ISSN 0007-0173

BRIO

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

Autumn/Winter 2004

Volume 41, No. 2

Brio: Journal of IAML(UK & Irl)

Editor:
Geoffrey Thomason

Brio Editor
The Library
Royal Northern College of Music
124 Oxford Road
Manchester
M13 9RD
Tel: 0161 907 5245
Fax: 0161 273 7611
e-mail: Geoff.Thomason@rncm.ac.uk

Reviews Editor:
Marian Hogg
Flat 1
14 Graham Road
Malvern, Worcs. WR14 2HN
Tel: 01684 560707
e-mail: marianhogg@hotmail.com

Advertising Editor:
Mrs. Alex Garden

29 Church Road
Rufford, nr. Ormskirk
Lancs L40 1TA
Tel/fax: 01704 821303
e-mail: alex.garden@dsl.pipex.com

EDITOR: Geoff Thomason

CONTENTS

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

Brio Volume 41, Number 2. pp 1

EDITORIAL

For a number of reasons I wasn't able to attend the Annual Study Weekend in Dublin this year, but that's not to say that this most lively of cities is not fresh in my mind. Finding myself there at the start of September at the end of a summer holiday spent in various parts of Ireland I was all too conscious of retracing the steps trodden by colleagues only a few months before. There was the entry in the visitors' book at Marsh's Library recording your visit there in June, there was the quadrangle of Trinity College which you had crossed many times. Was the security guard I spoke to the same one who very nearly locked a group of you out one evening (or was it early morning by then?). There too was the National Library where I took in the excellent Ulysses exhibition and came away thinking that I really ought to have another go at reading it and not give up half way through this time.

If the same spectre of the ASW hovers over this issue of *Brio* its largely because of the highly enthusiastic reports which made their way to me of two presentations given in Dublin and whose authors have been persuaded to offer them as contributions. By all accounts Christine Hill's introduction to delegates of Melody Monkey's Marvellous Music Box and its colourful anthropomorphic contents was the highlight of the weekend, and the branch Newsletter has already revealed to us the extent to which it encouraged even the most respected members of the Executive Committee to discover the child within. If the further pictures which accompany Christine's article don't whet your appetite for a meeting with Octave Owl or Crotchet Crocodile, then nothing will.

There could be little more removed from animal antics in Hull than that redoubtable old pedagogue Ebenezer Prout, and Rosemary Firman's exhaustive discussion of his career sheds new light on a man whom most of us know largely as an editor of *Messiah* and the author of some very dated textbooks. I for one, for instance, had no idea of his connections with Trinity College Dublin, but then neither did I know about the former OUP house journal *The Dominant.* Simon Wright's article illuminates a short but by all accounts lively period in OUP's history – the account of the spoof issue alone makes you want to track down a copy and read it for yourself.

You see, you learn such a lot as *Brio* editor. While I was aware of the connections between Handel and the Foundling Hospital which Katharine Hogg discusses (did you know that the anthem he wrote for it reuses the *Hallelujah chorus*?), I'm largely in ignorance of the cultural history of immigrant Jewish musicians in post-war Britain which Michael Haas writes about. His article presents what must be the tip of a very deep iceberg and rightly offers a note of warning that, unless we act, an important aspect of British music in the 20th century risks being lost. Finally, Sandra Tuppen brings us

back to where we started, by reminding us, in her article on the launch of the RISM UK and Ireland database, how quickly the link between the two countries of the merged branch has grown. Slánte!

Geoff Thomason

Brio Volume 41, Number 2. pp 3–10

A FEW NOTES FROM HULL

Christine A. Hill

This year I was invited to speak at the IAML Annual Study Weekend in Dublin and was very honoured to do so. My remit was "Children, music & libraries". However, first of all I feel it appropriate to tell you a little bit about my Library background. I have worked for Hull Libraries for almost 28 years, starting as a Library Assistant. I worked my way up and became Supervisor in the Children's Library for almost 10 years and whilst in that post I was able to go to university and obtain a degree in Librarianship. From there promotion led me to be where I am now: Specialist Librarian – Music & Multimedia Services for Hull City Libraries. Let me say straight away that I am by no means a musician as my title may suggest, and I have not studied music; this is something I am always up front about. My personal feeling is that a qualification in music is not necessary in my post, as I am sure that you would agree that a medical librarian is not required to have a degree in medicine. In public libraries we are providing a service to a broad spectrum of people, interested in listening to music for pleasure as well as study, or maybe they are learning to play an instrument and need supportive information and material. I feel that this statement alone will be controversial and create a debate in itself - maybe it is something to come back to in a future edition!

Now let me tell you about some of the initiatives coming from Hull, some of which I am sure are similar to many other public libraries up and down the country. I apologise if you already know about these things; if not I hope you will be inspired!

Melody Monkey's Marvellous Music Box

There have been some strange things happening in Hull Libraries! New members of staff have joined us; let me introduce them to you - Melody Monkey, Crotchet Crocodile, Forte Frog, and Octave Owl. They are all part of an initiative that was funded by the *Youth Music Action Zone.* They are all puppets which form part of a music box, complete with instruments that are available for loan from all local libraries in Hull. Any adult, playgroup, childminder or parent can borrow the box for up to three weeks free of charge. The idea for the boxes originated in Hull. It was thought that the idea was such a good one that it was adopted regionally and therefore *Melody Monkey's Marvellous Music Box* appeared in all libraries, not just in Hull, but in the whole of the Humber Region. The project was given to the *York Early Music Foundation* to co-ordinate and it was developed by Catherine Dew and Sue Hollingworth. The idea is to encourage participation in music, to promote

music to all, to enhance confidence and raise self-esteem in children that will spill over into other aspects of their life. It can also be a way to encourage reading between parents and children, for them to participate in music as well as stories and bringing these two basic familiar things together. After all, listening skills, rhyme, rhythm and repetition are not only part of musical ability but also very important in literacy. The handling and using of musical instruments by young children can also improve their fine motor skills and co-ordination, and the sheer pleasure of making the sounds and thinking to themselves "I did that!" is immeasurable. So there is a lot more to it than just making a noise! The project has evolved slightly differently to how it was originally envisaged by staff in Hull, but it is evident that the concept is a good one and *Melody Monkey's Marvellous Music Box* has been well received by the staff in Hull libraries and many public enquiries have been made regarding its availability, making it a much sought after resource. Although it is intended for under-5s, the box can and has been used with older children. In Hull we have used it with children up to the age of 10, with great effect. All libraries in Hull have a box available for loan, with some having more than one. I also made sure that our Bookstart Officer had a box to share with the Sure Starts in Hull, and one box has ended up behind bars! It is now in Hull Prison where it has participated in the *Big Book Share*, a project that helps with literacy and basic skills and tries to strengthen the family bond of the prisoner. The end result is a story read on to cassette by the prisoner, which is then given to their child with the story book - a bedtime story read by Dad even when he can't be there.

Melody Monkey was a pilot project, and I feel that the concept has been successful. It has also been reviewed in the *Times Educational Supplement.*

Baby Bounce

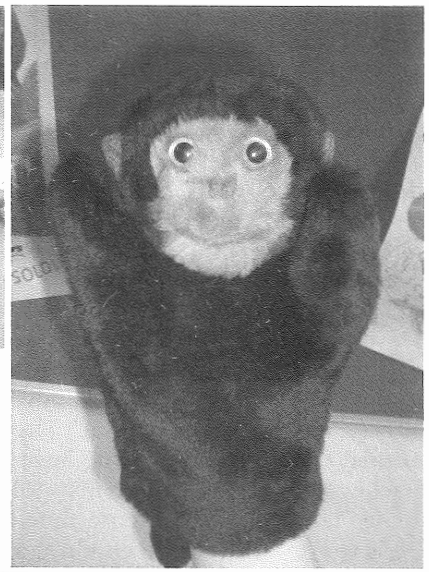
Another activity is *Baby Bounce* initiated by *Bookstart*; in some places it is called *Rhyme time.* In Hull regular *Baby Bounce* sessions are held in one of our libraries and all babies are invited. It is a time for parents to socialise, discuss problems they may have in common and above all to give parent and child a time of close contact and sharing it can become a very special time.

"Singing is a wonderful way to build a special, loving relationship with your children."[1]

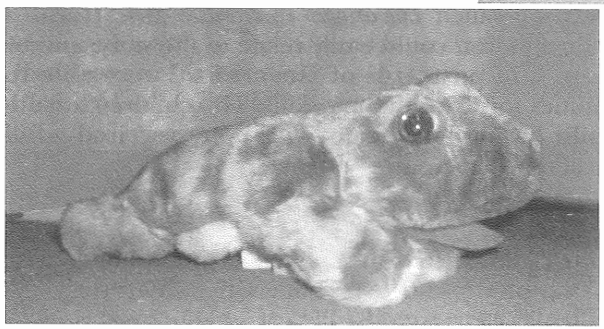
It is intended at these sessions that the parent should be put at ease and feel comfortable so the whole process is enjoyed by both parent and baby. In Hull, at the first attendance of a *Baby Bounce* session, the parent receives a small folder containing four cards with nursery rhymes or songs and each week they attend they receive another two cards to add to this folder. The songs are simple such as *Row, row, row your boat, The Grand old Duke of York* and *Incy-Wincy Spider* and actions for the parents to play with their babies are included on the cards.

[1] Silberg, Jackie. *The I can't sing book.* Beltsville, MD: Gryphon House, 1999

Above:
Melody Monkey's Marvellous Music Box



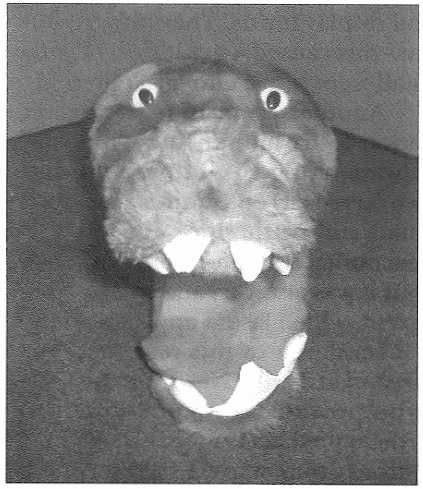
Right:
Melody Monkey



Centre left:
Forte Frog

Bottom right:
Crotchet Crocodile

Bottom left:
Octave Owl



Music & Drama workshop

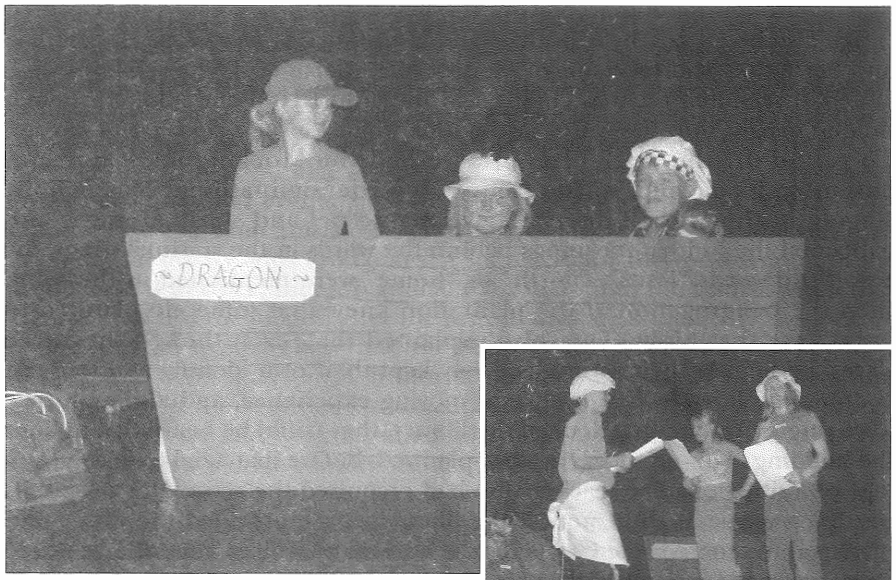
Another activity we have found to be successful is the *Music & Drama workshop*. 2004 is the third year that we have provided this activity during the summer holidays for 8 – 12 year olds. This has been funded by Hull City Council's *Summertide* project; a project which enables organisations to bid for funding to provide activities for children during school holidays. The children enrol to attend for four consecutive mornings where they spend time learning a play script written especially for them, which includes songs. They also play some percussion instruments (*Melody Monkey* comes to the rescue!). On the fifth day they put on the play for their family and friends. We advertise the activity stating no musical ability is required and it has proved to be very popular. This year I had parents wishing to book places well before the event had been fully organised and, as it became fully booked in the first few days of advertising, we had to keep a waiting list just in case anyone dropped out! The words and music of all the plays, performed over the three years, have been written by John Horsley, a retired teacher and amateur dramatist. John organises and delivers the workshops for us. He has a very intense time but it always comes together in the end. He is very good with the children and both parties have a thoroughly enjoyable time. This year the play was called *The dragon in Hornsea Mere*. Hornsea is a local seaside town so the children could easily relate to the story, and by including brochures, maps and postcards of Hornsea we were able to include different opportunities for learning new skills. The children attending learn a great deal whilst having lots of fun. This event received a full page of coverage in the local newspaper.

Other events

In May of this year, when the Central Library reopened its ground floor after a major refurbishment, we had two musical activities. The first was Bollywood dancing. Two dancers came into the library and put on a wonderful display for us. They also tried to encourage members of the public to join in - this caused a great deal of interest, although only one or two members of staff were brave enough to join in!

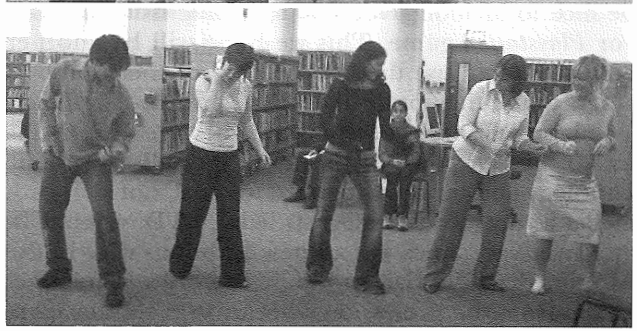
Another event to mark the refurbishment was held on a Saturday afternoon to try and encourage teenagers into the library, something we are all always trying to find ways to do; this was DJ Techno skills. A local music worker, Darren Squires, set up equipment such as mixing boards, sound mats and synthesisers etc, in the Teenage section of the library, and actively encouraged them to experiment with the sound. At times it was very noisy, but it was also very successful. About twenty children/teenagers attended the event, which lasted approximately two hours.

In March of this year the Mockingbird Players performed *To kill a mockingbird* at Hull's New Theatre. They were accompanied by a team of people who provided a unique opportunity for students and enthusiasts to gain unequalled access to the story and its background. Mary Badham and Philip Alford, who starred in the film alongside Gregory Peck as Scout and Jem



Above and right:
The Dragon in Hornsea Mere
Music & Drama workshop

D J Techno skills at Hull Central Library



Bollywood dancing

Finch, gave an exciting account of the making of the film and their role in it. We also had a talk by A.B. Blass and Mary Tucker, friends of Harper Lee and her father and residents of Monroeville, Alabama. The workshops were aimed at secondary school children in the city of Hull and allowed them a unique insight into the world at the time when *To kill a mockingbird* was set. To round off the week of events we had the Mockingbird Choir, an ensemble from the Monroe County Interdenominational Mass Choir, singing in the Music Library. They sang gospel and spiritual music and explained the hidden meanings behind the words in the spiritual songs, for e.g. if the words "Jesus", "north" or "home" were mentioned in the song, then the congregation at the plantation knew that someone planned to break free that night. They also explained that, even though they were slaves, by singing their own music they kept their own identity and sense of community. It was a very lively and moving experience, and although they were singing on the first floor of the library, they could be heard throughout the building. This event was not pre-planned, but we managed to take advantage of a situation. The teacher who had organised the activity for his pupils needed a venue at short notice; the library service provided the venue and managed to secure some events for the citizens of Hull to attend. The whole event was very exciting for us as the Mockingbird Players and Choir only visited and performed in Hull before returning to Alabama.

I have found that the "knack" is to recognise our own limitations and seek the partners who have the specialist knowledge, in order to take advantage of situations and to build on them.

Promotion

I am always trying to find new ways to get the Music & Multimedia message across. Recently I have had some beer mats printed; they have six music questions on one side, and information about the library on the other side, reproducing the idea of a pub quiz. The intention is that they will be distributed to the music pubs within the city to try and raise the library profile. I have also had a voucher printed for the *Book Ahead* project; *Book Ahead* is designed to help raise attainment levels of children in public care. They are given a bag which is full of bits and pieces such as pens etc.; also included are two books which suit the interests and ability of the specific child. It was decided that it would be nice to include a voucher for a free issue of a CD, DVD, video, CD-Rom or *Playstation* game. This we hope will be another encouragement for them to visit and use the library. The voucher is also to be used to encourage others to use the library and will be given out at library access points and youth club projects within the city of Hull.

Going back, if I may, to the relevance of the term Specialist in public libraries; because of technology and other influences, we deal, not only with music, but also other media as my job title suggests. Film, DVD, video, CD-Rom and more recently *Playstation* games are all new additions now in the remit of the Music & Multimedia Librarian in public Libraries. This I feel also needs more recognition from the professional library organisations and

to be catered for accordingly. As the government's agenda for Public Libraries *Framework for the Future,* states;

> *"Imagine a place through which every newborn baby is given a package as a birthright, which gives them access, for life, to an endless supply of books, music and film . . . Tens of millions of books, videos and CDs at your fingertips, readily available for life."* [2]

Other music related events and activities that are supported by Hull City Libraries are The Hull Musical Festival, an annual event held in the City Hall in Hull. The library adds two copies of set pieces for the vocal section of the music festival to stock; they are available for loan until the festival when they are then used by the judges, after the festival they are added back to stock.

We are also lucky to have a Music Support Service in Hull, as they have disappeared from many local authorities. I keep in contact with them and have promoted the Music & Multimedia stock to the music teachers at staff meetings. We try and work together whenever possible, and someone did attend meetings and have input into the *Melody Monkey* project.

My next project is just at the planning stages and we have only had a couple of meetings. The idea is to create a basic skills resource around and involving music. As a librarian I do not have the experience and skills required to create this alone, so I am involving as many partner organisations as I can. These include basic skills practitioners, music teachers, local musicians and music workers as well as people from the Youth Network. In fact, it became an open invitation and anyone and everyone interested could attend. The response was immense. The difficulty now is deciding in which direction the resource should go as there are so many different aspects that can be covered, but as I have stated already it is still early days so the options can remain open.

Finally, why should we include music and multimedia as a core service in public libraries?

> *"Life is filled with music, whether it is the song of a bird, the clacking of wheels on a train or songs on a radio."* [3]

Music is for everyone, not just ***musicians***

Music is part of ***learning***

Music is for ***pleasure, fun, healing***

Music is ***socially inclusive***

Music is part of ***everyone's*** life

Music is ***emotional,*** a memory trigger

Music crosses boundaries of ***age, culture, class***

[2] DCMS. *Framework for the future,* 2003

[3] Silberg. op. cit.

Jackie Silberg states;

> *"Music is universally loved by children, language; cultural and developmental barriers come tumbling down when children listen to sounds, sing songs, discover rhythms and patterns in nature, make instruments and listen to music.*
> *Music is a gift; it will enrich your life and always be your friend*
> *Music is non – judgemental."* [4]

"There is no right or wrong.
It is what it is.
Everyone can be successful in music" [5]

Christine Hill is Specialist Librarian
– Music & Multimedia Services for Hull City Libraries

[4] ibid.
[5] ibid.

Brio Volume 41, Number 2. pp 11–14

THE COKE COLLECTION AT THE FOUNDLING MUSEUM

Katharine Hogg

The Gerald Coke Handel Collection

It is not often that we celebrate the opening of a new music library, so the establishment of the Gerald Coke Handel Collection at the Foundling Museum in London has been a particularly welcome addition to the research resources in London available to musicians and musicologists. This article introduces the collection and the new study facilities opened in June this year, which I hope will encourage visitors and students to the Museum as a whole and in particular to the Coke collection.

The Gerald Coke Handel Collection

Gerald Coke (pronounced "Cook") was, in his own words, "a willing victim of the collection bug". In his case this led to the creation of two main collections at his home, Jenkyn Place in Hampshire; one devoted to 18th century English porcelain decorated in the studio of James Giles, now in the Museum of Worcester Porcelain, and the other concerned with the life and work of George Frideric Handel. He combined a successful career in the City with contributions to music and gardening, and was a founder of the Glyndebourne Arts Trust, a governor of the BBC and a director of the Royal Opera House, Covent Garden, and of the Royal Academy of Music.

Coke started to collect Handel material in the 1930s, choosing Handel after a brief period collecting Mozart (which proved too expensive) because, as he said, "virtually the whole of Handel's output was first published in England, and was still obtainable at a reasonable price". The collection was developed over the next half century to include books, documents and objects important to the understanding of the life and work of Handel. Coke himself always acknowledged the help of a network of friends in music libraries and publishing, and among booksellers, in building up his collection, and in particular the book dealer Percy Muir, and William Smith, then head of the Music Department at the British Museum. His collection grew rapidly to include such significant items as Handel's will, autograph letters, rare first editions and contemporary portraits. In later years he also acquired William Smith's Handel collection and 39 boxes of his working papers relating to both his published and his unpublished books.

From the beginning, Coke also collected books about Handel and his works and about his singers, patrons, friends and surroundings. To these he added prints, pictures and drawings, so that the collection is now a rich resource for 18th century music research, in particular for musical studies of

18th-century London. Coke also extended the scope of his collection to include such objects as medals, ceramics, admission tickets and tokens, programmes, press cuttings, photographs and other material, covering a continuous period from the composer's lifetime to the present day.

The core of the collection is a significant corpus of manuscript scores and printed editions from the 18th century; these, and the large number of prints, drawings and engravings, form the bulk of the collection. Coke aimed to make the collection as complete as possible. This led him to include collected editions and runs of periodicals, which, together with modern scores and literature, provide a comprehensive resource for the modern scholar. Coke's broad approach to collecting – to include items relating to Handel's contemporaries, colleagues, friends and surroundings – belies the name of the collection: there are many manuscript and printed works by other composers of the period, and a significant proportion of the art works relate to figures other than Handel. One area that did not fall within Coke's collecting brief is that of sound recording: at present the collection holds only a few LPs.

Gerald Coke died in 1990, and his wife Patricia in 1995. In accordance with Mrs. Coke's will, the collection was offered to the State with the wish that it be allocated to the Thomas Coram Foundation (now known as Coram Family) in the care of the Handel Institute. Nominees of the Foundling Museum (on behalf of Coram) and of the Handel Institute, along with independent trustees, form the board of the Gerald Coke Handel Foundation. This was established in 1996 to administer an endowment that accompanies the collection, and to assist the Foundling Museum with the care of the collection, which came to the Museum through the Government's Allocation in Lieu scheme.

Handel and Coram

Coram Family is the modern descendant of the 18th century Foundling Hospital, founded by Thomas Coram. Established "for the Maintenance and Education of Exposed and Deserted Young Children", the Hospital, which opened in 1741, cared for abandoned and unwanted children. Handel was a Governor and a benefactor. In 1749 he offered a performance of his music to fund the completion of the chapel, for which he composed the anthem *Blessed are they that considereth the poor*, now popularly known as the *Foundling Hospital anthem*. The event was a huge success, attracting many wealthy people to take an interest in the Hospital and generating much-needed funds, and the Governors turned to Handel for a further performance the following year.

The performance of *Messiah* on 1 May 1750 was oversubscribed and apparently double-booked, so a further performance was arranged for a fortnight later. It was after these performances that the popularity of *Messiah*, which had been composed nine years earlier, became established; the association with a charitable cause apparently overcoming earlier concerns about the propriety of performing sacred texts in a concert environment. These performances were such a financial success for the Hospital, generating

£1,000 from two performances alone, that an annual benefit performance of *Messiah* was agreed with Handel, a tradition that continues to this day. Handel left a fair copy of the score and parts of *Messiah* to the Hospital in his will; these have been preserved by Coram and can now be seen alongside the will in the Foundling Museum's Handel exhibition.

Coram Family also owns a significant collection of 18th century art works, including works by Hogarth, who, like Handel, was a Governor of the Foundling Hospital. Hogarth donated paintings to the Hospital and persuaded fellow artists to do the same. The art collection was open to the public to view, providing both a showcase and marketing opportunity for the artists, and with the intention that those who came to see the paintings would be inspired to support the Hospital's child-care work. The Foundling Hospital was in this respect the first public art gallery in London. The collection now includes works by Gainsborough, Hudson, Roubiliac and Reynolds, as well as 18th century furniture from the Hospital, including the original Boys' Staircase, furniture from the Chapel and several fine clocks.

The Foundling Museum

The Coram art collection and the Gerald Coke Handel Collection are both now housed in the Foundling Museum at 40 Brunswick Square, London. The building, created in the 1930s to house the central offices of the Foundling Hospital when the children moved out of London, has been extensively renovated and refurbished to create a first-rate exhibition space. The four floors include education space for schools, a social history exhibition relating to what was, in effect, London's first children's home, and art galleries, including the original 18th century interior of the Hospital Court Room, which was preserved when the Hospital building was demolished in the 1920s.

The Gerald Coke Handel Collection is housed on the top floor and incorporates a public exhibition area, reading room, collection store and seminar room. There is also office space for the Gerald Coke Handel Foundation and the Handel Institute. The Handel exhibition area displays both permanent and changing exhibitions, and features some specially designed "musical chairs" – armchairs in which visitors can listen to selections from Handel's works through speakers in the wings, which these have proved very popular. Accompanying each chair is a programme-style book, giving more detailed background to Handel and the recordings than is possible on exhibit labels. In the centre of the room a specially commissioned circular table with engraved timelines places Handel in his political, social and cultural contexts.

Research facilities

The Coke Collection has its own staff, and the reading room is normally open three days a week (Wednesday to Friday) by appointment – although we try to accommodate those who "drop in". The Museum as a whole, including the Handel exhibition gallery, is open from Tuesday to Sunday.

Under the auspices of the Gerald Coke Handel Foundation, the collection has continued to expand and develop. It will continue subscriptions to the *Halle Handel Edition* (*Hallische Händel-Ausgabe*) and to journals, purchase new Handelian literature, and acquire rare items as funds permit. The reading room is equipped with a microfilm reader and internet access, and secondary literature is available on open shelves and the primary sources are kept in the store under appropriate temperature and humidity controls. There is also a listening point in the reading room, allowing for scholars to listen to their own materials while using the collection and for the possible development of a collection of sound recordings.

A priority for the staff is the full online cataloguing of the collection, which is currently listed in part in a typewritten house catalogue. It was not practical to do this before opening, as the collection was in store in various locations for some time.

In due course the collection will also be represented on the web, as part of the Foundling Museum's site (www.foundlingmuseum.org.uk)

We encourage scholars and students to use our facilities for research and teaching. Our resources for study and research complement those for exhibitions and education activities at the Handel House Museum, with which we hope to develop our relationship (the HHM currently has several items on loan from the Coke Collection). We plan to offer performance opportunities at the Foundling Museum - the Picture Gallery is an excellent location for small concerts - and look forward to developing links with other institutions for this purpose.

Visitors can contact the Gerald Coke Handel Collection: by letter to The Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ); by telephone (+ 44 (0)20 7841 3606); by fax (7841 3607); or by email (katharine@foundlingmuseum.org.uk). It is advisable to make an appointment, to ensure that we can accommodate you.

Katharine Hogg is Librarian of the Gerald Coke Handel Collection

Brio Volume 41, Number 2. pp 15–37

EBENEZER PROUT IN THEORY AND PRACTICE

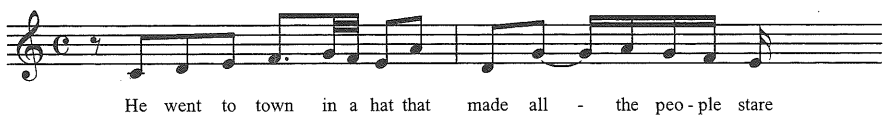
Rosemary Firman

What does Ebenezer Prout mean to us today? As music librarians, there are three things which are likely to come to mind.

Most music libraries hold, probably in their closed-access stores, half a shelf of theory books by Prout dating from the 1890s, uniformly bound in dark brown cloth, with severe titles such as *Harmony, Fugue, Applied forms* and *Counterpoint: Strict and free.* Their pages are dense with closely-packed text in a small font and all the paragraphs are numbered. Inevitably they carry a faint trace of the heady odour of gently decaying paper, slowly accumulated dust and a hint of mould which bibliophiles find intoxicating.

Prout is also well known to music librarians for his 1902 edition of Handel's *Messiah*, regarded by some with suspicion because the orchestration includes flutes, clarinets, bassoons, horns and trombones which were not called for by Handel. It was superseded in 1959 by the Watkins Shaw edition and several modern critical editions have since become available[1]. But Prout is still used by choral societies who just want to have a good sing and maybe in time a new recording based on it will be produced to recreate performance practice in the first part of the 20th century.

From time to time, an enquiry occurs. Who put amusing words to Bach's fugue subjects and what are they? Here the lighter side of Prout's nature begins to show itself. For it was Prout who set out to assist students in the performance and analysis of *Das wohltemperirte Clavier* by fitting memorable and often irreverent words to the fugue subjects[2]. Here is one example:

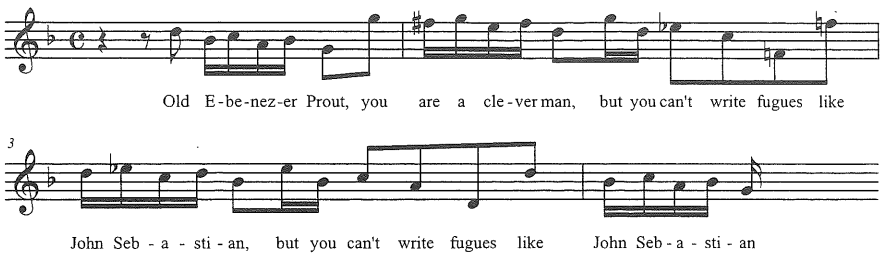


Example 1. J.S. Bach, Das wohltemperirte Clavier, *Book I, Prelude and fugue in C major, BWV 846, fugue subject with words added by Prout.*

[1] They include John Tobin's edition for Bärenreiter (1972), Donald Burrows' for Peters (1987) and Clifford Bartlett's for Oxford University Press (1998)

[2] The words were first published in 1911 in Charles Vincent's "students' edition": *The forty-eight fugues for the Wohltemperirte Klavier ... in score with proper clefs* (London: E. Donajowski). They are also given in E. Lomax: Dr. Ebenezer Prout - and Bach in *Music in education*, 23 (1959), p.76-8 and on two websites: Geoffrey Chew's site www.sun.rhbnc.ac.uk/~uhwm006/prout.html and gigue.peabody.jhu.edu/~mathews/TheoryI-II/prout.html (both accessed 27/08/04)

Prout's notorious contribution in this way to Bach studies left him vulnerable to satirical attacks. Organists in particular are familiar with the words (there are several variants) to the subject of the Fugue in G minor from BWV 542:



Example 2. J.S. Bach, Fugue in G minor from BWV 542, fugue subject with words by anon.

According to one source, this piece of doggerel was written by Hubert Parry[3], but I have not been able to verify this.

So our received impression tends to be of a worthy and perhaps pedantic Victorian music theorist, who didn't care much for historically informed performance and who possessed an irreverent sense of humour. But who was the real Ebenezer Prout?

Prout's life and times

Let us begin by looking at how Prout appeared to his contemporaries. It is now acceptable to refer to the shortcomings of an individual in obituaries. But when Prout died, in 1909, obituaries were obliged to be respectful. Only the best of someone's life could be offered up. The *Musical Times* was suitably approving:

> *The death of Professor Ebenezer Prout . . . removed one of England's best known and respected musicians. [The author goes on to list Prout's achievements as an educationalist, music critic, composer and editor] . . . But perhaps he exercised a wider and more permanent influence over his generation by his luminous theoretical works . . . [which] have had great vogue and have shaped the musical thought of innumerable students . . .*
>
> *Prout had a phenomenal musical memory. He was a devout Bach worshipper, and probably knew this incomparable composer's music as well as any man in Europe . . . Punctuality was one of his virtues, and he planned his work with marvellous exactitude. He would tell you in March all that he meant to accomplish in the next few months, and on what day in July and by what train he would depart for his holiday, and it would all come off. He was a rare linguist, a chess player, a great smoker, a raconteur of exceptional interest, somewhat of a Bohemian in dress, a genial and sympathetic friend, and his whole life was an inspiration to this great circle of friends*[4].

[3] Letter to the editor from Richard L. Kaye in *Notes*, 43 (1986-7), p.949

[4] *Musical Times*, 51 (1910), p.13-14

In 1935, on the occasion of the centenary of Prout's birth, a brief survey of his life and achievements incorporated the reminiscences of one of his pupils, Tobias Matthay:

> *His sense of humour was unfailing and he had a vast knowledge of music . . . he could quote anything from memory. Yet he always professed to have no "natural memory", but that it was all artificial . . . He was quite strict as to the observance of the rules and as I was inclined to be wildly revolutionary, harmonically, at the time, we made a pact that I was to be allowed to do anything I liked provided I could quote some harmony treatise or other as my "authority" . . . .*[5]

Ebenezer Prout was born in Oundle on 1 March 1835, and spent his early years in Halstead in Essex, where his father was a nonconformist minister in the Congregational Church[6]. The choice of the name "Ebenezer", was strategic. The name comes from the *First Book of Samuel* in the Old Testament and was given to a stone set up to commemorate victory in a battle, hence its meaning: an expression of gratitude for divine help. Some nonconformist chapels were called "Ebenezers" and any boy lucky enough to be given the name was instantly labelled as a dissenter in religion. Prout's brother became a minister and Prout himself was to marry the daughter of a dissenting minister. His background was therefore firmly rooted in nonconformist tradition, but he also had some artistic relatives who may have influenced his eventual choice of career. One of his uncles was the artist Samuel Prout (1783-1852), known for his watercolours of picturesque architectural remains and the author of numerous elementary drawing books. Another uncle, John Prout, was an organ-builder and music seller in Plymouth.

Like many musicians, Prout's early musical education was in the form of piano lessons with a local teacher. He showed exceptional promise and went on to have a dozen lessons with Charles Salaman, a pianist and composer (best known for his songs, which were of a light nature) who gave series of subscription concerts in London. From 1846 to 1848, probably shortly before Prout met him, Salaman lived in Rome and he also performed in other European cities, where he met the pianist-composers Schumann, Thalberg and Czerny[7]. To Prout, he must have appeared a cosmopolitan and exciting figure and he undoubtedly played a part in the formation of Prout's desire to pursue music as a career. But non-sacred music was regarded with suspicion in some high-minded dissenting circles and his father firmly opposed this. Prout remembered all his life that, when a friend said to his father "You ought to make a musician of him", his father replied "I'd rather see him in his grave"[8]. So Prout became a general schoolmaster and, apart from the piano lessons, was self-taught as a musician. His first job, aged 17,

[5] J.A. Westrup: Ebenezer Prout, 1835-1909 in *Monthly Musical Record*, 65 (1935), p.53-4

[6] The principal biographical sources are the entries for Prout by H. Davey in *Dictionary of national biography*, Suppl. 2 (1912) and by R. Williamson in *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001). An anonymous article, Ebenezer Prout, in *Musical Times*, 40 (1899), p.225-30, apparently based on an interview with Prout himself, is the source of much interesting anecdotal information

[7] See article by Christina Bashford in *New Grove* 2nd ed.

[8] *Musical Times*, 40 (1899), p.225

was as an "usher"[9] at a school in Clapton which was run by a cousin. At this school he started a small orchestra, grotesquely constituted of 5 or 6 violins, none of whom could play beyond first position, 1 viola, 1 cello, 2 flutes, 2 flageolets, 1 piccolo, 1 cornet and a pair of kettle drums. But he scored the music to meet the capabilities of the players and copied out all the parts himself[10]. In 1851 he began to study for a general arts degree at the University of London. At this period, the University of London lacked a teaching faculty and offered only so-called "external" degrees. Students had to study independently by night classes, correspondence courses or at independent colleges. With a degree, which he gained in 1854 at the age of 21, Prout could become a proper school-master and, in 1856, he began to teach, at a salary of £80 a year (3 times the average wage for a servant or manual worker) at a school in Leatherhead. Then, for a short time, he had a school of his own at Hackney, but it was not a success.

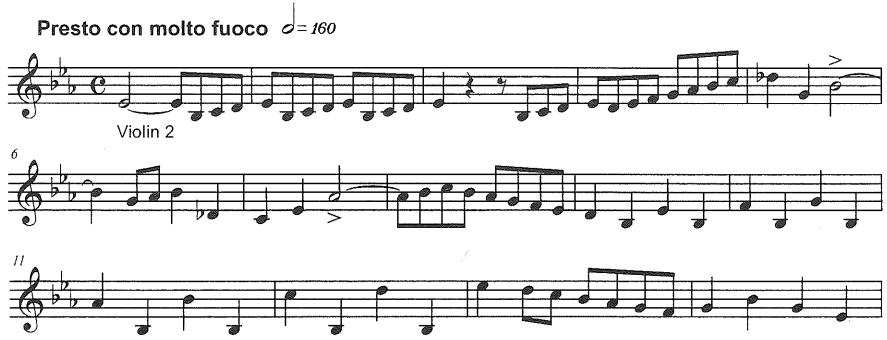
It was in 1857, at the age of 22, that he first became acquainted with Bach's music. Maybe this was the turning point, because, in 1859, he resolved that he would make a profession in music despite his father's conviction that this was tantamount to "going to the devil". Prout recollected how, after he had entered the profession, his father was "in a chronic state of surprise and thankfulness to find that I did not go to the bad"[11]. His beginnings were modest: he taught a singing class at a ladies' school in Hackney, at a salary of £15 a year, and took private pupils, the first of whom was the organist John Locke Gray, who was to become organist of Bombay Cathedral. In 1860, he began to teach the piano for two or three days a week at the new Crystal Palace School of Art, a job which he held for 25 years. He began regularly to attend August Manns' Saturday Concerts at the Crystal Palace and was also able to sit in on the rehearsals[12]. Manns, German by birth, was a great promoter of music by British composers and conducted the premières of many British works, including some of Prout's.

In 1861 Prout became Organist of the Union Chapel, Islington, a position which he held until 1873. The annual salary was £50. This was another significant step: Union Chapel, the most important of seven Congregational churches in Islington at the time, was renowned for having one of the best musical traditions of the free churches in London and for the excellence of its congregational music. The organist prior to Prout was Henry John Gauntlett, important as an organ designer – he worked with the builder William Hill on several important instruments – and composer of many anthems and hymn tunes, including *Irby*, sung to the words *Once in royal David's city*. The minister was the Rev. Dr Henry Allon, a highly respected Congregationalist who pioneered the singing of anthems by the congregation at large, publishing a collection of 115 anthems for congregational use. Union Chapel was formed by a union of evangelical churchmen from the Church of England and nonconformists (hence its name) in 1802. This

[9] An archaic term for a teaching assistant
[10] *Musical Times*, 40 (1899), p.226
[11] *Ibid.*, p.225
[12] H. Saxe Wyndham, *August Manns and the Saturday Concerts* (London: Walter Scott, 1909), p.226

predated the formation of the Congregational Church (or Congregational Union of England and Wales) in 1831. The original building (1806), which Prout would have known, was replaced by a finer one in the Gothic style in 1877, which is still there today. It was an active centre for the promotion of music in the Congregational churches and, with an organ by George Holdich, with three manuals and 43 stops, offered one of the best organists' posts in London for someone who was not a member of the established church[13]. The precise disposition of the organ at this period is unknown, but in 1861 Holdich built a new organ for Lichfield cathedral which was advanced for its time. It included a large pedal division, which was regarded with suspicion by some organists.

Prout's musical career was beginning to take off. In both 1862 and 1865 he won prizes of £10 from the Society of British Musicians, first for the best new string quartet and then for the best piano quartet. The Society of British Musicians had been founded in 1834 to promote British music. It was initially very successful, but by 1862 was well into a decline caused by a growing interest in new works by European composers which made many regard it as parochial. Prout's prize piece in 1862 was his *String quartet in E flat major*, op.1. As part of the prize, it received a performance by a quartet consisting of Joseph Joachim, Alfred Mellon, Henry Webb and Alfredo Piatti – some of the most renowned string players of the day – and was published by Addison, Hollier and Lucas, a firm which did much to promote British music, publishing, among others, many of the works of William Sterndale Bennett. Both the op.1 String quartet and the op.2 Piano quartet show a concern for scholarly correctness and the ability to write to a formula, but the rigid phrasing and conservative musical language of both pieces do not convey any feeling of innate musicality or individuality. It is interesting, given that Prout was to establish a reputation as an analyst of fugue, that the *Finale* of the op.1 quartet begins with a fugal exposition, with an unusually extended subject. In the autograph in Trinity College Library, Dublin, it is marked with a rather optimistic tempo marking!



Example 3. Prout, String Quartet in E flat major, op.1. Finale.

[13] P. Scholes, *The Mirror of music, 1844-1944: a century of musical life in Britain as reflected in the pages of the Musical Times* (London: Novello, 1947), p.564. See also note in *Musical Times*, 55 (1914), p.244

By 1873, Prout was working seven days a week and found it necessary to relinquish his organist's post, although he later composed two anthems for the centenary of the Union Chapel[14], but his life did not get any less busy. As his reputation grew, he became more in demand as a teacher and gained positions in a series of prestigious institutions. It was a source of pride to him that all the musical appointments he held were offered to him and that he never actually applied for a job[15]. From 1876, he taught harmony and composition at the newly-founded National Training School for Music, which offered a free musical edition to promising students through scholarships. Sullivan was its first Principal, but the School failed to attract permanent government funding and was absorbed into the new Royal College of Music in 1882-3. Prout continued to teach at the RCM, where his best-known pupil was Eugène d'Albert. From 1879 he also taught composition at the Royal Academy of Music, taking over from Arthur Sullivan; his pupils there included Goring Thomas, Henry Wood, Edward German and Tobias Matthay. From 1884 he also taught at the Guildhall School of Music. He was therefore Professor of Harmony and Composition at the three principal London music colleges at the same time.

From 1876 to 1890 Prout was also conductor of the Hackney Choral Association, which gave its concerts in Shoreditch Town Hall, and for which he composed the cantatas *Hereward* (first performed at St James's Hall, 1879) and *Alfred* (Shoreditch, 1882). Under Prout's direction, the choir became distinguished for the high standard of its performances, the accompaniment of a full orchestra at every concert and the range of its repertoire. He conducted the first British performances of Schubert's *Gesang der Geister über den Wassern*, for male voices and strings, op.167 (D714), Schumann's *Nachtlied*, for chorus and orchestra, op.108 and, in 1876, the first London performance of Schubert's *Mass in F*, D.105. An anecdote concerning this last work illustrates his amazing memory and mental facility: a friend asked him if he could play the Mass from memory. He sat down at the piano to do so, only to find that the instrument was a semitone below pitch, so he played the whole thing, from memory, a semitone higher[16].

An anecdote in another obituary conveys the seriousness with which Prout undertook these endeavours. It was the habit at music festivals for the enthusiastic audience to request an encore at the end of a particularly good movement, even if it came in the middle of the work. Prout hated this. He was once conducting the Hackney Choral Association and the audience clamoured for the repetition of a movement. After a time, he turned to the audience, who thought he had given way. He put up his hand – silence – "Ha, you think you have got your own way, but so long as I am a conductor of this society an encore will never be given!" [17].

[14] *O be joyful in the Lord* and *Here in thy temple*, Lord, published together as op.30. Copies in **EIRE-Dtc** Prout Collection

[15] *Musical Times*, 40 (1899), p.227

[16] *Ibid.*, p.229

[17] *Monthly musical record*, 40 (1910), p.1-2

In the 1870s and 1880s, Prout made an important contribution to musical journalism. He was the first editor of the *Monthly Musical Record*, founded in 1871 and which he edited until 1875. He was also music critic for the *Academy* from 1874 to 1879 and the *Athenaeum*, from 1879 to 1889, the latter being a particularly prestigious appointment. He also contributed articles to *The Musical Times*, *Concordia* and *Musical Review* and wrote 54 articles for the first edition of *Grove*, the majority of which are on musical forms, all but one appearing in the first volume, published in 1877. Amazingly there are two tiny articles in the second edition of *New Grove* which still cite Prout as first author: the definitions of the terms "all-unisono" and "all'ottava".

In his very first editorial for *Monthly Musical Record*, Prout made it clear that the journal's outlook was European. It aimed to provide intelligence on musical matters both British and foreign, to review the principal concerts in Europe as well as England and to provide translations of papers by "the best French and German writers on music". The journal had correspondents in Leipzig and Vienna and reviewed publications from the leading German, French and Italian publishers. In the April 1871 editorial, Prout drew attention to the narrowness of programming in Britain in comparison with Germany. He contributed detailed articles with analyses on Schumann's symphonies and Schubert's masses, which were hardly known in England at the time, and published translations of articles by Berlioz (from *A travers chants*) and Edward Dannreuther (on Wagner and Beethoven). He championed little-known foreign composers such as Joachim Raff, whom he regarded (in 1875) as one of the three greatest living German composers, the others being Brahms and Wagner. His own writings on Wagner are illustrative of his appreciative understanding at a time when, in England in particular, many musicians remained aloof. For example, in 1873 he reviewed the Schott edition of *Das Rheingold* thus:

> *. . . there are several themes, some of them of exquisite beauty, which recur from time to time, giving an impression of unity to the whole which could not be obtained by any other method . . . The study of the work throws most interesting light on Wagner's idea of so connecting the music with the drama as to make them one inseparable whole; and, so far as we can judge without hearing a performance, we should say that the Rhinegold, though not an opera in the ordinary acceptation of the term, is in the highest sense an "art-work"* [18].

Prout was a very busy man! To take 1880 as an example, in that year he was teaching at the Crystal Palace School of Art, the National Training school for Music and the RAM, was writing for the *Athenaeum*, was conducting the Hackney Choral Association and probably composing the cantata *Alfred* for it. He had the kind of portfolio career that is common for many musicians today: a mixture of private and institutional teaching, some performance work, some journalism and composition, the latter largely in response to commissions.

His sense of humour

Prout was a deeply serious musician and an adherent of the Protestant work ethic, but there was a lighter side to his formidable character and he possessed

[18] *ibid.*, 3 (1 May 1873)

a well-developed sense of humour and sheer silliness. Alongside the amusing words to Bach fugue subjects may be noted the fact that his two dogs were named Huz and Buz – after two of the cousins of Moses in the Bible. He was an active member of the Incorporated Society of Musicians and frequently lectured at its annual conference. At the centre of the proceedings were serious considerations of current concerns in musical education, but there was also light entertainment in which the august participants were not afraid to poke fun at themselves. For the ISM conference held in Llandudno in 1901, eleven respected members, including Sir Frederick Bridge, W.H. Cummings, Orlando Morgan and Prout himself, collaboratively composed an operetta for performance at the event, entitled *The Battle of the orchestra; or, The resolution of some violent discords – an entirely new and original operetta*[19]. Its leading roles are that of the leader of the orchestra, Vi O'Lynn, and her lover Tim Paney, a drum. The role of villain is taken by Bogus Degree, a plotter against the ISM, disguised as a German musician[20].

The introduction and opening chorus, by George Vincent, depicts the awakening of the orchestra at midnight and, in the space of 20 bars, quotes from no less than eight well-known operatic and orchestral works, including *Tannhäuser*, the overture to *A midsummer night's dream* and the overture from *William Tell*. This is followed by a song for Vi O'Lynn, composed by Sir Frederick Bridge, to the words "My Dad was a genuine Strad, Eccentric, old-fashioned and mad!" Bogus Degree then enters, to his leitmotif, which includes both parallel fifths and octaves. His aria, composed by Frank Joseph Sawyer, pokes fun at himself and others present:

My name is Bogus Degree
I'm as crafty as crafty can be
In my cap and my gown
I'm the talk of the town
For no one can rival with me

I laugh at musicianly lore
And harmony goes to the door [atonal setting here!]
For I fearlessly flout
Bridge, Sawyer and Prout
And Stainer's a perfect old bore!

This is followed by a performance of Bogus Degree's degree exercise: a badly harmonised setting of *Three blind mice*. Prout's own contribution is a love duet between Vi O'Lynn and Tim Paney, which appropriates snippets from well-known works: at the word "angels", *Angels ever bright and fair* from Handel's *Theodora*, at *I cannot fly*, Mendelssohn's *O for the wings of a dove* and at *All is o'er between us*, Beethoven's Piano sonata, op.81a, *Les adieux*. It is encouraging to find that late 19th-century music theorists and educators could enjoy themselves just as much as participants at Annual Study Weekends do today.

[19] The score was published the same year by one of the perpetrators, Charles Vincent, the founder of the Vincent Music Publishing Company. A copy is held at **GB-Lbl** F.158.h.(7.)
[20] The work contains several instances of anti-German sentiment: a sign of the times

Prout and Dublin

In 1894 Prout added to his distinguished portfolio the position of Professor of Music at Trinity College Dublin, at a salary of £125 per year, and held it until his death in 1909. By 1894 his reputation as a theorist was well established, and this was the principal reason for offering him the job: at the meeting of the Senate at which his appointment was approved, Professor Rev. J.P. Mahaffy produced copies of four or five of his theoretical works, saying "These are his testimonials"[21]. The duties of the Professor of Music at the time, however, were far removed from the heavy load of teaching, adminstration and research expected today. Music degrees at Trinity College (Mus.B and Mus.D) were "external" and the Professor of Music was only required to set the curriculum and examine candidates. No teaching was involved. A syllabus for the music exams was published annually in the *University calendar*, candidates were expected to prepare themselves and then present on one of two annual examination dates, either in June or December. Prout therefore never lived or taught in Dublin, spending just few days there each year around the time of the examinations. The calendars record the annual numbers of graduates, which were very small: on average only one Mus.B and one Mus.D each year. So the post of Professor was very part-time.

Despite the light duties, Prout applied himself conscientiously and a notable achievement was his reform of the music syllabus, reflecting a similar tightening of the standards of music degrees in other universities. In 1897, the last year in which the old syllabus was offered, the most important aspect of both the Mus.B and Mus.D examinations was the submission of a vocal composition, which, if approved of by the exam board, then had to be publicly performed at the candidate's expense. To be awarded the Mus.D, a successful candidate

> *. . . must be Mus.B and must have spent 12 years in the study or practice of music – to be further tested by a general examination in well-known great works. He must also compose a piece of vocal music, of which at least a portion shall be in 6 or 8 real parts, with accompaniments for a full band. This piece of music, if approved of by the Board, must be publicly performed, at the expense of the candidate. Before the private Grace of the House is obtained, the candidate must pass an examination on instrumentation, and such other subjects connected with the theory and practice of music as the Professor may think fit. Candidates for the degree of Mus.D will be expected to be thoroughly acquainted with the orchestration of Il Flauto magico (Mozart) and Elijah (Mendelssohn). The candidate will also be required to write, within a prescribed time, pieces of harmony on given subjects, or on given basses*[22].

The requirements are imprecise and not exactly arduous. From 1898, when Prout's changes took effect, the syllabus was much more informative and the requirements thorough and rigorous. A Mus.D candidate had to submit, two months before the exam date, a work for voices and orchestra, comprising an overture, at least one choral movement in eight real parts, at least one solo with orchestra and specimens of canonic and fugal writing. If the examiners approved it, the candidate proceeded to a final exam in harmony and

[21] *Musical Times* 40 (1899), p.227
[22] *The Dublin University calendar for the year 1897* (Dublin: Hodges, Figgis & Co., 1897), p.9

counterpoint up to eight parts, double and triple counterpoint, canon in up to four parts, fugue in not more than four parts, the instrumentation of a given passage and "a general acquaintance with the lives and works of the great masters"[23]. The requirement for public performance was removed – perhaps an early gesture towards widening participation, as the expense of putting on such an event must have deterred many candidates.

Prout's library

Probably the most significant aspect of Prout's link with Trinity College Dublin is that it led to its acquisition of his Library after his death. As Roy Stanley has pointed out[24], this was the first serious attempt to develop the Library's music holdings. Correspondence which is pasted in at the front of Prout's manuscript catalogue of the collection, dated 1899, shows how Prout's library was sold by his son, Louis B. Prout, and daughter, Ellen Prout, for the sum of £500 to Trinity College in 1910. The collection was shipped from London to Dublin in "18 cases and 3 bales" by the British & Irish Steam Packet Company at a cost of £6 3s10d (£6.18p). In order to raise the money, Trinity College sought subscriptions and raised a total of £401 5s from officers of the University and local people[25].

Prout's library now forms the Prout Collection in the Department of Early Printed Books at Trinity College Library. The original card catalogue in his own hand (which superseded the manuscript catalogue of 1899) is still the principal access point. The Prout Collection includes Prout's working library of books (about 500 items) and printed music (about 3,000 items), and the autograph manuscripts of 30 of his own musical works. The Collection includes complete editions of Bach, Beethoven, Berlioz, Chopin, Corelli, Dussek, Handel, Mendelssohn, Mozart, Schubert and Schumann; a fine collection of about 200 opera full scores, including almost everything by Wagner; and a wide ranging collection of orchestral scores, including Sibelius's *Finlandia* (published 1901) and *Valse triste* (published 1904) – but not the first 3 symphonies (published 1902-1907) – Strauss's *Ein Heldenleben, Till Eulenspiegel and Tod und Verklärung*, the orchestral works of Brahms, Dvořák and Peter Cornelius, but no Mahler. The scores of Mahler's first six symphonies would have been available to him, but Mahler was largely regarded with scorn at this time.

The contents of the Library might seem to be evidence of a wide-ranging musical taste, but the presence of a work in the collection should not be taken as proof of Prout's approval. Strauss was too modernist for him, as a friend recollected: "To the extreme moderns he was less sympathetic [than to Wagner]. [I] went with P. to the first London Performance of *Heldenleben* (Strauss) and [am] not likely to forget the accompanying and subsequent expression of the Professor's opinion"[26].

[23] *The Dublin University calendar for the year 1898* (Dublin: Hodges, Figgis & Co., 1898), p.10
[24] Music collections at Trinity College Dublin in *Brio*, 39 (2002), p.32-7
[25] *The Dublin University Calendar for the year 1911* (Dublin: Hodges, Figgis & Co., 1911), p.136
[26] Obituary, *Musical Times*, 51 (1910), p.13-14

Not surprisingly, the largest section in the book collection consists of theoretical works, which mainly date from his own lifetime. He was clearly interested in what his contemporaries, both in Britain and Europe, had to say: there are books by the English writers Henry C. Banister, J. Frederick Bridge, Hugh Carleton, Frederick Corder, John Stainer, C.H. Kitson and Stuart Macpherson (the latter two dating from the end of Prout's life when he was no longer writing) and the Germans Hermann Helmholtz, Hugo Riemann and Rudolph Westphal – most of these in German. There are nine books by Riemann: on instrumentation, piano playing, harmony, form, Bach's fugues, and aesthetics. Riemann (1849-1919) was to become the most important German musicologist of his age and is regarded today as one of the fathers of modern musical thought. His work encompassed aesthetics, music history and psychology as well as practical music theory and acoustics. Although fourteen years his junior, Riemann was undoubtably an influence on Prout.

Prout in theory

The half-shelf of dark brown volumes in the closed access store appear unlikely to attract students today. But they established Prout's reputation as an authority on music theory and remained influential well into the twentieth century. In 1919, ten years after his death, Prout was described in the *Musical Quarterly* as "perhaps the greatest theorist of the 19th century"[27]. Even the iconoclastic John Cage owed a debt to him, revealing that, after his very first attempts to compose, he became "aware of my disconnection with musical technique or theory. I began studying the books of Ebenezer Prout. I went through them as though I had a teacher, and did all the exercises – in harmony, primarily."[28] Elliott Carter also took an interest in Prout's writings on counterpoint[29].

There is a parallel with John Cage in Prout's own education. At the age of 17, Prout was asked by his cousin, the schoolmaster, to arrange some tunes for a magazine he published, called *Pleasant pages for the young*. When the proofs arrived he found that the proof reader had marked in the margin "consecutive fifths!". He did not know what consecutive fifths were, but decided he must find out. This was the start of his obsession (and I think it can be called that) with music theory[30].

Prout's first book was *Instrumentation*, written in 1878 for the series of primers – 56 in all – edited by John Stainer and published by Novello. All the titles in the series had distinctive black and white patterned covers, with text divided into numbered paragraphs. This numbering style, common also in all types of textbooks at the time, was followed in all Prout's later books. *Instrumentation* followed the same strategy as earlier textbooks on the subject by Jean-Georges Kastner (1837, 1839) and Berlioz (1843), by describing the

[27] O.A. Mansfield: Musical discrepancies in *Musical Quarterly*, 5 (1919), p.482
[28] In an interview with William Duckworth in 1985, quoted in R. Kostelanetz: His own music: ur-conversation with John Cage in *Perspectives of new music*, 25 (1987), p.90
[29] J.W. Bernard: An interview with Elliott Carter in *Perspectives of new music*, 28 (1990), p.200
[30] *Musical Times*, 40 (1899), p.226

acoustical properties of each instrument and then giving examples of their use in score. Prout's examples in this book are primarily by uncontroversial composers: Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Schumann and Weber, but he includes six examples from Wagner, whom he describes as "the greatest living master of instrumentation" [31].

Prout's next book was *Harmony* (1889), which was published, as were his subsequent titles, by Augener, the firm which published *Monthly Musical Record* and which was eventually to be absorbed by Stainer & Bell. Prior to Prout, the most influential book on harmony by a British author was Alfred Day's *A Treatise on harmony* (1845), which aroused controversy when it first appeared. Day's principal hypotheses were concerned with the justification of harmony in terms of the overtone series and he derived all sonorities from the tonic, dominant or supertonic. A so-called "scientific" approach to explaining harmony was normal in the mid-19th century, although the explanations varied. George Alexander Macfarren introduced Day's book at the RAM, resulting in a row which caused his resignation in 1848, although he returned three years later and went on to become its Principal in 1876. Prout used Macfarren's book on harmony[32], which was based on Day's, for many years. In 1899, Prout was quoted as saying:

> *But as time went on I felt that something was required of a more practical and less dogmatic nature than that adopted by Macfarren, whose style was very crabbed and difficult for students, and sometimes even professors to understand. Moreover, his examples were often horribly ugly. And therefore, in 1888, I began to write the first of my theoretical books, the last of which, thank God, I have just finished, after 11 years of exacting work. I originally intended to write only one volume; but the scope of the thing grew as I went on [. . .] and there are now nine* [33].

The early editions of *Harmony* were deeply indebted to Day's ideas. The problem with this approach, was that, at a time of rapid expansion of harmonic language, the more exotic the chromaticisms, the more complex and improbable had to be the explanations of how the chords came about. Prout, who I believe was a deeply practical and down-to-earth type, came to a point where he realised that this approach was no longer tenable. In the 16th edition (1901) he completely abandoned this explanation, in favour of an aesthetic basis, in effect turning the traditional approach on its head by letting practice drive theory. In the preface to the 16th edition, Prout explained his new approach:

> *. . . the virtual abandonment of the harmonic series as the basis on which the system is founded. . . . the modern key . . . is so largely the result of aesthetic, rather than of scientific considerations that it is far better for the student that it should be dealt with from the former point of view.*

[31] *Instrumentation*, p.25

[32] *The rudiments of harmony, with progressive exercises and appendix* (London: Cramer, 1860). The preface begins with the bold statement "This book presents the truth, and nothing but the truth, though not the whole truth, on the boundless subject of which it treats."

[33] *Musical Times*, 40 (1899), p.229

[34] London: Augener, [1898?]

This was a courageous step – he was admitting the inadequacy of his earlier ideas - and an important achievement in freeing the way for the next generation of theorists such as C.H. Kitson and Stuart Macpherson.

Another striking feature of Prout's *Harmony* is that most of the musical examples are taken from real works. Instead of following the example of previous books on the subject in which the examples, like Macfarren's "horribly ugly" ones, were made up, Prout supported his exposition of the rules of harmony by including actual extracts from the works of established composers. Bach, Beethoven, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Spohr and Wagner supply the majority of examples, with Prout modestly including just two from his own works.

Harmony was a best seller, running to numerous impressions, and even resulting in an abridgement in verse. C.H.G. Knowles's *Rhymes on the rules of harmony, founded on Dr. Prouts' "Harmony"* [34] attempted to distil the essence of Prout's theory into short, memorable (and abominably bad) rhyme, such as:

SECOND INVERSIONS

The great musicians write six-four
(I'm speaking now of Bach, and Spohr,
And other classics, whom we find to
Write whatever they've a mind to)
On every note within the scale;
But if you do you'll it bewail,
For Bach is Bach and you are you,
And all he does you cannot do.
So be content to write six-four
On second, first, and fifth - not more -
Until you feel yourself a master,
Then you may go a little faster.

Encouraged by the success of *Harmony*, Prout went on to produce a string of successors: *Counterpoint* (1890), *Double counterpoint and canon* (1891), *Fugue* (1891), *Fugal analysis* (1892), *Musical form* (1893), *Applied forms* (1895) and *The Orchestra* (2 vols., 1897-9). All the books ran to numerous impressions and some were published abroad in translation: *Fugue* and *Musical form* in Russian; *Instrumentation* in German and Italian and *The Orchestra* in German. For an English writer to have a work of music theory translated and sold in Germany at this period was a considerable achievement. Prout's sheer industry in producing around 3,000 pages of closely printed text in ten years is noteworthy and so is the range of his writing: no other nineteenth-century British theoretician covered so wide a field. The preparation of the books required thorough and painstaking work. Prout stated in the preface to *Applied forms* that:

> *Before writing the three paragraphs on the minuet, the author examined every minuet in the complete works of Handel, Bach, Couperin, Corelli, Mozart, Beethoven and Schubert; the*

[35] Fugal structure in *Proceedings of the Musical Association*, 18 (1891-2), p.135-6

whole of Haydn's 83 quartets, all the symphonies (about 50) which he possesses by the same composer, and a number of miscellaneous specimens by other writers. The result of all this work occupies less than 3 pages. Even more laborious were the preliminary investigations for the sonata form. About 1,200 movements were carefully examined before a line of the text was written; and this task occupied the whole of the author's spare time for nearly a month.

Prout summed up his whole approach in an address presented to the Musical Association in 1892:

My object is . . . , when expressed in the fewest possible words, to bring theory more into conformity with practice. . . . I am far from being an advocate of license in composition; I hold most firmly to the view that no student should be able to break the rules till he knows how to keep them; at the same time, I strongly protest against enforcing rules which are not observed in the practices of the great composers. . . . I further most strongly maintain that the only sound teaching is that which is based upon the practice of the great composers [35].

Prout is well-known for having stated in his book on *Fugue* that "there is not a single correctly written fugue in the *Well-tempered Clavier*" [36]. He made a painstaking study of the fugues over several decades, could play some of them from memory and was able to play any prelude or fugue a minor third higher or lower as easily as in its normal tonality[37]. In 1896, he wrote an article about the autograph manuscript of the second book, which had been bequeathed to the British Museum by Eliza Wesley the previous year[38]. Prout examined the manuscript with great interest, noting in particular places where Bach's changes of mind could be detected, as evidence of the compositional process. He carefully noted all differences from the Bach Gesellschaft edition, producing a critique which is effectively an early example of a *kritische Bericht.*

In 1910 Ashdown published Prout's analysis of the fugues from the *Wohltemperirte Clavier,* in an edition prepared by his son Louis B. Prout, based on a manuscript dated 1890 now in the Prout Collection at Trinity College Library. In Prout's careful manuscript all the subjects, countersubjects, episodes and so on are marked in red. The analysis includes a summary of statistical information, as if he was attempting to explain everything about the construction of the fugues for example: "The soprano is the first to enter in 14 and the last in 11 fugues ... The subject is used by inversion in 13 fugues ... 20 fugues contain stretti ...". But his approach was not entirely clinical, for he did not hesitate to make value judgements, for example calling the F minor fugue from Book 1 "a remarkably fine fugue" and finding the A minor from Book 2 "not one of the most beautiful". Sometimes even he struggled to find an explanation which would fit all the

[36] Quoted by Alfred Mann in *The study of fugue* (New York: Norton, 1965), p.8
[37] *Musical Times,* 40 (1899), p.230
[38] The autograph of Bach's 'Wohl-temperirtes Clavier', part 2 in *Monthly musical record,* 26/303-4 (Mar-Apr 1896), p.49-52, 73-7

elements of the composition, such as in the case of the F sharp minor fugue from Book 2:

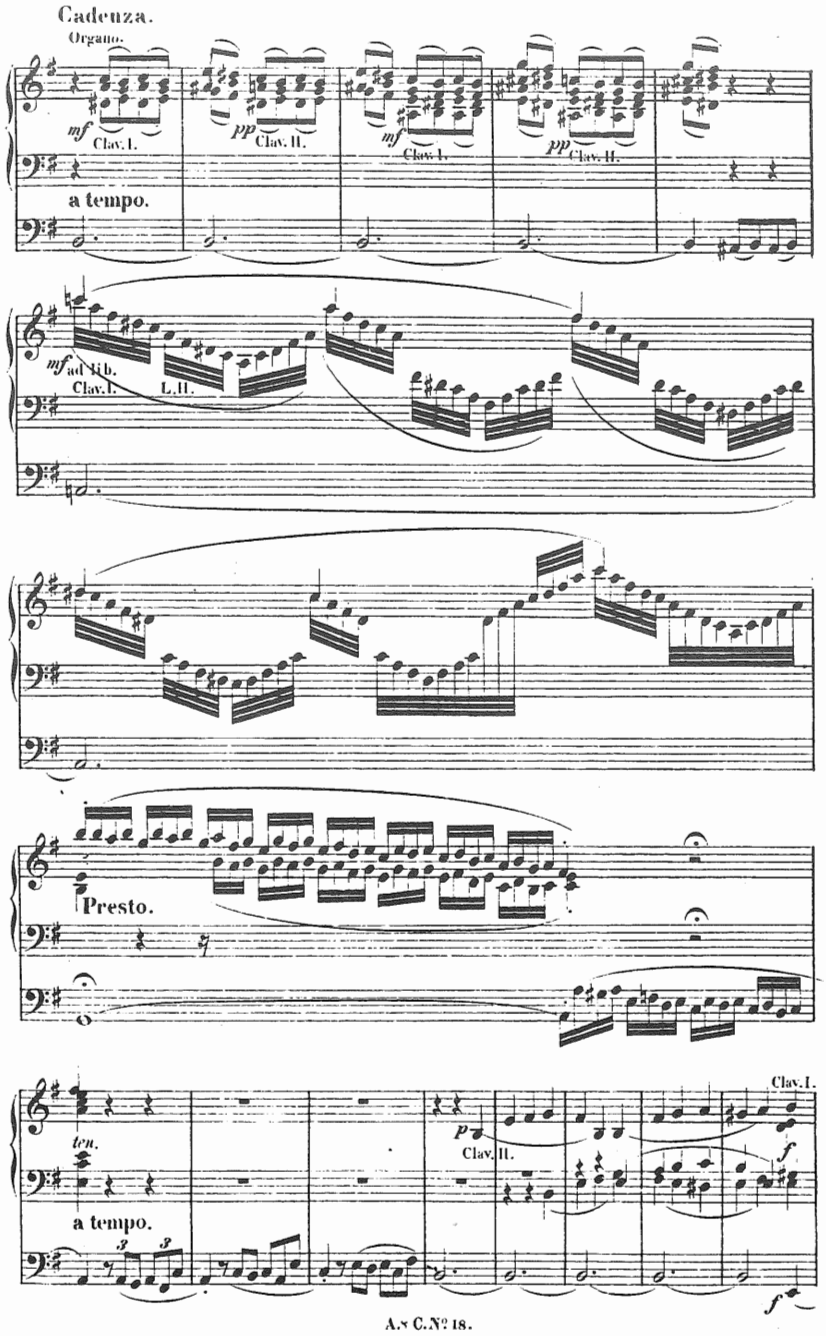
A very fine fugue, of unusual construction. It is sometimes described as a "triple fugue", but this is not strictly accurate. Two counterpoints introduced later . . . are subsequently combined with the subject, somewhat as in no.4; but with this difference, that they do not first appear with the subject. Thus they do not fulfil the conditions of true countersubjects; and although they have treatment somewhat analagous to separate expositions, the intervals or entry are too irregular to justify their being called new subjects. We therefore treat them, on their first appearance, as episodes, designed to be employed subsequently as countersubjects.

He was careful to avoid the use of the word "error", preferring to refer to Bach's deviations from the rulebook as "irregularities".

Prout in practice

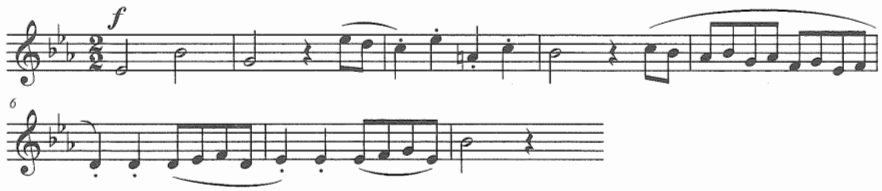
Prout was not a prolific composer, but between 1861 and 1891 he produced a steady stream of compositions and a good proportion was published. His output included: 4 symphonies, 2 orchestral suites, 2 overtures, 2 organ concertos, 7 cantatas, an organ sonata, a comic opera (*Love and taxation*), chamber music, church music and songs. Many of his later works were written for specific occasions or for specific choirs or orchestras and, in general, the impetus to compose appears to have come from external pressures, rather than artistic need. His cantatas *Alfred* and *Hereward* were composed for the Hackney Choral Association, he composed the cantata *The Red Cross knight* (1887) for the jubilee of the Huddersfield Choral Society, the cantata *Damon and Phintias* (1888), for male voices, and the *Fourth symphony* (1886) for the Eglesfield Musical Society of Queen's College Oxford. In the 1890s his work on treatises took over and he virtually gave up composition.

One of the more interesting early works is the *Organ concerto in E minor,* op.5, dedicated to George Grove and performed by John Stainer at a Crystal Palace concert with great success. A draft, dated 1870, is in Trinity College Library, but it differs in many details from the full score, which was published by Augener in 1872. In three movements, it is a rare example of a concerto for organ and orchestra by a British composer at this period. From 1871, Handel's organ concertos were performed by W.T. Best at the triennial Handel Festivals held at the Crystal Palace, and this may have been an encouragement. It is unusual for its advanced use of the pedal in England at this period and interesting for its strange fusion of baroque and early romantic idioms. The principal material of the first movement is a fairly unremarkable piece of Victoriana, but, as the movement develops, the influence of Bach is found in broken arpeggio pedal passages which cover the entire range of the pedalboard and the finale also features demanding solo pedal passages with octave leaps. In the first movement cadenza, baroque and romantic elements are juxtaposed to startling effect *(see example 4 overleaf).*



Example 4. Prout, Organ Concerto in E minor, op.5. First movement cadenza (Augener edition).

Prout produced another organ concerto, op.35, which, although composed about 12 years later, is very similar in style to the first. The finale includes a fugue, which bears out the doggerel "can't write fugues like John Sebastian". Here is its staid subject, heard first on the organ:



Example 5. Prout, Organ Concerto in E flat major, op.35. Finale.

Prout's four symphonies, composed between 1873 and 1886, were all performed at the Crystal Palace and are startling for their conservatism at the time, although their style is typical of Prout as a whole[39]. The musical language and orchestration are perfectly controlled, but they are those of an earlier era - that of Beethoven and Mendelssohn. This lack of originality, together with a tendency to select rather dull subject matter with perfectly balanced phrases, makes it unlikely that they will be revived. The *Third symphony*, op.22, is the most successful. It was composed for the Birmingham Musical Festival of 1885 and published in full score by Novello. Its third movement is an attractive intermezzo "a l'espagnol", which is occasionally played today as a piece of light music. A drone and syncopated dance rhythms are evocative of Spanish folk music and the movement is stylistically assured and satisfyingly coherent. Prout is more appealing to modern ears in his lighter moments. His *Suite de ballet*, op.28, composed in 1890 for the Westminster Orchestral Society, is an appealing work with folk-like touches, enhanced by the use of a triangle and tambourine[40].

The only recording of a work by Prout currently available is of the *Clarinet sonata* in D major, op.26 (1882), which was composed for his friend the amateur clarinettist Leonard Beddome, a pupil of Henry Lazurus, the dominant 19th century English clarinettist. Prout handles the instruments well, producing idiomatic and often brilliant writing, and it is regarded as being "by far the strongest of the small group of Victorian clarinet sonatas"[41].

Prout's seven secular cantatas are all similar in style and are unlikely to ever be revived. Written to a formula of set pieces in predictable styles, they

[39] **EIRE-Dtc** Prout Collection holds the autographs of nos. 1 in C major (2 versions: G.148 is the 1873 version as performed at the Crystal Palace in 1874 and has August Manns's markings; G.147 is a version composed in 1867, from which part of the first and the whole of the second movements were taken into the 1873 version), 2 in G minor (M31) and 4 in D major (M.32)

[40] **EIRE-Dtc** Prout Collection M.43

[41] Sleeve notes to CD recording by Colin Bradbury (clarinet) and Oliver Davies (piano), *The Victorian clarinet tradition* (London: Clarinet Classics, 1998), CC0022

went some way towards satisfying the insatiable demand during the second half of the 19th century from choral societies for new works. He was not helped by some truly terrible librettos! The librettist for *Hereward, Alfred* and *The Red Cross knight* was William Grist. Here is a typical sample of verse, from *The Red Cross knight,* where the tyrant Lord Morice, determined to win the hand of the heiress Lady Edith, who spurns him in favour of the Red Cross knight, sings this opening aria:

Ah! Sweet it is to rule
O'er wide and rich domain
To feast the eyes with owner's glance
On valley, hill and plain.

Through woodland and on mountain
Mine are the deer to chase
In river, lake and fountain
Mine is the finny race [i.e. fish]

Welcome the prizes of my hand
The wealth, the castle and the land
But dearer and more welcome still
The victory o'er a woman's will!

Looking through Prout's autograph manuscripts, one thing that strikes one is the sheer speed of composition, for on many of his manuscripts he noted the start and completion dates, evidence also of a tidy mind. The autograph of *Symphony no.2* is annotated at the start "sketch begun 24.12.75" and at the end "Finished 5.1.76. Score completed 23.1.76". The score of *Symphony no.4* is 114 pages long, yet it took him only six days to compose and another fortnight to produce the finished copy.

So composition came easily to him. He had an excellent understanding of how music worked, of the theory of harmony, counterpoint, form and instrumentation. He had an amazing memory and the ability to work quickly and meet deadlines. He was familiar with an incredibly wide range of repertoire for his time. He had all the tools and tricks of composition at his fingertips. However, it becomes clear, once one starts to play and listen to the music, that he lacked a natural musicality and the ability to create something fresh. Although familiar with Brahms and Wagner, he uses the musical language of Mozart, early Beethoven and Mendelssohn, with a touch of Bach thrown in from time to time. Although interested in contemporary developments, he clearly had no desire to try them out for himself, but was comfortable working within the constraints of the orchestration, style and harmonic language of fifty years earlier. He could imitate, but not produce anything new.

Prout's *Messiah*

Prout is best known as an editor for his edition of *Messiah* (1902), which also provides a second, if rather tenuous, link with Dublin, where *Messiah* was

first performed on 13 April 1742 at the New Music Hall on Fishamble Street. This was not his first Handel edition; he had edited *Samson* for the Leeds Festival of 1880, abbreviating the score and adding extra wind parts. It was conducted then by Arthur Sullivan, who had himself carried out a similar editorial job on *Jephtha* in 1869, for the choir newly established in London by Joseph Barnby[42].

Prout acknowledged that he had been "brought up entirely on Handel" and, as a boy, he saved up his pocket money to purchase Novello's editions of the oratorios as they were published in monthly instalments[43]. *Messiah* received countless performances in England through the 19th century and was obligatory at most music festivals, with amateur singers increasingly taking part and, at the largest events, performers being numbered in their thousands and audiences in tens of thousands. The spread of musical literacy and the availability of cheap vocal scores brought participation within the range of many more performers, although this was not altogether a good thing; in 1874, W.G. Cusins wrote:

> *The performance of* Messiah *now-a-days is not quite what it should be . . . I was struck with a certain rugged baldness in the execution, owing to the want of marks of expression in the orchestral and choral parts . . .* Messiah *is never rehearsed now, owing to its music being known literally by heart by almost every performer . . . some . . . of the tempi . . . are, in the aiming at some supposed classical ideal, frequently dragged*[44].

The edition in common use in England was that of Vincent Novello, which included the so-called "additional accompaniments by Mozart", actually a conflation of changes made by Mozart and Johann Adam Hiller for performances in Vienna and Berlin in the 1780s. Friedrich Chrysander's edition for the German Handel Society had not yet been published. In the preface to his edition of 1902, Prout stated the need for a new one: the "corruptness of the text of all existing editions" and the "unsatisfactory condition of the additional accompaniments in general use". He was concerned to produce a practical edition for modern performance and so filled out the continuo as an organ part on three staves. Prout's primary approach was sound – to establish the facts through the careful examination of all the authentic sources – and he eliminated many textual errors by doing so. What was less sound, from a purist perspective, was his retention of Mozart's orchestration, which added flutes, clarinets, bassoons, horns and trombones to Handel's original band consisting just of oboes, trumpets, timpani, strings and continuo. But Prout argued that, owing to the size of many choral societies compared with Handel's time and the demise of the harpsichord, that additional accompaniments were a necessity for an effective performance.

[42] D.J. Burrows: Some aspects of the influence of Handel's music on the English musician Arthur Sullivan (1842-1900) in *Handel-Jahrbuch,* 44 (1998), p.148-171
[43] *Musical Times,* 40 (1899), p.226
[44] *Messiah*: an examination of the original and some contemporary manuscripts: in *Monthly musical record,* 4 (1874), p.49

Prout's edition was the principal edition in use in Britain for over fifty years and, indeed, is sometimes still used. As Donald Burrows observed as recently as 1991, "To the exasperation of many a choral conductor, the vocal scores of Prout, and even of Vincent Novello, remain in use among devoted choralists, along with more modern texts"[45].

Conclusion

Prout's achievement was huge. He was, along with others with a claim to be regarded as one of the "great" Victorians, a self-made man, largely self-taught, well-read, incredibly industrious and proud. He possessed a brilliant intellect, a formidable memory and a fine sense of the ridiculous. As an editor he balanced a concern for the composer's intentions against the real needs of contemporary performance practice. His influence on the next generation of music students and educators was significant and he is still remembered today for the three reasons given at the beginning of this article. With regard to composition, he was a fine craftsman, but was deeply conservative and lacked originality. A consideration of his life and work proves what we all know: that there is more to musicality than you can learn from a textbook, however thorough.

The author would like to thank for their assistance in the preparation of this paper Roy Stanley (Music Librarian, Trinity College Dublin), Charles Benson (Keeper, Early Printed Books, Trinity College Dublin) and his staff, Roger Firman, Lewis Foreman and Bridget Palmer (RAM Library). Also, for their active participation in the ASW presentation, Claire Kidwell (Trinity College of Music) and Richard Buxton (Huddersfield University).

This paper is based on a presentation given at the IAML (UK & Irl) Annual Study Weekend, Dublin, 11-14 June 2004

Rosemary Firman is Chief Librarian of the Jerwood Library of the Performing Arts at Trinity College of Music and the author of William Sterndale Bennett: a descriptive thematic catalogue *(Oxford: Clarendon, 1996).*

[45] *Handel : Messiah.* Cambridge Music Handbook (Cambridge: Cambridge University Press, 1991), p.52

Brio Volume 41, Number 2. pp 36–39

THE DOMINANT: A NOTE ON A SHORT-LIVED PERIODICAL

Simon Wright

In 1975 Alan Frank (1910-1994) retired at the end of a distinguished career in the Music Department of Oxford University Press; during a tenure of forty eight years he made the classic ascent from office lad to Head of Music Publishing. Writing of his time at the Press in the 1975 issue of *The Record* (OUP's annual staff newsletter) Frank recalled his successful application for a vacancy at OUP's Amen House office in Warwick Square, in the shadow of St. Paul's Cathedral, in 1927:

> *. . . I got the job at a rather good starting wage of £2.50 per week with no luncheon vouchers. . . One of the main reasons for the vacancy was that the Music Department was about to start up a monthly magazine called* The Dominant, *which ran for several years and was rather good. I was given a ruler to wield, neither to attack the bosses nor to defend myself from them, but to measure up the galleys of the articles to be included in the magazine. The editor of* The Dominant *was a well-known critic and scholar named Edwin Evans, certainly remembered by many today. He was enormously fat with a splendid beard and his inseparable companion was a short but also enormously rotund lady; the combined girth of the two of them was a subject of hilarity among the office boys.*

From these rather unlikely beginnings, Oxford University Press launched *The Dominant*, "a monthly musical periodical", in November 1927 (from the June 1928 issue *The Dominant* was published in the USA as *The Gamut*). The cover price was 6*d.* per copy, or a subscription for one year could be taken out at 7/-. "*The Dominant*", proclaimed the attendant publicity, "will try to express all points of view, without yielding its own. Its subject is music - not news, or technical problems, but just music." At the time, OUP's music publishing department (London based) was itself only four years old, and the time was ripe for the unveiling of a "house journal". Novello & Co., of course, had *The Musical Times* (founded in 1844), J. & W. Chester Ltd. published *The Chesterian* between 1915 and 1961, and Boosey & Hawkes was to launch *Tempo* in 1939. Like all such music publishers' journals, *The Dominant*, under the guise of "an essentially modern, and moderate" editorial policy, quietly promoted the parent company's products, publications, and ideals alongside broader musical considerations. Even in its appearance *The Dominant* bore all the hallmarks of OUP's contemporaneous music publications: an elegantly designed typographical cover printed on mottled green card included a small woodcut by Norman Janes and wrapped a slim issue in off-white paper. Text matter was disposed over two generously wide columns per page, with equally airy margins. The printer was Henderson & Spalding, OUP's preferred music engraver and printer during the late 1920s. In the first issue, six pages (and the inside back cover) were devoted to advertisements for OUP publications, stressing the Press's "progressive and scholarly policy in all the spheres of music in which it has operated". Later issues embraced advertising not only for OUP but also for a range of other music publishers (Curwen, Paterson's, Hawkes & Son, Murdoch Murdoch), the incipient recording companies (His Master's Voice, Columbia), and for *The Chesterian* itself.

"Hark! The dominant's persistence / till it must be answered to!" Thus ran the journal's epigraph (from Browning), a motto also applicable in equal measure to Hubert Foss (1899-1953) (head of OUP's music publishing at the time, and founder of *The Dominant*), and Edwin Evans (1874-1945), the editor. Editorial policy was clearly stated in the subscription brochure inserted within the first number: "Cultural rather than technical, it will try to do for music what the best literary reviews do for books and politics. *The Dominant* is unbiased – neither for nor against a school or type of music." Essays and papers were to be prime features, but the journal also embraced poems, pictures, and reviews too, of music and books, "broadcasting, gramophone records, and pianola rolls". OUP, as a printer and publisher of books, already had a "house" literary review, *The Periodical*, which was published from its Oxford offices between 1896 and 1974; and its staff magazines *The Lantern* (London, 1928-1955) and *The Clarendonian* (Oxford, 1919-1979) both touch on literary and publishing matters in varying degree. *The Dominant* was planned as an appropriate musical addition to this family of Press publications.

The Dominant sourced the authors of its articles (and therefore the subject matter) widely, although a large number had existing connections with OUP. The pioneering article *Clavichord or harpsichord: for which were Bach's "Forty-Eight" written?* by Wanda Landowska (November 1927) was translated into English by M.D. Calvocoressi (who provided the English translation for OUP's 1928 edition of *Boris Godunov*); in the same issue articles entitled *The Anti-appreciation society* and *On plainsong accompaniment* were both from writers out of the OUP stable (Percy Scholes and Martin Shaw respectively), while Foss himself supplied *The layman's ear.*

As the journal progressed, so the scope broadened. John C.W. Reith wrote (appropriately) on *Broadcast music* in January 1928, and Erwin Stein on *Schönberg's third string quartet* two months later. Calvocoressi wrote a gloss on the OUP edition of *Boris* in April 1928 and followed it in May with a critique of Mussorgsky's orchestration. The same issue bore a characteristic piece by Foss on *The printed page in music*, a rationale for the elegance and design values brought by him to the music scores and books he published at OUP. A recurring feature of *The Dominant* was useful composer work lists: Alfredo Casella in the June 1928 issue, and Vaughan Williams the following month. August and September 1928 combined into one issue, and contained pieces on Stravinsky's recently composed *Apollo Musagetes* by Arthur Lourié and *North country folk music* by Jeffrey Mark, as well as a satirical poem on music appreciation, *Popularity*, by Eleanor Farjeon. Eugene Goossens and Edwin

Evans reviewed international music festivals in October/November 1928, and the December 1928 number highlighted the newly published and landmark *Oxford book of carols*. A virile thread of humour, satire, and pastiche, redolent of *Punch* and the Senior Common Room, ran through *The Dominant*. A fine series entitled *Parodies* by Basil Maine aped the style of various well-known music critics – for example, a lengthy and erudite piece on *Taste and aesthetics* in the December 1928 issue, purporting to be in the manner of A.H. Fox Strangways, whose *Music and Letters* was regularly advertised in *The Dominant*. The best parody of all was *Supplement to* The Dominant *April 1st 1928* – an April Fool spoof, complete with advertisements for an anthem (*The Evans are Telling*), and the publications of Midas Music Publishing Co. and Oldham University Press; public schoolboy humour invests, particularly, the article by R.R. Terry on the hitherto unknown (and, after 1 April 1928, immediately forgotten) Tudor composer Nicholas Bugsworthy.

The Dominant, though, made serious contributions to musicology and criticism. Particularly important were pieces such as *The symphonies of Sibelius* by Constant Lambert (May/June 1928 – six years before Lambert treated the subject more fully in *Music Ho!*), *William Young* by W.G. Whittaker (July/August 1929), and, in *The Dominant*'s final number (November 1929), an autobiographical fragment by Ferruccio Busoni, and an obituary of Diaghilev. The regular "editorials" of Edwin Evans were as bluff, robust, and forthright as his own persona, rarely missing an opportunity to provoke on subjects as diverse as the expense of putting on music (January 1928), the International Society for Contemporary Music (of which Evans eventually became President) (May 1928), and critical insularity (of which he could never be accused) (March/April 1929). Evans' own book of essays, *The margin of music* (OUP), was regularly advertised in *The Dominant*'s pages. In sum, Evans' editorials provide a now valuable polemical view of musical life in Britain and beyond in the late 1920s.

Illustrations (one or two per issue, glued in as plates on glossy paper) added distinction to *The Dominant*. While in the main these were connected in some way with an article, occasionally they were merely decorative. In January 1927 a black-and-white reproduction of Gino Severini's *Nature work – Mandoline* was an unspoken reminder that Severini created the very similar and clearly related cover design for scores by William Walton published by OUP (the first of which, the duet arrangement of *Portsmouth Point*, came out in 1927). A striking photograph (March 1928) by Herbert Lambert of *A consort of viols* actually in performance records a moment in the remarkable revival of the viol and its music during the 1920s, and a pen and ink portrait of Gustav Holst by Powys Evans accompanies Edwin Evans' article on that composer in April 1928.

From its first issue *The Dominant* recognised the importance of the then new technologies of recording and broadcasting. In his *Gramophone and wireless notes* of November 1927 Evans noted the already enormous monthly output of the gramophone companies; on this occasion he singled out Polydor Records' issue of Bartók's second string quartet, played by "the Amar-Hindemith team", praising it despite "blurring and intruding sounds –

generally, for some reason, a C sharp in the treble". As for the BBC's recent broadcast of Webern's *Five pieces* by the Kolisch Quartet, Evans found this so quiet that he could "well imagine some listener twiddling his terminals in the belief that he had somehow lost 2LO". This broadcast, and that of Schoenberg's first string quartet, was criticised for taking millions [*sic*] unaware, with no advance description having been issued by the BBC, despite a concession that "they alone are making an honest endeavour to keep England abreast of contemporary music".

After several "joint" issues, and other months simply with gaps, *The Dominant* ceased publication without notice following the November 1929 number: a unique, if idiosyncratic, commentary on the international musical scene was silenced. After *The Dominant*, Edwin Evans went on to become the celebrated music critic of the *Daily Mail*. *The Dominant*'s progression had been rapid and meteoric, a reflection perhaps of the way its founder, Hubert Foss, set up and directed OUP's music publishing from 1923 onwards. Thirty years later, Foss was to have become involved with another music publisher's house journal, *The Musical Times* itself. In 1952 he was appointed as its editor, but his sudden death in May 1953 meant that he never took up the post. *The Dominant* remains as a characteristically fine example of his publishing, design, and journalistic achievements.

The Dominant – a checklist

Vol. 1	No. 1	32pp.	November 1927
Vol. 1	No. 2	36pp.	December 1927
Vol. 1	No. 3	40pp.	January 1928
Vol. 1	No. 4	40pp.	February 1928
Vol. 1	No. 5	44pp.	March 1928
Vol. 1	No. 6	40pp.	April 1928 (includes April Fool supplement)
Vol. 1	No. 7	44pp.	May 1928
Vol. 1	No. 8	42pp.	June 1928
Vol. 1	No. 9	44pp.	July 1928
Vol. 1	No. 10	44pp.	August/September 1928
Vol. 1	No. 11	48pp.	October/November 1928
Vol. 1	No. 12	48pp.	December 1928
Vol. 2	No. 1	56pp.	February 1929
Vol. 2	No. 2	48pp.	March/April 1929
Vol. 2	No. 3	52pp.	May/June 1929
Vol. 2	No. 4	48pp.	July/August 1929
Vol. 2	No. 5	56pp.	November 1929

A complete set of *The Dominant* is housed in the Oxford University Press archive. Contents lists and off-prints of individual articles may be purchased, on request to the Music Copyright Administrator, OUP.

Simon Wright is Rights Publishing Manager, Oxford University Press

Brio Volume 41, Number 2. pp 40–42

NEW RISM (U.K. AND IRELAND) DATABASE LAUNCHED

Sandra Tuppen

In June 2004 a database containing detailed descriptions of 17th and 18th century music manuscripts preserved in libraries and archives across the U.K. and in Dublin was launched on the web at www.rism.org.uk. The database represents the British and Irish contribution to Series A/II of RISM (Répertoire International des Sources Musicales). RISM Series A/II aims to document all music manuscripts dating from about 1600 to 1800 that survive in libraries and archives across the world, and to bring lesser-known sources of music to the attention of musicologists, librarians and performers. The U.K. and Ireland database has been funded by the Arts and Humanities Research Board (AHRB) and compiled by staff at Royal Holloway, University of London, in conjunction with the RISM (U.K.) Trust and the British Library.

The database is free to use, and currently includes descriptions of nearly 30,000 pieces of music preserved in 17th and 18th century manuscripts. This is an ongoing project and new records will continue to be added; the website gives details of the libraries included thus far. As well as being made available there, the catalogue records are also being integrated into the international RISM A/II database, to which more than 30 other countries are contributing. (An interim version of the international database is available on subscription, both on CD-ROM with the title *Music manuscripts after 1600* and via the web at www.nisc.com.) The U.K. and Ireland database, hosted by Royal Holloway, will be maintained in parallel with the international RISM A/II database, so that free public access to the information on British and Irish sources of manuscript music can be maintained.

As well as containing details of music manuscripts held in large institutions such as the British Library and the National Libraries of Scotland and Wales, the U.K. and Ireland database includes descriptions of many smaller collections of manuscripts, such as those in city and county record offices and university and public libraries. Not being specifically music-related, some of these institutions might otherwise be overlooked by researchers as potential locations for source material.

Many of the manuscripts described in the database had not been catalogued in any detail before now. One such collection was that of the Madrigal Society at the British Library, a large body of 17th and 18th century copies of madrigals belonging to the Society that was built up in the 18th and 19th centuries. The collection shows how the Italian madrigal was disseminated in England, and in some cases "improved" with more respectable, English words. A number of other manuscripts that the British Library had acquired

in the first half of the 20th century had not had their contents individually itemised before, and these details are now fully searchable online for the first time, as are those for the 17th and 18th century music manuscripts in the Henry Watson Music Library in Manchester.

The city and county record offices revealed several hitherto unknown sources of 17th and 18th century music. In the Surrey History Centre at Woking, for instance, the cataloguers discovered a 17th century book of keyboard music containing pieces by the German composer Gerhard Diessener, and a version of Purcell's *Sefauchi's farewell*, a piece written to mark the departure of the castrato Giovanni Francesco Grossi – whose nickname was "Siface" – from England in the 1680s. This last piece is in tablature; the scope of this RISM database excludes music in tablature (there are other RISM catalogues devoted to this), but where a manuscript contains music both in standard notation and in tablature, a brief description of the tablature section is included.

The database is not concerned exclusively with "art" music: manuscripts of Scottish traditional music held at the Scottish Catholic Archives in Edinburgh have just been catalogued and their details added, and it is to be hoped that the collections of traditional music here and in the National Libraries of Wales and Scotland (on which cataloguing work is ongoing), will be made available to a wider audience through this database.

The database can be searched using the normal range of terms that one would expect in a music catalogue, such as composer and title. Users can also browse it to see, for instance, names of all those individuals associated with the manuscripts, such as arrangers, performers, former owners, and librettists. The "Advanced Search" allows a range of fields to be searched either alone or in combination. It is possible, for example, to search for manuscripts held by a particular library, or for sonatas for a particular combination of instruments in a certain key. Library of Congress subject headings enable users to look for works of a certain type, such as "funeral music" or "drinking songs".

While recording this bibliographic information, the cataloguers also transcribed the first few musical notes of each piece; these were encoded in the so-called "Plaine and Easie" code used by RISM, and software was integrated into the system to display the opening bars of the piece on screen in ordinary music notation. At the same time, a separate search engine was developed to allow users to make a "tune search" and to bring up all instances of a particular melody that appear in the database. To search for a tune, users just type in the letter-names of the first eight or nine notes of the tune, in any key, following the guidelines in the accompanying "Help" screen. As melodic and rhythmic variations can often appear in manuscript sources of a piece, it was decided that rhythms should be excluded from the search parameters, and that the search engine should not exclude melodic lines that differ very slightly from the phrase typed in by the user. The search engine therefore ranks the results of the search with exact melodic matches first, followed by close, but not precise, matches. In this way, small variations in the melodic line (for instance, examples of a tune with and without orna-

mentation) will not be rejected. The search engine will also search for the melody in any key, unless the user chooses to restrict the results to pieces in one key.

Where a work is just one of many pieces in a volume, there is a link from it to a description of the volume as a whole. Information on the ownership history of the manuscript (if available) and a description of its physical appearance may be found there. It is also possible, via another link, to see what else is in the volume. Finally, there is a link to a page of contact details for the institution holding the manuscript, with e-mail and website addresses where available, allowing users to make direct contact with the institution concerned in order to make arrangements to view the manuscript or obtain a reproduction.

The database is very much an ongoing project, and more discoveries will no doubt be made as work progresses, particularly as anonymous pieces are compared with others in the database using the tune-search facility. The database is designed so that it can easily be updated as new sources and attributions come to light, and therefore feedback from users is welcomed.

The cataloguers at Royal Holloway are now working on a new phase of the project: documenting music manuscripts in cathedral and chapel libraries, and the libraries of the Oxford and Cambridge colleges. Country house and other private collections will also be explored (where the owners will allow researchers access to their archives). The coverage of music manuscripts in Ireland – currently limited to libraries in Dublin – will soon be expanded in collaboration with a newly-formed RISM (Ireland) working group. The project team will also be adding digital photographs of some of the manuscripts, showing examples of the handwriting of composers and their scribes. These will allow immediate comparisons to be made between manuscripts stored hundreds of miles apart.

It is to be hoped that the database, as it grows, will be useful both to those researching music of this period and to performers, and that it will ultimately encourage both the preparation of new editions and the exploration of some lesser-known repertoire in performance.

The project team would like to thank all those librarians and archivists who have provided access to their manuscripts, and made the completion of this first phase of the project possible. For more information on the project, please contact Sandra Tuppen (020 7412 7500 or sandra.tuppen@bl.uk).

Sandra Tuppen is project manager for the RISM (UK and Ireland) database at Royal Holloway, University of London, and a curator in the British Library Music Collections.

Brio Editor – Vacancy

The position of *Brio* Editor is due to become vacant in April 2005 and expressions of interest are sought from potential replacements.

Brio is the journal of IAML (UK & Irl) and has a wide international as well as national readership and its editor, as an officer of the branch, is a member of its Executive Committee. The Editorship involves the commissioning and editing of articles for publication, contributing material where necessary, overseeing the printing of each issue, and liaising with the printers as well as the Reviews Editor and Advertising Editor. The post is normally held for five years.

Enquiries can be sent to the current Editor at geoff.thomason@rncm.ac.uk, Tel. 0161 907 5245.

Formal expressions of interest should be addressed to Kathy Adamson, President, at k.adamson@ram.ac.uk, Tel. 020 7873 7323.

IAML (UK & Irl) – Advertising Editor

The present Advertising Editor for *Brio* has expressed a wish to step down form the post and the branch Executive Committee has agreed that the remit of a potential successor should be widened to include advertising in all relevant branch publications, chiefly *Brio* itself and the *Newsletter*. The post involves commissioning and invoicing for advertisements, and liaising with advertisers and with the branch Treasurer as well as editors of relevant branch publications.

Enquiries should initially be made to the current Advertising Editor, Mrs. Alex Garden alex.garden@dsl.pipex.com, Tel. 01704 821303.

Publications Officer – Vacancy

The current Publications Officer finishes her term of office in April 2005 so a new officer is required.

The post is very varied and includes sending out renewals for our journal, *Brio*; banking monies received and keeping the database up-to-date. The post holder also receives and processes orders for publications of IAML(UK & Irl) such as *Access to music* and *Concert programmes*. Some time commitment is required and the work involved depends on the time of year – autumn being the busiest.

If anyone is interested in taking over please contact Margaret Roll by email: mroll@buckscc.gov.uk or Margaret@terina.co.uk or phone 01296 382266 (work).

Brio Volume 41, Number 2. pp 44–57

THE MUSICAL EXILES FROM NAZI EUROPE IN GREAT BRITAIN

. . . and the urgent need for archives for their musical output and memorabilia

Michael Haas

Introduction

While extensive work has been done on the influence in Britain of "Hitler's émigrés" in other fields, music has tended to be left to one side. That this should have aroused so little interest or recognition is a mystery and perhaps demands further investigation because the numerous teachers, composers, instrumentalists, singers, academics and publishers who came to the UK were to change musical life here beyond recognition. To give some of the most obvious examples: Glyndebourne Festival, run by Carl Ebert from Berlin under the musical direction of Fritz Busch from Dresden, with its daily management run by the Austrian Rudolf Bing and the Edinburgh Festival, started by Rudolf Bing and Peter Diamond, with Hans Gál coming on board later, making it a uniquely Austrian undertaking – hardly surprising given the obvious similarities with Salzburg.

Boosey & Hawkes, one of Britain's principal music publishers, was taken over virtually lock stock and barrel by fleeing executives from Vienna's Universal Edition. Weinberger, Mahler's first publisher also decamped to London where it now controls not only the rights of virtually all of the best known operettas, but also of countless West End productions. The Schoenberg pupil Erwin Stein, while working at Booseys, became the musical confidant, support and mid-wife to Benjamin Britten. Meanwhile, Austrians and Germans set up concert agencies in London which still determine much of British musical life: Askanas-Holt, for example, manages the conductor Sir Simon Rattle; he in turn studied Mahler with Berthold Goldschmidt. Perhaps, the subject of émigré musical contributions was brought home most succinctly several months ago in Gramophone Magazine's obituaries. In a single month, it wrote on three major personalities: Eric Smith, Paul Hamburger and Dennis Stevens. Smith was a noted recording producer, son of the conductor Hans Schmidt-Isserstedt and his Jewish wife, who commissioned and produced many projects with London ensembles which were subsequently recorded for the labels Decca and Philips..The Viennese Paul Hamburger had been a noted accompanist but, more importantly, had been the teacher of generations of British accompanists. The teacher and musicologist Dennis Stevens, on the face of it as English as possible and a specialist in Monteverdi, was notorious for challenging the scholarship behind much of Britain's Early Music movement

throughout the 80s and 90s. His teacher at Oxford was the Austrian Egon Wellesz, who in turn was one of the first specialists of early Italian opera. This page of obituaries was significant. It went beyond reminding us of the contributions of Otto Klemperer, the Amadeus Quartet and Louis Kentner; it showed that this generation which lived through so much and contributed hugely to British musical life was dying out.

With each death comes an estate. In the estates of these people, we have priceless records of musical life in Europe, not only during the war, but also in the post-war period. With the death of Berthold Goldschmidt, much of his library was carted up to a local second hand bookstore where it was sold, including the Bible he had used for setting various Psalms while still living in Germany in 1934. Others, such as the enormous pile of manuscripts and letters of Hans Gál, stay stored in back rooms of family homes. As young Austrian and German scholars start their investigations into the many important musicians forced to flee after 1933 and 1938, it becomes apparent that Britain has neither registered nor cared for the invaluable inheritance it has gained. Why this should be is another mystery, which grows clearer once certain historic circumstances are considered.

The general situation

Louise London writes extensively about British government policy in her invaluable book, *Whitehall and the Jews.* In it, she outlines many of the geo-political attitudes and views current at the time. One of the most important policies taken was even partially formed with the help of British Jewish groups and refugee organisations. Its main function was to allow as many people into the UK as possible without unleashing a wave of British anti-Semitism. Fundamentally, this generous sounding policy was in effect extremely restrictive as the sheer numbers wishing to immigrate were overwhelming. Too many Jewish immigrants to the UK could mean that Jewish groups were convinced that Britain too would succumb as well to the German propaganda poison. The British policy of appearing generous while remaining restrictive was carried out in two ways. The first was to make Britain a land of transit and not a final destination of immigrants. The second was to accord, in many circumstances, a higher status to non-Jewish immigrants and to avoid reference to immigrants as being "Jewish refugees". Indeed throughout the war, little *official* mention was made of the nearly 70,000 immigrants being largely Jewish. With the fall of Czechoslovakia, the UK even brought in a policy according Jewish refugees one of the lower statuses for entry, far below that of German Czechs with non-Nazi affiliations or other political opponents.

With the annexation of Austria in March 1938, a wave of violent anti-Semitism broke out which shocked the world. The British Home Office's response was to introduce visa requirements for all Germans and Austrians wishing to come to the UK. As Vienna had been downgraded to a local provincial capital in Greater Germany, it lost its British Embassy and retained only a consulate. This meant that interviews for entry visas were carried out in Vienna, a situation distressing to all since, for every one

approved, hundreds were rejected. The interview process required standing in a queue for days and being subjected to violence from Nazi gangs. At this late stage before the start of war, virtually only children, the elderly, or people arriving as "domestics" were allowed entry visas. This unleashed a near army of multi-lingual, highly qualified "domestics" working as nannies, gardeners, chauffeurs and maids.

Britain was not alone in these polices. The United States and Switzerland formulated policies which were almost identical. Indeed, in 1938, it was the Swiss who requested that Germany place the "J" in all passports belonging to Jews, so that it could more easily differentiate between different types of refugees. Given such barriers, it's a wonder that anyone came at all and it certainly shows the desperation of those who found themselves trapped in Nazi Europe. Suicide was rife, affecting nearly every family, with country after country closing their doors to applicants. Added to this situation were Jewish refugee groups which had pledged to support arriving immigrants from Austria and Germany. By 1938, they too were overwhelmed. In addition, they were unable to extend support to the majority of those classified as "Jews", trying to flee. These were non-practising, secular Jews, people of Jewish parentage or people who had converted to Christianity. Many people were being classified as Jewish who had never set foot in a synagogue and had been born to Christian parents whose grandparents had converted. A single Jewish parent (who may have even converted to Christianity) was enough to classify people as Jewish as was in many cases a single Jewish grandparent. Nazis saw Jews as a race and not as a religion. Conversion or non-belief made no difference. Jewish groups of course saw Jews as people who adhered to the Jewish faith and had no resources for helping the many thousands who fell outside of this definition.

The situation for musicians

By 1938, the Home Office had formulated a policy stating that ". . . minor graphic artists and . . . musicians were *a priori* not suitable for entry". The Incorporated Society of Musicians, a powerful lobby headed by the British composer Sir George Dyson, had managed to keep German, (by now including Austrian), immigrants from any form of musical employment. This even extended to hunting down elderly musicians trying to give piano lessons to local children. Unemployment was rife amongst British musicians and the effects of the "talkies" or motion pictures with sound a decade earlier was still being felt by many former cinema orchestra players. With the outbreak of war, it was seen as even more inappropriate for British orchestra places left vacant by the "call-up", being taken by, (in their eyes), the very people they were fighting against. The only musician who travelled and performed with seeming immunity was the tenor Richard Tauber. He was such a star that there was no way that he could be touched or controlled by Whitehall. Other less well known performers such as Arthur Schnabel and Emanuel Feuermann soon recognised that they would be able to play more frequently in Britain if they were based elsewhere. These strict regulations did not apply however to refugees from countries which had fallen to Nazi aggression,

such as Poland, France, Hungary, Czechoslovakia and Belgium. Many exiled governments came to London and set up their own arts programmes which involved presenting their musicians to the British public.

For Germans and Austrians, there was only the opportunity of performing in the context of the various refugee organisations, such as the Freier Deutsche Kulturbund, (FDKB), or the Austrian Centre. Both were initiated, run and supported by the Communist Party and led directly by various committees in Moscow. This in turn caused problems with the signing of the Hitler/Stalin Pact in 1939, which forbade, until 1941, these various refugee organisations from engaging in anti-Nazi activity. The policies of both organisations were to remain outwardly non-partisan. Many refugee musicians however, who felt their long term association with the Communist Party might harm their future British prospects, set up smaller alternative, British-funded organisations.

In 1940, Churchill ordered: "collar the lot", meaning that all Germans and Austrians and Italians living in the United Kingdom were to be interned in camps. This led to the absurd position of real Nazi sympathisers, spies and even war criminals being interned in the same camps as Jewish refugees. Much has been written in recent times of the activities set up in these camps: the universities with lectures by leading physicists and musicologists; language courses and theatre groups or the coming together of the Amadeus Quartet. As Ferdinand Rauter wrote in a speech he gave shortly after his release, these were minority events, and most people suffered true hardship under often brutal and stupid guards. The same is explained in graphic detail in Hans Gál's important memoirs from British Internment, *Musik hinter Stacheldraht (Music behind barbed wire)*.

By 1941, the policy of internment had been largely abandoned. The price that had to be paid was to agree to aid the war effort, something most Jewish refugees did without hesitation. Others were made to agree to deportation to Australia, New Zealand or Canada. The sinking by German submarine of one of the larger shiploads of refugees on route to Canada with the loss of countless lives showed how dangerous even this policy was.

Cultural ties between Britain and Nazi Germany

Both the UK and Nazi Germany were keen to maintain close cultural relations after Hitler's seizure of power on 30 January1933. Hitler saw Great Britain as a passive ally in his plans to take over Europe. Britain on the other hand saw the rise of Hitler as a necessary consequence of the harsh peace demanded at Versailles after the First World War. In addition, the UK wished to maintain open trade relations and viewed National Socialism as the lesser of two evils in a world tipping towards Communism.

As a result, the Berlin Philharmonic toured Britain and the London Philharmonic toured Germany. Beecham seems to have been attracted by National Socialism and left England when war was declared, abandoning his orchestra, The London Philharmonic, for the duration. The dismissal of Jewish players in German orchestras or of Jews in German public positions was hardly commented upon in the British press. In fact, in these early days,

Whitehall at first greeted fleeing Jews with open arms as they were still able to take huge amounts of private capital out of Germany. The press toed this line and remained at best neutral and rarely found the removal of Jews from public life worthy of comment. The musical press praised both Furtwängler and the orchestra when on their British tours.

In addition to orchestral tours, German opera singers were freely available with Goebbels' blessings to perform at Covent Garden. The visit by the Dresden State Opera to London in 1936 hardly merited a political comment despite the fact that the Nürnberg laws of 1935 had caused a veritable *tabula rasa* amongst working Jews remaining in Germany, a fact by now, well known to the British press and public.

One of the great common currencies between the two countries was George Frideric Handel and the 250th birthday celebrations in Halle in 1935 involved many British guests, including Cambridge's Edward Dent who gave a lecture at the University of Halle.

British cultural journalists based in Berlin such as Nancy Fleetwood of *The Times* or Michael Bell of *The Observer* were all too often inclined to take Goebbels' press-office release for translation and direct dissemination to the British Public without further questions or comments. Both would ultimately object to what they witnessed. However, until such time they wrote regular stories with little negative comment regarding Nazi racial policies. Bell wrote in 1938, "Non-Aryans have been caught in the specious argument that as they are not themselves true to the fatherland, (indeed, they cannot be expected to be since they are not Germans)". Comments such as these left little hope for a positive assessment by Britain's official bodies.

The debate on immigrant musicians

Whitehall tended to view the anti-Semitic actions of Germany as a continuation, indeed a correction, of the redrawing of Europe's borders post World War I. In the eyes of many of them, there was little difference in Jews being ejected from Germany and Hungarians being ejected from Romania. The degree of appeasement was fundamental to every layer of British life. Only the Incorporated Society of Musicians and Sir George Dyson sensed the impending tidal wave of fleeing Jewish musicians coming to England for refuge. His view was that British teaching and orchestral jobs would be lost; others, aware of the steady influx from Germany and Austria, were more worried about "dreadful continental atonality" soon being heard in British concert halls. The British musical press had long attacked Reger, Hindemith, Weill, Bruckner, Pfitzner and of course Schoenberg and Berg and they didn't want any of them being performed in British venues.

There were exceptions and indeed, newspapers' letters' pages were full of debates as to whether these people were a threat or a blessing. Sir John Christie, founder of Glyndebourne, immediately took advantage of the situation by engaging as director of his private opera, Carl Ebert, recently departed for political reasons from Berlin's Charlottenburg Opera, and the Viennese administrator and manager Rudolf Bing. Musical gravitas was provided by Fritz Busch, formerly of The Dresden State Opera. The sheer

professionalism of this team, along with many émigré rehearsal coaches and musical staff, lifted what seemed destined to become a dotty aristocratic, amateurish folly to such standards that still today keep it one of the great opera festivals of Europe.

Another person who changed the perception of immigrant musicians was the pianist Myra Hess. "Black out" orders in the evenings meant no theatre performances or concerts. All works of art had been removed from the National Gallery for safety, enabling her to organise daily lunchtime concerts in the empty central hall of the museum. Despite intensive lobbying by Sir George Dyson's Incorporated Society of Musicians, which had succeeded in making it illegal for any German or Austrian refugee of an age capable of serving in the military to work as a musician, she mounted numerous concerts featuring "enemy aliens", including the newly formed Amadeus Quartet. Hess was remarkable not only for the enormous energy she showed in running the concerts, but also as a frequent performer herself. In addition, she became a tireless writer of letters to Whitehall in attempts to get people out of internment, or even to find work for elderly musicians as neighbourhood piano teachers.

The events taking place in the various refugee organisations, the only places where "enemy aliens" could legally perform, had become popular with locals as well. The Wigmore Hall became a frequent venue for concerts put on by the newly formed Anglo-Austrian Music Society with Berthold Goldschmidt and Peter Stadlen playing Hans Gál's arrangements of Mahler symphonies for two pianos. Indeed, it was generally felt that these concerts had been instrumental in contributing to London's post-war enthusiasm for Mahler's music.

By this time the recognition of musical talent which had landed on British shores was obvious to even the most dim-witted. Ralph Vaughan Williams, in a letter to Ferdinand Rauter, placed his new reservations in a different perspective. According to him, the "fragile flower of English music" was now in danger of being trampled by arrogant Austrians who had had the great fortune of growing up in the most solid of musical traditions. Too much talent was going to poison the young shoots finally emerging after England's long years of being "das Land ohne Musik". What Vaughan Williams had not counted on was the most important of these young shoots, Benjamin Britten, being first in the queue to be associated with the newcomers. He and Peter Pears became founding members of the Anglo-Austrian Music Society (which Vaughan Williams would also eventually join, along with Sir Adrian Boult and Myra Hess) and frequent performers. His mentor and musical father figure at Boosey & Hawkes, as mentioned above, was the Schoenberg pupil Erwin Stein.

The Second World War, as with the First, brought about an embargo on all works published in Germany (which embarrassingly included several by Elgar). The BBC remained the one great hope of employment of most musical immigrants. In general, it remained aloof and tended to issue rejections along the lines that their openings available to foreign workers had been exceeded and people from many different countries had to be given

equal opportunities. Berthold Goldschmidt came to the UK because the BBC had broadcast *Wozzeck*, an opera at the Berlin world première of which he had assisted Erich Kleiber. Ultimately, he would join the BBC in a propaganda role, "broadcasting to Germany all of the composers they could not hear at home", as he later explained.

Similar concerts of banned composers were featured at the musical events of the diverse refugee organisations. Hans Gál organised and performed in one for the Deutscher Kulturbund in Edinburgh and another at the Wigmore for the Anglo-Austrian Music society. However, in general, musical programmes at these organisations were extremely traditional with little emphasis placed on contemporary German and Austrian music.

After the war

By the end of the war, most immigrants had nothing to return to. Families had been murdered, cities destroyed and opportunities for performance were negligible. In addition, several had managed to become British citizens and were not allowed into Germany in the immediate post-war period without special permission and visas. Many, such as E. H. Mayer and Georg Knepler, who had been active in British refugee organisations returned to what became East Germany. Several found themselves forced back to Germany and Austria owing to the policies of Sir Herbert Morrison who maintained the ideal of *all* refugees being sent back regardless. This even included people who had arrived as young teenagers with the Kindertransport and were now completing British university degrees. It was not until 1948 that this policy was eventually phased out.

Meanwhile, former refugees started making their presence felt in post-war British musical life. Far from trampling the delicate flower of English music, as Vaughan Williams had feared, the musical émigrés were positively enriching it with a level of scholarship and professional expertise never experienced. Where Edward Dent and Donald Tovey had been Britain's principal musicologists, Egon Wellesz, Hans Ferdinand Redlich, Otto Erich Deutsch, Hans Keller and Hans Gál brought a degree of scholarship unknown in the UK while teachers such as Carl Flesch, Max Rostal, Paul Hamburger, raised technical standards. However, the major difference came from the army of unknown coaches, teachers, musical assistants, collectors of manuscripts, books and journals, chorus conductors, publishers, orchestra trainers and general administrators. Together hese changed the face of British music more than any single person. The only ones who seemed not to be able to recapture their former significance were the composers.

Exiled composers in Britain

The removal of Germany's Jewish composers uprooted a development, which for various social/political and economic reasons, would in fact represent the most seamless transition from music of the past, to music of the present. As Amos Elon writes in his history of Jews in Germany *The pity of it all*, recent emancipation, (which only came in 1871, a mere 62 years before Hitler), had created a tidal-wave of Jewish assimilation. This process rarely

meant that radical artistic movements would appeal to Jewish composers. Ernst Krenek commented to the Director of Music for Vienna's Catholic Church Josef Lechthaler in the 30s, that the only atonal Jewish composer he could think of was Schoenberg. All of the others were good Catholics. The obvious question, now only rhetorical, is what would have happened had these progressives who proceeded organically from the past to the present via the social process of assimilation been allowed to stay in their homeland? What would music after 1945 have looked like, and wouldn't Schoenberg have become a lesser figure than the post-war music world made him?

Nowhere is the disparity of talent vs. input into British musical life more obvious than in an examination of the composers who came to the UK. Both George Szell and Ernst Toch wrote to Hans Gál, recently arrived from Austria, that the most important thing to remember in getting settled in England was to stay patient. They could afford to give advice; both had already left the UK for America. Krenek, upon arriving in Britain, wrote that it was the "strangest place" he had ever been. "They have managed to remove every possible vestige of *Gemütlichkeit*, or feeling of warmth and friendship that every Austrian feels when drinking and eating with other friends. He too left at the first opportunity. Kurt Weill's disastrous indeed, poisonous press reception of his operetta at the Savoy Theatre, *A kingdom for a cow*, drove him out of Britain more forcefully than the Nazis had from Germany. Never had he experienced such hostility, he recalled. To modernists, Britain seemed stuck with its light and pastoral music traditions. Experimentation was hated by the musical establishment, not understood by the general public and lacerated by the press. Only Berthold Goldschmidt kept a naïve faith that Britain was still the best place for a young progressive to come.

Yet the fact remains that a great number of important German and Austrian composers, arriving with astonishing pedigrees, would find only minimal acceptance in Britain. Hans Gál's opera *Die heilige Ente* was in the repertoire of 14 opera houses in Germany at the time of Hitler's seizure of power. His newest opera was being given a double première in Hamburg and Dresden with Fritz Busch. His orchestral works were conducted by Wilhelm Furtwängler, George Szell, Bruno Walter and Fritz Reiner. After the war, he experienced a small revival of interest in Britain as his student Rudolf Schwarz conducted his works in Bournemouth and the BBC. Upon Schwarz's departure, Gál found himself without a strong British interpreter and, though he continued to compose, he refocused on writing. His books on Schubert, Verdi, Brahms and Wagner are still seen as the perfect companions for scholars and amateurs alike.

Egon Wellesz had also arrived with a glittering *curriculum vitae*. Hardly a new music festival took place that did not feature his works. Together with Edward Dent, he formed the backbone of the International Society of New Music. His opera, *Die Bakchantinnen* was conducted by Clemens Kraus at the Staatsoper in Vienna and he had managed to flee to the UK upon the occasion of his symphonic poem *Prosperos Beschwörungen* being conducted by Bruno Walter at the Concertgebouw in Amsterdam. During the war, he

stopped composing but took it up again shortly thereafter. Of all the composers who would write "exile" works, Wellesz must surely be the most important. His nine symphonies are monuments to an artist and his relationships with his new and former homelands. His third symphony was commissioned by Sir Adrian Boult and the BBC Symphony only to be rejected by the mysterious men in suits who made so many questionable decisions during these years. Its recent première in Britain showed it to be a remarkable work, much influenced by Bruckner and Mahler while staying compact and terse. The slow movement, as with all of Wellesz's symphonic slow movements from this period, is deeply expressive and aching with homesickness. With the non-performance of the third, he called his fourth symphony *Austriaca.* His second had, in an act of spontaneous gratitude, been called *The English.*

Berthold Goldschmidt too had achieved a notable success in 1932, though he was only 29 years old. His opera *Der gewaltige Hahnrei* had been given a sensational première in Mannheim, with Carl Ebert agreeing to take it to the Charlottenburg in Berlin the following season. H.H. Stuckenschmidt called him "The great hope of German Music". After the war, his opera *Beatrice Cenci* was chosen as prize winner in the Arts Council's competition for a new English opera for the Festival of Britain in 1951. For reasons never firmly established, it was not given the expected performance. This disappointment would silence him a further 25 years.

Another winner of the competition was the Austrian Karl Rankl who composed an opera called *Deirdre of the sorrows.* With the decision not to perform the prize-winning opera, he placed an embargo on his compositions being performed in Britain. Rankl was the first music director of the Royal Opera at Covent Garden after the war. The official reasons given to Goldschmidt and Rankl were that Goldschmidt's BBC association compromised him as had Rankl's association with the Royal Opera House. Both composers were bitter about the experience and felt that the excuses offered were simply alibis to cover the embarrassment of refugee composers writing prize winning "British" operas. To the British public, Goldschmidt made his mark by finishing Deryck Cooke's completion of Mahler's tenth symphony. Unknown to most was his closeness to Simon Rattle who studied with him.

To a lesser degree, these stories were repeated almost 70 times. Hardly a composer of stature who chose to stay in Britain could continue to make his living as such. The one exception was Mátyás Seiber. Unlike Gál, Wellesz, Rankl and Goldschmidt, he did not arrive with an already established reputation as a composer. His music was eclectic and ranged from deeply intellectual atonality, worthy of the best of the young Darmstadt composers, (hence Sir William Glock's attraction to him, and frequent BBC performances), to soundtracks for films and even music for pop songs and cabaret.

It would take another generation of composers for Britain to register and adapt to the new musical voices: Alexander Goehr, or Joseph Horowitz whose youth in Britain had somehow washed them of their continental pasts. Others went into light music while others composed for the desk drawer. None would make a major career as composer again.

Conclusion

German and Austrian scholars have been researching the field of British musical exile for almost 10 years. Jutta Raab Hansen has written a remarkable book on the subject which forms the basis of much of this essay. It is nearly 600 pages long and holds countless biographies and indices. It is a masterpiece of scholarship, yet it is only available in German. No British scholar, not equipped with German, can inquire in detail of the huge impact these many immigrants would have. Their sheer number and talent, though not recognised as composers, would provide the sort of fertiliser the "tender flower of English music" desperately needed.

If countries can be compared to families, then one must imagine a family which takes up a foundling who grows up to be a great musician. The family reacts with embarrassment rather than delight. They have their own tastes in music and don't want further intrusions. They accept the contributions made to the household without acknowledgement and go their own way. Over the years, the child grows up, has a successful career and becomes a major influence on local musicians. After a full lifetime, he dies. His foster brothers and sisters remain unbothered, in fact, *unaware* of his significance. His natural family come calling, scandalised that they should have abandoned such talent; the adoptive family continues to remain ignorant of who or what they had taken in. Indeed, after his death, they had taken his things to Oxfam, or sold a few items of value. They admit that the adoptive child always felt warm and grateful to his foster family, but puzzled, sometimes angered by their indifference to his natural talents. The natural family members reclaim what remains of the legacy while the foster family continue wondering what the fuss was about.

It sounds cruel, but in fact, it is an almost perfect representation in miniature of the attitude of Britain to its musical immigrants. Nevertheless, there are organisations in Britain which *are* aware of the significance of Britain's refugee musicians. One of these groups is the International Centre for Suppressed Music (ICSM) set up in 1999, which operates under the wings of the Jewish Music Institute at SOAS University of London. This organisation collaborates with similar bodies in Europe to research, document, publish scores, encourage performances and make recordings of the music of these Continental Britons. In its earlier incarnation as the International Forum for Suppressed Music, this organisation mounted two concerts at the Wigmore hall which had considerable critical acclaim, featuring music by, Hans Gál, Peter Gellhorn, Berthold Goldschmidt, Karl Rankl, Franz Reizenstein, Mátyás Seiber, Leopold Spinner, Vilém Tausk? and Egon Wellesz. Thanks to a grant from the Arts Council recordings were made and a double CD of all this music has been issued on Nimbus Records: (NI 5730/1)

Its committee is small but members, wearing a variety of hats, consist of writers, publishers, lecturers, musicologists, composers, performers, producers, promoters and curators. They are aware of the significance of each passing life. With each death, an estate has to be broken down. Sometimes

this is done well, other times, clumsily. For the members of the ICSM the obituaries in *Gramophone* Magazine reminded them of how little time is left and how much material now needs a home for future researchers. Within three weeks earlier this year (2004) Peter Gellhorn, Vilem Tausky and Spoli Mills (daughter of Mischa Spoliansky) died. We are now starting to witness the deaths of the children of the immigrants, and with them, the last recollections of a period and a group of people who contributed so much. Even if Britain only realises too late the nature of its musical foundlings, one hopes that the ICSM can stop the dispersal of their estates so that their true legacy can be appreciated in years to come.

'Continental Britons' list of UK exiled composers

The following are extracted from the appendix of the Jutta Raab-Hansen book Composers with an * were active as composers in the UK.
? means that they were only passing through UK before emigrating elsewhere or in many cases, further deportation. More significant composers whose works are easily documented are in bold. Those in italics should be further investigated.

?Adorno, Theodor

*Bardi, Benno**: works: *Dramatic legend on the Song of Songs; Hymn to love; Hymn to life, Egyptian suite for small orchestra; Sentimental dialogues, Passacaglia,* 3 *Sinfoniettes* etc.
Brav, Ludwig
Busch, Adolf
Buxbaum, Friedrich (composer of a violin concerto in Vienna, 1938)

*Cohen, Fritz** composer of *The green table* for the Joos Ballett. (companion work to Goldschmidt's *Chronica*)

Doernberg, Martin

? **Eisler, Hanns***, film music, stage music, songs etc.

Gál, Hans*: one of the most important UK exile composers
*Gellhorn Peter**: seemingly composer of cantatas, Lieder and piano works
?Gilbert, Jean: popular music composer who went on to Argentina
*Goehr, Alexander**: son of one of the important exile figures and also noted composer
Goehr, Walter* one of the most important UK exile figures
Goldschmidt, Berthold*: one of the most important figures in UK exile
?Goodman, Alfred*: composer for Deutscher Kulturbund while in the UK
Grosz, Wilhelm* tragic figure who composed many popular songs and died shortly after emigration to USA
Grün,Bernard* popular music composer; with Richard Tauber: *Old Chelsea*

Haas, Karl* composer of theatre music. Music director at Old Vic, Bristol
?Heinlein, Frederico: further emigration to Chile
?Hirsch, Hugo: composer of popular music in Germany. Short UK exile
*Horowitz, Josef**: one of the few to enjoy UK success. Best known work: *Horrortorio*

?Katz, Erich* chamber works performed by Committee for promotion of new music, before emigrating to USA
?Kauder, Hugo emigration to USA
*Kentner, Louis** active in National Gallery concerts as pianist. No information on quality or quantity of own compositions.
?Korn, Peter Jona* Studied in UK with Rubbra before emigrating to Palestine and then USA before returning to Germany in early 60s
Kowalski, Max*: important composer of the Juddischer Kulturbund. Buchenwald and emigration to UK in 1939

Lesser, Wolfgang: returned to Germany after war to study with Wagner-Regeny and Hans Eisler
?*Lopatnikoff, Nikolai** performer and composer of works in National Gallery concerts and Boosey & Hawkes concerts before emigrating to USA

*May, Hans** UK film composer: *The stars look down*; operetta: *Carissima* quite successful
?**Meyer, Ernst Hermann*** one of the major figures in UK Exile who would return to run music policy in Communist East Germany
Müller, Herbert*: composer of cabaret at internment camp Huyton: *Huytoner Fricassée*
Müller-Hartmann, Robert*: possibly important UK composer and friend of Ralph Vaughan Williams. Composer of 5 pieces for piano in 1943. Works performed by Schnabel, Richard Strauss, Karl Muck and Fritz Busch

Osborn, Franz: noted as performer though was also Schreker student and winner of 1926 Mendelssohn composition prize

Passer, Kurt* composer of *In den Sternen steht geschrieben* for the FDKB in 1942

Rankl, Karl-Franz* One of the important UK figures
?**Rathaus, Karol*** further emigration to USA, but not before writing a number of important UK works: Ballet: *Le lion amoureux*, (lost) and film scores
Rauter, Ferdinand*: arranger of folksong and frequent performer with FDKB and Austrian Centre
Rawicz, Maryan* pianist in Internment camp Hutchinson for cabaret *Stacheldrahtkabarett*
?Rebner, Wolfgang: noted pianist and accompanist rather than composer. Emigration in 1939 to USA
Reizenstein, Franz*: important UK Exile figure
Rosé, Alfred: Viennese composer and pianist. Activities in UK not documented

Salomon, Willy: Buchenwald before escape to UK. No documentation of UK compositions
?Sandberg, Mordechai* Microtone specialist and composer short UK exile before emigration to USA
Sandberg-Kohlmey, Gerda* activist political composer in German Agitprop scene and member of FDKB
?Scherchen, Hermann: conductor; not listed as composer, though there are seemingly some works
?Schlesinger, Lotte: studied with Schreker, Hindemith. Short UK exile before USA
Seiber, Matyas* One of major UK figures
*Spinner, Leopold** active in UK ISCM as mostly 12-tone composer, Worked at Boosey as copyist then as piano score reductions of many Stravinsky works
Spoliansky, Mischa* one of major UK composers of film and light music
Stadlen, Peter? pianist, but composer?? No information
Stein, Egon* pianist at FDKB; composer of chorus song *Mit Hitler geht der Tod*
?Szell, Georg: conductor, but also composer. No UK compositions

Tauber, Richard* . Tenor. With Bernard Grün, composer of *Old Chelsea*
?*Tintner, Georg*: rejected UK entry and was deported to New Zealand. Conductor and composer
?**Toch, Ernst*** important composer who went on to USA; film scores: *Catherine the Great*

*Ury, Peter** prolific composer of all genres: opera *Timothy*; *3 Songs for Shoshanah* etc.

?Walter, Arnold: Schreker and Weigl pupil. Further emigration to Canada
?**Weill, Kurt*** important composer whose operetta *A kingdom for a cow* was a notorious flop at the Savoy possibly prompting further emigration to USA
Weiss, Erwin* Austrian composer of *Wir bahnen den Weg* for baritone and chorus in 1943 propaganda song for "Young Austrian Choir"
Wellesz, Egon* many would argue that Wellesz is the single most important composer in UK Exile
?*Werder, Felix*: deportation to Australia where he established himself as a major figure and important composer
Willner, Arthur*: composer of over 94 works composed in UK exile, none of which was performed
Wolff, Max* composer of operas and songs according to Raab-Hansen until 1938. Nothing afterwards
*Wurmser, Leo Russell** Schmidt pupil in Vienna: Clarinet 5tet in 1940 at Morley College London. Internment at Heath Camp, Isle of Man
Wurzburger, Paul* studied with Seiber. Composer of beautiful chamber work: *Exile*. Died in 80s. Not listed in Raab-Hansen

Zmigrod, Josef* important film composer under name of Allen Gray. In Germany, prominent cabaret composer. Films included collaborations with Billy Wilder and John Huston. Also interned on the Isle of Man

Michael Haas, executive producer of dozens of award winning classical music recordings with the world's finest artists for Decca and Sony, was the instigator of the Decca Series Entartete Musik *with over 25 CDs of important neglected music. He is Research Director of the International Centre for Suppressed Music, JMI, SOAS, University of London. Curator of music exhibitions at the Jewish Museum Vienna and consultant on* Entartete Musik *to international conferences and Festivals. He would be pleased to hear from any music library or archive that would like to work with the International Centre for Suppressed Music to collect, collate and preserve these precious archives and make them accessible to future generations. He can be contacted at* m.haas@jmi.org.uk *or 07768 465 923.*

Brio Volume 41, Number 2. pp 58–66

REVIEWS

Edited by Marian Hogg

Raymond Fearn. *The music of Luigi Dallapiccola.* Rochester, NY: University of Rochester Press, 2003. xix, 303pp. ISBN 158046078X. £65

The music of the Italian composer Luigi Dallapiccola (1904–75) is not often heard today. The centenary produced only a handful of performances: nothing to what one might have predicted thirty years ago, when Dallapiccola was at the height of his international fame. Yet his work has not fallen entirely into oblivion, unlike that of his contemporary, the long-lived Goffredo Petrassi (1904–2003), whose centenary passed unnoticed – in this country, at least. Dallapiccola's *orchestral Piccola musica notturna* (1954) appears on concert programmes from time to time; productions of the one-act opera, *Il prigioniero* (1944–8), are occasionally mounted by enterprising houses (mostly in continental Europe, though in 2000 it was seen at ENO). In American and British universities, he is known as the composer of the *Quaderno musicale di Annalibera*, for piano (1952, rev. 1953), and the *Goethe-Lieder*, for the Webern-like combination of mezzo soprano and three clarinets (1953): collections of miniatures that provide painless introductions to twelve-note serialism. It is indeed surprising – if not "astonishing", as Raymond Fearn puts it in his new book – that this should be the first full-length study of Dallapiccola's music in English. The volume ought to fill a gap on library shelves. Unfortunately it is not possible to recommend it, especially not to an academic readership (presumably the intended audience). Those wanting information in English on the music up to the early 1950s should still turn first – despite its idiosyncratic translation – to Roman Vlad's now almost fifty-year-old pamphlet (Roman Vlad, *Luigi Dallapiccola*, trans. Cynthia Jolly [Milan: Suvini Zerboni, 1957]). For the rest, it is a question of *faute de mieux.*

Lavishly illustrated with musical examples, Fearn's six chapters move through Dallapiccola's output on a chronological work-by-work basis. One could quibble over the relative amount of space allotted to individual compositions, but there are more serious problems to take into account. Most obvious is the book's superficiality. Fearn rarely offers anything more than commentary on Dallapiccola's music – as opposed to analysis. Undergraduates beyond the first year will be disappointed by his failure to engage with the composer's twelve-note technique except in terms of the most basic issues. Very little new research is presented. Fearn relies heavily – too heavily – on previous studies: in particular, on what remains the standard "life and works", by the German scholar, Dietrich Kämper

(Dietrich Kämper, *Gefangenschaft und Freiheit. Leben und Werk des Komponisten Luigi Dallapiccola* [Cologne: Gitarre + Laute, 1984]; issued in Italian as Luigi Dallapiccola. *La vita e l'opera*, trans. Laura Dallapiccola and Sergio Sablich [Florence: Sansoni, 1985]). On more than one occasion, he crosses the line into plagiarism. The book is clumsily written and littered with typographical mistakes. Worse, it contains dozens of factual errors and points of doubtful interpretation, several of which could be extremely misleading.

Most disappointing of all, though, is Fearn's uncritical trust in the composer's own words. Dallapiccola was given to self-mythologising as much as any of the great modernists. His pronouncements have always to be taken with a pinch of salt. But Fearn takes them as gospel. Above all, he invests in Dallapiccola's declaration that his final opera, the unsuccessful full-length *Ulisse* (1960–8), was the summa of his achievement. Drawing on the Augustinian theme of the search for "God within", which lies at the heart of this work, Fearn attempts to read the whole of Dallapiccola's output as an "inner struggle towards the light". The composer of the 1960s and 70s would doubtless have approved. But this is to ignore the context in which Dallapiccola lived and worked. Fascism, the Second World War, the Resistance and post-war reconstruction appear in Fearn's study only on the sidelines. And that is seriously to be regretted, for the lasting value in Dallapiccola's work surely lies in the intensity with which it registers the calamitous upheavals of the middle of the 20th century and responds to them. Fearn misses this dimension almost entirely. For the price of his book, one would have expected better.

Benjamin Earle

Western plainchant in the first millennium: studies in the medieval liturgy and its music, ed. Sean Gallagher et al. London: Ashgate, 2003. xix, 523 p. ISBN 075460389X. £59.95 (includes compact disc)

"Our focus is on the first millennium. That is James McKinnon's millennium, his intellectual pond, the Lake Erie of his musicological boatings". Thus writes Kenneth Levy at the beginning of his study on the variant versions of the gospel antiphon *Tollite portas.* This volume of essays, having its origins in a symposium held in his honour, is very much a tribute to the late James McKinnon whose work on early liturgies and their music is absolutely central to research into Western liturgical chant in the thousand years before the development of pitch notation and the Carolingian reforms crystalised their form. McKinnon's contribution to scholarship in this field was extensive and diverse, and the very useful bibliography with which this book ends contains a good selection of his writings. His *magnum opus* was *The Advent project*, a seminal study of the development of the Roman mass proper in the late seventh century (Berkeley, 2000), and much of what is discussed here supplements that work, and addresses issues arising from it. Most of the major scholars at work in this field are contributors to this *Festschrift*, and

their names, including Planchart, Hiley, Dobszay, Levy, Huglo, Steiner, Nowacki, Kelly and Crocker will be familiar to most serious students of early chant. Nevertheless, and this is really my only serious criticism of this splendid book, it is a great pity that there is no annotated list of contributors, if only for the sake of those whose reading has not been as wide as it might have been, or who are just beginning to explore this area.

Two main strands emerge from the contributions to this collection. The first is that in order to understand the development of liturgical chant, it is necessary to understand the history and structure of the liturgy of which it is such an integral part, and in the first millennium, this involves a good deal of piecing together of archaeological fragments. The second is that the idea that every chant exists in one single authentic form, an idea deriving principally from the codifying work done at Solesmes in the late 19th and early 20th centuries, has been replaced by a much more flexible approach to the original manuscript sources in which local variants all have their own integrity as part of a developing tradition, itself deriving from an earlier oral tradition.

The symposium begins with papers on the earliest known liturgies, from the origins of the liturgical Calendar through studies of early (4th century) monasticism. The waters of McKinnon's pond are necessarily pretty murky here, and much has to be inferred from diverse written sources, the writings of the desert Fathers and so on, that are themselves not specifically liturgical or musical. We move on through studies of particular liturgies, and their surviving music, pausing to consider issues of transmission and chronology in the centuries before pitch notation made matters clear(er). Gregorian chant is still sometimes thought to have been born with the development of diastematic notation in the 10th century. These studies seek to delve into its pre-history as an oral and written tradition, acknowledging that in many (most?) cases, this can be a highly speculative venture. Sources of Old Roman (pre-Gregorian) chant are examined, and the development of specific forms and of individual liturgical and musical items are analysed. Of course the proof of any musical pudding, particularly an oral one (if the image of an oral pudding is not too exotic), is in performance, so it is good to have a CD as part of the package in which Professor Richard Crocker expertly sings a sequence of communion antiphons to illustrate his thesis that interpreting and observing the *nuances* included in the non-diastematic sources incorporated into the *Graduale Triplex* (Solesmes), can lift the chant off the page and bring it to life in new and vital ways. Crocker also sings a number of examples of chants examined in other papers.

So to a recommendation. Inevitably this is a collection of highly specialised pieces and will not be the starting point for beginners in the field of chant studies. Having said that, all of the papers can be read with profit even when one is not entirely up to speed with the particular area of research concerned, because even the most specialised of them illustrates points that derive from one of the two basic considerations I outlined earlier. I can't imagine anyone with a serious interest in the development of the Western liturgy and its music not wanting to have this volume, and libraries with collections of chant studies should certainly acquire it without hesitation. And I for one will lose no time now in tracking down a copy of *The Advent project.*

Paul Andrews

Music entries at Stationers' Hall 1710-1818 compiled by Michael Kassler from lists prepared by William Hawes, D.W. Krummel and Alan Tyson and from other sources. Aldershot: Ashgate, 2004. xxviii, 735pp. ISBN 0745634582. £70.

My first reaction on hearing of the publication of this book was of relief, in that no more would I have to scan through reels of microfilmed entries at Stationers' Hall, searching for particular composers or publishers, as so many researchers have done over the last thirty years. It was a source of frustration to know that many others had covered the same ground before but that the fruits of their work were not available. This has now changed with the publication of this admirable and useful volume, well-presented in an easily accessible format and with a very useful collection of indexes.

In a useful summary Kassler describes the legal developments of copyright over the period and the scope of publications registered at Stationers' Hall. The 1710 act did not compel authors or anyone else to register publications at Stationers' Hall or to deposit copies, but offered greater protection to those who did so, in that pirate copies or financial penalties could only be recovered from the offender if the publication had been entered in the Register. The start of the period covered coincides with the new legal statute of 1710, and earlier entries and indexes to them have already been published in various volumes cited by the compiler. The terminal date of 1818 coincides with the date of the Hawes manuscript, and the limit was set for practical reasons, to restrict the data to one published volume.

In his introduction Kassler outlines the various sources for this publication. The William Hawes Manuscript, headed *A List of Music Entered at Stationers' Hall from January 1, 1789 to January 1, 1819* comprises 132 pages of one-line entries for music, and is named after the musician and publisher William Hawes, as it appears it was prepared for him, although it is not clear for what purpose it was compiled; Krummel suggests that possibly it was to identify public domain music for publication. The second major source was a typescript prepared by Alan Tyson and D.W. Krummel of music entries (including books on music, and portraits of musicians) from 1710 to 1799, which came to light among Tyson's papers in 2002. Kassler himself researched the publications from 1799 to 1810 to provide fuller details than are found in the Hawes manuscript.

The main body of the text is a chronological listing of entries from the Registers. For the period 1710-1810 each entry comprises the name of the proprietor, the date of entry, the description of the work and, where known, the location of an extant copy in the UK. This last element is one of the most useful aspects of this volume; the preferred location is a British Library

shelf mark, or where there is no copy at the British Library, seven further libraries (listed in the introduction) in the UK have been searched for copies. As a result very few copies have no location given. The expansion of names of composers and performers, frequently mentioned only by surname in the Register, is helpful, and the description includes editorial intervention to standardise spellings; punctuation and translation. This is not, therefore, a descriptive bibliography, and makes no claim to be so, but rather a research tool; the reader who wishes to ascertain the exact transcription of an entry will need to examine the microfilms or original registers, but this volume will help to identify if and where the entry can be found.

For reasons of space, the compiler has presented the entries from 1811-1818 as an appendix and these have only the brief one-line entry with proprietor, title and date of entry, taken from Hawes manuscript, with the proprietor's name amplified in most cases by the compiler. Although less complete, these entries are included in the relevant indexes.

It is well known that many publications which claim to be entered at Stationers' Hall were not, in fact, included in the registers, the term presumably being used as a warning to potential pirates. This volume will enable a quick check to be made to see if the work was indeed registered, through a useful collection of indexes. The index of authors includes composers, authors, inventors, arrangers, etc. and also musicians whose portraits were entered at Stationers' Hall. A separate index of writers lists those responsible for the words of vocal music, and an index of performers lists all those mentioned in the entries in that role, including those associated "backstage" with a performance. An index of dedicatees includes all names mentioned to whom publications were dedicated, inscribed, composed for or in honour of, and those in whose memory works were published. This last index is limited in that Kassler has not attempted to identify titled dedicatees beyond their title, so it is not clear to which Duke of York, for example, a particular work is dedicated – a slight disappointment to those cataloguing in this area who might be looking for a quick answer. More of a disappointment was that there is no index of publishers, but this, along with the compiler's suggestions of indexes of place of performance or type of music, should be an area of future research. There is no bibliography, but extensive footnotes in the introduction lead to the reader to a host of relevant sources.

A few statistics: there are 5,459 entries from the Registers included in this book, and tables in the introduction compare the number of music entries for each year with the total number of entries. These figures, like published crime statistics today, present new problems for research – to what extent do increasing numbers of music publications registered reflect a growth in music publishing, an increase in registrations, or a reaction to reporting of particular legal cases relevant to copyright? It interesting to note that music publications range from 0% of all entries in the registers (in several of the years before 1759) to as much as 63% (in 1802) of the total, with particularly large numbers of music deposits around 1760 and from the 1780s onwards. This is an essential reference work for any library supporting research in 18th and 19th century music, and for any library cataloguing music or with significant holdings from this period. As a quick reference for dating music, a research tool for finding information on performers, dedicatees and other persona, and for an overview of music publishing in Britain in the Georgian period, I commend this book.

Katharine Hogg

Olleson, Philip. *Samuel Wesley: the man and his music.* Woodbridge: Boydell Press, 2003. ISBN 184383 0310. £60
Horton, Peter. *Samuel Sebastian Wesley: a life.* Oxford: Oxford University Press, 2004. ISBN 0198261468. £60

It is a happy coincidence that Samuel (1766-1837) and Samuel Sebastian (1810-76), having both waited so long for a proper biography, should be so honoured within months of each other; and both works are of great interest, fascinating to read and indispensable to any serious student of our native musical life in the first two thirds of the 19th century. The music of both father and son is of course rightly celebrated by organists and church choirs, and the numerous recordings of Samuel Sebastian, among which I would commend that by Chichester Cathedral Choir (Priory PRCD 539) which contains outstanding performances of *O Lord, thou art my God* and *The wilderness* with John Goss's contemporaneous setting of the latter text as well, have recently been joined by Samuel's choral music (Gonville & Caius College, Cambridge, ASV CD GAU 157) and organ voluntaries (Francis Jackson, Amphion PHI CD 192). There is much more to both men, however, and the elder was a busy and versatile figure in London's lively Georgian musical world.

The Wesley family which Olleson depicts was at best dysfunctional and at worst downright unpleasant, not least Samuel's uncle, the renowned John Wesley, founder of Methodism. A major problem for the biographer is the profusion of Charleses and Sarahs: Samuel's father was Charles Wesley, the author of such renowned hymns as *Love divine, all loves excelling,* and both Samuel and his brother Charles (1757-1834) were musical prodigies from early childhood. Their mother was Sarah, they had a sister Sarah, and Samuel was to cause a great scandal by forming a liaison with yet another Sarah, a servant who bore him several children including Samuel Sebastian. He had already affronted the family by converting to Roman Catholicism as a result of attending the services at the Portugese embassy chapel, and by living with one Charlotte Martin, who bore him two children (one, inevitably, named Charles) before they married and ceased to be on friendly terms. The family traits of querulousness and a depression bordering on insanity add further spice to the biographer's task, and the result is a sad tale of penury, failed musical ventures and even incarceration in an asylum.

It is a weakness of Olleson's approach that he concentrates exclusively on biography for a large portion of the book; many a work is mentioned in passing, but not a note of music do we see until more than half way through,

and even then more music examples would have been welcome, especially of the monumental *Missa de Spiritu Sancto* (1784). He might also have spared us the exhaustive and tedious resumé of Samuel's extensive output of glees. Nonetheless he has succeeded in establishing the elder Wesley's significance as the best organist of his age, the talented composer of orchestral, vocal, choral and organ music, and a pioneering musicologist who not only did much to introduce the music of J.S. Bach to English audiences but also discovered Handel's tune Gopsal (sung to *Rejoice, the Lord is King*). He even transcribed some of Byrd's motets about a century before the "Tudor revival" with the amusing result that Ernest Walker quoted *O magnum mysterium* as an example of Samuel's skill in recreating the style of ages long gone by.

Horton has the easier subject, and the reader will find the book correspondingly more satisfactory. He of course draws attention to the family's quarrelsome nature and proneness to depression, which go a long way towards explaining Samuel Sebastian's prickly and insecure personality: but he ties the music itself (by no mean all of it ecclesiastical) to the various episodes in his turbulent career, so that the book is far more than another recital of his subject's famous eccentricities, and a much more balanced account than the short biographical sketches by Paul Chappell and Donald Hunt. He certainly made enemies, and was a notorious scourge of cathedral dignitaries; but he cannot have been a complete buffoon, and with all his faults he stands head and shoulders above any contemporary English composers.

These are two very good books, both recommended, the former worthy but a little dull and the latter shedding much new light on rather more familiar territory.

Timothy Storey

Odam, George (comp.), *Seeking the Soul : the music of Alfred Schnittke.* London: Guildhall School of Music and Drama, 2002. 80p. ISBN 0900423056. £20.00

As the bibliography to this collection reminds us, there is a dearth of academic material in English on Schnittke's music; an odd fact considering the large number of available recordings. So, this volume is a welcome addition to that small canon of written material. It also comes with a CD recording of three works: the *String trio, Viola concerto* and *Piano quartet.* Whilst it is good to have these, it is a shame that pieces were not chosen which were more directly related to the essays themselves. The *Piano quartet* is discussed by Georg Borchardt in his essay *Alfred Schnittke and Gustav Mahler,* but two other essays deal at length with Schnittke's *Violin sonata no.2 (quasi una sonata),* and it would have been helpful to have also had a recording of this work.

The book contains seven essays all based upon papers presented at the *Seeking the Soul* Schnittke Festival hosted by Barbican Arts and the Guildhall School of Music and Drama in 2001. Most concentrate upon the "symbolic" elements the composer's music and even the ones which do not, tackle this subject tangentially.

Ronald Weitzmann examines "shadow sounds" (*Schattenklang*), a term difficult to define explicitly, but which seems to symbolise "a world apart from this world";. Maria Kostakeva focuses upon good-evil dichotomies as political mythology; Georg Borchardt tackles the links between Schnittke and Mahler (another manipulator of styles, and hence to some extent user of symbols); Valentina Kholopova looks at the meaning of the musical content in Schnittke's works, finding musical symbolism to be fundamental; Paul Westwood considers the symbolic layering found in the *Violin sonata no.2,* even the subtitle of which, *quasi una sonata,* alludes to both Beethoven and Adorno.

Maria Krivenski explores performance issues in Schnittke's piano works, discovering that the composer often changed details of the music when working with performers, changes which subsequently never found their way into the published editions. There is therefore a great deal of potential discrepancy between performers scores and published material considering the number of eminent musicians with whom Schnittke worked. An exploration of the changes he made, should anyone wish to follow this lead, would undoubtedly lead to questions of the composer's intentions and hence to his use of musical symbols.

The final essay, by Fiona Hearun-Javakhishvili is a thorough and interesting analysis of the first violin sonata, and the co-existence of tonality and dodecaphony contained within. Schnittke's development of the serial row during the piece, outlining diminished triads in the first movement, minor in the second and major in the third and fourth, could be seen as representing a symbolic journey from "darkness to light". However, Hearun-Javakhishvili is right to warn against this simplistic reading, emphasising the importance of the third movement within the cyclic scheme, and therefore seeing the whole work as symmetrical rather than linear. So, even in this more analytical essay, musical symbolism is never far away, especially when a link between the third movement and the strength of the Holy Trinity is postulated.

Discussion of musical symbolism (especially in our own fractured times) is fraught; any use of musical symbols relies on a shared language of meanings between listener and composer. Some of Schnittke's symbolism is obvious, as exemplified by Nono's criticism (in 1962) of his "use of serial techniques and dissonance to represent negative images and the use of more traditional musical language to depict positive ones" (Hearun-Javakhishvili). Elsewhere the symbolism is less obvious, for instance the association of popular music with evil; "its uniformity seemed to him indicative of the stagnant sedentary crowd" (Kostakeva). The meanings of musical symbols can be subjective, at times illusive; contingent upon an individual's own personal musical resonances and conditioned by one's own culture. These factors make a more contextual approach to Schnittke's music extremely important, one in which a fuller cultural context is explored in relation to the musical imagery.

That academic work on Schnittke should deal with symbolic musical imagery is unavoidable; his is a music in which the meaning goes far beyond the notes on the page (which can sometimes appear to be written in an obvious, indeed rather naïve, manner). However, I would have enjoyed the

collection more if there had been greater variety in the approach, and particularly more detailed analytical work (in the manner of Hearun-Javakhishvili's essay) as a counter balance to all the "symbolism". Perhaps that isn't to be expected with the title *Seeking the Soul*, and the essays as they stand all open up interesting and relevant areas in which further exploration would be productive, allowing in the future for a more rigorous and detailed examination of links between the music and the meaning.

John Webb

Brio Volume 41, Number 2. pp 67–68

ITEMS RECEIVED

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

Barraqu, Jean. *The sea on fire.* University of Rochester Press, 2003. ISBN 1580461417. £50.

Burgess, Geoffrey. *"The premier oboist of Europe": a portrait of Gustave Vogt.* Scarecrow Press, 2004. 208 pp. ISBN 0810848511. £53

Cowdery, James R et al. (ed.). *Speaking of music: music conferences, 1835–1966.* New York: RILM, 2004. 740pp. ISBN 193276500X. $65

Encyclopedia of national anthems, compiled by Xing Hang. Scarecrow Press, 2004. 720 pp. ISBN 0810848473. £95.

Fearn, Raymond. *The music of Luigi Dallapiccola.* Rochester, NY: University of Rochester Press, 2003. xix, 303pp. ISBN 58046078X. £65

Hartmann, Arthur. *"Claude Debussy as I knew him" and other writings.* Woodbridge: University of Rochester Press, 2003. ISBN 1580461042. £60

Samuel Sebastian Wesley: a life. Ed. Peter Horton. Oxford: OUP, 2004. ISBN 0198261468. £60

Krabbe, Niels. *Carl Nielsen studies, vol. 1.* Aldershot: Ashgate, 2004. 190p. ISBN 0754641465. £30

Laing, Heather. *Gabriel Yared's "The English Patient": a film score guide.* Scarecrow Press, 2004, 224pp. ISBN 0810849658. £26.95

Music entries at Stationers' Hall 1710-1818. Compiled by Michael Kassler. Aldershot: Ashgate, 2004. xxviii, 735pp. ISBN 0745634582. £70.

Olleson, Philip. *Samuel Wesley: the man and his music.* Woodbridge: Boydell Press, 2003. ISBN 1843830310. £60

Simmons, Walter. *Voices in the wilderness: six American neo-romantic composers.* Scarecrow Press, 2004. 384 pp. ISBN 0810848848. £52.95

Suchoff, Benjamin. *Béla Bartók: a celebration.* Scarecrow Press, 2004. 288 pp. ISBN 0810849585. £30.50

Thompson, Pam & Lewis, Malcolm. *Access to music: music libraries and archives in the UK & Ireland: current themes and a realistic vision for the future.* IAML, 2003.

Vella, Richard. *Sounds in space, sounds in time: projects in listening, improvising and composing.* London: Boosey & Hawkes, 2003.

Wright, H. Stephen. *Film music at the piano: an index to piano arrangements of instrumental film and television music in anthologies and collections.* Scarecrow Press, 2004. 198 pp. ISBN 0810848929. £30.95

Music

Wesley, Samuel. *Sonata in F for violin & piano, KO 508,* edited by Philip Olleson. Fagus-music.com. £15

Wesley, Samuel. *Duett for the Grand Piano Forte, KO 825,* edited by G Atkinson & P. Olleson. Fagus-music.com. £12

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

United Kingdom and Ireland Branch (IAML UK & Irl)

founded 1953

Executive Committee 2004-2005

Officers

President: Kathy Adamson (Royal Academy of Music Library, Marylebone Road, London, NW1 5HT. Tel. 020-7873-7323; Fax 020-7873-7322; E-mail: k.adamson@ram.ac.uk)

Immediate Past President: Susi Woodhouse (Museums, Libraries and Archives Council, 16 Queen Anne's Gate, London, SW1H 9AA. Tel. 020 7273 1429: Fax 020 7273 1404; E-mail: susi.woodhouse@mla.gov.uk)

General Secretary: Peter Baxter (Music Library, Edinburgh City Libraries and Information Services, 9 George IV Bridge, Edinburgh, EH1 1EG. Tel. 0131-242-8053; Fax 0131 242 8009; E-mail: pbbaxter@hotmail.com)

Treasurer: Peter Linnitt (BBC Music Library, 7 Ariel Way, London, W12 7SL. Tel. 020-8576-8393; Fax 020-8225-9984; E-mail: peter.linnitt@bbc.co.uk)

Brio Editor: Geoffrey Thomason (Royal Northern College of Music Library, 124 Oxford Road, Manchester, M13 9RD. Tel. 0161-907-5245; Fax 0161-273-7611; E-mail: geoff.thomason@rncm.ac.uk)

Education Officer: Christopher Cipkin (Faculty Team Manager: Arts & Humanities, Main Library Whiteknights, The University of Reading, Whiteknights, PO Box 223, Reading, RG6 6AE). Tel. 0118 378 8780; Fax 0118 378 6636; E-mail: c.b.cipkin@rdg.ac.uk)

Membership Officer: Almut Boehme (Music Collections, National Library of Scotland, George IV Bridge, Edinburgh, EH1 1EW. Tel. 0131-226-4531; Fax 0131-622-4803; E-mail: a.boehme@nls.uk)

Outreach Officer: Roger Firman (Dalesbury, 2 Station Road, Milborne Port, Sherborne, Dorset, DT9 5EQ. Tel. 01963 250656; E-mail: roger.firman@btinternet.com)

Press and PR Officer: Christopher Pressler (Director of Learning Resources, Dartington College of Arts, Dartington Hall Estate, Totnes, Devon, TQ9 6EJ. Tel. 01803 861651; E-mail: c.pressler@dartington.ac.uk)

Publications Officer: Margaret Roll (County Library Headquarters, Walton Street, Aylesbury, Bucks, HP20 1UU. Tel. 01296-382266; Fax 01296-382274; E-mail: mroll@buckscc.gov.uk)

Elected Committee Members

Julie Crawley (St Matthias Library, University of the West of England, Oldbury Court Road, Fishponds, Bristol, BS16 2JP. Tel. 0117 328 4472; Fax 0117 328 4514; E-mail: julie.crawley@uwe.ac.uk)

Antony Gordon (British Library Sound Archive, 22 Micawber Street, London, N1 7TB. Tel. 020-7412-7412; Fax 020-7412-7413; E-mail: antony.gordon@bl.uk)

John Gough (Music Library, Central Library, Chamberlain Square, Birmingham, BH3 3HQ. Tel. 0121-303-2614; Fax 0121-464-1177; E-mail: john.gough@birmingham.gov.uk)

Malcolm Jones (73 Oxford Road, Moseley, Birmingham, B13 9SG. Tel 0121-449-7139; E-mail: malcolm@peri.co.uk)

Claire Marsh (Leeds College of Music Library, 3 Quarry Hill, Leeds, LS2 7PD. Tel. 0113 222 3477; E-mail: c.marsh@lcm.ac.uk)
Roy Stanley (Music Librarian, Trinity College Library, College Street, Dublin 2, Ireland. Tel. 00353-1-6081156; Fax 00353-1-6719003; E-mail: rstanley@tcd.ie)

IAML Past-President
Pam Thompson (The Library, Royal College of Music, Prince Consort Road, London, SW7 2BS. Tel. 020-7591-4323; Fax 020-7589-7740; E-mail: pthompson@rcm.ac.uk)

IAML Vice-President
Ruth Hellen (Audio-Visual Services, London Borough of Enfield, Town Hall, Green Lanes, London, N13 4XD. Tel. 020-8379-2760; Fax 020-8379-2761; E-mail: r-hellen@msn.com)

Non-Voting Members

Minutes Secretary: Morag Greig (Glasgow University Library, Hillhead Street, Glasgow, G12 8QE. Tel. 0141-330-6797; Fax 0141-330-4952; E-mail: m.greig@lib.gla.ac.uk)
Newsletter Editor: Rupert Ridgewell (The British Library, 96 Euston Road, London NW1 2DB. Tel. 020-7412-7752; Fax 020-7412-7751; E-mail: rupert.ridgewell@bl.uk)

The Music Libraries Trust Representative

Prof. John Tyrrell (1 Station Villas, Dovecote Lane, Beeston, Nottingham, NG9 1JH. Tel. 0115-922-4206; E-mail: jtyrrell@saqnet.co.uk)

NOTES FOR CONTRIBUTORS

Brio is the journal of the UK and Ireland Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML(UK & Irl)), and appears in May and November each year. The editor welcomes articles on any aspect of music librarianship, music bibliography or related musicological research. When submitting material for possible inclusion in the journal, contributors should take note of the following points:

(i) Material should ideally be submitted in electronic form, either as a Word or rtf file, as an e-mail attachment or on an IBM-compatible floppy disk. Hard copy will also be accepted, either on its own or as a back-up to electronic transmission. This should be on A4 paper, typed on one side and use 1.5 spacing, as should the electronic version. Faxed copy is not acceptable.

(ii) Word-processed copy is preferred in 12-point Times New Roman font. Double quotation marks should be used throughout where relevant and all titles referred to within the text should appear in italic with initial letters only in upper case. Sentences whould be separated by a double space and new paragraphs should follow a double line-break but not be indented. Footnotes are preferred to endnotes.

(iii) Accompanying material such as illustrations should be submitted in camera-ready hard copy. Transparencies are acceptable.

(iv) Contributions should not normally exceed 6,000 words. Material may be submitted at anytime but copy deadlines are generally mid-February and the first week in September.

(v) Copyright of material published in *Brio* will be owned jointly by the contributor and by IAML(UK & Irl), unless other arrangements are sought prior to publication. Consequently, material will not be re-published outside the pages of *Brio* by one party without the permission of the other. In cases where permission for republication is granted, a suitable acknowledgement of the source of the original published material may be demanded.

(vi) No fee is payable for material published in *Brio*. Contributors of articles will receive one free copy of the issue in which their work appears, and will be free to make photocopies of the whole or part of their work without the permission of IAML(UK & Irl), subject to the condition set out in (v) above. Contributors of reviews or new items are also free to photocopy their contribution(s), subject to the condition in (v). They will not normally receive a free copy of the journal.

ADVERTISING AND SUBSCRIPTION RATES

Subscriptions

Libraries and librarians in the United Kingdom may obtain copies of *Brio* by becoming members of the United Kingdom and Ireland Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML(UK & Irl)). In addition to *Brio* (published in May and November) they will receive copies of the IAML(UK & Irl) *Newsletter*, published in February and August. International members also receive copies of *Fontes artis musicae*, the journal of the international body: this appears four times a year.

Subscription rates are as follows:

	International 2003	National 2003
Libraries, institutions and associate members	£60	£46
Personal members	£45	£32
Retired, student and unemployed members	—	£9

Subscribers outside the United Kingdom may obtain *Brio* by taking out an annual subscription. This does not entitle them to other benefits of membership. Subscription rates for *Brio* are £30 ($60, €47.50) per annum. Administration costs incurred by payment in a currency other than sterling, or at a different dollar rate, will be passed on to subscribers in the form of a surcharge.

Advertising

Brio is distributed to music libraries throughout the UK, and has a substantial international readership. It is therefore an ideal way to reach members of the music library profession. Advertising rates for 2002 are as follows:

Full page back cover:	£140
Half page back cover:	£ 95
Full page inside back cover:	£100
Half page inside back cover:	£ 65
Full page in journal:	£ 90
Half page in journal:	£ 60
Quarter page in journal:	£ 40
Inserts	from £100

All rates are based on camera-ready copy: extra charges will be incurred for other formats. Prices for other advertisement sizes and formats can be supplied on request. Rates are subject to change without notice.

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