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EDITORIAL

I suspect that a number of IAML (UK & Irl) members are nursing sore arms at the moment. Editing can be a tough world, and sometimes an editor's gotta do what an editor's gotta do. Believe me, it hurt me more than it hurt you, but to all those who responded to a bit of editorial arm twisting recently a big "thank you". I put out a call for contributions and you responded, in some cases even before the heavies arrived. I shake your hand. Well, no, perhaps that wasn't a good idea . . .

Seriously, what this illustrates is a point which has certainly been made before, namely that *Brio* is the members' journal and exists to highlight their – your – activities. I'm just the humble editor who puts it all together. To do so requires a balancing act, or rather a series of balancing acts. A certain flexibility over deadlines has to coexist with impressing on contributors the need to meet them. Giving those contributors leeway to do their own thing has to be set in the context of overall editorial control as to style and layout. You need to find the happy medium between the softly-softly persuasive approach and the aforementioned arm twisting to find your potential contributors in the first place. There's also the need to keep a balance between welcoming back seasoned contributors and encouraging new ones. Finally, not the least of your tasks is to ensure a balance of interest between the articles themselves, mixing the musicological with the bibliographical in the attempt to appeal to a wide and varied readership.

In this last respect, this current issue shouldn't disappoint. The two most contrasting articles, as it happens, come from north of the border. Those who enjoy a good musical detective story will find Karen McAulay's search for the real James Simpson an absorbing delve into the byways of 19th century Scottish music, while Catherine Owen of PADS brings things up to date with an overview of the kind of electronic sources for music which may well have made Karen's search that much easier.

Richard Turbet – by now surely an honorary Scotsman - has contributed a short but highly useful 80th birthday present to Tim Neighbour. Two of the branch's own successful enterprises are highlighted: Frances Metcalfe has written about an important outreach project initiated by the Courses and Education Committee, and Rupert Ridgewell offers a tempting resumé of his work so far on the Concert Programmes Project which is being supported by the Music Libraries Trust. More of the riches of our own collections are described by Wendy Harrisson in her article about collections in the Guildhall School of Music.

One further contribution strikes a sad note, all the more sadder for those of us who work at the Royal Northern College of Music. In October last year Tony Hodges died at the age of sixty eight. Anna Smart's obituary not only pays tribute to Tony's many achievements, but to the fact that to all of us who knew him in a professional capacity Tony, the whole, rounded, brilliant one-off of the man, was a real friend and a great support. At his memorial service last year we were invited not to mourn but to celebrate. We still are.

Geoff Thomason

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ANTHONY THOMAS HODGES
24 MAY 1934 – 20 OCTOBER 2002

Anna Smart

Tony Hodges was born in London and educated at the City of London School and Trinity College of Music. He did his National Service in the Royal Air Force, where he played trombone in the band, and during which time he was posted to Singapore. His principal instrument, however, was the piano and it was playing chamber music with family and friends which gave him the greatest pleasure throughout his life.

Tony's first library post was as an assistant at Islington Public Libraries in 1962. In 1965 he went to Charing Cross Road Public Library and a year later he became Senior Assistant at Marylebone Public Music Library. During that time he occasionally went to do relief work at the Central Music Library where, according to Tony himself, he learnt so much about music repertoire. His career as a Music Librarian really started from this period when, in 1967, he was appointed Music Librarian at Luton Central Library. He moved to the north-west in 1969 when he became Music Librarian of Liverpool City Libraries.

In 1973 he made what was to be his final professional move to take up the post of Librarian at the newly founded Northern College of Music, just in time for its move from the old Royal Manchester College of Music building in Ducie Street to the new purpose-built one on Oxford Road. Building on the stock from the RMCM and Northern School of Music Tony developed the Royal Northern College of Music Library into a very comprehensive collection and one which remains a fitting tribute to his work.

During the twenty four years in which he held the post there were some difficult times, particularly when funding problems meant a reduction in the Library budget. In that period there were also significant changes in the profession particularly in technological developments and, although not the most technologically minded person, Tony saw the benefits that they could bring. In the late 1970s he commissioned a feasibility study from BLCMP for automating the catalogue but there was insufficient money to commence the project. In 1984 we were able to purchase a computerised circulation system (no more manual issue slips to be filled in, counted and filed!) and in 1992 upgraded to an integrated catalogue and circulation system.

Almost as soon as the Library was opened it was short of space and for the period of Tony's tenure there was always a "reserve stock" collection off-site in another building, which necessitated a member of staff making thrice-

weekly trips to collect requested items. In fact Tony himself often made the trip – sometimes it may have been to give himself thinking time away from the interruptions of the office! There were plans for an extension to the College from about 1980 onwards but it was not until the mid 1990s that there was some hope of these coming to fruition with additional money from the Funding Council, as a result of the Follett Report, enabling the College to embark on a building project to include a new Library. The library extension opened in 1997 – the fulfilment of one of Tony's dreams. However by this time it had been agreed that it would be appropriate for a new Librarian to take over at the point of the move and so Tony took early retirement in the summer of 1997. He continued to work at the Library on a part-time basis, retaining responsibility for inter-library loans and orchestral hire, for a further two years until he reached official retirement age in 1999. I think he enjoyed those two years as he could concentrate on the work he liked doing without any of the worries and responsibilities!

From about the time that he moved to Liverpool Tony was also involved in the wider music library profession. Tony told me that his first major contribution was at a conference at Magdalen College, Cambridge, at which he suggested the idea of a periodical for the Sound Recordings Group of the Library Association. In 1969 (according to him) he typed, collated and distributed the first issue of the "Sound Recordings Group Newsletter" single-handedly. In 1970 it became the Audiovisual bulletin and by 1972 the Audiovisual librarian, still edited by Tony but by now printed professionally. In 1972 he gave a paper at the IAML(UK) conference in Bristol on the loan of orchestral sets, with particular emphasis on the fact that the collections at the Liverpool and Manchester Public Libraries were being over-used. He also participated in a public forum at Holborn Library which sowed the seeds for BUCOS (British Union Catalogue of Orchestral Sets).

At Aberystwyth in 1975 Tony suggested a British Union Catalogue of Music Periodicals. Initially the idea did not meet with general support but undaunted Tony undertook to work on it alone. The Branch did take it up as a project later on and BUCOMP was eventually published in 1985. In 1986 he began compiling a union catalogue of Collected Editions and Historical Monuments in music libraries in the United Kingdom (BUCCEHM, affectionately known as "Buxom"!) It was completed in 1989 but has never been published although it has often been referred to in assisting people with enquiries. His final union catalogue contribution (and again, not without some birth pangs) was the North West Union Catalogue of Vocal Scores, published by the North West Regional Library System in 1995 and subsequently forming one of the building blocks of Encore!. There is no doubt that Tony made a significant contribution to the development of union catalogues for music collections in the UK.

A former elected member of the UK Branch Executive committee and a member of the Publications subcommittee in the early 1980s, Tony was also an enthusiastic member of IAML internationally and in 1978 in Lisbon was

elected as President of the "Libraries in Music Colleges, Academies and Conservatoires Branch" of the Association, a post which he held for 6 years. The first thing he did on taking office was to get the name of the Branch changed to "Music Libraries in Teaching Institutions". During his term of office the Branch produced a recommended set of Standards for Music College Libraries, which was published in Fontes, and which also laid the foundations for an International Directory of Music College Libraries. Tony enjoyed attending international conferences whenever funds permitted and his presence at them will be remembered by long-standing Branch members who shared these occasions with him.

Tony was delighted to be awarded Honorary Membership of IAML(UK) in 1998 and in presenting him for the award I said that "The cause of music libraries has been very dear to Tony's heart in the last 30 years and he has given a great deal of himself in promoting that." The following year he was awarded Honorary Fellowship of the Library Association.

Away from the RNCM and his other professional commitments Tony was involved in other causes, most notably the foundation of the Alan Rawsthorne Society and Trust. Writing about the history of the organisation on its web-site (http://www.musicweb.uk.net/rawsth/belcher1.htm) John Belcher says

> *In the third volume of his symposium on Rawsthorne, Alan Poulton gives 1985 as the date of the first stirrings of an idea for an Alan Rawsthorne Society, and records that the father of that idea was Anthony Hodges. The founding meeting took place in 1986, at which plans for a Rawsthorne Archive at the Royal Northern College of Music were put forward and tentative proposals for recordings considered. An inaugural concert at Thaxted followed a year later, with another public concert in Manchester in the same year. The Society then seemed to lose some impetus, maybe because promoting public concerts, and accruing financial losses thereby, at so early in its life had proved too ambitious. Thanks are due to Anthony Hodges for taking steps in 1988 to resuscitate his brainchild . . .*

Tony was a keen reader and radio listener and amongst the Library staff we often had (sometimes heated) discussions about books we had read or radio programmes we had heard. He was always an enthusiastic devotee of the Proms and would ensure that the Library had the brochure as soon as it was published so that he could find out what was to be performed, taking a particular interest in contemporary music and commissioned works. Throughout the Proms season one could be certain that he would be spending his evenings listening to Radio 3. Tony was interested in cricket, particularly following the fortunes of England in Test matches, and also liked watching Wimbledon on the television and would often ask me if I knew the latest score! Always a keen walker, Tony took up golf when he was semi-retired in order to keep fit.

It was a great shock to everyone who knew Tony when we heard the news of his death. Although his speech and manual dexterity had been affected by a stroke after his retirement he had remained physically fit. With his wife, Jacky, he regularly attended meetings of the RNCM Wine Society and continued to come into the Library to borrow music, taking an interest in whatever was happening in the Library and the College. Tony was not always the easiest person to work with and could be very infuriating at times but he was a unique character held in great affection by a large number of people and someone to and for whom the music library profession has cause to be very thankful.

Anna Smart is Librarian at the Royal Northern College of Music

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TOWARDS A UNION CATALOGUE OF CONCERT PROGRAMMES IN THE UK AND IRELAND

Rupert Ridgewell

Introduction

Concert programmes are recognised as important sources of information for research into the history of music, but they have never been properly documented. For many years, music librarians and researchers have been aware of the difficulties of finding out what programmes exist, where they are held and what their contents are.[1] Collections of programmes, large and small, wide-ranging or very specific, are to be found in libraries, public archives, collections of music societies and concert venues, and in numerous private collections. Finding the details of one concert, or of performances of one work across a range of concerts, is time-consuming or simply impossible.

In order to address this problem, the Music Libraries Trust commissioned a scoping project in January 2002 which will pave the way for a union catalogue of concert programmes in the UK and Ireland. The ultimate purpose of the project is to document all significant sources of concert programmes, both institutional and private, with a view to improving access to them and ensuring their long-term preservation and exploitation for historical and musicological research. The scoping study has four principal aims

- to survey holdings of concert programmes in libraries, archives, museums, music societies and other institutions in the UK and Ireland
- to outline problems associated with their preservation, collection development and resource discovery
- to investigate the feasibility of the larger project and the potential models for a union catalogue
- to identify appropriate sources of funding

The final report will be published by the Music Libraries Trust and IAML (UK & Irl) in summer 2003. In this article I shall give a preliminary report of the work carried out in the scoping study, consider the sheer variety of material that may fall within the scope of a union catalogue of "concert programmes", and outline the value of concert programmes for various types of research.

[1] James J. Fuld, Music programs and posters: the need for an inventory in *Notes: Quarterly Journal of the Music Library Association* 37/3 (1981), p.520–532

Definitions

Concert programmes have changed radically over the course of the last 250 years. The earliest printed programmes were little more than handbills, which were distributed free in advance of a concert with a listing of the works to be performed and (sometimes) the performers involved. There were no explanatory notes or biographies, features that are essential to programmes today, and the programme was printed on one sheet of paper. The programme was an ephemeral object, used to navigate the audience through the concert, and was not intended to be kept, even as a souvenir. During the course of the 19th century programmes began to include more information, including descriptions of works, illustrations, and even extracts from the scores. They acquired an explanatory, educational function and grew in size to become small booklets, available at a price. Increasingly during the 20th century the programme was used to advertise other concerts, the careers of performers, and products by sponsoring companies. Complete libretti of theatrical works were produced and sold with, or incorporated in, the programme.

The change in the content and function of the concert programme broadly reflects the changing nature of musical life and the social function of the concert. In the 18th century, formal concerts were typically patronised by members of the aristocracy and upper middle classes. During the 19th century music became increasingly accessible to a wider section of society and the concert acquired an educational function, which fostered the development of a canon of musical works. In the last 100 years concerts have increasingly attracted sponsorship from commercial organisations, and the demands of the record industry have sometimes defined their content. The concert programme became the means by which these organisations could market themselves to the concert-going public. As the importance of the performer became paramount, programmes began to include biographies and photographs of performers, and they have become collectable (this process began in the 19th century, albeit for educational reasons). However, key defining elements of the programme have not changed: they include a listing of music to be performed; and they remain by nature ephemeral items, defined by their association with a specific event in time.

In the preceding discussion I have deliberately adhered to a rather simple definition of the terms "concert" and "programme". Since I refer here to concert music in the western classical tradition, my definition of a "concert programme" is narrowly focused by association with the types of events that we now commonly associate with concert halls, whether chamber or orchestral in dimension. But it is entirely possible to take a somewhat wider view of what constitutes a programme. Several questions arise. If we include 18th century "handbills", why not flyers or posters which give information about concerts from other periods? Where this type of material is preserved, it is quite likely that the programmes have also been retained and the flyer may therefore be redundant from the point of view of gathering data about a concert programme (although it may be useful for tracking changes to

programmes before the actual concert). But concert ephemera can yield other types of information, such as the prices of tickets, promotional details and iconographical information, which may not be included in the programme itself.

Other types of material are easier to exclude. The music listings of the *Radio Times*, for example, potentially include much valuable information about concerts in the UK in the second half of the 20th century, but they are secondary to the programmes produced for the concerts themselves. Similarly, the short-lived series of quarterly *BBC Music Programmes* were designed to advertise forthcoming concert broadcasts on the Third Programme. These are useful sources for investigating the history of music broadcasting, but they cannot be classed as primary sources for the history of musical performance.

Stretching the definition still further, should we include programmes of events with a high musical content that nevertheless would not be classed as concerts? Service sheets are a good example of this. Example 1 reproduces a page from the service sheet for the Purcell Commemoration at Westminster Abbey on 21 November 1895, marking the 200th Anniversary of the composer's death. The service was held to inaugurate an appeal for a new case for the organ at Westminster Abbey and included a selection of Purcell anthems. The conductors were John Stainer, Arthur Sullivan and Frederick Bridge. The "service sheet" for this event – in reality a booklet published by Novello, Ewer & Co., complete with illustrations for the design of the organ case – appears in the British Library Catalogue of Printed Music under Purcell's name and with a uniform title stating simply *Programmes. London, Westminster Abbey* (see Figure 1).[2] It seems appropriate to class this particular item as a programme, given the high musical content and the historical importance of the event. But what of service sheets for occasions that did not have such a direct musical association? Prescribing a sensible division here between different types of service, depending on their musical content, is difficult to achieve.

An inevitable outcome of the project is to highlight the sheer variety of material, covering all types of musical events – including opera and musical performances as well as classical, jazz, folk and pop/rock concerts. Holdings in the UK and Ireland include programmes from nearly all western countries and periods, and from all types of different venue, including concerts held at churches, prisoner of war camps, concert halls, music clubs, trade institutions, and cruise ships.

Current value

The two key defining elements of concert programmes are the time and place of a live event. These are not elements that librarians are accustomed to include within the bibliographical record. Indeed, there is no specific provision for including these dimensions for printed material within *Anglo-*

[2] Shelfmark: e.1395.a.(4.)

American Cataloguing Rules (*AACR2*). The only instructions regarding the treatment of events appear in the chapter relating to corporate bodies in *AACR2* (section 21.1B1, p.313). Here, the rules state that *ad hoc* events (such as athletic contests, exhibitions, expeditions, fairs and festivals) are to be considered as corporate bodies. This is how many programmes are treated in library catalogues. At the British Library, for example, most collections of London concert programmes are entered in the catalogue under the heading *LONDON III. Miscellaneous Institutions, Societies, and other Bodies.* Individual programmes catalogued in recent years also tend to be entered under the title, with varying levels of detail included in the title page transcription. Describing a concert programme and making it accessible via printed or online catalogues thus represents a peculiar challenge, one which librarians have solved in a variety of ways without reaching any general consensus about how it should be achieved. As a result, concert programmes might be catalogued under a variety of different headings and organised according to concert location, collector, venue, performer, composer, orchestra, or concert series. This lack of consistency is in itself a barrier to effective resource discovery. Making the situation worse, the ephemeral nature of the programme is reflected in the way they are treated. Large collections of concert programmes are rarely catalogued at item level, but are subsumed within a single "dump" entry. Such entries do not even function effectively as collection-level records and offer no effective control over the collection from a management perspective. The material remains "hidden" from the view of potential users.

Another barrier to effective resource discovery is the lack of any higher level finding aid or directory of collections of concert programmes within most institutions. The searching tools – catalogues, indexes and other finding aids – are, in many cases, incomplete, with the result that a reduced level of service is provided. The fact that in many institutions a variety of catalogues and indexes have to be searched is both a disincentive to casual users and an annoyance to dedicated users.

Potential value

Historical research

Music historians are increasingly recognising the value of concert programmes as sources of information relevant to the social history of music and as artefacts worthy of study in their own right. Concert programmes are primary source materials for charting the emergence of repertories and the development of musical taste over a period of time. Recent studies of London and Viennese concert life in the late 18th and early 19th centuries, for example, have explored the institutional and social context of the concert and the reception of particular composers, such as Mozart and Beethoven.[3] Other scholars have chosen a narrower focus, to study the

[3] Simon McVeigh. *Concert Life in London from Mozart to Haydn.* Cambridge: Cambridge University Press, 1993.; Mary Sue Morrow. *Concert life in Haydn's Vienna: aspects of a developing musical and social institution.* Stuyvesant, NY: Pendragon Press, 1988 (Sociology of music. 7)

significance and organisation of individual concert institutions, such as the Philharmonic Society or Crystal Palace in London or the Bournemouth Municipal Orchestra and its conductor Dan Godfrey.[4]

The comparative study of concert programmes from different institutions is another area that has gained ground in recent years. This approach involves a systematic analysis of empirical data drawn from concert programmes to investigate broader questions about emerging musical repertoires.[5] A union catalogue of concert programmes will greatly facilitate this type of research, by providing a central point from which to trace extant copies of programmes of particular institutions. It will also assist historians of local musical life, by enabling them to locate the history of a music club or choral society in the context of its time, or trace the performances of local composers that were put on further afield. Histories of the Broadheath Singers and the Slaithwaite Philharmonic Orchestra, for example, have been derived largely from sets of old programmes.[6]

Concert programmes can also provide primary evidence for studying the creative process. The initial performing version of the slow movement of Brahms's first symphony, for example, has been reconstructed from contemporary programme notes and extant manuscript string parts.[7] Brahms made substantial changes to the movement after its first performances, transforming the original rondo form into a ternary form by relocating substantial sections of music. These changes have interesting implications for understanding Brahms's compositional processes as well as for analysing the movement. Programmes can also provide significant iconographical information. Pamela Poulin, for example, has been able to reconstruct details of Anton Stadler's basset clarinet (made by Theodor Lotz) from engravings that were included in his concert programmes in Riga during Feburary and March 1794.[8] Poulin discusses the design of the instrument and its relationship to the basset horn, with reference to the music performed in these concerts – including Mozart's clarinet concerto, K 622.

Scholars are also increasingly studying concert programmes in their own right, as emblems of ideology and embodiments of perceptions of musical taste. Jann Pasler, for example, examines Parisian programmes for the

[4] Cyril Ehrlich. *First Philharmonic: a history of the Royal Philharmonic Society.* Oxford: Clarendon Press, 1995; Michael Musgrave. *The musical Life of the Crystal Palace.* Cambridge: Cambridge University Press, 1995; Stephen Lloyd. *Sir Dan Godfrey, champion of British Composers: a chronology of forty years' music-making with the Bournemouth Municipal Orchestra.* London: Thames Publishing, 1995

[5] The work carried out by William Weber is representative of this approach. See in particular his article Miscellany vs. homogeneity: concert programmes at the Royal Academy of Music and the Royal College of Music in the 1880s in *Music and British culture, 1785–1914: essays in honour of Cyril Ehrlich,* ed. Christina Bashford and Leanne Langley. Oxford: Oxford University Press, 2000, p.299–320

[6] *Before Elgar . . . and after: 25 years of the Broadheath Singers,* ed. David J. Brown. Iver Heath: The Broadheath Singers, 1995; Adrian Smith. *An improbable centenary: the life and times of the Slaithwaite Philharmonic orchestra 1891–1990.* Huddersfield: Slaithwaite Philharmonic Orchestral Society, 1990

[7] Robert Pascall. Brahms's first symphony slow movement: the initial performing version in *Musical Times,* 122 (October 1981), p.664–667

[8] Pamela L. Poulin,. Anton Stadler's basset clarinet: recent discoveries in Riga in *Journal of the American Musical Instrument Society* 22 (1996), p.110–127

period between 1890 and 1914. These programmes document a series of radical transformations in the ways that music was presented to the public and in how the French thought about music. As Pasler writes:

> *. . . the notes, cover imagery, typefaces, and advertisements reveal a gradual repudiation of one form of modernism during this period – modernism associated with feminine imagery, art nouveau design, and Beauty with a capital B. Adopted in its place was a more male-oriented, abstract modernism, valued for embodying the new.*[9]

Concert programmes can also help with the dating and cataloguing of manuscript scores or parts. Copies of the Philharmonic Society programmes, for example, have been used to date manuscripts of works performed by the society and preserved in its archive, which has recently been acquired by the British Library.[10] Programmes are also important sources of information for biographies of composers and performers,[11] and often include significant scholarly articles, such as essays by composers on the occasion of a first performance.

Different collections are interesting for a variety of reasons. The collection of 130 programmes from Granville Bantock's estate, for example, is significant from a biographical point of view, as a source to investigate the composer's activities and the reception of his music.[12] Other collections have much to offer researchers seeking to investigate musical life through the eyes of people who were active in other ways: notable examples include the collections of the Yorkshire music critic Herbert Thompson and the scholar Sir Donald Francis Tovey.[13] The collection of an individual music lover may also have much to offer. This type of collection would normally reflect personal interests and may encompass disparate local events, private concerts, or concerts attended abroad. It may also include unusual items that are not preserved elsewhere.

Like any other type of source material, a concert programme should not be accepted uncritically as the authoritative account of an event. It is a fact of life that changes of artist or repertory can be forced upon an organiser at the last minute for any number of reasons, or a concert can be cancelled or postponed. Programmes should always be read in conjunction with other related sources, such as newspaper reviews or advertisements, to verify specific details. Brochures of concert series should be approached with especial caution, since they are often compiled some time in advance of the opening concert, making it more likely that the programme would be out-of-date before the series actually started. A good illustration of this is the

[9] Jann Pasler,. Concert programs and their narratives as emblems of ideology in *International Journal of Musicology* 2 (1993), 249–308

[10] Arthur Searle, Honorary Librarian, Royal Philharmonic Society, personal communication

[11] Philippe Autexier, for example, examines programmes of recitals given by Franz Liszt to show that Liszt did not seek to "educate" his public, but tried to accommodate their culture and interests in his selection of pieces. See Philippe Autexier. Musique sans frontière? Les choix des programmes de Liszt pour ses concerts de la période virtuose in *La Revue Musicale*, p.405–407 (1987), p.297–305

[12] The collection is held at the Worcestershire County Record Office

[13] At the Universities of Leeds and Edinburgh respectively

brochure for Sir Thomas Beecham's Sibelius Festival in London in October and November 1938. As well as programmes for each separate event, the organisers printed a special festival brochure with details of the whole series, which was clearly produced some time in advance of the first concert and does not take into account last-minute changes to the programmes. The afternoon concert on 29 October was to have featured the Finnish soprano Aulikki Rautawaara as the soloist in Sibelius's *Rakastava,* but according to a newspaper review of the concert she was unable to appear, apparently because of a delayed flight. In place of *Rakastava*, Beecham conducted pieces from Sibelius's *King Christian Suite,* op.27, and the *Scènes historiques,* op.25. Later that evening Beecham received a telegram from Sibelius (who had apparently heard the concert on the radio) expressing his "admiration and heartfelt thanks for [the] glorious performance".[14] There are doubtless many more similar illustrations of the dangers of accepting programmes at face value. It should also be noted that annotated copies of programmes, or erratum slips, can give information about last-minute changes that may not be documented elsewhere.[15]

Lifelong learning and enjoyment

Ephemera is a term used to embrace a wide range of minor, everyday documents and artefacts, most intended for one-time or short term use. Items that fall into this category were created to meet an immediate need, usually transitory in nature, and they were not intended to be saved. The value of such mundane items today owes much to the fact that they are elusive and because they offer a unique window into the everyday realities of life for previous generations. Collecting ephemeral paper items first became widespread during the Victorian era when such objects as trade cards and greeting cards were accumulated to paste into scrap albums.[16] Today ephemeral objects are increasingly used by libraries as a tool for stimulating interest among remote users in their collections, as witnessed by the recent revival of interest in popular sheet music of the 19th century. The digitisation of Victorian song sheets forms part of a number of recent and on-going projects: among them, the Broadside Ballads project at the Bodleian Library, and the NOF-funded project *A sense of place* at the British Library. The Library of Congress also has a Printed Ephemera Collection available electronically, which highlights broadsides and other ephemeral items in the library's collections.

Concert programmes may also be regarded as ephemeral items that offer a unique insight into the musical life of previous generations. Programmes

[14] Tony Benson. *Sir Thomas Beecham Bart, CH, 1879–1961: supplement to Maurice Parker's calendar of Sir Thomas's concert and theatrical performances,* Issue 2. Westcliff-on-Sea: Sir Thomas Beecham Society, 1998, p.290.

[15] For further discussion of the research value of concert programmes and the problems of interpretation associated with them, see Stephen Lloyd. Ephemera of concert life: programmes and press cuttings in *Information sources in music,* ed. Lewis Foreman. München: K.G. Saur, 2003, p.338–360.

[16] See *The Encyclopedia of ephemera: a guide to the fragmentary documents of everyday life for the collector, curator and historia, ed.* Maurice Rickards and Michael Twyman. New York: Routledge, 2000

are ephemeral in the sense that they are produced in the first instance to guide members of an audience through a musical event. This practical purpose obviously loses its relevance once the concert is over, although many people retain their programmes as a souvenir of a memorable occasion for future reference. Concert programmes may therefore be used as a powerful tool to stimulate interest in music history, the social function of concerts in earlier periods, and the development of musical tastes from the 17th and 18th centuries to the present day. The general music lover will find much to identify with in the documentation of concert activity in earlier times, perhaps especially if it relates to a performing venue or ensemble that is still active.

Economic value

So far we have discussed the benefits of making concert programmes more accessible to researchers. Another desirable outcome, however, is that a survey of holding institutions will make it easier to determine which programmes are lost or held only by one or two institutions. This will enable librarians to determine which programmes to collect and preserve, based upon the holdings of other institutions, and have a major impact on national collection development. Several librarians and curators who have been in contact during the course of work on the scoping study have described the problems they face when presented with a miscellaneous collection of concert programmes, often by donation. It is often impossible to determine whether individual programmes are unique or held elsewhere. The dilemma that many librarians face, therefore, is whether to accept large collections and devote the time needed to weed and catalogue them, given limited resources and no reliable method to find out which programmes should be preserved. The availability of a union catalogue of concert programmes will therefore make a positive impact on library budgets, by saving time and resources spent on selection, cataloguing and preservation.

A union catalogue will also serve to define the monetary value of some programmes that might be deemed rare or especially important. There is a clear market for programmes which appeal to devotees of particular artists, groups or composers, as may be seen in the catalogues of antiquarian dealers and auction houses. In a recent catalogue, for example, the dealer Lisa Cox offered four concert and ballet programmes for sale. Prices ranged from £30 for an unsigned programme of a recital by the pianist Nikita Magaloff, to £175 for a signed programme of a concert given by Peter Pears and Benjamin Britten in Birmingham in 1954.[17] At the other end of the spectrum, programmes can be picked up at ephemera fairs and in music dealers ephemera trays, often at very reasonable prices. Concert programmes for pop and rock concerts are also becoming increasingly collectable. Pop concert programmes come in two main varieties: "tour" programmes that are produced for every concert on an artist's tour and individual "gig"

[17] Lisa Cox Music, catalogue *Gallimaufray 8*, items 29 and 92. See: http://www.lisacoxmusic.com/

programmes which commemorate just one concert or special event. Of the two types, the latter are the more scarce and consequently the more valuable. According to Collector Café – an internet-based forum for collectors and dealers covering a wide range of subjects – gig programmes can sell for between $10 and over $300 depending on the artist and period. Programmes from the Beatles UK tours in 1963, 1964 and 1965, for example, might sell for $300 or more in mint condition.[18] The value of a programme will inevitably be enhanced if a survey of holding institutions in the UK and Ireland indicates that no other copies are preserved.

Current Activity

The concert programmes project can build on a number of initiatives in the last four years that have improved access to library, archive and museum collections in general, and several that have impacted upon the provision of music resources in the electronic environment in particular.

In 1999, the *Full Disclosure* report assessed the scope of the problems associated with access to collections that were either completely or partially uncatalogued, or where catalogues were not converted to machine-readable formats.[19] The report called for greater co-ordination between libraries, archives and museums at a strategic level, and the retrospective conversion of catalogue records otherwise held in analogue format, and it identified a need to develop collection level descriptions to map holdings nationwide. Music materials are touched upon in the report as one subject area requiring attention, but uncatalogued concert ephemera is not specifically mentioned.

A number of projects have also been established to provide collection level descriptions that cross institutional or sectoral boundaries. Some of these have been rather broad in scope. *AIM25*, for example, is a major project aiming to provide electronic access to collection level descriptions of the archives of over fifty higher education institutions and learned societies within the greater London area. The *Access to Archives database* (*A2A*) provides access to catalogues from nearly two hundred local record offices and libraries, universities, museums and national and specialist institutions in England, and has a facility to allow users to obtain copies of archive documents online.

Other projects have focused on specific subject areas, such as the performing arts (*Backstage*) and women's history (*Genesis*).[20] Special collections of concert programmes have been covered by some of these projects. In some instances this activity has generated new descriptions of collections of programmes or archival collections that contain programmes, such as the Bangor Musical Club archive held at the University of Bangor (a description

[18] See http://www.collectorcafe.com/article_archive.asp?article=630&id=869

[19] *Full Disclosure: releasing the value of library and archive collections.* A report to the Pathfinding Group of the British Library, Library and Information Commission and the Library and Information Co-operation Council by UKOLN and the National Council on Archives on a national strategy for the retrospective conversion of library and archive catalogues (1999)

[20] www.backstage.ac.uk and www.genesis.ac.uk.

is available via the *Archives Hub*).[21] In general, however, concert programmes fall outside the remit of such descriptive projects, especially where they do not form part of a larger archival collection or are placed within a general sequence of books or periodicals. Many important repositories of programmes, such as the archives of music publishers, performance venues and music societies, do not in any case fall within the scope of the majority of these projects. Thus far no resources have been specifically allocated to uncatalogued backlogs of concert programmes. Much research is still required to access material across different sectors.

Concert programmes are also beyond the scope of the major project currently underway to provide a collection level "map" of music resources in the UK. The *Cecilia* project was launched in August 2001 and aims to harvest information about music collections held by institutions in many different sectors, including libraries, archives, museums, and private collections, and to make the information available through a single online portal.[22] In general the descriptions are not intended to give anything more than a general overview of individual collections. Although some collections of programmes have been included, a greater emphasis is placed on describing collections of music manuscripts, printed music and musicians' papers.

Elsewhere, progress has been made on cataloguing and describing important collections of printed ephemera that include concert programmes, such as the John Johnson collection at the Bodleian Library, or the collections of the Britten-Pears Library at Snape. A few projects are also concerned specifically with concert programmes. Notable examples are the *International index of musical performances*, and the *Concert life in 19th century London database* project.[23] These are concerned principally with indexing the works performed at concerts and include a variety of primary and secondary source material within their scope.

Conclusion

It is hard not to conclude that concert programmes represent a potential goldmine of information for the music researcher, a goldmine that has remained relatively inaccessible owing to the lack of any effective tools to facilitate resource discovery. The scoping study represents merely a beginning. The information gathered during the course of the study will be summarised in an appendix to the report. For ease of reference, this preliminary

[21] www.archiveshub.ac.uk

[22] http://www.cecilia-uk.org/

[23] The *International index of musical performances* is a project being directed by David Day at Brigham Young University, USA. For further information see http://music.lib.byu.edu/ProgramsProj/ProgProj.html. The *Concert life in 19th century London database* is an inter-university research project which brings together academic staff in the music departments of Oxford Brookes University, the University of Leeds and Goldsmiths College, University of London. For more information see Christina Bashford. Introducing the *Concert life in 19th century London database* in *Brio*, vol.36 no.2 (1999), p.111–116; and Christina Bashford, Rachel Cowgill and Simon McVeigh. The concert life in 19th century London database in *19th-century British music studies*, vol.2, ed. Jeremy Dibble and Bennett Zon. Aldershot: Ashgate, 2002, p.1–12

listing will be split according to sector and type of institution, and ordered alphabetically by location or institutional name within these categories: public and private libraries, academic libraries, copyright libraries, public and private archives, composer societies and other institutions, concert venues, local studies libraries and archives, music clubs and societies, music conservatories and miscellaneous institutions.

The information was gathered in two ways. In the first instance, a press release and invitation to contribute to the study was issued and awareness of the project was raised by the publication of articles in national music magazines and specialist periodicals.[24] The feedback from these announcements was good, with many potential collaborators expressing enthusiasm for the project and offering information about their collections. The response from individuals associated with private archives and music societies was especially encouraging. This has been supplemented by a trawl of several online information gateways, notably the *Archives Hub*, the *Access to Archives (A2A)* database, *Backstage* (a performing arts gateway for the UK), *Cecilia*, and *COPAC* (the online catalogue of *CURL*, the Consortium of University Research Libraries), as well as a "crude" search of internet search engines.

It should be emphasised that the listing will not be complete. It was not the intention to pre-empt the main phase of the project to compile a comprehensive listing by surveying all major institutions. Rather, the aim is to demonstrate the breadth of material preserved across various domains and the different contexts in which programmes are to be found. Inevitably, there will be important omissions and the listing is organised in such a way as to indicate which institutions are not represented. It is expected that the list will form the starting point for the main phase of the project itself.

The report will also include more comprehensive listings of collections of programmes held by the British Library and the National Library of Scotland, a detailed study of a single miscellaneous collection of programmes, a survey of related projects, and a rough guide to locating programmes. People wishing to acquire a copy of the full report are invited to contact Margaret Roll, IAML (UK & Ireland) Publications Officer, County Library Headquarters, Walton Street, Aylesbury, Bucks. HP20 1UU (mroll@buckscc.gov.uk).

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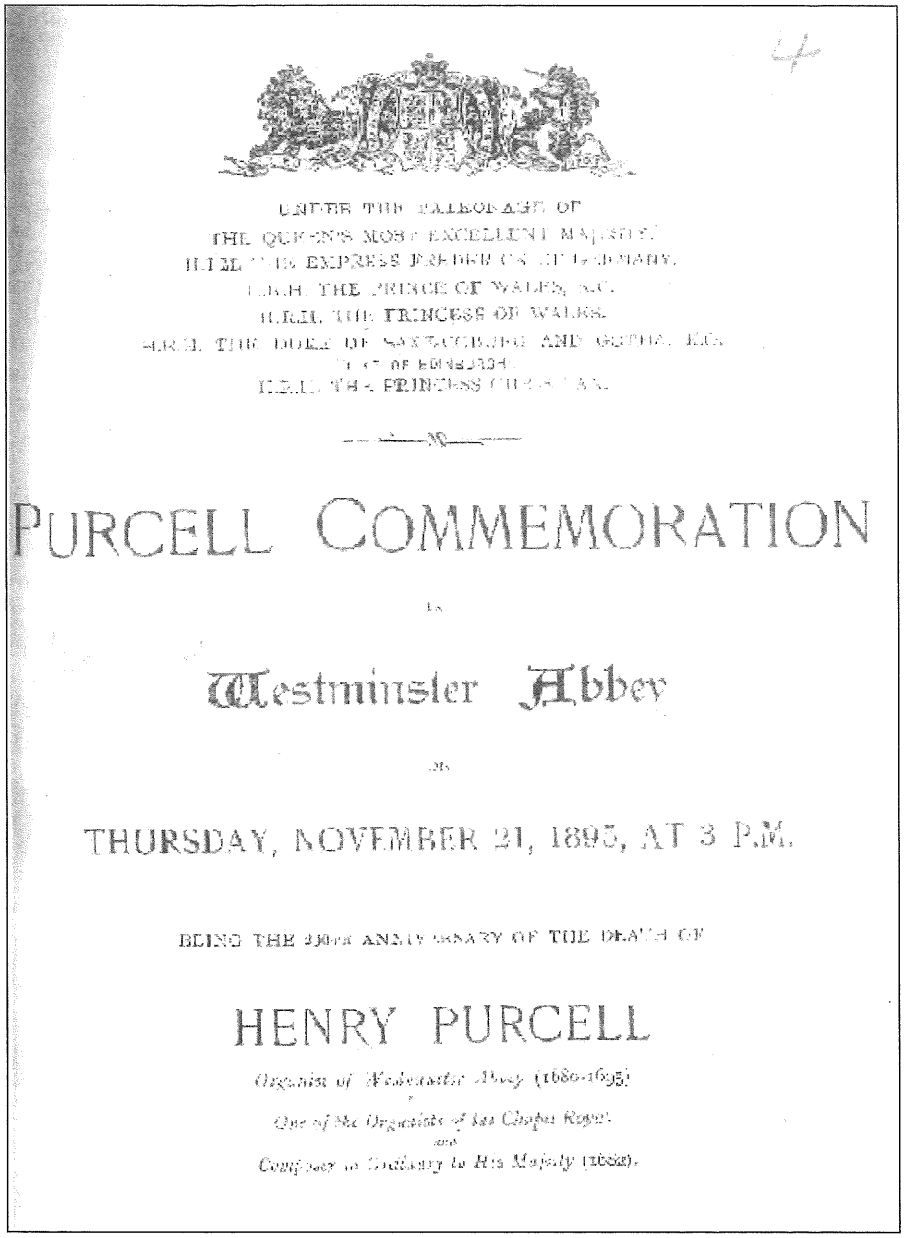
[24] These included *Classical Music*, *Musical Opinion*, *Making Music*, the *IAML (UK) Newsletter*, the *AMARC Newsletter*, and the *Newsletter of the Cathedral Libraries and Archives Association*. The author also gave presentations about the project at the AGM of the Cathedral Libraries and Archives Association and at the IAML (UK & Irl) Annual Study Weekend, Durham 2002



UNDER THE PATRONAGE OF
THE QUEEN'S MOST EXCELLENT MAJESTY.
H.I.M. THE EMPRESS FREDERICK OF GERMANY.
H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE PRINCESS OF WALES.
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, K.G.
H.R.H. THE DUKE OF EDINBURGH.
H.R.H. THE PRINCESS CHRISTIAN.

PURCELL COMMEMORATION

IN

Westminster Abbey

ON

THURSDAY, NOVEMBER 21, 1895, AT 3 P.M.

BEING THE 200TH ANNIVERSARY OF THE DEATH OF

HENRY PURCELL

Organist of Westminster Abbey (1680-1695)
One of the Organists of the Chapel Royal
and
Composer in Ordinary to His Majesty (1662).

Figure 1: BL e.1395.a.(4.)
Programme for the Purcell Commemoration Service at Westminster Abbey, 21 November 1895.
Reproduced by permission of the British Library

Six Concerts

OF THE WORKS OF

JEAN SIBELIUS

WILL BE GIVEN AT

QUEEN'S HALL

Sole Lessees . . . CHAPPELL & Co., Ltd.

OCTOBER	27TH	. .	8.15 p.m.
NOVEMBER	1ST	. .	8.15 p.m.
NOVEMBER	5TH	. .	3 p.m.
NOVEMBER	11TH	. .	8.15 p.m.

AND AT

ÆOLIAN HALL

NEW BOND STREET, W.1

OCTOBER	29TH	. .	3 p.m.
NOVEMBER	12TH	. .	8.15 p.m.

THE LONDON PHILHARMONIC ORCHESTRA

Under the Direction of

SIR THOMAS BEECHAM, Bart.

Figure 2: BL X.435/318
Programme for the Sibelius Festival, London 1938.
Reproduced by permission of the British Library

Brio Volume 40, Number 1. pp 20–26

THE SINGING KEYBOARD: TRENDS IN SCHOLARLY ELECTRONIC RESOURCES FOR MUSIC

Catherine Owen

Abstract:

This article aims to take stock of the current state of scholarly digital information creation in the UK, and to ask how the role of librarians and other information professionals has changed and will continue to change in the face of the growth of electronic information sources. The paper reviews the most common types of electronic data resources created within the UK HE, LIS and cultural heritage sectors and examines the challenges to librarians and other information professionals in ensuring the long-term viability of these new information sources.

Introduction

Nearly 6 years ago, the Performing Arts Data Service undertook a survey to find out how academic staff in performing arts disciplines were using digital resources for research and teaching and to discover whether any significant digital resource creation activities were taking place in UK Higher Education institutions. My analysis of the survey results concluded that, although there appeared to be heartening enthusiasm for the potential for new technologies for music research, there wasn't a great deal of either use or creation activity in UK HE departments.

Of course, the landscape has changed dramatically in the past few years and many of the practical obstacles cited (lack of access to equipment, lack of computer skills) are much less prevalent as the internet becomes common currency at both work and home. If the PADS were to undertake a survey now, my feeling is that the problems encountered by resource users may be more about the overwhelming increase in data sources; and for potential resource creators there are many more opportunities for funding, a maturing standards development community and a multiplicity of support agencies like the PADS. Librarians are being asked to fulfil new roles in response to this new environment – as mediators, evaluators and custodians.

I have named this article after an obsolete electronic machine for creating music because it seems increasingly clear that the primary challenge for information professionals is ensuring the long-term viability of key electronic information sources.

What are scholarly digital resources?

For those purposes of this paper, my definition of a scholarly resource is limited to the breadth of materials supported and funded by the UK

education and LIS sectors. We must acknowledge that users are inevitably able to access many more types of information sources over the internet, but must also recognise that the potential for information professionals to exercise any control over the quality, currency or longevity of these resources is limited, if non-existent.

It is my belief that librarians do have a considerable role to play in developing an environment in which scholarly digital resources created within our own sector(s) are created, managed and preserved in appropriate ways, but that this role must be pro-active.

Broadly speaking, most digital resources created in these sectors fall into one or more of the following categories:

- Catalogues and other finding aids relating to physical collections
- Digitised versions of existing physical archival or library materials for preservation or enhanced access or both
- Electronic research outputs (including texts, databases and other formats)
- Electronic versions of texts, books or other published outputs
- Software and tools
- New digital works

Not all of these types of materials may be designed for access over the internet, or be created with the same kinds of end users in mind. In some cases, resources are not created to be delivered to end users, but are the electronic by-products of research which may result in a more traditional monograph or other outcome. For the purposes of this article, I am not going to cover the electronic publishing or e-journals sector or the distribution of new works over the web, because the particular issues associated with these media are well-documented elsewhere, but instead concentrate on the enormous variety of research resources created under an increasing number of funding schemes in the UK.

Catalogues and finding aids

The library community has been extremely successful in utilising the internet to create union catalogues, directories and stand-alone finding aids to inform users about physical collections in the UK and elsewhere. Many of these activities have, inevitably, taken place within a project-funded environment and some projects have been more successful than others in guaranteeing a long-term future for viable access to the resources created. Short-term funding structures are common currency in the digital resource creation environment and to some extent, funding bodies rely on the interest generated in the community (and perhaps on the goodwill of the institutions initially funded) to provide long-term support to valuable digital resources.

This type of resource is vulnerable in two ways – the content relies on currency and completeness to be useful and the data must be accessed via an

interface which offers users varying degrees of functionality and which will almost certainly be built using software at risk from obsolescence.

In a short-term funded model it is unlikely that the originating staff will be retained to maintain either the content of the resource or the software on which it relies. Well-managed projects will devise and implement exit strategies to place the resource in the longer term in an environment that can support these activities. However, it is unrealistic to expect that any online catalogue or finding aid can be maintained in its original state indefinitely as technologies change. The question for libraries and archives is how to preserve the content of key resources when delivery systems become obsolete and project partners are no longer funded to supply data.

Most projects funded under the eLib, AHRB, NOF or RSLP schemes have included costs for building web-accessible interfaces to their data. Costs can vary enormously depending both on the complexity of the underlying data structure and on the level of sophistication required at the access point(s). User expectation is driven partly by the increasing levels of functionality demonstrated by commercial sites which often support flexible and intuitive searching mechanisms, automatically-generated menus of keywords and other search tools and sophisticated links between related items.

We can expect most software to be substantially updated or superseded within a 3 to 7 year lifespan, according to Microsoft. Any software package, regardless of its supplier, over 5 years old should be assumed to be "at risk". That means that any website or data resource created using a proprietary software package or combination of packages can only be assumed to be viable for 5 years after the date of purchase of the oldest software component.

Although there are alternative approaches to building resources without relying on proprietary software, in practice most projects funded to date under these schemes have developed system architectures that rely wholly or in part on technology prone to obsolescence.

For libraries serving as long-term managing agents (or services like the PADS which offer preservation and access facilities) it may prove impossible to maintain all aspects of existing interfaces or data structures because of the decline of older technologies and subsequent lack of funds to re-build delivery systems to replicate original functionality, particularly when there is every possibility that this procedure must be carried out on a regular schedule. Dedicated institutional repositories or national organisations like the PADS are also very unlikely to offer large-scale hosting or mirroring services of multiple resources, even if those resources are not yet at risk of obsolescence, because of the prohibitive cost of purchasing competing software packages and of maintaining multiple user access licences (and the staff expertise to administer them) for those packages.

Realistically, repositories must limit the kind of mediated access available to database resources by offering them to users in formats independent of these concerns. For example, information held in most databases may be exported as comma separated text and maintained as an rtf file which can be read by any text processing package. This does mean that users will

almost certainly require detailed documentation and support to understand the resulting data set and compromises the long-term usefulness of data with a complex structure dependent for example on multiple tables. A more elegant solution may be databases created or exported to XML or another non-proprietary mark-up language which can define the structure of fields and relationships.

Those projects which are most successful in maintaining a longer-term stability, particularly in terms of content, are based on record sharing models, with existing institutions submitting records to a common environment from their own, independently maintained catalogues. Projects familiar to the music library community such as Music Libraries Online were early proof-of-concept models utilising the Z30.50 protocol for data sharing. A newer body, the Open Archives Initiative (OAI) aims to provide similar (and more simple) tools for record sharing through harvesting and exposing of interoperable metadata records.

Digitised versions of existing materials

Digitisation of archival materials has long been presented as an effective way to enhance access to resources otherwise restricted due to physical constraints of location or fragility and to ensure that users are able to access information without jeopardising primary source materials. In recent years, digitisation as part of an "adding value" process has been legitimised as a research activity in UK Higher Education by the Arts and Humanities Research Board (AHRB)'s Resource Enhancement Schemes.

Because of the very particular copyright restrictions that apply to recorded music and other performance resources, digitisation projects in the performing arts seem inevitably to fall into the following patterns:

- Digitisation of image-based, non-performative materials (illustrated songsheets, programmes, ephemera
- Digitisation of image-based sources out of copyright (early music manuscripts, traditional music sources)
- Highly restricted access to digitised versions of recordings and other valuable materials

Lack of access to primary source materials in the performing arts has been seen as a weakness in the digitsation sector. Recent amendments to European copyright law which strongly favour the rights of copyright holders over the needs of users are clearly unhelpful. However, music is surprisingly less problematic than other performance forms because the fixed document, or recording, is perceived as a legitimate outcome of musical practice. Other performance disciplines, particularly in the theatre, are famously resistant to the notion of "fixing" temporal events and do not generally welcome video or other film media as a legitimate document of performance events. Of course, although contemporary recordings may not be easily exploited for digitisation projects, over the next 10–20 years we are potentially at the cusp of a great wave of enhanced access to archival materials as more and more recordings are in the public domain.

"Digitisation" is a term that covers a broad range of activities. A simple and common model may involve creating digital images of music scores, correspondence or archival photographs using a scanner or digital camera and making these images available to users via an annotated website. Other projects may create multiple copies of images in different formats to serve different needs including both preservation and access. Some projects may enhance user interaction with sources by adding value such as transcripts (often with mark-up) to textual documents.

Inevitably, most projects are primarily concerned with the public face of their data and the demands of the project website tend to over-ride work to develop a managed environment for the 'raw materials' used to create the site. Many projects neglect the creation of appropriate metadata for *all* the resources created or develop resource-discovery documentation to aid searching on the website but neglect the metadata required to ensure long-term management of the data. Many projects do not enjoy the skills of trained information professionals and neglect to create metadata according to existing standards or best practice. Almost all digitisation projects are understandably concerned with the "look and feel" of their public face and do not always make provision for the longer-term accessibility of their data when they are no longer available to maintain that accessible environment.

The intended audience for digitised materials must also inevitably have an impact on the type of documentation created. Materials created under the NOF-Digitise scheme, for example, are intended to be accessible to the broadest range of UK users via public libraries, schools and the web. NOF projects are encouraged to develop metadata that supports a wider variety of access points than might be expected in a more formal description familiar to scholars. It is not possible, therefore, to prescribe a single generic standards framework that covers all potential needs.

Electronic research outputs/Software and tools

It is of genuine concern to the research community that the 'raw materials' of research are archived and made accessible to others. Paper archives of research materials may no longer be as commonly deposited in libraries and archives as more and more research takes place in the electronic environment. Electronic research outputs can be created in almost any format and intended for a variety of audiences or to be accessible only to the researcher(s).

Archiving these materials successfully depends on a collaborative relationship with the originator to ensure that each component part is fully documented. Documentation should include information about the contents of the resource, the relationship between items contained in the research materials and the provenance and source materials. Crucially, in the digital environment, documentation must also include how the data has been structured and what hardware and software is necessary to access the information. Information about the structure of a resource should include information about tables and fields in any databases and how they relate to

each other. Information relating to any restrictions on access to information should be included. Proper documentation contributes substantially to a data collection's scholarly value; without it the long-term usefulness of a resource may be seriously compromised.

Best practice for long-term preservation requires that research materials should, as far as possible be archived in formats independent of proprietary software; this is not usually possible for software packages and tools developed as part of research projects, but these materials are subject to the same requirements for detailed documentation. It is important that every component of the software is individually documented with reference to its relationship to other components and to the whole and clear guidance about the steps needed to utilise the resource in existing operating systems. Of course, many software creation projects, even those funded through the education sector, are intended to develop into full commercial products and therefore it is unlikely that materials relating to development will be made available for public access.

Conclusion

The accessibility of electronic media really does mean that everyone has the opportunity to be a publisher. Not everyone has yet mastered the skills necessary to develop materials that have a chance of longer-term usefulness. Librarians have a clear role to play in the development of digital resources with the potential for sustainability. As funding bodies increasingly support projects reliant on skills fundamental to information professionals (selection and sorting of materials, cataloguing and documentation etc.) there are new opportunities for librarians to be involved in new technology projects. As libraries and archives are also likely to become the custodians of increasing amounts of digital material, information professionals must address the challenges of long-term management of digital materials and play a pro-active role in informing the wider community about best practice in data creation. A major change in perception from both funders and creators may be the only solution to ensure that resources are created with long-term, rather than short-term accessibility as a primary goal.

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http://www.dlib.org/dlib/january00/01hodge.html
The challenge of archiving digital information
Research Libraries Group (RLG)
http://www.rlg.org/ArchTF/chaleng.html
Digital music : problems and possibilities
William Fisher, Harvard University, October 2000
http://www.law.harvard.edu/Academic_Affairs/coursepages/tfisher/Music.html

Useful sources

Standards, support and funding:
Performing Arts Data Service
http://www.pads.ahds.ac.uk
Arts and Humanities Research Board
http://www.ahrb.ac.uk
National Endowment for Science, Technology and the Arts (NESTA)
http://www.nesta.org.uk/
New Opportunities Fund (NOF)
http://www.nof.org.uk/
Research Support Libraries Programme
http://www.rslp.ac.uk
Open Archives Initiative
http://www.openarchives.org/
XML
http://www.xml.org

Exemplar projects
AHRB Projects – DIAMM (Digital Image Archive of Mediaeval Music)
http://www.diamm.ac.uk
NOF-Digitise Projects – James Scott Skinner
http://www.abdn.ac.uk/diss/historic/scott_skinner/
Northumberland Traditional Songs Project
http://farne.weblogger.com
NESTA Projects – Musantiks Software Tools
http://www.nesta.org.uk/inspireme/play_launch_muzantiks.html
The Lester S. Levy Collection of Sheet Music
http://levysheetmusic.mse.jhu.edu/
Concert Life in Nineteenth Century London Database, Oxford Brookes University
http://www.brookes.ac.uk/schools/apm/music/19thc_m.htm
The New Zealand Digital Library MELody inDEX
D-LIB Magazine, May 1997
http://www.dlib.org/dlib/may97/meldex/05witten.html

Author's note: For more information about the singing keyboard, the Sphäraphon and other obsolete electronic music machines, please visit: http://www.obsolete.com/120_years/

Catherine Owen is Executive Director of the Performing Arts Data Service, a national organisation based at the University of Glasgow, which collects, manages, preserves and promotes the use of electronic resources for performing arts scholars. She has been involved in a number of national and international projects developing solutions for the management of digital resources and has a particular interest in metadata for performing arts subjects. Catherine was previously Librarian at the Scottish Music Information Centre.

Brio Volume 40, Number 1. pp 27–37

FROM DALFIELD WALK, DUNDEE TO RENFREW STREET, GLASGOW THE JAMES SIMPSON MANUSCRIPTS

Karen McAulay

Introduction

Three 19th century Scottish flute manuscripts were discovered in the Whittaker Library at the Royal Scottish Academy of Music and Drama in January 2002. Although they hail from Dundee, they have probably been at the RSAMD for some considerable time. Their discovery was greeted with great enthusiasm, not least because for the past few years the RSAMD has been running a BA in Scottish Musical Studies. Obviously, the fact that we possess a unique and genuinely old resource is a matter of some significance. Amidst cries ranging from "we must perform these", to "can we produce a modern edition?", the latent researcher in me decided that the most urgent priority was to index the contents and attempt to find out more about the background to these manuscripts.

Since the RSAMD is a conservatoire, there is an emphasis on practical or performance-based research. What I was proposing was an historical study, but always with a view to enabling performance as the final outcome.

This article is based on a workshop presented to staff and students on Tuesday 25 February 2003. The students were mostly drawn from the BA in Scottish Musical Studies course. The workshop fell into three parts – a presentation about the manuscripts and my research methods, followed by a mini-masterclass on authentic interpretation of early 19th century flute music, and finally the performance of some of the lighter repertoire. Peter Harrison of Concert Royal led the masterclass, and our own Scottish flute tutor, Claire Mann, led the flute ensemble in lighter duets and trios to conclude the workshop.

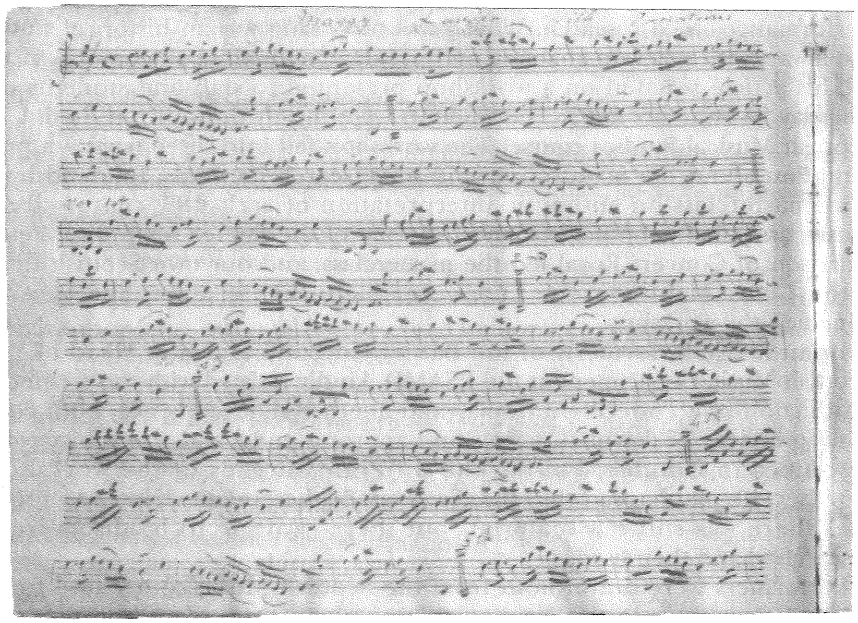
Brian McNeill, formerly of the Battlefield Band and now Head of the Scottish Music Department at the RSAMD, kindly assisted with the technical production of a PowerPoint display and another slide sequence, both containing images of the manuscripts and appropriate localities and historical resources in Dundee. Pulling the different threads of the workshop together, he emphasised that the discovery of these manuscripts was proof that there was still raw material "out there" waiting to be discovered, researched and then used.

Performers were drawn both from the Scottish Music course and from other departments in the Academy. Some pieces were played on modern instruments, whilst others were played on Baroque instruments at A=415

pitch, which would have been more usual at the time when Simpson was active.

At the outset, I had wondered what some of James Simpson's duets and trios actually sounded like, and I had particularly been curious to discover whether a classically-trained musician would interpret them differently from a flautist brought up in the traditional or folk music world. The most startling part of the practical session was the direct comparison between different performances of a set of variations on the tune *Maggie Lauder*. Alison McMorland, one of our traditional singing tutors, sang the song first. This was followed by Peter Harrison's interpretation on a late 18th century flute, and finally performance of the same piece by student Kevin O'Neill from the Scottish Music course. This illustrated, better than any number of words, just how differently one single piece could be performed – with absolutely no judgement intended as to which was "better" or closer to how it might have sounded in Simpson's day. Each performance was highly effective – but remarkably different.

Peter Harrison made the point that the standard of arrangements in the manuscripts is so varied that James Simpson could not have done them all himself. It is likely that the best arrangements were copied from other sources. I very much hope that I shall at some stage have the opportunity to track down some of those sources. As Peter commented, "If James Simpson was capable of an arrangement like *Maggie Lauder*, then he could not possibly have written an arrangement as bad as *Roslyn Castle*!" Anyone present would have found this an irrefutable argument!



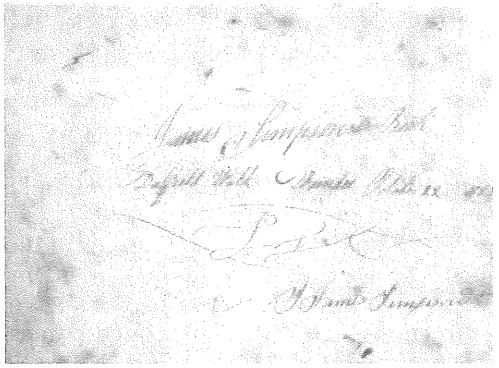
Maggie Lauder variations

The presentation

This presentation marks the first time that a librarian has had the opportunity to present three scruffy old manuscripts as the subject of a workshop at the RSAMD. How they came to light makes quite a good story. For most RSAMD students now, the library in its present guise is the only way they've seen it. However, those of us who have been around a bit longer remember that before the refurbishment in summer 2000, the Head of Information Services' office was a slightly different shape, and along one wall was a very robust but not particularly beautiful cupboard. The cupboard itself came from the old Athenaeum in Mandela Place, and no-one ever really knew what was in it.

It wasn't until the cupboard had to be dismantled that the contents were removed and stored in boxes for the summer. A new place had to be found for them on the rolling stack in the library workroom after the refurbishment. Even then, they were not paid close attention. Re-shelving an entire library was preoccupation enough. It looked as though the piles contained old music which was probably intended to be added to stock at some stage. An enormous quantity of old donations had been sorted through in previous years, but because the old cupboard had been in a private office, no-one on the present staff knew about this additional collection. It looked as though most of the material was fairly old printed music, and at some stage it would be investigated.

Round about January 2002, the library received as a donation different editions of some George Thomson books of Scottish airs already in our special collection. While comparing these editions, I turned round to see if any special collection books might have been misshelved on the shelves behind me. Not recognising anything there, I pulled a few volumes off the shelves. One thing led to another, and I found myself looking with amazement at the three James Simpson manuscripts.



Simpson MS 1 Title page: Dalfield Walk, Dundee

They were all inscribed with James Simpson's name, sometimes more than once. And there were addresses: Dalfield Walk, Dundee was written alongside his signature in one manuscript. And the biggest, smartest volume had "Myrekirk" pencilled in on the first page.

Two of the manuscripts are soft-backed, and the binding is not in good condition. The covers are only loosely attached, and some of the pages are loose or becoming detached inside. Instinct suggested that the third manuscript was probably Simpson's "best copy", being properly bound and generally in better condition. The pages were numbered right through in this volume, and the book had not been completely filled. Some pieces were not completely copied, waiting to be harmonised. Other pages were completely blank. At some stage later, this book had been used for pressing ferns!

The two thinner manuscripts were dated 1828 and 1830. Initially there was no way of knowing whether that was the date when James Simpson obtained them, or whether they were actually compiled then. Very close inspection, however, revealed watermarks which suggest that he was indeed the compiler, because the paper dates from 1826 in the two thin books, and 1828 and 1830 in the hardbound volume. All three use Whatman paper which experts consider to have been one of the highest quality papers available at the time, so the manuscripts were plainly intended to be durable.

So, what was in the manuscripts? There were quite a few duets and trios, some distinctly Scottish pieces and others that were probably generally known by musicians of the time. There was also a quantity of pieces by a "J. Wragg". *Groves' Dictionary* contains an article about Jacob Wragg, and mentions that he wrote a couple of flute tutors round about 1800 – 1805. And sure enough, most of the other instrumental repertoire in the Simpson manuscripts was also for instruments in the treble register. Simpson had copied an extract of Wragg's flute fingering chart at the back of one of the manuscripts. It does not seem unreasonable to presume that James Simpson was a flautist.

The manuscripts also contain a quantity of psalm tunes in three and four parts, a sacred anthem called *Babylon's fall*, a melody from a Bellini opera, and one or two more typically "classical" items, including *Handel's Water Pice* (the twelfth movement of the *Water music*).

Where did the manuscripts come from? How did the RSAMD get them? It will always remain a mystery. They were presumably a donation. Neither the former Chief Librarian nor his predecessor knew anything about them – they didn't even know they had been there!

As a first step, the manuscripts were indexed, noting key and time signature, the number of parts, and anything else that looked significant. However, it soon became obvious that more time was needed. A quick listing of contents could be done during normal working hours, but delving further would take considerably longer. I was lucky enough to get 4 weeks study-leave last summer (2002). The agreement was that I would research the contents of the manuscripts, try to find out more about them, write articles to put the manuscripts "on the map"[i], and investigate the feasibility of a workshop about them. Research was needed in two main directions – to try to find concordances for tunes – and to find out James Simpson's identity.

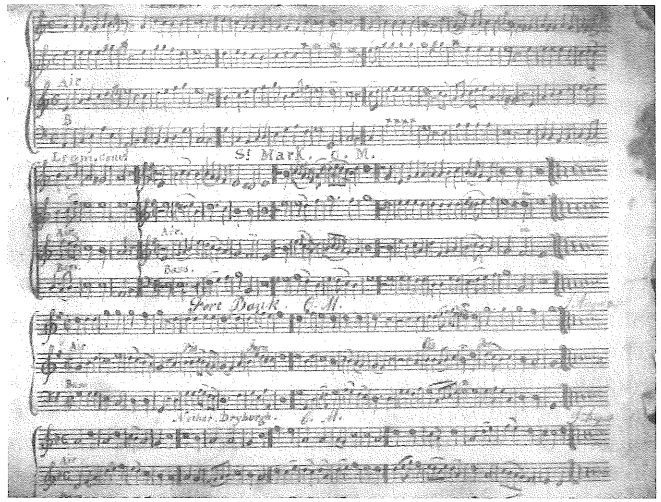
[i] McAulay, Karen. Forgotten treasures : Scottish flute manuscripts at RSAMD in *Box and Fiddle magazine*, October 2002

McAulay, Karen. A notable discovery : James Simpson flute manuscripts in *Scots Magazine*, November 2002, p.530

Concordances

The tunes fell into several categories. There was such a quantity of Wragg flute duets that an obvious first step was to see if James Simpson had copied the Wragg flute duets out of Jacob Wragg's flute tutor. By a sheer stroke of luck there were an early and a later edition (*The Flute Preceptor* and *The Improved Flute Preceptor*) in Glasgow University Library. Nearly all of Simpson's "J Wragg" pieces were thus identified. It seemed as though Simpson had used Wragg's *Improved Flute Preceptor*, judging by the titles and the fact that some of the pieces weren't in the earlier edition. A few of the Wragg pieces remain unidentified. Moreover, despite careful cross-checking, none of the other pieces in the manuscript seemed to have come from Wragg's tutors, even though both editions contained a substantial appendix of Scottish tunes.

The psalm and hymn tunes formed another distinct corpus of material. Initial searches in a few old collections[ii] were really not particularly fruitful. However, Nicholas Temperley's vast hymn tune index[iii] proved invaluable. This four-volume work indexes literally thousands of hymn tunes in a vast number of early printed sources. By this means, the majority of tunes were traced, although some still remain unidentified. They could yet come to light in hymn books unindexed by Temperley, or in manuscripts that I don't yet know about. Two of the unidentified psalm tunes had the composer's name above them – J. Angus. Initially meaningless, the identity of this composer became clearer later.



J. Angus – Fore Bank and Nether Dryburgh (common metre) psalm tunes

[ii] Including Dibdin, Henry. *The standard psalm-tune book, containing upwards of 600 specimens, and comprising all the available tunes in the English, Scotch and Genevan psalters, with many others from The German Choral B¸cher, and other authentic sources, many of which are rare, the whole faithfully compiled from the original editions and arranged for four voices with an organ accompaniment, by Henry Edward Dibdin, organist of Trinity Chapel, Edinburgh.* New edition, enlarged. London : Cramer, Beale & Chappell, [n.d.], xxiv, 178p. [1852]

[iii] Temperley, Nicholas. *The hymn tune index: a census of English-language hymn tunes in printed sources from 1535 to 1820.* Oxford : Oxford University Press, 1998 . 4 vols. ISBN 0193111500

In addition to facilitating the identification of about two thirds of the psalm tunes in the manuscripts, Temperley's hymn tune index also identified the only extended sacred item in the manuscripts – *Babylon's fall.* This is what is known as a "fuging tune", because the treble and bass imitate one another. Another two middle parts come in for the chorus. The piece was written by someone called John Beaumont; it appears in several other printed sources, and doesn't seem to have a Scottish provenance. It has a certain charm, so it was performed during the workshop in order to demonstrate the breadth of the Simpson collection. Further research is required before one can establish whether Simpson copied out the four parts from another source, or copied out a three-part version and added a fourth part. A rough performing edition was produced by comparing the four-part version in two of the manuscripts, with a published three-part version in *D. Robertson's Collection of psalm and hymn tunes,* from the National Library of Scotland[iv]. There were howling discords in the four-part section of the piece, so some generous editorial input was required to render it performable without too many cringes.

When it came to identifying the Scottish and other dance-tunes, all sorts of resources and indexes needed to be checked. Some tunes were obviously Scottish, but the provenance of others was not so obvious. Indeed, the transmission of dance tunes at this time was such that there are often overlaps in material from different parts of the British Isles.

Some resources merit a particular mention. Evelyn Stell wrote a doctoral thesis about tunes in various Scottish MSS[v]. A few of the Simpson tunes were identified by consulting this thesis, which also helped determine the approximate age of the tunes. However, *The fiddle index* by Charlie Gore was the single most useful of resources[vi]. This indexes a large number of old printed sources. Even though it is called a Fiddle index, many publications were actually designated as being for fiddle or flute, so although specifically flute collections aren't included, there's still good coverage.

A reasonable number of concordances were traced in *The fiddle index,* but still by no means all of the tunes were identified. Charlie himself has also looked, but it seems that the most likely way forward will be to search through old specifically flute publications one by one, to identify the rest of the tunes in these manuscripts. The trouble is that so many tunes just have vague names like *Waltz, Quickstep* or *March* – and this isn't particularly helpful.

As well as printed indices, of course, it was also necessary to search online sources. A particularly useful one was an American resource – *Early American secular music and its European sources, 1589–1839: An index (EASMES).*[vii]

[iv] NLS shelfmark: Mus.G. s.192

[v] Stell, Evelyn Florence. *Sources of Scottish instrumental music 1603–1707: a thesis submitted to the Dept of Music, University of Glasgow, in fulfilment of the degree of Doctor of Philosophy.* Glasgow, 1999. 2 vols.

[vi] *The Scottish fiddle music index : the 18th and 19th century printed collections.* Ed. Charles Gore. Musselburgh : The Amaising Publishing House, 1994

[vii] EASMES = http://www.colonialdancing.org/Easmes/ *Early American secular music and its European sources, 1589–1839: An index;* compiled by Robert M. Keller, Raoul F. Camus, Kate Van Winkle Keller and Susan Cifaldi

There is currently a research project at Salford University, the *Village Music Project,* indexing many such manuscripts. At the moment their indexers are covering predominantly English manuscripts, but during the course of the Simpson manuscript research, some interesting overlaps have come to light with a couple of manuscripts in Northumberland and Cumbria. Again, this is something that has yet to be explored in greater detail.

In conversation with Professor James Porter, I began to wonder if James Simpson had played his flute music at dances for a local "big house". My husband's great grandfather played for functions at Fyvie Castle, just south of Turriff in Aberdeenshire, and there must have been similar activity all over Scotland. There would be great satisfaction in identifying where all Simpson's flute music might have been played. One particular stately home, Rossie Priory, is a vague possibility. This will be mentioned in due course.

Let's get back to the key question, though. Who exactly was James Simpson? Before venturing forth to bonnie Dundee, it seemed prudent to pay a visit to the National Library to compare signatures with various manuscripts there. However, whilst there were letters from James Simpsons of all walks of life, none had any clear links to Dundee, never mind bearing any calligraphical resemblance.

Dundee local history library

Where next? It was a stroke of luck that "our" James Simpson was from Dundee. Dundee Central Library is the home of the Wighton Collection, which is a magnificent resource for Scottish musical historians and performers. Wighton was a music-lover who spent his lifetime collecting Scottish music, which he then donated to the City for the use of its musical public. Because of the importance of the Wighton Collection, Dundee City Libraries obtained funding to have it indexed. The index also covers Dundee's musical life with things like advertisements for music sellers and concert notices. It was not unreasonable to hope that there might be mention of James Simpson himself.

Sadly, there were no references at all! However, there was the obituary of a music-seller called Alexander Simpson. He had been first an employee, and later managing director of a firm called Methven Simpson, and died in 1918.

His dates suggested he might have been the son of James Simpson, but there was nothing to prove it. It seemed so likely – Alexander was very musical, so surely he might have come from a musical family. Birth registers revealed that Alexander's father was called James. Basic genealogical research established when Alexander got married, and the address where he had been living prior to his marriage – a street named Overgate in central Dundee.

A useful resource for local historians are the trade directories of the locality. Dundee's local studies library at Dundee holds trade directories for the whole of the 19th century. The easiest way to describe them to our students was to explain that they resemble a phone book, but with the yellow pages included and no phone numbers. It was just a question of looking for

James Simpson, though it was unfortunate that he had such a common name! There were more James Simpsons than one could have imagined possible. There was even more than one James Simpson in Overgate, the street where Alexander was living when he married. Surely "our" James Simpson was one of them. But which?

Every year or so, a new trade directory came out, so it was necessary to plough through several decades of them, noting down details of every James Simpson in the hope of making that vital connection.

At this point, it appeared that the mystery was close to being unravelled. However, pride came before a fall. During consultation with an archivist working on a project for the RSAMD recently, it was made clear that in archival matters, one should assume nothing. There was no room for hypothesis; hard facts were what was required, and nothing less would suffice.

Of course, it was not unreasonable to assume that the reference to Dalfield Walk might give some more clues as to which Simpson was "ours". It was not difficult to establish from old maps that Dalfield Walk was in a district known as Hillton or Hilltown, and that it wasn't far from Fore Bank and addresses connected with J. Angus. By examining various old maps, both in Dundee and in the Map Department of Glasgow University Library, one could pinpoint which parts of Dundee might be of interest, but apart from the Dalfield Walk connection at the time of the manuscripts' compilation, nowhere could be linked to James Simpson with any degree of certainty.

The first population census in Dundee took place in 1841, but careful searching of the relevant microfiche failed to reveal a James Simpson in Dalfield Walk. After all, this was ten to twelve years later than the dates when the manuscripts were started. Similarly, birth, marriage and death records gave plenty of possible leads. However, not knowing which Simpson was which, it all seemed fairly meaningless.

Dundee City Archives

Expert help was needed, and was found at Dundee City Archives, where I met Richard Cullen. Richard found records that I'd never even heard of before. I looked at land tax records, and got waylaid by church records for churches that James Simpson just might have been connected with. But by now I wasn't even tempted to hypothesise!

Land tax records told us that a James Simpson certainly lived in the Dalfield Walk district between 1819 and 1822, somewhat before the time of these manuscripts. On the face of it, this was useful information. However, if James Simpson was the father of Alexander the music seller, then he might well have been too young to have owned his own house and paid property tax on it between 1819 and 1822. There is a possibility that the taxpayer could have been a relative. Later on, when "our" James Simpson had been identified, it was obvious that if the taxpayer was a relative, then it was not his father, but maybe an uncle.

It has been suggested that it might be necessary to walk round Dundee graveyards to find out more about earlier ancestors of the Simpson family,

but there has not been time. Historical research to support a significant collection is all very well, but wintry walks around graveyards would be taking things just a little too far!

It was not so difficult working out the probable identify of the "J. Angus" who wrote two psalm tunes. Each tune was named after local neighbourhoods, Fore Bank and Nether Dryburgh.

Unfortunately, there were two precentors in Dundee who fitted the ascription "J. Angus". John Angus was the father of James. John was precentor at Steeple Church (part of the City Churches in Nethergate) and James at Tay Square Church. The City Archives turned up quite a lot about them – especially when James got in a spot of bother with the Kirk Session and ended up resigning. However, John was older than James Simpson, and James Angus was a little younger. Simpson could well have been acquainted with both. It has not been possible to establish which Angus wrote the tunes, although dates suggest it was the older may.

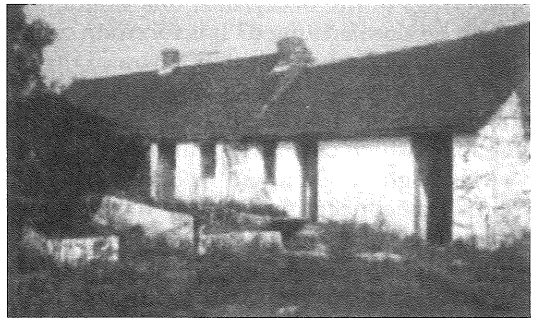
Just for the sake of keeping history alive, students at the workshop sang one verse of the 23rd Psalm to the tune *Fore Bank*. As tunes go, it is unremarkable, and was possibly never sung outside of Dundee. (The other J. Angus tune, *Nether Dryburgh*, is an uncomfortable, angular tune which fits very uncomfortably with the "Common Metre" designation assigned to it. It was not performed!)

Dundee City Registrar

Having already visited the City Archives it was looking as though there could hardly be any stones left unturned. However, it was suggested that a visit to the Dundee City Registrar might be fruitful. I went to Dundee again, and met Grant Law. I had carefully collated all my facts – such as they were. I had come to the conclusion that "our" James Simpson might have been a confectioner in Overgate – largely because his working career spanned the right years, and his son Alexander lived in Overgate at one stage. I knew Alexander's dates of birth, marriage and death, and the name of his mother, Cecilia Elder. And it turned out to be Cecilia who was the key to the solution.

One of our manuscripts has, pencilled in, the name "Myrekirk". In a lighthearted moment it has been remarked that it resembles an old lady's handwriting. This just might have been accurate!

Myrekirk cottages



Although the local studies library had a picture of Myrekirk, it hadn't been possible to link it with James Simpson. However, the trade directories had proved that Alexander Simpson lived there briefly. Grant Law approached the conundrum

from a different angle, starting off by looking for Cecilia's death certification. It became apparent that Cecilia had spent her widowhood at Myrekirk, in one of the two cottages that formed part of the property alongside the old former manse. From knowing that the widowed Cecilia lived at Myrekirk, suddenly everything fell into place. Her own death certification provided details of her husband James, where he had lived and worked, and when he had died.

The Dundee City Archives held land taxation records proving when James Simpson bought Myrekirk – give or take half a decade. This was recently narrowed down to the date when the house was actually purchased. The present owner of Myrekirk very generously lent me the title deeds to the house, and I now know that Simpson bought it in December 1866. As mentioned above, his son Alexander lived in it briefly. There is a possibility that James and Cecilia lived there with them for an even shorter period, between the publication of different editions of the trade directories. But basically, it looks as though the house was bought as an investment. For most of his working life, James Simpson did indeed live and work in Overgate, albeit not as a confectioner. After James Simpson's death, the manse itself was rented to someone else, whilst Celia Simpson lived in one of the cottages with her grand-niece.

National Register House

National Register House in Edinburgh held James Simpson's will. Sure enough, it confirmed that he had been an "Agent" in Overgate, mentioned Myrekirk and also his last address. It would have been gratifying to have read he left his flute and manuscripts to his beloved wife Cecilia – but unfortunately the will mentioned nothing more interesting than beds, tables and pictures.

Nonetheless, once James Simpson's identity was established, it was possible to construct quite a detailed picture of James Simpson. He was born in 1806, and died in 1873. He had two children – Alexander and Cecilia. The names of Alexander's wife and children have been established, although to date no research has been done on James Simpson's daughter's family tree. James Simpson was superintendent of a model lodging house in Scott's Close, Overgate – this was described by Richard Cullen as rented accommodation for the respectable poor. Did Simpson play flute duets at gatherings of the occupants, one wonders? Did travelling folk pass on tunes which he then arranged? It is too soon to tell.

What is known is that the patron of the Victoria lodging house association was Lord Kinnaird. James Simpson was answerable to him, in running the lodging house. Lord Kinnaird's name crops up in the part of the Wighton Database which chronicles musical life in Dundee.

The Wighton Database revealed that Lord Kinnaird presided at two New Year's Day concerts in Dundee in the middle of the 19th century, which at least suggests an interest in music. Furthermore, there is a letter about a soup kitchen, from James Simpson to Lord Kinnaird in the Perth City Archives. It at least proves they knew one another. Given the preponderance

of waltzes, quicksteps and marches, this is what makes one wonder if maybe James Simpson and his friends might have played for Lord Kinnaird's social functions at Rossie Priory.

The saga unfolds

Some time, I hope to pursue this further. But, as has become evident, what started out as musical research ended up with a crash course in genealogical research, and more time is needed for delving more deeply. The magnetic pull of Perth Archives is getting stronger! I am absolutely certain that the manuscripts have not revealed all their secrets yet, and am doggedly determined to continue my investigations as time permits.

Innocent little manuscripts like these ought to come with a danger warning. They raise far more questions than they'll ever answer. And the RSAMD was donated a couple more manuscripts recently. These are early 20th century, but every bit as intriguing. But then, maybe that's another research project. . . .

Acknowledgments

The intricate web of names and places that I constructed during my research is no less complex than the list of names and contact details of the present-day people who have helped me in my research. Mention has already been made of the National Library of Scotland, National Register House, Glasgow University Library, Dundee City Library, Dundee Archives, Dundee Registrar, and Perth Archives.

I have had useful discussions with Johnny Adams of the *Village Music Project* in Salford, Evelyn Stell, Charlie Gore, Professor James Porter, and archivist Rachel Watson, not to mention our own Head of Scottish Music, Brian McNeill, lecturer Gordon Munro and our Scottish flute tutor, Claire Mann. In August 2002, I visited Peter Harrison of Concert Royal, to show him the manuscripts. He very kindly agreed to attend the workshop which took place recently.

And there are other individuals, too – I am indebted to Wilson Walker, the present owner of Myrekirk, various librarians and archivists whom I've contacted over the net about individual pieces, and local historians and church officials in Dundee. I have also been in touch with the Australian descendent of Lord Kinnaird who maintains the Kinnaird genealogical website.

I also wish to record my thanks to Celia Duffy, Head of Research at the RSAMD, and my own line manager, Gordon Hunt, Head of Information Services, for their encouragement and forbearance at appropriate stages in my research.

Karen McAulay is Music Librarian at the Royal Scottish Academy of Music and Drama

Brio Volume 40, Number 1. pp 38–41

MANAGING A MUSIC COLLECTION IN THE 21ST CENTURY A PRESENTATION TO LIBRARY SCHOOL STUDENTS

Frances Metcalfe

Background

The fact that today, in the UK, there is very little specific training available to those who wish to pursue a career in music librarianship has long been a concern of IAML(UK & Irl). Indeed it was this concern which initiated the dialogue between Ian Ledsham (then chair of what was still IAML(UK)'s Courses and Education Committee) and Aberystwyth's Department of Information and Library Studies and which resulted in the development of a module in music librarianship[1] which could be studied through the University's Open Learning Unit.

However, this module remains the only resource available for training prospective music librarians or for those who wish to make themselves aware of the issues involved in working with music in libraries.

In the current library world there is a trend towards generalisation, with the view that subject specialists are not necessary. Music – and classical music, in particular – is viewed as elitist and is not necessarily regarded as part of the core collection of materials to be provided by a public library. Moreover, again within a public library setting, audio-visual material is seen primarily as a source of income generation rather than as part of the core library stock.

In a previous *Brio* article Ian Ledsham pointed out that since there are "fewer specialist collections, it follows that there is no need for education devoted to music librarianship"[2]. Since 1980 little specialist music input has been given to library school students. This has, perhaps, resulted in a "chicken and egg" situation whereby, since a growing number of librarians have little understanding of the issues involved in managing a music collection, these collections become less valued and so are more vulnerable to cuts.

The Courses and Education Committee has worked for some years to address this need by running courses for those already working with music collections. A variety of courses has been designed, both for those with no knowledge of music and also for those who are professional music librarians

[1] Ian Ledsham. *The comprehensive guide to music librarianship: a self-study guide for music librarians.* Aberystwyth: University of Wales, 2000. Vol. I *An introduction to music librarianship.* Vol. II *Advanced music librarianship.* With accompanying CD-Rom and Readings Pack

[2] Ian Ledsham. Who needs music librarians anyway: from FQM to OLU in *Brio*, vol.35 no.1 (1998), p.3–8

but who wish to keep their knowledge current. A careers booklet has also been produced entitled *Working with music in libraries* which reviews the options available.[3]

However, the committee was also aware of the need to offer some training to library school students so that these "trainee librarians" were aware of the issues involved in managing a music collection.

With this need in mind, in June 2000, the Committee discussed the possibility of developing a presentation which could be offered to library schools as a brief introduction to issues involved in managing a music collection in today's library environment. The idea was not entirely new since, in 1994, Brighton University had approached IAML(UK) to ask if a presentation such as this could be given to their students. Rachel Flower (née Ladyman) and John Wagstaff responded to this invitation and their presentation was well received by students. However, at that time the idea was not developed.

On revisiting the idea of developing a presentation the Committee decided to write to all the UK library schools to assess the level of interest before putting in the hard work of actually writing the material.

As a result a letter was emailed out to all heads of library schools during the academic year 2001/02 stating that

> . . . all library and information students, whether interested in music or not, should be aware of the basic issues that are particular to music services. Today librarians are often called upon to work with or manage several subject areas, one of which may be music.
>
> We feel it would be beneficial to give students an insight into this area of work and would like to offer a presentation of one hour giving an overview of what is involved in working with music and recordings.

In fact, two library schools – Strathclyde University and Manchester Metropolitan University – responded quickly to this invitation, thus precipitating the writing of the presentation script within a very short space of time. The bulk of this work was done in the space of one day by the secretary of the Courses and Education Committee, Frances Metcalfe. The committee had decided to provide a script so that local trainers could be co-opted whilst still maintaining consistency of content. These trainers should be qualified music librarians and, where possible, IAML members.

Content

The presentation, entitled *Managing a music collection in the 21st century*, is divided into four main sections:

- Different types of music collection
- The music collection – contents

[3] IAML(UK & Irl). *Working with music in libraries.* 2nd edition (Courses & Education Committee, 2003)

- The music collection – challenges
- Professional issues

Section 1 – *Different types of music collection* – examines the different types of libraries where a music collection may be found: national, public, academic, conservatoire and music publishers being the main ones discussed. The particular characteristics of these collections and their stock are described.

Section 2 – *The music collection: contents* – describes the stock and services to be found in a music collection. The different formats and type of score are described and issues such as income generation are alluded to.

Section 3 – *The music collection: challenges* – discusses the challenge posed by the variety of formats especially when answering enquiries. The fact that music is notated in a special language which can make managing such a collection seem daunting to the non-musician is acknowledged. However, it is emphasised that the essence of music – the heard experience – makes music a universal language rather than the language of a favoured few and that, in fact, music can span barriers of culture, social class and intellect.

This section also examines the particular challenges posed by the variety of customers using a music collection, the particular problems posed by music sets, copyright as it relates to music, and issues around staffing and the danger of isolation.

Section 4 – *Professional issues* – The contents of this section change according to the issues current at the time. Issues discussed in past presentations have included those stemming from the national agenda such as Best Value and Library Standards and their impact on music services. The history of co-operation in the field of music is highlighted and a number of co-operative ventures are described (Music Libraries Online, Ensemble, Cecilia and Encore). The impact of ICT on music provision is also discussed.

Finally there is a time for students to ask any questions they may have.

The response

As already stated, the initial e-mail, in January 2002, produced two swift responses. Since the presentation had been scripted IAML members local to the responding institutions were able to give the training – Geoff Thomason at Manchester Metropolitan University and Karen McAulay at Strathclyde University. At both venues the presentation was given a time-tabled slot and was both well attended and well received.

In October 2002 the presentation was given at the University of North London. This time there was no time-tabled slot for the presentation but instead it was "fitted in" to an optional lunchtime slot. Possibly because of this only a very small number of students (together with the Head of Department) attended. Nevertheless the presentation was well received and there were a number of questions afterwards.

The presentation was also given in October 2002 at University College, Dublin. Again, it was given a specific slot in the time-table and again was well attended and well received.

At the time of writing there are four other invitations to give the presentation – Brighton University (the recipients of the original 1994 presentation), Sheffield University and "repeat" visits to the University of Strathclyde and Manchester Metropolitan University to address the next intake of students.

Conclusions

The presentation has now been given eight times, to at least 150 students, by five different trainers. Positive feedback has been received from both the students and staff. In addition the fact that two institutions have asked for the presentation to be given for a second time is an indication of its success.

With plans to market and promote the presentation further by approaching other library schools the Courses and Education Committee has succeeded in addressing, at least to some degree, the need to provide some music input into the training of the librarians of the future.

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Brio Volume 40, Number 1. pp 42–46

THE ANTIQUARIAN COLLECTION OF MUSIC IN THE GUILDHALL SCHOOL OF MUSIC AND DRAMA LIBRARY

Wendy Harrisson

Abstract

This paper gives a basic outline of the small collection of antiquarian music held in the library of the Guildhall School of Music and Drama, London. The collection consists of nearly 200 books and music scores dating from the 18th and early 19th century up to 1850. The collection is particularly strong in the areas of vocal and chamber music, with a bias toward English composers. Although much of the collection is concerned with standard repertoire of the period, there are several items of particular interest. These include early editions of Handel oratorios, including a unique copy of *Messiah*, and sets of *concerti grossi*, containing possibly unique parts for a horn trio by Sammartini. A large collection of songs from the musical entertainments of Charles Dibdin, vocal scores of operas by Stephen Storace and other lesser known composers including Venanzio Rauzzini, several 'cello concerti, and a large collection of 19th century glees and part-songs are other notable features. The detail of this collection has been revealed by a recent project to catalogue the collection and move it into a specially adapted locked storage space. It is hoped that the collection will be used by postgraduate researchers and staff at the Guildhall School, and that it may also be of interest to researchers in the wider community.

The Guildhall School of Music and Drama, established in 1880, is one of the country's leading music conservatoires, providing teaching at graduate and postgraduate level. The library exists primarily to support the School's practical and theoretical teaching. Unlike the libraries at the Royal College and the Royal Academy of Music, the Guildhall School of Music and Drama library does not have large historical holdings, although it does have several 19th century Special Collections. However, a small collection (approximately 200 items) of pre-1850 printed music and books has been in the library's possession for at least forty years. This collection had remained relatively undiscovered until recently, when, as the Library's graduate trainee I was given the task of listing, re-housing and making recommendations for the preservation of the collection.

Not much is known about how the collection was assembled, or how and when it came to the Guildhall School of Music and Drama. The collection was certainly in existence before the School moved to its current premises in the Barbican Centre in 1973. Research which I carried out for my MA LIS

dissertation[1] led me to suspect that a significant part of the collection came from the personal library of Dr. William Hayman Cummings, principal of the Guildhall School of Music from 1896–1910, although I could find no record of when or how it was donated to the Library[2]. Certain other items were donated in 1889 by a Miss Jane Ashley of Bath, and items were also added more recently by the Lynex family and others.

Although the Library was aware of the collection's existence, it had not been fully catalogued (for instance, many volumes contained numerous individual items bound together, but only the initial item had been catalogued) and the collection was stored in a locked cupboard with unsuitable environmental conditions, which had led to the deterioration of many of the bindings. I began to re-catalogue the items and also re-housed them in a locked store which, while not fully temperature- and humidity-controlled was cooler and more stable than the original environment. I was able to carry out some basic conservation work, such as cleaning excessively soiled title-pages and tying up loose volumes with cotton tape. Selected items have been sent away for external conservation treatment.

Cataloguing the collection in detail revealed some interesting findings. The collection contains, as one might expect, various 18th century Walsh editions of Handel oratorios. One item of particular interest is a copy of the Arnold edition of *Messiah* published around 1822, which is marked throughout in an 18th century hand, and to which the Mozart accompaniments have been added in manuscript, clearly in preparation for a new edition of the score. This copy has on the front cover a label of the Society of British Musicians with the dedication "presented by Mr. J. Addison" and also has the signature of J. Addison on the title page. I presume this refers to John Addison, who was a musical director in Dublin, and who published an edition of *Messiah* with the Mozart accompaniments in 1825[3]. The Arnold edition copy held by the Guildhall School of Music and Drama would therefore be the copy used by Addison in preparing his 1825 edition and which he must have later donated to the Society of British Musicians, an organisation established in 1834 to promote British music. Addison may have bequeathed the score to the Society when he died in 1844. The Society of British Musicians certainly had a sizeable library, "which, by 1844, had amassed over 1000 volumes of works by classical composers"[4]. When the

[1] Harrisson, Wendy. *A descriptive catalogue of part of the Antiquarian Collection in the Guildhall School of Music and Drama library, with an essay on the possible origin and history of the collection*: dissertation for the award of MA in Library and Information Studies, University College London, September 2001.

[2] Cummings had an important music library which was auctioned at Sotheby's after his death, presumably for probate reasons; certain items were purchased by his son and son's business partner and these correspond to some of the items in the Antiquarian Collection, as will be discussed later, although I could not find any reference to them being donated to the library in the School archive.

[3] *The Messiah, an Oratorio…in complete Score… as first performed in… 1741, with all… subsequent alterations and additions. Appended to which… are the Accompaniments for Wind Instruments, added by Mozart, the whole… revised and arranged with a compressed accompaniment for the Piano Forte or Organ, by Mr. J. Addison* London: Goulding and D'Almaine [c. 1825]

[4] Meagher, D.A. *Encouraging English instrumental music in the 1830s and 1840s: the work of the Society of British Musicians.* Dissertation for the award of MMus, King's College, London, 1989 [London: University of London, 1989; microfilm], p. 43

Society was disbanded in 1865, it is to be supposed that the library was sold, although I have not yet been able to trace any record of the sale. It is impossible to say how this copy of *Messiah*, which could be of great interest to Handel scholars, came into the School's possession.

The Antiquarian Collection is particularly strong in the areas of chamber and vocal music. According to the musicologist Peter Holman, who visited the collection in June 2000, this suggests that the items may have once belonged to a country house. Clearly some of the volumes were originally intended for private use, such as the sets of parts of *Concerti grossi* by Corelli, Geminiani, Handel and Sammartini, bound in 18th century marbled paper and bearing the endpaper inscription "these books were made at Welcker's music shop in Gerrard Street St. Ann's Soho London 1769". This set contains parts for Sammartini's *Three Concertos for violins, French horns, &c...* op.2. The only other set listed in *RISM* is held in the Newell Jenkins collection at Yale University.

Lesser-known composers represented in the collection include John Braham, Venanzio Rauzzini (the castrato for whom Mozart's *Exsultate, jubilate* was composed) and Stephen Storace. A number of opera scores by this last composer were donated to the School more recently by the Lynex family, and they have been added to the Antiquarian Collection. The collection also contains six volumes of songs by Charles Dibdin. This represents a substantial collection of works by this composer, and several of the songs are only held in single copies in America and at Cambridge University.

It seems likely that these volumes originally belonged to Dr. William Brown Kitchiner, an amateur scientist, music collector and author, as several are bound in matching leather and marbled paper, with printed contents lists from a newspaper or sale catalogue fixed inside two of the volumes, although only one of them has Kitchiner's bookplate. Kitchiner produced *A brief memoir of Charles Dibdin... With some letters and documents never before published, supplied by his granddaughter, Mrs. Lovat Ashe* in 1884, which might explain the presence of such a collection of scores in his possession. His library was auctioned at Sotheby's in 1809, and Lot 46 is described as:

> "DIBDIN'S WORKS:- viz. His various Ballads, 7 vol. – Operas and Miscellanies, 2 vol.; 11 vol. *Uniform, in half russia, folio*
> [...]
> *** to the opera of "PoorVulcan", Dr. Kitchiner has written, "This opera is so *extremely* rare, that in the course of 21 years' collecting, I have only seen two other copies.—
>
> *W. Kitchiner*, 1816"[5]

Unfortunately, the Guildhall School of Music and Drama does not hold the complete set of 11 volumes, and the rare *Poor Vulcan* is one of those which is missing. Again, I have not been able to discover how these volumes passed

[5] *Catalogue of the very curious and choice Musical library formed by the late Dr. Kitchiner... which will be sold by auction, by Mr. S. Leigh Sotheby... On Friday, December 14th.s* [London: Sotheby, 1838]

from Kitchiner's library to the School's, although it is possible that the sale catalogue of Cummings' library holds a clue. Cummings' substantial library was sold by Sotheby's in 1917, and Lot 587 is described as:

> "Dibdin C. Songs, in 9 vol. *Half bound, some bindings broken, a scarce collection*
>
> *folio, n.d.*"[6]

Could these be the same volumes previously owned by Kitchiner and now in the Guildhall School of Music and Drama library, as their rarity might suggest? Other items which appear in the sale catalogue of Cummings' library, such as a unique copy of his book *Purcell*, with his bookplate and annotations, and copies of his *Words of Henry Purcell's vocal music* are described in detail as Lot 522:

> "Cummings (Dr. W.H.) Purcell, *half morocco, interleaved with numerous MS. additions by the author*, 1881 ; Words of Henry Purcell's Vocal Music, etc. *half morocco, n.d.* ; and others relating to Purcell, cuttings, etc.
>
> *a parcel*"[7]

This lot was purchased by Phillips, and yet these items are held by the Guildhall School of Music and Drama library. It appears that Phillips may have been the partner of William Cummings' son, Arthur T. Cummings. Arthur Cummings practised as a solicitor in the firm of "Phillips & Cummings", with offices in Berners Street in the West End and King William Street in the City of London[8]. It seems that Phillips may have purchased these items at the sale on Arthur Cummings' behalf, and later donated them to the library. It is possible that the Dibdin volumes reached the library in the same way.

Finally, the Antiquarian Collection contains a large number of glees and part-songs, many in original Glee Club leather bindings. These volumes often consist of glees submitted to the Glee Club for its composition prize, and signed by the composer. Many also contain lists of subscribers, making them of interest to researchers of Glee Club membership. Again, it is not possible to say how these volumes came into the Library's possession, although the City of London and the Guildhall Lodge of Masons had strong links with the Glee Club, and may have played a part in securing these volumes for the library.

Despite the lack of information concerning the origin and history of the Antiquarian Collection, it remains an interesting and valuable resource

[6] *Catalogue of the Famous Musical Library of Books, Manuscripts, Autograph Letters, Musical Scores, etc. the property of the late W.H. Cummings . . . Which will be sold by auction by Messrs. Sotheby, Wilkinson & Hodge . . . on Thursday, 17th May, 1917, etc.* London: Sotheby, 1917

[7] see [6]

[8] *Post Office London Directory*. London: Kellys' Directories, 1901–1917. The Corporation of London Record Office holds a letter from Arthur Cummings in reply to a letter of condolence from the Music Committee on the occasion of W.H. Cummings' death, which is on headed notepaper of the firm "Phillips & Cummings"

which, through further study, might well reveal other treasures. Items are now more accessible to researchers, being fully catalogued onto the library's Unicorn system, and most of the collection can be consulted in the library by prior appointment although, owing to the fragile nature of items, photocopies cannot be supplied.

All enquiries about the collection should be addressed to either Kate Eaton, Senior Librarian or Adrian Yardley, Music Librarian at the Guildhall School of Music and Drama.

Wendy Harrisson is Senior Information Assistant, Foyle Special Collections Library, King's College London

Brio Volume 40, Number 1. pp 47–48

TO OLIVER NEIGHBOUR ON HIS EIGHTIETH BIRTHDAY

Richard Turbet

While researching the *Fitzwillliam Virginal Book* recently, I recalled Oliver Neighbour making the point that the first printed edition was originally issued in fascicles between 1894 and 1899. Upon my asking him about the actual number of fascicles, he characteristically went to some trouble to provide these invaluable data. He also made the following observations [letter to me 21 Jan 2003]:

> The parts were deposited in the BM [British Museum] in batches, but even so they show up an error in the dates on the wrappers: if no. XXXIII–XXXV were published in 1897, why weren't they deposited in Feb. 98, instead of in May and August? They must have forgotten to change the date.

Given his involvement with this project, it is a pleasure and a privilege to dedicate this article to Oliver Neighbour, one of the greatest of Byrd scholars, in celebration of his eightieth birthday.

FITZWILLIAM FASCICLES

	Part no.	Date on wrapper	First page	Date of copyright deposit at BM
Vol. 1				
	I	1894	1	17/7/94
	II	"	25	20/11/95
	III	"	49	"
	IV	"	73	"
	V	"	97	"
	VI	"	121	"
	VII	1895	145	"
	VIII	"	169	"
	IX	"	193	"
	X	"	217	"
	XI	"	241	"
	XII	"	265	"
	XIII	"	289	"
	XIV	"	313	"
	XV	"	337	"
	XVI	"	365	"
	XVII	"	385	6/6/96
	XVIII	"	409	"

	Part no.	Date on wrapper	First page	Date of copyright deposit at BM
Vol. 2	XIX	1895	1	6/6/96
	XX	"	25	"
	XXI	1896	49	7/12/96
	XXII	"	73	"
	XXIII	"	97	"
	XXIV	"	121	"
	XXV	"	145	18/2/98
	XXVI	1897	169	"
	XXVII	"	193	"
	XXVIII	"	217	"
	XXIX	"	241	"
	XXX	"	265	"
	XXXI	"	289	"
	XXXII	"	313	"
	XXXIII	"	337	20/5/98
	XXXIV	"	361	"
	XXXV	"	385	16/8/98
	XXXVI	1898	409	21/11/98
	XXXVII	"	433	"
	XXXVIII	"	457	(undate-stamped)
	XXXIX	"	481	6/1/99
	XL	1899	Prelims. to both vols. and index	13/10/99

Richard Turbet is Special Services Cataloguer in the University of Aberdeen

Brio Volume 40, Number 1. pp 49–54

REPORTS

UPDATES TO BUCOMP2

The following information has been supplied by John Wagstaff

This is the fourth update to information in the *British Union Catalogue of Music Periodicals*, second edition [*BUCOMP2*] to be published in *Brio*, and contains amendments, additions and information on new titles notified since the previous updates in *Brio* 36 no. 2 (1999), p.152–154; 37 no.2 (2000), p.50–54; and 38 no.2 (2001), p.52–54. Information on other changes to library holdings – additions, deletions, cancellations, etc. – or on newly-acquired titles is invited, and should be sent to BUCOMP2's editor, John Wagstaff, at the Music Faculty Library, University of Oxford, St Aldate's, Oxford OX1 1DB (e-mail john.wagstaff@music.ox.ac.uk). All amendments and additions notified since the publication of BUCOMP2 in 1998, including the ones below, can be found at URL http://www.music.ox.ac.uk/library/bucomp2.htm.

Amendments and additions

Annual Byrd Supplement (p.14, p.105). Amend dates of publication to read 1995–; and amend title to *Annual Byrd Newsletter.* [*Annual Byrd Supplement* was the original working title.]

Beethoven Forum (p.29). With effect from vol. 9 no.1 (2002) this title has been published by the University of Illinois Press.

COMA Newsletter. Add this title as follows: *COMA Newsletter.* No ISSN. GB-London: Contemporary Music-Making for Amateurs [COMA], 1993–. **Ouf** 1–24, 1993–99; 38, 39, 2002.

Informazioni e studi vivaldiani (p.159). This journal ceased publication with no. 21 (2000), and has been superseded by *Studi vivaldiani*, ISSN 1594–0012. I-Venice: Fondazione Giorgio Cini, 2001– . **Ouf** 1 (2001)–#

Journal of the International Society for the Study of Tension in Performance (p.188). Add **Ouf** 1 (1983–84), 1, 2; 3, 1985; 6, 7, 1990–92. Title from no. 3 is *ISSTIP Journal of the International Society for the Study of Tension in Performance*; title from no.7 is *ISSTIP Journal.*

Listen to Norway (p.198). This title ceased publication with issue 1 of 2001.

Musical Performance (not in BUCOMP2). Add this title as follows: *Musical Performance.* ISSN 1026–2687; 1049–8869. NL–Amsterdam: Harwood Academic Publishers, 1996–. **Ouf** 1 (1996), 1–3.

Musical Times (p.264–266). Amend **Ouf** holdings to read 3 (1849)–7 (1857); 9 (1859)–31 (1890); 43 (1902)–48 (1907); 75 (1934)–#

Musik-Konzepte (p.277). Add **Lbl***

Musique (p.279). Add subtitle *Revue mensuelle de critique, d'histoire, d'esthétique et d'information musicales.*

Muziek en Wetenschap (p.429). Contrary to information previously given for this title, a further issue (vol. 7 no. 3, dated 2001) has appeared. This will be the last in printed form, and the publication's Executive Committee is looking into electronic publication in the future.

Ostinato: lettre d'information trimestrielle du CDMC (p.314). Add ISSN 0989–5353. With effect from no.59 (2002) this title is no longer issued free of charge.

Revue Pleyel (p.354). Add **Ouf** 3 (1929–30), 2—4.

Schubert durch die Brille (p.369). Amend **Ouf** holdings to 2–21, 1989–98 [w 5]

Sonneck Society Newsletter/Bulletin (p.381). From 26 no.1 (2000) this has changed title to *The Bulletin of the Society for American Music*, and is available online at American-Music.org/bulletn/bullindx.htm [Information supplied by Karen Little in *Notes* 58 (2001) no.1, p.154]

Studi Pucciniani [Not in *BUCOMP2*]. Add this title as follows: *Studi Pucciniani.* I–Lucca: Centro Studi Giacomo Puccini, 1998–. Volumes have individual ISBNs. **Ouf** 1 (1998); 2 (2000)

New Titles

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

The Journal of Film Music. ISSN 1087–7142. US–Claremont, CA: Journal of Film Music, 2002–. [Information supplied by Margaret Ericson in *Notes* 59 (2002) no.1, p.125–6]

Lithuanian Music Review. ISSN 1648–3219. Special issue, in English, of the Lithuanian music periodical *Muzikos Barai* (LT– Vilnius: Lithuanian Musicians' Union, 2001)

MartianusCapella.com. Online "metajournal", whose aim is "to promote cross-disciplinary research, open discussion and synthesis". Mission statement and FAQ page at URL http://www.MartianusCapella.com

Music and Psyche. No ISSN. GB–Tisbury: Music & Psyche Network, 2001– . Issue no.1 published November 2001. Further information at URL http://www.musicpsyche.org

Newsletter of the Rebecca Clarke Society. No ISSN. US–Brandeis University, Women's Studies Research Center, 2001– . Free online journal at URL http://www.rebeccaclarke.org. [Reported by Margaret Ericson in *Notes* 58 (2002) no.3, p.647–8]

The Pendragon Review: a Journal of Musical Romanticism. US–Hillsdale, NY: Pendragon Press, 2001–. ISSN 1530–3225. [Reported by Karen Little in *Notes* 58 (2001) no.1, p.154]

Polifonie: storia e teoria della coralità. No ISSN. I–Arezzo: Centro studi guidoniani, 2001–. **Lcm** 2001, 1–#; **Ouf** 2001, 1–#

Schubert: Perspektiven. No ISSN. D–Stuttgart: Franz Steiner Verlag, 2001–. **Ouf** 2 (2002), no.1–#

Trossinger Jahrbuch für Musikwissenschaft. D–Kassel [etc.]: Bärenreiter, 2001–. Volumes have separate ISBNs. **Ouf** 1 (2001)

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NEWS FROM THE ROYAL COLLEGE OF MUSIC

The following information has been supplied by Pam Thompson, Librarian, Royal College of Music

The Royal College of Music Library has recently received from the City University the entire Joe Loss archive, which includes scores, band parts and recordings. Much material is in manuscript, but copies or transcriptions can in most cases be made available. This collection is an admirable companion to the Geraldo band collection of scores and parts already held by the RCM. The Geraldo collection has recently been supplemented by a large archive of Geraldo's recordings. Documentation of both collections is patchy and the prospect of good catalogue records for them is distant, but enquiries are welcome, provided that the enquirer has patience.

MLA BOARD MEMBERS AND AWARDS 2003

The following information has been supplied by Alan Karass, MLA Publicity officer

Here is the basic information on the 2003 Music Library Association Publications awards, Gerboth and Epstein Awards, Freeman Travel Grant and new board members. Further information about the awards, the recipients, next year's awards, and the Music Library Association can be found on the MLA website: www.musiclibraryassoc.org.

Music Library Association – 2003 awards & new Board members
Treasurer/Executive secretary
Nancy Nuzzo (Director, Music Library, State Univ. of New York at Buffalo)
Members-at-large
Pauline Bayne (Head of Music and Media Services, Univ. of Tenn.)
Richard LeSueur (Music Specialist, Ann Arbor District Library)
Renée McBride (Humanities and Music Cataloguer, UCLA)

Awards

Publication awards
Vincent H. Duckles Award – For the best book-length bibliography or research tool in music published in 2001.
Horst Leuchtmann and Bernhold Schmid. *Orlando di Lasso: seine Werke in zeitgenössischen Drücken, 1555–1687.* Orlando di Lasso: Sämtliche Werke: Supplement. Kassel, New York: Bärenreiter, 2001

Richard S. Hill Award – For the best article on music librarianship or article of a music-bibliographic nature published in 2001.
Teresa M. Gialdroni and Agostino Ziino. New light on Ottaviano Petrucci's activity, 1520–38: an unknown print of the *Motetti dal fiore* in *Early Music,* 29 (November 2001), p.500–532.

Eva Judd O'Meara Award – For the best review published in the organisation's journal, *Notes,* in 2001.
Mark Germer. [Review of] The New Grove Dictionary of Music and Musicians, 2d ed., edited by Stanley Sadie and John Tyrrell (London: Macmillan; New York: Grove's Dictionaries, 2001) in *Notes,* 58 (December 2001): p.320–325.

Dena Epstein Award – This award was created to support research in archives or libraries internationally on any aspect of American Music.
Ayden Adler (Doctoral student, Eastman School of Music).
Award granted to study the cultural conflicts underlying the phenomenon of pops concerts, viewed as an attempt to provide orchestra music born out of aristocratic European elitism to the democratically-minded American general public through the institution of the American symphony orchestra.

Ryan Jones (Doctoral student, Brandeis University).
Award granted to study and document the compositional processes involved in Aaron Copland's only opera, *The tender land* (1954).

Kevin Freeman Travel Grant – The grant supports travel and hotel expenses to attend the Music Library Association's annual meeting. The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student (by the time of the conference in February 2003), aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian.

Kirstin Dougan (Metadata Librarian, Univ. of Wisconsin-Madison)
Rachel Rogers (Media Librarian, Canadian Broadcasting Corporation)
Stacie Traill (Special Formats Co-ordinator/Cataloguer, Univ. of Minnesota)

Gerboth Award – Awarded annually to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship.

Daniel Boomhower (Asst. Music Librarian, Princeton Univ.)
The goal of his project is to examine the publication of music by and writings about Johann Sebastian Bach originating in the early- to mid-20th century from the German music publisher Bärenreiter-Verlag. The chronological parameters for the study span from 1923 – the founding year of the firm, to 1954 – the year in which the initial volume of the *Neue Bach Ausgabe* was published. Mr. Boomhower's plan is to investigate changes in the firm's publishing programme and its reflection of contemporary music interests during this period, specifically the firm's development from a publisher of songs for the *Jugendbewegung* to the principal scholarly publisher of music editions and criticisms. Mr. Boomhower's goal is to understand the conse-

quences of mid-20th century history on present day musical scholarship and culture. In the context of his research, Mr. Boomhower is examining all of Bärenreiter's Bach publications within the specified timeframe.

MLA Special Achievement Award & MLA Citation
The Music Library Association Citation is awarded in recognition of significant contributions to, or support of, the profession of music librarianship over an extended period of time. The Association's Special Achievement Award recognizes extraordinary service to the profession of music librarianship. This is the first time that both awards have been given to a single individual at the same time.

Paula Matthews (Music Librarian, Princeton University)
The awards were made in recognition of her exceptional work for MLA, in particular for her role as President (1999–2001).

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Brio Volume 40, Number 1. pp 55–58

REVIEWS

Edited by Geoff Thomason

Dexter, Keri. *A good quire of voices: the provision of choral music at St George's Chapel, Windsor Castle and Eton College, c.1640–1733.* Aldershot: Ashgate, 2002. xvi, 579 p. ISBN 0–7546–0560–4. £55.

In this well-researched and well-written study, based on the author's Ph.D. thesis, Keri Dexter has surveyed and analysed the choral establishments and repertoire of two linked and adjacent centres of English church music from the turbulent years of the English Civil War through to the Georgian period. The 17th century was a time of great religious change and liturgical upheaval, as well as of political and social instability, and the outlawing by the Commonwealth of the Book of Common Prayer together with the disbanding of collegiate and cathedral choirs in 1654–5 deprived many musicians of their livelihoods and broke the continuity of English church music, before the Restoration of the monarchy began to put things back together in 1660. Previous studies have concentrated on the centrality and importance of the well-funded (and predatory) Chapel Royal in the post-Restoration rebuilding of choirs, musical establishments and repertoires, and have found little of importance to say about the provincial cathedrals (in which group for the purposes of this study, St. George's and Eton are included). What Dexter is able to show by an exhaustive analysis of the surviving archival and musical sources, and placing the vicissitudes of the 17th century in a wider historical context, is that the discontinuity of the period is simply one more chapter in the ongoing dispute between the Protestant and Catholic wings of the Church of England begun at the Reformation, in the development of a liturgically appropriate repertoire, and in the gradual change in social status of cathedral musicians from their medieval origins as celibate members of a collegial body to freelance musicians available for hire according to their abilities and status.

The hiatus caused by the Commonwealth did see the abandonment of the collegiate structure with its rigid residence and dining regulations but this simply sealed changes that had been taking place gradually over the preceding century. Musically, the reconstruction in which a surprisingly large number of pre-war singers took part at St. George's (and Eton was almost uniquely allowed to keep its adult choir throughout these years), soon re-established the mixture of new and old music (in which John Barnard's *First Book of Selected Church Music*, published in 1660, played a crucial part) which had always characterised its pre-war repertoire.

Such a bare summary hardly does justice to the amount of intelligent thought which has gone into this study. Dexter has examined and analysed the administrative and financial records as well as the Eton Chapel Organ Books and the St. George's Chapel Organ and Part Books, and presents a well balanced account of both the social and musical history of this period. He has also analysed the various hands that can be identified in the Part Books and is able to make informed estimates of what was copied, when and by whom. He is commendably careful not to draw too many general conclusions from the detailed study of these two institutions; the development of other foundations was undoubtedly different. This book is offered partly as a pilot study to form a basis for comparison when similarly detailed work is done elsewhere.

Inevitably, when an academic thesis is reformed into a book, the question of accessibility and general readability, and the definition of a target audience arises. Clearly the academic library is where this book will find its most comfortable home but it needs to be said to those who might regard this as a dry study, that Dexter is an engaging, competent and fluent writer and that the chapters detailing his findings from the records of St. George's and Eton can be profitably and enjoyably read by anyone interested in the social or musical history of the period. These chapters make up about half the book. The appendices which comprise the remainder, include a comprehensive biographical directory of musicians associated with the chapels which should by no means be avoided by those who habitually skip appendices. It draws extensively on disciplinary records and makes for engaging reading. Would Ambrose Frost, active from 1599 to 1605, would be amused to know that a 21st century readership can read of his admonition in 1602, for "Contemptuous and Irreverend behaviour towards Mr. Deane and the Canon of this Free chappell", or that he was expelled in 1605 "as a man incorrigible and unfit to contynue...[in] the service of God"? Who know? What is certain is that vignettes of this sort greatly enliven this part of the book. This is an important directory and is complemented by a full and analytical catalogue of the contents of the Windsor Part-Books, important sources in particular of the music of William Child and John Goldwin, both of whom were active in the post-Restoration reconstruction. This catalogue alone makes Dexter's study indispensable to any serious musical reference collection.

This is an important book, readable, scholarly and adding considerably to our knowledge both of this "good Quire of voices" (Pepys's phrase) and of the social and working conditions of musicians in England in the 17th and 18th centuries. Recommended strongly.

Paul Andrews

Liszt, Ferenc. *Zigeuner-Epos: eleven piano pieces of moderate difficulty.* Urtext edition prepared by Leslie Howard. London: Sarastro Music, 2002 (Sarastro Liszt series, 1). ISMN M 570151202

The first publication of a significant work by Liszt is a major event. The Zigeuner-Epos is not a wholly new discovery, but rather a work the significance of which has been overlooked until recently, not least because of its complex genesis.

The studies of Hungarian folk music which Liszt undertook in the 1840s bore fruit in two well known collections of piano music. One is, of course, the *Hungarian rhapsodies* (Magyar rapszódiak), the other the *Hungarian national melodies* (Magyar dalok), both of which were published during the composer's lifetime. The present cycle is related to both in that it draws on material used in the published cycles. Liszt appears to have begun to draft the various pieces which make up the *Zigeuner-Epos* (the title translates roughly as "epic story of the gypsies") in the late 1840s, but apparently left the cycle incomplete. This may, however, have been deliberate: editor Leslie Howard has detected that the fragmentary pieces were not so much left as unrealised drafts as written in a shorthand which can in many cases be interpreted by reference to the two cycles from which the pieces are adapted.

In reconstructing the Zigeuner-Epos – or at least as much of it as we have, since there is no clue as to how many pieces it was Liszt's intention to include – Leslie Howard has not only realised the draft pieces from existing material, but also added editorial dynamics and markings taken from the same sources. These are clearly differentiated from those found in the manuscript. There are eleven pieces in all, plus the *Célèbre mélodie hongroise* S.253a. Some are markedly experimental, such as the first, a chant-like melody written out by Liszt largely without barlines, or the ninth and eleventh, which translate the sound of the cimbalom into piano figuration.

In bringing these pieces to publication, Howard has done a great service, not least because they offer scope for study by the pianist for whom Liszt's more virtuosic works are a daunting prospect. Liszt's intention was that the *Zigeuner-Epos* should provide simpler versions of the pieces he had included in the two complementary cycles. Highly recommended, not just to pianists and Liszt scholars, but to all interested in the incunabula of research into Hungarian folk music.

Geoff Thomason

Dacci, Giusto. *Aida fantasy for clarinet and piano, op.240.* Ed. Colin Bradbury. London: Lazarus Edition, 2003. ISMN M 708007111

Take away opera, and Italian music of the 19th century is still largely unexplored territory for many musicians. That it throws up a substantial repertoire for wind instruments shouldn't though, come as a surprise when Italy hosted a remarkably healthy wind band tradition. Think of the *banda* which is an integral part of the scoring of many Italian operas of the period, which

offers one link between instrumental and vocal traditions. Another link is formed by the abundance of works for wind instruments – with piano, orchestra, or even wind band itself – based on themes from popular operas of the day.

Giusto Dacci, the composer of the present work, was, ironically, not a wind player but a pianist. He was educated at the Royal School of Music in Parma and later worked there as a professor of piano and harmony, eventually becoming its director. His ambitions to become the director of the institution which replaced the school in 1888 were thwarted by Verdi, but he remained on the staff until 1899.

This Aida fantasy was originally published in 1873, two years after the opera's Cairo première and is now republished in a handsome new edition by doyen of lesser known 19th century clarinet repertoire Colin Bradbury, so it has the imprimatur of one who can approach it, as it were, from the inside. Unlike many such works which conform to the introduction, them and variations pattern, this is more of a genuine pot-pourri of themes from Aida, opening with the priests' chorus, toying with *Celeste Aida* and working its way round to the inevitable triumphal march. The music is unashamedly showy, yet written in a way which, for the most part lies well under the clarinettist's fingers, and achieves contrast through a wide variety of articulations, dynamics expression. How many of these are Dacci's and how many are editorial is, somewhat frustratingly, not spelled out. Very much a party piece; something, perhaps to be trotted out when you've got fed up with Giampieri's *Carnevale di Venezia.*

Geoff Thomason

Brio Volume 40, Number 1. pp 59

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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).

HymnQuest Version 2.3. London: Stainer & Bell, 2000. CD ROM. ISBN 0852498616, £65

Arts therapies and progressive illness: nameless dread. Edited by Diane Waller. Hove, East Sussex: Brunner-Routledge, 2002. 206p. ISBN 0415219817, £16.99

Handbook of music therapy. Edited by L. Bunt and S. Hoskyns. Hove, East Sussex: Brunner-Routledge, 2002. 357p. ISBN 0415157072, £40

Information sources in music: guides to information sources. Edited by Lewis Foreman. München: K. G. Saur, 2003. 444p. ISBN 359824441X, €110

J. S. Bach. Edited by Malcolm Boyd. Oxford: Oxford University Press, 1999. (Oxford Composer Companions). 626p. ISBN 0198606206, £20

Peter Maxwell Davies: a source book. Edited by Steward Craggs. Aldershot: Ashgate, 2002. 332p. ISBN 1859280420, £49.50

Andres, Robert. *Pianos and pianism. Fredric Horace Clark and the quest for unity of mind, body and universe.* Lanham (USA): Scarecrow Press, 2001. 164p. ISBN 0810840464, £42.75

Carman, J. E., W. K. Gaeddert, R. M. Resch. *Art Song in the United States, 1759 – 1999. An annotated bibliography.* Lanham (USA): Scarecrow Press, 2002. 475p. ISBN 0810841371, £61.75

Harris, Steve. *Film and television composers. An international discography, 1920 – 1989.* Jefferson, North Carolina: McFarland & Company, 2002. 302p. ISBN 0786412119, £23.75

Ishiyama Wolcott, Michiko. *Piano, the instrument. An annotated bibliography.* Lanham (USA): Scarecrow Press, 2002. 246p. ISBN 0810840529, £52.25

Jesper, Bøje Christensen. *18th Century continuo playing. A historical guide to the basics.* Kassel: Bärenreiter, 2002. 155p. ISMN M006505494, £21.50

Loft, Abram. *How to succeed in an ensemble. Reflections on a life in chamber music.* Portland (USA), Cambridge (UK): Amadeus Press, 2003. 300p. ISBN 1574670786, $24.95

Macdonald, Hugh. *Berlioz's orchestration treatise.* Cambridge: Cambridge University Press, 2002. 388p. ISBN 0521239532, £75 ($100)

Mendelssohn Bartholdy, Felix. *Adagio and Presto agitato in B flat minor. From the Authograph Box of Mary Alexander.* Edited by Stephen Hough London: Josef Weinberger, 2001. 10p. ISMN M570050369, £9.50

Stubblebine, Donald J. *Early Broadway Sheet Music. A comprehensive listing of published music from Broadway and other stage shows, 1843–1918.* Jefferson, North Carolina: McFarland & Company, 2002. 408p. ISBN 0786411392, £67.50

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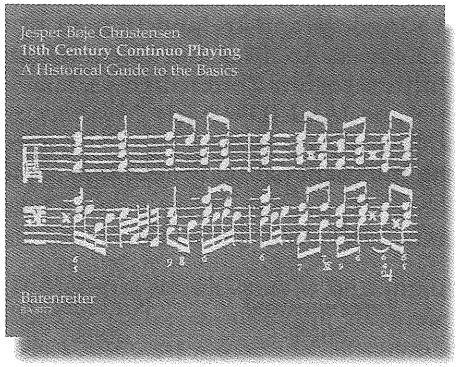

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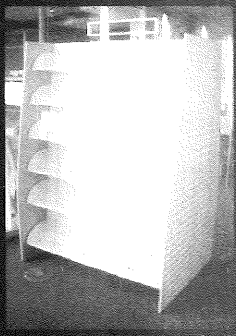

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