main gauche: partition

Concerto pour la main gauche: parties

Concerto pour la main gauche: partition in 16

PLATE NO	NOÛTLE	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
12112	Concerto pour piano et orchestre: partition	1/32	29/1/32	Douin	Mounot	200
12139	Concerto pour piano et orchestre: parties	12/31	41/32	Douin	Mounot	2000
12143	Concerto pour piano et orchestre: 2pf	12/31	41/32	Douin	Mounot	1000
12150	Concerto pour piano et orchestre: partition in 16	1/32	..	..	Mounot	2000
12162	Concerto pour piano et orchestre: Adagio arr. pf (Samazeuilh)	3/32	11/5/37	Douin	Mounot	2000
12182	Concerto pour piano et orchestre: Adagio arr. vn/pf (Samazeuilh)	5/32	20/6/32	Douin	Mounot	2000
7748	Daphnis et Chloé (ballet): pf (Ravel) advance copies (102pp.)	1910	1910 on DL copy	Douin	Chaimbaud ?	
7748	Daphnis et Chloé (ballet): pf (Ravel) first definitive edition (114 pp.)	4/12	..	Douin	Chaimbaud	500
7937	Daphnis et Chloé (ballet): partition	11/13	1913 on DL copy	Guidez	Delanchy	30
7984	Daphnis et Chloé (ballet): choeurs	2/11	11/5/12	Douin	Delanchy	50
8434	Daphnis et Chloé (ballet): livret (Michel Fokine)	2/12	18/6/12	Soc. Française	Pottiers [?]	1000
8515	Daphnis et Chloé (ballet): parties	11/13-1/14	..	Guidez	Delanchy	
9127	Daphnis et Chloé (ballet): partition in 16	4/14	..	..	..	200
7937 bis	Daphnis et Chloé (fragments symphoniques I): partition	4/11	24/3/11	..	..	100
8061	Daphnis et Chloé (fragments symphoniques I): arr. pf4/2pf (Roques)	3/11	24/1 2/10	Douin	Mounot	500
8039	Daphnis et Chloé (fragments symphoniques I): parties	4/11	17/6/11	Douin	Delanchy	
8236	Daphnis et Chloé (fragments symphoniques I): partition in 16	12/11	..	..	Chaimbaud	200
8346	Daphnis et Chloé (fragments symphoniques I): arr. pf (Ravel)	4/12	11/5/12	Chaimbaud	Chaimbaud	500
7937 ter	Daphnis et Chloé (fragments symphoniques II): partition	8/13	..	..	..	50
8515	Daphnis et Chloé (fragments symphoniques II): parties	8/13	..	Guidez	Delanchy	
8614	Daphnis et Chloé (fragments symphoniques II): arr. pf4 (Roques)	12/12	28/12/12	Douin	Chaimbaud	500
9678	Daphnis et Chloé (fragments symphoniques II): arr. 2pf (Garban)	7/20	3/9/20	..	I.F.M.	500
8920	Daphnis et Chloé (fragments symphoniques II): partition in 16	10/13	..	..	Mounot	200
8512	Daphnis et Chloé: Danse gracieuse et légère: pf	8/12	23/9/12	Chaimbaud	Chaimbaud	500
8513	Daphnis et Chloé: Scène de Daphnis et Chloé: pf	1/15	30/1/15	Chaimbaud	Chaimbaud	500
9268-9	Deux mélodies hébraïques: voice/pf	9/20	9/10/20	Mounot	Mounot	300
9887	Deux mélodies hébraïques: voice/orch: partition	9/20	..	Douin	I.F.M.	100
9888	Deux mélodies hébraïques: voice/orch: parties	9/20	..	Douin	I.F.M.	
10247	Deux mélodies hébraïques: 1. Kaddisch: arr. pf (Zilotti)	12/22	21/12/22	Guidez	I.F.M.	300

PLATE NO	NOÛTLE	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
10595	Deux mélodies hébraïques: 1. Kaddisch: arr vn/pf (Garban)	8/24	10/9/24	..	Mounot	500
12427	Don Quichotte à Dulcinée: 1 Chanson romantique: voice/pf	11/34	29/12/34	Douin	Mounot	1000
12428	Don Quichotte à Dulcinée: 2. Chanson épique: voice/pf	11/34	29/12/34	Douin	Mounot	1000
12429	Don Quichotte à Dulcinée: 3. Chanson à boire: voice/pf	11/34	29/12/34	Douin	Mounot	1000
12461	Don Quichotte à Dulcinée: 1 Chanson romantique voice/orch: partition	2/35	29/2/35	Douin	Mounot	100
12462	Don Quichotte à Dulcinée: 1 Chanson romantique voice/orch: parties	2/35	15/3/35	Douin	Mounot	
12463	Don Quichotte à Dulcinée: 2 Chanson épique voice/orch: partition	2/35	29/2/35	Douin	Mounot	100
12464	Don Quichotte à Dulcinée: 2. Chanson épique voice/orch: parties	2/35	15/3/35	Douin	Mounot	
12465	Don Quichotte à Dulcinée: 3. Chanson à boire voice/orch: partition	2/35	29/2/35	Douin	Mounot	100
12466	Don Quichotte à Dulcinée: 3. Chanson à boire voice/orch: parties	2/35	15/3/35	Douin	Mounot	
12495-5	Don Quichotte à Dulcinée: 1-3 voix élevées: voice/pf	12/34	5/2/35	Douin	Mounot	each: 1000
12496-8	Don Quichotte à Dulcinée: 1-3 voix moyennes: voice pf	12/34	5/2/35	Douin	Mounot	each 1000
7248	Douze chants (voix moyennes, textes français et anglais)	2/09	16/3/09	Duoin	Chaimbaud	300
7248 [1]	Douze chants: 1. La reveil de la mariée	no separate edn				
7248 [2]	Douze chants: 2. Là-bas, vers l'église	no separate edn				
7248 [3]	Douze chants: 3. Quel galant	no separate edn				
7248 [4]	Douze chants: 4. Chanson des cueilleuses	no separate edn				
7248 [5]	Douze chants: 5. Tout gai	no separate edn				
7248 [6]	Douze chants: 6. Le paon	5/09	..	Douin	Chaimbaud	100
7248 [7]	Douze chants: 7. Le grillon	5/09	..	Douin	Chaimbaud	100
7248 [8]	Douze chants: 8. Le cygne	5/09	..	Douin	Chaimbaud	100
7248 [9]	Douze chants: 9. Le Martin-Pêcheur	5/09	..	Douin	Chaimbaud	100
7248 [10]	Douze chants: 10. La pintade	5/09	..	Douin	Chaimbaud	100
7248 [11]	Douze chants: 11—Les grands vents venus d'outre-mer	3/24	..	..	..	200
7248 [12]	Douze chants: 12. Sur l'herbe	5/21	..	..	..	300
10699	L'enfant et les sortilèges: VS (French)	3/25	21/3/25	Douin	Mounot	1000
10699	L'enfant et les sortilèges: VS (French and English)	6/32	..	..	..	500
10730	L'enfant et les sortilèges: 2 Air: voice/pf	4/25	21/4/25	Douin	Mounot	500
10731	L'enfant et les sortilèges: 4. Duo: voice/pf	4/25	21/4/25	Douin	Mounot	500

PLATE NO(S)ILE

PLATE NO(S)ILE	DESCRIPTION	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
10732	L'enfant et les sortilèges: Valse: arr. pf (Garban)	4/25	21/4/25	Douin	Mounot	500
10741	L'enfant et les sortilèges: livret (Colette) (French)	4/25	21/4/25	..	Lebois	2000
10741	L'enfant et les sortilèges: livret (Colette) (French and English)	5/32	..	..	..	1000
10742	L'enfant et les sortilèges: 5. Air de l'enfant: voice/pf	4/25	21/4/25	Douin	Mounot	500
10743	L'enfant et les sortilèges: Five o'clock fox-trot: arr. Pf (Garban)	5/25	11/5/25	Douin	Delanchy	2000
10744	L'enfant et les sortilèges: Choeur des Pâtres: sop/alto/pf	4/25	21/4/25	Douin	Mounot	500
10744 bis	L'enfant et les sortilèges: Choeur des Pâtres: voice parts	4/25	..	[Douin?]	[Mounot?]	1000
10755	L'enfant et les sortilèges: partition	10/25	21/11/25	Douin	Mounot	100
10756	L'enfant et les sortilèges: parties	11/25	..	Capdeville	Asnières [?]	
10862	L'enfant et les sortilèges: VS (German, as Das Zauberwort)	6/26	2/7/26	Douin	Mounot	500
10875	L'enfant et les sortilèges: Five o'clock fox-trot: arr. pf4 (Garban)	3/26	5/5/26	Douin	Delanchy	500
10876	L'enfant et les sortilèges: Valse: arr. pf4 (Garban)	3/26	5/5/26	Douin	Delanchy	500
10877	L'enfant et les sortilèges: VS (Italian, as Il bambino e i sortilegi)	2/26	21/6/26	Douin	Mounot	100
11098	L'enfant et les sortilèges: Five o'clock fox-trot: arr. pf (Gil-Marchex)	6/27	29/6/27	Douin	Mounot	1000
12050	L'enfant et les sortilèges: Five o'clock fox-trot: arr. alto sax/pf	7/31	19/9/31	Douin	Delanchy	500
12053	L'enfant et les sortilèges: Five o'clock Fox-trot: arr. vn/pf (Asseim)	6/31	19/9/31	Douin	Cavel	600
13019	L'enfant et les sortilèges: partition in 16	10/39	..	I.F.M.	I.F.M.	500
7207	Gaspard de la nuit	12/08	8/1/09	Douin	Chaimbaud	500
7207 [1][3]	Gaspard de la nuit: 1-3 separately	12/08	..	Douin	Chaimbaud	each 400
6923	Les grands vents sent d'outre-mer	3/07	20/6/07	Douin	Delanchy	400
7073	L'heure espagnole: VS (French)	12/08	22/9/08	Douin	Chaimbaud	1000
7073	L'heure espagnole: VS (French and English)	6/32	..	..	..	500
7250	L'heure espagnole: livret (French)	3/09	6/2/09	..	Chaix	2000
7250	L'heure espagnole: livret (French and English)	5/32	..	..	..	2000
7286	L'heure espagnole: Duo do Gonzalve et Concepcion: voices/pf	3/09	20/4/09	Douin	Chaimbaud	300
7287	L'heure espagnole: Air de Concepcion: voice/pf	3/09	20/4/09	Douin	Chaimbaud	300
7288	L'heure espagnole: Air de Gonzalve: voice/pf	3/09	20/4/09	Douin	Chaimbaud	300
7289	L'heure espagnole: Quintette final voices/pf	3/09	20/4/09	Douin	Chaimbaud	300
7292	L'heure espagnole: parties	4/09	26/6/09	Colombin	Chaimbaud	

PLATE NO(S)ILE

PLATE NO(S)ILE	DESCRIPTION	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
7314	L'heure espagnole: partition	8/11	30/9/11	Douin	Chaimbaud	50
8489	L'heure espagnole: fantasia pf (Roques)	7/12	7/9/12	Douin	Delanchy	500
8490	L'heure espagnole: fantasia pf4 (Roques)	7/12	7/9/12	Douin	Delanchy	300
10378	L'heure espagnole: 'Orchestre reduit par Grovlez': piano conductor	10/24	13/11/24	Colombin	Delanchy	100
10379	L'heure espagnole: 'Orchestre reduit par Grovlez': parties	10/24	13/11/24	Colombin	Delanchy	
10444	L'heure espagnole: VS (Italian, as L'Ora spagnola)	7/24	11/7/24	Douin	Mounot	500
10645	L'heure espagnole: VS (German, as Eine Stunde spanien)	3/25	21/5/25	[Douin]	Mounot	500
11604	L'heure espagnole: partition in 16	12/29	18/5/29	..	Mounot	500
6867	Histoires naturelles: voice/pf (recueil)	3/07	28/3/07	Douin	Chaimbaud	500
6867[1][5]	Histoires naturelles: each song separately	3/07	28/3/07	Douin	Chaimbaud	each 300
6737	Introduction et allegro: partition	3/07	18/4/07	Douin	Chaimbaud	500
6738	Introduction et allegro: harp part	28/7/06	25/8/06	Douin	Chaimbaud	50
6739	Introduction et allegro: parties	18/7/06	25/8/06	Douin	Chaimbaud	150
6811	Introduction et allegro: 2pf (Ravel)	28/7/06	25/8/06	Douin	Chaimbaud	
8064	Introduction et allegro: arr. pf4 (Roques)	11/06	1/12/06	Douin	Chaimbaud	600
9650	Introduction et allegro: arr. Pf (Garban)	4/11	24/3/11	Douin	Chaimbaud	400
		4/19	12/4/19	Douin	Mounot	500
					Nicolas	
10890	Introduction et allegro: partition in 16	3/26	..	..	Delanchy	500
7746	Ma Mère l'Oye (Cinq pièces): pf4	5/10	28/5/10	Douin	Chaimbaud	500
7746 [1][5]	Ma Mère l'Oye (Cinq pièces): Pt 4: separate movements	2/11	..	Douin	Chaimbaud	each 500
7930	Ma Mère l'Oye (Cinq pièces): arr. Pt (Charlot)	10/10	12/11/10	Douin	Chaimbaud	500
8062	Ma Mère l'Oye (Cinq pièces): arr. 2pf (Choisnel)	4/11	24/5/11	Douin	Chaimbaud	600
8091	Ma Mère l'Oye (Cinq pièces): 1. Pavane: arr. vn/pf (Roques)	5/11	17/6/11	Douin	Chaimbaud	500
8092	Ma Mère l'Oye (Cinq pièces): 1. Pavane: arr. fl/pf (Roques)	5/11	17/6/11	Douin	Chaimbaud	300
8097	Ma Mère l'Oye (Cinq pièces): 2. Petit Poucet: arr. vn/pf (Roques)	5/11	17/6/11	Douin	Chaimbaud	500
8098	Ma Mère l'Oye (Cinq pièces): 2. Petit Poucet: arr. fl/pf (Roques)	5/11	17/6/11	Douin	Chaimbaud	300
8300	Ma Mère l'Oye (Cinq pièces): partition	1/12	23/3/12	Douin	Chaimbaud	100
8347	Ma Mère l'Oye (Cinq pièces): parties	2/12	23/3/12	Douin	Chaimbaud	
8427	Ma Mère l'Oye (Cinq pièces): partition in 16	5/12	..	Röder	..	300
8435	Ma Mère l'Oye (Cinq pièces): 1. Pavane: arr. vn/pf (Lemaitre)	6/12	25/7/12	Douin	Chaimbaud	500

PLATE NO	ŒUVRE	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
8469	Ma Mère l'Oye (Cinq pièces): 1. Pavane: arr. vc/pf (Ronchini)	7/12	7/9/12	Douin	Chaimbaud	300
10020	Ma Mère l'Oye (Cinq pièces): 2. Petit Poucet: arr. Orphéal	7/21	27/8/21	Douin	Delanchy	600
12070	Ma Mère l'Oye (Cinq pièces): 1. Pavane: arr. alto sax/pf (Viard)	7/31	19/9/31	Douin	Delanchy	500
8395	Ma Mère l'Oye (ballet): complete: arr. pf (Charlot)	7/12	18/7/12	Douin	Chaimbaud	500
8397	Ma Mère l'Oye (ballet): Prélude, Danse du Rouet, saccords: partition	8/12	..	Douin	Chaimbaud	50
8444	Ma Mère l'Oye (ballet): Prélude, Danse du Rouet, saccords: parties	8/12	..	Douin	Chaimbaud	500
9140	Ma Mère l'Oye (ballet): Prélude et Danse du Rouet, saccords: parties	5/14	..	Douin	Mounot	300
9674	Ma Mère l'Oye (ballet): Prélude et Danse du Rouet: arr. pf (Garban)	7/19	26/7/19	Douin	Mounot	300
9348	Mendelssohn: piano works ed. Ravel: vol. 1	6/15	17/7/15	Douin	Mounot	2000
9550	Mendelssohn: piano works ed. Ravel: vol. 2	2/18	26/3/18	Douin	Mounot	2000
9551	Mendelssohn: piano works ed. Ravel: vol. 3	1/18	16/4/18	Douin	Mounot	2000
9552	Mendelssohn: piano works ed. Ravel: vol. 4	1/18	16/4/18	Douin	Mounot	2000
9553	Mendelssohn: piano works ed. Ravel: vol. 5	3/18	16/4/18	Douin	Mounot	2000
9554	Mendelssohn: piano works ed. Ravel: vol. 6	2/18	11/5/18	Douin	Mounot	2000
9555	Mendelssohn: piano works ed. Ravel: vol. 7	3/18	16/4/18	Douin	Mounot	2000
9556	Mendelssohn: piano works ed. Ravel: vol. 8	3/18	..	Douin	Mounot	2000
9557	Mendelssohn: piano works ed. Ravel: vol. 9	4/18	23/5/18	Douin	Mounot	2000
7583	Mouet sur le nom de Haydn	2/10	11/2/10	Douin	Chaimbaud	500
8063	Mouet sur le nom de Haydn: arr. pf4 (Charlot)	3/11	11/4/11	Douin	Chaimbaud	400
8895	Prélude (Pf)	9/13	18/10/13	Guidez	Mounot Nicolas	600
7951	Quatuor à cordes: arr. pf4 (Delage)	12/10	28/1/11	Douin	Chaimbaud	300
7969	Quatuor à cordes: partition (Astruc 1904; Durand from 1910)	12/10	24/12/10	Douin	Chaimbaud	500
7970	Quatuor à cordes: parties (Astruc 1904; Durand from 1910)	12/10	24/12/10	Douin	Chaimbaud	300
9741	Quatuor à cordes: arr. 2pf (Garban)	1/20	7/7/22 [J]	Douin	Mounot	600
9972	Quatuor à cordes: arr. pf (Garban)	8/22	..	Douin	Laroche	500
6999	Rapsodie espagnole: pf4 (Ravel)	3/08	14/3/08	Douin	Chaimbaud	400
7124	Rapsodie espagnole: parties	7/08	25/8/08	Douin	Chaimbaud	400
7128	Rapsodie espagnole: partition	7/08	29/8/08	Douin	Chaimbaud	100
7216	Rapsodie espagnole: partition in 16	12/08	..	..	..	300

PLATE NO	ŒUVRE	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
8090	Rapsodie espagnole: Habanera: pf	4/11	24/5/11	Douin	Chaimbaud	500
11531	Rapsodie espagnole: Malagueña: arr. vc/pf (Louis Fournier)	1/29	14/2/29	Guidez	Cavel	500
13614	Rapsodie espagnole: arr. p1 (Garban)	10/52	5/12/52	Détrumaux	Mounot	500
11076	Rêves	3/27	28/3/27	Douin	Mounot	1000
10577	Ronsard à son âme	5/24	22/5/24	Douin	Delanchy	600
6905	Sainte	4/07	11/5/07	Douin	Chaimbaud	500
7993	Schéhrazade: voice/pf (Astruc 1904, Durand from 1910)	12/10	14/1/11	'fonds Astruc'	Chaimbaud	300
8674	Schéhrazade: partition	3/14	..	Douin	Mounot	50
8986	Schéhrazade: parties	3/14	..	Baudon	Mounot	300
9676	Schéhrazade: 2. La flûte enchantée: arr. voice/fl/pf	6/19	11/6/19	Guidez	Mounot Nicolas	300
13451	Schéhrazade: partition in 16	1/50	12/2/50	..	I.F.M.	1000
11090	Six pièces pour orgue: transcriptions (Ferroud, Choissnel, Commette)	7/27	23/6/27	Douin	Mounot	1000
11273	Sonate pour violon et piano	8/27	7/8/27	Douin	Mounot	1000
10170	Sonate pour violon et violoncelle en quatre parties	4/22	1 4/5/22	Douin	Delanchy	500
6624	Sonatine	23/11/05	23/11/05	Douin	Delanchy	500
6624	Sonatine: Mennet (only)	4/14	..	..	..	1000
7690	Sonatine: Mennet: arr. pf4 (Roques)	4/10	28/4/10	Douin	Chaimbaud	400
7691	Sonatine: Mennet: arr. vn/pf (Roques)	4/10	28/4/10	Douin	Chaimbaud	400
7691 bis	Sonatine: Mennet: arr. fl/pf (Roques)	4/10	28/4/10	Douin	Chaimbaud	200
7692	Sonatine: Mennet: art. vc/pf (Roques)	4/10	28/4/10	Douin	Chaimbaud	300
6947	Sur l'herbe	8/07	29/8/07	Douin	Delanchy	300
9569	Le tombeau de Couperin: pf	5/18	25/5/18	Douin	Mounot	1000
9569 [4]	Le tombeau de Couperin: pf. 4, Rigaudon	3/19	..	Douin	Mounot Nicolas	500
9569 [5]	Le tombeau de Couperin: pf. 5, Mennet	3/19	..	Douin	Mounot Nicolas	500
9569 [6]	Le tombeau de Couperin: pf. 6, Toccata	12/22	..	Douin	Mounot Nicolas	500
9794	Le tombeau de Couperin: partition	9/20	16/10/20	Douin	Mounot	100
9810	Le tombeau de Couperin: art. pf4 (Garban)	1/20	7/9/20	Douin	Mounot Nicolas	500
9812	Le tombeau de Couperin: parties	9/20	7/7/22	Douin	Mounot	100
10398	Le tombeau de Couperin: partition in 16	9/23	..	..	Delanchy	500

PLATE NO	TITLE	DATE	DÉPÔT LÉGAL	ENGRAVER	PRINTER	TIRAGE
11408	Le tombeau de Couperin: Menuet: arr. vn/pf (Dushkin)	3/28	26/3/28	Douin	Mouton	500
11409	Le tombeau de Couperin: Rigaudon: arr. vn/pf (Dushkin)	3/28	26/3/28	Douin	Mouton	500
11530	Le tombeau de Couperin: Menuet: arr. vc/pf (Louis Fournier)	1/29	..	Guidez	Mouton	500
9346	Trio	6/15	12/6/15	Guidez	Mouton	500
9495	Trio: arr. pf4 (Garban)	5/17	15/5/17	Douin	Mouton	400
9431	Trois chansons: chœur mixte (recueil): partition	12/16	7/12/16	Douin	Mouton	200
9432	Trois chansons: voice/pf: 1. Nicolette	11/16	14/11/16	Douin	Mouton	400
9433	Trois chansons: voice/pf: 2. Trois beaux oiseaux	11/16	14/11/16	Douin	Mouton	400
9434	Trois chansons: voice/pt: 3. Ronde	11/16	14/11/16	Douin	Mouton	400
8976-8	Trois poèmes de Stéphane Mallarmé: voice/pf (recueil)	1/14	24/1/14	Douin	Mouton	400
8979-81	Trois poèmes de Stéphane Mallarmé: voice/finst: partition	3/14	28/3/14	Douin	Mouton	50
9087	Trois poèmes de Stéphane Mallarmé: voice/finst: parties	3/14	28/3/14	[Douin?]	[Mouton?]	50
10629	Tzigane: vn/pf	8/24	29/8/24	Douin	Mouton	2000
10668	Tzigane: vn/orch: partition	9/24	1/10/24	Douin	Mouton	200
10669	Tzigane: vn/orch: parties	10/24	11/10/24	Viel [?]	Delanchy	
10674	Tzigane: vn/luthéal [for use with vn part of 10629]	10/25	12/10/25	..	Mouton	100
10888	Tzigane: vn/orch: partition in 16	8/26	12/9/26	..	Mouton	500
13619	Un grand sommeil noir	4/53	..	Dérumaux	Mouton	1000
9871	La valse: pf (Ravel)	11/20	10/12/20	Douin	I.F.M.	1000
9885	La valse: partition	3/21	30/3/21	Douin	I.F.M.	200
9886	La valse: parties	3/21	19/3/21	Douin	I.F.M.	
9895	La valse: pf4 (Ravel)	11/20	20/12/20	Douin	I.F.M.	500
9897	La valse: 2pf (Ravel)	12/20	24/12/20	Douin	I.F.M.	500
10080	La valse: partition in 16	1/25	..	..	Blondel	500
8247	Valses nobles et sentimentales: pf	12/11	28/12/11	Douin	Chaimbaud	500
8476	Valses nobles et sentimentales: partition	10/12	22/10/12	Douin	Delanchy	50
8477	Valses nobles et sentimentales: parties	10/12	22/10/12	Guidez	Delanchy	
8630	Valses nobles et sentimentales: partition in 16	11/12	..	..	Laclais	200
9549	Valses nobles et sentimentales: arr. pf4 (Garban)	1/18	7/2/18	Douin	Mouton	400

APPENDIX: MISCELLANEOUS ARRANGEMENTS FOR SMALL ORCHESTRA, SALON ENSEMBLE, ETC

TITLE	DATE	DÉPÔT LÉGAL	
10316-7	Berceuse sur le nom de Fauré: arr petit orchestre (Branga [= Garban])	6/23	14/9/23
14494	Gaspard de la nuit: version symphonique (Constant): partition in 8	7/91	10/14/93
10746-7	L'enfant et les Sortilèges: Valses: arr petit orchestre (Branga [= Garban])	8/25	22/8/25
10763-4	L'Enfant et les Sortilèges: Five o'clock fox-trot: arr petit orchestre	9/25	24/9/25
10765-6	L'Enfant et les Sortilèges: Five o'clock fox-trot: arr jazz orchestre	6/25	30/6/25
10801	L'Enfant et les Sortilèges: arr 'en trio' (Branga [= Garban])	11/25	21/11/25
8207	L'heure espagnole: arr 'en trio' (Mouton)	2/12	23/3/12
10138-40	La valse: arr 'en Trio'	5/22	7/6/22
10385	Le tombeau de Couperin: arr 'en trio' (Branga [= Garban])	11/23	11/12/23
10434-5	Le tombeau de Couperin: arr petit orchestre (Branga [= Garban])	5/24	14/2/[?]/24
8908	Ma Mère l'Oye (Cinq pièces): arr 'en Trio' (Mouton)	3/14	..
10758-9	Ma Mère l'Oye (Cinq pièces): arr petit orchestre: 1 er suite	12/25	28/12/25
10761-2	Ma Mère l'Oye (Cinq pièces): arr petit orchestre: 2e suite	2/26	24/2/26
10306-7	Rapsodie espagnole: arr 'en Trio' (Branga [= Garban])	7/23	18/7/23
12451	Trois chansons: arr string orch (Malcolm H. Holmes): parties	12/34	29/12/34
12556	Trois chansons: arr string orch (Malcolm H. Holmes): partition	8/35	5/2/35
11621-2	Valses nobles et sentimentales: arr petit orchestre	2/29	5/6/29

THE COMPLETE BEETHOVEN LETTERS

Michael Freyhan

(Ludwig van Beethoven *Briefwechsel Gesamtausgabe* vols 1–7, ed. Sieghard Brandenburg. Munich: Henle, 1996–98. DM168 per vol. Commissioned by the Beethoven-Haus, Bonn.)

This first complete edition of Beethoven's letters is the fruit of many years' labour. On 1 April 1956 the Beethoven-Jahrbuch promised 'that the transcription can be completed within the next weeks'. Perhaps the message had something to do with the date, for after a further fifteen years had passed (1971) nothing more than 'good progress' was reported, and it was anticipated that work on the manuscript might be finished 'in the course of the coming year'. By 1975 the *Gesamtausgabe* was claimed to be 'nearly finished'. The project was in fact never completed and in 1983 a new start was made, with an international editorial board.

The history of the publication of Beethoven's letters begins with Ludwig Nohl's *Briefe Beethovens*. (Stuttgart, 1865). In the early years of this century there were collected editions by Kalischer, Prelinger and Kastner. In 1923 J. Kapp revised and supplemented Kastner's work, and Kastner-Kapp has remained the standard German edition until now. German speakers requiring something more up-to-date had no option but to use Emily Anderson's English translations (*The Letters of Beethoven*. London, 1961). Anderson offers 1570 letters in total. According to the Preface to the new *Gesamtausgabe* around 1770 Beethoven letters are now known, and new discoveries are constantly being added to the corpus. Beethoven may have written double that number. If all as yet undiscovered Beethoven autographs (other than music manuscripts) and written documents from sources close to Beethoven were to be included, a future comprehensive edition could in theory, contain about 10,000 items. Hence the term *Gesamtausgabe* can only mean as complete as possible at the present time.

The Preface acknowledges the many far-sighted suggestions made by Alan Tyson in an article entitled 'Prolegomena to a Future Edition of Beethoven's Letters' (*Beethoven Studies* 2, Oxford: OUP, 1977). Tyson's four fundamental points may be summarised as follows:

(1) Completeness

a) A *Gesamtausgabe* should include letters written not only by Beethoven but to Beethoven. To publish only one side of a correspondence reduces its intelligibility.

b) If those letters written on his behalf by others and signed by Beethoven are given a place in the edition, a further small step should be taken to admit those letters, normally business letters, written and signed by others on Beethoven's behalf.

c) Lost letters whose existence can be deduced from references in the correspondence, or from other reliable sources, should be noted, with some indication of their content, if known.

d) Where both the draft of a letter and its final version are preserved, significant differences should be recorded.

e) The definition of 'letter' ought to be very broad. The 'Heiligenstadt Testament' is an obvious candidate for inclusion, but such documents as receipts, contracts, announcements in the press, testimonials, formal 'dedicatory' letters, messages written into personal albums and legal submissions in connection with the guardianship of Beethoven's nephew Karl, should all be considered on their merits.

(2) Chronology

a) An attempt should be made to improve on the dating of Beethoven's letters. Many of them are undated (possibly because messages could be carried across Vienna and delivered within the hour), or even wrongly dated by Beethoven. Further confusion is spread by his use of terms open to interpretation such as *Herbstmonat*, *Weinmonat*, *Wintermonat* (autumn month, wine month, winter month). The single sheet of a letter presents far greater problems of watermark identification than the multiple leaves of a whole musical manuscript. Nevertheless such techniques may help 'to find dates for a certain number of letters – and what is equally valid – to unsettle some dates that have been for long accepted'.

b) Beethoven's conversation books 'should be read in parallel with his correspondence' to provide help in dating the letters by virtue of content.

(3) Correctness

a) A new edition of the letters demands a re-examination of all the originals to avoid repetition of past errors. The research of recent years may be able to throw light on obscure passages that have proved difficult to read, and 'point the way to the correct meaning'.

b) The text should preserve the idiosyncracies of Beethoven's spelling, punctuation etc. However, a line should be drawn in overloading the commentary with the minutiae of Beethoven's corrections and layout; greater priority should be given to illuminating the context and content of the letters.

(4) Commentary

a) A complete edition of Beethoven's letters is justified inasmuch as it throws light on his life and work. The commentary should assist in this aim by annotation, elucidation and interpretation of the subject matter.

b) Many of Beethoven's letters were written under pressure and stress, which may not be evident from the text. A commentary should explain the relevant circumstances.

Tyson then outlines the merits and failings of the Anderson edition, suggesting that this is a task not for one individual but for 'a strong team of scholars with wide-ranging skills and interests'. In conclusion he pleads for a comprehensive indexing system. Even if it had not been clearly stated in the Preface to the *Gesamtausgabe* one would quickly realise that the above principles have exercised an important influence on the character of the edition. Tyson's name on the editorial board confirms the weight that was attached to his article in Bonn.

The *Gesamtausgabe* comprises at present six volumes of letters, with commentary, and an index volume. An eighth volume, yet to appear, will contain documents which are not, strictly speaking, letters, a subject index for the whole edition, letters of dubious authenticity, as well as new letters discovered since 1995. Two historical maps of Vienna, with house numbers, dating from 1795 and 1821, are supplied as a supplement to volume 3. In addition to the 1770 or so known Beethoven letters the *Gesamtausgabe* includes about 370 letters sent to Beethoven and some 150 written on his behalf or in connection with his affairs and signed by third persons. More than 80% of the letters are from autograph or signed sources, or derive from a copy made by the sender.

Obviously the usefulness of the edition depends in large measure on the accessibility of the material via the indexes. Volume 7, which is dedicated entirely to them, provides a listing in each of twelve different categories.

(1) The Concordance

The 2292 letters comprising the *Gesamtausgabe* are listed chronologically, as they appear in the edition. Each entry indicates where the letter may be located in five earlier, important collections of Beethoven letters.¹ This provides much valuable information. Even a quick overview reveals how many letters are well known in the literature and how many new to this publication, or formerly to be found only in relatively obscure sources. Dates are shown, where they differ from the *Gesamtausgabe*, indicating where previously accepted dates have been revised and where the Bonn edition offers improved accuracy. It is revealing to note how many alternative dates for the

¹ These editions are

a) *Ludwig van Beethovens sämtliche Briefe*, ed. Emerich Kastner, new edition completely revised and substantially enlarged by Julius Kapp, Leipzig, 1923.

b) *The Letters of Beethoven*, translated and ed. Emily Anderson, 3 vols., London, 1961.

c) *Pisma Betchovena* (Briefe Beethovens), ed. Nathan L. Fischman and Larissa Kirillina, 3 vols., Moscow, 1970, 1977, 1986, vol. 4 in preparation.

d) *New Beethoven Letters*, translated and ed. by Donald W. MacArdle and Ludwig Misch, Norman: University of Oklahoma Press, 1957.

e) *Letters to Beethoven and Other Correspondence*, translated and ed. by Theodore Albrecht, 3 vols., Lincoln: University of Nebraska Press, 1996.

same letter are already circulating within the standard literature. The problem is clearly immense; over 60% of the known Beethoven letters have either no date or an incomplete one.

From the concordance one can also identify those letters written by third parties on Beethoven's behalf which have previously been unknown or difficult to locate. Information about the source of a letter is given in the commentary immediately below the letter, not in the concordance. But the absence of a concordance listing in any of the five chosen publications suggests that the letter is sufficiently rare to warrant investigation.

2) Index of letters according to Kastner-Kapp

3) Index of letters according to Anderson

4) Index of letters according to Fischman.

Indexes 2-4 list the letters in the order in which they appear in the above editions. Against each entry is shown the *Gesamtausgabe* number for the same letter. These lists make it easy for users of previous editions to find a letter in the *Gesamtausgabe* for purposes of comparison or, where a letter has previously been published only in translation, to read it in the original German.

5) Opening words.

The reasoning behind this index, which may not be immediately obvious, is to facilitate the search for a letter that has been printed, or reproduced in facsimile, in an auction catalogue, article or book without proper identification by any numbering system or reliable date. In addition, if a reader were to come across an undated and unaddressed autograph letter by Beethoven, it might be the best way to ascertain whether the letter is already known, or whether it can justifiably be proclaimed a new discovery. There is another interesting, if perhaps unintended, by-product of this index. The opening words often set the tone of a communication, revealing something of the writer's relationship to the recipient. In a brief statistical analysis I found that 102 of the Beethoven letters in the *Gesamtausgabe* start with the words 'ich bitte' ('I ask' - or simply 'please'). The more formal 'ich ersuche' ('I beseech') is used 30 times. On only 18 occasions did Beethoven open with 'ich danke' ('thank you'). I suggest that this index in itself may provide some pointers to the psychology of Beethoven's relations with his correspondents.

6) Recipients.

7) Senders.

Biographical information is not included in these two lists but is found in a later index - the index of proper names.

8) Documents quoted in the commentaries.

This list includes some of the documents reproduced in the illustrations (see discussion below).

9) Proper names.

Dates of birth and death are given, where known, as well as brief biographical information. Further details about persons mentioned in the letters are found in the commentaries.

10) Places.

Organisations and associations are included here under the town in which they are based.

11) Works.

Opus numbers and WoO numbers are listed in order. To find a work it is necessary to know its number. There are no lists by category – symphonies or piano sonatas, for example. This deliberate editorial policy reflects the belief that researchers will have opus numbers at their fingertips. But, without wishing to name and shame anyone, least of all myself, it can be only a matter of time before this omission finds even a serious reader wanting. On the other hand it is certainly true that the information is readily available elsewhere, and even to some extent in the *Gesamtausgabe*, since all works mentioned in the commentaries are supplied with opus or WoO numbers. Projected works that never see the light of day are an exception to this rule; they are divided into vocal and instrumental categories, and then given by genre.

12) Index of illustrations and the libraries or archives where the originals are held.

It is obviously helpful to have so many methods of searching available. Not all of them are easy to use. Some illustrations, for example, are included in the eighth index – documents quoted in the commentaries. Such an illustration is the certificate issued by Beethoven to the publisher Maurice Schlesinger on 10th September 1825, confirming the receipt of 80 ducats and granting him the rights to a string quartet.² To find it one would need to look first alphabetically for Beethoven, then chronologically for the date of the document. One deduces from a close study of this index that illustrations are given first, and when they are exhausted the chronology starts all over again with the documents quoted in the commentaries.³ There is nothing to differentiate what are, in effect, two lists, nor is one forewarned that this system is in operation. One could of course try to find it in the index of illustrations, but there are many different categories to be searched

² In the commentary to a letter to Schlesinger a week later (assigned to 17th or 18th September 1825) the quartet is identified as possibly 'das noch nicht vollendete Quartett op. 130' ('the not yet completed quartet op. 130'). On the illustration, however, both op. 132 and op. 135 are mentioned. An editorial note printed immediately below the illustration suggests that this was added by the publishing house after Beethoven's death.

³ An exception to this unwritten rule appears to be the illustration of a memo jotted down by Beethoven to himself on 24th July 1807. This document is not listed among the illustrations but among the letter commentaries. The inclusion or omission of an illustration in this index is something of a lottery. For example, Beethoven's 1805 New Year greeting to Countess Charlotte Brunswick is listed, but an equivalent greeting which he sent to Baroness Ertman the previous year does not apparently qualify.

before the above is located under the somewhat nebulous heading of 'Other documents in Beethoven's hand'. Another problem is that the list of works by opus number which is found within the index of illustrations does not necessarily include those works mentioned in the illustrations themselves, unless it is something as clearly defined as a title page. Nor does the index of works by opus number, nor the index of proper names, extend to the illustrations. Where a document is deemed to speak for itself the illustration is generally left untitled. Nevertheless a brief title is accorded to it in the index of illustrations. It seemed that an eagerness to refrain from cluttering up the *Gesamtausgabe* has produced an editorial decision to omit anything that might be deemed superfluous, even down to a simple title identifying an illustration.

In one instance this has created an absence of important information. On 3rd July 1818 the music publisher Nägeli of Zürich wrote to Beethoven inviting him to send a list of his printed works to date. In addition Nägeli drew Beethoven's attention to their plans to publish a Bach mass. The commentary informs the reader that Nägeli intended to publish a score of the B minor Mass, though the project eventually foundered owing to a lack of subscribers. It surmises that the letter may have enclosed a promotional document aimed at prospective subscribers, which Nägeli had had printed in June 1818. It takes the form of an announcement inviting interested parties to subscribe to the publication of a *Fünfstimmige Missa mit vollem Orchester* by Johann Sebastian Bach. It is reproduced on page 202 of vol. 4, but since there is no title to this illustration, one does not know whether it was sent out as a private invitation to potential customers or whether it circulated more widely. If it was an announcement that appeared in a newspaper or journal it would be helpful to have the reference. Where the *Gesamtausgabe* does supply titles, this kind of information is included. It seems a pity that such an interesting announcement should be reproduced without indication of its source simply because the announcement itself was deemed to be self-explanatory. Neither is the information given in the index of illustrations. Putting illustrations into appropriate categories where they can readily be found is a difficult task. It becomes no easier when one has to take into account that the reader may not be in possession of essential information, such as the date of the document. It remains to be seen whether the subject index promised in volume 8 will provide greater assistance.

It is impossible to prevent one's attention being drawn into the illustrations as one turns the pages of the book. I freely admit that many a search for a particular letter had to be abandoned because, such was the pull of these fascinating distractions, I had forgotten what I was originally looking for. There are, at a rough estimate, some 250 plates, containing paintings and drawings, musical sketches, title pages of first editions, announcements of first performances of Beethoven's works, a tenancy agreement for one of his lodgings, his nephew Karl's school report, his name on a list of guests at the spa of Franzensbad, articles in journals overwritten with Beethoven's unprintable handwritten comments, and much else besides. Sometimes the full text of the handwriting is given in print below, and sometimes you are on your own. The illustrations encompass a

range from the sublime to the ridiculous, but as a result a picture emerges of the character and style of Beethoven's everyday life, emanating not from romantic interpretations but from primary documents that describe and in some cases create the event.

Beethoven's prose is more rough-hewn than the Anderson translation suggests. This is not a criticism of Anderson, for there is no English equivalent to his style of writing. An attempt to paraphrase it would have succeeded only in introducing distortions. In any case there is little purpose in a translation that lacks clear meaning. A hastily constructed original, on the other hand, enjoys the sanctity of authenticity; rather than tidying it up one labours at understanding it. Beethoven shows scant respect for the rules of upper and lower case letters. It would hardly be desirable to imitate this feature in a translation, yet it makes a notable, if unquantifiable, contribution to the personality of his writing. According to the Preface, Beethoven may not have learnt capital letters at all at school.

Beethoven's curt manner of expressing himself is characterful and goes directly to the heart of the matter. One may surmise that he wrote much as he talked. He writes in a continuous flow that admits of few full stops. There is not a single one, for example, in the entire 'Heiligenstadt Testament', even though that document, as indicated in the Preface, is almost certainly a fair copy. Anderson needed twenty-eight full stops to make sense of the translation.

Beethoven generally employed the German script, resorting to Latin script for foreign languages, which included French, English, Italian and Latin. He also used it frequently when signing his own name. His letters are liberally peppered with crossings out (shown in the *Gesamtausgabe* in brackets) and corrections. His youthful handwriting lasted into his mid-twenties. In later years he had a tendency to switch the order of letters in a word. But the dating of his letters by features of his handwriting (*Schriftchronologie*) has proved elusive and not altogether reliable. There is something paradoxical and not a little poignant about a mind that will spare no effort to perfect the logic and clarity of his musical ideas, yet has no time for the refinements of prose. In a letter to Nikolaus Simrock of 28th November 1820 Beethoven declared that the very act of writing words (in this case supplying a German translation for the text of the mass) was irksome to him. He preferred to pay someone else to do it, in the expectation, naturally, of being reimbursed: 'Die Übersetzung kostet mich wenigstens 50 fl. W.W., ich hoffe wenigstens, daß sie diese noch zu legen werden-u. So *requiescant in pace* – ich schreibe lieber 10000 Noten als einen Buchstaben' ('The translation is costing me at least 50 gulden in Viennese currency, I hope at the very least that you will cover this expense – and so *requiescant in pace* – I would rather write 10,000 notes of music than one letter of the alphabet').

Next to the documents themselves it is the editorial commentary accompanying each letter that will establish the importance of the *Gesamtausgabe* as a research tool. The commentary concerns itself little with the idiosyncracies of Beethoven's writing style, focusing its full attention on the date and content of the letter. Every commentary opens with the source of the

text. If it is an autograph, a brief description is given, as well as information about its present whereabouts and, where applicable, its publication in facsimile. The description contains such information as 'a double leaf, written on three sides'. Where the original is held in a library or archive the shelf-mark reference is given. The complexities of dating or correcting the dates of letters are then discussed, leaving the reader in a position to assess how firm, or how conjectural, the given date may be, and by what reasoning it was arrived at.

When speaking of his compositions Beethoven is often less than explicit, referring to them, for example, as '*die Symphonie und zwei Sonaten*' (letter to Breitkopf & Härtel of 16th January 1805). These works are identified in the commentary as 'op. 55' and 'probably op. 53 and op. 54'. The space saved by not mentioning 'Eroica' or 'Waldstein' is devoted to a consideration of '*ein kleines Lied*', which Beethoven declared he had despatched to Breitkopf. The reader is referred forward to a letter from Breitkopf & Härtel to Beethoven, dated five months later (21st June 1805), in which they report that they are returning a symphony, two sonatas, an oratorio⁴ and '*das Lied, Gedenke mein*' to him. Pointing out that the song '*Gedenke mein*' WoO 130 was not composed until fifteen years later (first published in 1844) the commentary suggests that the song was in fact '*Andenken*' WoO 136, whose first line reads '*Ich denke dein*'. This view corrects Anderson, who was apparently unaware that the song '*Gedenke mein*' had not yet been composed, though she does point to the late date of its publication. (The *New Grove* is also uncertain about its date of composition, which it gives as '?1804–5, rev. 1819–20'). '*Andenken*' WoO 136 was published by Breitkopf & Härtel in March 1810 as a single song. On 15th October of that year Beethoven wrote to them suggesting that they add it to a collection of his songs which they were about to publish (op. 75). Beethoven identified it by its opening words, as is confirmed in the commentary. Anderson, however, took the song to be one whose title is '*Ich denke dein*' WoO 74. Moreover, as Tyson mentions in his article quoted above, she misinterprets Beethoven's writing, believing mistakenly that he claimed that the song was published in Vienna. Beethoven wrote '*ich habe es so allein gestochen gesehen, und auch hier in irgendwo ein falscher Mordent angebracht*' ('I have seen it engraved separately and moreover with an incorrect mordent inserted somewhere or other in it'). The gap between 'hier' and 'in' suggests two words, the first of which ('hier') Anderson translates as 'in Vienna'. However, Beethoven never mentions Vienna, and 'in' on its own is meaningless and creates grammatical problems. 'Hierin' ('in it'), on the other hand, makes perfect sense.

The letter from Breitkopf & Härtel of 21st June 1805 lies outside the scope of the Anderson edition, which is restricted exclusively to letters from Beethoven. To find it one would have had to turn to the *Zeitschrift für Musikwissenschaft*, vol. 9, 1926–27, or, for a recent English translation, to *Letters to Beethoven and Other Correspondence*, ed. by Theodore Albrecht (1996). The *Gesamtausgabe* helpfully brings together widely scattered material. In the

⁴ Identified in the commentary as Op. 85 (*Christus am Oelberge*).

case of the Breitkopf letter to Beethoven the original was a *Kopierbuch* (a record of business transactions) from the pre-war Breitkopf & Härtel archive.

Drawing on information not only from the two-way correspondence with Beethoven, but from the conversation books and innumerable contemporary documents, including early editions of Beethoven's music, the commentary builds a picture of events that incorporates the most recent developments and insights in Beethoven scholarship. But sometimes guesses have to be made which rely on a combination of experience and evidence. There are, for example, two letters printed long after Beethoven's death in an anonymous article (*Der Amie de Beethoven*) published in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* of 16th September 1845 (vol. 30, no. 185). These letters are neither addressed nor dated, and the originals are lost. One is an invitation to the recipient to visit Beethoven, the other a brusque cancellation of an invitation. The author of the article claimed to have seen both letters in an autograph album owned by Johann Nepomuk Hummel (who died in 1837). However, the use of the familiar *Du* form in the one and the very formal third person singular in the other leads the commentary to doubt whether they are addressed to the same person. Amongst his acquaintances Beethoven addressed only Schuppanzigh in the third person. The commentary therefore concludes that he was the recipient of this letter cancelling an invitation to visit.⁵ The other letter, issuing an invitation, cannot have been addressed to Schuppanzigh because it refers to him: 'Du findest auch den Schuppanzigh' ('Schuppanzigh will also be there'). There is an intimate form of address at the head of this letter – 'Herzens Natzerl!' Anderson translates this as 'Dear little Ignaz of my heart', which is a little cumbersome, to say the least. In a footnote she explains that 'Nazerl' is an abbreviation of 'Ignaz', and suggests that the recipient may have been Ignaz von Gleichenstein. The *Gesamtausgabe* points out, however, that Beethoven never addressed him by his first name in any known letter. Other contenders with the first name Ignaz are Moscheles, Mosel, Seyfried and Schuppanzigh, but none of them were on *Du* terms with Beethoven. Accordingly it describes the recipient as 'unknown'. The letter ends 'Dich küsst Dein Beethoven, auch Mehlschöberl genannt' ('Your Beethoven, also known as dumpling, kisses you'). The commentary sees an important clue in the word *Mehlschöberl*, recalling an anecdote from Ignaz von Seyfried's *Ludwig van Beethoven's Studien im Generalbasse*, published in Vienna in 1832. Having invited friends to dine with him and being at the time without a housekeeper, Beethoven did the cooking himself. He was sufficiently pleased with his culinary skills to give himself the nickname of Mehlschöberl, the name of the cook in *Das lustige Beylager*,

⁵ A word should perhaps be added here about Beethoven's use of the *Du*, *Ihr*, *Sie* and *er* form in some of his letters to his brother Johann. This is seen in clearly jocular fashion in the letter of 4th August 1825, which starts 'Bester H. Bruder! Ich ersuche Sie euch ihn' and concludes 'dein treuster fratello/lebe wohl/lebt-/leben Sie-/leb er-/adjel!' Anderson makes an attempt to translate this (All good wishes/live-/Do live-/May you live-/Adjel!), but in an earlier letter, dated 13th July 1825 she uses a footnote to draw attention to a switch from the *Du* to the *Sie* form in Beethoven's concluding valediction. The *Gesamtausgabe* refrains from comment on these idiosyncracies, assuming doubtless that German speakers will not be unaware of the sport which Beethoven makes with the formalities of the German language.

a singspiel by Wenzel Müller. The work received its first performance on 14th February 1797 at the Leopoldstadt Theatre in Vienna. That, argues the commentary, is therefore the earliest possible date for the letter.

From the above examples one perceives how wide a knowledge is required for the elucidation of the many imprecise references and obscure passages which permeate Beethoven's correspondence. The commentary conveys an immense amount of information succinctly and clearly. Whether Beethoven would have approved of such minute scrutiny of his every written word is a matter for speculation. He might perhaps have been tempted to repeat his strictures on the chattering classes of Berlin, delivered in a letter to Bettina Brentano of 10th February 1811, 'Reden, schwätzen über Kunst, ohne Thaten!!!!' ('talking, babbling on about art, doing nothing!!!!').

Beethoven's letters are less elegant than Mozart's and less entertaining than Rossini's. What they offer, however, is a fount of historical information on both the important and trivial aspects of his daily activities. Beyond that they reveal the frustrations and difficulties of a great creative force, encumbered by deafness and suspicion, struggling to preserve himself for his visionary music.

OXFORD UNIVERSITY PRESS AND MUSIC PUBLISHING: A 75th ANNIVERSARY RETROSPECTIVE

(an edited version of a paper given at the
1998 IAML(UK) Annual Study Weekend)

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In 1923 the young and energetic Hubert Foss (1899–1953) was appointed as first Manager and Editor of a newly founded Music Department at the Oxford University Press. The paper I was kindly invited to give at IAML(UK)'s 1998 Study Weekend thus afforded an opportunity to look back on seventy-five years of OUP's crucial and central achievement in British music publishing, and particularly to commemorate Hubert Foss and his work. Without Foss, it would seem that the history of British music in the middle of the twentieth century might have been written very differently.

Let's glimpse back to the Britain of 1923. The war to end all wars was five years past. George V was on the throne, and Stanley Baldwin was Prime Minister. The motor car was rapidly replacing the horse, and that year Britain's many railway companies, large and small, were grouped into four large regional companies by Act of Parliament. The Irish Free State was one year old. Recording, broadcasting, and telegraphy were developing as serious means of mass communication. Women's hair and hem lines were becoming shorter while their cigarettes got longer. Cocktails and tennis became essential elements of life for certain classes, but the estates of the landed gentry began to be eroded on a large scale by crippling death duties. Cinema was rapidly becoming a form of universal entertainment. The Bloomsbury group was blooming, threatening to undermine surviving post-war literary giants such as Hardy and Kipling with modernism, expressionism, and revolt. Bright young things ruled the roost at Oxford and Cambridge – providing ample material for later satirical take-offs by John Betjeman and Noël Coward.

Amongst musicians, Benjamin Britten was just 10 years old, and William Walton 21, while Edward Elgar, aged 66, had written his last and best works, except, of course, that third symphony which he returned to oversee, as it were, seven decades later. Walton had just shocked and delighted London with his Edith Sitwell collaboration, *Façade*, and Vaughan Williams had reached *A Pastoral* in his canon of symphonies. Thomas Beecham and Henry Wood waved London's most authoritative batons. In British music publishing, Stainer & Bell was a youthful company of just sixteen years, but already

with two of the three Vaughan Williams symphonies to its credit. Boosey had not yet merged with Hawkes – that happened in 1930. Curwen & Sons had just published *The Planets*, and Novello was still riding on the back of Elgar and oratorio-fever. J. & W. Chester was courting Poulenc and Stravinsky. Schott had a London company, but Universal Edition did not.

At the time, Oxford University Press, the largest and most prominent university press in the world, was running a number of businesses under its umbrella. In Oxford, there was a printing house, famous for its Bibles on wafer-thin India paper, its fine bindings, and its huge variety of typographical fonts. Also in Oxford was the Clarendon Press, a publishing imprint devoted to titles of the highest academic standards – generally monographs and texts of university level. In London the general or trade publishing business was, in 1923, flourishing under the supervision of Humphrey Milford, Publisher to the University. World-wide, the Press was establishing an ever-growing network of overseas offices. The OUP as a whole was approaching 450 years in business as a publisher and printer, but in all those years had only dabbled in the production of music titles. Indeed, the appearance of the *English Hymnal* in 1906 was OUP's first major publication involving the setting and printing of music; it also saw the beginning of an association with Ralph Vaughan Williams, who was appointed Music Editor of the hymnal.

It was thus with a sense of sailing in uncharted waters that Humphrey Milford, in 1923, appointed the 24 year old Hubert Foss (then a novice educational sales representative) as Music Editor and Head of a new Music Department at the Press's office in Amen House, Warwick Square, London EC4. At the time, OUP simply had little or no experience in either producing or selling music titles, and the initiative was developed purely from a proposal by Foss to produce an educational music book: *The Heritage of Music*. Foss, it should be said, was a keen 'amateur' of music, and a talented composer and keyboard player in his own right. His early publishing efforts were directed into the launch of a series of cheap choral leaflets – 'The Oxford Choral Songs'. The series expanded rapidly, and Foss saw to it that the already established relationship with Vaughan Williams was consolidated. In 1925 OUP accepted his opera *The Shepherds of the Delectable Mountains*, and shortly thereafter *Flos Campi*, *The Lark Ascending*, and the *Concerto Accademico*.¹ These works, of course, required orchestral material, and Foss had to make the decision whether to engrave sets of parts for sale, or, more cheaply, to hand-copy parts which would then be rented out to orchestras.

Encouraged by initial success, Foss's list grew and expanded rapidly. It filled a gap in a way that no other publisher of the time quite seemed able to match. Foss made some daring moves. In 1928 he acquired the rights in Pavel Lamm's edition of *Boris Godunov*, complete with two valuable translations. He launched programmes of school classroom materials, and scholarly music books. And he courted composers as diverse as Finzi, Holst, Grainger, Walton, Lambert, Delius, van Dieren, and Ethel Smyth – sometimes with

success, and other times not. He arranged concerts at OUP's London premises. And he tried (unsuccessfully) to buy British rights to Universal Edition of Vienna. But above all, he spent OUP's money in what seems a cavalier way, and often to the astonishment and disapproval of his grand paymaster, Oxford University itself.

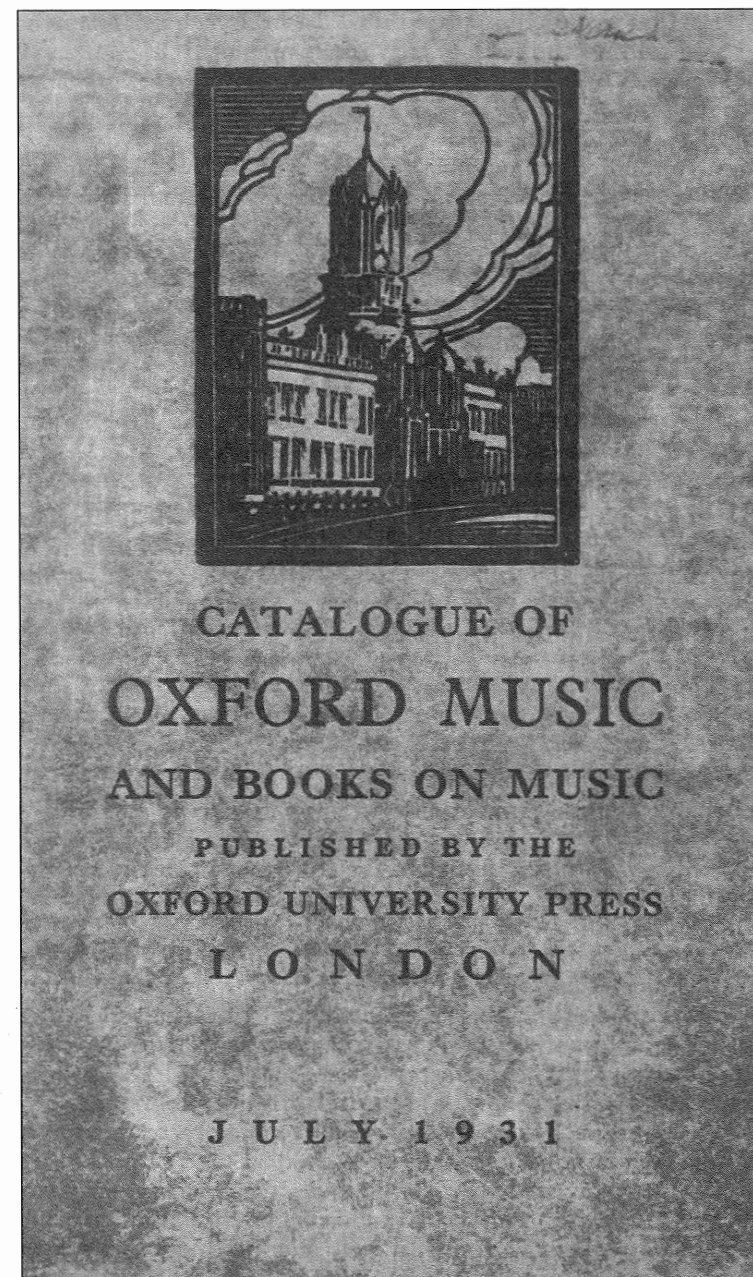
In 1931, OUP issued its first complete music catalogue.² The cover depicts a stylised view of Christ Church Oxford's famous gateway and tower, and its 250 tightly printed pages list literally thousands of music titles. The catalogue is, simply, a monument to Foss and his Department's extraordinary industry and achievement. The inside cover proudly proclaims the OUP as 'Publishers of Music' – a label undreamed of even ten years before. Beneath is an already impressive list of overseas offices and selling agents – in a way a blueprint for OUP's modern distribution and licensing arrangements. In Australia and South Africa Foss used OUP's own offices, but for other countries he struck deals with local music publishers: Max Eschig for France; Broekmans & Van Poppel in Holland. For the potentially large American market Foss declined to use OUP's own New York office, preferring instead to employ Carl Fischer as an agent. It was not until 1950 that a music publishing department was established in OUP's American office – a department that flourishes today selling both British product, and music from American composers and editors.

The 1931 catalogue provides a wonderful snapshot of the company at that date, and demonstrates above all the colourful diversity of Foss's tastes – a diversity still reflected in OUP's modern list. It is also a period piece containing much that typifies the era. As a university press, Oxford's music publishing was expected to be primarily didactic and of cultural worth, and thus the blurb for the already large 'Oxford Choral Songs' series, for example, makes an underlying point:

The Oxford Choral Songs are remarkable both for the excellence of the words and the high standard of the music. In the past, many songs intended for school use have contained poems which no teacher would tolerate in a literature lesson: the Oxford University Press policy has always maintained that the literary side of a song is of equal importance with the musical, and that no one should be expected to sing words of an inferior character.

The list as it stood in 1931 demonstrates that, in less than ten years, the foundations had been laid for the various publishing strands which are still of prime importance to OUP today. Foss published titles which remain in print, and devised ideas and series which are still used. The 'Oxford Choral Songs' was a series of cheap choral leaflets (priced then at 3d. or 4d.), and numbered several hundred titles. Composers were as diverse as Jasper B. Rooper, Vaughan Williams, E. J. Moeran, Howells, Delius, Armstrong Gibbs, and Edgar Bainton. OUP still adds titles to the OCS series, and many of the early leaflets remain in print. Foss similarly swept the board with vast series of church music titles: the famous 'Tudor Church Music' was taken over in

² *Catalogue of Oxford Music and Books on Music Published by the Oxford University Press, London, London, July 1931.*



The Oxford University Press Music and Music Books Catalogue, July 1931.

essence from the Carnegie United Kingdom Trust. This list already contained 62 titles by 1931, as well as library editions of works such as *Spem in alium*, which cost 42 shillings. Editors of that series included R. R. Terry and Edmund H. Fellowes. While OUP has kept the titles themselves in print over the years, many of these pioneering editions have now been superseded by musicologically superior editions.

OUP is justly proud to be the world's leading publisher of Christmas carols and Christmas music, and this success is due primarily to another Foss cornerstone; *The Oxford Book of Carols*, edited by Percy Dearmer, Vaughan Williams, and Martin Shaw. In 1931 seven different versions were available, at prices ranging from one shilling for the paper bound 'words only edition', to the 'full music edition' at six shillings. Virtually the entire contents was also available as offprints, at a penny halfpenny or 2d. per carol. *The New Oxford Book of Carols* (1992) is intended to supplement, not replace, the 1928 book; indeed, it builds on the success of its eminent predecessor, itself continually in print since publication.

By 1931, Foss had already made some daring and aggressive purchases for OUP. The back cover of the catalogue details the recent acquisition of Delius's *On Hearing the First Cuckoo in Spring*, and the agency arrangements for the whole of the British Empire for the 'Cotta Editions of Classics for Pianoforte'. Early on, Foss had taken over the large Anglo-French Music Company catalogue, transferring to OUP in one bold sweep hundreds of instrumental albums and titles, pre-empting a move made in our own time when OUP in 1988 took over as distributors for the Associated Board of the Royal Schools of Music.

Foss also established a fine book list. Already in the catalogue by 1931 were texts now regarded as classics: Peter Warlock's 1925 study *Thomas Wythorne: an unknown Elizabethan*; *The Style of Palestrina and the Dissonance* – E. J. Dent's translation (1927) of Jeppesen's famous work; *Cobbett's Cyclopaedic Survey of Chamber Music* of 1929; the first in the series of *The Columbia History of Music through Ear and Eye* (1930), designed to accompany gramophone recordings; and *The Appreciation of Music* (1925) by Percy Scholes, and with a foreword by Sir Alexander Mackenzie, which required pianola rolls for full effectiveness. All these titles sat alongside such surprising oddities as a book on Stravinsky's *Les Noces* by Victor Belaiev (1928), a translation of Léon Vallas's book *The Theories of Claude Debussy* (1929), and a pioneering study of Beethoven's sketchbooks by Paul Mies (1929). By 1931 Foss had laid the foundations of OUP's modern music book list, and a similar rich diversity adorns the catalogue today.

Foss personally travelled to all the countries in which OUP music agents were established, and in so doing acquired odds and ends from composers not normally associated with the catalogue. As well as the Delius acquisition from its original German publisher, Foss signed items such as *Peace on Earth* (*Friede auf Erden*) – a choral work by Arnold Schoenberg, and British Empire rights to various works by Percy Grainger. But his biggest coup was a prestigious book by Bartók called *Hungarian Folk Music* which came out in 1931. Unfortunately relationships between Bartók and Foss then cooled, and other projects were abandoned. The hope that OUP might publish Bartók's

own music vanished for ever after the composer moved from Universal Edition to Boosey & Hawkes in the early war years.

There were, of course, the occasional pieces, the failures, and the oddities. *Hymns for Use at League of Nations' Services and Meetings*, 4d; Dorothy Pennyman's *A Yorkshire Symphony* scored for voices and household utensils – score 2/6; and who now would tolerate Richard Wagner's *The First Act of Lohengrin*, shortened and simplified for choral societies – also 2/6?

The catalogue offers vast amounts of orchestral music. The 'Oxford Orchestral Series' came under the general editorship of William Gillies Whitaker, and comprised 98 titles of mainly baroque and early classical music, with scores and parts on sale. By 1931, the OUP Hire Library was well established at the Aeolian Hall in New Bond Street, and contained gems by Bliss, Delius, Lambert, Ethel Smyth, Walton, and Vaughan Williams.

Of course, to build up such a big list so quickly, involved Foss in extremely heavy expenditure. At first his bosses turned a blind eye, but by the mid-1930s questions began to be asked when, year after year, the Department was turning in a negative balance. A real decline in sheet music purchasing during the years of the Depression and into the second War did not help matters. The crisis year was 1932 to 1933, when the Department lost £18,000 – a situation which forced Foss seriously to consider selling all or part of his catalogue to Novello – a deal which, of course, never took place. However, as recording and broadcast technology improved through the 1930's the Department came steadily to rely more on income generated through broadcast and mechanical rights, and through performing rights, rather than on sheet music sales. It is no coincidence that the BBC, the OUP Music Department, and *Gramophone* magazine were all founded within months of each other, and that the Performing Right Society only predated them by nine years. The trend towards what music publishers call 'Rights Income' became inevitable, and in 1936 OUP, as a relatively new publisher saw fit to join the PRS. By 1942, the year after Foss resigned, the Department's loss on the balance sheet was almost at zero. In hindsight, we can see that the vast expenditure of the 1920's and 30's was, in fact, investment, rather than a lavish overspend – OUP is still earning from many of those early titles. But the accountants of the time did not see it like that at all. In the 1920's OUP was, quite simply, unused to being at the cutting edge of modern art. Its Bibles, monographs and editions of standard literature were distinguished, but new, creative works by living writers were rare in OUP's catalogue. Then, suddenly and brilliantly, Foss took on board more than a handful of the greatest musical talents of his day – shocking his colleagues and bosses and leaving his competitors more than a little envious. The relationships established by Foss with some of Britain's most brilliant and promising contemporary composers commands special respect and attention. What exactly did Foss do for his newly signed composers?

To work successfully, the publisher/composer partnership should be carefully balanced and well maintained. Success depends on hard work by all parties and on the evidence, it seems that Foss's devotion was appreciated and reciprocated by all the composers on his books. As a model, we

have to look back before Foss, perhaps to the unique friendship between Edward Elgar and August Johannes Jaeger, his publisher at Novello, or to the deeply affectionate and trusting relationship existing over many years between Edvard Grieg and Dr Max Abraham, the director of Edition Peters in Leipzig. For us music publishers, it is encouraging to read the extensive Elgar/Jaeger correspondence,³ not only to help us aspire to similarly comfortable and well-oiled working practices with our composers, but also as a support, as we realise that today's problems are essentially those of a century ago, despite our technological sophistications. Proofs still go missing; orchestral parts need correcting; composers suffer depression and elation; and composer and publisher still view the economics of issuing music from entirely different standpoints. Foss, too, had to tackle all these issues, initially in a company completely unused to dealing with music. In a sense, Hubert Foss rapidly became a Jaeger to all his newly signed composers at OUP. After Foss resigned in 1941, Vaughan Williams summed up both his own feelings and those of his fellows as he contemplated life without his trusted publisher. In citing Elgar, Vaughan Williams surely meant to underline that unspoken parallel between Foss and Jaeger.⁴

This is sad news indeed – how shall we get on without you? I did not realise how much I counted on you – ‘Ask Foss’s advice’, ‘Ask Foss to see it’ or ‘I’ll ask Foss to play it over to me at Amen House’. I always admired the way in which you took an interest in even the humblest of music makings – choral competitions, school music etc – realising in profound truth that without the foundation the Elgars and Waltons can’t exist.

Foss not only published the music of his composers, but he befriended each one, often going far beyond the call of duty: counselling in times of personal crisis; facilitating conducting and performing engagements; making travel arrangements; drinking and dining with those that enjoyed such things; and vigorously promoting their music through the burgeoning mechanical media. Indeed, Foss so devoted his energies and his spirit to the lives and careers of his composers, that at times of difficulty in his own life it seemed hard to believe he could not cope. Often he suffered his pressures and anxieties alone – yet his wife, the soprano Dora Stevens, provided the support he needed, and her ‘silent role’ in establishing OUP’s list is confirmed by the many contemporary written tributes and memoirs surviving in the Foss family papers.

Foss was concerned for the highest visual standards in his publications, and works issued by him enjoyed meticulous preparation, and elegant music engraving – often by his preferred supplier, Henderson & Spalding Ltd., (Printers of Books and Music, London). The first recorded transaction between OUP and the expert music printers Halstan & Co. of Amersham, took place on 1 July 1935. One of the earliest and most brilliant moves of Foss concerning his composers was to establish a unique visual identity for the

³ See Jerrold Northrop Moore, *Elgar and His Publishers – Letters of a Creative Life*, Oxford, 1987.

⁴ Letter, Vaughan Williams to Foss, 6 November 1941, quoted in Duncan Hinnells, *An Extraordinary Performance*, Oxford, 1998, p. 69.

published scores of each. This was both a commercial decision, and an extension of Foss’s own expert interest in typography. The works of Constant Lambert, for example, always appeared with stylised and elegantly executed cover drawings. That for *The Rio Grande* of 1928 is famous, and draws together elements of a ship’s prow, a horse’s head, and a Latin American town in an abstract, imaginative collage. So successful was the design that it is still in use on the current vocal score, exactly 70 years later.

For Vaughan Williams, Foss chose a restrained, plain typographical livery of red lettering on a light brown background, with no illustration beyond a tiny rosette which appeared under the title on each cover. Vaughan Williams was particularly fond of this design and almost all his major works appeared using it. When one of Foss’s successors, Alan Frank, proposed to Vaughan Williams in the mid 1950s that the design might be due for an overhaul, the composer was rather starchy: ‘I do not like new clothes either for myself or my works so please may we keep the red on buff.’ His wishes were respected, but after his death OUP went rather mad on full colour reproductions of classic paintings for Vaughan Williams covers – these were liked by some. The most famous, and in a sense most enduring, cover concept was that created by the Italian artist Gino Severini for the scores of William Walton. This design appeared on the very first score of Walton’s issued by OUP – the piano duet arrangement of *Portsmouth Point* which appeared in 1925 – and continued in use until the mid-1950s. A stylised collection of musical instruments and flowers in green and black forms an all-round lyre-bird border, demarking a large central space in which information on title, composer, price, and date was placed. Connoisseurs of such things will be glad to know that the Severini design is being revived as a motif for OUP’s new Walton Edition, the first volumes of which appear this year.

Although, as publisher, Foss performed essentially the same services for all of his composers, his relationship with each was subtly different. With Vaughan Williams he was always business-like, but with Lambert and Walton he enjoyed close friendships. Consequently, he was just as happy guiding Vaughan Williams through the complexities of a contract as he was relaxing over a drink with ‘Constant’ and ‘Willie’. Yet Foss was ‘midwife’ to them all, and the list of works which appeared under his guidance reads as a roll call of greatness: *Belshazzar’s Feast*, *Crown Imperial*, *Job*, *The Rio Grande*, *Simple Symphony* – they all appeared under OUP’s imprint. Great masterpieces, such as Walton’s *Symphony No. 1*, were shaped under Foss’s guidance and with his advice: he not only encouraged Walton during that work’s long gestation, but kept up with the requirements for scores and parts for the early (incomplete) performance. With the work’s completion, he issued engraved full scores and orchestral material, and arranged for the publication of a piano duet version – made with masterly skill by Herbert Murrill. He acted, too, as producer at Decca’s first, famous, recording of the work. Yet tiny gems such as Gurney’s songs and Warlock’s arrangements of Elizabethan Airs found their place in Foss’s schemes too. One senses that he loved them all.

Things were not always easy between OUP and its composers, and there was sometimes friction, both healthy and unhealthy. Foss and Britten, for

example, fundamentally disagreed on the principle of assigning performing rights to the PRS, and for this and other reasons OUP famously lost Benjamin Britten to Boosey & Hawkes in 1934: that publisher was then a PRS member, whereas OUP still was not.

There was a lighter side too. Foss enjoyed a joke enormously – a jape Elgar would have called it – and once helped set up what became a famous musical deception. Henry Wood was a close friend of Foss, and Hubert encouraged Wood's activities as a composer and arranger as well as his conducting. Wood, disgruntled that the critics refused to take his creative work seriously, hatched the idea of arranging Bach's Toccata and Fugue in D minor (BWV 565) for orchestra, and unveiling it at one of his own Promenade concerts, but under the pseudonym of Paul Klenovsky – a fictitious Russian composer with a genius for orchestration. The arrangement, replete with four flutes, six horns, four trombones, organ, two harps, and huge string requirement, was first heard at the Queen's Hall on 5 October 1929, with orchestral material provided by OUP. The critics went wild with delight, and for five more years the arrangement was a huge success. In 1934, just before a further Proms performance, Foss issued a press release, and then a handsomely engraved full score, both of which revealed the true identity of Klenovsky – a move which made the critics eat their words and admit Wood's skills as an orchestrator after all.

Broadcasting, the gramophone, and OUP's music publishing grew simultaneously throughout the 1930's in a curious symbiotic and mutually beneficial relationship. The BBC, and great record companies such as Decca and HMV became national institutions, while the OUP Music Department established itself as an important part of an internationally recognised organisation. Foss saw to it that the works of his composers quickly reached the grooves which turned at 78 revolutions per minute, and the airwaves of the BBC. Conversely, the Corporation, rapidly promoting itself as a patron of new music, was eager to 'keep in' with music publishers. In a new and unique initiative OUP published *The Radio Times' Music Handbook* for the BBC – a lexicon of musical technical terms used in broadcasts and in *Radio Times*. The third edition of 1938 covered 1288 terms, compiled and checked by Percy Scholes. Foss soon proved himself an expert broadcaster, and was found increasing air-time for a new concept: radio talks – a fresh way of bringing OUP's style of erudition straight into the home. Foss gave regular talks throughout his career, and even after he left OUP he continued to broadcast frequently.

Foss's remarkable activities as a publisher of sheet-music should not divert attention from his magnificent book lists: by any standards, his portfolio of books stands alone as a remarkable achievement. The books already listed in the 1931 catalogue were simply the forerunners of many more great titles to come. Viewed overall, these two strands of publishing activity ('music' and 'music books') vividly complement each other, and represent equally important sides of Foss's work at OUP. As a newly established sheet-music publisher, the OUP Music Department was uniquely placed to produce books in a way that none of its competitors was quite able to do. It had its own type foundry,

printing presses, and bindery, and an established network of warehousing, salesmen, booksellers, affiliates, and international distributors. A full-blown music books list was thus established relatively easily. OUP indeed had a core of music books in its catalogue before the establishment of the Music Department, but under Foss's auspices the list flourished. Internal reorganization in recent years has separated 'music books' from 'music' within OUP, but under Foss and for long after his departure the Music Department looked after both, and some of the most famous music books in the English language appeared under the Department's imprint. Among the best known were *The Oxford Companion to Music* (1938) by Percy Scholes, and Donald Tovey's six-volume *Essays in Musical Analysis* (1935–38). These didactic, encyclopaedic works sat naturally in the catalogue of a publisher which had just issued the final volumes of and first supplement to the largest dictionary ever published, the *Oxford English Dictionary* (1884–1928, 1933). Behind the success of Scholes and Tovey lay much toil on the part of Foss, who not only commissioned and contracted titles, but pursued them and their authors doggedly to publication. Foss himself was a driven man, but even he blenched in the presence of the formidable Donald Francis Tovey. Foss would visit Tovey in Edinburgh on editorial business connected with the essays, and return exhausted. 'Tovey has just addressed me like a public meeting for three days,' said Foss to his wife after a visit with Tovey, during which the eminent professor played the complete *Diabelli Variations* to illustrate to Foss some minor point under consideration.⁵

The *Oxford Companion to Music* is arguably the most successful book on music ever produced. It sold 108,000 copies during its first fifteen years – years which embraced the paper shortages and economic difficulties of a world war. Despite the publication in 1984 of *The New Oxford Companion to Music*, demand continues for the original Scholes *Companion*, which remains in print, in its tenth edition. Foss supervised the book's editing while simultaneously acting as honest broker between composer and Heifetz over Walton's Violin Concerto, and encouraging Vaughan Williams during the writing of his Symphony No. 5. Moulding these various materpieces of words and notes was all in a day's work for Foss, and those in the business today quite rightly stand rather in awe of this 'multi-tasking', yet endeavour to use it as their model. Scholes's chatty and informative 'Companion' prose, the eclectic range of subjects, and an eccentric, prejudiced interpretative slant in many areas, produced just the right formula for a best seller – a formula retained through all the editions produced after Scholes's death in 1958. The tenth edition of 1970 is still essentially the 'one author encyclopaedia' produced by Scholes. His successor has seen to it that while only one column is given to the life and works of Arnold Schoenberg, Scholes's magnificent essay 'Colour and Music' is retained in its original 16-column glory, complete with photographic illustrations – in black-and-white.

But by far the greatest selling point of the *Companion* was the inclusion of 14 composer portraits, specially drawn by Oswald Barrett – better known

⁵ Recollections of Dora Foss, quoted in Hinnells, *An Extraordinary Performance*, p. 28.

as Batt, producer of decorations and caricatures for *Radio Times*. Generations of music lovers have delighted in Batt's imaginative vignettes, designed, in Scholes's own words 'to penetrate to the mind of the character represented, recalling to us both the operative influences on his surroundings and the manner in which those surroundings represented his own nature.' Batt's picture 'Beethoven Nears the End', with all the tiny objects on the great composer's cluttered desk, his wrecked piano in the background, and a glowering Beethoven staring from the page, brings a historical figure to life in a unique way – more immediate, possibly, than even the music itself. Other cameos – 'Elgar at His Work Table', 'Brahms Begins the Day', 'The Introspective Schumann' – introduce one to these heroes in a special and magical way.

And that, in a way, is what OUP's Music Department has striven to do over its first seventy-five years: to bring music to life, to bring it to the home, to inform, to introduce, and to enhance. Foss's challenges involved publishing music in the new world of radio, pianola, and 78 rpm discs; his successors grasp the internet, satellite broadcasting, video, and complex world copyright issues. Foss looked to broadcasters and educators as partners, and modern music publishers must seek partnership too – possibly, for example, with libraries and local authorities in collaborative exhibitions or publications. OUP itself has already taken such a step with the Barbican Music Library, with resulting benefits to both. Oxford University Press has never lost Foss's first, enthusiastic, vision, and its list continues to reflect its origin in diversity, eclecticism, education, and the best of all things new. In fact, seventy-five years is only a beginning, and it is with a sense of both pride and humility that OUP not only looks back, but offers to its composers, authors, and customers the *next* seventy-five years.

The author would like to express his thanks to both Duncan Hinnells, and Diana Sparkes (née Foss), for their invaluable help in the preparation of the paper on which this article is based.

MIMOLETOSTI/VISIONS FUGITIVES A FLEETING LOOK AT RUSSIAN MUSIC LIBRARIES

Pamela Thompson
(Royal College of Music)

In 1996 the St. Petersburg State Conservatory hosted an innovative conference on Russian music manuscript and archive collections, the first in a continuing annual programme of such events, the scope of which has grown in succeeding years to embrace not only the collections in St. Petersburg but also those elsewhere in Russia. The proceedings of the 1996 conference were published in 1997,¹ in Russian, with the titles translated into English. The 1997 volume is in the press and will contain summaries in English. In 1998, invitations to the April conference were extended to overseas speakers.

The opportunity to visit Russian music libraries was irresistible – and acceptance of the invitation irrevocably foolhardy. Noëlle Mann of the Prokofiev Archive at Goldsmiths' College, with her enthusiastic self-taught Russian, had good professional reasons for speaking. Mine were more selfish: a chance to re-visit St. Petersburg with its breathtaking buildings and endless skies, this time as more than a tourist, and to meet some of the Russians with whom I had corresponded as IAML Treasurer. As impetuosity was rewarded with generous financial support from the Royal College of Music, the sheer recklessness of the commitment did not strike home fully until two weeks before departure. The talk in 30-year-old (and long-forgotten) Russian was still largely unwritten, no visa was forthcoming, nor information on accommodation received, and a week of meetings in Birmingham, Nottingham and Manchester threatened to induce hysteria. In the event, three long train journeys provided the perfect conditions for uninterrupted writing, marred only by the ferocious air-conditioning which induced extreme influenza by the day of departure.

In the meantime, the terrors of the undertaking had been significantly enhanced by a most generous invitation from Emilia Rassina, head of the Moscow Conservatoire's Taneyev Library, to extend the visit to Moscow at their expense. This 'unrefusable' opportunity guaranteed that the elusive visa would be rendered instantly invalid and that some Russian would have to be spoken, not just read. The ensuing panic was greatly relieved by Moscow's immoderate kindness in extending the invitation to my husband as well.

¹ *Peterburgskii muzykal'nyi arkhiv. Sbornik statei i materialov*. Vypusk 1. St. Petersburg: Kanon, 1997. ISBN 5-87499-022-4.

This self-indulgent overture is intended as a warning: miss no opportunity, no matter how daunting. For from the moment of arrival, all apprehension dissolved.

The conference itself, under the elegant control of Elena Nekrasova, head of the St. Petersburg Conservatory Library, was a model of organisation, scholarly endeavour and informality, with two-and-a-half days of 28 formal papers delivered at breakneck speed, followed by an informal post-mortem (quite the wrong expression for a review of such lively sessions). This concentrated array of Russian scholarship from librarians and musicologists alike was quite mind-boggling, and so sudden an immersion into the largely unknown territory of these incredibly rich archives, provided instant transport to a world which, sub-consciously, one had always known must exist, but in which reality and detail had been ever elusive. Collections previously known only in name came magically to life: the Conservatories of St. Petersburg and Moscow, the Tchaikovsky Museum in Klin, the Scriabin Museum, the Glinka Museum, the St. Petersburg Philharmonic, the Russian National Library, the Moscow State Library, the Russian State Historical Archive. All seemed at last to be revealed in their vast splendour, until one realised that only a fraction of their holdings and work on them was under discussion.

Several unfathomable questions began to emerge: Where is similar collective research enterprise by music librarians on show in the United Kingdom? (Is it? Or is it only at local level?). Why, when so many UK music librarians have extensive personal research interests do we so seldom hear them speak? (Occasionally at the Royal Musical Association or at IAML international meetings, but where else?) Why, after so many decades of work does IAML(UK) on the whole import speakers, rather than commission its own members to speak and thereby encourage their research? (Will funding employers really not wear this? Or are members too modest?). Until this April there was no national branch of IAML in Russia, yet both the St. Petersburg and Moscow Conservatories had organised conferences. Is there an institution in the UK which can, would like to . . . or will?

The reasons for the Russian successes lie quite understandably in history, in policies of full employment and in the value accorded to libraries and scholarship in flagship institutions. They may lack resources (though far-reaching exchange agreements have resulted in many a volume on their shelves which we would like to afford); closed access may be the norm while security systems are unobtainable and traditions differ; computers may not yet be universally available (though, where they are, they have been utilised with relish and with fundamental comprehension of their instant benefits); other basic equipment may be unaffordable; accommodation may be a little ramshackle and spread around the building, but. . . Catalogues (with Cyrillic and Roman entries) are created meticulously; international standards are religiously applied; international cooperative work is forging ahead in the fields of RISM, RILM and RIPM and is pursued with glee; bibliographic publications stream out continuously. On view, of course, was the cream of Russian music libraries. There was no time to see small, provincial academic

or public libraries. But plans are in preparation to develop networks and a broader cooperative approach. Funding, where it still exists, is slim indeed. But look at the staffing levels: St. Petersburg Conservatory Library – 62 staff, including five in the research department, three of whom do research full-time; Moscow Conservatory – 40 staff, but the library functions very much as a copyright deposit library, working on national bibliographies, archives, press cuttings and programme archives – an endless stream of activity, with over 2 million volumes for which to care and students and teaching staff ever demanding.

Visits to other institutions were necessarily limited, largely by the length of fascinating discussions, partly by changes in the weather which swung overnight from glorious spring sunshine to driving snowstorms, but most considerably by the relentlessly fabulous cultural programmes arranged for us. Music really matters. While Russian companies and artists may now spend much time abroad on tour to fund themselves, there are still treats a-plenty, and packed houses, and music just seems to, well, matter. We were treated to *Eugeny Onegin* at the Maly Theatre, Lyubimov's Brahms and Gergiev conducting the Mariinsky (former Kirov) Orchestra in Stravinsky's *Firebird*, both in the stunningly beautiful concert hall of the Moscow Conservatory, Prokofiev's *Fiery Angel* (Gergiev, again electric) at the Bolshoi, and we still managed to turn down more performances. There were also tours of St. Petersburg, of Moscow, a day at the Kremlin, a tour of the Tretyakov Gallery, and time to stroll around a wondrously colourful, golden-domed Moscow in dumb astonishment at the reconstruction of history and the speed of change. But two more institutions deserve a mention. First, the extraordinary library and archive of the St. Petersburg Philharmonic Society, its whole history preserved and meticulously documented. It is open to the public, and positively spurred along by its distinguished librarian, Galina Retrovskaya, still overflowing with enthusiasm after more than 40 years in the post. Second, the Russian State Library in Moscow, languishing perhaps in the Conservatory library's shadow, but with row upon row of all the Russian material we have never been able to find.

There was also much that we did not manage to see: the Glinka State Central Museum of Musical Culture, which now holds a large proportion of Russian musical manuscripts, the Russian National Library in St. Petersburg, the Tchaikovsky and Scriabin Museums, the broadcasting and television libraries and archives – and how many more music libraries in those cities and the rest of the country? There are also those immense and ancient musical cultures of Georgia and Armenia – and how many more now independent states? Invitations to return are on the table. There are even funding possibilities.

Before that can even be considered, there is work to be done. The phenomenal gifts bestowed on me have yet to be distributed to their rightful homes. We need to develop further programmes for the exchange of materials. They have so much that we want, and what they most want from us are contemporary scores. First find the money, then find a safe way of transporting them. There is also the question of study visits or exchanges of

staff. The achievements of our Russian colleagues are legion, but they still feel a lack of wider experience of how libraries in Western Europe operate on a day-to-day basis and would welcome a chance to confirm that what they have achieved has parallels in our libraries. The British Council has already been approached for assistance, and we hope for a practical response. On a more general level we must help as we can, not only to provide information on our own approaches, services, facilities and collections, but also to work with our Russian colleagues to bring information on their collections and their work to the attention of the wider music community. Joint work on a directory of resources and access to collections is a good possibility. There is also immense interest in the Russian holdings of Western libraries. The Royal College of Music has a Glazunov manuscript previously unknown to the St. Petersburg Conservatory, a Shostakovich letter to Sir Malcolm Sargent wanted by the Glinka Museum for their edition of Shostakovich correspondence, and the Tchaikovsky Museum in Klin has the other side of a Tchaikovsky/Stanford correspondence in the RCM Library. Just 10 minutes of research and three conversations brought celebrations all round. So when at least a little of the work has been done and at least a modicum of the hospitality and kindness has been repaid, going back for a longer look will be totally irresistible.

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MORE EARLY PRINTED EDITIONS ATTRIBUTED TO BYRD

Richard Turbet

In my contribution to Oliver Neighbour's *Festschrift*¹ I attempted to note all the early printed editions of work attributed to Byrd published between 1623 and 1901. During the present century it has been shown that the few pieces most likely to be published in the eighteenth or early nineteenth centuries with an attribution to Byrd are spurious: *Come drink to me*, *Hey ho to the greenwood* and, most numerous, *Non nobis Domine*.² One of the main sources of my research was RISM³ to which another project caused me to return recently. To my chagrin and embarrassment I found that Byrd was also indexed, separately and without cross-reference, as Bird. At the time of writing my Neighbour paper I had not suspected that RISM would be guilty of such a solecism. I have already announced some additional findings⁴ and I can now add a further three items, or rather, the same piece three times over, for all three volumes in question contain *Non nobis Domine*, the round that picked up a spurious but adhesive attribution to Byrd during the seventeenth century.⁵ In *A collection of psalm tunes for publick worship*, 11th ed. (London: Murgatroyd, 1792) 2v., compiled by Stephen Addington, it is on page 168. Entitled *A canon* it appears in *The psalm singer's assistant* (London: Bigg, 1778) by John Crompton, on page 231 but the attribution to Byrd appears only in the table. R. Willoughby included a genuine piece by Byrd in another of his compilations,⁶ but in *Sacred harmony* (London: Willoughby, c. 1800) he resorts to *Non nobis Domine*. It is entitled 'Non nobis Domini' on page 242 of the organ book and page 149 of the bass partbook, while it does not appear in the treble partbook and is anonymous in the two remaining partbooks, contra tenor (as *Cannon*) and tenor. There is also an addition from the nineteenth century: William H. Cope included 'I will not leave you comfortless', a contrafact of *Non vos relinquam orphanos*, in *Anthems by eminent composers of the English church* (London: [John] Ollivier, 1849–51).

¹ R. Turbet, 'The fall and rise of William Byrd, 1623–1901' in C. Banks et al, eds, *Sundry sorts of music books: essays on the British Library collections, presented to O. W. Neighbour on his 70th birthday* (London: British Library, 1933) p. 119–28.

² P. Brett, 'Did Byrd write "Non nobis Domine"?' *Musical times* 113 (1972) p. 855–7; D. Greer, 'Manuscript additions in *Parthenia* and other early English printed music in America', *Music & Letters* 77 (1996) p. 169–81.

³ F. Lesure, ed., *Recueils imprimés: XVIIIe siècle*, RISM, B.ii (Munich: Henle, 1964).

⁴ R. Turbet, 'Byrd at 450', *Brio* 31 (1994) p. 101, item 8.

⁵ Brett, *op. cit.*

⁶ Banks, *op. cit.*, p. 122.

NEWS AND VIEWS

The New British Library – Open at Last!

Brio was pleased to be represented amongst a distinguished gathering of the great and the good in the music, arts and library world, at a concert given in the entrance hall of the new British Library in Euston Road, on 13 June as part of the celebrations marking the opening of the new building after long years of waiting. The concert, a short but excellently balanced programme, included Britten's *Serenade for tenor horn and strings*, exquisitely sung by Ian Bostridge with the horn player Michael Thompson, and Haydn's Symphony no. 40 which I have to confess was previously unknown to me, but what a delight it is to hear a 'new' work by a great master. The ensemble Sinfonia 21 was conducted by Martyn Brabbins and played with style and vigour. The principal interest lay in *Calling across time*, a work specially commissioned from Jonathan Harvey to mark the opening. This piece used acoustic and electronic means to create spatial effects, making use of the amplitude of the hall which rises to the full height of the building. Sound appeared to move across these spaces and the effect was extremely engaging. Harvey's musical material was consistently interesting although it would require at least another hearing to gain a full perception of the work's structure, which draws its inspiration from the image of individuals speaking to each other across the centuries through the medium of the printed word. I hope that further hearings may be possible, particularly since the acoustic space seems to my ears at least, to be admirably suited to musical performance and a regular concert series should be seriously contemplated. The manuscripts of all three works, owned of course by the Library, were on display. One aspect of the venue is rather unusual. The seating for the not exceptionally large audience, had to be arranged on several different levels, which meant that for many, there was no view of the performers, and your correspondent had to be content with staring in wonderment at the King's Library soaring into the roof, resplendent in its glass tower, with occasional sidelong glances at Ralph Kitaj's tapestry, which is certainly remarkable, but takes a little more getting used to. Interestingly, I found that being unsighted had the effect of actually focusing my ears more acutely on the sound than if I had been watching the musicians. I certainly need no convincing, however, that Colin St John Wilson's building is anything other than a resounding success – it impresses even on such short acquaintance, and I look forward to using it regularly. One brief impression? Stand in the main courtyard facing the entrance and look to your right. You will see the pinnacled Victorian fantasy gothic tower of Scott's Midland Hotel rising between the sloping

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roofs of the new building, the tone of the brick matching perfectly, as if an organic part of the whole. Two wildly disparate styles in perfect harmony.

Paul Andrews

Music Library: Association News

At its 67th Annual Meeting, held in Boston MA, the Music Library Association presented the Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 1996 to Michael Twyman for his book *Early lithographed music: a study based on the H. Baron collection* (Farand Press, 1996. ISBN 1-85083-039-8. £70). The Publications Award Committee noted: 'This copiously illustrated work represents the first major study of an important but heretofore neglected period of music printing and publishing. A renowned expert in the field of lithography, Twyman has given us a comprehensive guide to understanding every aspect of the lithographic process and its complete history in Europe during the 19th century.' Readers of *Brio* are reminded that Professor Twyman's book was also awarded the C. B. Oldman Prize by IAML(UK).

MLA also gave its special achievement award to Dr Sherry Vellucci in recognition of her work on bibliographic relationships in music catalogues and their implications for system design in catalogues of the future. Sherry Vellucci is editor of the MLA Technical Reports Series. The MLA Citation was awarded to Mary Wallace Davidson. The Citation is granted for extraordinary service to the profession of music librarianship and to the Music Library Association. It is accompanied by a lifetime honorary membership of the Association. Mary Wallace Davidson is director of the Sibley Music Library of the Eastman School of Music at the University of Rochester.

At the same meeting, Paula Matthews of Bates College, Lewiston, Maine was elected Vice President/President Elect of the Association and Roberta Chodacki of East Carolina University became Recording Secretary. Don L. Roberts, himself a former President of MLA, was appointed Convention Manager and Laura L. Green of the University of Missouri at Kansas City was appointed Treasurer.

Tippett Manuscripts

Following my comments concerning the unpublished early works of Michael Tippett ('Editorial', *Brio* vol. 35 no. 1 p. 1-2), Chris Banks, Curator of Music Manuscripts at the British Library, points out that the manuscripts of these works are now held in the Music Collections section of the British Library, where they can be seen. The collection includes an early symphony, a string quartet, three ballad operas and miscellaneous vocal, instrumental and chamber works. They form part of the Tippett Collection which is a substantial collection of the composer's musical and literary manuscripts.

A number of Tippett's manuscripts are now available on microfilm together with manuscripts of works by Bliss and Finzi in a package of 18 reels produced by Primary Source Media of Reading. Works by Tippett include the First String Quartet *A Child of Our Time*, the First Symphony, *The Midsummer Marriage* and *The Vision of St Augustine*. Music by Bliss includes *A Colour Symphony* and the film score *Things to Come*. Finzi is represented by, amongst other works, *A Severn Rhapsody* and *Intimations of Immortality*. Further details, including price, are available from Primary Source Media, 50 Milford Road, Reading RG1 8LJ; tel. 0118-957-7213; fax 0118-939-4334; e-mail sales@psmedia.co.uk

Schubert Institute Research Centre

The Schubert Institute (UK) was formed in 1991 with two chief aims in view: to increase knowledge of Schubert's music in Britain, and to set up a research centre equipped with the means of studying his life and works. The first aim has been realised already, with Schubert Days held at various venues, including London, Cambridge, Oxford, Leeds and Manchester, with specialist speakers and performers. Recent events have included a Schubert Day at Finchcocks in Kent, using the early pianos of the collection, and a residential weekend conference at Ripon in North Yorkshire. In collaboration with the University of Leeds, the Institute has now set about meeting its second objective by establishing a centre for Schubert studies, to be known as the Schubert Institute Research Centre. This centre is to comprise a library of literature on Schubert and related subjects, and of editions and recordings of his works, together with an archive of primary and secondary material. This should include manuscripts and early printed editions, either in the original or facsimile or microfilm. It is envisaged that eventually a recital room and study rooms will be available for the use of such media as CD-ROM, as well as LP and 78 rpm recordings. One of our chief priorities is the provision of up-to-date research material. This will necessitate a programme of purchases of new material, subscriptions to relevant journals, the acquisition of books already published, and of historic recordings. This will involve the active cooperation of publishers and other Schubert societies worldwide, but will depend also on financial subsidy and donations. The extent to which our vision can become reality will depend on the generosity of future benefactors and on corporate sponsorship. Through the generosity of its own members, and with assistance from the University, the Schubert Institute (UK) has already acquired the extensive collection of the late Schubert scholar Maurice Brown, and this material is currently lodged in the University's Brotherton Library, where the Centre will be inaugurated on 17 May 1997 in celebration of the bicentenary of Schubert's birth.

For further details of membership of the Schubert Institute (UK), or for other enquiries, please contact the Honorary Secretary: Patricia Troop, Putmans, West Harting, Petersfield, Hants GU31 5PB tel. 01730 825574.

Gerry Ingram and Agate

Almost everyone who has at any time held responsibility for a collection of jazz recordings will have had the good fortune to deal with Gerry Ingram and his company Agate & Co. Ltd. Jazz is an area in which many music librarians freely admit that they lack expertise, and suppliers who not only know their subject thoroughly, but are willing to offer advice on stock, selection and collection building with the degree of impartiality that Gerry has offered over the years, are as hard to come by as the tune on a John Coltrane record. We will all be sorry to hear that, after more than 40 years travelling up and down the country in the library supply business, Gerry has at last decided to call it a day and has announced his retirement. In a business increasingly characterised by hard selling techniques, Gerry has always remained a gentleman. Not by any means a jazz specialist myself, I always looked forward to his half-yearly visits and spending an afternoon in his company, looking over his wares and listening to his stories of life on the road, both as a salesman and as a bass player in Harry Gold's band. I cannot remember Gerry ever trying to sell me a disc which he didn't feel would enhance my library's collection, and that we have such a fine stock is due largely to his help and advice, which will be very sorely missed. *Brio* on behalf of IAML(UK), hopes that Gerry and his wife will enjoy a long and active retirement, and that he will keep up the playing!

Paul Andrews

Music Education Research

Music Education Research is a new international refereed journal with a firm focus on research and debate in the field of music education. It aims to encompass a world-wide approach to music education and invites contributions concerning music teaching and learning in styles and traditions outside the European classical tradition. It will also investigate the influence of particular educational philosophies on music education in particular countries. Further details and notes for contributors can be found on the world wide web at www.carfax.co.uk/mue-ad.htm. The subscription rates are £78 for institutions and £34 for individuals.

A Century of Song

A Century of Song is a new CD of recordings of traditional singers from the first to the last decades of the 20th century. They represent a sample of the hundreds of traditional singers recorded over the last 100 years. The CD is issued by the English Folk Dance and Song Society to celebrate the centenary of the founding of the Folk Song Society in 1898. Of particular interest are six recordings made on a phonograph between 1907 and 1909

by Cecil Sharp, Ralph Vaughan Williams and others. The disc has been compiled by Derek Schofield and Malcolm Taylor, Librarian of the Vaughan Williams Memorial Library. The CD costs £12.99 plus £1.00 p&p for mail order and is available from 'A Century of Song' CD, EFDSS, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY; tel. 0171-485-2206.

STOP PRESS – National award for Roger Taylor

The Library Association has awarded one of the 100 Royal Charter Centenary Medals to Roger Taylor, immediate past-president of IAML(UK). The medal will be presented to Roger by HRH The Princess Royal in December. The award has been made in recognition of the outstanding and untiring outreach work Roger has undertaken on behalf of IAML(UK) and the whole music library community in the new Balkan republics. This work has sown seeds of co-operation and hope in music libraries all over that troubled region, and has brought people together in a spirit of friendship and peace. Roger has indicated that he will accept the award on behalf of the Branch, but *Brio*, on behalf of the whole of IAML(UK), extends warmest congratulations to Roger Taylor on what is, by any standards, a remarkable personal achievement.

The Music Libraries Trust is looking for a new Secretary to replace Nancy Kenny on her retirement. Energy and enthusiasm are more important than knowledge of music librarianship, although an appreciation of the contribution which the profession makes to the musical life of the country is vital. The Trustees meet four times a year to consider applications for funding, and other business, and the Chairman and Secretary deal with all correspondence and record keeping. There is a Treasurer, a Minutes Secretary, and a Bursaries Administrator.

If you know of anyone who may be interested in this honorary position, please get in touch with: Michael Freegard, Chairman, The Music Libraries Trust, 15 Highgate Close, London N6 4SD, Tel: 0181 341 2521, Fax: 0181 341 1428 or: Nancy Kenny, Rhodes House, Oxford, OX1 3RG, Tel: 01865 270902, Fax: 01865 270914.

BOOK REVIEWS

(edited by Christopher Grogan)

Allan W. Atlas *Renaissance music: music in western Europe, 1400-1600*. New York: Norton, 1998. xxi, 729 p. ISBN 0-393-97169-4. £28

This is the fifth of six volumes comprising the *Norton Introduction to Music History* series, and, like the four other published titles, it is aimed at the undergraduate as a textbook, although its appeal is much wider. As with the other titles in the series, there is an accompanying *Anthology of Renaissance Music* which includes the full scores of the 102 pieces discussed in detail in the book, and the reader will need this anthology fully to appreciate the author's discussion of the music (ISBN 0-393-97170-8. £25).

With such a huge subject area and time span to cover (*ca.* 1380-1600), Atlas skilfully manages to include extra-musical areas such as a discussion of Charles the Bold and of Lorenzo de Medici whilst plunging quickly into detailed analyses of individual musical works, repertoires, contemporary music theory and the complexities involved in editing music of the period. The opening background chapter familiar from other titles in the series is here replaced by ten 'intermedi', each of which takes a span of a few years and covers some social, political or cultural feature ranging from the state of the economy to that of the postal service. This is followed in the epilogue by a brief historiographic discussion. Two 'learning projects' are spread across the text: 'Editing a chanson' discusses manuscript sources with regard to issues of notation, *musica ficta*, text underlay, barring and critical reports and amounts to a thorough exercise introducing the major aspects of editing; 'Learning through documents' introduces the reader to payrolls, inventories and ecclesiastical notices.

The text is well-documented, with a bibliographical note at the end of each chapter citing relevant texts with useful comment from the author. The content, style and layout, which includes generous illustrations and music examples, combine to make this essential reading for the undergraduate, and a pleasure also for the reader who wants to 'dip in' to the variety of topics covered. All music students should own a copy (and at £28 for 729 pages it is a bargain!) and I would recommend it to every music library.

Katharine Hogg

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William Lawes: essays on his life, times and work ed. Andrew Ashbee. Aldershot: Ashgate, 1998. xvii, 386 p. ISBN 1-85928-354-3. £45

Rationally, there is nothing special about the 350th anniversary of a composer's death. Such events tend to be celebrated by recording companies and publishers who seek to cash in, often by repackaging tired old material, or by scholars and artistes who attach themselves to the coat-tails of a particular composer. But on a positive note some anniversaries, properly handled, can draw deserved attention to neglected composers. William Lawes was killed during the Civil War at Chester in 1645, and in 1995 a memorial conference took place in Oxford, from which the book under review draws all but three of the papers that were delivered.

Lawes is not so much neglected as insufficiently known. Much of his chamber music is available on disc, and is played at recitals, but tends to be familiar mainly to enthusiasts for early music and, among them, to lovers of English consort music. It deserves to be appreciated more widely and this conference, simply by taking place, helped to draw attention to what is by any criterion, a remarkable corpus of work.

The thirteen papers are divided into two sections, the first eight constituting 'The environment', the rest 'The music'. Andrew Ashbee begins the proceedings with 'William Lawes and the 'Lutes, Viols and Voices''. Lawes became a member in 1635 and Ashbee endeavours to trace the group's role as 'part of the traditional Court establishment', its development, membership and recruitment. He is also at pains to seek where the group performed and under what circumstances – more publicly than was perhaps imagined heretofore.

In her exhaustive study of 'William Lawes's music for plays', Julia K. Wood discusses each song in detail. Of use to librarians are the two appendices. The first is a catalogue of the sources for Lawes's songs, arranged alphabetically by the titles of the plays in which they appear, with a list of modern editions, plus manuscript and printed sources. The second is a chronological table of the plays, which includes venues and companies.

The next four papers are not about Lawes but they provide interesting background material. Anthony Milton's 'That sacred oratory': religion and the Chapel Royal during the personal rule of Charles I contains nothing about music but is nevertheless a valuable account of the varied theological activity in the vicinity of the monarch during the 1630s. I dread being confronted with a piece of writing by David Pinto. He has become one of the leading scholars on music in seventeenth-century England, but his style is so turgid and his syntax so contorted that I endure an intolerable wrestle with his words, fearing I have missed valuable points. In 'The true Christmas: carols at the court of Charles I' he is able to announce the discovery of a repertory of music in carol form that may have been used over Christmas at the Caroline Court when it was based in Oxford from 1642 to 1646 during the Civil War. This is the only chapter not based on a paper from the conference. Jonathan Wainwright endeavours in turn to identify a repertory of Italian and Italianate music with the same origins, but the bibliographical

appendices to 'Images of virtue and war: music in Civil War Oxford' are incorporated into part II of his recent monograph *Musical patronage in seventeenth-century England: Christopher, first Baron Hatton (1605–1670)* (Aldershot, 1997) reviewed in *Brio* 32 (1998), 32–3.

The value of Robert Thompson's 'Paper in English manuscripts: 1620–1645' is such that it transcends its immediate context and should be noted by anyone researching English music of this period. 'Wednesday, 24 September, 1645: the death of William Lawes during the Battle of Rowton Heath at the Siege of Chester' is Layton Ring's account, in as much detail as can be assembled: a most rewarding paper ideal for leavening musicological proceedings and worth the forty years in coming. The final environmental contribution is 'Choice psalms: a brother's memorial', Andrew Robinson's close study of the volume compiled by Henry Lawes and published in 1648.

Advancing to 'The music', we encounter Christopher Field's 'Formality and rhetoric in English fantasia-suites'. He attempts to follow the mind of a composer, who would have knowledge of contemporary teaching about rhetoric, as he created a 'fantasia-suite', and to suggest how it might have been heard by an audience for the first time in the early seventeenth century. Another terrifying contribution from David Pinto, this time from the conference, seeks to unravel and elucidate the development of successive scorings of the *Royall consort*. 'New lamps for old: the versions of the Royall consort' might bring to mind the words sledge-hammer and walnut, but its methodology may prove valuable in solving comparable problems in the future. Mark Davenport's 'The aire in Williams Lawes's five- and six-part consort sets for viols and organ: a comparison and analysis' is as dry and literal as its title threatens.

The two concluding papers deal with esoteric aspects of Lawes's music for viols. Annette Otterstedt writes on 'Lawes's division viol. Pedigree of an instrument'. Moving from the general to the specific, section I (History) is subdivided into accounts of 'The viola bastarda style', 'The instrument' and 'Developing from virtuoso to soloist'. Section II ('The viola bastarda in England') deals with 'Repertoire' and 'The instrument' again. The final section III (William Lawes and the division viol) covers 'The organ part' and 'The viols'. The final paper, by Frank Traficante, is 'William Lawes's lyra viol music: some observations'. First the author discusses the uses of directs in tablature manuscripts, then goes on to consider Lawes's compositions in this medium, including some 'arrangements of pieces originally conceived for another medium'.

This book should be in every library that has musical material. Ashgate's proofreading is improving but still leaves something to be desired: for instance an obtrusive period on line ten of page 164 only serves to make note 27 even more bewildering. Otherwise the presentation is good, with many illustrations. The demise of Oxford University Press's musical operation in Britain should give Ashgate scope to expand its stimulating list. This book does not supersede Murray Lefkowitz's *William Lawes* (London, 1960) and it is disappointing to find no papers on the harp music. Nevertheless it

is a credit to the editor, to the publisher, and most of all, to William Lawes.

Richard Turbet

The new Bach reader: a life of Johann Sebastian Bach in letters and documents ed. Hans T. David and Arthur Mendel; revised and enlarged by Christoph Wolff. London: Norton, 1998. liv, 551 p. ISBN 0-393-04558-7. £25

Bach-Werke-Verzeichnis ed. Alfred Durr, Yoshitake Kobayashi and Kirsten Beisswenger. Kleine Ausgabe. Wiesbaden: Breitkopf und Härtel, 1998. 520 p. ISBN 3-7651-0249-0. £35

In view of the almost unmanageable quantity of literature produced annually on Bach, the revision of classic reference works to reflect the current state of Bach research is of great service to the musical world. *The Bach Reader* was first published in 1945. In 1966 David and Mendel made a revised edition by adding a forty-page supplement to the existing text. With a further thirty years of Bach scholarship to incorporate, Wolff's task had to be more radical. One can sense the respect with which he has undertaken the enlargement. The original opening essay 'A Portrait in Outline' and the translation of Forkel's biography remain largely unaltered. Wolff's additions include a tabular chronology of Bach's life, a practical appendix of money and living costs in Bach's time as well as a political map of Bach-related locations. The most significant change is the incorporation of over a hundred new documents on Bach's life, which necessitated restructuring the documentary sections of the book. Since their discovery, the majority of the newly incorporated documents have been available only in eighteenth-century German. The fresh translations will be as great a joy for many English-speaking musicians world-wide in 1998 as were Mendel's original translations in 1945. My only frustration with *The New Bach Reader* concerns the location of life dates. Reading about Bach's death and Anna Magdalena's requests for help, I wished to check her age. I had to scour the book using index references until I eventually discovered a footnote on p. 293 to tell me that she was born in 1701. It was a disruptive procedure and could easily have been avoided by the inclusion of dates in the index.

For the English-speaking Bach student *The New Bach Reader* accomplishes admirably what it sets out to achieve. It is not a replacement for the standard German reference works on Bach, but a complementary volume. Above all it is a thoroughly engaging cover-to-cover read.

A second classic that is being given a new lease of life is Wolfgang Schmieder's *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950). Schmieder's catalogue has been an essential resource for the musician since its publication. In 1990 a totally updated, revised and expanded edition was published of which the present 'Kleine Ausgabe' is a scaled-down version, aimed at Bach lovers and professional

musicians who find the proportions of the larger version unwieldy. Schmieder's work was originally an index for the *Bach Gesamtausgabe*, with a BWV number assigned to each composition according to the order in which it appeared in the volumes of that edition. For the church cantatas and many keyboard and organ works this leads to a seemingly illogical numerical sequence that reflects neither their compositional chronology nor the church year. Although a systematic ordering and renumbering of Bach's works has since been devised by Hans-Joachim Schulze and Christoph Wolff, Schmieder's BWV numbers remain the standard reference to Bach's compositions and seem unlikely to be superseded in the near future.

The new volume is user-friendly. It is largely in German, but an excellent English translation of the preface and clear listings of abbreviations open the door to non-German readers. The thematic index is ordered numerically from BWV 1 to BWV 1126. Works that have been either discovered or discounted as spurious since the *Bach Gesamtausgabe* are clearly indicated in the text and amendments made in three appendices. In addition to incipits for every movement with its length in bars (including the *da capo*), each work is given a date of composition, text provenance (where relevant), scoring, sources (including library call mark), biographical references and references to volumes in both the *Bach Gesamtausgabe* and *Neue Bach Ausgabe*. The indexes at the back of the book are of chorale melodies, cantatas ordered according to the church year or occasion, the opening text of cantatas, and an index of people.

Ruth Tatlow

Derek Hyde *New-found voices: women in nineteenth-century English music*. 3rd ed. Aldershot: Ashgate, 1997. ix, 232 p. ISBN 1-85928-349-7. £37.50

This book studies the role of women in both the production and performance of music, and examines why they were more prominent in some genres – particularly piano music, songs and ballads – than in others. The conclusion is that social environment and opportunity were significant factors. This new edition includes revisions of the original 1984 text beyond the corrections of the second edition of 1991, and reflects the major developments in studies of women in music which have taken place in the last decade. Three chapters focus on individuals and their work. One is devoted to Sarah Glover and the 'Sol-fa' movement, and includes biographical details and an explanation of the scheme developed by her which provided the model for Curwen's 'Tonic Sol-fa' method. There is a chapter on Mary Wakefield and the rise of the competitive festival, while the revised chapter on Ethel Smyth includes a study of her musical and literary works. A new introduction summarises the history of women in European music. There are some useful appendices for those engaged in research in this area, and for libraries holding relevant music collections. These include a list of composers mentioned in the text, with details of their studies, and chronological lists of principal women

singers in England between 1770 and 1900. The index of female artists, composers, teachers and writers might have benefited from more careful proof-reading, as a quick glance reveals half a dozen entries alphabetically misplaced. It would also have been helpful to have included cross-references between married and maiden names as appropriate, and I found the entry 'Antoinette, Marie' a little unexpected. The classified bibliography of nineteenth-century women writers is most useful for assembling the work of editors and translators, and there is a general bibliography. This is a useful book which can be recommended to any library supporting the study of women and music, and to music libraries in general. It is written in an accessible style and the musical examples give a flavour of the repertoires discussed. It would be nice to see a few illustrations of the women themselves in a future edition, if only for curiosity's sake.

Katharine Hogg

Bruckner studies ed. Timothy L. Jackson and Paul Hawkshaw. Cambridge: Cambridge University Press, 1997. xv, 301 p. ISBN 0-521-57014-x. £40

Stephen Johnson *Bruckner remembered*. London: Faber, 1998. xxi, 186 p. ISBN 0-571-17095-1. £12.99 (pbk)

Bruckner studies is a wide-ranging and bold attempt to bring together in one multi-faceted volume the diffuse philosophies and ideologies which make up Bruckner scholarship today and which have shaped it over the past century. Drawing on all manner of musicological disciplines (including reception and social history, biographical and documentary study and analysis) it represents a welcome contribution to the cumulative re-examination of the composer and, indeed, has few serious competitors in the English language. Chapters 1 and 2 comprise documentary studies. Paul Hawkshaw examines the available evidence relating to the F minor Mass in an attempt to demonstrate that Bruckner's revisions were the result of experimental re-thinking and based on the strength of hearing the work performed, rather than on the comments of others. Elisabeth Maier's understandably sketchy documentary biography uses as its basis the composer's annotated pocket calendars, together with letters, newspaper reports, Bruckner's will and information concerning the dissemination of his manuscripts. In Chapter 3 Margaret Notley explores the implications of Wagner's death on Bruckner's reputation, suggesting that the late success of the symphonies may have come as much in spite of Wagner as because of him. Inevitably, political agendas (particularly relating to German nationalism and anti-Semitism) begin to impinge on the musicological debate here, and this is a feature which later contributors also take up. In particular, Bryan Gilliam ranges beyond the Second World War in his argument that the singling out of Bruckner as a 'national' composer had as much to do with his personality and connections as his music. Other contributors devote themselves to a wide range of more purely

musical matters. Robert W. Wason looks at Joseph Schalk's contribution to the understanding of harmony, Timothy L. Jackson explores the various rhetorical and theoretical implications of the reversed recapitulation in the last movement of the Seventh Symphony, and Edward Laufer contributes a Schenkerian interpretation of parts of the Ninth. Most impressively, Warren Darcy's discussion of 'Bruckner's sonata deformations' places a faith in the composer's powers which must surely be one of the most positive in recent analytical literature.

In contrast to *Bruckner studies*, Stephen Johnson's collection *Bruckner remembered* appeals to a wide readership, and for those sceptical of the view that the reception of Bruckner's music can never be affected or compromised by the biographical information we have regarding him, it provides much fuel for debate. In the tradition of this well-established series, Johnson translates brief extracts of memories and anecdotes, many of them previously unavailable to non-German readers. He is careful to place each item in context, so we are kept informed about each writer's connection with Bruckner and their various agendas in writing about him. Overall, the collection provides complex, and often contradictory, insights into the character and motivations of a great composer. There are the old legends of his uncouth appearance, his neuroses, his flirting, his fascination with death and his religious fervour. But we are also given accounts which testify to his wide academic knowledge, his often hot temper, his ambivalent relationship with Joseph Schalk and, perhaps most remarkably, a few memories of the composer acting perfectly normally! All in all, this is an entertaining collection which nevertheless begs the final question of just how relevant so much discussion of Bruckner's personality has been to the reception of his music over the last century?

Ian Davis

Finding the key: selected writings of Alexander Goehr ed. Derrick Puffett. London: Faber, 1998. xiii, 321 p. ISBN 0-571-19310-2. £11.90 (pbk)

The twentieth century has increasingly seen composers expressing themselves through the written word as well as through music and scores. Their writings have varied from the autobiographical to the theoretical and philosophical. All of these elements are contained in Alexander Goehr's *Finding the key*. Goehr, as well as being one of this country's leading composers, has been Professor of Music at Cambridge University since 1975. His contemporaries – including Birtwistle, Boulez, Maxwell Davies and Stockhausen – include many of the leading post-war avant-garde composers.

Finding the key encompasses forty years of writing and consists of radio talks, lectures and articles. They are not arranged chronologically, but dovetail neatly to form a natural sequence – a notable achievement on the part of

the editor Derrick Puffett, who died before the book was completed. The essays cover a series of topics, including, Goehr's education and the influences on him; his thoughts on specific composers – particularly Brahms, Liszt, Schoenberg and Stravinsky – and his views on his own music and the role of the composer in today's society. He approaches all of these subjects from the composer's perspective and therefore offers some unique insights reflecting what Christopher Wintle describes as his 'propensity to theorise about . . . everyday working issues'.

Despite the diverse subject matter, many of the chapters are linked by recurring themes. Schoenberg, clearly one of the most significant influences on Goehr, has a strong presence in the book both as a composer and as a theorist. Not surprisingly therefore, an interest in 'the set of influences and conditions that causes a young composer to choose what notes to put together' is a recurring feature of the collection. This interest is demonstrated in his thoughts on his own music, the music of others and his pedagogical approach to composition. Goehr's reflections on his compositional technique present him navigating dichotomous positions between the roles 'heart and brain' in the creative process, between the demands of form and content, strictness and freedom, and between the desire to communicate his musical 'ideas' clearly but not at the expense of 'commercial exploitation'. Goehr's accounts of his education and upbringing and, in particular, his attendance at Messiaen's Music Philosophy classes at the Paris Conservatoire are particularly fascinating. However, rather than being a series of sentimental reminiscences, Goehr draws them into the present, connecting them to his own composition theories. The final chapter charts the progress of his compositional style from the earliest efforts to the present day. It draws together many of the main themes of the collection, highlighting the fact that these are the writings of an active composer, still constantly developing and rethinking his ideas.

Goehr is always thought-provoking and is refreshingly concerned with the realities of music-making rather than indulging in too much abstract theorising. He has a readable, relaxed prose style, only occasionally lacking clarity and direction. Perhaps this should not be judged too harshly however, for as Goehr comments apologetically in the preface, 'Composers . . . do their real work with notes'. The majority of these essays will be accessible to a wide readership and will be of particular interest to composers and music historians. The footnotes are detailed but not excessive and the index is 'researcher-friendly' covering names, works and subjects. It is a tribute to the late Derrick Puffett and his wife, Kathryn Bailey Puffett, who completed the project, that the book is an engaging and rewarding read from cover to cover.

Jill Halstead *The woman composer: creativity and the gendered politics of musical composition*. Aldershot: Ashgate, 1997. xii, 286 p. ISBN 1-85928-183-4. £41.50

Why are women composers still such a rarity in Britain at the end of the twentieth century? Thus the author begins her preface and states as the purpose of her book, to find the reasons why there have been, and continue to be, so few women composers. The book is divided into three parts, covering psychology, education and social history, and the gendered politics of music. The argument focuses on the experiences of nine British composers born this century. This in itself may challenge the reader, for how many of us could even name nine such female composers, never mind claim familiarity with their work? The first section will challenge all but the most avid student, dealing in some depth with the psychological and physiological processes of the brain and rehearsing much of the scientific discussion and research into the attributes of the different sexes. The author concludes that innate musical talent is not related to gender but moulded from birth by society's expectations. The section dealing with education and social history begins with brief biographical details of the nine composers, focusing on their domestic responsibilities, and then examines their attitudes to their environment and compares this with contemporary male composers. Although we might think that the view of the primary role of modern women as being that of 'housewife-mother' is now outdated, the author demonstrates the continued prevalence of this interpretation in the press, and the extent to which modern society and social expectations still conspire to discourage women's creativity. The author pursues this line of inquiry in the third section of the book. She investigates both establishment and anti-establishment attitudes, with a substantial overview of recent literature which includes a number of examples of discouragement and inappropriate characterisation of women composers (such as an apparent need to describe a composer's physical appearance in reviews of her music), together with quotes from the composers' own views on the subject. Further sections examine tradition and genre, and sex, gender and music, and the author concludes that while progress has been made towards equal status and opportunity for women composers, their continued under-representation reflects the wider social and cultural status of women in society. There is a useful classified bibliography, including some unpublished sources, and an extensive general bibliography. This is a book for the serious student of the subject, and is recommended for undergraduate and research collections, although as a contribution towards greater understanding of the place of women composers in society it should be in every music library.

Alastair Williams *New music and the claims of modernity*. Aldershot: Ashgate, 1997. xi, 163 p. ISBN 1-85928-368-3. £40

Here is a welcome contribution to the growing body of literature on the philosophy and aesthetics of music. Williams's study is both a critique of Theodor Adorno's aesthetic theory and an insightful analysis of select works from the post-1945 musical canon. The book will appeal most directly to philosophers, theorists and analysts specialising in twentieth-century music, although composers and those of other musicological persuasions might also find it highly stimulating – notwithstanding the dense, though intelligible, prose style.

Williams's aim is to use Adornian aesthetics and later critical theories 'to argue for an expanded understanding of modernism in music'. He adopts a two-way approach: 'Adorno's ideas are used to unravel the claims of new music; conversely practices in music feedback into the aesthetic framework, extending it and revealing fresh potential'. The seven chapters are collected into three larger parts, forming a chronological progression from 'Modernity' through 'High modernism and after' through to the 'Consequences of modernism'. Williams begins by providing a necessary background to the cultural and socio-economic developments defining modernity and postmodernity. He concludes that they are two sides of the same coin, and that postmodernism should therefore be regarded as 'a reassertion of earlier aspects of modernism, hitherto submerged beneath the path of historical advancement'. He then goes on to trace the roots of modernity from the nineteenth century. A discussion of Beethoven, Wagner, Mahler, Schoenberg and Stravinsky may seem unexpected in this context but, according to Adorno, 'Beethoven marks the entry into modernity', while later nineteenth-century works may be seen as delineating a 'pre-history of modernism'. Williams suggests that two main paths developed in response to the material crisis of modernist art at the beginning of this century: the 'development of totally integrated languages', which led to the rigidity of high modernism, and 'the reinvestment of material or form within a hidden latency', which led to the outbreak of postmodernism. The remaining two parts of the book elaborate upon these responses. Williams describes the characteristics of high modernist art from an Adornian perspective and exemplifies them in analyses of works by Boulez and Cage. In response to Adorno's claim that 'the musical material becomes a fetish or goal in itself', Williams applies postmodernist criticism to provide an alternative reading to these works. By way of extension he then uses Derrida's deconstruction theory as an analytical basis for the discussion devoted to the music of Ligeti which, he argues, is similar to Derrida's form of literary argument, in that, while it is based on the principles of new music, 'instead of adhering to them, it mutates the techniques from within'. In the remaining chapters, Williams diverts the line of enquiry from the realms of high modernism to its consequences. Following a heated philosophical discussion of postmodernism and the eclecticism of new music, he selects works by, amongst others, 'three godly minimalists' (Gorecki, Tavener and Pärt), arguing that 'the condition of postmodernism becomes a

universal for world art'. The final chapter is devoted to Wolfgang Rihm whose music 'possesses immediacy but invokes the idea of organic wholeness that cannot be completely grasped'. Finally, in arguing for a comprehensive theory of modernism, Williams states that 'as the outside world and the body are increasingly read as texts, it falls on music to provide ciphers for how discourses might be interpreted or challenged, and on aesthetics to unmask the interests they represent'. In conclusion, Williams strikes an excellent balance between philosophical discourse and musical insight in this provocative study. The book invites one to challenge Adornian aesthetics and to reconsider the analysis of new music. It seems likely therefore that Williams's enquiry will exert considerable influence on ensuing studies in this rich musicological and philosophical domain.

Elaine Goodman

Settling new scores: music manuscripts from the Paul Sacher Foundation. (A publication of the Paul Sacher Foundation, Basel). Mainz: Schott, 1998. 303 p. ISBN 3-7957-0347-6. £24

I was fortunate to be in New York in May, when I was able to visit the Pierpont Morgan Library's exhibition of music manuscripts and ephemera from the collections of the Paul Sacher Foundation (which includes the estates of 65 composers including Stravinsky, Webern, Boulez, Berio, Birtwistle, Henze and Carter) soon after it opened. This assembly of many of the high points of twentieth-century music celebrated Sacher's achievement as a focus for the commissioning and performance of new music, and was a very worthwhile occasion, giving a wide view of new music over more than seventy years. With its quite superb colour reproductions of the manuscripts, the catalogue is in many ways a ready substitute for those unable to visit New York. In its scope and detail it provides a valuable addition to the literature of twentieth-century music, not only as an overview of the period, but as a contribution to the bibliographies of Stravinsky, Boulez and others, as an aid to the study of notation, and for what are effectively splendid programme notes. If you need an essay on Bartok's Sonata for two pianos and percussion, Webern's Variations op. 30, Schoenberg's Five Orchestral Pieces op. 16 or Birtwistle's *Endless Parade*, here we have studies derived from first-hand examination of the manuscripts, sketches and associated documentation, vividly illustrated by the manuscripts themselves. Presenting 145 music manuscripts, letters and documents, some sixty composers are covered, with one backward glance to the nineteenth century in the form of Mahler's *Totenfeier* (the 1888 original version of the first movement of the *Resurrection* Symphony). One surprise here is the appearance of Kaikhosru Shapurji Sorabji, whose unfinished Passacaglia for piano from 1929 is illustrated. In 1994, we are told, the entire corpus of music manuscripts in the Sorabji Archive at Bath was moved to Basel and entered the holding of the Paul Sacher Foundation. Sorabji is one of only four British composers

represented – the others being Britten, Birtwistle and Ferneyhough. Of these only Britten's manuscripts appear to be secure in the UK.

Stravinsky is a major theme, with perhaps the highlight of the whole show the autograph full score of *Le sacre du printemps*. The catalogue reproduces the page from cues 142 to 145. An earlier Sacher Foundation exhibition catalogue (*Stravinsky. Sein Nachlass. Sein Bild*. Kunstmuseum Basel, 1984) had reproduced as a double page spread, cues 115 to 119, both underlining the sheer complexity of the score and the precision of the writing. It sent me back to the published facsimile of the sketches (London: Boosey and Hawkes, 1969), which of course never achieve the relentless visual symmetry of the meticulously written full score.

In an introductory article, Ernst Lichtenhahn underlines Paul Sacher's threefold contribution to twentieth-century music – as conductor, as patron, and founder of both the Paul Sacher Foundation and the Schola Cantorum Basiliensis. This volume is valuable for the insights it gives into the historical development of new music over eighty or ninety years. And yet, in Sacher's own words, 'music manuscripts often have great aesthetic appeal in their own right, even for the uninitiated, and convey something of the charisma of their creators. Who would not feel a twinge of awe at the sight of a page written by a genius!'

Lewis Foreman

British music ed. Don Roberts. Vol. 19. Upminster: British Music Society, 1997. ISBN 1-870536-15-0.

It is always a shame to hear of friction within a musical society; so unlike IAML(UK). There was criticism within the British Music Society over the contents of the two previous issues of *British Music* which had been edited by Beryl Kington. One of the leading voices in the chorus of disapproval was one Don Roberts who interestingly, has now become editor. His first attempt at better editing begins with an article by Anthony Nixon about the first British symphonic poem *Palamon and Arcite* composed by Henry Cotter Nixon (1842–1909). This is exactly the sort of article that should predominate in such a journal. The author is a direct descendant of the composer. He writes informatively about his forebear's life and with conviction about the music. He does not make excessive claims for it, but emphasizes its significance within the recent history of British music, and makes a cogent case for a complete performance, the first since its premiere in 1888. There follows a controversial article by Pamela Blevins about homosexuality in the life of Ivor Gurney: was he abused by his godfather, or was he by nature homosexual? The issue is clouded by the mental insecurity of Gurney, as gifted a poet as he was a composer, who lived his last fifteen years in asylums. While there is no direct evidence for any homosexuality at all in Gurney's life, it must be remembered that he lived at a time when the matter could not be discussed. The danger is that in latching onto one or two plausible

hints, the author is poisoning the possibly innocent reputation of Gurney's putative abuser. Nevertheless there is room for an article on this topic, and the author explores many avenues in laying her proposal before us. Peter Shore writes about Tovey's opera *The Bride of Dionysus*, an amateurish article relying heavily on quotes from Tovey himself and on a short analysis by Lars Zilliacus who tactfully damns the opera with tolerant politeness. The nine pages of illustrated synopsis which follow are indeed a regrettable waste of space. Compensation follows in a touching tribute by Michael Jones to the conductor Leslie Heward, and this issue concludes with an introduction by Colin Scott-Sutherland to the songs of John Jeffreys, who was born in 1927. Both of these articles contain comprehensive lists of compositions and, in Heward's case, recordings.

For all the criticism uttered by some over the contents of Beryl Kington's journals, I do not detect a change in feel or style in this first effort by her successor, and I mean that as a compliment to her. I understand Roberts inherited some material from Mrs Kington, and so we may have to await volume 20 to see what, in Roberts's opinion, makes a good journal. Despite its broad title there is, as usual, no early music, but the British Music Society cannot see or hear further back than Sterndale Bennett. (There was even an item on Sterndale Bennett in last year's *Annual Byrd Newsletter*.) Nevertheless there is plenty of fodder from that time forth, and of the articles in the present issue of *British Music* four are highly suitable for such a journal, either shedding new light on an established musician or drawing deserved attention to the neglected. All that was missing was a few words of appreciation from the present editor to his predecessor.

Richard Turbet

John Henderson *A directory of composers for organ*. Swindon: John Henderson, 1996. Unpaginated. ISBN 0-9528050-0-6. £32 (Available from the author at 30 Goddard Avenue, Swindon, Wilts. SN1 4HR)

As you would expect, the review pages of a journal such as *Brio* are usually devoted to the products of professional musicology and bibliography, but areas of music and its literature also have their amateur enthusiasts, as well as those of us who do it for the money. Just occasionally in the pages of this journal, we are able to give space and attention to a really splendid book such as this one, the product of prodigious effort, put together in the compiler's spare time from the sheer love for his or her subject. And no one could deny that John Henderson is in love with organ music. A retired medical practitioner, he is a very active church organist and honorary librarian of the Royal School of Church Music. He has here collated an immense amount of information about more than 5200 composers of music for his instrument, many of whom must be gracing the pages of a published directory for the first time. In fact it is almost as if every organist or teacher who ever managed to get into print is here (since the book is not paginated, it is worth saying

that it is more than an inch thick!). The entries are arranged alphabetically and include dates of birth where known, and nationality. The body of each entry consists of a brief (sometimes very brief) summary of its subject's activity in the field of organ music and a list of principal published works for the instrument together with their publishers. It is clear that the main purpose of the book is practical; to bring a vast repertoire to the performer's attention and to provide as much help as possible in tracking down scores. Many entries also include a personal assessment by the author, and this is one of the book's great assets: one cannot help but warm to a writer who dares to express such a dismissive opinion of Bach's Eight Short Preludes and Fugues as Dr Henderson does here. Entries for the more substantial composers have short bibliographies attached (called here 'references for further reading'). Dr Henderson has adopted his own bibliographical style and abbreviations rather than using the standard forms, but nevertheless everything is perfectly clear and consistent. Of course, if you write and publish your own book, then it is bound to reflect your own personal preferences and I think it is clear that Dr Henderson has a predilection for minor English and French composers of the nineteenth and twentieth centuries: William Faulkes, and William Wolstenholme, for example, each get almost as much space as J. S. Bach. Currency is important to Dr Henderson and updates and corrections to the book are posted regularly on the world wide web at www.rscm.u-net.com, where they are of course, freely available. The practice of heading each entry with the composer's surname followed by his or her full initials leads to a certain oddity of style, and some solecisms – Britten, E. B. and Mendelssohn, J. L. F. for example, and even (or perhaps especially) the presence of Messiaen, O. E. P. C. fails to dispel the rather endearing image of the school cricket eleven. I found it quite impossible to identify any omissions: even when I thought I had found one (Peter MacDonald's *Plainsong Preludes*), I discovered that Dr Henderson was ahead of me; there it is on the on-line update. There are useful appendices listing publishers, their addresses and agents (information which will inevitably date), notable anthologies of organ music, an annotated bibliography and glossary of terms. Every organ enthusiast will want to have this book and every music library should certainly have a reference copy. If I have one criticism, it is more to do with the book's selling pitch. Advertised as the only volume containing certain pieces of information (which composer has a mountain named after him for example), it does not point out that in order to find these nuggets it is necessary to read the book from cover to cover! (I already knew of the existence of Mount Messiaen). So I hereby set Dr Henderson a challenge on his own terms. One of the thousands of works listed in his book is dedicated to my wife; I wonder if he can identify it.

Paul Andrews

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- Michael Barlow *Whom the gods love; the life and music of George Butterworth*. Toccata Press, 1997. 204 p. ISBN 0-907689-42-6. £25
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- James Blades *These I have met: reminiscences*. Thames Publishing, 1998. 224 p. ISBN 0-905210-77-8. £12.50
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- Steward R. Craggs *Soundtracks: an international dictionary of composers for film*. Aldershot: Ashgate, 1998. x, 345 p. ISBN 1-85928-189-3
- The new Bach reader: a life of Johann Sebastian Bach in letters and documents* ed. Hans T. David and Arthur Mendel; revised and enlarged by Christoph Wolff. London: Norton, 1998. liv, 551 p. ISBN 0-393-04558-7. £25
- Musical Americans: a biographical dictionary 1918–1926* ed. Mary DuPree. Berkeley: Fallen Leaf Press, 1997. xix, 303 p. (Fallen Leaf Reference Books in Music; 23) ISBN 0-914913-13-1. \$37.95
- Bach-Werke-Verzeichnis* ed. Alfred Durr, Yoshitake Kobayashi and Kirsten Beisswenger. Kleine Ausgabe. Wiesbaden: Breitkopf und Härtel, 1998. 520 p. ISBN 3-7651-0249-0. £35
- Julia Falkner *Keith Falkner: a biography*. Thames Publishing, 1998. 238 p. ISBN 0-905210-87-5. £14.95
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- Hymnquest: a dictionary of hymnody*, vol. 1 'First lines'. links and book references'. Stainer & Bell, 1997. ISBN 0-85249-843-8. £14.95 (book and CD-ROM)

- Stephen Johnson *Bruckner remembered*. London: Faber, 1998. xxi, 186 p. ISBN 0-571-17095-1. £12.99 (pbk)
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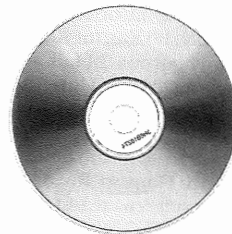
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