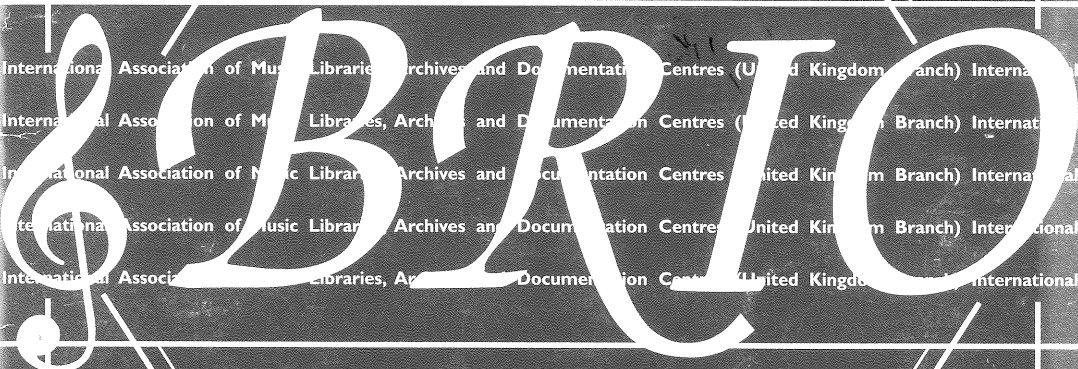


ISSN 0007-0173



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

*Autumn/Winter 2002*

*Volume 39, No. 2*

## Brio: Journal of IAML(UK & Irl)

Editor:

Geoffrey Thomason

Brio Editor

The Library

Royal Northern College of Music

124 Oxford Road

Manchester

M13 9RD

Tel: 0161 907 5245

Fax: 0161 273 7611

e-mail: Geoff.Thomason@rncm.ac.uk

Reviews Editor:

Antonio Rizzo

46 Brae Court

Kingston Hill

Kingston upon Thames

KT2 7QH

Tel: 020 8549 0076

e-mail: antonio\_rizzo@hotmail.com

Advertising Editor:

Mrs. Alex Garden

29 Church Road

Rufford, nr. Ormskirk

Lancs L40 1TA

Tel/fax: 01704 821303

e-mail: hj20@dial.pipex.com

BRIO

Vol. 39 No. 2

Autumn/Winter 2002

EDITOR: Geoff Thomason

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Brio is abstracted in *Library and Information Science Abstracts (LISA)* and *RILM Abstracts*, and indexed in *The Music Index* and *The International Index of Music Periodicals*. Contents of current and previous issues are listed on the JANET Bulletin Board for Libraries (UKAC.NISS)

## EDITORIAL

To the best of my knowledge Ireland is unique in having a musical instrument as its national symbol. The presidential standard features a golden harp with silver strings on an azure background – the arms of Ireland since medieval times. The same harp adorns our coins – even after the introduction of the euro – and our correspondence with the revenue commissioners and other official bodies. The depiction of the harp on current symbols of state is modelled on the so-called “Brian Boru” harp, which is one of the more unusual musical treasures of the library of Trinity College Dublin.

This issue of *Brio* focuses on music library collections and services in Ireland, in celebration of the new partnership between IAML members in the United Kingdom and Ireland inaugurated by the constitutional changes adopted earlier this year at Durham. Indeed, many members will see this as the first tangible result of that unanimous vote. I suspect that, in spite of a general awareness that music plays a central role in Irish culture, most readers in the UK and further afield will have little knowledge of the music library scene in Ireland. It is our hope that the articles assembled here will give readers some sense of the rich diversity of music resources which Ireland has to offer, as well as a realistic impression of some of the strengths and limitations of music library provision in Ireland.

Ireland is associated with an eclectic range of musical genres: traditional music (*sean nós* singing, the *céili* band, groups like The Chieftains, or as reinvented in the *Riverdance* phenomenon of the 1990s); “art music” (the first performance of *Messiah* in Dublin’s Fishamble Street in 1742, the nocturnes of John Field, or contemporary music by Gerald Barry and others); rock and pop (bands such as U2, The Cranberries and Westlife, or winners of the Eurovision Song Contest too numerous to mention). The collections described in the following pages are almost as diverse, some specialising in particular genres while others are more wide-ranging and distinguished by their size or age (or both).

Barra Boydell writes about manuscript sources in Irish cathedrals. Having previously published work on the music of Christ Church cathedral Dublin, he focuses here on the choir books of Cashel cathedral. The music collections of two major research libraries – the National Library of Ireland and Trinity College Dublin – are described in articles by Una Hunt and myself. Sarah Burn and Nicholas Carolan write about the collections and services of two dynamic and relatively new institutions – the Contemporary Music Centre and the Irish Traditional Music Archive (both incidentally all-Ireland bodies funded jointly by the Arts Councils of Northern Ireland and the Republic of Ireland). To round off this survey Eileen O’Brien (winner of the 2001 E.T. Bryant Memorial Prize) examines music services in Irish

public libraries, while Brenda Fleming assesses music library provision in Northern Ireland.

While these articles do not constitute a comprehensive survey of Irish music collections and services, I believe they are sufficiently representative to meet the aims outlined above. There will be further opportunities to examine the Irish music library scene in years to come, not least when the Annual Study Weekend is held in Dublin in June 2004. No doubt the harp will feature prominently on that occasion too, whether on display in the Long Room of Trinity College Library or portrayed on the label of a well-known Irish tippie.

Roy Stanley

## THE MUSIC COLLECTION AT THE NATIONAL LIBRARY OF IRELAND

Una Hunt

The music collection at the National Library of Ireland is not widely known or indeed appreciated. While the collection contains musical items of a more general nature, it would seem appropriate to concentrate on those of particular Irish interest in this article. The collection consists of early sheet music, manuscripts, books, pamphlets and periodicals. The Irish part of the collection is rich in sheet music of the late eighteenth and early nineteenth century, much of which was published in Irish cities, in particular in Dublin, which was known at the time as the second city in the Empire. The collection was formed through a number of personal bequests which include the Banks, Omeath, Hamilton and Plunkett gifts and the substantial library of Dr. Jasper Robert Joly.

In 1863 Dr Joly donated his extremely valuable library to the Royal Dublin Society. Of Belgian and French extraction, he was born at Clonbullogue in Co. Offaly (then known as King's Co.). Joly was called to the bar but never practised. As an avid and discriminating collector of books, prints, sheet music, maps and manuscripts, his total library at the time of his presenting it to the RDS consisted of 25,000 volumes. The donation was left with the stipulation that if a National Library should be set up, the collection should then transfer to the new institution. The Joly Library along with the Royal Dublin Society Library became the foundation collection of the National Library of Ireland which was founded in 1877 and moved to its present location in Kildare Street, Dublin in 1890<sup>1</sup>. The Joly music bequest runs to 6063 items and contains many of Irish interest. As a collection of sheet music published in Ireland, it is therefore rare and unique, as a number of the items are not to be found in the British Library or elsewhere. It is indeed fortunate that Dr. Joly had such a keen interest in Irish published sheet music, otherwise much of what exists in the Library might have been lost.

The sheet music collection has not yet been included on the Library's computerised system and is available only on a card catalogue under Joly Music and the remainder under Additional Music, while a portion is uncatalogued. Because of the large number of sheet music items referred to directly in this article, the catalogue numbers have not been given. Generally speaking the Joly collection spans music written between the latter years of the eighteenth century and the first decades of the nineteenth century.

<sup>1</sup> *Treasures from the National Library*, ed. Noel Kissane, (Dublin 1994). p.3-4.

While the Additional Music collection comprises of several items already existing in the Joly collection, much of it dates from rather later, most is printed and includes a small amount of material dating from the early twentieth century. A sizeable proportion of the Additional Music collection is of a more general nature, i.e. not specifically Irish in content.

In surveying the collection in the catalogue order it quickly becomes clear that a sizeable portion of the earlier part is vocal music, songs with keyboard accompaniment, sometimes with obligati for flute, oboe etc., and the occasional country dance (melody only). As these songs and instrumental pieces were intended for domestic use, the collection probably represents the musical contents of an aristocratic household of the period quite faithfully. The vocal pieces are generally popular songs of the era, taken from operas and entertainments. These songs, often recycled many times over, found their way endlessly into pieces for the stage. The title pages declare their popularity although elsewhere is to be found criticism of their abundant and often incongruous usage.

One of the earliest and most unique of the items in the Joly gift is a book of tunes composed by Turlough Carolan (1670–1738), the best known of the late harpers of the ancient order. The fact that this fragmentary volume was thought to have been published about 1720 by John and William Neale (Neal) of Christ Church Yard, Dublin has now been called into question<sup>2</sup>. However, whoever the publisher may have been, it is an important volume as there is no other known copy. Unfortunately the first five pages of the collection are missing along with its title page.

The Neales appear to have been the first publishers of music in Ireland and a number of their publications are to be found in the Joly bequest including *A choice collection of the newest airs and minuets proper for the violin, German flute or hautboy* (there are three collections in total, dating from 1724) and *A choice collection of country dances with their proper tunes wherof (sic) many never before publish'd*<sup>3</sup>. The exact dates of these publications are unknown (although it is known that the Neales ceased publishing in the 1740s). Another Neale publication (which is referred to in footnote 2 and thought to be the earliest still in existence) dates from 1724, entitled *A collection of the most celebrated Irish tunes proper for the violin, German flute or hautboy* and exists only in photostat at the National Library of Ireland<sup>4</sup>. The only known original copy is held at Queens University Belfast. The Neales also indulged their entrepreneurial skills in building the Crow Street Music Hall in 1731 (later known as the Crow Street Theatre) and the New Musick-Hall in Fishamble Street where the first performance of Handel's *Messiah* was given in April 1742. Despite the fact that very few music publishers existed in

<sup>2</sup> *A collection of the most celebrated Irish tunes proper for the violin, German flute or hautboy*, published by John and William Neal, 1724. Nicholas Carolan discusses this point in his introduction to the facsimile edition published by the Folk Music Society of Ireland, 1985. See note 1, p. xxxi. The unidentified collection of Carolan's tunes has a watermark of 1742, so it is still possible that it was published by the Neales of Christ Church Yard. Only tunes nos. 6–19 remain.

<sup>3</sup> No date given but thought to be c.1726; p.19 wanting.

<sup>4</sup> 29 pp., 8vo. There are two photostat copies in the Library.

the earlier part of the eighteenth century, half a century later publishing had become a thriving industry, particularly in Dublin.

With the Act of Union in 1800, Dublin music slowly lost much of its wealthy patronage as the aristocracy drifted back to London. Around 1820 there was nevertheless still sufficient activity to support nineteen publishers and music sellers and forty two instrument makers<sup>5</sup>. A small group of the more important Irish composers who included the Earl of Mornington, Philip Cogan and Timothy Geary had their compositions published in both London and Dublin during this period but gradually the flowering of musical activity was winding down. A long list of musicians left Ireland to seek their fortunes and distinguish themselves in England or farther afield including John Field, Michael Balfe, William Vincent Wallace, George Alexander Osborne, and still later Charles Villiers Stanford and Hamilton Harty. Evidence of this decline in local interest is to be seen in the makeup of the later portion of the Joly collection.

A number of patriotic songs figure among the Joly collection but perhaps of more significance is the portion of the collection dating from the beginning of the nineteenth century which highlights the prevailing fashion of setting Irish tunes or using fanciful, romantic Irish ideas in song. The practice was widespread and of course was to be seen also outside Ireland. In all probability, the wide ranging popularity of Thomas Moore and his *Melodies* would have been largely responsible for the growth of this trend. Although not particularly unique, there are first editions of Thomas Moore's *Irish melodies* published between 1807 and 1834<sup>6</sup> and numerous editions of Playford's *The dancing master* in the collection. Also of interest are original editions of Thompson's *Select collection of original Irish airs with accompaniments by Beethoven* (in 2 volumes, published 1814–16). Also several collections of English and Scottish airs, other European airs and ones from more exotic locations, including India along with a growing number of so called popular "Nigger" songs from America.

One of the most significant areas is the series of Irish song collections which includes the seminal volumes published by Edward Bunting (1773–1843). Bunting's collections began with the last harp festival held in Belfast in 1792 where, as a young man he was engaged to write down the music of the last remaining harpers in Ireland, whose art was dying out. The festival gave Bunting the impetus to continue collecting this ancient music of Ireland, which he did throughout his life, preserving it in three volumes published in 1796, 1809 and 1840<sup>7</sup>. Of particular interest also is an original copy of Walker's *Historical memoirs of the Irish bards* (published in London in

<sup>5</sup> Music in eighteenth century Dublin in *Four centuries of music in Ireland*, ed. Brian Boydell. (London 1979), p.38.

<sup>6</sup> *Moore's melodies* (1808) is in the Joly gift although *Silent O Moyle* is missing from this volume. Also in the Joly collection are the 1809 publication with accompaniments by Henry Bishop and those with accompaniments by Stevenson (1819–1828) along with Moore's *Melologue* (1810), described as "an extended poem with music adapted from airs of many nations interspersed".

<sup>7</sup> The three Bunting collections are held in the Joly gift. The second collection (1809) includes a dissertation on the Egyptian, British and Irish harp by Bunting.

1786) which was the property of Edward Bunting, dated (Belfast, 1809) and bearing his signature and his notes.

In addition the folk song collections which continued to grow in number after the death of Edward Bunting are well represented. As well as the two publications of George Petrie published in 1855 and 1882<sup>8</sup> are collections from others such as William Forde and Richard Michael Levey. Petrie's manuscripts vol. I-III are to be found at Mss. 9278-9280 while a copy is held of the manuscripts of Henry Hudson (1798-1889), the originals of which are in the Public Library of Boston<sup>9</sup>. *Irish music and songs* from Patrick Weston Joyce (1829-1914) was the first collection to consistently contain words in the Irish language associated with the tunes<sup>10</sup>. In addition to the National Library's printed editions of P.W. Joyce's collection, a large manuscript was found at his death-bed and is preserved in the manuscripts section.

Of a somewhat later era are to be found *Music of Ireland* (1903) and *Dance music of Ireland* (1907) collected by Captain Francis O'Neill of Chicago<sup>11</sup>. There is also Herbert Hughes' collection of *Irish country songs* in four books (published by Boosey 1909-1936) and Hughes' *Songs From Connacht* set to poetry by Padraic Colum, along with Carl Hardebeck's *Seoda Ceoil*. Other items of Irish interest, some of which pre-date Bunting's collections include Burk Thumoth's collections of airs<sup>12</sup>, Thompson's *Hibernian muse* (c. 1786), Holden's *old-established Irish slow and quick tunes* (1806-1870), Mulholland's *Ancient Irish Airs* (1810) and Smith's *Irish minstrel* (1825).

A considerable proportion of the instrumental dance music (quadrilles etc.) published at the end of the eighteenth century was specifically written for the entertainment of army members and their families. Also popular and abundant at the National Library are keyboard pieces by Irish composers such as Philip Cogan, Thomas Simpson Cooke, Thomas Augustine Geary, Patrick K. Moran and slightly later by William Vincent Wallace and George Alexander Osborne. Many of these items were published in Dublin and point to the prevailing fashion of writing instrumental rondos and variations to popular airs<sup>13</sup>.

Philip Cogan (b. Cork 1748, d. Dublin 1833) was organist of St. Patrick's cathedral, Dublin from 1780 to 1806. As an eminent teacher his pupils included the tenor Michael Kelly, William Rooke (O'Rourke), Patrick K. Moran and Thomas Moore. His works include a collection of six sonatas for harpsichord or pianoforte along with several separate sonatas, *Lesson and Rondo in C*, *The Dargle* (air), *Linen Hall quick march* (adapted by Cogan) and

<sup>8</sup> The Petrie collection of 1855 was published by Gill, Dublin.

<sup>9</sup> For Henry Hudson's manuscripts see Mss. 4718, 7260, 7258 and 7255-7257.

<sup>10</sup> Published in Dublin by Gill, 1901.

<sup>11</sup> Also by Capt. O'Neill: *Irish folk music* (1910); *Irish minstrels and musicians* (1913); *O'Neill's Irish music*, 400 choice selections arranged for piano or violin (1915).

<sup>12</sup> Burk Thumoth has several collections including: *Twelve Scotch and twelve Irish airs* bk. 2; *Twelve English and twelve Irish airs with variations*: 2 bks. in one volume (printed for J. Simpson, no date given but thought to be 1745-6); *48 English, Irish and Scotch airs with variations* printed for Henry Thorowgood (c. 1760).

<sup>13</sup> For instrumental rondos and variations see the section of the Joly collection catalogue nos. 4680 to 4757.

some rondos published separately. There is also a rare personal copy from Carton House, Co. Kildare of six of Cogan's sonatas, signed by the composer and dedicated to the Duchess of Leinster. The piano part only exists of a keyboard concerto and the small score of a concerto in E flat in the Additional music collection. A microfilm of the concerto op. V "in which is introduced the favourite air of *Malbrook*" with accompaniment for two violins, flutes, horns, alto [viola] and bass is held in the Manuscripts collection<sup>14</sup>.

The collection of music by the pianist John Field is not extensive but includes some of his more obscure works such as *Fa la la* (air in *The Cherokee* with variations), *The dance in Speed the plough* (c.1813), *Logie of Buchan with variations* (c.1810), *Two favourite slave dances in Black Beard arranged as a rondo* (c.1798) and some keyboard sonatas. In the Manuscripts is to be found a Xerox copy of musical compositions (five items in total) of John Field including *Nocturne no. 6* in F major<sup>15</sup>.

Despite the popularity of his music at the time, very little is known about the composer Timothy Geary 1775-1801 (he assumed the name Thomas Augustine Geary professionally)<sup>16</sup>. Among his keyboard pieces are *Amoret and Phillida*, air with variations (c. 1795); *See brother see* (from the opera *Children in the wood*, arranged for pf.); *The cottage maid* arranged with variations; *Dicky Gossip*, arranged as a rondo for pf. and vn. (c. 1800); Grand March in *Blue Beard* with variations for pf.; *The Greenwich pensioner* with variations; *A new ground with 24 variations* for pf.; *Norah Creena* (Irish Air arranged as a rondo for pf.) and variations on *O dear what can the matter be*. A sizeable number of Geary's songs are also in the National Library collection<sup>17</sup>.

The pianist Patrick K. Moran was a pupil of Philip Dwyer and Philip Cogan. He performed in Dublin concerts from 1799 and published a number of light piano pieces. Also represented is the pianist George Alexander Osborne, born in Limerick in 1806 and who subsequently lived in Paris, becoming good friends with Chopin and Berlioz. There are just six of Osborne's pieces in the collection although his total output numbers well over three hundred. Some keyboard music written by his father, also called George, makes an interesting addition<sup>18</sup>. Perhaps more fascinating is the collection of keyboard music by William Vincent Wallace (born Waterford 1812), complementing a sizeable collection of his vocal music. The French born Paul Alday (b. 1764, d. Dublin 1835) lived in Dublin for over 30 years<sup>19</sup>. Alday wrote some orchestral music, scores of which are to be found in the Royal Irish Academy of Music but a collection of his instrumental music for smaller forces is held at the National Library, mostly collected airs with keyboard variations<sup>20</sup>.

<sup>14</sup> N.1188, P.1389. This was published by Corri in London. No date given.

<sup>15</sup> Ms. 18,587.

<sup>16</sup> Ita Margaret Hogan *Anglo Irish Music 1780-1830*. (Cork 1966), p.186.

<sup>17</sup> Geary's vocal music includes *Six canzonets with accompaniment* (1780-90).

<sup>18</sup> George Osborne senior's music includes: *3 progressive sonatinas* for pf. ded. to Miss Hill by G. Osborne of Limerick (published by Logier c.1810) and *Adagio, Rondo sicilienne and Fantasie* for pf., composed and ded. to C. G. Osborne (publ. London c. 1809).

<sup>19</sup> Hogan. *Op. cit.* p.190.

<sup>20</sup> Alday's *Three dance tunes* arranged for pf. (1811) is held in the Joly Music collection.

It seems appropriate to mention a couple of unusual individuals whose music is well represented in the Library collection. Firstly, dramatist and composer Samuel Lover (b. Dublin 1797, d. St. Heliers, Jersey 1868), who was clearly a rather talented, even brilliant all-rounder. In addition to his musical abilities he achieved fame as a miniature painter as well as writing prose and verse and publishing *Legends and stories of Ireland* in 1831. In 1832 he gained much fame by the exhibition of a miniature he had painted of Paganini and in the same year his opera *Graine Uaile*, or *The Island Queen* was given in Dublin. In 1835 he settled in London and was associated with Dickens. The title of his first novel *Rory O'More* was taken from a song of that name he wrote in 1826. His best known book, *Handy Andy*, came out in 1842 while in 1844 he started his "Irish Evenings" which he subsequently toured with success in England, Scotland, Ireland, and in the USA in 1846. He wrote a libretto for Balfe and in the latter years of his life returned to live in Dublin<sup>21</sup>. Many of Samuel Lover's songs, mostly published in London by Duff are in the collection. They include *Barney O'Hea*, *Dermot O'Dowd*, *I value this cup*, *My mountain home*, *The fairy boy* and *The bard's farewell*. Another musician of rather enterprising character was Johann Bernhard Logier (1777–1846), a member of a German musical family, who came to Ireland around 1790 with the band of a regiment commanded by the Marquis of Abercorn. In 1796 he married the daughter of John Willman the bandmaster. Logier became bandmaster of the Kilkenny Militia but later moved to Dublin where he lived from 1809 onwards. With his *Chiroplast* (a metal contraption attached to the hand for developing keyboard technique) he established a system of instrumental teaching which was both acclaimed and opposed widely. He gave class lessons to students of differing levels at eight or more pianos, all playing at the same time and in rather pompous fashion named his studio in Sandymount, Dublin "Chiroplast Hall" or "Temple of Harmony"<sup>22</sup>. Logier was an astute entrepreneur and in addition to his teaching and composing ran several music shops and a printing business in Dublin<sup>22</sup>. Of his music in the Library is to be found: *Set of Irish airs* arr. for pf. (1840); music for the melodrama *Brian Boroihme or Maid of Erin*; *Wellington's victory* (a grand military sonata for pf., performed at the Rotunda, July 1813).

A number of other composers of mainly vocal music deserve mention. They include the tenor Michael Kelly (b. Dublin 1762, d. Margate 1826), noted as a friend of Mozart, who sang both parts of Don Curzio and Don Basilio in the first performance of the *Le nozze di Figaro* in Vienna. Also Henry de la Main (Delamaine) of Cork (died 1796), Thomas Simpson Cooke (b. Dublin 1782, d. London 1848), William Michael O'Rourke (better known as Rooke, b. Dublin 1794, d. London 1847) and Garrett Colley Wellesley (Wesley), First Earl of Mornington (b. Dangan Castle, Co. Meath, d. London 1781). The music of Charles Thomas Carter (b. Dublin 1735, d. London 1804) is mostly represented in the Joly collection. He spent the first half of his life in Dublin where he was organist at St. Werburgh's

<sup>21</sup> *Grove's dictionary of music and musicians*, ed. H. C. Colles (3rd ed., London 1928). Vol. 3, p.240.

<sup>22</sup> Hogan. *Op. cit.*, p.195–196.

church. Eventually settling in London he had some success in writing operas, but was best known for his songs. *O Nanny wilt thou fly with me* remained popular well into the nineteenth century<sup>23</sup>. Particular mention should be made of Sir John Andrew Stevenson (b. Dublin 1762, d. Galway 1833) who wrote a vast body of work and who remains best known for his arrangements of *Moore's melodies* although his other vocal music, ballads and operas brought him most success as a composer of his time<sup>24</sup>.

### Manuscripts

The Library contains a small but interesting collection of music manuscripts, some of which are significant as they represent unpublished work. Possibly the most important are those by the Dublin-born composer, Charles Villiers Stanford (b. 1852, d. London 1924). Stanford was a prolific composer, and while mostly remembered for his choral music, he was a significant composer in other fields as well as an important teacher, having taught almost every British composer of significance in the early twentieth century. In addition to Stanford's manuscript scores, eight other items are held, mostly printed songs and ballads in the Additional Music collection. The following is a list of the Stanford manuscripts:

Heine ballad <i>Die Wallfahrt nach Kevelaar</i> (set to music 1898)	Ms. 4829
Klopstock's <i>Die Auferstehung</i> for tenor solo and orchestra (1874)	Ms. 14,090
Sonata for 'cello and pianoforte, 1877	Ms. 14,091
<i>Elegiac symphony</i> [no. 2] in D minor (1879, revised 1882)	Ms. 14,092
Serenade for orchestra in G major, op. 17 (1881)	Ms. 14,093
Symphony no. 4 in F major, op. 31 (1888)	Ms. 14,094
Quintet in F major, op. 85	Ms. 14,096
Quintet in G minor, op. 99 (1906)	Ms. 14,097
<i>A song of Agincourt</i> op. 168 (revised 1919)	Ms. 14,098

A significant collection of single songs, mainly arrangements of Irish folk songs, are held in the manuscript collection. In addition to Petrie's manuscripts (already mentioned) these include drafts of Hardiman's *Irish minstrelsy*; the Irish airs arranged by Carl Hardebeck; airs collected by Patrick Weston Joyce, W. Allingham<sup>25</sup> and James C. Culwick; Also at Ms. 3781 is *Plunkett's collection of Irish, Scottish and other tunes* (mid-nineteenth century). The following are also of interest: Settings of Irish tunes and other musical compositions of Percy Aldridge Grainger (Ms 13,023) and a collection of Irish airs (c. 1840) including many attributed to Turlough Carolan, formerly in the possession of Thomas Davis (Ms. 14,099).

<sup>23</sup> This song appears many times in the collection with different instrumental obligati. The complete opera of *The fair American* (1792) is also held in the Additional music collection.

<sup>24</sup> Stevenson also wrote a considerable number of anthems and services for Christ Church and St. Patrick's cathedral, Dublin.

<sup>25</sup> Ms. 3306. A volume of manuscript music (including many Irish airs) collected by William Allingham of Ballyshannon (c. 1860)

Along with the folk song manuscript collections are a few original songs, including one entitled *When morning's light breaking* (c.1855) by W. Vincent Wallace (Ms. 4823) and the musical score of a waltz by Michael William Balfe dated 1847 (Ms. 8193). There are a number of collections of personal papers and memorabilia, amongst which the following can be mentioned:

Box list of the papers of composer Dorothy Parke (1904–1990), (accession 4493).

Papers of composer Harold R. White, mainly manuscripts, (accession 3675).

Thomas Moore autograph song with music, (accession 4618)<sup>26</sup>.

Large collection of Michael William Balfe's music, (accession 4683).

Ms. of *Melologue on national music* (Anacreon) written by Thomas Moore, (accession 4910).

Other mss. and letters of Thomas Moore to his publisher, 1814, (accession 5035).

Score by G. Molyneux Palmer of *At that hour* by James Joyce, (accession 5514)<sup>27</sup>.

The sets of historic newspapers and periodicals contain several articles and essays on Irish music. Included are most of the *Musical Times* (from 1852), *Musical World* (from 1836), *Monthly Musical Record* (from 1871) along with some nineteenth century continental periodicals, in particular those from France. The comprehensive collection of news sheets are also of interest to the student of music as they chronicle a number of musical events. They include *The Freeman's Journal* (1763–1924), *Limerick Chronicle* (from 1766), *Belfast Newsletter* (from 1737), *Faulkner's Dublin Journal* and *Saunders's Newsletter*.

All in all the Music Collection at the National Library of Ireland is a rich source for those interested in historic Irish music and culture. The printed sheet music of the Joly and Additional Music collections in particular highlight the little known area of Anglo – Irish music in the late eighteenth and early nineteenth centuries. It is surely true to say that, but for these collections, we might well be entirely ignorant of the music and the composers of this period. However, it is a treasure yet to be discovered by the musical public at large, offering rich rewards to those who may choose to study it.

*Una Hunt completed a music survey for the National Library of Ireland*

## THE CONTEMPORARY MUSIC CENTRE, DUBLIN

*Sarah M. Burn*

The Contemporary Music Centre (CMC) is Ireland's national archive and resource centre for new music and it supports the work of composers throughout Ireland, in both the Republic and the North. The CMC and its staff (six full-time, including the Director, and one part-time), under its highly-regarded Director Eve O'Kelly, has effectively raised the profile of Irish composers and their work throughout Irish society and around the world.

The library contains the largest collection in existence of music written since the early twentieth century by Irish composers (i.e. those of Irish birth or residence), as well as sound recordings, biographical and programme information, a reference library of books and periodicals, and information of interest to composers, such as performance opportunities, concerts, commissions and grants. There are c.3,300 scores in the CMC, and the collection grows at an average rate of c.250 each year. The majority of works also have parts available. Most of the music is unpublished and is available for reference, sale, hire or inspection. The CMC also operates an international distribution service for scores, parts, information materials and CDs relating to Irish music by twentieth and twenty first century composers that are issued by other publishers.

There is an extensive archive of sound recordings that also includes many hundreds of recordings from the archives of RTE, the national broadcasting service. This national treasure of music, spoken commentaries and interviews has been copied and transferred for public use at the CMC.

The CMC also runs its own archival recording scheme to facilitate recordings of important Irish works, and on average twenty concerts might be recorded each year for archival purposes. Discounting duplicates, there are more than 4,500 individual works represented as scores, recordings or interviews. Over half the recorded works have scores available in the Centre. There are also some scores by earlier composers of the nineteenth and twentieth centuries and the CMC will consider giving such works a home until a more suitable arrangement can be made.

The Contemporary Music Centre is primarily funded by the Arts Council (of Ireland) and also receives a small contribution from the Arts Council of Northern Ireland in recognition of the support it gives to composers from Northern Ireland and their music.

The primary resource of the Contemporary Music Centre is its website ([www.cmc.ie](http://www.cmc.ie)) and this means that these riches are as available to someone at the other side of the world as they are to another person who can walk in through the door. The essential tool for accessing the great resources of the

<sup>26</sup> see also Ms. Joly 26: words and music of the seventh number of the *Irish melodies* by Thomas Moore and Sir John Stevenson (holograph).

<sup>27</sup> There is also a collection of letters to Geoffrey M. Palmer in his capacity as musician, 1909–1939 at Ms. 5377.



Contemporary Music Centre's archives is its database. Users can look up information by composer, date, title, instrumentation, performance venue, text, author, movements, publisher, duration, etc., etc. There is a computer terminal in the CMC's library which can be used by the public to access the database, and the database is currently being developed so that it may be directly accessed from the web site. At present it is hoped that in early 2003, eighty per cent of the Centre's information systems will be available via the web site. The CMC shop of scores and CDs, and the calendar of concerts, which currently appear in the CMC's quarterly magazine, *New music news*, and on the web site, will also be linked into the database, thus giving an even more comprehensive picture of a composer's work.

The CMC receives an average of 4,000 queries per year from all around the world, including some perhaps unexpected places like Egypt and Mongolia, and these may be made by telephone, e-mail, letter, fax or in person. The largest category of users of the Centre is composers, followed by performers, students, teachers, promoters and conductors.

The Centre is open to the public from Monday to Friday and visitors find themselves in the heart of the old city at the west end of the Temple Bar area, between the River Liffey and Christ Church Cathedral, and near Dublin Castle and Trinity College. From being threatened with demolition a few years ago, what is now hailed as Dublin's "cultural quarter" is a vibrant area of carefully-restored eighteenth and nineteenth century buildings, resource centres for a variety of artistic pursuits including contemporary art music (the CMC), rock and pop, opera, film, photography, art, children's theatre, open-air concerts, markets and a large number of cafés.

Two years ago the CMC moved from its original premises in Baggot Street, near Merrion Square and St. Stephen's Green, where it first opened in the mid 1980s, to its present much larger home at 19 Fishamble Street which has an attractive and serendipitous musical connection. The building was formerly Kennan's Ironworks (established in 1770) and in 1868 Kennan incorporated the site of the former New Music Hall (built by William Neal in 1741) next door into their premises. This was one of the most famous performance venues in Dublin for it was here that Handel conducted the first performance of *Messiah* in 1742. The CMC celebrated its official opening in 19 Fishamble Street in March, 2000 with a visit from the President of Ireland, Mary McAleese and the first performance of an especially commissioned fanfare by senior Irish composer, James Wilson.

One aspect of having larger premises that the CMC was looking forward to is being increasingly developed. The larger rooms and greater library space means that groups of people – often second-level school students – can be introduced to contemporary Irish art music and given an overview of the work of the Centre. It is also possible to hold evening functions and this year a new series of free monthly talks has been initiated, including birthday interviews with composers John Kinsella and James Wilson, and talks given by experts on subjects of interest to those working in music such as legal contracts and copyright.



The Contemporary Music Centre's new premises at the restored 19 Fishamble St., Dublin

As well as its outreach work in making known the work of Irish composers, the CMC also acts as an invaluable support for composers, many of whom may sometimes feel isolated. Composers who are represented in the CMC send in copies of their scores (and parts if available) and they are photocopied, bound and shelved and also added to the Centre's admirable database. Composer Mary McAuliffe speaks warmly of the support and services offered by the Contemporary Music Centre:

It's phenomenal. All these people helping me and providing a total back-up service. I am so lucky. I can ring up and ask for scores to be sent anywhere in the world and I know that it will be done.

In fact, the CMC has changed her life because an enquiry for Irish music by an American conductor led to him seeing and hearing some of her music, and as a result of this introduction and a US première Mary has received numerous commissions, performances and publication of her works throughout the USA. She has also been invited as a guest composer to several American universities.

Sixty two composers are represented in the new edition (the tenth) of the *Directory of Irish composers* and the list is added to on a continual basis. It is completely revised and updated annually and is available on the Centre's very comprehensive web site and in the format of loose-leaf sheets in a folder. Each composer has a photograph, a fifty-word "personal comment" which may encapsulate their philosophy and feelings about their music, and a list of up to thirty of the works they select as being their best and most representative.

The Contemporary Music Centre has an ongoing programme of development work to promote new Irish music at home and abroad, and is a member of the International Association of Music Information Centres ([www.iamic.net](http://www.iamic.net)). *New music news* magazine is produced in February, May and September and c.3,000 copies are distributed free of charge to a wide range of individuals and organisations all over the world. It includes news items, articles, a calendar of forthcoming performances and much else of interest about contemporary music in Ireland.

To enable people to hear a little of a composer's music the CMC has produced three CDs (a fourth is in preparation) which are musical "calling cards" of short works and excerpts by a number of composers. These are also distributed free of charge to a wide variety of interested and about-to-be-interested radio stations, performers, festivals, conferences, arts officers, youth orchestras and many others. A work of Roger Doyle's on the 1997 CD, *Contemporary music from Ireland. Vol.2*, was heard by the Netherlands Wind Ensemble and this led to their commissioning a work by Doyle, even though they had never worked with an electro-acoustic composer before, nor with an uilleann piper (Brian Ó hUigínn), and they issued a recording of the concert on their newly-formed record label.

*Finding our voice: music in Ireland today* is the CMC's touring exhibition of colourful and informative display panels and a soundtrack. It was launched

## Ye that pipe and Ye that play

Philip Martin, 1995

*Introduzione* J-96-100

*Allegretto grazioso cantabile*

*stacc. sempre col poco ped.*

*p* *ritmico* *espress.*

*stacc. loco* *stacc. loco*

CMC 1014

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A page from Philip Martin's *Ye that pipe and Ye that play*,  
from the CMC collection

in the Barbican Centre in London in March, 1997 and since then it has toured continuously and has been seen in libraries, heritage centres, festivals and arts venues throughout Ireland.

The touring agency Music Network (also funded by the Arts Council) has a policy that Irish performers must include at least one work by a contemporary Irish composer in their concerts. This is of course supported by IMRO, the Irish Music Rights Organisation, which collects royalties for composers from performances and broadcasts. CMC has worked closely with IMRO on a number of issues to the benefit of composers, and CMC administers the CMC/IMRO Copying Fund which may assist with funding the provision of parts for new works.

CMC's *Meet the composer* programme has sent composers all over the country to give short talks to audiences at performances of their music. This is also done in conjunction with Music Network at their concerts. Any constructive extra-musical exchange between composer, performers and audience is very valuable in breaking down barriers of hostility, prejudice and incomprehension (nowadays destructive extra-musical criticism occurs very rarely, unlike the less inhibited days of earlier centuries). These talks have proved to be a simple and extremely effective way of enabling audiences to appreciate – and enjoy – the music, and to have a better understanding of what a composer is and does.

The CMC has a policy of publishing music for sale in attractive, well-produced and reasonably-priced editions. The *SoundWorks* series is aimed at younger players and features easier pieces for various instruments. Some are in albums of commissioned pieces by one composer and others are compilations. A number of works available from the CMC are included in the external examinations syllabus of the Royal Irish Academy of Music and are also performed by students as part of their performance requirements for the Department of Education's Junior Certificate and Leaving Certificate exams.

When the Department of Education rethought the second-level music syllabus a few years ago the CMC helped persuade the Department to give a much bigger place to music by living composers. The CMC sells the scores (which it produces in new editions) and recordings of the set works that are to be studied in school. To date this has included John Buckley's *Sonata for unaccompanied violin*, Raymond Deane's *Seachanges* and Gerald Barry's *Piano quartet*. Other publications produced by the CMC include a number of solo piano works of recital standard.

One of the world's most prestigious piano competitions is the AXA Dublin International Piano Competition which is held every three years. Each of the twelve semi-finalists must select and perform one of four especially commissioned pieces by Irish composers that are published in an album by the CMC. The album for the next competition, in May, 2003, is currently in preparation and contains new works by Philip Martin, Frank Corcoran, Michael Holohan and Ian Wilson.

Another competition in which CMC has made a mark is the prestigious annual Feis Ceoil in Dublin in which it sponsors the Contemporary Irish Music Cup for the best performance of two works by a living Irish

composer(s) or written since 1950, for one to eight performers, taken from the library catalogue of the Contemporary Music Centre. The first prize is a cup and cash award of 300 Euro and the second prize is 150 Euro. At the annual Cork International Choral Festival the CMC awards a perpetual trophy for the best performance of contemporary Irish choral music.

Although the CMC is not a grant-giving body, it administers a number of funding schemes on behalf of other organisations, including the Elizabeth Maconchy Composition Fellowship which offers significant funding by the Arts Council to enable a young Irish composer to undertake a D.Phil. in composition at the University of York.

The Chairman of the Arts Council has publicly commented that the Contemporary Music Centre is regarded as one of the highest quality resource facilities for artists in Ireland. It's not difficult to see why.

*Sarah Burn is a former Director of the Contemporary Music Centre and also a former member of the Board of Directors of the Irish Music Rights Organisation (IMRO). She works as a music copyist, oboe teacher and programme note writer and lives near Dublin*

The Contemporary Music Centre  
19 Fishamble Street, Temple Bar, Dublin 8, Ireland.  
Tel: +353 1 673 1922  
Fax: +353 1 648 9100  
email: [info@cmc.ie](mailto:info@cmc.ie)  
internet: [www.cmc.ie](http://www.cmc.ie)

## ABOUT THE IRISH TRADITIONAL MUSIC ARCHIVE

*Nicholas Carolan*

The Irish Traditional Music Archive – Taisce Cheol Dúchais Éireann – was set up in autumn 1987 with the primary aims of making a comprehensive multi-media public reference collection of Irish traditional music – sound recordings, books, sheet music, ballad sheets, videos, photographs, etc., for public access, and of acting as a resource and information centre for singers, musicians, dancers and all with an interest in Irish traditional music.

Its remit covers the island of Ireland, and also Irish-Britain, Irish-America, Irish-Australia, etc., and all those performers of Irish traditional music throughout the world who are not of Irish blood. In its documentation of all these traditions it defines “traditional music” in a broad and inclusive way. Items are collected if they can be considered as traditional in any way: in origin, in idiom, in transmission or in style of performance.

The Archive now houses in its present premises in 63 Merrion Square, Dublin, the largest collection of Irish traditional music in existence: over 18,000 sound recordings, 10,000 books and serials, 8,000 melodies in digital form, 6,000 ballad sheets and items of sheet music, 5,000 photographs, 2,000 programmes, 750 videotapes, and a mass of other material. It is a premier research collection and the *de facto* national archive for this music.

The Archive has the secondary aim of collecting traditional music from other countries in a representative way, so as to provide an Irish national access point to these musics and to the world of ethnomusicology. It has a particular coverage of those music traditions closest to the Irish: the Scottish, Manx, English, Welsh, and North American.

The collection, and information and advice on traditional music, is available to the general public throughout the year without charge, and is widely used on a daily basis by individual singers, musicians and dancers, by teachers, students, researchers, writers, artists, librarians, publishers, broadcasters, and others such as visual artists.

Direct access is by personal visit, phone, fax and post, and remote access by world-wide web at [www.itma.ie](http://www.itma.ie). Currently some 4,000 to 5,000 individuals use the facilities of the Archive directly each year, and thousands more access the information services of its website. The operations of the Archive, and its services, are bilingual in English and Irish, as arises from the nature of the collection.

The collection has been made by donation, copying, purchase, and by a programme of audio and video recording in the field and in the Archive's studio. This programme has recorded over 1,100 singers, instrumentalists

and dancers since 1993, and in addition lectures, public recitals and concerts, and other traditional music events.

The collection has grown to its present size as the result of widespread public support from many individuals and many institutions in Irish traditional music, and the Archive has been free of any identification with sectional interests in the music. As a result it now owns many special collections initially made by private collectors, who have entrusted them to the Archive. A major institutional collection held is that of BBC Radio, which collected Irish traditional music extensively in the 1940s and 1950s. Another is that of the TG4, the national Irish-language television station which began in the 1990s.

The Archive is also currently co-operating with RTE Radio and RTE Television in two major projects. In the radio project the entire archives of Irish traditional music of RTE Radio, dating back to the 1940s, are being remastered, copied and catalogued for public access in the Archive. Over 15,000 items have been processed to date. Thousands of these recordings are also available for world-wide listening on *Ceolnet*, part of the RTE website at [www.rte.ie](http://www.rte.ie). In the television project Archive staff have been researching since 1994 the traditional music holdings of the first twenty one years of RTE Television (1961–82), and other television and film archives, and presented a popular programme of archival footage *Come west along the road*. In five 13-part series to date, and in a similar TG4 Irish-language series *Siar an Bóthar*, over 600 historic performers of Irish traditional music have been brought to the screen in seventy eight programmes. A commercial video *Come West along the Road* has been produced by RTE. Also in the area of outreach, staff members have given some hundreds of lectures on aspects of Irish traditional music throughout Ireland and abroad, and frequently launch publications and open events. They also provide consultancy advice to individuals and enterprises.

All items in the collection are being preserved for posterity by a variety of library and archival strategies, such as binding, copying and archival and digital storage. Duplicate materials are stored off-site. The Archive has won a Gulbenkian Museums and Archives award for “Best collection care”. From the beginning the Archive has taken advantage of the development of information technology, and its holdings are catalogued and indexed on computer to a degree of detail found nowhere else. This unrivalled digital control of information is a major aspect of the Archive, and will be the basis of much future dissemination of information.

The Archive provides photocopying, tape copying and photographic services in accordance with its limited resources and the terms of Irish copyright law. While it assists researchers, like most libraries and archives it can only answer queries briefly and does not undertake extensive researches for others.

In its second decade the Archive began to expand its outreach activities beyond public lectures, television and the internet. It has published two major printed publications deriving from historical manuscript collections of Irish traditional music: *Tunes of the Munster pipers: Irish traditional music from the James Goodman manuscripts*, 500 pre-Famine melodies edited by

Dr. Hugh Shields from a Trinity College Dublin collection, and *The Irish music manuscripts of Edward Bunting (1773-1843): an introduction and catalogue* by Dr. Colette Moloney, a guide to 1,000 eighteenth and early nineteenth century melodies and 500 song texts held in Queen's University Belfast. Other publications, including sound recordings, are in preparation.

Other outreach activities include two travelling audio-visual exhibitions. *The Northern fiddler* features images, text and recordings of Donegal and Tyrone fiddle players of the 1970s. The opening exhibition of the *Ceol* traditional music centre in Dublin, it has since been shown in the Fowler Museum of the University of California at Los Angeles and Glucksman Ireland House in New York. *They love music mightily*, a co-operative exhibition of the Ulster Folk and Transport Museum and the Archive which features contemporary traditional performers throughout Ireland, has been shown in the Museum at Cultra outside Belfast, at the National Museum of Ireland at Collins Barracks, Dublin, and at Fermanagh County Museum at Enniskillen.

The Archive staff currently consists of six full-time employees and two part-time employees, and a number of temporary part-time contract workers such as field collectors and cataloguers. In addition an RTÉ radio producer works within the Archive on the RTÉ Radio remastering project. The operations of the Archive are directed by a Board of twelve directors with performing, collecting, broadcasting, administrative and archival experience, and one third of the members are replaced annually by election.

The Archive is funded by the Arts Council (An Chomhairle Ealaíon) in Dublin and the Arts Council of Northern Ireland in Belfast, and by individual donors, especially through its support group Friends of the Archive. In addition it receives support in kind from publishers and hundreds of private donors. It is a Company Limited by Guarantee, and as such keeps audited accounts and makes annual returns to the Companies Office. It has been registered as a Scientific Society by the Registrar of Friendly Societies, and is recognised by the Revenue Commissioners both as a Charity and as an approved body under the gifting terms of the 1984 Finance Act.

With a range of activities and development plans that fit its guiding principles of "public access" and "public education", the Archive has not yet reached its basic levels of operational funding or staffing. Its most pressing needs are for adequate permanent premises, and for an adequate number of staff. It is hoped that these problems will be solved in 2003 when the Archive expects to move from its present rented premises to new premises on Merrion Square which have been allocated to it by the State.

*Nicholas Carolan is the Director of the Irish Traditional Music Archive*

The Irish Traditional Music Archive  
63 Merrion Square, Dublin 2, Ireland  
Tel: + 353 1 661 9699  
Fax: + 353 1 662 4585  
[www.itma.ie](http://www.itma.ie)

## MANUSCRIPT SOURCES FROM IRISH CATHEDRALS: THE CASHEL CATHEDRAL CHOIR-BOOKS, A PRELIMINARY REPORT

Barra Boydell

Even at the height of their wealth and influence from the later seventeenth century to the nineteenth century when the privileged position of the Church of Ireland as the established religion began to be challenged and was eventually removed, few Irish cathedrals could aspire to the levels of choral music found in the Dublin cathedrals or in Britain. In his study published in 1989 Harry Grindle uncovered evidence for a choral tradition existing at some time since the middle ages, at least in name, in only fourteen out of a total today of some thirty Church of Ireland (Anglican) cathedrals in the country as a whole, north and south.<sup>1</sup> In several of these cases the apparent evidence for a choral tradition at some periods comprises no more than the presence of as few as one or two vicars choral, positions which were clearly often sinecures rather than reflecting an active musical tradition. For example, when Charles Agar became archbishop of Cashel in 1779 he noted of the vicars choral there that:

Their offices were considered as mere sinecure places and given to persons who not only did not understand church music, but were not even required to reside at the cathedral or officiate therein in any way.<sup>2</sup>

Mary Delaney, wife of the dean of the small rural cathedral of Killala in north Co. Mayo, wrote in 1732:

Perhaps you think our cathedral a vulgar one, and that we have an organ and choir; no, we have no such popish doings – a good parish minister and bawling of psalms is our method of proceeding.<sup>3</sup>

Those Irish cathedrals which have maintained a strong choral tradition with organist, choirboys, lay vicars and other choirmen, have mainly been in the larger cities, most notably the two Dublin cathedrals of Christ Church and St. Patrick.<sup>4</sup> Outside the two Dublin cathedrals choral services today are only

<sup>1</sup> H.J. Grindle. *Irish cathedral music*. (Belfast, 1989)

<sup>2</sup> Cited after A.P.W. Malcomson. *Archbishop Charles Agar. Churchmanship and politics in Ireland, 1760-1810*. (Dublin, 2002), p.318

<sup>3</sup> *Autobiography and correspondence of Mary Granville, Mrs. Delaney* ed. Lady Llanover (5 vols., London, 1861-2), i, p.354

<sup>4</sup> In addition to Grindle *op. cit.*, for Christ Church cathedral, Dublin, see Barra Boydell. *Music at Christ Church before 1800: documents and selected anthems* (Dublin, 1999) and my chapters on music in Kenneth Milne *Christ Church cathedral Dublin: a history* ed. Kenneth Milne. (Dublin, 2000)

maintained in a small number of the country's cathedrals (north and south), and in these for the most part only on Sundays.<sup>5</sup>

Ireland's often turbulent history and the limited resources under which so many Irish cathedrals have operated, especially since their sources of income declined during the nineteenth century, have combined with the more usual risks of loss and of fire (as at Waterford where the existing music library was destroyed by fire in 1815) or other material damage to ensure that, with the notable exception of the Dublin cathedrals, in particular Christ Church, relatively little cathedral music has survived from Irish cathedrals. This article briefly outlines what manuscript music books are known to survive (the music collections of the Dublin cathedrals have been the subject of a number of recent publications and postgraduate theses and will only be commented on briefly here)<sup>6</sup> and then focusses on the collection of late eighteenth and early nineteenth century choir and organ-books which survive from the cathedral at Cashel, Co. Tipperary. These volumes demonstrate that even in a smaller rural cathedral a high level of musical activity could be achieved under favorable circumstances during the later eighteenth and early nineteenth centuries.

The collection of choir and organ-books from Christ Church cathedral, Dublin, is outstandingly the largest of its type in Ireland, comprising thirty three score-books, twenty four organ-books, sixty two part-books, and twelve "loft-books" used by the soloists who sang from the organ loft. This collection is now housed in the library of the Representative Church Body in Dublin.<sup>7</sup> The score-books contain full voice and organ parts for 370 anthems

<sup>5</sup> Cathedrals with regular choral services, at least on Sundays, include Armagh, Belfast, Cork, Derry, Kilkenny, Limerick and Waterford

<sup>6</sup> Publications since Grindle which refer specifically, in whole or in part, to the music collections of the Dublin cathedrals include (listed chronologically): Eamonn O'Keeffe. Sources of church music in Ireland in the 18th century in *The Maynooth International Musicological Conference 1995. Selected proceedings: Part one*, Irish musicological studies IV, ed. Patrick Devine and Harry White (Blackrock, 1996), pp. 111–118; Eamonn O'Keeffe, The score-books of Christ Church cathedral Dublin. A catalogue in *Fontes Artis Musicae*, xlv/1 (1997), p.43–104; Barra Boydell. The archives of Christ Church, Dublin as a source for the history of music in Ireland in *Irish Archives* v/2 (1998), p.12–18; Boydell. *Music at Christ Church* (as note 4); Barra Boydell. "Now that the Lord hath Readvanc'd the Crown": Richard Hosier, Durham MS B.1 and the early Restoration anthem repertoire at the Dublin cathedrals in *Early Music*, xxviii (May 2000), p. 238–251; Barra Boydell. A bright exception to the general rule? Musical standards at Christ Church cathedral Dublin in the early nineteenth century in *Nineteenth-century British music studies II*, ed. Jeremy Dibble and Bennett Zon, (Aldershot, 2002), p.46–58; Gerard Gillen and Andrew Johnstone, *A historical anthology of Irish church music*, Irish Musicological Studies VI. (Dublin, 2001). Unpublished theses include Eamonn O'Keeffe. *The study of Irish musical sources: the case of Christ Church cathedral* (MA, University College Dublin, 1993); Andrea Moran. *Three eighteenth century anthems from Christ Church cathedral, Dublin* (MA, University College Dublin, 1994); Carol Cunningham. *Selected eighteenth century anthems by composers at Christ Church cathedral Dublin* (MA, National University of Ireland, Maynooth, 1997); Eithne Donnelly. *Richard Woodward. A study of his life and music* (MA, National University of Ireland, Maynooth, 1998); Elaine Sherwin. *An edition of selected anthems by Sir John Stevenson, with critical commentary* (MA, National University of Ireland, Maynooth, 2000); Kerry Houston. *The eighteenth century music manuscripts at Saint Patrick's cathedral, Dublin: sources, lineage, and relationship to other collections* (PhD., Trinity College Dublin, 2002)

<sup>7</sup> A small number of other music manuscripts, most notably the later seventeenth century Hosier MS now in Durham (Dean and Chapter library, MS B.1), are dispersed to collections elsewhere. See Boydell. *Archives*

and service settings by the leading English church composers, mainly of the late seventeenth to early nineteenth centuries, as well as music by organists and choirmen of Christ Church.<sup>8</sup> The part- and organ-books duplicate much of this repertoire but also include additional music.<sup>9</sup> A comparable but considerably less extensive collection of music, much of it copied by the same scribes, exists at St Patrick's cathedral.<sup>10</sup> The repertoire contained in the above music books shows that the choral repertoire at the two Dublin cathedrals (which to a large extent shared a common choir between the seventeenth and late nineteenth centuries) consisted of the regular canon of English cathedral composers current at any given period, supplemented by quite a strong emphasis on local composers of whom the most prominent, all attached to either or both of the Dublin cathedrals as organists or choirmen, were Ralph Roseingrave (1695–1747), Robert Shenton (1730–98), Richard Woodward (1743–77), and John Andrew Stevenson (1761–1833).<sup>11</sup>

Outside the Dublin cathedrals the survival rate of cathedral choir books (where these may ever have existed) has been poor and in no cases have they been catalogued or otherwise formally listed. The only cathedrals outside Dublin from which manuscript choir books are currently known to survive are Armagh, Cashel, and Cloyne, but it is possible that others may exist. The collection at Armagh comprises a substantial number of part-books and organ-books, contents and details of which remain to be examined; the collection at Cashel is the main subject of this article and is discussed below; the Cloyne books comprise an organ-book and three part-books (alto, tenor and bass) sharing some but not all of their contents. In addition to excerpts from Haydn's *Creation* and anthems by Aldrich, Clarke, Ebdon, Greene, Kent and Wise, the organ-book also includes two anthems by James Frederick Daly, organist of Cloyne cathedral from 1838 to 1867[?] as well as full or partial scores of three anthems by Stevenson, one by Boyce, and Stevenson's *Te Deum* in C, these copied for Daly by John Magrath, a choir member at Cashel from 1832 and organist from 1840. The part-books have been rebound and trimmed with the result that composers' names are often missing, and different voice parts have sometimes been bound together within the one volume. Their repertoire comprises predominantly eighteenth century English composers (Boyce, Croft, Greene, Handel, Nares, etc) together with Irish composers including Woodward, Shenton and Stevenson, and the alto voice part of a *Kyrie* and an evening service by Lewis Gibson, organist at Cloyne from 1783 to 1837 (the tenor and bass parts of Gibson's evening service survive at Cashel, see below).

Cashel undoubtedly owes the more extensive survival of its music books to the existence of a dedicated library building in the cathedral grounds housing the diocesan library, otherwise known as the Bolton library after

<sup>8</sup> Contents noted in O'Keeffe. *Score-books*

<sup>9</sup> The contents of the part-books and loft-books have been catalogued by Sue Hemmens (typescript, Representative Church Body library, Dublin).

<sup>10</sup> Houston. *Eighteenth century music manuscripts*

<sup>11</sup> See further Boydell. *Music at Christ Church*, p.25–26, 173–184 and Gillen and Johnstone. *Historical anthology*, passim

Theophilus Bolton, archbishop from 1730 to 1744. The vast majority of the 6,000 or so volumes originate from the library of Archbishop William King of Dublin, most of which Bolton acquired on King's death in 1729. Bolton himself added to the collection which remains overwhelmingly one of books published up to the early eighteenth century. As might be expected in a library based substantially on the interests of a succession of prelates, the majority of books are of a religious nature, although other subjects are also represented. However, as the Church of Ireland diocesan library it also includes later items relating to the cathedral and diocese of Cashel (united since 1833 with Waterford and Lismore) including the late eighteenth and nineteenth century choir books. In 1749 Bolton's successor, Archbishop Arthur Price, transferred the cathedral from the crumbling ruins on the Rock of Cashel to the medieval church of St John within the city walls. A new cathedral was started on this site but was not completed until 1784 under Charles Agar, archbishop from 1779 to 1801. Described by a contemporary as "a great amateur and music mad", Agar was responsible for the re-establishment of the cathedral's musical activity, founding a choir including six boys and personally paying for a new organ by Samuel Green of London.<sup>12</sup> A visitor to Cashel from England in 1797 wrote that:

[We were] highly delighted with the music. The singers are numerous and well chosen, and under the fostering care of the present archbishop, the choir has risen to a pitch of excellence well befitting a metropolis.<sup>13</sup>

By the early nineteenth century the Bolton library was in a state of some neglect when Henry Cotton, archdeacon of Cashel and one of the more noted Church of Ireland theologians and bibliographers of his day, undertook the repair and preservation of many of the books. A catalogue of the library was published in 1973 but printed and manuscript music which had come from the cathedral was not included.<sup>14</sup> Despite the publication in 1952 of a brief summary of items of musical interest written by Dean Robert Wyse Jackson,<sup>15</sup> the Bolton library collection has not previously attracted musicological attention. The early nineteenth century building in the cathedral grounds in which the library is housed was restored in 1986 with financial help from GPA (Guinness Peat Aviation), but the Bolton library remains the responsibility of the Church of Ireland diocese of Cashel.

An interest in music clearly played little or no part in the book-collecting activities of archbishops William King or Theophilus Bolton, but a small number of volumes of musical interest are nevertheless present. While it is not within the scope of this article to detail those items listed in the published catalogue, brief reference to certain of them will give some indication of their range. A thirteenth century volume from England described as an

<sup>12</sup> Malcomson. *Op. cit.*, p 317–322

<sup>13</sup> George Holmes, *Sketches of the Southern Counties of Ireland ... in 1797*. (London, 1801), p.33. Cited after Malcomson. *Op. cit.*, p.320

<sup>14</sup> *Catalogue of the Cashel Diocesan Library*. (Boston, 1973)

<sup>15</sup> R. Wyse Jackson. The music books of the Cashel Diocesan Library in *Music in Ireland*, ed. Aloys Fleischmann. (Cork and Oxford, 1952), p.333–335

"encyclopedia of medieval knowledge" (MS 1) includes a twelve-page treatise on music (p.59–70) identifying music as one of the seven liberal arts, citing Boethius, and concluding with "the rules which all cantors or organisers of music must know for singing all music" (p.69–70). A group of sixteenth century printed Sarum offices includes a notated missal printed in Rouen in 1515 which shows significant wear, the corners of some worn pages having been repaired with fragments of earlier plainchant manuscript, and a breviary and a processional both printed in London in 1555. The *altus* partbook of Horatio Vecchi's *Canzonette a Quattro voci* (Nuremberg, 1593) has been bound together with the *bassus* part-book of Thomas Whythorne's *Duos, or Songs for Two Voices* (London, 1590) along with various political pamphlets from mid-seventeenth century England. *Of Gifts and Offices in the Publick Worship of God* (Dublin 1678) written by Edward Wetenhall, then precentor at Christ Church cathedral, Dublin, presents an extensive argument in favour of church music as well as providing important insights into the practice of music in Anglican cathedrals and churches at the time. The only other copies known to exist in Ireland are in Marsh's library, Dublin.<sup>16</sup> The library also contains copies of seven of the fifteen extant published texts of the odes performed at Dublin Castle on the occasions of the monarch's birthday and the coronation of George I and composed by John Sigismund Cousser (resident in Dublin from 1707 and Master of the State Music from 1717 until his death in 1727). Other copies of some of the texts of Cousser's odes survive in the National Library, Trinity College Dublin, and the British Library, but at least two of the odes in Cashel appear to be unique recorded examples.<sup>17</sup>

In his brief account of the library in 1952 Wyse Jackson had drawn attention to the uncatalogued collection of cathedral music books at Cashel by mentioning "some fifty volumes of manuscript and printed anthems, hymns and canticles which date from [the] Georgian period".<sup>18</sup> The choir- and organ-books included amongst this collection have proved to be significant within the wider context of Irish cathedral music for a number of different reasons; not only is their survival, as outlined above, relatively unusual within the Irish context but they contain music by previously unrecorded Irish cathedral composers as well as providing evidence for close links with the Dublin cathedrals and for the existence of a surprisingly vibrant musical life in a small rural cathedral during the late eighteenth and early nineteenth centuries.

A total of twenty one manuscript volumes survive. These fall into three categories: three score-books (including a book of chants with some anthem parts for tenor copied into the back of the volume), three organ-books and fifteen part-books, namely one treble, three counter-tenor, five tenor and six bass books. At the time of writing the complete contents of about one third of the books and the presence of music by Irish composers in most of the other volumes has been noted. While incomplete, this nevertheless allows

<sup>16</sup> On Wetenhall see further Boydell. *Music at Christ Church*, p.161–164

<sup>17</sup> Birthday odes by Cousser exist in Cashel for the years 1711/2, 1712/3, 1718, 1722, 1725 and 1727

<sup>18</sup> See note 15

for a general view of their contents upon which basis a number of significant aspects and implications of the musical repertoire at Cashel can be drawn. The earliest volumes are one of the counter-tenor and one of the bass part-books, both of which bear the date 1786, the year in which the new organ was installed. The former of these two part-books establishes a direct link between Cashel and the Dublin cathedrals since it is partially in the hand of the Dublin choirman and copyist John Mathews (the elder) and bears his signature with the date 28 July 1787 inside the front cover. Dublin was probably the source of much of the music at Cashel, the repertoire doubtless being influenced by the particular tastes of John Mathews the elder. One of the organ-books is also partially in his hand. Formerly at Winchester, Salisbury and Durham, Mathews came to Dublin as a choir member of both cathedrals in 1776. He had already established a reputation for himself as a copyist, particularly at Durham where his work is well represented in the cathedral music library. He became the sole music copyist at St. Patrick's from about 1778 until his death in 1799, and at Christ Church after 1781, other copyists also being active there during his early years. The fact that music copied by Mathews forms the earliest dated level of the Cashel cathedral music books must be linked to the presence there of his son John Mathews (the younger) who was appointed organist when the new organ by Samuel Green was installed<sup>19</sup> and who was married in Cashel cathedral on 29 April 1787.<sup>20</sup> Mathews the elder wrote "Dublin" alongside his name inside the bass part-book implying that he copied the music there and sent it to Cashel. However, a second bass part-book bears the inscription "Cashel August 24<sup>th</sup> 1791" on p.217 in a hand which appears to be that of John Mathews the elder. It is therefore probable that John Mathews the elder visited Cashel to copy music since he often wrote the place where he was situated on the covers of books.<sup>21</sup>

Some of the surviving Cashel cathedral music books therefore date initially from the period when Archbishop Agar completed the new cathedral, the new organ was installed, and the choir was re-established. However, books such as these were typically added to and remained in use over a long period. The counter-tenor part-book noted above dating from 1786 also includes the initials F.T.M. and the date 3 October 1829 at the end of a *Gloria* by Pergolesi copied on p.160-1 of its 218 pages numbered from the front (music was also entered at the back of the volume). These initials refer to Frederick Mathews, cathedral organist from 1820 to 1840[?] and also represented in these music books by a number of compositions (see below).<sup>22</sup>

<sup>19</sup> Malcomson. *Op. cit.*, p.322. Pace Grindle who states that Mathews became organist 'c.1791' (*Op. cit.*, p.220). Mathews may however already have been serving as organist in 1784. See note 30

<sup>20</sup> Uncatalogued volume entitled *Cashel registry book 1795*, Cashel Bolton library, [n.p.]

<sup>21</sup> Information from Kerry Houston

<sup>22</sup> The births of a total of ten children are recorded in Cashel between 1785 and 1796 either to the organist John Mathews (the younger) and his wife Catherine, or to a Frederick Mathews and his wife Susanna. The Frederick Mathews who became organist in 1820 can most probably be identified with the Frederick born to Frederick and Susanna in May 1789. Whether or not the two fathers Frederick and John were brothers (or possibly first cousins) is not at present known, but Frederick was already resident in Cashel in 1785 when his first son was baptised. Both this Frederick and the younger John

A number of later, dated annotations and marginalia in the cathedral choir books confirm that they were still being used nearly a century after they were first copied.<sup>23</sup> Within the context of a larger cathedral this would not be a cause for particular comment, but in the case of a small rural Irish cathedral such as Cashel the implications are of interest since it appears that the cathedral choir was still able to present at least some of the standard eighteenth and early nineteenth century cathedral repertoire (by this stage supplemented by more recent works) as late as the 1880s. Musical activity in rural Protestant cathedrals is more generally understood to have declined sharply in the nineteenth century, especially after Disestablishment in 1871.<sup>24</sup> In 1843 John Jebb had written collectively of the cathedrals of Cashel, Cork and Cloyne that

the choral service is partially performed on Sundays, and occasionally at other times, but in none ... is there daily choral service.<sup>25</sup>

The repertoire contained in the Cashel music books is of considerable interest in terms of the contributions of local (or presumed local) composers. Morning service is represented exclusively by settings of the *Te Deum* and *Jubilate*, approximately forty percent of which are by Irish (or Irish-based) composers<sup>26</sup> of whom about one third are either known to be local Cashel composers, are Irish composers from outside Dublin, or are previously unrecorded composers who may possibly be local. The absence of almost any settings of the alternative canticles *Benedicite* and *Benedictus*<sup>27</sup> reflects the practice at Christ Church were, against over one hundred settings each of the *Te Deum* and *Jubilate* in the part-books there are little more than a dozen of the *Benedictus* and only about four of the *Benedicite*.<sup>28</sup> In the case of the evening service, however, both the more usual *Magnificat* and *Nunc Dimittis* and the alternatives *Cantate Domino* and *Deus Miseratur* are present, the former outnumbering the latter by more than two to one. This again reflects

named their eldest sons John which might suggest that they were both related to, possibly even both sons of, the elder John Mathews (the copyist). To sum up, although possibly a nephew of the earlier Cashel organist, the Frederick Mathews who was organist from the 1820s does not appear to have been his son. There was also a "Miss Mathews" who composed a handful of pieces in the choir books and who may possibly have been a sister of the organist Frederick

<sup>23</sup> The organ-book noted above as including music in the hand of John Mathews the elder, i.e. that it was started before 1799, contains an index of the contents compiled by the then organist John Tyrell and dated 25 February, [18]51. Another organ-book, probably also dating initially from the late eighteenth or early nineteenth century, has pencilled comments inside the covers including a reference to a wedding in 1883. The one extant treble part-book is dated 1866 on the cover and signed inside the front cover by Wilson Firth, organist from c.1878

<sup>24</sup> See Grindle. *Op. cit.*, ch.5 and 6

<sup>25</sup> John Jebb. *The choral service of the United Church of England and Ireland*. (London, 1843), p.106

<sup>26</sup> For the purposes of this analysis John Clarke[-Whitfield], represented in Cashel by three anthems and a number of service settings, is not included amongst Irish composers since, despite being organist at Armagh 1794-7 and a member of the choir of the Dublin cathedrals in 1797-8, most of his cathedral music probably dates from his subsequent years as organist at Hereford

<sup>27</sup> One "chant for Benedicite" by Richard Woodward is contained in one of the tenor part-books

<sup>28</sup> These and following figures for service settings at Christ Church are based on Hemmens' catalogue (see note 9). Numbers are necessarily approximate due to works being listed by the original title as given in each part-book without being correlated



the proportions at Christ Church. Compared to the morning service settings, slightly closer to half the evening settings are by Irish composers. In the communion service the *Kyrie*, *Credo* and *Sanctus* were usually sung in Irish cathedrals with the exception of St. Patrick's cathedral, Dublin, where settings of the *Sanctus* are rare, but the *Gloria* does not usually appear in the Dublin sources.<sup>29</sup> At Cashel, alongside eighteen *Kyries* and eleven *Credos* in the music-books examined, there are no less than twenty five settings of the *Sanctus*. The *Gloria* is present, although only three times. Local or other non-Dublin Irish composers account for eleven of these twenty five *Sanctus* settings (which include adaptations and arrangements), Dublin composers seven, and English composers seven. Even in the case of the *Kyrie* almost half (eight) of the settings are by local or other Irish composers from outside Dublin. Two of the three *Gloria* settings are local. This high proportion of locally-composed settings of communion canticles (especially the *Sanctus*) is distinctive and suggests that these were sung more often at Cashel than was the case in Dublin (or England).

Composers represented at Cashel can be divided broadly into three categories. First there are those who formed the backbone of the late eighteenth and earlier nineteenth century Anglican cathedral repertoire. Secondly there are those composers associated with the Dublin cathedrals whose music was particularly popular in Ireland and, in some few cases, also entered the repertoire of certain English cathedrals. And thirdly, perhaps most interestingly, there are a number of composers either local to Cashel or associated with other Irish cathedrals outside Dublin whose music is not known from other sources. Amongst the first category are English eighteenth century composers such as Aldrich, Boyce, Croft, and Greene, not to mention Handel, represented in Cashel as throughout British and Irish cathedrals by selections from *Messiah* and other oratorios.<sup>30</sup> In this area the Cashel repertoire differs little, except perhaps in extent, from that of other contemporary Anglican cathedrals.

The second category is that of Dublin cathedral composers (or English composers associated with the Dublin cathedrals for a significant part of their careers), some of whom were also known in England. Two anthems in Cashel attributed to "Carter" are amongst five anthems and two services in Christ Church, St. Patrick's and Trinity College Chapel, Dublin which are attributed to one or other of a confusing family of eighteenth century Dublin musicians.<sup>31</sup> Edward Higgins, George Walshe, William Warren and John

<sup>29</sup> Where the *Sanctus* is present in the eighteenth century books at St Patrick's almost all copies are in the hand of John Matthews. Information from Kerry Houston

<sup>30</sup> Dorothea Herbert, who visited Cashel in 1784, wrote that "the oratorios no sooner began than I felt myself quite over powered ... *Comfort ye my people, Every valley shall be exalted, and The trumpet shall sound* were the principal oratorios, and I do believe there was never a more capital performance, as the Archbishop spared no cost or pains on it". Malcomson. *Op. cit.*, p. 319-320. This description of music in the cathedral two years before the new Green organ was installed indicates that there must surely have been an earlier, temporary organ in the new cathedral

<sup>31</sup> *I cried unto the Lord* and *Sing unto God*. The identity of various musicians named Carter active in Dublin during the eighteenth century remains problematic. See Gillen and Johnstone. *Op. cit.*, p. 14-6 and Carter, *Die Musik in Geschichte und Gegenwart: Personenteil*, iii, ed. Finscher; rev. ed. (Kassel, 2000), c.1175-1178.

Smith, all associated as organists or vicars choral at the Dublin cathedrals in the eighteenth and early nineteenth centuries, are represented at Cashel by services known from the Dublin cathedral books.<sup>32</sup> The most significant of the Irish composers, both in Cashel and in Dublin, are Robert Shenton, Richard Woodward, and John Stevenson, although Ralph Roseingrave, whose anthems occupy a prominent place in the repertoires of the Dublin cathedrals, is absent from Cashel. Four of Shenton's nineteen anthems and three of his four services are included. Richard Woodward is represented by four anthems, his morning and evening service in B flat, his evening service in E flat, and some chants. Stevenson composed eight services and twenty six anthems which remained popular in the Dublin cathedrals throughout the nineteenth century.<sup>33</sup> The fact that at least twelve of his anthems in addition to at least four services are represented at Cashel reflects more than just his popularity: his anthems are characterised by often demanding solo writing and feature relatively minor parts for chorus. The presence of anthems such as *I am well pleased* with its extremely high solo bass writing and *The Lord is my shepherd* consisting exclusively of solos for two trebles apart from the concluding chorus suggest a considerable degree of expertise on the part of some Cashel choir members, an impression supported by some florid solo writing for bass with semiquaver runs up to *f* in the anthem *Blessed is he* composed by the Cashel vicar choral Charles Waglin.<sup>34</sup>

The final category of composers represented at Cashel comprises those who are previously unrecorded, or by whom no cathedral music was previously known. Although a number of his secular songs have survived, Grindle commented that "there is no evidence of music written specifically for cathedral use" by Henry Delamaine, organist at St Finbarre's cathedral, Cork from 1781 to 1796.<sup>35</sup> The Cashel music books however include incomplete parts of four anthems, a morning service in C, a *Kyrie* and *Sanctus* in A, a second *Kyrie* and *Sanctus* in F, and a *Sanctus* in G. Lord Mornington, a gentleman musician who was appointed first professor of music at Trinity College Dublin in 1762, is known to have composed a *Venite* and a chant which has remained in the Irish cathedral repertoire. Cashel however provides two previously unrecorded settings of psalms 14 (*Protect me from my cruel foes*) and 42 (*As pants the hart*). Lewis Gibson, a long-serving organist at Cloyne from 1783 to 1837, is represented by an evening service in E.<sup>36</sup>

<sup>32</sup> An anthem *O Lord who has taught us*, noted in the Christ Church cathedral repertoire as possibly being the work of John Marsh, a chorister in 1746-7 and apprentice to the organist the following year (unless it is by the English composer John Marsh, 1752-1828, who composed some sacred music) recurs at Cashel but is not apparently in the St Patrick's repertoire. Boydell, *Music at Christ Church*, p.181

<sup>33</sup> On the popularity of Stevenson's music in the nineteenth century see Boydell. *A bright exception*, p.54-56. Further on Stevenson see Bumpus. *Stevenson*, and Gillen and Johnstone. *Op. cit.*, p.140-146

<sup>34</sup> However, the exceptionally high tessitura (reaching to *g*) of the solo bass part in Stevenson's *I am well pleased* has been transposed down a third in a version of this anthem copied by John Magrath (organist at Cashel, 1840-c.1849) contained in the Cloyne cathedral organ-book. On Waglin see below (only tenor and bass voice parts for this anthem survive)

<sup>35</sup> Grindle. *Op. cit.*, p.177. Unfortunately, as noted earlier, no choir books from this period have survived from Cork cathedral

<sup>36</sup> The alto part of Gibson's service also survives in the Cloyne part-books (see above).

An indication of the level of musical activity initiated at Cashel by Archbishop Agar is given by the number of local musicians who contributed to the repertoire. The composer of a *Sanctus* referred to as "Sweeny" can be identified with a C. Sweeny who was a vicar choral and master of the choir-boys in the early years of Archbishop Agar's re-establishment of the choir.<sup>37</sup> Christopher Bettsworth Waglin, recorded as a vicar choral at Cashel in 1809 and 1812 but very possibly already there for some time before, composed four anthems (one of which was referred to above in the context of its vocal demands), a morning and communion service, an evening service, a further *Kyrie*, and a *Sanctus* arranged after Pleyel. Frederick Mathews, already noted as organist in the 1820s and 30s, is represented by five anthems, a morning service, an evening service and a communion service, as well as by some chants. A "Miss Mathews", possibly his sister or cousin, composed both a *Kyrie* and a *Sanctus*. Mathews' successor as organist was John Magrath (from 1840 to c.1849) who composed a *Sanctus* and a short setting of psalm 33 (*Let all the just to God*). The final confirmed local contributor to the musical repertoire is none other than Archbishop Agar himself. "A great amateur and music mad" he may indeed have been, for he also provided the cathedral with a chant setting which appears in some of the music books attributed to "The Honorable Mr. Agar".

The final group is of previously unrecorded composers whose possible links with Cashel remain to be established. Some of these may prove, like Waglin, to have been choir members at Cashel. Others may have been local musical amateurs (as, possibly, a Captain Spencer who adapted a *Sanctus* by Jommelli and composed a matching *Kyrie*, these occurring in a tenor and a bass part-book, the former in a context which suggests a date c.1800) or as yet unidentified musicians associated with other Irish cathedrals. The most prolific of these composers are a "Mr Jackson" who composed a service comprising six settings for morning prayer, evensong and communion, and a "Mr T. Dorion" who has a morning service, a communion service, and one anthem. A Thomas Fussell, a Mr Elliott and a Mrs. Warren (wife of the early nineteenth century Christ Church organist William Warren?) are each represented by one or two canticles. Some of the music books include numbers of chants and there is also a small oblong volume primarily devoted to chants. Dated 1819 on the cover, the chants in this volume remain to be catalogued, but the probability of settings by other local and/or amateur composers seems high.

Owing to the survival of only one treble part-book (which dates from the mid-nineteenth century and shares little of the repertoire in the other part-books; see note 23) and two full score-books amongst the Cashel cathedral music collection, few if any of the above-cited, previously-unrecorded works survive in complete form. Nevertheless, although this locally-composed repertoire hardly contains unrecognised treasures of musical greatness, an initial investigation of the Cashel cathedral music books (and to a lesser extent those few remaining from Cloyne) has provided important evidence

for the repertoires and musical practices at Irish cathedrals outside Dublin, as well as bringing to light previously unrecorded, if minor, Irish cathedral composers. These sources make an important contribution towards our understanding of the social and cultural context of music, specifically sacred music, in late eighteenth and early nineteenth century Ireland. Sparse though they are, they deserve to be catalogued and studied in detail.

An earlier version of this paper was read at the fourteenth annual meeting of the Irish Chapter of the Royal Musical Association held in Dublin on 3-4 May 2002. I would like to record my particular thanks to the dean of Cashel, Revd. Dr. Philip Knowles, and the staff of the Bolton Library, Cashel for their generous cooperation and assistance, to Kerry Houston for his comments on this paper and assisting me at Cashel, to Triona O'Hanlon for help in recording the contents of the choir books, to Sue Hemmens and, for answering my inquiries concerning other cathedrals, to Martin White (organist (retired), St. Patrick's cathedral, Armagh), Colin Nicholls (organist, St Finbarre's cathedral, Cork), Malcolm Proud (organist, St Canice's cathedral, Kilkenny), Stuart Gray (organist, St. Mary's cathedral, Limerick), Jan van Putten (organist, St. Carthage's cathedral, Lismore), Eric Sweeney (organist, Christ Church cathedral, Waterford), Gareth Cox (University of Limerick, Mary Immaculate College), Donal Moore (city archivist, Waterford).

*Barra Boydell is Senior Lecturer in music at  
the National University of Ireland, Maynooth*

<sup>37</sup> Malcomson. *Op. cit.*, p.319

## MUSIC COLLECTIONS AT TRINITY COLLEGE DUBLIN

Roy Stanley

Trinity College Library is Ireland's largest research library, established soon after the foundation of the College under a charter of Elizabeth I in 1592. Since the Copyright Act of 1801 (following the Act of Union of the previous year) it has been a legal deposit library, a privilege which has survived Irish independence to be confirmed by successive copyright acts to the present time. Unfortunately longevity and legal deposit have not of themselves guaranteed the development of substantial and comprehensive music collections – though neither are these insignificant. Before describing the main elements of Trinity's music collections it is worth outlining the context in which they have been assembled, by sketching the academic history of music in the college and the operation of legal deposit as applied to music in the last two centuries.

### Music at Trinity College Dublin

A cursory glance at a couple of landmark events in the history of TCD might leave one with the impression that the study of music has had a valued place in the university curriculum for centuries. A bachelor's degree in music was first awarded only twenty years after the foundation of the College, in October 1612. The probable recipient was the madrigalist Thomas Bateson, who at the time was organist at Christ Church cathedral Dublin. It is suggested that Bateson's only known sacred work, the 7-part anthem *Holy Lord God almighty*, may have been submitted as an exercise for the degree and performed at the Commencements ceremony.<sup>1</sup>

The University's first Professor of Music was appointed in 1764. Garrett Wellesley, 1st Earl of Mornington, is best known today (aside from being the father of the 1st Duke of Wellington) as a composer of glees and catches – the most celebrated being *Here in cool grot*. He also composed madrigals and church music, and one unpublished cantata *Caractacus*.<sup>2</sup> His role as Professor did not involve teaching or examining, his duties extending no further than the provision of occasional compositions for College ceremonies.<sup>3</sup> On his resignation in 1774 the chair remained vacant for seventy years.

<sup>1</sup> Brian Boydell. Thomas Bateson and the earliest degrees in music awarded by the University of Dublin in *Hermathena*, no.146, Summer 1989, p.53–60

<sup>2</sup> TCD MS 2926

<sup>3</sup> R.B. McDowell & D.A. Webb. *Trinity College Dublin 1592–1952: an academic history*. Cambridge, 1982, p.58

A distinguished succession of Professors followed the revival of the chair in 1845, amongst them Ebenezer Prout, Percy Buck, C.H. Kitson and Brian Boydell. However, until comparatively recent times they were only required to set the curriculum and examine candidates for external Mus.B and Mus.D degrees. In 1935 music was added to the list of optional subjects which could be taken at the B.A. degree examination, and only in 1974 (during the tenure of Brian Boydell) was a full-time honours degree in music introduced. The external Mus.B degree was finally withdrawn in 1987. Academic development has continued in recent years, with the addition of courses in music education (B.Mus.Ed.) and music technology (postgraduate diploma and M.Phil.).

### Legal deposit

One might expect that if there was no great academic stimulus (until recent times) to encourage the development of music collections in Trinity College Library, then perhaps this deficiency might have been offset by the grant of legal deposit privilege to the College in 1801. Regrettably this benefit was undervalued in its early years. Though a library minute book of 1811 refers to the presence of copyright music, by 1817 the librarian was informing a parliamentary select committee on legal deposit that the College had instructed its agent in London "to claim neither music, novels nor school books".<sup>4</sup> This policy had changed by the late 1850s, as attested to by the survival of two lists of copyright music sent to Trinity in 1859 and 1860.<sup>5</sup> Nonetheless it appears that for several more decades very little music received through legal deposit was retained, there being almost no sign of it in the collections today.

A change of attitude occurred around 1880, when the library began at least to store copyright music. Ever since that time considerable amounts of material have been collected and retained, though for many years music was still not catalogued – leaving a major backlog which even now remains to be tackled. Systematic cataloguing only began in the early 1950s when a card catalogue was established, using Lionel McColvin's classification scheme for shelf arrangement.<sup>6</sup> This gave way in 1957 to a new card catalogue based on reproduced entries from the *British catalogue of music*. Material was now shelved in annual numerical sequences by size. Though the method of producing catalogue cards changed over time this system survived until the mid-1990s, when it was replaced by online cataloguing. A retrospective conversion programme followed, so that all music received since about 1950 is now listed to full AACR2 standard in the online catalogue (amounting to almost 100,000 entries).<sup>7</sup> Our next priority is to begin dealing with the stored pre-1950 copy-right intake, which (at minimum) would double the size of the database.

<sup>4</sup> Library minute book, 7 July 1817, MUN/LIB/2/2. See Vincent Kinane. Legal deposit, 1801–1922 in V. Kinane & A. Walsh *Essays on the history of Trinity College Library Dublin*. Dublin: Four Courts Press, 2000

<sup>5</sup> MUN/LIB/22/16 and MUN/LIB/22/17

<sup>6</sup> L.R. McColvin & H. Reeves. *Music libraries*. London: Grafton, 1937

<sup>7</sup> These have recently been converted to MARC21 format

### Older collections

In spite of the factors outlined above which mitigated against the formation of substantial music collections over several centuries, Trinity College Library does nevertheless contain some significant holdings. Amongst the earliest items purchased for the library in the first decade of the seventeenth century were a few volumes of printed music and music theory: Marenzio madrigals, Byrd & Tallis's *Cantiones sacrae* (1575), Morley's *Plaine and easie introduction to practicall musicke* (1597), and Glarean's *Dodecachordon* (1547).<sup>8</sup> Other items of note whose provenance is less certain are also to be found in the collections: Cipriano de Rore's *Motetta quinque vocum* (1545), Gaffurius' *Practica musicae* (1496) and Joseph de Torres y Martinez Bravo's *Reglas generales de acompañar* (1702), to take a few (not quite) random examples. As might be expected of a major Dublin library, many of Walsh's editions of selections from Handel's operas are also present.

Various special collections purchased, deposited or donated to the Library make up the bulk of the music holdings in the care of the Department of Early Printed Books. Amongst these the most important is the Prout collection (discussed separately below). The Townley Hall collection (c.3,000 items), from a country house in Co. Louth, contains music from the eighteenth and early nineteenth centuries, including operas, songs and chamber music, and an early manuscript copy of Handel's *Messiah*. Collections transferred from the College Chapel (c.100 items) and from Dublin University Choral Society (c.1,000 items) are obviously of considerable domestic interest. Another noteworthy collection deposited in recent years is that of the Strollers Society, a Dublin catch club established in 1865 and still active today (c.1,900 items). Some material from the early printed collections is listed in the online catalogue, but most is still retrievable only through the printed and guard-book catalogues.

### Prout collection

The first serious attempt to develop the library's music holdings came in 1910, when Professor Mahaffy arranged the purchase of Ebenezer Prout's library for £500.<sup>9</sup> A distinguished composer, editor and music theorist who simultaneously held senior posts at the Royal Academy of Music and the Guildhall School of Music, Prout was Professor of Music at TCD from 1894 until his death in December 1909. In the course of his career he built up a remarkable private library, in which he clearly took great pride: interviewed for a profile published in the *Musical Times* in April 1899, he pointed to the fact that he possessed the scores of 19 operas by Auber, while the British Museum held only 10!<sup>10</sup>

<sup>8</sup> Elizabethanne Boran. *Libraries and learning: the early history of Trinity College, Dublin from 1592 to 1641*. Unpublished Ph.D. thesis, TCD, 1995, p.129–130

<sup>9</sup> Mahaffy raised over £300 from friends for the purpose, and the College Board supplied the remainder.

<sup>10</sup> Ebenezer Prout, in *Musical Times*, 1 April 1899, p.225–230

This pride was clearly justified by the size and quality of the collection. An inventory compiled before Prout's death indicates that the collection included almost 3600 items: 926 vocal, 2164 instrumental, and 491 theory and literature. Prout collected complete editions of Bach, Beethoven, Berlioz, Chopin, Corelli, Dussek, Handel, Mendelssohn, Mozart, Schubert and Schumann, and had major holdings of many other eighteenth and nineteenth century composers. Thus the collection fills some major gaps in the library's holdings as well as providing an insight into the tastes and interests of this noted nineteenth century musicologist. Amongst the rare items in the collection are copies of the original editions of Mainwaring's *Memoirs of the life of the late George Frederic Handel* (1760) and C.P.E. Bach's *Auferstehung und Himmelfahrt Jesu* (1787), and a manuscript copy (dated 1768) of one of C.H. Graun's Passion oratorios – from which Prout discovered Handel had borrowed several numbers for use in his own compositions.<sup>11</sup> Perhaps the most curious and endearing item in the collection is Prout's manuscript transcription and analysis of the 48 fugues from Bach's *Wohltemperiertes Klavier*, in which he has irreverently added words to the fugue subjects.<sup>12</sup>

Regrettably the Prout collection has not yet been entered in the online catalogue. Users must still rely on Prout's own handwritten card catalogue, which has separate author and classified sequences. The contents of the collection are also listed in a manuscript catalogue compiled in 1899<sup>13</sup>, and in the typescript inventory referred to above.

### Manuscripts

The greatest treasures of many libraries lie in their manuscripts departments, and this is particularly true of Trinity College Dublin. Medieval missals, breviaries and antiphonals, and a number of theoretical works, make up the earliest group of music manuscripts in the collection. The most celebrated musical items, however, date from the late 16th or early 17th centuries: the *Ballet* and *Dallis* lute-books<sup>14</sup>, and the *Dublin virginal manuscript*.<sup>15</sup> The *Ballet* lute-book is in fact a composite volume made up of two separate and unrelated manuscripts. The first (which bears William Ballet's name) contains dance pieces – some for lute and others for viol – by prominent composers of the time. The second manuscript preserves popular dance and broadside ballad tunes of the late Elizabethan period, some of which are named in plays by Shakespeare and others. Amongst these is *Calleno casturame*, the earliest known notation of an Irish song.<sup>16</sup> Also included is the so-called *Lute-book lullaby*: *Sweet was the sounge the vergin sange*.

<sup>11</sup> Ebenezer Prout. Graun's Passion Oratorio, and Handel's knowledge of it in *Monthly Musical Record*, vol. 24, no. 281, 1 May 1894, p. 97–99 and vol. 24, no. 282, 1 June 1894, p.121–123

<sup>12</sup> Shelfmark E.95

<sup>13</sup> Shelfmark M.45

<sup>14</sup> The lute-books are described in detail in J.M. Ward. The lute books of Trinity College Dublin in *Lute Society Journal*, vol. 9 (1967), p.17–40 and vol. 10 (1968), p.1–18; and in Julia Craig-McFeely. *English lute manuscripts and scribes 1530–1630*. Oxford, 2000. [www.craigmcfeely.force9.co.uk/thesis.html](http://www.craigmcfeely.force9.co.uk/thesis.html)

<sup>15</sup> The contents of the Dublin virginal manuscript are discussed and published in *The Dublin virginal manuscript*, ed. J.M. Ward. 3rd ed., London: Schott, 1983

<sup>16</sup> B. Breathnach. Cailín ó chois tSiúre in *Ceol*, vol. 2 no. 4, p. 94–95

The *Dallis lute-book* is believed to have been compiled around 1594 at Cambridge by a pupil of Thomas Dallis. It contains popular lute pieces ca.1565–80, many of which appear to have been taken from continental printed sources. It is unusual for its inclusion of numerous pieces based on passamezzo patterns, as well as psalm settings and other religious pieces. Bound with the *Dallis lute book* is another independent Ms. – The *Dublin virginal manuscript*. This is one of the earliest extant collections of English keyboard music – compiled about 1570 – and is known to have belonged to Archbishop James Ussher (1581–1656) who is closely associated with the early history of Trinity College Library.

Though these are the best-known music manuscripts in Trinity's collections, other items are also worth noting. A set of eighteenth century vocal and instrumental parts containing music by Handel, Greene, Boyce, Pelham Humfrey and Purcell was transferred from Mercer's Hospital when it closed in 1981. These relate to benefit concerts held in aid of the hospital in the 1760s, and might possibly have been written earlier. Disappointingly, an examination of the parts for Handel's *Utrecht Te Deum and Jubilate*<sup>17</sup> concluded that these are not primary sources connected to Handel's visits to Dublin, but were copied from Walsh's printed edition of 1731–2.

Irish traditional music is represented by two nineteenth century collections. James Goodman collected over 2,000 melodies in the rural communities of southwest Ireland (as well as from manuscript and printed sources) between the 1840s and 1860s. He was later Professor of Irish at TCD, and his collection of tunes in four volumes was deposited in the library after his death in 1896.<sup>18</sup> A further 450 Irish folk tunes are found in the collection of George Petrie. Though these are mostly duplicates of items in the National Library of Ireland's more extensive Petrie collection, some unique material is included – notably one of the most famous of all Irish melodies, the *Londonderry air*.<sup>19</sup>

In recent decades the library has become a significant repository for manuscript materials of twentieth century Irish composers. Works and papers of Frederick May (1911–1985), Arthur Duff (1899–1956), Edgar Deale (1902–1999), Ina Boyle (1889–1967), Brian Boydell (1917–2000), Gerard Victory (1921–1995) and Gerald Barry (b. 1952) form the core of this growing collection.<sup>20</sup>

### Modern collections

Current collections and services are naturally focused on supporting the academic programme of the university's School of Music. The open access collections at present comprise approximately 6,000 books, 7,000 scores and 50 periodical titles, and these figures are set to increase with an expanded space allocation in the recently completed Ussher Library building. Much

more material is stored at closed access locations, selected on the basis of physical format or lower levels of potential use. Most of these resources have been acquired through legal deposit, supplemented by purchased foreign imprints and material for student lending.

The main thrust of purchasing policy for some time has been to improve the range of musicological reference materials available, concentrating especially on collected editions and facsimiles of composers' autograph manuscripts. Where bibliographical tools are concerned, web-based services are gradually replacing print publications (as funds permit). RILM and IIMP represent the current extent of online subscriptions. The new library building has greatly expanded audio facilities, and a CD collection is rapidly being developed.

### And finally . . .

Tourists who visit the library may not be aware of most of the items mentioned above, but they do encounter one of the Library's most unusual musical treasures – the Irish harp commonly ascribed to Brian Boru.<sup>21</sup> The early history of this harp has been the subject of conflicting legends, apparently more colourful than accurate. It is now believed to date from the fifteenth or sixteenth century, and is certainly the oldest extant harp in Ireland. It features a soundbox carved from a single block of willow, supporting 30 brass strings. The player would have used long fingernails to pluck these strings, producing a resonant, bell-like tone.<sup>22</sup> The harp was restored at the British Museum in 1961, and on that occasion was played for a short BBC recording. Today it is displayed in the Long Room, and serves as a reminder that music has had a prominent position in Irish society over many centuries.

*Roy Stanley is Music Librarian at Trinity College Dublin*

<sup>17</sup> By Gerald Hendrie for the *Hällische Händel-Ausgabe*

<sup>18</sup> *Tunes of the Munster pipers: Irish traditional music from the James Goodman manuscripts*, ed. Hugh Shields. Vol. 1. Dublin: Irish Traditional Music Archive, 1998

<sup>19</sup> *The Petrie collection of the ancient music of Ireland*, ed. David Cooper. Cork: Cork University Press, 2002

<sup>20</sup> Further information on these composers may be found at [www.cmc.ie/composers/composers.html](http://www.cmc.ie/composers/composers.html)

<sup>21</sup> High King of Ireland who died at the Battle of Clontarf in 1014

<sup>22</sup> Joan Rimmer. *The Irish harp*. Dublin: Mercier Press, 1984. p.32–35

## MUSIC LIBRARY PROVISION IN NORTHERN IRELAND

*Brenda Fleming*

Of the five education and library boards set up after local government re-organisation in 1973 only two, the South Eastern and Belfast boards, have a dedicated music library service. The Western and Southern boards have a selection of mainly popular CDs in various branch libraries. CDs are borrowed on the normal library ticket, usually for a week and are charged per item. The CDs are selected and ordered as part of general stock purchasing for each division within the library service by Team Librarians/Media Selection Teams. There is no person with specific responsibility for music-only stock and no scores are purchased. The North Eastern board operates a similar system with the addition of an Essential Music Collection based in Ballymena Library's reference section. This consists of classical, jazz and musicals CDs, as well as videos. It also houses a selection of books and scores, all available for loan, either directly or via their request facility. Music has been a part of the library service there since the 1970s.

There has been a dedicated music library service in Belfast since 1956, when the then City Council agreed to its establishment in an area of the Central Lending Library. It consisted of 1750 scores and 730 books on music and musicians. It was made available to the public on 22 February of that year. It was reported in the Libraries, Museums and Art Committee minutes for March that there had been considerable publicity in the press and that the use made of the collection was "extremely satisfactory." The collection was moved to its present location on the second floor of the library in 1958, with the Local Studies department. That was replaced by the Fine Arts and Literature department and staff were responsible for both service points until 1999, when the renamed Belfast, Ulster & Irish Studies department returned and the Fine Arts section became part of the General Reference department.

The library has built up a comprehensive general song index, consisting of popular tunes from the 1920s to the present day, hymns and arias. This is complemented by an extensive Irish index and both are in constant use. Initially, the library consisted of only books and scores, with no sound recordings. The first recordings, on vinyl, were classical only. Popular albums and cassettes, especially of Irish music and jazz, followed and CDs and classical videos came next. After conducting a survey of library users, we have recently added popular videos, musicals and DVDs to our stock, all three formats already being greatly in great demand.

The need for more space to display CDs meant the end of the periodic recitals of chamber and solo music, which had taken place in the library for

many years. Although "live" music had ceased, recordings were played to highlight the various areas of stock, a day each week being allocated to a specific genre. This tradition is carried through to today when we play a variety of music daily from ten o'clock, again to highlight our stock. The result of a recent survey involving all age groups was overwhelmingly in favour of continuing this.

Belfast differs from the other boards in several ways. Library users have always been able to borrow books and scores free of charge, but an annual membership fee is charged for recordings. Members borrow three items for three weeks and there is no further payment, apart from the usual library charges. The Central Library has the only current music service, but the music library has overall responsibility for staffing the City of Belfast School of Music library. It is run specifically for the school, its tutors and pupils and the many outreach activities involving its own orchestras and choral groups. It was founded in 1969 and continues to provide music education to Belfast schools and schoolchildren.

Another difference between Belfast's music service and that of the other boards is that we still have a manual issue system and catalogue, and our stock is not represented on the main library catalogue. This will be addressed in the near future as part of the Electronic Libraries for Northern Ireland (ELFNI) project, which will enable stock in all libraries to be accessed from any service point in any board.

There are over four thousand active members of the music library from all over Northern Ireland. There was an increase in both membership and loans of 17% for the year 2000-2001, which contributed to an overall increase in library use in the Belfast board of 3% for that period. We have continued to experience increased usage since then and we are expanding our service and stock to keep pace with our members' needs, with input from requests and appropriate user surveys and questionnaires, to ensure our continuing relevance to our members, present and future.

*Brenda Fleming is Assistant Librarian at the Music Library,  
Central Library, Belfast*

## MUSIC SERVICES IN IRISH PUBLIC LIBRARIES: AN OUTLINE OF CURRENT TRENDS

Eileen O'Brien

### Abstract

The following article is based on a research thesis which examines current levels of music service provision in public libraries in the Republic of Ireland. The thesis formed part of a Master's Degree in Library and Information Studies, submitted to University College Dublin in 2000. This article argues for the inclusion of music services as part of the core public library service in Ireland and looks at the professional, academic, political and technological background to the current situation. The results of survey questionnaires and interviews are summarised and represented in the context of policy issues and practices within the national service. These results are then discussed and recommendations are made on the way forward for public music libraries in Ireland.

### Introduction

That the provision of music information and education resources is an appropriate constituent of any public library service is not in question in the Irish context. The public library service in the Republic of Ireland aims to provide equal access for all people to educational, cultural, informational and recreational resources.<sup>1</sup> The provision of a music service follows logically from this.

- Music is an important part of our formal education system and the private study/practice of music is widespread.
- Music is culture. It has powers of expression and influence which are difficult to equal in words or images and is, in some ways, a more accessible form of culture than the world of literature (you don't have to know how to read to listen to music). It also gives individuals a sense of unity and cultural identity and helps to explain that identity to other people and other cultures.
- Information on music is of no less importance than any other form of information: music information services should be given as much attention as business information services, education information services and so on.

<sup>1</sup> *Branching out: A new public library service* (Dublin: Department of the Environment and Local Government, 1998) 16.

- Of all the roles that music can fill, the recreational role is probably that most suited to it: people usually listen to music because they like to.

However, the theoretical acknowledgement of the appropriateness of music service inclusion in public libraries does not always translate into a practical recognition of the needs of quality music service provision. As is evident from Irish library research, there is a marked lack of professional, political and academic interest in public music library services in the Republic of Ireland.

The Library Association of Ireland, the professional body representing libraries and librarians in Ireland since 1928, has a number of sections and groups, divided by library sector, geographical location and subject. A brief description of each section/group is available at the website <http://www.libraryassociation.ie/sections/index.htm>.

There is no group or section for music libraries and music librarianship does not feature as a subsection within any of the groups. The Audio-Visual and Information Technology Section seems to concentrate on alternative learning and information media. This demonstrates a neglect of music library services at a professional level in the Irish library context.

*Branching out*, the 1998 Department of the Environment and Local Government report on the public library service in Ireland, makes no mention of music service provision. Included are snapshots of children's services, adult literacy schemes, information technology projects, business information and other reference services, local history projects, library building projects and so on. The absence of music services from this list suggests that there is no sense of awareness, let alone urgency, about issues in public music library provision.

*Joining forces*, the 1999 report of the Library Council on libraries and information services in the Information Society, dedicates the following short paragraph out of 200 pages to the concept of music collections:

Library staff collect Irish music and folklore materials. These are complemented by services such as the **Traditional Music Archive**, which has an extensive collection of holdings and is funded jointly by the two Arts Councils on our island, and the **Folklore Commission** held at An Chomhairle Bhealoideas in UCD.<sup>2</sup>

Within this paragraph, attention is deflected away from music services provided by public and academic library sectors and reliance is placed on the central strength of the Traditional Music Archive, thereby diminishing the efforts of individual music libraries around the country.

There is no module on music librarianship available at any college or university in the Republic of Ireland. Those interested in becoming music librarians are therefore very restricted in their options for suitable training. Many practising music librarians in Ireland may have no academic training in their area.

What of recent developments in music technology? The advent of downloadable music now means that recorded music need never take on a

<sup>2</sup> *Joining forces: delivering libraries and information services in the information age* (Dublin: The Library Council, 1999) 78.

physical form. Apart from obvious copyright chaos, how do you lend something that doesn't have a tangible presence? What are the implications for staff training and promotion? How can music libraries turn these challenges into opportunities, especially when, in the Irish context, they seem to be struggling for recognition?

### Research results

*The following are the results of research surveys and interviews. A significant majority of Irish public libraries responded to the survey questionnaires (73%), thereby allowing these results to be taken as representative.*

### Policy issues

73% of participating library authorities in Ireland responded that they do provide a music service, with a small number providing advanced specialist services. Moreover, of the 27% that do not consider themselves as providing a music service, half possess limited music stock and/or listening facilities. Regardless of strengths and weaknesses of individual collections, their existence provides a foundation on which to build. However, these figures also suggest that there is no common understanding of what constitutes a music library service. There is certainly a marked lack of standardisation within the national service with regard to collection levels, formats and music types. This situation may spring from the dearth of communication between Irish public libraries with regard to music services (only 25% responded that a significant level of co-operation exists with other libraries in the course of music service provision), and from the absence, in Irish library literature and the professional and academic library world, of guidelines or a national policy for music library services in the Republic of Ireland.

50% of libraries providing a music service have a management policy for music provision, which shows an appreciation for the special needs of music. 60% include music services in their overall library development plan and 50% have specific plans for the development of existing music services. One responding library which does not at present provide a music service has very definite plans to do so in the near future and has recently secured funding to this end. Of the responding libraries providing music services, 70% have a collection development policy which accommodates user requests.

Outside of general compliance with copyright legislation, only 30% of music library services have specific policies addressing the particular responsibilities of music services on copyright issues. One holds Irish Music Rights Organisation membership and another holds a copyright agreement in relation to a collection of sheet music.

### Levels of music service provision

In most cases, music services are not confined to larger central libraries, with a good number of branch libraries participating in music service provision. Membership of music library services constitutes a general cross-section of society, including the unemployed and senior citizens, thereby

refuting the argument that music is a specialist concern and has no place in public libraries.

All libraries providing a music service offer resources for loan. 60% also provide reference-only music materials. The provision of dedicated information services for the study and/or appreciation of music remains uncommon in Irish public libraries.

All but 15% of music library services compile statistics on lending use only, with no account taken of reference use of these services, thereby making it difficult to prove their full value to library managers or local authority managers.

In many cases, music services are either free or included under the general charge for library membership. However, 25% of libraries charge extra for membership of music services. In some cases, charges for music services are substantial and the gap between charges for music services and general library charges is very wide. A large majority of Irish music library services are in no way dependent on income generation for survival.

Among the libraries surveyed, the average percentage of library stock constituted by music materials is 11%, and the average percentage of overall library funding spent on music is 8%. There is a lack of listening facilities for music in the public libraries surveyed: 50% of libraries that provide music services do not provide listening facilities. Therefore, any audio collections in these libraries are only useful to members who have the facilities to play them at home.

Music services are not promoted at any significant level. 65% of services have catalogues which are accessible through OPACs in the libraries. A majority of those interviewed responded that promotion for music services is contained within general library promotion, such as stands at adult education exhibitions and signposting within the library. There was a general acceptance among interviewees that music services correlate well with other public library services. They also felt that public music libraries serve a purpose which cannot be served by music stores: they allow people to experiment with music they might never buy. Some felt that music services are not pushed as much as other services, for example, business information services. Word of mouth is seen as the usual method by which the library in question is discovered. With regard to non-use of music services, some very specific reasons were suspected; among them were charging, access problems and lack of choice within collections.

Staffing levels for music service provision are low. One respondent commented that

since public libraries are structurally small and have such a small staff, their role may be in popularising music and in acting as a gateway for more specialist interest.

Music training for library staff is virtually non-existent in the Irish context. 80% of responding libraries do not provide music training of any sort for their staff, whether formal or on-the-job.



### Discussion of research results

More attention needs to be paid at a national level to the provision of music services in public libraries. The *Branching out* report, which was a very important and useful document for public libraries in general, omitted reference to music library services. Perhaps a study of this area of public library services could be funded by the Department of the Environment and Local Government. Such a study is necessary if individual services are to develop in any coherent direction and it should be driven by the Department of the Environment and Local Government. Leadership must come from the top.

Practitioners take their lead from researchers, or at least should take their lead from researchers. In this sense, library and information academics have a responsibility to point libraries in appropriate directions and it seems that they should be at the helm of the development of a national policy for music library services. This would provide a base for the structured development of music library services in the Republic of Ireland.

Standards need to be established with regard to sizes of collections, as well as types of music formats stocked (sheet music, CDs, tapes, etc.). There is scope for further research here: up-to-date guidelines could be established for the minimum requirements of a music library service, relative to library size. This could take a similarly pragmatic format to the recent L.A.I. publication on school libraries, *Library file: making a success of the school library* (Dublin: Library Association of Ireland, 1999).

Irish public libraries need to draw up and implement management policies for music services, based on common standards, to ensure that specific policy needs are not ignored. The expansion of the UK branch of IAML to include music libraries in the Republic of Ireland means that Irish music librarians now have an invaluable opportunity for communication, discussion and professional development. Librarians involved in the provision of music services need to establish links so that more attention can be drawn to this area, development strategies can be devised, adequate funding can be sourced, and so on. A practical example of how this co-operation could work is collaborative purchasing of electronic resources, as has taken place in the academic library sector in the Republic of Ireland (the Institutes of Technology around the country jointly subscribe to *Infotrac* and four Dublin universities jointly subscribe to the *Web of Science*).

Copyright issues, which need urgent attention in the light of the 2000 Copyright Act, could be addressed within this management policy framework. The introduction of a system whereby the full use of all library services can be accounted for is also to be recommended. *Branching out* found that while the national average rate of public library membership is 24%, many non-members also use public libraries.<sup>3</sup> Public libraries should adopt a more formal approach to user research in general.

More attention needs to be paid to music librarianship in the world of library and information studies. As an interim solution, the availability of a

one-unit course at undergraduate level to students of librarianship in the Republic of Ireland should suffice to encourage student interest in this area.

The staff providing music library services need to be well trained to do so. Music is a specific subject area with specific reference and retrieval resources. Knowing the information is not as important as knowing how to find the information. Continuous staff training in music information retrieval skills is an essential ingredient in a smooth-running music library service.

Librarians also need to educate themselves on recent developments in music technology to ensure that any possible challenges are well foreseen and prepared for. Music libraries need to find a way to turn changes in music technology to their advantage. A lead could be taken from the way that music libraries have coped with the information revolution. For instance, public music libraries could promote themselves as social equalisers in this climate of change, catering for those who are ignorant of or unable to afford new technologies.

Public libraries should serve casual users as well as members. Therefore, if libraries are serious about providing music services, listening facilities must be made available, so that audio materials do not have to be borrowed for use at home. For this reason and others, increased funding needs to be injected into music library services and, from a social or ethical point of view, those libraries who charge extra for music services should make sure that they can provide strong justification for doing so.

Music librarians need to take a more active approach to promoting their services. Contained within general library promotion, news of music services may escape the notice of a vast section of the music-loving population: those who would never read a book. Promotion could take the following forms: flyers or posters in music stores, publicity at music festivals, general communication with the commercial music sector, making information about services available to music departments in schools and colleges, and independent websites.

### Conclusion

In my opinion, the first steps that need to be taken towards the development of public music library services in the Republic of Ireland are co-operation and research.

*Joining forces* recommends what its title suggests for Irish library and information services: that they join forces and pool their resources for the greater good of the people they are serving. This is an idea which needs to be seized upon by those providing music library services in Ireland. A great deal more co-operation and communication between music services is recommended. Public libraries could initially concentrate on establishing links with other public libraries, North and South, eventually branching out to link with academic music libraries and so on. There are a number of music libraries in this country with large or specialist collections. At present, there seems to be little or no use of these specialist enclaves by other public libraries. The

<sup>3</sup> *Branching out* 30.

strengths of the national service could be built upon by broadening contact and allowing national access to music information, wherever it can be found.

The other main ingredient for the successful development of music library services in Ireland is research: without government, academic and professional research into this area of librarianship, the national service will continue to rest precariously on the individual efforts of outstanding music librarians. A national policy needs to be developed with regard to music library services; this needs high quality academic research and constructive input from library professionals.

The stunted growth of public music libraries in Ireland cannot be allowed to continue; not in a country where music is such an important part of our cultural identity, where our music gives us reason to be proud.

*Eileen O'Brien was the winner of the 2001 E.T. Bryant Memorial Prize, awarded by IAML (UK & Irl) to a student of Library and Information Science, or to a librarian in their first five years in music librarianship, for a significant contribution to the literature of music librarianship.*

## REVIEWS

*Edited by Antonio Rizzo*

*A descriptive catalogue of the music collection at Burghley House, Stamford*, comp. Gerald Gifford. London: Ashgate, 2002. x, 432 p. ISBN 0-7546-0460-8. £55

The Cecils of Burghley occupy a prominent position in English history. William Cecil, the first Baron, was Elizabeth I's chief secretary of state and it was he who built Burghley House at Stamford in the late sixteenth century. His descendants have lived there ever since, and among its treasures is a collection of music of some size and significance. Not that anything survives of the Elizabethan era – one supposes that the first Lord Burghley was too busy keeping the Queen's ship of state afloat to be bothered much with the arts. However there is an extensive collection of manuscript and printed music dating from around 1650-1850, amassed by the branch of the family that held the Earldom of Exeter, and it is in particular Brownlow, the ninth Earl, who substantially formed the collection in the latter part of the eighteenth century, making acquisitions on his visits to Italy as well as buying much of what was published at home.

Dr. Gerald Gifford, Reader in Performance Practice at the Royal College of Music and a well known organist and harpsichordist, has been Honorary Keeper of Music at Burghley House for over twenty years and has here produced the first descriptive catalogue of a collection which, while containing a number of rare and some apparently unique items, is chiefly interesting for the insight it gives into eighteenth and nineteenth century aristocratic musical taste. Dr. Gifford contributes a substantial introduction, chronicling as much about the musical life of Burghley as can be gleaned from surviving correspondence, account books and other documents in the Exeter archives. This documentary evidence, as is so often the case, is patchy and therefore leaves room for the editor to indulge in a certain amount of speculation as to what was played, when, by whom and on what instruments. Nevertheless, in spite of the lacunae, Gifford has been able to put together a convincing and engaging picture of musical life in one of our great country houses. The large quantity of concerted music for sizeable ensembles that survives in the collection is itself an indication of the extent of Burghley's musical establishment.

The contents of the catalogue show clearly what the refined, cultured, moneyed classes were buying and playing in the eighteenth and nineteenth centuries, and give a snapshot of what English publishers were making available. It is perhaps not very surprising to find that the works of the major composers, for example Mozart and Beethoven, are not particularly well

represented and while there is plenty by J.C. Bach there is nothing at all by J.S. I had however, expected to find more Haydn considering how popular were his appearances in London at the turn of the two centuries. None of Salomon's chamber arrangements of the symphonies appear on Burghley's shelves for example. There are of course works by a host of minor composers of the period, a good deal of them Europeans, some collected no doubt during the ninth Earl's grand tours, but much published in London. It is no surprise to find that the collection is particularly rich in the music of Handel: the ninth Earl was a subscriber to Arnold's notorious edition of Handel's works, and a director of the Handel Commemoration Festivals. Most of the collection consists of printed material, but there are a few manuscript items, some of which may be autographs of composers who visited or were associated with Burghley. Among them is a (non-autograph) song by Charles Avison, one of the few items completely unique to Burghley.

The arrangement of the catalogue itself is rather unusual, and the explanation that Gifford gives for this suggests that he has not been given a completely free hand. The collection is privately owned, and the compiler acknowledges that some decisions have been taken at the request of the owners. The two most significant of these concern firstly, the running number given to the contents and secondly, the division of the catalogue into sections. Manuscripts are numbered, using even numbers alone, from 002 to 142, and printed music, again in even numbers, from 202 to 1876. This avoidance of odd numbers is puzzling to this reader. Is it intended that the gaps might be filled in at a later date? Nothing in this publication suggests that Burghley's is anything other than a closed collection, so this remains enigmatic. At the very least it makes a quick assessment of the total size of the collection dependent on one's abilities at mental arithmetic. The division of the music into categories is also rather peculiar. There are three main sections: the General catalogue (by far the largest), Catches, glees and madrigals, and Piano music. Each section is further sub-divided into manuscript and printed music. The rather elliptical explanation given for these divisions is that they reflect the "specific orientation of the collection", but since the collection itself is not accessible to the public and the numbering does not reflect the shelf arrangement, one is hard pressed to see how this specific orientation is of any particular importance to anyone save the music's owners. There is no reason at all why the catalogue should not be sub-divided by format or genre, but to separate out only two categories, leaving a general section that contains everything from hymnbooks to sets of orchestral parts, suggests that the vocal and piano music has greater significance within the collection than a closer inspection shows to be the case. Fortunately, the sections are cross-referenced.

It is the catalogue itself of course that gives this book its significance. Since access is not permitted this book is its only public face, so detail is important and Gifford has given each entry a great deal of care and attention. Title pages are transcribed in their entirety, and interesting information contained in dedications and prefaces is also included. RISM references are given for music printed before 1800, and CPM volume and page refer-

ences for later scores. It is worth pointing out that one has to read the section on cataloguing procedures very closely in order to find an explanation of the acronyms RISM and CPM, and nowhere does the compiler acknowledge that he also occasionally cites the British Union Catalogue of Early Music (BUCEM). Seasoned scholars and music librarians will have no trouble with any of this, but the general reader could perhaps benefit from a little more help with the alphabet soup. The only really serious error of judgement in this respect is that the note on cataloguing procedures, which follows the introduction, is not in the obvious place. It is separated from the catalogue itself by four appendices occupying nearly thirty pages, and is therefore not at all easy to find.

These cavils apart, the catalogue is well produced and clearly set out. The descriptive notes to each entry are printed in a type size that this reviewer regards as only just legible. The appendices include a list of personal inscriptions to members of the family, a contemporary obituary of the ninth Earl, the specification of Burghley's two organs, texts of unpublished (in some cases deservedly unpublished) poems with musical references, found in the Exeter archives, and a selection of illustrations from manuscript and printed items. These last are a disappointment; they resemble poor quality photocopies and in a book of this importance at this price, a few really good plates would have enhanced its appearance and appeal enormously.

This is an important work, describing an exceptional and significant collection. Dr. Gifford has placed scholars and historians of this period in his considerable debt.

Paul Andrews

McGuire, Charles Edward. *Elgar's oratorios: the creation of an epic narrative*. London: Ashgate, 2002. xv, 339p. ISBN 0-7546-0271-0. £45

It is good to see a major work of Elgar scholarship coming from a non-British source. Elgar's music has not always enjoyed the reputation overseas which it undoubtedly deserves and one obvious consequence of this is that much scholarly writing about the composer has until comparatively recently been homegrown. Charles McGuire is Assistant Professor of Musicology at Oberlin College and Conservatory, Ohio and writes about Elgar's oratorios with all the thoroughness and attention to detail which we have come to associate with academic research in the United States. The copious footnotes alone, and the wealth of information contained therein, amount almost to a book within a book.

The thesis of McGuire's monograph is that insight into the structure of Elgar's oratorios can be gained from viewing them through narrative theory developed elsewhere. At its simplest, narrative theory focuses on the presentation of narrative in an extended dramatic work through levels of engagement between characters and ultimately between them and the work's audience, so that actions are "framed" through varying degrees of distancing from the listener. A chapter is devoted in turn to *The light of life*, *The dream of*

*Gerontius*, *The apostles* and *The kingdom*. These chapters follow on from two, *The nineteenth-century British oratorio* and *Narrative and the oratorio* which, like the substantial preface, offer a near-exhaustive overview of the context in which Elgar's oratorios need to be seen.

In some respects these introductory chapters are the most interesting parts of the book. As McGuire points out, studies of the oratorio as a genre have tended to concentrate on it as a pre-1800 phenomenon and ignore the huge tradition which developed in nineteenth century Britain, not least because of the received value judgement that much of the repertoire from that era is of questionable musical value. He discusses in detail the numerous social factors which contributed to the oratorio boom in Victorian Britain, among them the growth of Tonic Sol-fa teaching (a subject of which McGuire has made a particular study) and its effect on the social inclusiveness of the choral tradition, or the importance of the major music festivals such as those at Birmingham and Leeds. More than once McGuire alludes to the specifically Protestant ethic which underpinned the British oratorio tradition, so it is odd that he makes only minimal reference to Elgar's position as a Roman Catholic standing outside that tradition, and then only in discussion of *Gerontius*. Given the thoroughness with which the social context of Elgar's oratorios is discussed, the cultural impact of post-Emancipation Catholic triumphalism and the role of *Gerontius* as a major manifestation of it within an overtly Protestant – if not anti-Roman – tradition remains under-explored.

The same level of detail informs the chapters on the oratorios themselves, sometimes, it has to be said, at the expense of the broader overview. The amount of discussion as to why the *Prelude* to *Gerontius* should be so called, for instance, is out of proportion to that given to the rest of the piece. McGuire's approach typifies an increasingly common one in analytical studies, namely that of taking a pre-existing theory and applying to it the subject in question, with the implication that by finding the "right" theory the definitive explanation of the subject will thereby be revealed. It is an approach fraught with traps for the unwary, and McGuire is not immune from falling into a few of them. His lengthy descriptions of structural processes, for example, can risk merely stating what would be obvious to anyone with the score in front of them and his eagerness to make a point sometimes leads him to repeat himself. Moreover, detailed outlines of the textual structure of the oratorios and the processes whereby their libretti were formulated, while fascinating in themselves, ultimately reinforce the suspicion that narrative theory adapts a good deal more readily to textual than to musical analysis. As a result, musical content can receive short shrift, most noticeably in the chapter on *Gerontius*, where whole portions of the work go undiscussed.

The chapters on the remaining three oratorios are more balanced. Any serious examination of the comparatively neglected *The light of life* is to be welcomed, and the chapters on *The apostles* and *The kingdom* do valuable service in untangling the complex inter-relationship between the two works while not overlooking the significant differences in structure between them.

McGuire even rounds off his study with a chapter entitled *Epilogue: Elgar and the oratorio after "The kingdom"* which gathers together what information survives concerning the unwritten *The last judgement*, pointing out, in the evidence of what we know of its possible layout, that Elgar would have had to devise a radically different approach to narrative structure had the work reached fruition.

McGuire's book contains a lavish bibliography and two substantial appendices, one giving a selection of programmes from British music festivals 1790–1906, the other a list of oratorios written or performed in Britain from c.1730–1944 which use narrative techniques. Both are symptomatic of a level of painstaking factual research which commands admiration and offers a commendation in itself of McGuire's study, regardless of how one reacts to its analytical core. The one major flaw is that the standard of sub-editing is sometimes way below par. Accidentals in musical examples can be a hit and miss affair, and the author's natural tendency to use American spellings when transcribing from British sources too often goes uncorrected by Ashgate's proof readers. The painful reference to the "latter" of three works cited on p.89 is simply unforgivable.

Geoff Thomason

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

- RISM, Series C: *Directory of Music Research Libraries, Vol II: Austria, Belgium, Switzerland, Germany, Denmark, Spain*. 2<sup>nd</sup>, revised ed. Kassel: Bärenreiter, 2002. xviii, 334p. ISBN 3-7618-1464-X. £50.50
- RISM, Series C: *Directory of Music Research Libraries, Vol III: France, Finland, United Kingdom, Ireland, Luxembourg, Norway, Netherlands, Portugal, Sweden*. 2<sup>nd</sup>, revised ed. Kassel: Bärenreiter, 2002. 372p. ISBN 3-7618-1482-8. £50.50
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## SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

All the articles listed here are available in the IAML (UK & Irl) Library. The following abbreviations have been used:

FAM = *Fontes artis musicae*

Notes = *Notes: Quarterly Journal of the Music Library Association*

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### Elected Committee Members

- Chris Banks (Music Collections, The British Library, 96 Euston Road, London NW1 2DB; tel (work) 020-7412-7510; fax 020-7412-7751; e-mail chris.banks@bl.uk)
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Peter Linnitt (BBC Music Library, 7 Ariel Way, London W12 7SL; tel (work) 020-8576-8393; fax 020-8225-9984; e-mail peter.linnitt@bbc.co.uk)

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Pam Thompson (The Library, Royal College of Music, Prince Consort Road, London SW7 2BS; tel (work) 020-7591-4323; fax 020-7589-7740; e-mail pthompson@rcm.ac.uk)

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or by email on [rebecca.woodworth@blackwell.co.uk](mailto:rebecca.woodworth@blackwell.co.uk)

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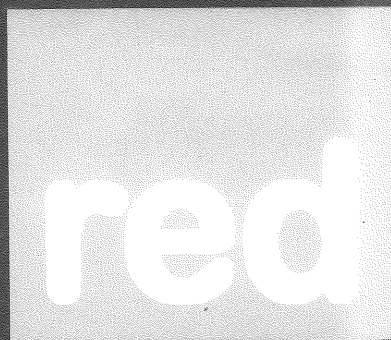
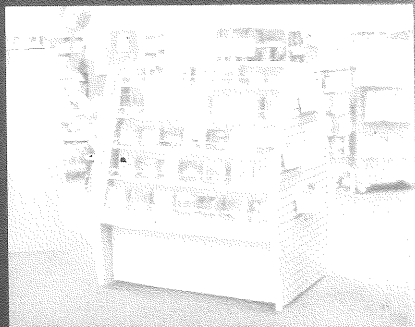
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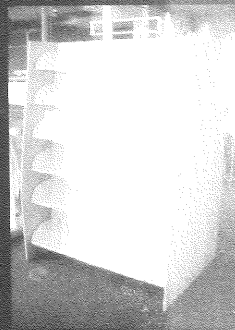
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Typeset and produced by BH Typesetters  
Stable Block, Wardington Manor, Wardington, Near Banbury, Oxfordshire OX17 1SW  
Telephone: (01295) 758889 Fax: (01295) 750944