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### Brio: Journal of IAML(UK)

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EDITOR: Paul Andrews

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#### **EDITORIAL**

In the short story, *Enoch Soames*, by Max Beerbohm, there is an account of a meeting in a seedy restaurant between the narrator and the tale's eponymous hero (or rather, anti-hero). The scene takes place in the first week of June 1897 (the date is significant).

Soames suddenly and strangely broke silence. 'A hundred years hence!' he murmured, as in a trance. 'We shall not be here!' I briskly but fatuously added. 'We shall not be here. No,' he droned, 'but the [British] Museum will still be just where it is. And the reading-room, just where it is. And people will be able to go and read there.' He inhaled sharply, and a spasm as of actual pain contorted his features.<sup>1</sup>

It is entirely believable that spasms as of actual pain contorted the features of the senior management of the British Library as they struggled, unsuccessfully, to prevent Beerbohm's prediction that readers would still be found reading in the round reading room in June 1997 from coming true. However, my purpose as I write this, my last, editorial for *Brio*, is not to revisit the growing pains of the new library at St Pancras (they were real enough), but to underline the general fatuity of making predictions for the future. Someone (was it Sydney Smith?) advised people to take a short view of life – never further than dinner or tea, and in the complex and ever changing world of information management, this seems to me to be still as apposite as ever. By all means make plans and predictions, but be prepared not to stick to them too rigidly, and always be ready to react to the actual course of events. Beerbohm was right in the end, but only just and largely by accident.

In my first editorial (v.32 n. 1), I ventured the hope that if Brio changed at all over the five years of my editorship it would be by evolution, not revolution. Looking back, I see now that the format of the journal has not really altered in that time. Perhaps this is a tribute to the abilities of my predecessors in shaping a publication which I was lucky enough to inherit in good order, perhaps a period of consolidation is a good thing, maybe it's just down to a lack of imagination on the part of the present editor, or a mixture of all three - the reader must decide. What pleases me most as I look back over five years' issues, is that I have been able to continue to present a fair quantity of, in my view, extremely high quality, relevant contributions written in the main out of love and enthusiasm by those whose spare time is scarce and valuable, often in times of great uncertainty. That in itself is cause for celebration. If I have one regret, it is that I have not been successful in persuading more of my colleagues in public music libraries to commit their thoughts and experiences to print, and my parting thought to them is hang the pension, publish and be damned!

It would require the foresight of far more than a Beerbohm to predict what will happen in the world of music librarianship in the next five years, and I am not about to. However, I am sure that in whatever directions our

<sup>&</sup>lt;sup>1</sup> Max Beerbohm Seven men. London: William Heineman, 1919

profession moves as we pass into the next century, *Brio* under its new editor, Geoff Thomason, will be there reporting and commentating on it. I am sure that he is the right person to take *Brio* into the new millennium. It hardly requires the services of a clairvoyant though, to predict one of the factors which is likely most radically to affect the way in which the journal is produced. Electronic delivery of information is something which has already impinged in a small way on *Brio*. I foresee that it will loom large in the next five years from the point of view both of the delivery of copy to the journal, and the delivery of the journal to you, its readers.

A change in the editorship is a major event for the individuals concerned and for the journal itself, but pretty small beer in the global scheme of things. In an ideal world, the personality or even the identity of the editor of a journal such as this should be a matter of no interest at all to the readers. When a change occurs, you should hardly even notice. Fortunately we do not live in such a tedious world and I am sure that Geoff Thomason will very quickly put his own personal stamp on Brio and take it in new and exciting directions. I wish him well, and as much luck as I have had, and can assure him that the support and encouragement of all in IAML(UK) will be behind him as he takes the reigns. It seems almost a cliché to say that the last five years have gone quickly, but so they have, and I shall miss it all greatly. Five years is long enough, however, and Geoff will bring fresh ideas and a new impetus. It only remains for me to thank those who have given me such invaluable help over the years in producing the journal. So, to Karen Abbott and subsequently Chris Grogan the reviews editors, to Linda Anthony the advertisements manager, and not least to the staff of BH Typesetters and Designers, my sincere and heartfelt gratitude for assistance without which I might not have retained even those shreds of my sanity that are left. And I would specially like to thank all those who have contributed the articles and reviews without whom, of course, Brio simply would not exist. Geoff will be very eager to hear from any potential contributors.

As we go to press, news is just out that my predecessor, John Wagstaff, is to take over as editor of our sister paper, *Fontes Artis Musicae*. This is good news for John and excellent news for IAML. Perhaps it might even persuade some of those UK national members to pay their international dues!

Leave-taking is a time for sentimental gestures. I began with a quotation, and I end with another, with apologies to those overseas or younger readers not lucky enough to have been influenced by British children's television of the 1960s. But those of us, d'un certain âge, may perhaps find a resonance in the following bowdlerization, which should be sung to a lilting, siciliano-like melody:

Time to go home, time to go home, Andrews is waving goodbye. Goodbye.

#### PETER WARLOCK AND EARLY MUSIC: AN ASSESSMENT

Richard Turbet
(University of Aberdeen)

In a review of Barry Smith's centenary biography of Peter Warlock (the pen name, and ultimately adopted name, of Philip Heseltine, 1894-1930)¹ Clifford Bartlett expressed regret that Smith had not elaborated upon Warlock's contribution to our knowledge of early music. It is pleasing to be able to report that Smith has accomplished what Clifford Bartlett required of him, in editing a volume that contains all of Warlock's occasional writings about early music². Before concluding with a review of that publication, it is the purpose of this short paper to direct interested readers to other relevant writings about Warlock and early music, and to offer a few further observations on the topic.

By the end of his centenary in 1994 Warlock had become a well-documented figure. Besides the comprehensive biography by Smith, there had been an earlier monograph by Ian Copley about the music³, and a handbook in two volumes by Fred Tomlinson⁴. Any research into Warlock must begin with Tomlinson's handbook. Pages 60–74 in volume two list all the vocal transcriptions arranged under their composers, all but three of whom qualify as early. Tomlinson himself gives a total of exactly 500 individual transcriptions published and unpublished⁵. Pages 79–81 list the instrumental transcriptions. For these Tomlinson gives a figure of 117 movements, and all but five of the composers are definably early. Each entry is informatively annotated, providing as a minimum the source of the original piece, and whether or not Warlock's transcription was published.

Inevitably, research has moved on, not just from the 1920s when Warlock was doing much of his editing, but from 1976, Tomlinson's terminus ad quem. In the meantime some anonymous pieces have received attributions, and some attributions have been set aside. A good example of the resulting confusion is the case of the song Out of the orient crystal skies. Warlock had transcribed this anonymous Epiphany song from GB-Lbl Add. 29401–5 and Egerton 2009–12. His transcription remained unpublished at his death, but

<sup>&</sup>lt;sup>1</sup> Early music review 3 (1994), p.4; B. Smith, Peter Warlock: the life of Philip Heseltine (Oxford: Oxford University Press, 1994).

<sup>&</sup>lt;sup>2</sup> P. Warlock, *Early music* (London: Thames, 1998). The occasional writings of Philip Heseltine (Peter Warlock), 2.

<sup>&</sup>lt;sup>3</sup> I. Copley, *The music of Peter Warlock: a critical survey* (London: Dobson, 1979). Disappointingly there is nothing of substance about Warlock and early music in the subsequent B. Collins, *Peter Warlock, the composer* (Aldershot: Scolar, 1996).

<sup>&</sup>lt;sup>4</sup> F. Tomlinson, A Peter Warlock handbook (London: Triad, 1974–7), 2v. continuously paginated.

<sup>&</sup>lt;sup>5</sup> Tomlinson, A Peter Warlock handbook, p.45.

it was edited by W. Gillies Whittaker and published in 1932 by Oxford University Press as number 1581 in the series The Oxford choral songs from the old masters. It was inaccurately subtitled motet for five voices (Christmas anthem) with the ascription 'Words and music anonymous: Early XVII century'. Nevertheless the text was bowdlerized: 'While the final line ['Came singing all e'en in a rout, falantidingdido'] may be suitable for a carol it is out of place in an anthem. Professor A.G. Latham has provided a substitute for this purpose.' It is not worth repeating, and it is improbable that Warlock would have countenanced it. Neither Whittaker nor Latham seemed to realise that this work was properly a solo song, despite Whittaker's quoting Warlock's rubric, the only performing direction on his manuscript, 'In the 5-part passages the Sopranos should predominate slightly, each other part in turn becoming prominent in passages where the soprano line is imitated.' This suggests that Warlock may have had at least an inkling that the piece is a song and he was consciously editing it for choral use. Thirty years later Thurston Dart and Philip Brett had accumulated sufficient stylistic and bibliographical evidence to be able confidently to attribute the song to Byrd, a composer Warlock hugely admired but of whom he steered clear presumably in view of the editorial interest of the likes of E.H. Fellowes<sup>6</sup>. Dart thought enough of it even to make an arrangement for voice(s) and keyboard<sup>7</sup>. Brett mentioned this rather artificial effort in *The Byrd edition*<sup>8</sup> but, like everyone else, failed to notice Warlock's more sensitive and less inauthentic arrangement. The first two recordings of Warlock's version are both misattributed. On The frostbound wood (Allegri Singers, Continuum CCD 1053) it is simply attributed to Warlock, while on The flower of peace (William Byrd Singers, WBS 1,001) it is simply attributed to Byrd. Perhaps because of, or despite, Dart and Warlock it has become one of Byrd's most frequently performed songs, with a first recording in its authentic form<sup>9</sup>.

Tomlinson's handbook should also be consulted for the list of Warlock's literary and journalistic works (pages 91–107) including books, articles, letters to the Press and prefaces, which Tomlinson totals as 184 items. However, it is at this stage that attention should pass to Copley, particularly his first appendix, too modestly entitled 'A note on Warlock's work as editor and writer'. Copley encapsulates Warlock's attitude to early music and its editing – he favoured equal bars, original pitch and the literal transcription of a lute accompaniment for the modern piano – by the judicious use of quotation, not only of Warlock's opinions but also the opinions of others to

which he referred with approval. Copley also notes the extent to which Warlock adhered to his own precepts – he was, for instance, prepared to tinker with the internal parts of chamber pieces – and he provides a brief assessment of Warlock's legacy to early music. Copley supplements Tomlinson's handbook by itemizing the early vocal and instrumental transcriptions and, most usefully of all, he lists those articles known to him which arose out of Warlock's studies of early music.

Warlock received some advice from Sir Richard Terry about editing early music10. The relationship between the two men is described by Hilda Andrews in her uncritical biography of Terry11. Documents recently unearthed suggest that Terry deserved the flak he received from those he perceived as enemies. It is likely that he egged Warlock on in his diatribes about the alleged inadequacies of the editorial methods of Fellowes, using Warlock as a surrogate avenger<sup>12</sup>. Although Terry felt that Warlock was balked by the musical establishment, it now emerges that Fellowes, every inch an establishment figure, received no assistance from that quarter in financing the publication of his complete edition of Byrd<sup>13</sup>. Indeed, it is instructive to compare the achievements of Fellowes and Warlock in the context of early music. Fellowes was a member of the English musical establishment seemingly by virtue of his background - Winchester, Oxford, Church of England - yet his achievements and legacy are considerable because of his well-directed energy. Warlock's background was potentially as helpful – Eton and Oxford – but he quit Oxford prematurely<sup>14</sup>, and became violently anti-establishment. Meanwhile, for all his enthusiasm and sporadic energy, his legacy has proved ephemeral beside that of Fellowes.

Despite composing some of the finest modern carols (including arguably the finest this century, *Bethlehem Down*) Warlock showed little editorial interest in early sacred music. Characteristically he made causes out of certain composers and types of music: hence his monographs on Gesualdo<sup>15</sup>

<sup>&</sup>lt;sup>6</sup> T. Dart and P. Brett, 'Songs by William Byrd in manuscripts at Harvard', *Harvard library bulletin* 14 (1960), pp.343–65; P.H[eseltine]., 'Music', Weekly Westminster gazette, 14 July 1923, p.14.

<sup>&</sup>lt;sup>7</sup> London: Stainer & Bell, 1960. For a recording of this version see M. Greenhalgh, 'A Byrd discography', in *Byrd studies*, ed. A. Brown and R. Turbet (Cambridge: Cambridge University Press, 1992), p.236.

<sup>&</sup>lt;sup>8</sup> Vol. 15 (London: Stainer & Bell, 1970), p.170.

<sup>&</sup>lt;sup>9</sup> M. Greenhalgh, "A Byrd discography supplement", *Brio* 33 (1996), p.39. The only piece which had an ascription to Byrd and which Warlock edited is *My little sweet darling* (London: Oxford University Press, 1926). He conjectured (wrongly) that *Ah silly poor Joas* (London: Oxford University Press, 1926), from the same source but preserved anonymously, was also by Byrd. Since then the former has been removed from the Byrd canon: see *Musica Britannica*, volume 22 (London: Stainer & Bell, 1967).

<sup>&</sup>lt;sup>10</sup> Copley, The music of Peter Warlock, p. 18 (not 12 as indexed by Smith).

<sup>&</sup>lt;sup>11</sup> Westminster retrospect: a memoir of Sir Richard Terry (London: Oxford University Press, 1948), pp.173-4.

<sup>&</sup>lt;sup>12</sup> R. Turbet, 'An affair of honour: "Tudor church music", the ousting of Richard Terry, and a Trust vindicated', *Music & letters* 76 (1995), pp.593–600; Copley, *The music of Peter Warlock*, pp.18–19.

<sup>&</sup>lt;sup>13</sup> R. Turbet, 'Francis Neilson, F.W. Dwelly and the first complete edition of Byrd', *Bulletin of the John Rylands University Library of Manchester* 77 (Summer 1995), pp.53–8.

<sup>&</sup>quot;He also attended University College London subsequently, where he registered on the 6th October 1914 and passed a matriculation examination during January 1915. While at University College he studied English, Mathematics, Latin, German and Logic (letters to the author, 20 September and 8 December 1994 from Carol Bowen, Records Office Supervisor, University College). This is an appropriate point to add that a fellow author wrote to me as follows: 'Regarding Peter Warlock, I was sitting in the Students' Room (i.e. MSS Department) at the BL not long ago, when I noticed that the absent reader in the place next to mine had a folder on the table that bore a label proclaiming it to be the mental hospital record of Phillip [sic] Heseltine.' Such an aspect of Warlock's life is mentioned by neither Tomlinson nor Smith. It may be a red herring (a real Phillip Heseltine), or a hitherto unexplored line of enquiry, or one known to only a select few.

<sup>&</sup>lt;sup>15</sup> C. Gray and P. Heseltine, Carlo Gesualdo, prince of Venosa, musician and murderer (London: Curwen, 1996)

and, on a smaller scale, Thomas Whythorne<sup>16</sup>, and his voluminous editing of the English ayre, with its related monograph<sup>17</sup>. He edited for the needs of his time, which meant the string quartet and the piano as accompanists of the song and ayre in place of respectively the consort of viols and the lute; this also meant that compositions for viols were edited for performance by ensembles of modern stringed instruments of the violin family. With the rise of interest in the use of authentic instruments, Warlock's editions have become obsolete, superseded in many cases by volume XXII of *Musica Britannica*, but they have an historical importance in having kept before the public the works of composers from the Middle Ages to Avison.

At this distance of time, Warlock's one-sided feud with Fellowes, which boiled down to basic disagreements ahout barring and accompaniments, can be seen as personal rather than musicological, a desire on Warlock's part to undermine the reputation of one whom he identified as an establishment figure. Fellowes's only response was a polite acknowledgment, in the second edition of his English madrigal verse, of improvements in the original text kindly suggested by Warlock among several others<sup>18</sup>. It is significant that subsequent scholars have thought it worthwhile to update two of Fellowes's most important books<sup>19</sup>, while at the time of writing his monographs on Gibbons and Byrd have only just been superseded as introductory studies of their lives and works<sup>20</sup>. Meanwhile the monograph by Warlock and Cecil Gray about Gesualdo received two brief references plus a listing in the bibliography of Watkins's monograph<sup>21</sup>, and no mention in Arnold's B.B.C. music guide<sup>22</sup>. Moreover Warlock's monograph on the ayre was not included in a recent research and information guide to Tudor music<sup>23</sup>, nor has anybody felt moved to update it. Warlock's pamphlet on Whythorne has been superseded by J.M. Osborne's edition of the composer's Autobiography<sup>24</sup>. It is often stated that Warlock inspired Constant Lambert to edit music by Boyce, but no documentary evidence has been put forward to support this plausible claim<sup>25</sup>.

Much of Warlock's editing was done in commercial competition with Fellowes. Warlock may have had Ravenscroft and Whythorne to himself, but in the cases of Campian, Cavendish, Danyel, Dowland and Jones whose pieces he edited numerously<sup>26</sup>, Fellowes had already produced editions<sup>27</sup>. It is these collected editions preferred by libraries, rather than Warlock's single items, that have perpetuated Fellowes's rather than Warlock's repertory, methods and name as an editor, for all that Fellowes aimed no less than Warlock at editions suitable for contemporary attitudes to performance.

It is appropriate that Warlock is better known for musical activities other than his editing of early music. His carols have already been mentioned, and his song-cycle *The curlew* is among the finest achievements of modern music. Nevertheless, his best known work is the Capriol suite, six modern arrangements of tunes collected by Arbeau and published in Orchésographie in 1588. Warlock delved deeply into a narrow area of early music, an area of minority interest within 'Early Music' itself, though one in which Warlock could revel at times in a self-consciously roistering persona, witness the contents of the abortive collection 'Dildos and fadings<sup>728</sup>. Because his personality tends to polarize reactions among those who write about him, it is easy to overpraise or dismiss his achievement. Sentiment, not least over the circumstances of his early death (to which Smith, in his biography, devotes a judicious concluding chapter) should not lead to unquestioning acquiescence in the opinions of his proponents as to the extent of that achievement and its legacy. He was part of the musicological continuum that created the early music revival which began late in the first half of the nineteenth century, but he remained resolutely outside the mainstream. With insufficient influence and musical training either theoretical (which he despised) or practical, his activities seem somewhat of a digression from the main historical narrative. The work of Fellowes is certainly superseded, but his endeavours such as *The* English madrigal school and The English school of lutenist song-writers inspired revised editions, and those such as Tudor church music and The collected works of William Byrd provoked newer editions such as Early English church music and The Byrd edition based on superior editorial principles for which he had nevertheless laid some of the groundwork. Warlock has no such editorial progeny, beyond the honourable achievement of having kept certain music (most notably Dowland's Lachrymae and Purcell's fantasias) before the public until something editorially better came along<sup>29</sup>.

Understandably Barry Smith takes a different view in his edition of Warlock's writings about *Early music*. His introduction depicts Warlock as a pioneer of the early music revival and as a breath of fresh air within the stuffy contemporary world of scholarship. But when placed together in one volume, Warlock's evangelism becomes repetitive and tiring. The same feuds and enthusiasms keep recurring and, bracing though it is to read denunciations of certain musicologists, the self-taught enthusiast can be just as crass,

<sup>&</sup>lt;sup>16</sup> P. Warlock, *Thomas Whythorne, an unknown Elizabethan composer* (London: Oxford University Press, 1925 [recte 1927]).

<sup>&</sup>lt;sup>17</sup> P. Warlock, *The English ayre* (London: Oxford University Press, 1926).

<sup>&</sup>lt;sup>18</sup> London, 1929. Reproduced in the third edition (Oxford: Clarendon, 1967), p.xiii. Warlock's corrections appear in full in *Early music*, pp.103–9.

<sup>&</sup>lt;sup>19</sup> English madrigal verse and English cathedral music which went through five editions, the most recent London: Methuen, 1969.

<sup>&</sup>lt;sup>20</sup> Orlando Gibbons and his family: the last of the Tudor school of musicians, 2nd ed. (London: Oxford University Press, 1951); William Byrd, 2nd ed. (London: Oxford University Press, 1948); J. Harley, Orlando Gibbons and the Gibbons family of musicians (Aldershot: Ashgate, 1999); ibid., William Byrd, Gentleman of the Chapel Royal. Rev. reprint (Aldershot: Scolar, 1999).

<sup>&</sup>lt;sup>21</sup> Gesualdo: the man and his music (London: Oxford University Press, 1973)

<sup>&</sup>lt;sup>22</sup> Gesualdo (London: BBC, 1984)

<sup>&</sup>lt;sup>23</sup> R. Turbet, *Tudor music: a research and information guide* (New York: Garland, 1994).

<sup>&</sup>lt;sup>24</sup> Oxford: Clarendon, 1961. Whythorne's shadow, one of Two pieces for small orchestra by Warlock's friend E.J. Moeran (London: Novello, 1935)is based on Whythorne's song As thy shadow itself apply'th which Warlock edited for publication (London: Oxford University Press, 1927).

<sup>&</sup>lt;sup>25</sup> R Shead, Constant Lambert (London: Simon, 1973), p.45; A. Motion, The Lamberts: George, Constant & Kit (London: Chatto & Windus, 1987), p.141; H. Haskell, The early music revival: a history (London: Thames & Hudson, 1988), p.83.

<sup>&</sup>lt;sup>26</sup> Tomlinson, A Peter Warlock handbook, pp.61–74.

<sup>&</sup>lt;sup>27</sup> The English school of lutenist song-writers (London: Stainer & Bell, 1920–32).

<sup>&</sup>lt;sup>28</sup> Tomlinson, A Peter Warlock handbook, p.78.

<sup>&</sup>lt;sup>29</sup> Tomlinson, A Peter Warlock handbook, p.44.

and deference to such a person's alleged 'intuition' can lead all too easily to solecisms. Warlock was so obsessed with deriding Fellowes that he failed to apply his critical faculties to the utterances of Grattan Flood, an exponent of the adage 'If these facts are not already known, it's high time they were made up'30. One such piece of tosh was the invention of Dowland the Irishman: Fellowes had his faults but he was never a charlatan.

For all that this anthology tells us about Warlock's preoccupations -Gesualdo, Dowland, Purcell, the lutesong – it is of little use to anyone newly approaching early music, nor to those wishing to expand their knowledge of it. Musicology has moved on so much during the seventy years since Warlock did the bulk of his writing: to take but one example, it is now known that Tobias Hume was Scottish. Warlock devotes an article to him and this reveals another flaw: the tendency to pad out such writings with long quotations, though he offends worst in his piece on Robert Jones. A further flaw -Warlock's double standards - is thrown into relief when in more than one review he insults and tries to provoke Fellowes, while in a broadcast he is sober and complimentary.

At the time he was writing, composers such as Jones, Hume, Gesualdo and Danyel were even more obscure than they are today, and Warlock writes about them with infectious enthusiasm. Although he can offer a questionable observation such as that Richard Terry 'discovered' Byrd's Great Service (p.91), he can show considerable insight in observing that Violet Gordon Woodhouse's harpsichord was not authentic for the performance of Elizabethan keyboard music in 1924 (p.89). One can certainly identify with Warlock's exasperation at choirs that adhered to hackneyed material when a wider repertory was becoming available (p.111). Any author who writes 'William Byrd is...without question the greatest composer England has ever produced', is capable of sound judgment. Nevertheless it has to be conceded that this collection of Warlock's writings on early music is of interest for what it tells us about an aspect of the early music revival during the 1920s. It will also tell Warlockians a bit more about Warlock. Realistically it does little to expand our appreciation or knowledge of early music.

#### Introducing the Concert Life in 19th Century-London Database

Brio Volume 36, Number 2. pp 111-116

Christina Bashford Oxford Brookes University

Things are looking up for Victorian music. In July this year the second Conference of Music in 19th-century Britain, held at Durham University, was attended by more than 80 delegates from the UK and abroad, a sure indication that the Victorian period has, at last, become a respectable area of interest within musicology<sup>1</sup>. It was not always so: witness the virility with which the 'Land ohne Musik' cliché persists, or talk to the few who championed the period during the 1970s or earlier. Now, however, within the general context of late 20th-century revisionism, scholars are taking an interest not only in the creative tradition, but also in the place of music within the social, cultural and intellectual history of 19th-century Britain.

The depth and breadth of musical activities, not to mention the centrality of music to 19th-century British life, is the starting point for much modern cultural history, and a theme with much appeal to late 20th-century scholars, locked as we are in a world dominated by sound-bites and images, muzak and fast track. Concert life is an important barometer of the intensity of, and changes in, musical consumption in 19th-century Britain, and one of many topics beginning to be opened up. Dominating everything was London, the honey-pot that drew so many notable foreign visitors (for example, Paganini, Liszt, Joachim, Paderewski) and fostered such diversity of repertory and audiences. That much is of course known; but detailed explanations of these trends are surprisingly few. Empirical data on the nature and extent of London's concert activities is rare, and simple questions such as 'How did the repertory evolve?', 'Who played what, when, where and to whom?' or 'Which were the "top 20" works at different periods?' have never been systematically and quantitatively tackled, in spite of a plethora of source materials. As a result, patterns of taste, and changes in the social, economic and organizational bases of concert life remain largely unexplored. There have been specific, seminal studies of 19th-century institutions and so on, but information is patchy at best, and it is hard not to conclude that the history of London concerts in the 19th-century is a goldmine awaiting excavation<sup>2</sup>.

By comparison, work on the 18th-century is well under way, with two major database initiatives, Rosamond McGuinness's Register of Musical Data in London Newspapers, 1660–1800 (Royal Holloway College, University of

<sup>30</sup> Private eye, passim.

A book of papers drawn from the first conference (Hull, 1997) has recently been published, as Nineteenth-Century British Music Studies, Vol.1, ed. Bennett Zon (Aldershot: Ashgate, 1999).

<sup>&</sup>lt;sup>2</sup> Notable recent investigations include Cyril Ehrlich, First Philharmonic: a History of the Royal Philharmonic Society (Oxford: Clarendon, 1995) and Michael Musgrave, The Musical Life of the Crystal Palace (Cambridge: Cambridge University Press, 1995).

London; in progress) and Simon McVeigh's Calendar of London Concerts 1750-1800, advertised in the London Daily Press (Goldsmiths' College, University of London; completed), as well as McVeigh's broad-based monograph, Concert Life in London from Mozart to Haydn (Cambridge: Cambridge University Press, 1993), a crucial springboard for forays into the 1800s<sup>3</sup>. These projects are characterized by, and highly valued for, the comprehensiveness of their investigations. And yet the realities of dealing with the 19th century suggest that continuing to apply the methodological models used for the 18th is simply not practical. The sheer number of concerts taking place in London, particularly in the second half of the century, not to mention the volume of source materials (concert programmes, newspapers, journals), is truly awe-inspiring, and even the most heroic and/or generouslyfunded undertakings are likely to resist completion. This was, after all, a period of unprecedented expansion in musical consumption, relentless urban growth, an explosion in the availability of the printed word, and significant developments in transport and communication. In other words, the exhaustive methods of enquiry typical of most pre-1800 musicology, even in these days of the 'information superhighway', seem highly inappropriate for the embarras de richesses of the 19th-century. New methodologies are needed if information gathering is to be successful, and it is in this spirit that the Concert Life in 19th-century London Database has been conceived.

#### History of the project

Early in 1997, a mutual desire to see sustained research into 19th-century London concert life, tempered by an awareness, born of experience, that new research methods needed to be found and collaborations between institutions encouraged, led a group of us working in the field – Rachel Cowgill (University of Huddersfield), Simon McVeigh (Goldsmiths' College) and myself, with the social historian Cyril Ehrlich acting as a senior advisor – to hatch plans for a systematic but selective study of changing patterns in London concert life from 1800 to World War I<sup>4</sup>. Empiricism, detail and counting were key goals, but practicalities – such as funding and its inevitable ties to demonstrable 'outcomes', as well as a desire ultimately to share the data with the scholarly community – featured prominently too. Our methodology was based on a technique called 'slice history', which was developed by a group of Australian social historians and involves the deepest possible investigation of one-year slices of history, a generation apart<sup>5</sup>.

Having agreed that in the first instance we would concentrate on mapping broad changes in concert life, we decided to take a selection of 'slice years' and subject them to intensive study. Funding bids were put together, and later that year we were awarded money by Oxford Brookes and Huddersfield universities to develop a database capable of capturing and analysing a broad range of data on London concerts and to create, by way of a finite and containable first phase, a number of discrete datasets.

The first job was to design a specification for the database. In keeping with our aim to examine cross-sections of the London concert world in exhaustive detail, we agreed that the database should capture different types of information about concerts, ranging from date, time, venue, ticket and subscription prices to repertoire, artists and other associated personnel. We all had experience of using or constructing flat databases to count concerts, performances and so on, and knew full well the limitations as well as the strengths of harnessing technology in this way. We met regularly and took soundings from many people, including the staff of Oxford Brookes' Computer Services department, where the database is located and maintained, the Performing Arts Data Service (Glasgow) and the History Data Service (Colchester). One thing was settled early on: due to the complexity of our material the database was to be programmed in Oracle software, one of the most complex relational database softwares on the market, with a powerful querying facility. Eventually we produced a specification for the database, put it out to tender and awarded the design and support contract to Communicata Ltd of Edinburgh. The database was developed over the summer and installed on the server for testing in Oxford in September 1998.

#### The database design

The conceptual design of the database embraces a number of distinctive features that enable us to record and control complex types of data, as well as to tackle the difficulties inherent in the raw material itself. Many of the features outlined below were developed following conversations with staff at the History Data Service.

(i) Field structure. The database deliberately employs a broad – some might say ambitious – field structure, in order to maximize possible searching and counting criteria. For each concert there are fields for recording basic information about the event and about what was played and by whom; but there are also fields for data about ticket prices, first performances, encores, audiences, performance practice, and so on. In keeping with current recommended practice for data creation, the database captures data which, while not necessarily relevant to our immediate research plans, may have significance to the music community in the future.

<sup>&</sup>lt;sup>3</sup> On the Royal Holloway database see Rosamond McGuinness, 'The Register of Musical Data in London Newspapers, 1660–1800', *Brio* 28 no.1 (1991), 7–14.

<sup>&</sup>lt;sup>4</sup> Published work includes Ehrlich, First Philharmonic, Simon McVeigh, 'The Benefit Concert in Nineteenth-Century London: From "Tax on the Nobility" to "Monstrous Nuisance" ', Nineteenth-Century British Music Studies, 242–66; Rachel Cowgill, 'The London Apollonicon Recitals, 1827-32: a Case-Study in Bach, Mozart and Haydn Reception', Journal of the Royal Musical Association 123 no.2 (1998), 190–228; and Christina Bashford, 'Learning to Listen: Audiences for Chamber Music in Early-Victorian London', Journal of Victorian Culture 4 no.1 (1999), 25–51.

<sup>&</sup>lt;sup>5</sup> See Alan Atkinson and Marian Aveling, eds., *Australians: a Historical Library* Vol.2. (Broadway, New South Wales: Fairfax, Syme & Weldon Associates, 1987). The approach is adopted by Sandra McColl in her *Music Criticism in Vienna*, 1896–1897: Critically Moving Forms (Oxford: Clarendon, 1996).

<sup>&</sup>lt;sup>6</sup> A further important source was Charles Harvey and Jon Press, *Databases in Historical Research: Theory, Methods and Applications* (Basingstoke and London: Macmillan, 1996).

<sup>&</sup>lt;sup>7</sup> An awareness, during project design, of the wider benefits of source data to the scholarly community is recommended by Sean Townsend, Cressida Chappell and Oscar Struijvé in their Digitising History: a Guide to Creating Digital Resources from Historical Documents, Arts and Humanities Data Service Guide to Good Practice (Oxford: Oxbow Books, forthcoming 1999; see also http://hds.essex.ac.uk/g2gp/digitising\_history/index.html).

Christina Bashford

(ii) Source-oriented design. From the outset we were aware that we would be using a variety of primary sources to build up information about concerts, particularly when dealing with the first half of the century, for which complete surviving sources are relatively few. In practice this means drawing on a number of sources and types of material, for instance advertisements and reviews in newspapers and journals as well as (where extant) handbills an approach already adopted in a number of databases, including McVeigh's Calendar. We also knew that inconsistencies between sources would need critical assessment and that, for effective searching to be possible, data presentation would have to be standardized; but we were aware that conflation of source material and silent standardization was not only unscholarly but also inconceivable and impractical for a project that was going to have a number of inputters. The solution – and here the History Data Service had many models of good practice - was to design a system that allowed the data from each source to be stored in a separate computer record, thus preserving, within the limits of computerized transcription, the integrity of our historical documents. Hence for any one concert, Source Record 1 might contain data from a newspaper advertisement, Source Record 2 data from another newspaper advert (outlining additional or different information), Source Record 3 data from a concert programme, and Source Record 4 data from a review in a journal. Once all the source materials for one concert have been input, linkages can be made between relevant records, and a master record constructed. The master concert record (we call it the Interpretative Record) is, effectively, a critically-constructed collation of the Source Records, and is the place where we build a searchable and analysable set of data, under authority control. In creating the Interpretative Record, conflicts between sources are resolved as far as possible, classifications are added to enhance searching (for example, a concert starting at 7.30pm is coded as an evening concert) and standard forms invoked for particular types of data (see iii below). For each concert there is therefore one Interpretative Record, linked to a number of Source Records.

(iii) Authority control and confidence factors. The standardization of data in the Interpretative Record involves, among other things, creating links to information held in searchable 'satellite' databases of Concert Venues, People (ranging from players and composers to impresarios and agents) and Musical Works. These are being built up constantly, and store useful information about their subjects which will help us identify, and create standardized data for specific elements from the Source Record data. Of course, not all identification will be straightforward, particularly where subjects have common names (the 'Mr Smith' syndrome) or where there is not enough information in the source to pinpoint with confidence a particular person, work or venue. These problems were highly familiar to the staff at the History Data Service who urged the use of artificial intelligence mechanisms to deal with the fuzziness of the historical data. Simply put, a confidence rating is attached to any link that is made with a satellite database. Confidence ratings function as numbers from one to five: one implies total confidence, five only the vaguest probability, with two to four representing

the shades of grey in between. Future searches and analyses of the data will reflect this differentiation.

(iv) Storage of text and image files. The choice of *Oracle 8* software for the database was made with an eye to the future. Unlike earlier versions of *Oracle, Oracle 8* allows data to be input through a web-based 'front end', and contains other features associated with internet computing. These include the ability to store and retrieve, through an html link, large amounts of prose – typically a lengthy concert review, perhaps of an important premiere – in text (.txt) files, and pictures – typically of concert programmes where reproduction rights have been cleared – in image (.gif) files. Because of its web interface, the database (when finished) will be capable of interrogation using the internet.

#### Progress to date

Database testing and the development of working procedures drew to a close around January 1999, and heralded the start of the research project proper. By then we had agreed on our first tranche of slice years: 1815, 1855 and 1895, and had identified specific primary sources for data input, based on our collective research expertise. Four part-time postgraduate research assistants had also been recruited and trained to input concert data into Source Records in accordance with our agreed criteria and standards. They are now well into the first phase of data gathering. Methods of working vary according to the research assistants' geographic location and proximity to research materials; if they are working 'in-house' with microfilms or other sources they transcribe directly onto the database through an internet connection to the Oxford Brookes server; if they are working on materials in a library or archive they input the data into a 'dead' copy of the database, held on a laptop PC, and upload their data onto the server at regular intervals. At the time of writing (August 1999) I can report that Source Records for 1815 are virtually finished; 1855 is well under way, and 1895 is progressing steadily: exponential growth here means, of course, that the later slices of the century will take longer than the earlier ones, but progress is evident: we have already created more than 3000 Source Records. Once data-gathering for the three slice years is complete, we will be able to move onto the Interpretative phase (a job for the academic partners, rather than the research assistants), while more Source Records are developed for further slice years. Already we are contemplating 1800, 1835, 1875 and 1913.

Communicata Ltd will continue to support the database in the first phase of research, and to implement minor modifications and enhancements to the database as they arise and as we embark on the later stages of interpretation and data-querying. I act as the project manager, working closely with Communicata and the Oxford Brookes Computer Services staff, as well as with the academic partners and research assistants.

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The 'slice history' methodology currently in use on the database is, of course, just one way of dealing with the magnitude of resources available to

19th-century concert historians, and we certainly expect future phases of research to embody other methodologies. Datasets based around particular institutions (e.g. the Sacred Harmonic Society), venues (Queen's Hall) or concert types (chamber music) are but one attractive alternative. Shifting the focus to a second urban centre is another. In this respect, the *Concert Life* database is perhaps best understood as a matrix for the creation of selective datasets, rather than as a comprehensive information resource. Moreover, given the institutional basis of its funding, the database is in the short term dedicated to providing data for the academic partners to analyse and synthesize into articles, book chapters and so on. But once that process is well under way (probably some time around 2004) we will start to mount datasets and provide a simple search facility on the World Wide Web. In the interim, updates on the project are posted on our web page (http://www.brookes.ac.uk/schools/apm/music/19thc.htm).

#### SIR PATRICK SPENS - A BALLAD REVISITED

Paul Andrews Editor, Brio

In the revival of interest in the music of the English composer Herbert Howells (1892–1983), much of it sparked by the successful exposure given to many of his less well known early works during the centenary celebrations of 1992, and fuelled by two series of acclaimed recordings issued by Chandos and Hyperion Records, one substantial and important score still awaits the reassessment that can only come with performance and repeated hearings. Sir Patrick Spens, a setting of a traditional Scottish ballad for baritone solo, chorus and large orchestra, is a work which never seems to have achieved anything approaching the measure of success enjoyed by the work on which it is almost certainly modelled - The Revenge by Howells' principal composition teacher, Stanford. Composed in 1917, it had to wait until 1928 before being published. As I hope to show, the work's publication history is lengthy, involved and contorted, and much of the blame for its failure to get into print sooner than it did seems to lie with its composer himself. The present writer has only managed to trace details of one performance, some twelve years after it was written (two years after publication)<sup>1</sup>. Two autograph full scores survive<sup>2</sup>, but the orchestral material and all trace of a documented version for reduced forces (four solo voices, string quartet and piano) has long since been lost. Vocal scores are out of print and hard to obtain, and all these factors make the costs of a revival or recording all the more prohibitive. Howells later established a reputation as a choral composer, but it is well known that he never made concessions to the limitations of the ability of the average choral singer, and this is certainly the case with Sir Patrick *Spens.* It suffers from the double disadvantage of being less generally tuneful than Stanford's choral ballads, whilst at the same time considerably more taxing to sing. The choral parts frequently divide, the music is chromatic in an impressionistic way, and Howells calls for the choir to split into ten real parts as the work draws to a close. All of this in a work which lasts not more than fifteen minutes, making it a difficult piece to convince amateur choral societies to programme.

What led Howells to consider such a setting of this particular narrative poem, the tale of a fine sea captain, sent against his better judgement from

 $<sup>^{1}</sup>$  On 1 February 1930, at the King's Hall, Armstrong College, Newcastle-upon-Tyne, by William Hendry (baritone) with a student choir and orchestra conducted by W. Gillies Whitaker. If any reader knows of another, I should be glad to hear of it.

<sup>&</sup>lt;sup>2</sup> Royal College of Music Ms 4935 (full score - no date); Bodleian Library Ms Mus.Sch.Ex.b.75 (full score - dated 1917).

Scotland to bring home the King of Norway's daughter? A storm brews up, with the inevitable consequence that the ship, its captain and crew are lost. Howells must almost certainly have heard, or known about, the setting by Herbert Brewer, organist of Gloucester Cathedral, to whom he was articled in 1909-10. Composed in 1907, Brewer's setting was premièred at the Three Choirs Festival in 1913. A setting of part of the poem as a 'ballad-dialogue' for unaccompanied double choir by Robert Lucas Pearsall, was composed in about 1838, and Howells may also have known this work. It seems to me, however, that the impulse to write a work with a Scottish flavour may have arisen in part from a desire to dedicate a substantial piece of music to Sir William Symington McCormick who had been one of Howells' principal mentors during the onset of his period of serious illness in 1916 and 1917. Howells had come to McCormick's notice when the latter was chairman of the music committee of the Carnegie United Kingdom Trust. He had greatly impressed the adjudicators in the first annual composition competition in 1916 with his Piano Quartet, one of the first works to be published under the Trust's scheme<sup>3</sup>, and McCormick was able to bring powerful influence to bear on the military authorities in the matter of Howells' avoidance of all forms of war service on medical grounds. Consequently, when Howells also submitted Sir Patrick in 1919 for consideration under the Carnegie Trust's same Scheme for the Publication of Musical Compositions, he must have entertained high hopes of success. If so, he was to be disappointed. Documents relating to his candidature are preserved in the Carnegie Trust Archives deposited in the Scottish Record Office<sup>4</sup>. On this occasion he was not successful in gaining the highest form of award, leading to automatic publication. The adjudicators were Donald Tovey, Granville Bantock and Hugh Allen. Their comments, returned to the composer on 9 May 1919, reveal strong reservations, and suggest that, in their collective opinion, Howells had somewhat over-reached himself in this work (although it is interesting to note in the light of Howells' later success in the writing of shorter choral works, that two of the judges were of the opinion that he should have set the ballad for unaccompanied voices). In the grading of works, Class A was required to guarantee publication under the terms of the scheme:

#### Professor Tovey.

A very remarkable work: but, in my opinion, a mistake. The question is, what is our duty towards mistakes on such a plane [?] I don't happen to believe in this method of setting a ballad: it's very interesting to young composers to devote their powers of illustration to the opportunities offered by the way in which a primitive ballad describes regularly one incident in each stanza:- but the larger the scale & the more elaborately the illustration is done the weaker the total impression becomes; & the whole resulting art form is a debilitating experience for the composer. This man would, I am sure from what we have seen of his nobility of style both here and elsewhere, have produced a much greater because timely[?]

setting of this very ballad if he had made up his mind to supersede De Pearsall with it as an unaccompanied chorus. At present it is little more than a 20th-century Stanford's *Revenge* (a work for which I have considerable respect *bien entendu*) handicapped by many fidgetty rhythmic difficulties for the chorus. (Also the *Revenge* is not a primitive ballad and it isn't a misfit).

#### Professor Bantock.

I thoroughly endorse Tovey's criticism of this work & confess to a disappointment since my acquaintance with this composer's Piano Quartet which is refined & high in achievement. Here on the other hand is a somewhat bombastic extravagance & lavish display of technique that repels the well wisher. There is apparently too much of Stanford here and too little of Howells. 'The Voyage of Maeldune' & 'The Revenge' in their own way should satisfy any needs in this particular direction, & I see no necessity for a perpetual series of such works. I am disappointed, but in spite of my admiration for Howells' genius, I cannot place this work higher than class B.

#### Dr Allen.

He has plunged too readily into this setting without reflecting that his style is as yet unsuited for work on a big canvas. He has incredible facility & runs into considerable danger from that source. The ballad would have been more happily treated at his hands in [an] unaccompanied setting. Class B.

Howells was informed of the Trustees' decision in a letter from the secretary, A. L. Hetherington, dated 30 April 1919. Hetherington was at pains to point out that, in the opinion of the adjudicators, the work 'merited very serious consideration.' Bantock and Allen had both placed Howells' work in class B, and the general mark at the top of the remarks sheet is B+. Although this ruled out the possibility that the Trust would sponsor the full publication of *Sir Patrick Spens*, there was an alternative way in which generous help might be forthcoming. Hetherington wrote again to Howells on 11 July 1919:

The Trustees have been considering what steps might be taken by them to assist composers who have submitted works under the Music Publication Scheme which have merited very serious consideration, but have not been included among those to be published.

In order to facilitate any arrangements you may wish make for rehearsal or public performance of your work entitled 'Sir Patrick Spens', the Trustees are prepared to supply you with one complete set of the band parts together with duplicated copies of the string parts on the scale 7,7,5,4,4, and in addition with 100 copies of the vocal parts with pianoforte accompaniment.

I am to suggest therefore that you should place yourself in communication in due course with Messrs Stainer & Bell and supply them with the work in question in order that the necessary steps may be taken.

Howells replied to this offer, initially with an informal letter to Hetherington, on 14 July. He was anxious that *Sir Patrick Spens* should, if possible, be published in a properly printed form:

It is an extremely generous and helpful proceeding of which I shall certainly avail myself. What I want you to kindly tell me (quite apart from officialdom!) is this: The cost is bound to be considerable in making so many copies of band and

<sup>&</sup>lt;sup>3</sup> Howells' relationship with the Carnegie Trust is discussed in detail in my article 'A matter of national importance: Herbert Howells and the Carnegie United Kingdom Trust'. *Organists' Review*, LXXXI (1995) p. 32–5

<sup>&</sup>lt;sup>4</sup> SRO file GD28 1/41/57.

choral parts that it would be expending almost half (possibly: though probably much less?) the sum required for actually publishing a vocal score (that is, containing the choral parts and a piano arrangement of the accompaniment). Is it possible, therefore, that the Trustees would spend a sum towards the cost of such a printed <u>vocal score</u> equal to that which they would do for the copying which they have generously proposed? With a part of the cost of publication removed, Messrs Stainer & Bell might consent to take upon themselves the other expense, and publish the work in the ordinary way

Hetherington, in his reply, of 15 July, was at pains to point out that the intention was to hand-copy '... with special ink a set of the parts concerned, and then to run off by a simple process ... a series of duplicates.' This, he added, would involve very little more than the cost of the paper. Hetherington stressed that the Trust wished a clear distinction to be drawn '... between what is done for works placed in the category of publication awards and those placed in the part copying category.' He added that Howells would need to be patient, as it would be several months before Stainer & Bell could accomplish the work. Howells sent a formal reply on 18 July, accepting these terms and agreeing to contact the publisher. However, it is clear that he still hoped for full publication: a letter, dated 22 December 1921, from J.M. Mitchell of the Trust noted that Stainer & Bell had not received the full score of the work and asked if Howells still wished to avail himself of the offer. Howells, in his reply of 29 December, apologised for the delay:

I feel I must apologise for a seeming carelessness concerning the very kind offer . . . I must explain that I was under the impression that I had told Mr Howard [of Stainer & Bell] long since that I would prefer to offer the work to Messrs Stainer & Bell for publication in the ordinary way. I think that would be the best course to follow.

In any case, I am most grateful to the Trustees for their willingness to have certain copies made.

On 13 January 1922, A.B. Hyslop of the Trust wrote to Howells to say that he was now unsure whether or not Howells wished to avail himself of the Trust's offer. On the same day he also wrote to Ellis Howard at Stainer & Bell, outlining the contents of Howells' letter, and expressing his confusion. The generosity of the Trust, and its committment to Howells' work is still evident:

Knowing your personal opinion of the work, I think you will wish to consider [Howells'] proposal, and I have told Mr Howells that you will no doubt communicate with him direct on the subject. If your Board decide to publish the vocal and pianoforte arrangement . . . we might then offer Mr Howells two sets of the band parts.

Hyslop wrote again to Howells on 24 February 1923. Stainer & Bell had by then agreed to publish the vocal score and Hyslop assumed that the offer of 100 vocal copies would no longer be required. A letter of 27 February from Howard to Hyslop noted that Howells had agreed to send both full and vocal scores to the publisher. A letter from Howells to Hyslop, dated 1 March

1923, accepted the revised terms of the Trust's offer. Further delays ensued and nothing further is known until a letter from Howard to Hyslop of 21 October 1925 reported that Howells had expressed regret at not being able to have the full score ready, implying that a process of revision was underway. Hyslop wrote to Howells on 4 January 1926 enquiring after progress since a quinquennial period of Trust policy had come to an end on 31 December 1925, and the Trustees were anxious to complete any outstanding business. Howells replied on 5 January 1926, apologising for the delay:

In work of this sort you will readily understand the composer's difficulty in naming a definite date by which the work can be finished. As in this case, only the orchestration – and only a part of that – is concerned, I think it safe to promise that the whole score shall be with Messrs Stainer & Bell by the end of this month.

This did not mark the end of the matter however, and Hyslop had to write again on 3 July 1926, enquiring after the proof of the vocal score, which had been long in the composer's possession, pointing out that *Sir Patrick Spens* was now the only outstanding work to which an award had been made prior to the end of 1925. Howells wrote apologising again on 10 July and the proof was returned to Stainer & Bell within the month. A letter from Howard to Hyslop of 28 July acknowledges its receipt but points out that due to the number of 'rather heavy alterations', publication of the vocal score and copying of orchestral parts would be delayed. This is noted in an undated internal Trust memorandum. Further correspondence between the trust and the publisher preserved in SRO file GD281/41/57 dating from 1928 shows that considerable delay did occur. It mainly concerns the copying of parts, the cost of which amounted to £71/1/9 (about £71.08). A final letter from Howard identified 14 August 1928 as the date for publication of the vocal score.

Howells wrote a short note on *Sir Patrick Spens* in the annotated list of works he compiled for the critic Edwin Evans in 1919:

Two versions. a) for four solo voices, with accomp: for string quartet & piano; b) for baritone solo; Chorus, and full orch. This . . . is absolutely British in idiom, definitely planned to make, as far as possible, an absolute union of feeling and expression between the Border Ballad and the music. It is as brief as it well can be; no phrase in the verse is ever repeated; all the lines in it might almost 'belong to the soil' – and the Sea! – it is an example, (I hope) of a fit compromise and union between the spirit of Folk music and modern organised musical expression. I intend to do some companion works to this one.

Of the version for solo voices and chamber ensemble, there is now no extant material, nor evidence of any performance. Howells did not achieve his ambition of writing a series of works in this vein. As noted above, ten years elapsed before *Sir Patrick Spens* was published, in a revised form, and if the Newcastle performance was indeed its first and only hearing, it is also clear that the work failed to find an audience. Following publication of the vocal score in 1928, Howells sent a copy to Charles Kennedy Scott, founder conductor of the Philharmonic Choir. Scott's reply, thanking Howells for the

score, is not particularly encouraging and the composer's overtures did not lead to a performance:

I certainly do feel like performing it and can assure you it will be among the first things for consideration next season. But I'm afraid that's such a long time ahead – that you may want to get a move on before then, particularly as I cannot promise anything now. Practical politics are such different things from individual desires – & I need not enumerate the various snags that may arise. However so far all is well & Sir Patrick would adorn any programme & interest any audience that has an ear for showy and picturesque music. It is all perhaps a little stark & dour in quality but after all that is a Scotch characteristic & I don't think you have carried it to excess.

The work has not yet been revived. Further comments by the composer were quoted in an article, published in 1922:

It was done with a main intention of getting through with the narrative with as great a saving of time as can ever be effected where music makes an attempt at saddling itself on words. It is doubtful if any 'organised' musical setting can ever hope to deal rapidly enough with any folk ballad, where the swiftness of the narrative is the chief need. I wanted to set Sir Patrick with the best possible attempt at this essential swiftness of action; obviously 'folk-y' music was the best possibility. All my tunes therefore have the directness of simple folk-tunes; the choral technique is founded on the need for swift action; there is no word-repetition, and very little suggestion of anything approaching a contrapuntal treatment. The voices are concerned with directness and speed in conveying the narrative; the vividness and suggestions of more purely musical sorts are left to be conveyed by the orchestra.<sup>5</sup>

RCM Ms 4935 is a bound full score, formerly belonging to Stainer & Bell's hire library. It was deposited in the library of the RCM in 1982 when the publisher relinquished the copyright. It appears that the orchestral material has either been lost or destroyed. The full score in the Bodleian Library was deposited in 1934 as Howells' exercise for the Oxford degree of Bachelor of Music. It bears the date 1917, is in Howells' early hand, and must, therefore, be the earlier unrevised version. Howells noted in his diary entry for 4 February 1926 that he was scoring the work, and the entry for 1 February 1930 mentions the Newcastle performance. A letter dated 22 December 1933 from Michael E. Sadler, Master of University College, Oxford on behalf of The Friends of the Bodleian Library, concerns the deposit of the manuscript in the library:

The Friends of the Bodleian are grateful to you for your kindness and feel it a great honour to be the channel through which one of your manuscripts will pass into the Bodleian Library. Mr Maitland has shown me your letter of Dec 15 & I have consulted with the Librarian. He asks me to say that what the Library would most value would be something characteristic of your method of work. Any size, any number of pages.

Although this refers to the 'exercise' required by the University regulations for the degree of Bachelor of Music which Howells was required to take before he could proceed to the Doctorate, it suggests that this procedure was being treated largely as a formality by the University and that Howells was being invited to submit a work of his own choosing which the Bodleian would be honoured to have. And that is the last that seems to have been heard of the work during the lifetime of its composer and indeed since. In facilitating its composer's academic success, *Sir Patrick Spens* seems, like its eponymous hero, to have floundered and sunk almost without trace.

<sup>&</sup>lt;sup>5</sup> Katherine E. Eggar 'Herbert Howells on modern composition'. *The Music Teacher and Piano Student*, 15 (1923), p. 214.

## A GIBBONS DISCOGRAPHY, PART 2: VOCAL MUSIC

Michael Greenhalgh

#### Note

This part completes the discography begun with Part 1, Introduction and instrumental music, *Brio* vol. 36 no. 1 (p. 42–59). For further detail, please see the Introduction.

#### Services

\*First preces and psalms for Evensong on Easter Day: Psalms (Ps lvii, 9: Awake up, my glory, awake, lute and harp. Ps cxviii, 19: Open me the gates of righteousness)

\*1. Ambrosian Singers/John McCarthy, Oscar Peter (org) [nt]. [US:] Tudor Recordings stereo TUD 0541-42 [2 lps 1966]; Belvedere Ely 0540-41 [2 lps]; Musical Heritage Society MHS 1526-27 [2 lps].

First preces and psalm for Evensong on Whitsunday (Ps cxlv, 15-21: The eyes of all wait upon thee, O Lord)

- 1. King's College Cambridge Choir/Boris Ord, Hugh McLean (org) 5'03 (1'15, 3'48); @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Belart 4614522 (cd 1997).
- \*First preces and psalm for Evensong on Whitsunday: Preces
- \*1. Westminster Abbey Choir/William McKie [0'59]; ed. Whitworth. Argo mono RG 371, stereo ZRG 5371 (lp 1963).
- \*2. Clerkes of Oxenford/David Wulstan [1'09]; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 9611 (cd 1987).
- \*First preces and psalm for Evensong on Whitsunday: Psalm
- \*3. Purcell Performing Society/John Reymes King, Grigg Fountain (org) [3'16]; @ St Paul's Evangelical Lutheran Church Cleveland. [US:] Allegro mono ALG 3038 [lp 1952].
- \*4. William Byrd Ensemble/Grahame O'Reilly, Andrew Lawrence-King (org) 3'29; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- Second preces and psalm (Ps cxlv, 1: I will magnify thee, O God, my King)
  - 1. King's College Cambridge Choir/David Willcocks 5'50 (1'08, 4'42); @ King's College Chapel 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).

\*Second preces and psalm: Preces

\*1. Dana Deer (cnr), Telemann Society Chorus/Theodora Schulze, Nixon Bicknell (org) 2'04; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].

\*Second preces and psalm: Psalm

\*2. Clerkes of Oxenford/David Wulstan [4'32]; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 9611 (cd 1987).

Second Service [/1: Te Deum, /2: Jubilate Deo, /3: Magnificat, /4: Nunc dimittis]

1. Oliver Johnston (/1–2: tr 1), Thomas Pilling (/2: tr 1), James Malia (/3–4: tr 1, /1–2: tr 2), Richard Catterall (/3–4: tr 2), Lewis Wilson (/1: tr 3), Richard Roberts (/1–4: ct 1), William Missin (/1–3: ct 2), Andrew Tusa (/1–4: t 1), Philip Cave (/1,3: t 2), Michael Morton (/1,3: b 1), Henry Wickham (/3: b 2), New College Oxford Choir/Edward Higginbottom, David Burchell (org) 24'39 (10'39, 4'31, 6'09, 3'20); ed. Higginbottom; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).

\*Second Service: Te Deum & Jubilate

\*1. King's College Cambridge Choir/David Willcocks, Simon Preston (org) [17'21 (11'55, 5'26)]; ed. Dart; @ King's College Chapel 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).

\*Second Service: Magnificat (/3) & Nunc dimittis

- \*2. Purcell Performing Society/John Reymes King (org) [8'51 (5'45, 3'06)]; @ St Paul's Evangelical Lutheran Church Cleveland. [US:] Allegro mono ALG 3038 [lp 1952].
- \*3. Mark Cumberland (/3), John Graham-Maw, Paul Smy (trs), Michael Chance, Ian Jones (/3) (cts), Charles Daniels, Paul Rivers (/3) (ts), Gerald Finley (/3), Simon Crookall (/3) (bs), King's College Cambridge Choir/Philip Ledger, John Butt (org) 10'05 (6'34, 3'31); ed. Dunkley; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- \*4. William Knight, Benjamin Soar (trs), Ken Stiles (ct), Edward Coton (/3). Chris Carden Price (ts), Neil Richards, David Sheath (/3) (bs), Canterbury Cathedral Choir/David Flood, Michael Harris (org) [9'31] (6'12, 3'20); @ Canterbury Cathedral 3/1992. York Ambisonic stereo digital YORKMC 116 (mc), YORKCD 116 (cd 1992).
- \*5. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 10'29 (6'33, 3'56); @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
- \*6. Truro Cathedral Choir/Andrew Nethsingha. Simon Morley (org) 9'59 (6'23, 3'36); @ Truro Cathedral 7/1996. Priory stereo digital PRCD 553 (cd 1997).

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- \*Second Service: Nunc dimittis
- \*7. St Michael's College Tenbury Choir/Lucian Nethsingha (org) [3'46]. Argo mono RG 423, stereo ZRG 5423 (lp 1965).

\*Short Service: Te Deum, Benedictus, Magnificat & Nunc dimittis

\*1. Old North Singers/John Fesperman [16'21 (5'44, 4'58, 3'38, 2'01)]; ed. Fellowes; @ Christ Church Boston 6/1962. [Wellesley, Mass.:] Cambridge mono CRS 1415 [lp 1963].

\*Short Service: Te Deum & Benedictus

\*2. Ambrosian Singers/John McCarthy, Oscar Peter (org) [nt]. [US:] Tudor Recordings stereo TUD 0541-42 [2 lps 1966]; Belvedere Ely 0540-41 [2 lps]; Musical Heritage Society MHS 1526-27 [2 lps].

\*Short Service: Te Deum

- \*3. Rochester Cathedral Choir/Barry Ferguson 5'36; @ Rochester Cathedral 6/1992. Priory PRC 433 [mc], PRCD 433 [cd 1992].
- \*Short Service: Kyrie, Te Deum: 'Holy, holy, holy, Lord God of hosts: Heaven and earth are full of the majesty of thy glory. Glory be to thee O Lord most high', Nunc dimittis
- \*4. Telemann Society Chorus/Theodora Schulze, Nixon Bicknell (org) [2'56 (0'38, 0'27, 1'51)]; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].

\*Short Service: Magnificat & Nunc dimittis

- \*5. Open Score Society/Francis Cameron [nt]. [US:] Period mono SPLP 535 [lp 1952].
- \*6. King's College Cambridge Choir/Boris Ord, Hugh McLean (org) [5'37 (3'24, 2'13)]; @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).

\*7. Cantores Medicini/Roy Stoddard, Douglas Corr (org) [nt]; @ Keble College Chapel Oxford Evensongs. Keble stereo CM 4 [lp 1967].

- \*8. King's College Cambridge Choir/Philip Ledger 5'49 (3'20, 2'29); ed. Dunkley; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- \*9. Queen's College Cambridge Choir/John Gibbons [5'02 (2'53, 2'09)]; @ Queen's College 6/1985. Alpha stereo ACA 549 (lp 1985).
- \*10. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 5'57 (3'20, 2'37); @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
- \*11. Lichfield Cathedral Choir/Andrew Lumsden, Mark Shepherd (org) [5'07] (2'58, 2'05); @ 5/1994. Priory stereo digital PRC 505 (mc), PRCD 505 (cd 1995).

\*Short Service: Nunc dimittis

\*12. English Church Music Festival Choir/Sydney Nicholson [1'49]; @ Central Hall Westminster. Columbia mono DB 215 [ssp 1930].

- \*13. Washington Cathedral Choir of Men & Boys/Paul Callaway [2'10]. Vanguard mono VRS 1036, stereo VSD 2021 [lp 1959]; JKP 10528; Top Rank mono JKP 2003 (ep 1959).
- \*14. Westminster Abbey Choir/Douglas Guest [2'08]; ed. Le Huray. His Master's Voice mono CLP 3536, stereo CSD 3536 (lp 1966).
- \*15. Bath Abbey Choir/Peter King [nt]. Priory stereo digital PRC 421 [mc], PRCD 421 [cd 1992].
- \*16. Wellington Cathedral Choir/Philip Walsh 2'34; @ St Paul's Cathedral Wellington NZ 4/1995. Herald stereo digital HAVPCD 191 (cd 1996).

?Magnificat: fauxbourdon adaptation, tone viii

1. St John's Church Upper Norwood Choir, Leslie Betteridge (org) [nt]. Croydon Celebrity Recording Society mono CX 1 [sp 1952].

#### Anthems

Almighty and everlasting God

- 1. Purcell Performing Society/John Reymes King [2'20]; @ St Paul's Evangelical Lutheran Church Cleveland. [US:] Allegro mono ALG 3038 [lp 1952].
- 2. Canterbury University New Zealand Madrigal Singers/William Hawkey [nt]. [NZ:] Delta mono NZT 2 [lp 1955].
- 3. Deller Consort/Alfred Deller (ct) 2'47; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 4. Desoff Choirs New York/Paul Boepple [nt]. [US:] Concert Hall Society mono CHS 1262 [slp 1956]; Classics Club 36 [slp].
- 5. King's College Cambridge Choir/Boris Ord 2'27; @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
- 6. Telemann Society Chorus/Theodora Schulze, Nixon Bicknell (org) [1'27]; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
- 7. All Saints' Church Maidstone Choir/Reginald Hughes [1'55]; @ All Saints' Church. Abbey stereo LPB 763 (lp 1976).
- 8. Clerkes of Oxenford/David Wulstan 2°35; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 6621 (cd 1996).
- 9. King's College Cambridge Choir/Philip Ledger 2'31; ed. Fellowes; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- 10. Magdalen College Oxford Choir/John Harper [2'09]; @ Magdalen College Chapel 3/1984. Alpha stereo ACA 537 (lp), CACA 537 (mc 1984).
- 11. St John's College Cambridge Choir/George Guest 2'41; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).

- 12. St Andrew's Scottish Episcopal Cathedral Aberdeen Choir/Andrew Morrison [1'59]; @ Divine Service St Andrew's Scottish Episcopal Cathedral 1/5/1988. Donselco stereo KB 1 (mc 1988).
- 13. Liverpool Cathedral Choir/Ian Tracey [1'43]; @ Liverpool Cathedral 10/1987. Solitaire stereo digital SOLI 107 [lp 1988].
- 14. Bristol Cathedral Choir/Christopher Brayne 2'58; @ Bristol Cathedral 3/1991. Priory stereo digital PRCD 385 (cd 1991).
- 15. Trinity College Cambridge Choir/Richard Marlow 2'25; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 16. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 2'30; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
- 17. Christ Church Cathedral Oxford Choir/Stephen Darlington [nt]; @ 1994. Nimbus stereo digital NI 5440 [cd 1995].
- 18. Westminster Abbey Choir/Martin Neary 2'12; @ Westminster Abbey 10/1994. Sony stereo digital ST 66614 (mc), SK 66614 (cd 1995).
- 19. Christ's Hospital Choir/Peter Allwood [nt]; @ 1996. Carlton stereo digital 3036600852 [cd 1997].
- 20. University of California Berkeley Chamber Chorus/John Butt 3'27; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997)

#### Almighty God, who by thy Son

- 1. Ian Lyon (tr), Adrian Culshaw, Richard Stevens (cts), John New (t), Simon Deller, Rowland Sidwell (bars), Guildford Cathedral Choir/Philip Moore, Anthony Froggatt (org) 3'58: @ Guildford Cathedral 7/1976. Abbey stereo LPB 771 (lp 1976).
- 2. Worcester Cathedral Choir/Donald Hunt, Raymond Johnston (org) 4'02; @ Worcester Cathedral 6/1993. Alpha stereo digital CACA 957 (mc), CDCA 957 (cd 1994).
- 3. St John's College Cambridge Choir/Christopher Robinson, Philip Scriven (org) 3'52; @ Jesus College Chapel Cambridge 7/1993. Chandos stereo digital CHAN 0559 (cd 1994).

#### Behold, thou hast made my days

- 1. Alfred Hepworth (t), Hampstead Parish Church Choir, strings/Jack Westrup, org [4'56]; @ Hampstead Parish Church. His Master's Voice mono HMS 38 [sp 1954]; HLP 9 [lp 1957].
- Deller Consort, Jaye Consort of Viols/Alfred Deller (ct) 6'04; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978); HMA 190219 (cd 1992).
- 3. St Alban's Abbey Choir/Stephen Darlington, Andrew Parnell (org) [5'40]; @ St Alban's Abbey. Priory stereo digital PR 165 (lp 1985).
- 4. Red Byrd, Rose Consort of Viols 4'04; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

5. Trinity College Cambridge Choir: Andrea Cockerton (s), Duncan Parry, Reiner Schneider-Waterberg (cts), Nicholas Yates (t), Gabriel Crouch (b), Fretwork/Richard Marlow 4'53; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

#### Blessed are all they that fear the Lord

- 1. Clerkes of Oxenford, David Pinto, Lucy Finch, Alison Crum, Bill Hunt (vls)/David Wulstan 5'01; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 9611 (cd 1987); CAL 6621 (cd 1996).
- 2. Ex Cathedra/Jeffrey Skidmore, John Pryer (org) [4'59]; @ St Paul's Church Birmingham 5/1982. Alpha stereo APS 333 (lp), CAPS 333 (mc 1982).
- 3. Myriell Consort/Simon Hill, Timothy Roberts (org) [nt]. Guild stereo GRE 310 [mc 1983].
- 4. William Byrd Ensemble, Occasional Byrd/Grahame O'Reilly 4'40: @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- 5. Elizabeth Atherton, Andrea Cockerton (ss), Duncan Parry, Reiner Schneider-Waterberg (cts), Jonathan Bowden, Nicholas Yates (ts), Gabriel Crouch (b), Trinity College Cambridge Choir, Fretwork/Richard Marlow, Philip Rushforth (cha org) 5'03; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 6. Angelica Abiog, Jennifer Ashworth, Erica Barton, Susan Hedges (ss), Julie Comparini (a), Nathaniel Lew, Jeffrey Thomas, Lindasusan Ulrich, John Young (ts), John Bailey (b), Berkeley Festival Consort of Viols, University of California Berkeley Chamber Chorus/John Butt 4'59; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

#### Deliver us, O Lord, our God

1. Trinity College Cambridge Choir/Richard Marlow 3'04; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

#### Glorious and powerful God

- 1. King's College Cambridge Choir/David Willcocks, Simon Preston (org) Jacobean Consort of Viols: Thurston Dart (tr vl), Desmond Dupré (t vl), Dennis Nesbitt, Dietrich Kessler (b vls), Nigel Amherst (vle) 6'01; @ King's College Chapel 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992).
- 2. Clerkes of Oxenford, David Pinto, Lucy Finch, Alison Crum, Bill Hunt (vls)/David Wulstan 5'48; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 6621 (cd 1996).
- 3. Kenneth Stiles (ct), Duncan Perkins (bar), Canterbury Cathedral Choir/Allan Wicks, Michael Harris (cha org) 5'55; @ Nave of Canterbury Cathedral 11/1986. Guild stereo digital GRSP 7023 (lp), GRSC 7023 (mc), GRCD 7023 (cd 1987); GMCD 7116 [cd].

- 4. Richard Roberts (ct), Henry Wickham (b), New College Oxford Choir/Edward Higginbottom, David Burchell (org) 4'56; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
- 5. Red Byrd, Rose Consort of Viols 4'44; @ Forde Abbey 1992. Naxos stereo digital 8550603(cd 1994).
- 6. Reiner Schneider-Waterberg (ct), Gabriel Crouch (b), Trinity College Cambridge Choir, Fretwork/Richard Marlow, Philip Rushforth (cha org) 5'11; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

#### Grant, O Holy Trinity

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1. St Peter ad Vincula Chapel Royal Choir, St John the Evangelist Chapel Royal Choir/Stephen Tilton, Ronan de Burca (org) [nt]; @ 1996. Isis ISISCD 021 [cd 1997].

#### Great King of Gods [Lord of Lords]

- 1. Purcell Consort of Voices, Jaye Consort of Viols/Grayston Burgess (ct) 4'37. Turnabout mono TV 4017, stereo TV 34017S (lp 1966).
- 2. Deller Consort, Jaye Consort of Viols/Alfred Deller (ct) 6'07; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219(1978); HMA 190219(cd 1992).
- 3. St David's Metropolitan Cathedral Cardiff Choir/David Neville [nt]. Alpha stereo CACA 563 [mc 1987].
- 4. St John's College Cambridge Choir, Elizabethan Consort/George Guest, Adrian Lucas (cha org) 4'53; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
- 5. James Huw Jeffries, Philip Manser (cts), Lincoln Cathedral Choir/Colin Walsh, James Vivian (org) 5'04; @ Lincoln Cathedral 2/1993. Priory stereo digital PRC 454 (mc), PRCD 454 (cd 1993).
- 6. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 4'50; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).

#### \*Great King of Gods: threefold Amen

- \*1. Coronation Choir/Ernest Bullock [0'38]; @ King George VI coronation Westminster Abbey 12/5/1937. His Master's Voice mono RG 1-15 [15 sps 1937].
- \*2. His Majesty's Chapels Royal & Westminster Abbey Choirs/William McKie, O Peasgood (org) [0'40]; @ Westminster Abbey. His Master's Voice mono B 9164 [sp 1948].
- \*3. Coronation Choir/William McKie [0'43]; @ Queen Elizabeth II coronation Westminster Abbey 2/6/1953. His Master's Voice mono ALP 1056-1058 [3 lps 1953]; RLS 600 [3 lps 1977].

#### Hosanna to the son of David

1. St George's Chapel Windsor Choir/Edmund Fellowes; @ St George's Chapel [2'58]. Columbia mono 4211 [ssp 1927].

- 2. Royal Choral Society/Malcolm Sargent [2'52]. His Master's Voice mono C 1740 [sp 1929].
- 3. Winchester Music Club/George Dyson [2'04]. Columbia D 40120 [sp 1929].
- 4. King's College Cambridge Choir/Boris Ord 2'54; ed. Fellowes; @ King's College Chapel 21/7/1949. Columbia mono LB 92 (ssp 1950); Testament SBT 1121 (cd 1997).
- 5. Welch Chorale/James Welch [nt]. [US:] Lyrichord mono LL 35 [lp 1952].
- 6. Desoff Choirs New York/Paul Boepple [nt]. [US:] Concert Hall Society mono CHS 1262 [slp 1956]; Classics Club 36 [slp].
- 7. King's College Cambridge Choir/Boris Ord 3'23; @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
- 8. Lower Saxony Singers/Willi Trader [nt]. Camerata mono CM 17054 [ep], 30019 [lp 1964].
- King's College Cambridge Choir/David Willcocks 3'09; @ King's College Chapel 5/8/1964. His Master's Voice mono ALP 2111, stereo ASD 653 (lp 1965); ESD 7050 [lp], TC-ESD 7050 [mc 1977]; CDM 5662442 (cd 1991); CMS 5662452 [cd 1996].
- 10. St Peter ad Vincula within the Tower of London Chapel Royal Choir/ John Williams 2'27. RCA stereo INTS 1115 (lp 1972); Chandos CBR 1006 (lp), CBT 1006 (mc 1982); CHAN 6560(cd 1991).
- 11. Clerkes of Oxenford/David Wulstan 3'04; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 12. St Mary's Parish Church Nottingham Choir/David Butterworth [2'43]. Sound News Studios stereo SM 157 [lp 1976].
- 13. Christ Church Cathedral Oxford Choir/Simon Preston [3'01]; @ Christ Church Cathedral. Oxford University Press stereo OUP 153 (lp 1979).
- 14. Canterbury Cathedral Choir/Allan Wicks [2'42]. Abbey stereo ABY 817 (lp 1980).
- 15. St Michael's College Tenbury Choir/Roger Judd [2'50]; @ St Michael's College Chapel 7/1981. Alpha stereo APS 324 (lp 1981).
- 16. King's College Cambridge Choir/Philip Ledger 2'49; ed. Fellowes; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- 17. Cambridge Singers/John Rutter 2'33; @ Lady Chapel Ely Cathedral 10/1982. Word UK stereo WST 9636 (lp), WC 9636 (mc 1983); Collegium COLC 107 (mc), COLCD 107 (cd 1988).
- 18. St John's College Cambridge Choir/George Guest 3'02; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
- 19. St Andrew's Scottish Episcopal Cathedral Aberdeen Choir/Andrew Morrison [2'52]; @ Divine Service St Andrew's Scottish Episcopal Cathedral 1/5/1988. Donselco stereo KB 1 (mc 1988).

- 20. Llandaff Cathedral Choir/Michael Smith [2'50]; @ Llandaff Cathedral 4/1989. Alpha stereo CACA 591 (mc 1989).
- 21. Worcester Cathedral Choir/Donald Hunt 2'44; @ Worcester Cathedral 4/1992. Alpha stereo digital CACA 943 (mc), CDCA 943 (cd 1992).
- 22. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'25; @ Dorchester Abbey 11/1991. Nimbus stereo digital NI 5328 (cd 1992).
- 23. Voices of Ascension/Dennis Keene 2'17; @ Church of the Ascension New York City 3/1994. Delos stereo digital DE 3165 (cd 1994).
- 24. Trinity College Cambridge Choir/Richard Marlow 2'35; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 25. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 2'54; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
- 26. Children and Gentlemen of Her Majesty's Chapels Royal St James's Palace/ Richard Popplewell 3'46; @ St Alban's Church Holborn 7/1996. Griffin stereo digital GCCD 4011 (cd 1996).
- 27. University of California Berkeley Chamber Chorus/John Butt 2'26; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997)

#### I am the resurrection

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- 1. Clerkes of Oxenford/David Wulstan 4'52; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 2. Trinity College Cambridge Choir/Richard Marlow 4'40; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

#### If ye be risen again with Christ

- 1. William Byrd Ensemble/Grahame O'Reilly, Andrew Lawrence-King (org) 4'38; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- 2. St John's College Cambridge Choir, Philip Scriven (org)/Christopher Robinson 5'01; @ Jesus College Chapel Cambridge 7/1993. Chandos stereo digital CHAN 0559 (cd 1994).

#### Lift up your heads

- 1. King's College Cambridge Choir/Philip Ledger 2'48; ed. Fellowes; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- 2. St John's College Cambridge Choir/George Guest 3'05; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
- 3. Trinity College Cambridge Choir/Richard Marlow 2'39; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 4. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 3'12; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).

5. University of California Berkeley Chamber Chorus/John Butt 2'30; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

#### Lord, grant grace, we humbly beseech thee

1. Clerkes of Oxenford, David Pinto, Lucy Finch, Alison Crum, Bill Hunt (vls)/David Wulstan 3'12; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 6621 (cd 1996).

#### Lord. we beseech thee, pour thy grace

1. Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan 3'55; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

O all true faithful hearts [original words for the music of O thou the central orb]

- 1. Elizabeth Atherton, Andrea Cockerton (ss), Duncan Parry (ct), Nicholas Yates (t), Gabriel Crouch (b), Trinity College Cambridge Choir, Fretwork/Richard Marlow 4'08; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 2. St Peter ad Vincula Chapel Royal Choir, St John the Evangelist Chapel Royal Choir/Stephen Tilton, Ronan de Burca (org) [nt]; @ 1996. Isis ISISCD 021 [cd 1997].

#### O clap your hands

- 1. York Minster Choir/Edward Bairstow [5'37]; @ York Minster 4/1927. His Master's Voice mono C 1337 [sp 1927]; Amphion PHICD 138 (cd 1996).
- 2. King's College Cambridge Choir/Boris Ord 6'21; @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
- 3. Magdalen College Oxford Choir/Bernard Rose [5'34]; @ Magdalen College Chapel. Alpha mono AVM 009 (lp 1964); Saga mono XID 5287, stereo STXID 5287 [lp 1973].
- 4. Westminster Abbey Choir/Douglas Guest [5'01]. His Master's Voice mono CLP 1867, stereo CSD 1603 (lp 1965); World Record Club mono T 831, stereo ST 831 (lp 1969).
- 5. New College Oxford Choir/David Lumsden [5'39]. Abbey mono E 7616, stereo E 7616 (ep 1967).
- 6. Exon Singers/ChristopherTeuton [nt]. Exon stereo EAS 10 [lp 1973].
- 7. St George's Chapel Windsor Choir/Sidney Campbell [5'32]; @ St George's Chapel [3/1974]. Argo stereo ZRG 789 (lp 1975).
- 8. Clerkes of Oxenford/David Wulstan 5'45; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 9. Winchester Cathedral Choir/Martin Neary [nt]. Nixa stereo PCN HX 10 [lp 1977]; PRT CDPCN 10 [cd].

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- Westminster Abbey Choir/Douglas Guest [5'52]; @ Westminster Abbey 10/1977. Abbey stereo LPB 791 (lp) LPBC 791 (mc 1978).
- 11. King's College Cambridge Choir/Philip Ledger [5'14]. His Master's Voice stereo ASD 3764 (lp) TC-ASD 3764 (mc 1980).
- 12. Magdalen College Oxford Choir/John Harper [5'17]; @ Magdalen College Chapel 3/1984. Alpha stereo ACA 537 (lp), CACA 537 (mc 1984).
- 13. Worcester Cathedral Choir/Donald Hunt 4'51; @ Worcester Cathedral 9/1982. Capriole stereo digital CAP 1002 (lp), CAPT 1002 (mc 1984); Pickwick PCD 937 (cd 1990); IMP 3036700422 (cd 1990).
- 14. Choir of the Chapel Royal Hampton Court/Gordon Reynolds [5'22]; @ Chapel Royal Hampton Court Palace 2/1985. Alpha stereo ACA 545 (lp), CACA 545 (mc 1985).
- 15. Queen's College Cambridge Choir/John Gibbons [5'01]; @ Queen's College 6/1985. Alpha stereo ACA 549 (lp 1985).
- 16. St John's College Cambridge Choir/George Guest 5'46. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
- 17. Jesus College Cambridge Mixed Choir/David Swinson [5'10]; @ Jesus College Chapel 6/1987. Alpha stereo ACA 568 (lp 1987).
- 18. Cambridge Singers/John Rutter 4'36; @ Lady Chapel Ely Cathedral 10/1982. Collegium stereo COLC 107 (mc), COLCD 107 (cd 1988).
- 19. New College Oxford Choir/Edward Higginbottom 5'40; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
- 20. Tudor Consort/Simon Ravens [5'24]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].
- 21. New College Oxford Choir/Edward Higginbottom, (org) 5'32; @ New College Chapel 7/1989. Proudsound stereo digital PROU 125 (mc), PROUCD 125 (cd 1989).
- 22. Canterbury Cathedral Choir/David Flood 5'13; [@ Canterbury Cathedral]. York Ambisonic stereo digital YORKMC 107 (mc), YORKCD 107 (cd 1989).
- 23. Worcester Cathedral Choir/Donald Hunt 4'45; @ Worcester Cathedral 6/1993. Alpha stereo digital CACA 957 (mc), CDCA 957 (cd 1994).
- 24. Southwell Minster Choir/Paul Hale [nt]; @ 1993. Alpha stereo digital CACA 959 [mc], CDCA 959 [cd 1993].
- 25. St John's College Cambridge Choir/Christopher Robinson 5'53; @ Jesus College Chapel Cambridge 7/1993. Chandos stereo digital CHAN 0559 (cd 1994).
- 26. Chanticleer/Joseph Jennings (ct) 4'22; @ Studio M Minnesota Public Radio St Paul 10/1993. Teldec stereo digital 4509965152 (cd 1994).
- 27. Trinity College Cambridge Choir/Richard Marlow 4'58; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 28. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 5'05; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).

- 29. Children and Gentlemen of Her Majesty's Chapels Royal St James's Palace/Richard Popplewell 6'15; @ St Alban's Church Holborn 7/1996. Griffin stereo digital GCCD 4011 (cd 1996).
- 30. University of California Berkeley Chamber Chorus/John Butt 4'40; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).
- 31. St Mary's Cathedral Edinburgh Choir/Timothy Byram-Wigfield [nt]; @ 1996. Priory PRC 557 [mc], PRCD 557 [cd 1997].

#### O God, the King of Glory

- 1. Purcell Performing Society/John Reymes King (org) [3'32]; @ St Paul's Evangelical Lutheran Church Cleveland. [US:] Allegro mono ALG 3038 [lp 1952].
- 2. King's College Cambridge Choir/Boris Ord, Hugh McLean (org) [4'53]; @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Belart 4614522 (cd 1997).
- 3. Purcell Consort of Voices/Grayston Burgess (ct), Simon Preston (org) 3'59. Turnabout mono TV 4017, stereo TV 34017S (lp 1966).
- 4. Richard Roberts (ct 1), William Missin (ct 2), Philip Cave (t), New College Oxford Choir/Edward Higginbottom, David Burchell (org) 3'46; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
- 5. William Byrd Ensemble/Grahame O'Reilly, Andrew Lawrence-King (org) 4'13; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- 6. St John's College Cambridge Choir/Christopher Robinson, Philip Scriven (org) 4'12; @ Jesus College Chapel Cambridge 7/1993. Chandos stereo digital CHAN 0559 (cd 1994).
- 7. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 4'28; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).

#### O Lord, how do my woes increase

- 1. Clerkes of Oxenford/David Wulstan 1'26; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 9611 (cd 1987); CAL 6621 (cd 1996).
- 2. Magdalen College Oxford Choir/John Harper [1'09]; @ Magdalen College Chapel 3/1984. Alpha stereo ACA 537 (lp), CACA 537 (mc 1984).
- 3. Trinity College Cambridge Choir: Andrea Cockerton (s), Reiner Schneider-Waterberg (ct), Jonathan Bowden (t), Jonathan Sampson (b), Fretwork/Richard Marlow 1'09; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

#### O Lord, in thee is all my trust

1. Trinity College Cambridge Choir/Richard Marlow 6'43; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

A Gibbons Discography, Part 2

O Lord, in thy wrath rebuke me not

- 1. King's College Cambridge Choir/Boris Ord 3'12; ed. Fellowes; @ King's College Chapel 21/7/1949. Columbia mono LB 92 (ssp 1950); Testament SBT 1121 (cd 1997).
- 2. Desoff Choirs New York/Paul Boepple [nt]. [US:] Concert Hall Society mono CHS 1262 [slp 1956]; Classics Club 36 [slp].
- 3. King's College Cambridge Choir/Boris Ord, Hugh McLean (org) 3'10; @ King's College Chapel 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
- 4. Malcolm Russell Consort [nt]. Spheare Record Publications mono ALD 400 [slp 1960].
- 5. Cantores Medicini/Roy Stoddard, Douglas Corr (org) [nt]; @ Keble College Chapel Oxford Evensongs. Keble stereo CM 4 [lp 1967].
- 6. Deller Consort/Alfred Deller [3'30]; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978).
- 7. Clerkes of Oxenford/David Wulstan 3'35; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 8. Christ Church Cathedral Oxford Choir/Simon Preston [3'35]; @ Christ Church Cathedral. Oxford University Press stereo OUP 153 (lp 1979).
- 9. Wells Cathedral Choir/Anthony Crossland [3'36]; @ Wells Cathedral 5/1984. Alpha stereo ACA 535 (lp), CACA 535 (mc 1984).
- 10. Magdalen College Oxford Choir/John Harper [3'07]; @ Magdalen College Chapel 3/1984. Alpha stereo ACA 537 (lp), CACA 537 (mc 1984); CACA 912 (mc), CDCA 912 (cd 1990).
- 11. Psallite/Grahame O'Reilly [2'42]; @ St Michael's Church Highgate 6/1983. Libra stereo digital LRS 127 (mc 1984).
- 12. Queen's College Cambridge Choir/John Gibbons [3'34]; @ Queen's College 6/1985. Alpha stereo ACA 549 (lp 1985).
- 13. St John's College Cambridge Choir/George Guest 3'26; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
- 14. Tudor Consort/Simon Ravens [3'19]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].
- 15. Liverpool Cathedral Choir/lan Tracey [2'24]; @ Liverpool Cathedral 10/1987. Solitaire stereo digital SOLI 107 [lp 1988].
- 16. New College Oxford Choir/Edward Higginbottom 3'29; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
- 17. Renaissance Singers/Ronald Lee [nt]; @ St Anne's Cathedral Belfast 10/1987. Priory stereo digital PR 233 (lp), PR 233 (mc 1987).
- 18. Worcester Cathedral Choir/Donald Hunt 3'14; @ Worcester Cathedral 4/1992. Alpha stereo digital CACA 943 (mc), CDCA 943 (cd 1992).
- 19. St John's College Cambridge Choir/Christopher Robinson 3'14; @ Jesus College Chapel Cambridge 7/1993. Chandos stereo digital CHAN 0559 (cd 1994).

- 20. Lincoln College Choir/Alexander Chaplin [nt]; @ 1994. Regent stereo digital REGCD 110 [cd 1994].
- 21. Trinity College Cambridge Choir/Richard Marlow 2'58; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 22. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 3'49; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
- 23. Wellington Cathedral Choir/Philip Walsh 3'02; @ St Paul's Cathedral Wellington NZ 4/1995. Herald stereo digital HAVPCD 191 (cd 1996).
- 24. University of California Berkeley Chamber Chorus/John Butt 4'33; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

#### O Lord, I lift my heart to thee

- 1. Deller Consort: Wilfred Brown, Gerald English (ts) Maurice Bevan, Norman Platt (bs) /Alfred Deller (ct) 1'54; ed*TCM* iv; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 2. Clerkes of Oxenford/David Wulstan 2'21; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 9611 (cd 1987).
- 3. Magdalen College Oxford Choir/John Harper [1'38]; @ Magdalen College Chapel 3/1984. Alpha stereo ACA 537 (lp), CACA 537 (mc 1984); CACA 912 (mc), CDCA 912 (cd 1990).
- 4. Trinity College Cambridge Choir: Eliza Lumley (a), Reiner Schneider-Waterberg (ct), Jonathan Bowden, Nicholas Yates (ts), Jonathan Sampson (b)/Richard Marlow, Christopher Allsop (cha org) 1'56; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312(cd 1995).
- O thou the central orb [words adapted to the music of O all true faithful hearts]
  - 1. John Graham-Maw, Paul Smy (trs), Michael Chance (ct), King's College Cambridge Choir, London Early Music Group/Philip Ledger 4'27; ed. Dunkley; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
  - 2. St John's College Cambridge Choir, Elizabethan Consort/George Guest, Adrian Lucas (cha org) 4'51; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).

#### Praise the Lord, O my soul

- 1. Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan 6'36; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 2. Elizabeth Atherton, Andrea Cockerton (ss), Eliza Lumley (a), Reiner Schneider-Waterberg (ct), Nicholas Yates (t), Gabriel Crouch (b), Trinity College Cambridge Choir/Richard Marlow, Philip Rushforth (cha org) 5'29; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

See, see, the word is incarnate

- 1. King's College Cambridge Choir/David Willcocks, Simon Preston (org), Jacobean Consort of Viols: Thurston Dart (tr vl), Desmond Dupré (t vl), Dennis Nesbitt, Dietrich Kessler (b vls), Nigel Amherst (vle) 7'09; @ King's College Chapel 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992).
- 2. Elizabeth Infante, Eileen Laurence (ss), Frances Pavlides (c), George Oran (t), Telemann Society Chorus with recorder ensemble/Theodora Schulze, Nixon Bicknell (org) 5'28; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
- 3. New College Oxford Choir, English Consort of Viols: Richard Nicholson (tr vl), Adam Skeaping (a vl), Kenneth Skeaping, Sheila Marshall (t vls), Elizabeth Goble (b vl)/David Lumsden [6'44]. Abbey stereo 652 [lp 1968].
- 4. Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan 7'08; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 5. Paul Smy (tr), Michael Chance, Ian Jones (cts), Charles Daniels, Paul Rivers (ts), Gerald Finley (b), King's College Cambridge Choir, London Early Music Group/Philip Ledger 6'39; ed. Dunkley; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- 6. Peter Nagy (tr), Michael Liley, Andrew Bushell (cts), William Kendall, Stuart Hartley (ts), Allan Mottram (b), Winchester Cathedral Choir, Viols of the Consort of Musicke/Martin Neary 6'41; @ Winchester Cathedral. ASV stereo ALH 943 (lp), ZCALH 943 (mc 1983); CDGAU 119 (cd 1990).
- 7. St John's College Cambridge Choir, Elizabethan Consort/George Guest, Adrian Lucas (cha org) 7'02; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); CDE 84226 (cd 1992).
- 8. Oliver Johnston (tr), Richard Roberts (ct 1), William Missin (ct 2), Andrew Tusa (t 1), Philip Cave (t 2), Michael Morton (b), New College Oxford Choir/Edward Higginbottom, David Burchell (org) 5'56; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
- 9. William Byrd Ensemble, Occasional Byrd/Grahame O'Reilly 6'17; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- 10. Red Byrd: Emily Van Evera, Kate Eckersley (ss), Charles Daniels, John Potter (ts), Donald Greig (bar), Richard Wistreich (b), Rose Consort of Viols: Sarah Groser (tr vl), John Bryan (t vl), Susanna Pell, Elizabeth Liddle (b vls), Alison Crum (gt b vl) 5'41; @ Forde Abbey 11/1989. Amon-Ra stereo digital C-SAR 46 (mc), CD-SAR 46 (cd 1990).
- 11. Blue Coat Church of England School Choir/Christopher Howard [nt]; @ 1994. Regent stereo digital REGCD 111 [cd 1994].

- 12. Andrea Cockerton (s), Eliza Lumley (a), Reiner Schneider-Waterberg (ct), Jonathan Bowden, Nicholas Yates (ts), Gabriel Crouch (b), Trinity College Cambridge Choir, Fretwork/Richard Marlow, Christopher Allsop (cha org) 6'21; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 13. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 7'40; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
- 14. Johanna O'Dell (s), Julie Comparini (a), Charles Olsen, Jeffrey Thomas, Lindasusan Ulrich (ts), John Bailey, Darren Chase, Michael Eisenberg, Andrew Ritchie (bs), Berkeley Festival Consort of Viols, University of California Berkeley Chamber Chorus/John Butt 7'03; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

#### Sing unto the Lord, O ye saints

- Clerkes of Oxenford, David Pinto, Lucy Finch, Alison Crum, Bill Hunt (vls)/David Wulstan 6'04; @ Merton College Chapel Oxford 1/1977.
   Calliope stereo CAL 1612 (lp 1977); CAL 9611 (cd 1987); CAL 6621 (cd 1996).
- 2. Richard Roberts (ct 1), William Missin (ct 2), John Bernays (b 1), Henry Wickham (b 2), New College Oxford Choir/Edward Higginbottom, David Burchell (org) 5'33; @ New College Chapel 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
- 3. William Byrd Ensemble. Occasional Byrd/Grahame O'Reilly 5'36; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).

#### So God loved the world

1. St John's College Cambridge Choir/Christopher Robinson, Philip Scriven (org) 4'35; @ Jesus College Chapel Cambridge 7/1993. Chandos stereo digital CHAN 0559 (cd 1994).

#### This is the record of John

- Westminster Abbey Choir, London Consort of Viols/William McKie, org [4'32]; ed. Fellowes; @ Westminster Abbey. Columbia mono LX 1382 [sp 1951].
- Purcell Performing Society/John Reymes King [3'37]; @ St Paul's Evangelical Lutheran Church Cleveland. [US:] Allegro mono ALG 3038 [lp 1952].
- 3. Deller Consort/Alfred Deller (ct), Consort of Viols of the Schola Cantorum Basiliensis/August Wenzinger (tr vl) 5'09; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 4. John Whitworth (ct), Ely Cathedral Choristers, Renaissance Singers/Michael Howard, Arthur Wills (org) [4'12]. Argo mono RG 148, stereo ZRG 5148 [lp 1958]; Eclipse 660 [lp 1972].

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- 5. Robin Boyle (ct), King's College Cambridge Choir/David Willcocks, Simon Preston (org), Jacobean Consort of Viols: Thurston Dart (tr vl), Desmond Dupré (t vl), Dennis Nesbitt, Dietrich Kessler (b vls), Nigel Amherst (vle) 4'43; @ King's College Chapel 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); SPA 245 [lp], KCSP 245 [mc 1972]; ZK 8 (lp), KZKC 8 (mc 1977); D148 D4 [4 lps], K148 K43[4 mcs 1979]; Decca 4300924 [mc], 4300922 [cd]; 4336772 (cd 1992); 4529492 [2 cds]; Belart 4614522 (cd 1997).
- 6. Dana Deer (bar), Telemann Society Chorus with Recorder ensemble/Theodora Schulze, Nixon Bicknell (org) 3'46; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
- 7. Gerald English (t), Hampstead Parish Church Choir, [Viols of the Schola Cantorum Basiliensis]/Martindale Sidwell [4'50]; ed. Fellowes. His Master's Voice stereo HQS 1140 (lp 1968).
- 8. Chicago University Collegium Musicum Solo Ensemble: Judith Nelson (s), Barbara Pearson (ms), Robert Heinrikson, Roger Weiss (ts), Arthur Schuller (b), Consort of Viols: Marion Coase, David Eisenbud, Dinah Stevenson, Edward Stevenson, Helen Walker, Laurence Libin (org)/Howard Brown [4'01]; @ Bond Chapel Chicago University. Pleiades P 256 [lp 1973].
- 9. Vocal Consort: Paul Elliott (t solo), Honor Sheppard (s), David James (ct), Michael George (b), Jaye Consort of Viols: Francis Baines, Elizabeth Baines (tr vls), Nicola Cleminson, Peter Vel (t vls), Jane Ryan (b vl)/Mark Deller (ct) [5'12]; @ Rosslyn Hill Chapel Hampstead. Times Cassettes stereo WMA 003 (mc 1976).
- 10. Clerkes of Oxenford, David Pinto, Lucy Finch, Alison Crum, Bill Hunt (vls)/David Wulstan 4'33; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 6621 (cd 1996).
- 11. Jeffrey Gall (ct solo), Jane Bryden (s), Valerie Walters (c), Frank Hoffmeister (t), Robert Honeysucker (b), New England Consort of Viols/Grace Feldman [nt]. Titanic stereo T 126 [lp 1978].
- 12. Graham Ball (ct), Tewkesbury Abbey School Choir/Michael Peterson, David Angus (org) [nt]. Alpha stereo APS 314 [lp 1980].
- 13. Wells Cathedral Choir/Anthony Crossland [nt] Exon Audio stereo EAS 25 [lp 1981].
- 14. Michael Chance (ct), King's College Cambridge Choir, London Early Music Group/Philip Ledger 4'36; ed. Dunkley; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- 15. Gary Craggs (ct), Beverley Minster Choir, Patricia Mitchell, Micheal Witty (vns), Jill Booth (va), David Ellery (vc)/Alan Spedding, John Long (org) [nt]. Banks Music York stereo digital HAR 842 [lp], HAC 842 [mc 1982].
- 16. Judy Bullock (c), Windsor Parish Church Choir/Ian Hillier, Brian Henry (org) [4'47]; @ Windsor Parish Church 6/1982. Priory stereo PR 120 (lp 1982).

- 17. Mervyn Roberts (ct), Birmingham Cathedral Choir/Hubert Best, Timothy Storey (org) [4'31]; @ Birmingham Cathedral 6/1983. Alpha stereo APS 346 (lp 1983).
- 18. Michael Liley (ct), Winchester Cathedral Choir, Viols of the Consort of Musicke/Martin Neary 4'41; @ Winchester Cathedral. ASV stereo ALH 943 (lp), ZCALH 943 (mc 1983); CDGAU 119 (cd 1990); ZCQS 6036 [mc], CDQS 6036 [cd].
- 19. Stephen Carter (ct), Ellesmere College Chapel Choir/Paul Spicer, Robert Gower (org) [4'05]; @ Ellesmere College 2/1984. Alpha stereo APS 351 (lp 1984).
- 20. Hamish Pearson (ct), Hurstpierpoint College Chapel Choir/Nicholas Searls, Christopher Moore (org) [4'08]; @ Hurstpierpoint College Chapel 12/1984. Alpha stereo APS 354 (lp 1985).
- 21. St John's College Cambridge Choir, Elizabethan Consort/George Guest, Adrian Lucas (cha org) 4'34; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
- 22. St James's Church Great Grimsby Choir/Patrick Larley (ct), Nigel Wilby (org) [nt]. Priory stereo PR 198 [mc 1987].
- 23. Graham Beardsley (ct), Liverpool Cathedral Choir/Ian Tracey, Ian Wells (org) [3'53]; @ Liverpool Cathedral 10/1987. Solitaire stereo digital SOLI 107 [lp 1988].
- 24. Red Byrd: Kate Eckersley (s), Charles Daniels, John Potter (ts), Donald Greig (bar), Richard Wistreich (b), Rose Consort of Viols: Sarah Groser (tr vl), John Bryan (t vl), Susanna Pell, Elizabeth Liddle (b vls), Alison Crum (gt b vl) 3'39; @ Forde Abbey 11/1989. Amon-Ra stereo digital C-SAR 46 (mc), CD-SAR 46 (cd 1990).
- 25. Michael Dobson (ct), Exeter Cathedral Choir/Lucian Nethsingha, Paul Morgan (org) [4'09]; @ Exeter Cathedral 3/1991. Alpha stereo digital CACA 920 (mc), CDCA 920 (cd 1991).
- 26. St Bride's Fleet Street Church Choir/Robert Jones, Matthew Morley (org), 4'17; @ St Bride's Church 9/1991. Regent stereo digital REG 703 (mc), REGCD 703 (cd 1991).
- 27. Stephen Shellard (ct), Worcester Cathedral Choir/Donald Hunt, Raymond Johnston (org) 4'32; @ Worcester Cathedral 4/1992. Alpha stereo digital CACA 943 (mc), CDCA 943 (cd 1992).
- 28. Wellington College Choirs/Stefan Anderson, Timothy Byram-Wigfield [nt]; @ Wellington College Chapel Berkshire 4/1992. Herald stereo digital HAVPCD 153 (cd 1992).
- 29. Reiner Schneider-Waterberg (ct), Trinity College Cambridge Choir/Richard Marlow, Philip Rushforth (org) 4'20; @ Trinity College Chapel 7/1993. Conifer stereo digital MCFC 517 (mc), CDCF 517 (cd 1993).
- 30. Lincoln College Choir/Alexander Chaplin, Louise Marsh (org) [nt]; @ 1994. Regent stereo digital REGCD 110 [cd 1994].
- 31. Trinity College Cambridge Choir, Fretwork/Richard Marlow 4'26: @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).

32. Queen's College Choir/Ralph Woodward, Andrew Linn (org) [nt]; @ 1994. Mirabilis stereo digital MMSCD 4 [cd 1995].

33. Jeffrey Thomas (t), Berkeley Festival Consort of Viols, University of California Berkeley Chamber Chorus/John Butt 4'51; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

34. Christopher Royall (ct), St Paul's Cathedral Choir/John Scott, Andrew Lucas (org) 4'43; @ St Paul's Cathedral 6/1997. Hyperion stereo digital

CDA 66994 (cd 1997).

35. Duncan Sanderson (ct), St John's College Oxford Choir/Simon Jones, Julian Clarke (org) 4'13; @ Merton College Chapel Oxford 6/1996. ThM stereo digital ThM 1CD [cd 1997].

#### Thou God of wisdom

1. Hereford Cathedral Choir/Richard Lloyd, Robert Green (org) [4'17]; [@ Hereford Cathedral]. Abbey stereo LPB 696 (lp 1972).

#### We praise thee, O Father

1. Clerkes of Oxenford, David Pinto, Lucy Finch, Alison Crum, Bill Hunt (vls)/David Wulstan 5'40; @ Merton College Chapel Oxford 1/1977. Calliope stereo CAL 1612 (lp 1977); CAL 6621 (cd 1996).

2. St John's College Cambridge Choir/Christopher Robinson, Philip Scriven (org) 5'32; @ Jesus College Chapel Cambridge 7/1993.

Chandos stereo digital CHAN 0559 (cd 1994).

#### Hymn tunes

Song 1: Now shall the praises of the Lord be sung [The first song of Moses]

- 1. King's College Cambridge Choir/David Willcocks, Simon Preston (org) 1'15; @ King's College Chapel 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
- 2. Deller Consort/Alfred Deller [1'56]; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978).
- 3. (s) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [1'17]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- King's College Cambridge Choir/Philip Ledger 1'20; ed. Wulstan; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
- 5. Tudor Consort/Simon Ravens [1'14]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].

Song 1: Eternal ruler of the ceaseless round [adaptation of Now shall the praises of the Lord be sung]

1. Massed Choirs affiliated to the RSCM/Gerald Knight, John Dykes Bower (org) [nt]; @ Royal Albert Hall London. RSCM stereo OLY 112-13-14-15 [lp 1959].

Song 1: O thou, who at thy Eucharist didst pray [adaptation of Now shall the praises of the Lord be sung]

1. Trinity College Cambridge Choir/Richard Marlow, Andrew Lamb (org) 3'55; ed. Marlow; @ Trinity College Chapel 1/1996. Conifer stereo digital 75605512812 (cd 1996).

#### Song 3: Sing praises, Israel, to the Lord [The song of Deborah]

1. (t) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [1'00]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

Song 4: Now in the Lord my heart doth pleasure take [The song of Hannah]

 Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [2'23]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

Song 5: Thy beauty Israel is gone [The lamentation of David over Saul and Jonathan]

1. (t) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [0'40]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

Song 9: Come, kiss me with those lips of thine [The first canticle]

- 1. (s) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [0'51]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- King's College Cambridge Choir/Philip Ledger 1'15; ed. Wulstan; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).

Song 13: O, my love, how comely now [The fifth canticle]

- 1. Deller Consort/Alfred Deller (ct) 1'15; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 2. Clerkes of Oxenford/David Wulstan [0'57]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

Song 18: Who's this, that leaning on her friend [The tenth canticle]

1. (t) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [0'50]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

#### Song 20: Lord, I will sing to thee [The second song of Isaiah]

- 1. (bar) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [0'33]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 2. Tudor Consort/Simon Ravens [0'34]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].

#### Song 22: O Lord of hosts [The prayer of Hezekiah]

- Clerkes of Oxenford/David Wulstan [0'44]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 2. Deller Consort/Alfred Deller [1'02]; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978).
- 3. King's College Cambridge Choir/Philip Ledger 0'47; ed. Wulstan; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982): CDGAU 123 (cd 1990).
- 4. Tudor Consort/Simon Ravens [0'40]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].

#### Song 24: How sad and solitary now, (alas,) [Lamentation 1]

1. Clerkes of Oxenford/David Wulstan [1'08]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).

#### Song 31: Lord, thy answer I did hear [The prayer of Habakuk]

- 1. Clerkes of Oxenford/David Wulstan [0'57]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- 2. Tudor Consort/Simon Ravens [0'57]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].

#### Song 34: Thus angels sung [The song of angels], ?adapted from Gibbons

- 1. Deller Consort/Alfred Deller (ct) 1'15; ed. *TCM* iv; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- Helen Groves (s), W Carter (lt), Ex Cathedra Chamber Choir/Jeffrey Skidmore 1'21; @ Oscott College Chapel Sutton Coldfield 6/1996. ASV CDGAU 166 (cd 1996).

#### Song 34: Forth in thy name [adaptation of Thus angels sung]

- 1. School of English Church Music Choir/Sydney Nicholson, org [2'42]; @ Church of the Holy Sepulchre Holborn. Columbia mono ROX 200 [sp 1939].
- 2. Massed Choirs affiliated to the RSCM/Gerald Knight, John Dykes Bower (org) [nt]; @ Royal Albert Hall London. RSCM stereo OLY 112-13-14-15 [lp 1959].

#### Song 44: Come Holy Ghost [Veni creator], adapted from Gibbons

- King's College Cambridge Choir/Boris Ord, Hugh McLean (org) 1'17;
   © King's College Chapel 1955. Argo mono RG 80 (lp 1956); Belart mono 4614522 (cd 1997).
- 2. Paul Hill Choir/Paul Hill [nt]. Orion stereo ORS 7022 [lp 1970].
- 3. Tudor Consort/Simon Ravens [1'18]; @ St Paul's Anglican Cathedral Wellington NZ 5/1987. [New Zealand:] ELY stereo ELY 001 [mc 1988].

#### Song 47: A song of joy unto the Lord we sing

- 1. Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [1'13]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- King's College Cambridge Choir/Philip Ledger 1'15; ed. Wulstan; @ King's College Chapel. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).

## Song 47: Drop, drop, slow tears [adaptation of A song of joy unto the Lord we sing]

- King's College Cambridge Choir/David Willcocks 1'33; @ 1961. Argo mono EAF 31, stereo ZFA 31 [ep 1962]; SPA 553 [lp], KCSP 553 [mc 1978]; Decca 4522524 (2 mcs), 4522522(2 cds 1996).
- 2. Guildford Cathedral Choir/Barry Rose [1'31]; @ Guildford Cathedral 1967. Guild mono GRM 7001, stereo GRS 7001 [lp 1968].
- 3. King's College Cambridge Choir/David Willcocks [1'23]; @ King's College Chapel. His Master's Voice stereo CSD 3739 (lp 1973).
- 4. St John's Cathedral Choir/W. Whitehead [nt]. Abbey LPB 767 [lp 1976].
- 5. King's College Cambridge Choir/Philip Ledger [1'23]; @ King's College Chapel. His Master's Voice stereo quad ASD 3450 (lp), TC-ASD 3450 (mc 1978); CDM 5651032 [cd], EG 5663584 [mc], CDM 5663582 [cd].
- 6. Royal Hospital Chelsea Chapel Choir/Ian Curror [1'40]; @ [Royal Hospital Chelsea Chapel] 1981. Wealden stereo WS 207 (lp 1981).
- 7. St Magnus Cathedral Kirkwall Orkney Choir (ss & cs)/Robin Cheer [1'13]; arr Ledger; @ St Magnus Cathedral 9/1985. Alpha stereo APS 364 (lp 1985).
- 8. Robin Blaze (tr) [1'18]; @ St Edmund's Church Roundhay 1985. Alpha stereo APS 365 (lp 1985).
- 9. St James's Church Great Grimsby Choir/Patrick Larley, Nigel Wilby (org) [nt]. Priory stereo PR 198 [mc 1987].
- 10. CBSO Chorus/Simon Halsey, Peter King (org) 1'29; @ St Paul's Church Hockley 6/1988. Conifer stereo digital CDCF 502 (cd 1989).
- 11. Southwark Cathedral Choir/Peter Wright, Stephen Layton (org) 1'45; @ Southwark Cathedral 6/1992. Priory stereo digital PRC 435 (mc), PRCD 435 (cd 1993).
- 12. Westminster Abbey Choir/Martin Neary 1'24; @ Westminster Abbey 10/1994. Sony stereo digital ST 66614 (mc), SK 66614 (cd 1995).

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- 13. Guildford Cathedral Choir/Barry Rose [nt]; @ 1996. Guild stereo digital GMCD 7131 [cd 1996].
- 14. St Paul's Cathedral Choir/John Scott [nt]; @ 1996. Hyperion CDA 66916 [cd 1996].
- Song 67: When one among the twelve there was [St. Matthias], ?adapted by Gibbons
  - 1. (t) solo from the Clerkes of Oxenford, David Pinto, Ian Woodfield, Helen English, Ann Fahrni (vls)/David Wulstan [0'31]; @ Merton College Chapel Oxford 12/1975. Calliope stereo CAL 1611 (lp 1976); CAL 9611 (cd 1987).
- Song 67: Give me the wings of faith [adaptation of When one among the twelve there was]
  - 1. St John's College Cambridge Choir/George Guest, Brian Runnett (org) [nt]. Belart stereo 4500112 [cd].
  - 2. Trinity College Cambridge Choir/Richard Marlow, Christopher Allsop (org) 2'11; ed. Marlow; @ Trinity College Chapel 1/1996. Conifer 75605512812 (cd 1996).

#### **Madrigals**

#### Ah, deere hart

- 1. St George's Singers [1'51]; ed. Fellowes. Columbia mono 9876 [sp 1930].
- 2. Purcell Consort of Voices/Grayston Burgess (ct) [1'49]. Argo stereo ZRG 652 (lp 1970).
- 3. Deller Consort/Alfred Deller (ct) 2'32; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978); HMA 190219 (cd 1992).
- 4. Wilbye Consort/Peter Pears [2'04]; @ Kingsway Hall London 4/1972. Decca stereo SXL 6639 (lp 1974).
- 5. Consort of Musicke: Emma Kirkby (s), Polly Waterfield (tr vl), Trevor Jones, Ian Gammie (t vls), Jane Ryan (b vl)/Anthony Rooley 1'25; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- Rosemary Hardy, Elizabeth Lane, Mary Thomas (ss), Pro Cantione Antiqua/Philip Ledger [1'41]; @ St Mark's Church Hamilton Terrace London. Oxford University Press stereo OUP 151-2 (2 lps 1979).
- 7. Tallis Scholars/Peter Phillips [2'02]; @ Great Hall Deene Park 1982. Music for Pleasure stereo digital CFP 4391 (lp), TC-CFP 4391 (mc 1982).
- 8. Annabella Tysall (s), Rose Consort of Viols 1'41. Woodmansterne stereo digital WOODM 0022 (cd), WOODM 0024 (mc 1993).

#### Daintie fine bird

1. Isobel Baillie, Margaret Field-Hyde (ss), Gladys Winmill (ms), Rene Soames (t), Keith Falkner (bar)/Boris Ord [2'14]; ed. Fellowes. His Master's Voice mono C 3748 [sp 1948].

- 2. Deller Consort, Jaye Consort of Viols/Alfred Deller (ct) [2'56]; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978).
- 3. Consort of Musicke: Emma Kirkby (s1), Christina Pound (s2), Trevor Jones, Ian Gammie (t vls), Jane Ryan (b vl)/Anthony Rooley 1'44; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 4. Members of the Cambridge Singers/John Rutter 1'58; @ Henry Wood Hall London. Collegium stereo digital COL 105 (lp), COLC 105 (mc), COLCD 105 (cd 1987).
- 5. Tessa Bonner (s), Rose Consort of Viols 1'46; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

#### Faire is the rose

- 1. Consort of Musicke: Emma Kirkby (s1), Christina Pound (s2), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b)/Anthony Rooley 3'14; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 2. Tessa Bonner (s), Rose Consort of Viols 3'08; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

#### Faire ladies that to love captived are (2p. Mongst thousands good)

1. Consort of Musicke: Emma Kirkby (s1), Christina Pound (s2), Kevin Smith (ct), Martyn Hill (t), David Thomas (b)/Anthony Rooley 3'13 (1'23, 1'50); @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).

#### How art thou thrald (2p. Farewell all joyes)

1. Consort of Musicke: Emma Kirkby (s1), Christina Pound (s2), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b)/Anthony Rooley 4'40 (2'08. 2'32); @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).

I waigh not fortunes frowne (2p. I tremble not at noyse of warre; 3p. I see ambition never pleasde; 4p. I faine not friendship)

- 1. Consort of Musicke: Emma Kirkby (sl), Christina Pound (s2), Kevin Smith (ct), Martyn Hill (t), David Thomas (b)/Anthony Rooley 7'25 (1'56, 1'24, 1'52, 2'13); @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 2. Tessa Bonner (s), Rose Consort of Viols 8'31 (1'51, 1'53, 2'12, 2'35); @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

\*I waigh not fortunes frowne: 4p. I faine not friendship

\*1. Prague Madrigal Singers/Miroslav Venhoda [nt]. Supraphon stereo SUAST 50714 [lp].

#### Lais now old

1. Consort of Musicke: Christina Pound (s), Kevin Smith (ct), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b)/Anthony Rooley 1'48; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).

## Nay let me weepe (2p. Nere let the sun; 3p. Yet if that age had frosted ore his head)

1. Consort of Musicke: Emma Kirkby (s), Kevin Smith (ct), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b), Polly Waterfield (tr vl), Trevor Jones, Ian Gammie (t vls), Jane Ryan (b vl)/Anthony Rooley 7'49 (2'27, 2'35, 2'47); @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).

#### Now each flowry bank of May

- 1. Consort of Musicke: Emma Kirkby (s), Polly Waterfield (tr vl), Trevor Jones, Ian Gammie (t vls), Jane Ryan (b vl)/Anthony Rooley 2'49; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 2. Annabella Tysall (s), Rose Consort of Viols 2'49. Woodmansterne stereo digital WOODM 0022 (cd), WOODM 0024 (mc 1993).

#### O that the learned poets of this time

- 1. Consort of Musicke: Emma Kirkby (s1), Christina Pound (s2), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b)/Anthony Rooley 2'03; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 2. Rosemary Hardy, Elizabeth Lane, Mary Thomas (ss), Pro Cantione Antiqua/Philip Ledger [2'39]; @ St Mark's Church Hamilton Terrace London, Oxford University Press stereo OUP 151-2 (2 lps 1979).

#### The silver swanne

- 1. English Singers [2'10]; ed. Fellowes. His Master's Voice mono E 231 [ssp 1922].
- 2. St George's Singers/Edmund Fellowes [1'24]; ed. Fellowes. Columbia mono 5717 [ssp 1930].
- 3. Cambridge University Madrigal Society/Boris Ord [2'03]; ed. Fellowes. His Master's Voice mono C 3744 [sp 1948].
- 4. St Paul's Cathedral Choir/John Dykes Bower [1'52]; ed. Fellowes. Columbia mono 33CX 1237 [lp 1955].
- 5. Deller Consort/Alfred Deller (ct) 2'00; ed. Fellowes; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (1p 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 6. English Singers [1'35]; ed. Fellowes. Columbia mono 33SX 1078 [lp 1958].
- 7. Hywel Girls Choir/John Hywel Williams [1'08]; @ Cardiff 2/3/1958. Delysé mono ECB 3144 [lp 1958].

- 8. Eileen Laurence (s), Evelyn Coston (c), Roger Lindley (ct), Paul Fran (t), Millard Williams (b), [Dorothy Walters (spt)] 1'00; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
- 9. April Cantelo, Helen Watts (ss), Robert Tear, Kenneth Bowen (ts), Christopher Keyte (b)/Raymond Leppard [1'51]; ed. Fellowes. His Master's Voice stereo HQS 1147 (lp 1968).
- 10. Purcell Consort of Voices/Grayston Burgess (ct) [1'52]; @ Decca Studios 7/1967. Turnabout stereo TV 34202S (lp 1969).
- 11. Paul Dutton (tr), Frank Mumby (hpd) [1'18]; @ Leeds Girls' High School Hall. Abbey stereo XMS 701 (lp 1970).
- 12. Deller Consort, Jaye Consort of Viols/Alfred Deller (ct) [1'49]; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978).
- 13. Wilbye Consort/Peter Pears [1'39]; @ Kingsway Hall London 4/1972. Decca stereo SXL 6639 (lp 1974).
- 14. Consort of Musicke: Emma Kirkby (s), Polly Waterfield (tr vl), Trevor Jones, Ian Gammie (t vls), Jane Ryan (b vl)/Anthony Rooley 1'17; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 15. Scholars: Shelagh Molyneux (ms), Nigel Dixon (ct), Robin Doveton (t), Michael Leighton Jones (bar), David van Asch (b) 2'08. Enigma VAR 1017 (lp 1976); K 53529 [lp], K 453529 [mc 1978].
- 16. Scholars: Elaine Barry (s), Nigel Dixon (ct), Robin Doveton (t), Michael Leighton Jones (bar), David van Asch (b) 2'05; [@ St George the Martyr Church Queen Square London 4/1976]. Prelude stereo PRS 2501 (lp 1976).
- 17. Rosemary Hardy, Elizabeth Lane, Mary Thomas (ss), Pro Cantione Antiqua/Philip Ledger [1'22]; @ St Mark's Church Hamilton Terrace London. Oxford University Press stereo OUP 151-2 (2 lps 1979).
- 18. Clare College Chapel Choir/Timothy Brown [1'32]; @ Cambridge University Music School Concert Hall. Gamut stereo CCRS 1004 (lp 1981).
- 19. Cologne Collegium Vocale [nt]. CBS stereo 79333 [lp 1982]; DC 40185 [2 lps], DCT 40185 [2 mcs 1985].
- 20. Tallis Scholars/Peter Phillips [1'33]; @ Great Hall Deene Park 1982. Music for Pleasure stereo digital CFP 4391 (lp), TC-CFP 4391 (mc 1982).
- 21. King's Singers, Consort of Musicke/Anthony Rooley [nt]. EMI stereo SLS 1078393 (2 lps), TC-SLS 1078395 (2mcs 1984).
- 22. Nancy Armstrong (s), Boston Camerata/Joel Cohen 1'26; @ Wellesley College Wellesley Mass 5/1981. Erato stereo STU 71545 (lp 1984).
- 23. Members of the Cambridge Singers/John Rutter 1'45; @ Henry Wood Hall London. Collegium stereo digital COL 105 (lp), COLC 105 (mc), COLCD 105 (cd 1987).
- 24. Amaryllis Consort/Charles Brett (ct) 1'29; @ St Paul's Church New Southgate 4/1987. I M P stereo digital 3036701752 (cd 1987); Pickwick CIMPC 873 (mc), PCD 873 (cd 1988).

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- 25. Jeremy Budd (tr), Fretwork 1'29; @ St Andrew's Church Toddington 7/1990. Virgin stereo digital VC 5450072 (cd 1993).
- 26. Tessa Bonner (s), Rose Consort of Viols 1'20; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
- 27. Cambridge Singers/John Rutter [nt]; @ 1996. Collegium CSCD 502 [cd 1996].

#### Trust not too much, faire youth

- 1. Consort of Musicke: Emma Kirkby (s1), Christina Pound (s2), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b)/Anthony Rooley 2'39; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 2. William Byrd Ensemble. Occasional Byrd/Grahame O'Reilly 2'45; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).

#### What is our life

- 1. English Singers [4'09]; ed. Fellowes. His Master's Voice mono D 663 [sp 1924].
- 2. Cambridge University Madrigal Society/Boris Ord [4'33]; ed. Fellowes. His Master's Voice mono C 3744 [sp 1948].
- 3. Deller Consort/Alfred Deller (ct), Consort of Viols of the Schola Cantorum Basiliensis/August Wenzinger (tr vl) 5'04; ed. Fellowes; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 4. Monteverdi Choir/John Eliot Gardiner [4'19]. Abbey mono 608 (lp 1967).
- 5. Deller Consort, Jaye Consort of Viols/Alfred Deller (ct) 4'30; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978); HMA 190219 (cd 1992).
- 6. Wilbye Consort/Peter Pears [5'08]; @ Kingsway Hall London 4/1972. Decca stereo SXL 6639 (lp 1974).
- 7. Madrigal Singers/Louis Halsey [4'46]. Saga stereo 5347 (lp 1974).
- 8. Consort of Musicke: Emma Kirkby (s), Kevin Smith (ct), Martyn Hill (t1), Rogers Covey-Crump (t2), David Thomas (b), Polly Waterfield (tr vl), Trevor Jones, Ian Gammie (t vls), Jane Ryan (b vl)/Anthony Rooley 4'11; @ Decca Studio West Hampstead 2/1975. L'Oiseau-Lyre stereo DSLO 512 (lp 1975); Decca 4580932 (2 cds 1998).
- 9. Glenda Simpson (ms), Barry Mason (lt), Camerata of London 4'14; @ St Michael's Church Highgate 5/1978. CRD stereo CRD 1055 (lp), CRDC 4055 (mc 1978); CRD 3355 [cd 1993].
- 10. Rosemary Hardy, Elizabeth Lane, Mary Thomas (ss), Pro Cantione Antiqua/Philip Ledger [4'07]; @ St Mark's Church Hamilton Terrace London. Oxford University Press stereo OUP 151-2 (2 lps 1979).
- 11. Amaryllis Consort/Charles Brett (ct) 4'19; @ St Paul's Church New Southgate 4/1987. I M P stereo digital 3036701752 (cd 1987); Pickwick CIMPC 873 (mc), PCD 873 (cd 1988).

- 12. William Byrd Ensemble, Occasional Byrd/Grahame O'Reilly 4'04; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- 13. Jeremy Budd (tr), Michael Chance (ct), Fretwork 4'47; @ St Andrew's Church Toddington 7/1990. Virgin stereo digital VC 5450072 (cd 1993).
- 14. Annabella Tysall (s), Rose Consort of Viols 3 55. Woodmansterne stereo digital WOODM 0022 (cd), WOODM 0024 (mc 1993).
- 15. Cambridge Taverner Choir/O Rees [nt]; @ 1995. Herald stereo digital HAPVCD 187 [cd 1996].
- 16. Gesualdo Consort [nt]. Cantoris CRMC 6017 [mc], CRCD 6017 [cd 1998].

#### Consort songs

#### Do not repine, fair sun

- 1. Purcell Consort of Voices, Jaye Consort of Viols/Grayston Burgess (ct) [8'07]. Vox stereo STGBY 624 (lp 1969); Turnabout TV 37079 [lp 1970].
- 2. William Byrd Ensemble, Occasional Byrd/Grahame O'Reilly 7'51; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).

#### The Cryes [Crye] of London [God give you good morrow, my masters]

- 1. Deller Consort/Alfred Deller (ct), Consort of Viols of the Schola Cantorum Basiliensis/August Wenzinger (tr vl) 7'31 (4'41, 2'50); ed. Just & Allison; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056(1p 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
- 2. New York Pro Musica/Noah Greenberg [6'17 (3'57, 2'20)]. Brunswick mono AXA 4515, stereo SXA 4515 (lp 1959).
- 3. Deller Consort, Bulgarian Quartet [nt]. Harmonia Mundi France stereo HMF 204 [lp 1968].
- 4. William Byrd Ensemble, The Occasional Byrd/Grahame O'Reilly 7'01 (4'05, 2'48); @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- 5. Red Byrd, Fretwork 7'12 (4'22, 2'43); @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

#### Works with conflicting attributions

#### Out of the deep (possibly by Byrd)

- 1. Trinity College Cambridge Choir/Richard Marlow 5'26; @ Trinity College Chapel 3/1994. Conifer stereo digital 75605512312 (cd 1995).
- 2. Oxford Camerata/Jeremy Summerly, Laurence Cummings (cha org) 5'59; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).

#### The secret sins (probably by Mundy)

- 1. Deller Consort, Jaye Consort of Viols/Alfred Deller (ct) 4'25; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971); Harmonia Mundi France HMU 219 (lp), HM 40219 (mc 1978); HMA 190219 (cd 1992).
- 2. St Michael's College Choir [nt]. Alpha APR 303 [lp 1980].

#### **UPDATES TO BUCOMP2**

John Wagstaff

Those with a copy of the second edition of the *British Union Catalogue of Music Periodicals* [BUCOMP2] may wish to annotate it with the following amendments and additions. Information on other changes to library holdings – additions, deletions, cancellations, etc. – or on newly-published titles is invited, and should be sent to BUCOMP2's editor, John Wagstaff, at the Music Faculty Library, University of Oxford, St Aldate's, Oxford OX1 1DB (e-mail john.wagstaff@music.ox.ac.uk).

#### Amendments and Additions

Chord and Discord (p. 68). Add Ouf 1 (1932/39)–3 (1969/98), 2. This title ceased publication with vol. 3 no. 2, published in 1998.

Early Music (p. 103). Delete entire entry for Y.

**Ecouter voir**. Add this title as follows: **Ecouter voir**. ISSN 1142-2491. F-Paris: Médiathèque Musicale de Paris, 1989—. **Ouf** 88, 1999—#

Fanfare: the Magazine for Serious Record Collectors (p. 117). Delete Ob\*.

Fanfare from the Royal Philharmonic Society (p. 118). Add Ob 1, 1993-#

Historical Performance: the Journal of Early Music America (p. 151). Amend Ouf entry to read 1 (1988)–2 (1989), 2; 10 (1997)–#. See also Historical Performance Online in 'New titles' section below.

**Incontri Musicali**. Add this title as follows: **Incontri Musicali**. I-Milan: Edizioni Suvini Zerboni, 1956, 1958–60. **Lbl** 1 (1956)–4 (1960).

**IPAM Newsletter**. Add this title as follows: **IPAM Newsletter**. No ISSN. US-College Park, MD: International Piano Archives at Maryland, 1987–. **Ouf** 1-6, 1987–96.

Jazz Magazine [2] (p. 176). Add Ouf 325–334, 1984 [m].

Kirchenmusikalisches Jahrbuch (p. 194). Add Ouf 1886-1932 [m].

**Melos: en Musiktidskrift**. Add this title as follows: **Melos: en Musiktidskrift**. ISSN 1103-0968. S-Stockholm: Kantat HB, 1992–. **Ouf** 1 nos 4/5 (1993); 3 nos 12/13 (1995); 5 nos 19/20 (1997).

Melos: Jahrbuch für zeitgenössische Musik (p. 209). Dates of publication of this journal should read 1920–34; 1946–78; and 1984–88 *only*.

Musica e Storia. Add this title as follows: Musica e Storia. I-Venice: Fondazione Levi, 1993–. Each issue has separate ISBN. Ouf 1 (1993)–#

Orthodox Church Music. Add this title as follows: Orthodox Church Music. No ISSN. US-Syosset, NY: Department of Liturgical Music, Orthodox Church in America, 1983–85. Ouf 1, 2, 1983–85.

**Piano Quarterly Newsletter** (p. 323). Amend **Lcml** entry to read 1–67, 1952–69. Add **Ouf** 1–78, 1952–72; 84–95, 1973–76 [all m].

**RIdIM/RCMI Newsletter** (p. 357). Superseded from 1999 by new title **Music** in **Art** (see below).

Winds (p. 420). Delete entire entry for Y.

Women in Music (p. 421). This journal has undergone several title changes recently, including WIM Bulletin, Women in Music's Bulletin and, most recently, Women in Music Now.

#### New Titles

If any UK libraries have, or plan, a subscription to any of the following titles (excluding the free online journals listed), would they please contact BUCOMP2's editor (address above).

Arietta: Journal of the Beethoven Piano Society of Europe. ISSN 1465-9387. GB-London: Beethoven Piano Society of Europe, 1999–. Subscription £12 per year.

**Beat Magazine: Music for People Who Make It.** No ISSN. GB-London: spnm, 1998–. Pilot first issue published 1998.

Frankfurter Zeitschrift für Musikwissenschaft. D-Frankfurt: Frankfurt University, 1998-. Free online journal at URL http://www.rz.unifrankfurt.de/FB/fb09/muwi/FZMw.html.

**The Free-Reed Journal**. US-New York: Center for the Study of Free-Reed Instruments, City University of New York/Pendragon Press, 1999–.

Friends of Gunnar Johansen Newsletter. C-Calgary: Sikesdi Press, 1997–. Subscription \$15 per year. Further information in *Notes* 55 no. 3 (1999), 724.

Historical Performance Online. US-New York: Early Music America, 1999—. To be launched as an online journal during 1999, and in part superseding the print journal Historical Performance: the Journal of Early Music America (BUCOMP2, p.151). URL not yet known.

**Interaction: Journal of the Tureck Bach Foundation.** GB-Oxford: Tureck-Bach Foundation, 1997–. Further information in *Notes* 55 no. 3 (1999), 724.

**International Early Music Review**. I-Bologna: Cultural Department of the Municipality of Bologna. Free online journal, at URL <a href="http://www.net27.it/promo/rivista/">http://www.net27.it/promo/rivista/</a>. Further information in *Notes* 55 no. 3 (1999), 724.

**Jazz Changes**. GB-London: Jazzwise Publications, 1998–. Subscription £22.50 per year. Further information in *Notes* 55 no. 3 (1999), 724; extracts from the latest issue are at URL <a href="http://www.jazzcontinuum.com">http://www.jazzcontinuum.com</a>.

Music in Art. US-New York: City University of New York, 1999—. Successor to the RIdIM/RCMI Newsletter (BUCOMP2, p. 357). To appear twice annually under the editorship of Zdravko Blazekovic.

Newsletter of the Denis ApIvor Society. C-Calgary: Denis ApIvor Society, 1996—. Further information in *Notes* 55 no. 3 (1999), 724.

**Research in Dance Education**. ISSN 1464-7893. GB-Basingstoke: Taylor and Francis, 2000–. Institutional subscription £92 per year. Inspection copies available from Taylor and Francis (tel. 01256-813000; fax 01256-330245).

**STM-Online**. ISSN 1403-5715. S-Göteborg: Göteborg University/Swedish Society of Musicology, 1998–. Free online journal, mainly on music theory, at URL <a href="http://www.musik.uu.se/ssm/stmonline/">http://www.musik.uu.se/ssm/stmonline/</a>.

**Text, Practice, Performance**. US-Austin, TX: University of Texas Center for Intercultural Studies in Folklore and Ethnomusicology, 1999– . Further details available from Anne Johnson at <a href="mailto:awjohnson@mail.utexas.edu">awjohnson@mail.utexas.edu</a>.

The Works: the Magazine of the British Academy of Composers and Songwriters. ISSN 1466-1500. GB-London: British Academy of Composers and Songwriters, 1999–. Further details available from <a href="mailto:theworks@britishacademy.com">theworks@britishacademy.com</a>

#### **Miscellaneous**

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Journal du Conservatoire Supérieur de Musique et de Danse. ISSN 1225-5746. F-Paris: Conservatoire Supérieur de Musique et de Danse, ?1993—. Issues 12–16, 21, 22, 30, 34, 1995–99, now available online at URL <a href="http://mediatheque.ircam.fr/HOTES/CNSMDP">http://mediatheque.ircam.fr/HOTES/CNSMDP</a>.

The IAML(UK) Library has recently purchased a copy of Jacinto Torres Mulas's Las publicaciones periódicas musicales en España (1812–1990): estudio críticobibliográfico, repertorio general (Madrid: Instituto de Bibliografia Musical, 1991). Anyone with an interest in Spanish periodicals, and with an ability to read Spanish, will find this of interest.

#### LETTER TO THE EDITOR

The End of the Musical Antiquarian Society

Dear Sir

Brio Volume 36, Number 2. pp 155

Between 1992 and 1997, Chris Banks and I published some articles in *Brio* about the Musical Antiquarian Society¹. It never became clear when the Society ceased to function: 1847, 1848 or 1849. However, a recent article by Percy M. Young² suggests that it had ceased to function as a society by the beginning of 1848, and possibly even before the end of 1847, when its annual meeting was due on 1 November. William Chappell was therefore possibly right when he was quoted in the first edition of Grove, saying that the Society survived for seven years from 1840. Activities noted in 1848 (publication) and 1849 (donations to its library) seem to be explained by the likelihood that E.F. Rimbault, the secretary, maintained the fiction (or perhaps hope) of its survival for his own purposes³.

Yours faithfully Richard Turbet University of Aberdeen

<sup>&</sup>lt;sup>1</sup> R. Turbet, 'The Musical Antiquarian Society 1840–1848', 29 (1992), 13–20, 'The Musical Antiquarian Society 1840–1848: a postscript concerning 1849', 33 (1996), 107; C. Banks, 'The Musical Antiquarian Society: a further footnote', 34 (1997), 27–9.

<sup>&</sup>lt;sup>2</sup> 'The notorious Dr Rimbault (1816–1876)', Journal of the British Institute of Organ Studies 22 (1998), 126–38.

<sup>&</sup>lt;sup>3</sup> See especially Turbet, 'Postscript'; Banks, op. cit.; and Young, op. cit.

#### **BOOK REVIEWS**

Edited by Christopher Grogan

The John Marsh journals: the life and times of a gentleman composer ed. Brian Robins. Stuyvesant, N.Y.: Pendragon, 1998. (Sociology of music; no. 9) xiv, 797 p. ISBN 0-94519394-7. £76

John Marsh (1752-1828) was one of that honourable breed, the English provincial composer. Others of this period include Avison, Bond, Gibbs and Mudge, besides those battalions garrisoned within the nation's cathedrals. As a Georgian gentleman, Marsh never had to compose or perform for a living, but we can savour the evidence that he achieved a decent standard in

the former pursuit.

Marsh's journals run to over six thousand pages in 37 volumes, and he continued to write them almost to the end of his life. Brian Robins has laboured as a musical Hercules in reducing this material to a (barely) manageable monograph. To achieve this he has focused on the musical content of the journals, and curtailed the narrative at 1802. By then, Marsh, a native of Dorking, had spent time as an adult in London, Romsey, Salisbury, Nethersole and Canterbury, before fetching up in Chichester in 1787. Here he spent the rest of his busy life, and had a beneficial impact on local musical life. Through his journals, Marsh emerges as a perceptive, energetic and enquiring individual, certainly a likeable personality. His writings are as valuable for their social observation as for what they tell us of the musical activities of the time. Robins, in addition to his phenomenal work as a transcriber, has provided a short but sufficient introduction, ample footnotes, a postlude summarizing Marsh's activities after 1802, a catalogue of compositions (the majority of which no longer survive), a checklist of his writings, a general index, and an index to his musical and literary works.

Surprisingly there is no discography. A CD devoted to Marsh was issued early in 1990 on the Olympia label, entitled *Five symphonies* (OCD400 – since deleted). The contents may be identified from the catalogue on page 769 of the book under review: Symphony no. 1 in B flat major [no. 13 in Robins's list]; Symphony no. 3 in D major [17]; Symphony no. 4 in F major [19]; Symphony no. 6 in D major [27], and the 'Conversation Symphony' [10]. Marsh's only surviving string quartet is included on a disc of *The string quartet in eighteenth-century England* recorded by the Salomon Quartet in 1995 (Hyperion CDA 66780). In addition, the Fugue in C for two performers on one organ (together with his arrangements of Handel's 'Hallelujah' chorus and 'Coronation anthem', i.e. *Zadok the priest*) has been recorded by Davitt Moroney and Olivier Baumont on *For two to play* (Virgin Classics VC5 45019-2), released during 1999. Nor is there a list of modern editions of Marsh's

music. This omission is made good, however, at the conclusion of Ian Graham-Jones's forthcoming paper 'The music of John Marsh (1752–1828)' in *British Music* 21 (1999). It will be good, not to say surprising, to see a composer who predates Sterndale Bennett featured in that broadly named but narrowly focused journal.

Pendragon deserve praise for publishing this volume, but their presentation occasionally lets the editor down. Page 2 of my copy consists of a photocopied sheet pasted askew onto a blank page, complete with air bubbles. Footnote 2 on page ix consists of what seems to be a reminder to someone to provide a 'full ref'. Thereafter I did not spot any typos, though the print on page 723 of my copy is noticeably faint.

I would urge every library that can afford it to purchase this volume. Brian Robins has emulated all the best qualities of his subject in editing these journals for publication. In so doing he has rescued a worthy musician from obscurity and given us a most edifying, entertaining and enjoyable book.

Richard Turbet

Schubert studies ed. Brian Newbould. Aldershot: Ashgate, 1998. xiii, 277 p. ISBN 1-85928-253-9. £55

Schubert studies is a welcome and generous collection of articles on the composer spanning biography, analysis and historical background, and utilising the talents of a host of leading lights in modern Schubert scholarship. The range of topics is exceptional, ranging from Clive Brown's study of 'Schubert's tempo conventions' (as illustrated in his opera Alfonso und Estrella), through contributions on performance practice and manuscript studies, through to Peter Gilroy Bevan's fascinating account of the onset and progress of the composer's syphilis, and the ways in which the condition was dealt with, both medically and socially, in Schubert's day.

Prominent amongst the analytical studies is Susan Wollenberg's study of Schubert's preoccupation with transitions in late sonata-form movements in such works as the String Quintet D956, and the Piano Sonata in B flat, D960. Perceiving in these works the ultimate in Schubertian 'tonal alchemy', she roams free to show how Schubert works with his material 'to produce surprising effects'. What emerges from the account is that, despite Wollenberg's fondness for categorising the transitions, Schubert was in fact most imaginative in making each one count as a unique musical event. Also significant is Roy Howat's study of 'Architecture as drama in late Schubert', in which he uses his general exasperation at the 'soggy rhythm or tempo' characteristic of much Schubert performance as a springboard for an investigation of the composer's use of 'layers of rhythmic and formal organisation' in the late piano sonatas. Elsewhere, Edward Cone returns to one of the case studies in his seminal volume The composer's voice (1974) to explore the ways in which Schubert appropriates a text and creates his own interpretation of it in his setting of Heine's 'Am Meer'.

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The historical studies in the volume include Elizabeth McKay's detailed sketch of the background to the composition of Schubert's duos for piano and stringed instrument, Jan Smaczny's investigation of Schubert's influence on Dvořák and Peter Branscombe's brief contribution concerning the Ungers, which uses letters, a songbook and other documents to trace their connection both to Schubert and to other contemporaries. Schubert's sexuality, a topic for much debate recently, is also explored by Rita Steblin, although the possibility of Schubert's homosexuality merits no more than a brief mention. Instead Steblin explores the composer's relationships with figures such as Therese Grob and Caroline Esterhazy, and adds some inconclusive evidence of his dalliance with prostitutes. Overall the investigation clarifies little and only adds further to the great amount of contradictory document-based biographical accounts.

Performance practice in Schubert's piano sonatas is tackled in entertaining fashion by Andras Schiff, who contributes a quick-fire succession of his thoughts on performance-related issues, from the study of autographs to Schubert's treatment of harmony, colour, silence, articulation and ornamentation. This is a useful insight to Schiff's own views and practices, and provides a checklist for all performers approaching Schubert's music. As such the essay is a characteristic contribution to a lively, varied and interesting collection of essays which are both readable and informative.

Ian Davis

Vaughan Williams in perspective: studies of an English composer ed. Lewis Foreman. Ilminster: Albion Music, 1998. 240 p. ISBN 0-9528706-1-4. £25

It is very encouraging to see the revival of scholarly interest that the music of Vaughan Williams and others of his and the succeeding generation of English composers is beginning to engender. For much of the latter half of the twentieth century, this music was dismissed as insular, parochial, and irrelevant by the advocates of international modernism, and Vaughan Williams did himself no favours at all by pretending to be a bumbling amateur. For too long, his facetious comments on his own technique were taken at face value, and this led to the intellectual content of his works being largely ignored - which, of course, was what he intended should happen.

In 1996, Alain Frogley mustered a clutch of real heavyweights such as Anthony Pople, Lionel Pike and Arnold Whittall to contribute to Vaughan Williams Studies (Cambridge University Press, 1996) and at first sight, it seems as if Vaughan Williams in perspective, published for the Vaughan Williams Society, is in the same mould. Including work-in-progress by some younger scholars, it's a little more uneven however, although it contains some very good and a couple of outstanding contributions. The book also unveils some of the vital research that is now being done into the social and sociological background to the English musical renaissance, and in the realm of performance studies and reception history. Head and shoulders

above the rest of the contributions stand Anthony Payne's razor-sharp analysis of the composer's use of modality, and Stephen Banfield's penetrating look at the relationship between VW and Finzi. Duncan Hinnells makes a strong case for the neglected Piano Concerto, but his piece is too long and the editor could have trimmed and amended his tortured syntax quite severely without detracting from his arguments. Jeremy Dibble is good on the roots of VW's style as is Jennifer Doctor on his female pupils. Of the other contributions, the only real failure is that of John Huntley on the film music – it is so dependent on VW's own essay on the subject that it might have been better simply to reprint that. Production and editorial standards are commendably high, and I certainly recommend this title. I can't quite understand though why the bibliography to Hinnells' article is relegated to an appendix at the back of the book, rather than appearing where you'd expect it, after the article itself.

Paul Andrews

Roger Carpenter Goodnight to Flamboro': the life and music of William Baines. Upminster: British Music Society, 1999. viii, 111 p. ISBN 1-870536-18-5. £10.99

This is a likeable book about a loveable composer. It would be easy in a fit of sentiment to overpraise William Baines, moved by his death at only 23, a death for which the adjective premature is pathetically inadequate. Yet here is an English composer possessed of an ability that is not only manifest but enjoyable. Most of his surviving output was written for the piano. Luckily for all of us there is a compact disc of 26 pieces played by Eric Parkin on the Priory label (PRCD 550) and many works were published by such reputable firms as Elkin, Augener and Banks. Baines also composed a symphony which, while not in the same division as those by Elgar, Vaughan Williams, Rubbra, Walton or Moeran, certainly deserves a professional recording on CD to add to the cassette of the premiere by the largely amateur Airedale Symphony Orchestra (ACC 045). Like all decent composers, he shows some influence of his forebears, but his mature music is not derivative and of many pieces it may be said: once heard, never forgotten. His longest single composition for piano, Paradise gardens, reveals true individuality and originality, stiffened with an instinct for structure. Nor does Baines repeat himself, so large doses of his music can be imbibed to the utmost benefit of the listener.

Roger Carpenter's book joins what is becoming a small category of unpretentious but classic biographies of twentieth-century composers which includes those of Howells (by Paul Spicer) and Butterworth (by Michael Barlow) to name but two. The book was originally published by Triad Press in 1977, and this new edition is an improvement on all fronts. It is easier to handle, some affectations of style are removed (Father Baines becomes George Baines), messy footnotes are organised into numbered endnotes,

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two decades' worth of new information is incorporated and changing social attitudes are acknowledged. The author provides a detailed but engaging account of Baines's sadly brief life and an excellent review of the music. My only quibble concerns three minor typos. Even if you or your library possess the pioneering first edition, you should obtain this new one. An addendum slip with each copy draws attention to the Priory CD mentioned above, with details of how to purchase.

Richard Turbet

Graham Parlett *A catalogue of the works of Sir Arnold Bax.* Oxford: Clarendon Press, 1999. xii, 412 p. ISBN 0-19-816586-2. £60

It is ironic that Arnold Bax, who described himself as a brazen romantic, should be the subject of a book that is the antithesis of Romanticism. Nevertheless the key to the creation of a good catalogue or bibliography is that it should be structured to establish a satisfying rhythm. Such a structure is necessarily repetitive, but should be flexible enough to be reassuring and not oppressive. If it can be as readable as a monograph, so much the better. Graham Parlett's catalogue meets all these criteria. He is not a librarian, and this becomes obvious in an abrasive footnote on page 124 regarding RISM sigla. Despite, or because of, this his catalogue achieved standards of which any librarian or archivist would be proud. Even the prefatory material is a good read. The preface itself fulfils the dual function of apologia and acknowledgement, while the introduction sets Bax, his music and his reputation in context. After a comprehensive chronology, the preliminary notes take the reader through each stage of the structure adopted by the author for the entries for each of the 386 musical items. These notes also explain in detail the provenances of the manuscript and printed sources of Bax's music. They are followed by the six categories of abbreviations that are employed.

And so to the entries themselves. There could be up to fourteen component parts to any one entry. This is where the rhythm of the catalogue is established. The entries are in chronological order, grouped by year. Where there is uncertainty over the dating of certain items, a year is suggested and such items form a separate sequence after the year in question: so after several items listed under '1901', there is a heading 'c. 1901' under which the author lists a cantata he proposes for that year given the available evidence. The works are listed in a single numerical sequence arranged chronologically, but it important to read the relevant preliminary notes to ascertain the rationale as to what qualifies for a separate number and what does not. All entries contain at least one title. Thereafter the components vary. A date is provided where specific information exists. Dedications from any source are noted, followed where appropriate by orchestrations and sources of texts. Where a manuscript survives, Parlett goes into archival detail, listing in his preliminary notes at least ten possible categories of information. Accounts of publications are scarcely less detailed, likewise performances. Arrangements only refer to those other than by Bax himself, and accounts are given of the few adaptations. Each piece that survives in playable form is given a duration, and there are notes which range from the prosaic to the quirky, including quotes from reviews and Bax's correspondence. A synopsis is provided for dramatic works.

In any good catalogue or bibliography the appendices are as edifying as the text. Again the author does not disappoint, providing no fewer than eight: a classified index of music, a concordance of manuscripts, a discography, an index of poets whose texts were set by Bax, an index of dedicatees, a chronological list of unfulfilled projects and commissions with commentary, a bibliography of Bax's writings, and a commentary on photographs, portraits and personalia including Bax's many addresses. Finally there is a checklist of writings about Bax, an index of titles and first lines, and a general index. The author's commentaries throughout are pithy, informative and readable. He has spared no effort in investigating the minutest relevant detail, eschewing paddle and waffle. The presentation seems faultless, beyond an errant 'accomodation' on page 363. It is a pleasure to read such a book, and to recommend it in the same spirit.

Richard Turbet

Allan B. Ho and Dmitry Feofanov *Shostakovich reconsidered*. London: Toccata Press, 1998. 787 p. ISBN 0-907689-56-6. £45.

How you feel about this book will very much depend on how much enthusiasm you can muster for the long running feud in academic circles over the authenticity of *Testimony*, the now twenty-year old book purporting to be the memoirs of Shostakovich, edited or, depending on your point of view, written by Solomon Volkov. Condemned at once, not unnaturally, by the Soviet authorities, its validity as a true expression of Shostakovich's treatment at the hands of the communist regime has been the subject of some entertaining scholarly sparring ever since. This thick book represents the case for the defence and if that sounds legalistic, then it's worth bearing in mind that one of the authors is actually a lawyer and the first three hundred pages consist of an 'Opening statement', 'Cross-examination', 'The case for the defence', and 'Closing argument'. In true court-room style, every word written by the opposition is scrutinised for the smallest inconsistency and error, while irritating, but quite understandable mistakes in corroborative evidence are conveniently glossed over. The authors/editors have been exhaustive in their search for testimony to corroborate *Testimony*, and unfortunately it appears that they have printed all of it in full. Much of it is indeed fascinating, particularly the first-hand accounts of Russian musicians, but it is extremely repetitive and I found it better to read it in small doses to avoid overload or indigestion. The second part of the book, 'Variations on a theme', prints or reprints contributions by various authors, including much by Ian MacDonald whose views are well-known. Since many of these are hard to come by in English, this too is extremely valuable.

Time to declare myself. I read *Testimony* when it first came out and, to me, it rang true. The notion that far from being a loyal servant of the Communist Party, Shostakovich was really a closet dissident, saying one thing in official pronouncements, and bravely writing something quite different into the music knowing that the party apparatchiks were too stupid to realise it, seemed to me to be entirely consistent with the impression given by his greatest music. Two relatively recent performances simply served to confirm this. English National Opera's 'Lady Macbeth of Mtsensk' and a searing reading of the Fifth Symphony under Ashkenazy were both among the most moving and terrifying of my more recent musical experiences. However, it is in my view hardly necessary to attest to the absolute truth of every statement in an autobiography in order to assent to its overall validity. One would not expect to find that that was the case even if it could be proved that Shostakovich wrote every word of it himself. Yet that is the exhausting line taken in this book. And, pace Mr MacDonald, I don't believe that it is necessary to be able to identify the precise non-musical stimulus behind each and every musical statement. The fact that music makes a direct emotional appeal and expresses much that cannot be put into words is one reason why composers write music and not tracts. I don't feel the need to take more than a passing interest in the coded messages – they are interesting and yes, they do reveal that Shostakovich risked his life for his art and fellow countrymen, but didn't we know that anyway? Wasn't it obvious from the music? The identification of these stimuli will inevitably diminish in importance as the regime they were directed at recedes into history. Shostakovich's music will long survive the memories of its time.

An infuriating book, but a fascinating one; much too long and rather more than most people would want to pay. It certainly adds to the literature on this tortured man, but it might have been even more useful at half the length and half the price.

Paul Andrews

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

In spite of its rather unexciting title this is a fascinating book, and one which Mary DuPree is uniquely qualified to present: in 1990 she produced for the *RMA Research Chronicle* (vol. 23 (1990), p. 137–147) a study of the periodical *Musical America*, from whose pages the articles reprinted in this book are reproduced, and her doctoral thesis of some ten years before studied issues in American art music of the 1920s via periodicals of the time, again including *Musical America*. Now this new book reprints all 414 of the biographies of American musicians that appeared in a weekly column in the same journal

between February 1918 and January 1926. To those who would question the point of so doing, one can provide several answers. Firstly, and at the workaday level, no library included in BUCOMP2 reports holding Musical America, in whole or in part, for this period: having these biographies in fulltext reprint is therefore very useful (even though the new book does not include the black-and-white photographs that were published with the original articles), and is in similar vein to projects such as Carol Oja's reproduction of the articles on Stravinsky published in the journal Modern Music between 1924 and 1946 (New York, 1982), and Lewis Foreman's Music in England 1885–1920 as recorded in Hazell's Annual (London, 1994). Secondly, the book has a first-class index, something Musical America never had. Thirdly, the biographies are reproduced in alphabetical order of surname, in a single sequence, making checking the presence or absence of a particular figure very easy. Fourthly, examination of who is in and who is not can throw light onto the politics (with a small "p") of Musical America in the years under discussion. And lastly, several of the musicians covered have not survived into modern-day biographical sources.

Decisions over which musicians to include in the periodical, and which not, seem to have been taken solely by the editor of Musical America, John Freund, and may in some cases strike today's reader as a little strange: famous figures such as George Gershwin and John Philip Sousa, Geraldine Farrar and Arthur Farwell rub shoulders with much less enduring company. DuPree notes that all who are included were born between 1850 and 1906: were American-born (or, in a few cases, Canadian), or arrived in the United States when still young. Many composers, several instrumentalists (primarily pianists or organists) and, above all, a large number of opera and concert singers, appear. Since the articles contain very similar types of information, DuPree concludes, surely quite rightly, that the data was gathered by questionnaire, making the biographies an even more useful source for later researchers, even if requiring the odd pinch of salt to be taken in regard, particularly, to their subjects' ages. The very first subject to be included, on 2 February 1918, was the composer Henry K. Hadley. Given Freund's own enthusiasm for American art, and his view that all Americans, including politicians, should stand up for it, it is perhaps no coincidence that Hadley, who went on in 1933 to found the National Association for American Composers and Conductors, and in 1938 established the Henry Hadley Foundation for the Advancement of American Music, was thus honoured. Only one figure – the organist William C. Carl – appears twice, being featured in articles from 1918 and 1922. It is difficult to see why he enjoyed this unique distinction, save to note that there are significant differences between the two articles. Some husband-and-wife teams are included, such as Emma Eames and Emilio de Gogorza, and Leslie Hodgson and Edith Moxom-Gray. Statisticians, and potential purchasers, may find it of interest that of the 414 figures included, 214 did not appear in the fourth (1940) edition of Baker's biographical dictionary. 205 of that 214 did not make it into the New Grove dictionary of American music either; and of the 125 singers included in the 214, 84 do not feature in the 1997 edition of Kutsch and

Riemens's Grosses Sängerlexikon. (On the subject of singers, I would have liked, but was unable, to check Oscar Thompson's The American singer: a hundred years of success in opera of 1937.) Further checks in Robert Cowden's Classical singers of the opera and recital stages, and his Instrumental virtuosi: a bibliography of biographical materials (both Westport, CT, and London: Greenwood Press, 1994 and 1989 respectively) likewise threw up very few modern biographies of the subjects in Musical Americans, leading one to conclude that Mary DuPree's book has an essential place next to American Grove on the shelves of any library that possesses anything other than the scantiest of reference collections. It is an essential tool for the study of American musicians of the early twentieth century, and is well worth its cover price, for whose low level one must thank the sensible, "smart but no frills" approach of its publisher.

John Wagstaff

Rethinking music ed. Nicholas Cook and Mark Everist. Oxford: Clarendon Press, 1999. 574 p. ISBN 0-19-879003-1. £65

Rethinking music is a corpus of critical thinking on the current state of musicology, providing both a stepping-stone into the 21st century and a late '90s sequel (hence 'rethinking') to Joseph Kerman's authoritative Contemplating music (1985). The editors describe the contents as a 'musicology of the provisional', which perhaps best captures the present phase of music research. The twenty-four contributors, from British and American institutions, represent analytical, historical and ethnomusicological domains, and whilst the book embraces the multifarious directions and perspectives in musicology, it also recognises inherent tensions.

Part I is concerned primarily with the nature of analytical methodologies. Jim Samson provides an insightful overview of music analysis and proposes that it might 'draw context into discourse, as well as engaging directly with issues of performance and reception'. The text/context theme is developed by Kevin Korsyn and Arnold Whittall, who also encourage the working of alternative dialogues. They suggest that wider issues can usefully support structural analytical techniques, although few practical examples demonstrate this healthy collaboration. The remaining contributions in Part I provide additional perspectives on analysis, reflecting the potential breadth of the discipline. Kofi Agawu impressively evaluates the use of semiotic approaches (unfortunately, his music examples are incorrectly printed). Robert Gjerdingen encourages empirical research through interaction between music theory and experimental science, and Scott Burnham pursues his claim that poetic criticism and music analysis are fundamentally the same activity. Robert Fink and John Rink provide much needed practical contributions. Fink re-evaluates the surface-depth metaphor underlying Schenkerian analysis by focusing on high and low points generated by musical surfaces, while Rink's analysis, motivated by his own performance,

realises the fluctuating 'intensity' in Liszt's 'Vallee d'Obermann'. Both Fink and Rink lean towards the notion of music as process. Finally in Part I, two chapters deal with analysis in relation to performance and composition. Nicholas Cook recognises dialogues between work and performance, and playing and writing, but Joseph Dubiel's study of composition and music theory awkwardly dismisses the possibility of fruitful overlap (intuitive or conscious) between the activities.

Part II embraces a wide spectrum of musicological issues. One central concern is the musical canon – its interpretation, evolution, existence, and place in musicology. William Weber provides an informative historical account, whilst Ellen Koskoff carefully considers the implications of canonization in teaching in the intriguingly titled essay 'What do we want to teach when we teach music? One apology, two short trips, three ethical dilemmas, and eighty-two questions'. Part II also addresses musicology as a discipline. Whilst Bruno Nettl provides an overview of its formal organisation, Regula Burckhardt Qureshi contends its restrictive nature, challenging authorial agency by examining 'our' (i.e. Western) musicology alongside 'other' possible musicologies in a fascinating case study on Hindustani music. The sociological implications of Qureshi's work emphasise the shared ground between musicology, sociology and ethnomusicology which is explored further in several subsequent essays. Several contributions focus on developing marginalised areas of musicology. Suzanne Cusick's memorable account of Ruth Crawford's exclusion from the American Musicological Society's foundation meeting provides an appealing introduction to her discussion of gender and musicology. John Covach discusses the neglect of popular music in musicology and emphasises its social and musical potentials, although he provides no practical examples.

In sum, this book is an excellent benchmark for musicologists. It provides a good representation of contemporary thought in musicology and it serves to demonstrate the increasing cross-disciplinary activity and political awareness of musicological research. As an anthology it is perhaps most valuable because it does not attempt to hide the inevitable (and sometimes unbridgeable) distance between the approaches of its contributors, but instead celebrates the underlying breadth of musicological endeavour which flourishes today.

Elaine Goodman

David Hunter Opera and song books published in England 1703–1726: a descriptive bibliography. London: Bibliographical Society, 1997. xlix, 521 p. ISBN 0-948170-10-7. £70

This book is a sequel to Cyrus L. Day and Eleanore B. Murrie's *English song-books 1651–1702* (London, 1940), and should be as useful to bibliographers and musicologists as that has proved over the last sixty years. It deals with 198 publications of secular vocal music printed in England between 1703

and 1726. The arrangement is chronological, but excludes those books devoted solely to Handel and certain other categories, such as issues of The monthly mask of vocal music (for reasons of a 'forthcoming' publication which may not, in fact, be forthcoming). Also excluded are 'single songs' or 'bespoke' collections of them like Joyful Cuckoldom, later editions of books published before 1703 (e.g. Orpheus Britannicus and Wit and mirth), and musical playing cards. Collections of cantatas are not covered - for example, there is no entry for Daniel Purcell's Six cantatas of 1713 - though I do not see why these could not have been regarded as through-composed songs like his brother's 'From rosie bow'rs' or 'Let the dreadful engines of eternal will', both of which are listed. In all there are 2296 first lines indexed - not numbered as in Day and Murrie, where the method is slightly different with references to their parent volumes, which are given full bibliographical descriptions (title-page, collation etc.), their contents listed and surviving copies compared and noted. Many illustrations of title-pages, frontispieces and styles of music engraving are provided. Unlike Day and Murrie, literary sources are not followed up. In addition to the index of first lines and translations, there are others of: composers and librettists; singers; literary and dramatic works; short-titles with publishers and dates; printers, publishers, book-sellers, and so on.

David Hunter, who is responsible for this remarkable bibliographical achievement, deserves tremendous praise; one can hardly overestimate the contribution it is likely to make to knowledge in the field. Yet as he realistically admits 'there is no knowledge without error'. Use will tell. I looked up Raphael Courteville in the index of composers and found Richard but I can live with that.

Ian Spink

The British union catalogue of music periodicals ed. John Wagstaff. 2nd ed. Aldershot: Ashgate, 1998. lxi, 429 p. ISBN 1-85928-133-8. £69.50

It may seem a long time ago now that many music librarians were asked to submit data for a new union catalogue of music periodicals, but the arrival of *BUCOMP2*, as it will inevitably become known, has been worth the long gestation period. It is now fourteen years since *BUCOMP1* appeared, and the development of electronic access and communication since 1985 has permitted the new edition to encompass a wider brief, as the statistics in the preliminaries demonstrate: *BUCOMP2* lists 3678 titles, of which 1630 did not appear in the first edition. Interestingly, the statistics also show that almost half the entries are for non-British titles, with music periodicals included from 61 countries. There are various other changes from the earlier edition, beyond the scale of the catalogue itself, and these are detailed in the comprehensive introduction to the main catalogue. Immediately obvious to the user is the improved presentation of the entries, using different typefaces and giving each location a separate line, which greatly eases consultation.

Titles not included in the first edition are noted, and ISSNs are included where available. There are extensive title cross-references and bibliographical references (although no formal bibliography is included, the section on the history of the project lists the sources consulted) and although not indicated in the contents there are even a few illustrations scattered through the text. The great contribution made by the music library community to the compilation of this volume is acknowledged, and individual contributors where known are listed under their appropriate library in the list of participating institutions, together with contact details. The inclusion of such information inevitably draws attention to the conflict within the volume between its use as a major reference source on the one hand, and its currency on the other. Already there are obsolete telephone numbers and doubtless inaccurate details of holdings as subscriptions are cancelled or (perhaps less frequently) commenced; the user (and certainly the librarian) should be aware of these inevitable limitations in a reference tool of this nature.

As well as its obvious usefulness for reference enquiries, *BUCOMP2* will be a valuable management tool for any librarian faced with decisions on discarding back runs, reviewing current subscriptions, or ascertaining the significance of a particular title held. I was concerned to find more than one title listed with a single location where only the current issue was kept; no national collection of these titles would appear to exist. In this context it might be useful for librarians to review their more peripheral journals to see if they are indeed the only location for a particular title.

It was a little disappointing, in view of the excellent contents of this indispensable volume, to find that the printers had substituted page 233 for page 223 although the publishers have been made aware of this and, I understand, will replace faulty copies, my review copy still lacks the entry for *Music and letters* on page 223. Those who have already purchased the catalogue for their library should check their copies now! Otherwise the presentation is excellent and the binding appears durable for what will be a heavily used item in every library. Those who have time to browse will be fascinated to know more about such titles as the *Ted Heath Music Appreciation Society newsletter, The music seller and small goods dealer, Squawk*, and a host of other titles from *A little angry in a very nice place* to *Zoot*. John Wagstaff is to be congratulated for his contribution to British music librarianship in this volume, which is an essential purchase for every music, periodical and reference library.

Katharine Hogg

Ruthann Boles McTyre *Library resources for singers, coaches and accompanists: an annotated bibliography, 1970–1997.* Westport: Greenwood Press, 1998. xxiv, 151 p. ISBN 0-313-30266-9. £51.95

What makes a good bibliography? Surely, two things. The first – obviously – involves the gathering, in a competent and intelligent fashion, of information. Much of this process is mechanical in nature, and involves tracking

down sources, citing them consistently, and so on. The second requires the organisation of that information in a way that will enable the user to find what he/she wants in the most timely fashion. Many bibliographers, exhausted by the information gathering part of the process and seduced by the idea that surely every item they have painstakingly discovered is going to be useful to somebody, set down the totality of their findings in a more-or-less haphazard fashion and end up being less useful to everybody.

How does this new bibliography measure up when judged against these two principles? Actually, rather well, not least because McTyre has not drawn back from being selective in her choice of materials. If the guiding principle of the so-called 'comprehensive' bibliography is idealism (the reason why so many bibliographies remain unfinished, surely), then that of the selective bibliography is discrimination. This is not to say that the compiler of the selective bibliography should be judged any less harshly for failing to discover, and list, an obvious source: but the exercise of sound judgment in making decisions over what to include and what to leave out brings an intellectual depth to the bibliographic process which I personally find attractive, and has the immense practical benefit of allowing users, librarians or not, to carry out a meaningful conspectus exercise on their own library stock. Conservatoire libraries should definitely take a look at this book for that reason. Basing a conspectus on an idealistic, 'comprehensive' bibliography leads to nothing but depression.

The limits of McTyre's book are practical in nature, which is appropriate to a bibliography which essentially has a practical intent – she is not attempting to lay down an intellectual framework for singing pedagogy. These limits are the omission of anything published before 1970, inclusion only of works in English, and the listing of no more than 40 items in any section. A little more explanation of the setting of these limits would have been useful, and some will find them excessively arbitrary: but they are at least clearly stated, so we know what to expect. The chapters range widely, from 'Guides to repertoire and research' to discographies and videographies, stage resources, and travel and education. An initial section on general music reference sources seems rather superfluous, and is more difficult to justify. Chapter nine contains internet and other electronic resources, including several which were new to me but may at some future date appear on the IAML(UK) website. Anyone who cannot wait that long might care to go to the site www.daringdiva.com, which includes many of the sources cited by McTyre, plus much other information. Each entry in the bibliography includes a brief description (some are more useful than others), and the whole is rounded off by author, title and subject indexes. It would be good to think that McTyre will issue supplements of post-1997 material at regular intervals, as the singers, coaches and accompanists for whom she writes would surely appreciate this as much as librarians. For now let me just add David Adams's A handbook of diction for singers: Italian, German, French (Oxford University Press, 1999). Typographical errors are few, 'Lucien' for Lucie Manen being perhaps the most serious. The entry at 7.9 seems to repeat that of 4.3, probably an error as I found no other sources cited more than once. But taken as a whole this is a well-assembled and competently-organised

bibliography which belies the fact that it is apparently the compiler's first book-length work. She should be encouraged to continue.

John Wagstaff

#### ITEMS RECEIVED

(The following list, compiled by Christopher Grogan, is for information only; inclusion of any item in the list does not preclude or guarantee review in *Brio* at a future time.)

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- The bass player book ed. Karl Coryat. San Francisco: Miller Freeman, 1999. 223 p. ISBN 0-87930-573-8. \$22.95
- Katherine Bergeron Decadent enchantments: the revival of Gregorian chant at Solesmes. Berkeley: University of California Press, 1998. 196 p. ISBN 0-520-21008-5. \$35
- Alfred Brendel One finger too many. London: Faber, 1998. 69 p. ISBN 0-571-19618-7. £7.99
- Roger Carpenter Goodnight to Flamboro': the life and music of William Baines. Upminster: British Music Society, 1999. viii, 111 p. ISBN 1-870536-18-5. £10.99
- David Lindsey Clark Appraisals of original wind music: a survey and guide. Westport CT: Greenwood Press, 1999. 555 p. ISBN 0-313-30906-X. £71.50
- Rethinking music ed. Nicholas Cook and Mark Everist. Oxford: Clarendon Press, 1999. 574 p. ISBN 0-19-879003-1. £65
- Carl Cowl and Sheila M. Craik *Henry George Farmer: a bibliography*. Glasgow: Glasgow University Library, 1999. xxvi, 134 p. ISBN 0-85261690-2. £10
- David Fallows A catalogue of polyphonic songs 1415–1480. Oxford: Oxford University Press, 1999. xi, 777 p. ISBN 0-19-816291-X. £100
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- Graham Parlett A catalogue of the works of Sir Arnold Bax. Oxford: Clarendon Press, 1999. xii, 412 p. ISBN 0-19-816586-2. £60
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- The British union catalogue of music periodicals ed. John Wagstaff. 2nd ed. Aldershot: Ashgate, 1998. lxi, 429 p. ISBN 1-85928-133-8. £69.50
- Eric Zolov Refried Elvis: the rise of the Mexican counterculture. Berkeley: University of California Press, 1999. xiii, 349 p. ISBN 0-520-21514-1. £13.95 (pbk)
- Bennett Zon *The English plainchant revival.* Oxford: Oxford University Press, 1999. xxii, 410 p. ISBN 0-19-816595-1. £55

#### Music

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Marc-Antoine Charpentier Te Deum H 146 (vocal score). London: Schott, 1999. ISMN M-2201-1926-2. £9.25

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#### SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

#### John Wagstaff

All the items in the following list are available for loan from the IAML(UK) Library.

The following abbreviations are used in the list

FAM = Fontes artis musicae

ForumMb = Forum Musik bibliothek

MRSQ = Music Reference Services Quarterly

Notes = Notes for the Members of the Music Library Association

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