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EDITORIAL

What were you doing as midnight struck on 31 December 2004? More to the point, what was going through your mind? Maybe it was the usual “oh no, another year older” or “doesn’t seem long since this time last year. Where has all the time gone?”. Perhaps it was the somewhat more embarrassing “If I’d known I was going to have to let the new year in, I wouldn’t have come as a nun in fishnet tights” or the truly awful “oh my God, and it was a brand new carpet too.” Call it perceptive, call it unusual, call it downright sad, but I have to confess that as Big Ben boomed and rural Wigan (yes, it does exist) turned into one enormous firework display, one thought, and one thought only, occupied your editor’s mind – Elgar’s gone out of copyright.

You see, gentle reader, the lengths to which editorial commitment can go. Even in the thick of celebration, even as the wine and hotpot flowed, *Brio* was foremost in my thoughts. Freed from the constraints of copyright, I was now in a position to publish the Elgar letters which are held at the RNCM and which hitherto have not appeared in print. Some of them formed the basis of a paper given at the IAML conference in Edinburgh in 2000; here they appear for the first time *in toto* in an article which reconstructs, as far as is possible, the correspondence between the composer and Adolph and Anna Brodsky. This may, after all, be the last issue of *Brio* for which I have sole editorial responsibility. At the time of writing no firm successor has come forward, although some are considering the position, but offering a substantial article of my own is, if you like, not just a leave-taking, but a little “thank you” to all those who have been generous enough to support my editorial efforts over the last five years. Whether you’ve been a contributor, a reviewer, or simply a grateful reader, this one’s for you.

As for the contributors this time around, they are again a refreshing mixture of newcomers and old hands. Calls for articles were once more heard in Aberdeen and a Turbet swam to my rescue. Aberdeen is clearly the real undiscovered musicological capital of North Britain, as witnessed by a further article by Roger Williams on the musical life of Scotland’s great houses, this time concerning the music collection at Brodie Castle. Eric Cooper writes about one of the greats from the recent history of music librarianship, Henry Currall. What might he have made of Kate Masson’s research into digitisation of music materials, here presented in an article in which that same past is considered in the light of the very cutting edge of technology? We may come and go, but the show goes on; somewhere there is always a work in progress, as Chris Grogan reminds us in his update on activities at the Britten-Pears Library.

When a new editor is in place, he or she will obviously want to take *Brio* in new directions and I wish them every success as I move on to other things. In practical terms I am likely to be working behind the scenes, I hope in tandem, with my successor, on the next issue. After that they'll be on their own. Mind you, the company of former *Brio* editors is nothing if not august – if not reverend. I can assure you that rumours of my impending ordination are grossly exaggerated.

Geoff Thomason

[Subsequent to the above being written, Rupert Ridgewell has been appointed editor from issue 42.2]

HENRY F.J. CURRALL, 1912 – 2004

Eric Cooper

It is with regret that we report the death of Henry F.J. Currall, one time Music Librarian in the City of Westminster until his retirement in 1973.

Harry (to all who knew him) came to prominence in the field of music librarianship after his appointment to the post of Music Librarian in St. Marylebone Public Libraries. Until that time he had been a Branch Assistant in Reading, where he started his career in 1929, and from 1939 Branch Librarian at Bushey (Hertfordshire County Libraries). His service in Hertfordshire lasted barely two years, interrupted as it was by six years of war service. In 1948 he left Bushey to go to London.

Harry's prime interest in life had always been firmly entrenched in the field of music. As a boy he studied music, playing piano and organ and becoming an accomplished performer. His preference favoured the organ and he greatly enjoyed playing different instruments and working with choirs. This was at a time when this kind of music making still flourished in the land and Harry loved being part of it. Much later his membership of the London Society of Organists provided him with expanded opportunities to gain access to a wide variety of instruments, but this had to wait for a change of fortune. That change came in 1948 when he arrived in London as the newly appointed Music Librarian in St. Marylebone Public Libraries.

The change must have been akin to a new-found paradise after toiling in Reading and Bushey. Here was a totally different environment from the rural and semi-rural worlds where he had pursued his musical life in a largely amateur capacity. The appointment was the crowning moment of his career, if not the high water mark that came much later. All was tailor-made for Harry's ability and provided a marked contrast to the working life that came before. Reading, the town where he was born and educated, still retained, in the 1920s and 1930s, much of the atmosphere of a 19th century market town. Now, in St. Marylebone, he found himself working in the same area as the Royal Academy of Music, Broadcasting House, Wigmore Hall and many notable churches with fine organs and choirs.

He set about the task of post-war rebuilding of the music library service after five years of austerity. Within four years he returned the facilities to the standards of earlier times and then proceeded to exceed them under his energetic direction. I did not meet Harry until 1953 or 1954 when he visited Enfield whilst in the throes of developing St. Marylebone's record lending service. It was a time when the exchange of experience and information was useful to all engaged in this rapidly expanding field, and many of us were in great need of a printed source of information to which we could turn for assistance.

In 1960, after a long period of painful gestation, the committee of IAML(UK) indicated the possible birth of a book on record libraries and came up with the surprise announcement that Henry F.J. Currall would be its editor. Recognising the need for a "handbook", Harry lost no time in assembling a working party to search for and recruit writers, all to be experts in their particular area, to produce a unique collection of technical essays on every aspect of sound carriers as library materials. It was no easy task to gather the contributions together in good time and edit them into an acceptable compilation. Harry revealed his qualities of patience and tenacity in getting finished work from some contributors who had little thought of publication deadlines. He was a quiet diplomat in obtaining the responses he was looking for and he was always a meticulous editor seeking the highest possible standards. After considerable hard graft he saw *Gramophone record libraries* to publication by Crosby, Lockwood in 1963, and receiving good reviews in a wide variety of publications. It was the first book of its kind and it set standards worldwide for many years. Considerable credit for that goes to Harry.

The St. Marylebone years honed Harry's abilities to the keenest of levels and in 1965 the high water-mark of his career was reached when he was appointed Music Librarian to the newly enlarged City of Westminster. He amalgamated and developed the services he inherited over the next eight years until his retirement in 1973. The music service under his stewardship set standards many London boroughs sought to emulate, but even so he still found time to oversee the printing of the second enlarged edition of *Gramophone record libraries* in 1970.

Harry Currall was every inch a thoroughly professional music librarian steeped in all the best traditions of his craft. Throughout the years I knew him he appeared to me as a man who had managed to retain an uncomplicated, almost rural sincerity and simplicity (reflected in an occasional Berkshire burr in his speech), leading one to think him more at home in the organ loft of a country church. His record of work and achievement revealed his true qualities. Harry was an excellent music librarian and man of his time in the best sense. Though he had been retired for many years, those who knew and worked with him will greatly mourn his passing, for he represented a disappearing breed from a profession changed out of all recognition to that of his generation.

*Eric Cooper was formerly Audio Visual Officer,
London Borough of Enfield Libraries*

THE USE OF DIGITAL TECHNOLOGIES FOR PRESERVATION OF AND ACCESS TO SPECIAL COLLECTIONS OF MUSIC IN UK AND IRISH ACADEMIC LIBRARIES

Kate Masson

Introduction

Digitisation has recently become a topic of keen interest in libraries and archives, owing to the wide range of benefits perceived to emerge from the application of these new technologies to their collections. Abby Smith highlights these benefits in her *Why digitise?*¹ report, also exploring advantages and disadvantages for libraries and archives of converting materials to digital formats. She stresses, however, that the technologies are still in relative infancy, and that the full extent of their applications and implications has not yet been realised.

There are often feelings that digitisation is misunderstood, such as Lee's observation that "for most people, digitization equates to digital imaging".² However, these technologies have much more to offer. Although the literal meaning of "digitisation" is the conversion of "traditional" or analogue materials into a digital format, there are additionally numerous associated digital technologies.

Two main objectives were identified at a conference entitled *Access to music resources – Developing the resource*³ for the interaction of digitisation and "the national music resource": "preservation of unique materials and increased access to the user."

Digitisation of archival materials has long been presented as an effective way to enhance access to resources otherwise restricted due to physical constraints of location or fragility and to ensure that users are able to access information without jeopardising primary source materials. In recent years, digitisation as part of an "adding value" process has been legitimised as a research activity in UK Higher Education by the Arts and Humanities Research Board's Resource Enhancement Scheme.⁴

Consequently, it may seem that "the library world in general has become swamped with new projects, initiatives and acronyms as it races to keep up

¹ Smith, A. *Why digitize?* Washington D.C.: Council for Library and Information Resources, 1999

² Lee, S.D. Digitisation: is it worth it? in *Computers in Libraries*, 2001, 21.5, p.28-34

³ *Access to music resources – Developing the resource* <http://www.musiconline.ac.uk/AccessToMusicResources-MH.pdf> (accessed on 14 March 2003)

⁴ Owen, C. The singing keyboard: trends in scholarly electronic resources in music in *Brio*, 2003, 40.1, p.20-26

with the ever-increasing technological developments in the field of information delivery.”⁵

The Research

The research was conducted as part of an MSc in Information and Library Studies at the Robert Gordon University⁶, and investigated the use of digital technologies for preservation and access within musical special collections of HE institutions of the UK and Ireland. A major recommendation of both Smith and the Library and Information Commission's *Virtually new*⁷ report was the appropriateness of unique material and subject collections for digitisation. Special Music Collections contain both types of material, but seldom considered in their own right. There are, perhaps, many reasons for this:

- * They exist as a subset of music libraries, or subset of special collections;
- * There are relatively few collections in the UK;
- * They are too specialist;
- * Special collections are frequently not divided into distinct subject areas.

Digital technologies facilitate the searching and locating of materials, and this increased access and exposure is sparking new interest in special collections. With these technologies in particular at the forefront of technological development in libraries, the availability of non-formula funding in the academic sector increases the likelihood of progress in this area. As manuscript and other special collections material digitisation projects are well documented, it was interesting to investigate digital technologies' interaction with musical materials.

Three categories of appropriate technologies were identified in the study:

Electronic access: any form of automated access to a collection: an OPAC, other in-house catalogue, finding aid or database, web-mounted database; larger scale collection directories; online collection promotion, “mark-up to textual documents”.

Creation of new digital objects: any technology that can be used to convert analogue materials (of any kind) into a new digital object. This may be for any purpose: preservation reformatting; other surrogate creation, capture for promotional use, thumbnail-indexing images; digitisation of audiovisual materials.

Delivery of digital objects: any technology facilitating the delivery of the digital objects to the user: a web site, other delivery system, or specific file formats for web delivery.

The very nature of music and its many formats presents a number of challenges to a digital project planner, as the same project could involve the digitisation and delivery of: books, text, images, musical notation, various

⁵ *Access to music resources. Op cit.*

⁶ Masson, K. *Digital technologies and special collections of music: current use for preservation and access in UK and Irish Academic Libraries.* MSc Information and Library Studies thesis, The Robert Gordon University, 2004

⁷ Parry, D. *Virtually new – creating the digital collection: a review of digitisation projects in local authority libraries and archives. Final report to the Library and Information Commission.* London: Library and Information Commission, 1998

different formats of sound, and film. Those images and files must be delivered in a *useable* format for performance, and remain accessible and usable for researchers and performers now and in the future. Because of this, music perhaps creates its own special “microclimate” within the greater collective “atmosphere” of digitisation.

One of the core findings of *Access to music*⁸ was that, although much is still to be done, “improved web access to sources is already having a considerable impact on service delivery”, also advocating that “efforts must be made by libraries to increase the number of musical works in digitisation programmes so that researchers can obtain remote access to works.” Thompson also notes that approximately one million music items within libraries are still without an electronic catalogue record⁹, attributed to the fact that music is often considered “peripheral”, and funding too often diverted elsewhere.

Preservation and access are the most often cited application of these technologies. There is little doubt that improved access is beneficial, but there is a worry that many in the librarianship profession overestimate the capacity of these technologies for preservation.

Preservation is defined here as any measure employed to proactively prolong the life of an item, including artefact or intellectual preservation.

Access can be either physical or electronic, including online promotion of a collection, or surrogate access to the materials.

Special collections of music are musical (or musically-related) materials “distinguished by their age, rarity, provenance, subject matter or some other defining characteristic”.¹⁰ Each collection is unique, with vast differences in size, scope, use, and content. The extremely wide variety of formats includes composers' papers, records of musical societies, books on music, and song/ballad lyrics, but excludes musical instrument collections. Also included were such items within more general collections, and any items related to the study and understanding of music.

The Survey

The questionnaire was a single page web form distributed by email, with data gathered between November 2003 and February 2004. This was also sent to the IAML-UK_IRL JISCmail list. The questionnaire was targeted at all Higher Education Institutions and National Libraries in the UK and Ireland. Institutions holding material appropriate to the study were identified using the Cecilia database¹¹ and web sites of each individual institution.

The questionnaire was in five sections:

Institution, Department and Collection Information: Aimed to establish the size, contents and nature of the collections.

⁸ Thompson, P. and Lewis, M. *Access to music.* London: IAML (UK & Irl), 2003

⁹ Thompson, P. A fanfare for music in *CILIP Update*, 2003, 2(10), p.30–31

¹⁰ Love, C. and Feather, J. Special collections on the World Wide Web: a survey and evaluation in *Journal of Librarianship and Information Science*, 1998, 30.4, p.215–222

¹¹ *Cecilia.* <http://www.cecilia-uk.org> (Accessed on 20 August 2004)

Preservation: Explored the preservation policies operated by the institutions, and how digital reformatting sat within those policies. Also investigated any amendments made to these policies with regard to digital information.

Digital Technologies: Investigated the extent of use of the different digitisation technologies used within the institutions, and the purposes for which they are used.

Digital Technologies (2): Explored the factors which had impeded the introduction of the digital technologies for some institutions.

Issues and Concerns: Explored issues associated with the implementation of digital technologies within special musical collections, and any arising concerns.

Special musical materials may or may not be separated from main collections, and may be under the care or responsibility of a wide range of professionals: a special collections librarian; music librarian; archivist; or other. This would again add to the problems in definition of the group of materials. This problem is intensified by the likelihood that any large scale digital activity is likely to have involved multiple institutional departments and staff, including many employed on a contract basis for a specific project.

Responding Collections

From 108 collections invited to participate, contact was received from 61: a response rate of 57%. Forty-two full responses to the questionnaire were received, giving a reasonably satisfactory final response rate of 39%.

Of these 42 responses, 30 (75%) were from Universities, and 6 (12.5%) from Conservatoires. The National Libraries and the Jewish Music Institute fell into an "Other" category, which gave 6 responses (12.5%). Analysis of the origin of the responses revealed that 52% of the returns came from England, Scotland 31%, Wales 10%, and Ireland 7%. The percentage response rates from these different regions showed considerable variability:

Location of Responding Institution	Number of questionnaires distributed (% of total)	Number of questionnaires returned (% of total)	Geographical Response Rate (%)
England	74 (69)	22 (52)	30
Scotland	16 (14)	13 (31)	81
Wales	8 (7)	4 (10)	50
Ireland	10 (10)	3 (7)	0

Table 1: Response rates of different regions.

The high response rate from Scottish institutions may have resulted from the fact that the research originated from a Scottish University.

When specifying the main use of their collection, research was considered the priority of 18 (44%). An equal number regarded their holdings as for

mixed use, whilst the remaining 5 (12%) considered teaching. No institution classified the primary use of their collection as performance, which is not entirely surprising given the nature and value of the materials. Teaching is cited as a collection's main use only by universities, but, perhaps surprisingly, by none of the conservatoires.

Use of Collection	University (%)	Conservatoire (%)	Other (%)
Research	45	50	33
Teaching	17	0	0
Mix	38	50	67

Table 2: Collection use at different types of institution.

Research (mentioned by all but 1 respondent) dominates the 18 mixed use collections, supporting a hypothesis that research is the main use for special collections material in general.¹² Again, the smallest feature is performance, cited by 62%.

Respondents reported the following kinds of musical formats held within their collections:

Format	Perce						
	All	University	Conservatoire	Other	University	Conservatoire	Other
Printed Scores	69	63	83	83	37	17	17
Manuscript Scores	83	83	100	67	17	0	33
Performance Material (part books, orchestral sets, etc.)	62	57	83	67	43	17	37
Other Notation (sketchbooks, etc.)	48	43	50	83	57	50	17
Other Music Related (Correspondence, diaries, private papers etc.)	57	50	67	83	50	33	17
Ephemera (concert programmes, etc.)	69	63	83	83	37	17	17
Printed Books	81	83	67	83	17	33	17
Sound Recordings (Original)	43	33	67	67	67	33	33
Sound Recordings (Commercial)	52	50	50	67	50	50	33
Film (moving images with or without sound)	31	23	33	67	77	67	33

Table 3: Collection contents by type of institution.

¹² Tusa, B.M. An overview of applications of automation to special collections: rare books and art collections in *Information Technology and Libraries*, 1993, 12.3, p.344-352

The popularity of printed scores and books possibly originates from working libraries of eminent musicians and composers. The predominance of this material lends weight to the earlier hypothesis that no collections are held primarily for performance use. Next in the ranking are manuscript scores and ephemera (both held in 69% of cases), which were the formats the research had expected to have the highest rank. Other formats of SMM held were:

Photographs (3 collections); Periodicals/ Serials (2); Antiquarian Volumes (1); Electronic Media (1); Iconography (1); News cuttings (1); Pamphlets (1); Piano rolls (1); Pictures (1); Portraits (1); and Prints (1).

With problems in defining the constituents of a Special Collection of Music, some difficulty was expected with the two questions on collection size. Institutions were asked for an estimate of individual item numbers and for a number of named of specific individual collections. The responses were then grouped into approximate size categories.

Number of		Number of Spe	
	% of Collections		% of Collections
Under 500	14	5 and under	45
501-1000	5	6-10	2
1001-5000	21	11-25	7
5001-10000	10	25+	12
10000+	19	Not known	33
Not known	31		

Table 4: Sizes of collections.

The difficulty of respondent supplying figures is not surprising given the lack of cataloguing found both in music¹³ and special collections.¹⁴ Until cataloguing is complete, it is perhaps unrealistic to expect detailed statistics to be available. There has been some scepticism about the appropriateness of special collections materials for electronic cataloguing¹⁵ (a problem for music materials too). It may be that cataloguing at the individual item level is not appropriate across the board.

*Collection level description is more quickly achievable, sometimes more appropriate for a wider audience, and ideal for archives and unique materials, for expressing collection strengths and for cross-sectoral searching. While it is not a substitute for item level description it is a useful tool for purposes of opening up access to a wider audience.*¹⁶

¹³ Thompson, P., *Op. cit.*

¹⁴ Cullen, C.T. Special collections and the scholarly community in *Journal of Library Administration*, 1993, 19.1, p.5-15, and Tusa, B.M., *Op. cit.*

¹⁵ Tusa, B.M., *Op. cit.* and Shoaf, R.W. Archives in *Notes*, 2000, 56.1, p.648-654

¹⁶ *Access to music resources. Op. cit.*

The lack of quantitative data may have also stemmed from the recurring difficulty of subjective definitions, and whether the materials in question were applicable to this research. Additionally, because of the cross-disciplinary nature of such material, institutions may be reluctant to pigeon-hole a particular collection into one subject.

Special Musical materials are used for teaching by certain collections:

Collections using their SMH for teaching:	Percentage (%)
Within Institution	36
Outside Institution	0
Both Within and Outside Institution	33
None	31

Table 5: Use of SMH for teaching

The interesting similarity proportions of those whose collections are additionally used for outside teaching perhaps reflects the growing interest from teachers encouraging their students to work with these primary sources, which is widely thought to develop inquiry skills and deeper learning.¹⁷

Respondents also raised points concerning the identification and nature of Musical Special Collections, and the results may be affected by the split of resources between different departments. This is a significant problem. Unfortunately, until the whole sector is electronically catalogued, it is unlikely a survey of this type could be completely unambiguous. *Access to music notes that:*

*In the academic sector, in universities and conservatoires, there are many collections of national significance, access to which is still often hampered by an insufficient knowledge of their holdings. This will only be addressed by collaborative cataloguing efforts to secure the retrospective conversion of old catalogues to electronic form with online access to comprehensive information.*¹⁸

Respondents for the national collections raised some issues of question applicability. The size and funding of these libraries (in addition to the added complexities of legal deposit element of the main libraries of Oxford and Cambridge, and Trinity College, Dublin) do give these collections a differing slant on the relevant issues compared to the remaining institutions.

Digital Activity

All three categories of digital technologies are inter-related, with the creation and delivery strands practically inseparable from one another. As there is widespread OPAC use in academic libraries, it was considered more likely

¹⁷ Falbo, B. Teaching from the archives in *Journal of Rare Books, Manuscripts and Cultural Heritage*, 2000, 1.1, p.33-35 and Shiroma, D. *Using primary sources on the internet to teach and learn history*. ERIC Digest, Report Number EDO-SO-2000-5, 2000

¹⁸ Thompson, P. and Lewis, M., *Op. cit.*

that collections could be using this form of digital technology and no other. The technologies were therefore examined in two parts, with a split between respondents using only Electronic Access, and those additionally using other technologies.

Electronic Access

The large majority of the collections (37, 88%) had some form of electronic access to their materials.

Table 6: Types of Electronic Access.

Type of Electronic Catalogue/Finding Aid	Percentage of Institutions using
Main Library	84
Special Collections	24
Other Departmental	11
Specific Collection	51
Other (Web pages; a bespoke system for Jewish Music; and searchable collection-level descriptions.)	16

It was widely reported by many institutions that coverage was incomplete, applying to only some of their holdings. The retrospective conversion and cataloguing of any materials, especially potentially fragile and important ones of this type, can be extremely costly and time consuming. With the large cataloguing backlog for all music material¹⁹, it stands to reason that it may be a little odd to consider digitising these items before they were catalogued.

Respondents were asked if their collections were listed in the following Electronic Databases or finding aids: (see Table 7)

Extent of Other Digital Activity

Respondents were asked if they were using any form of digital technologies for the preservation of or access to their Special Musical Holdings, excluding the Electronic Access technologies already discussed. These digital technologies were being used by only 30% of the institutions: by 23% of Universities, and by 33% of Conservatoires and Other institutions.

Those collections in which Special Musical Holdings are used for teaching and educational programmes appeared more likely to be using the Creation and Delivery technologies.

Again, the majority of respondents were not planning the imminent introduction of these technologies for use with their musical materials (60%), whilst 24% were planning their use. The remaining 16% gave no response. Eighteen respondents (approximately 43% of the total) chose to complete the Digital Technologies sections, and are subsequently referred

¹⁹ Thompson, P. *Op cit.*

Electronic Database/Finding Aid	No. of Collections Listed
Cecilia ²⁰	16
Archives Hub ²¹	9
ARCHON (ARCHives ONLINE) ²²	4
Backstage ²³	4
Music Libraries Online ²⁴	4
SCAN (Scottish Archives Network) ²⁵	4
Artifact ²⁶	3
AIM25 ²⁷	2
Encore ²⁸	2
Gateway to Archives of Scottish Higher Education (GASHE) ²⁹	2
Archives Network Wales ³⁰	1
Research and Special Collections Available Locally (RASCAL) ³¹	1
Other: Archives Resources; Historical Manuscripts Commission Database; National Register of Archives; Répertoire International des Sources Musicales (RISM).	

Table 7: Collections listed in Online databases.

²⁰ Cecilia, *Op cit.*

²¹ Archives Hub <http://www.archiveshub.ac.uk> (Accessed on 20 August 2004)

²² Archon <http://www.archon.nationalarchives.gov.uk/archon/> (Accessed on 20 August 2004)

²³ Backstage <http://www.backstage.ac.uk> (Accessed on 20 August 2004)

²⁴ Music Libraries Online <http://www.musiconline.ac.uk> (Accessed on 11th October 2004)

²⁵ SCAN (Scottish Archives Network) <http://www.scan.org.uk> (Accessed on 11th October 2004)

²⁶ Artifact <http://www.artifact.ac.uk/> (Accessed on 9 October 2004)

²⁷ AIM25 <http://www.aim25.ac.uk/index.stm> (Accessed on 20 August 2004)

²⁸ Encore <http://www.iaml.info/iaml-uk-irl/projects/encore.html> (Accessed on 2 October 2004)

²⁹ GASHE (Gateway to Archives of Scottish Higher Education) <http://www.gashe.ac.uk> (accessed on 11 October 2004)

³⁰ Archives Network Wales <http://www.archivesnetworkwales.info> (Accessed on 20 August 2004)

³¹ RASCAL (Research and Special Collections Available Locally) <http://www.rascal.org.uk> (Accessed on 11 October 2004)

to in this report as the *digitising group*. The other 24 respondents are similarly designated the *non-digitising group*.

Creation and Delivery of Digital Material

A list of applicable technologies was identified from the literature:

Technology	Number of institutions	% of digitising group	Technology	Number of institutions	% of digitising group
Photography	9	50	Character Recognition	6	33
Text	8		OCR (Printed Text)	6	
Notation	5		OCR (Hand-written Text)	1	
Other	9		OMR (Printed Music)	1	
Scanning	13	72	OMR (Hand-written Music)	1	
Text	9		Sound	9	50
Notation	6		Original	9	
Other	12		Commercial	4	
Photography or Scanning	14	77	Film	3	17
Digitisation of Microforms	2	11			
Text	2				
Notation	2				
Other	2				

Table 8: Digitising Technologies used by Institutions.

The popularity of Scanning and digital photography is not surprising given that these were the first to emerge and be popularly used, and are what most people equate to digitisation. The vast majority (77%) of these are digital imaging of some description. The conversion of original sound recordings is also very popular.

Only the British Library has experimented with OMR, and OCR on hand-written materials. This suggests that this technology has not yet reached a level of reliability to justify its widespread use, and is therefore of limited usefulness at the moment.

Respondents were then asked how the digital materials were accessed:

Mode of Access	Percentage (%)
Remotely (via Web site)	23
Remotely other	0
Remotely and In-house	54
In-house only	23

Table 9: Mode of Access to Digital Materials.

One respondent commented that their materials were accessed remotely and/or in house, implying that two separate delivery systems are in operation. What is not clear is if this is also the case for the 54% of respondents employing both forms of access, or if users are able to access their Web site via computer stations on site.

Digitised musical holdings featured on the following Web sites:

Type of Web Site	Percentage (%)
Main Institution	23
Main Library	0
Special Collections	54
Other Departmental	23
Other (Hotbed ³² , Resources for Learning Scotland ³³)	31
None	6

Table 10: Web sites featuring digitised musical materials.

Most institutions (62%) made the materials available free of charge, while 8% required a fee. The remaining 31% charged according to the user or subsequent use of the materials. Two explanations were offered for imposing charges: one offering the service to purchase higher resolution images than available on the web site, and one offering the option of a digital image within their reprographics service. These are similar the various "digitisation on demand" services in operation.³⁴

³² HOTBED (Handing on tradition by electronic dissemination) <http://www.hotbed.ac.uk> (Accessed on 11 October 2004)

³³ Resources for learning Scotland <http://www.rls.org.uk/> (Accessed on 11 October 2004)

³⁴ Ling, T. Why the Archives introduced digitisation on demand in *RLG Diginews*, 2002, 6.4. http://www.rlg.org/preserv/diginews/v6_n4_feature1.html (Accessed on 15 May 2004).

Formats of Material Digitised

<i>Format of Musical Material</i>	<i>Percentage of Institutions which have digitised (%)</i>
Printed Scores	23
Manuscript Scores	31
Performance Material	15
Other Notation	15
Other Music Related	31
Ephemera	31
Printed Books	0
Sound (Original)	62
Sound (Commercial)	31
Film	23
Other (Images; photographs, interviews, sample pages of works)	46

Table 11: *Formats of SMM digitised.*

Original sound recordings were the most digitised format, despite not being the most popular digitising technology. This may suggest that the collections with sound are tackling their digitisation on a larger scale. Certainly it can be argued that sound and film recordings have the most pressing need for digital conversion, as they often need specialised equipment for access. Yola de Lusenet comments:

*... these are even more vulnerable than paper, and they are by now reaching such an age that their conservation is a matter of urgency. These materials now receive more attention partly because digitization makes for a real change in preserving them and improving access. Especially with audiovisual material, digitization is often simply the only way to save anything at all, regardless of how insecure the future of digital files themselves may be.*³⁵

Sound may rank highly here as few "paper" musical works have been digitised yet³⁶, supporting the view of Walker that the digitisation of notated music "continues to lag behind text and audio".³⁷ Catherine Owen summarises:

*Because of the very particular copyright restrictions that apply to recorded music and other performance resources, digitising projects in the performing arts seem inevitably fall into the following patterns: Digitisation of image-based, non-performative materials (illustrative songsheets, programmes, ephemera); Digitisation of image-based sources out of copyright (early music manuscripts, traditional music sources); highly restricted access to digitised versions of recordings and other valuable materials.*³⁸

³⁵ Lusenet, Y.D. *Preserving access to information: the challenge of the future.* <http://www.ica.org/citra/citra.budapest.1999.eng/lusenet.pdf> (Accessed on 18 October 2003)

³⁶ Thompson, P. and Lewis, M. *Op cit.*

³⁷ Walker, D.P. Music in the academic library of tomorrow in *Notes*, 2003, 59.4, p.817-827

Extent of Digitisation

Respondents found it difficult to estimate the percentage of their collections already converted/surrogated, but each institution responded as summarises below.

<i>% of Collection:</i>	<i>No. of Institutions</i>	
	<i>How Much Is Digitised</i>	<i>How Much Will be</i>
0	8	0
0.1-5	8	3
5-10	0	1
10-20	0	0
20+	1	3
Unknown	1	11

Table 12: *Extent of Digitised Materials.*

The data indicate that the interaction of these digitising technologies and Special Collections of Music is still very much in its infancy with the large majority of collections.

Criteria considered by respondent during their selection process were as follows:

<i>Factor</i>	<i>Percentage of Institutions considering</i>
Condition	50
National Importance	71
Institutional Importance	50
Educational Importance	86
Commercial Use	36
Promotional Use	36
Collaboration	50
Funding	79
Staff Time	50
Increased Access	64
User Demand	43

Table 13: *Selection Criteria for Digitisation.*

³⁸ Owen, C. *Op cit.*

It is interesting that no institution mentions copyright here, in contradiction to Hazen, Horell and Merrill-Oldham³⁹, who write that copyright is "the place to begin" in the selection of items for digitisation. Although later discussed as a major obstacle to the digital conversion of materials, perhaps the heightened awareness of copyright issues in music librarianship makes those involved less afraid of all its complexities. The high rank of educational importance supports the finding that those using these technologies are more likely to be using their holdings for educational purposes

Digitisation Activity and Funding

Examples were given of the types of digitisation that they had been involved in. All the large organised projects reported had secured external funding. Although most of these had also had some additional internal funding, it seems that digital activity of this nature is currently unsustainable from internal library budgets alone. Inevitably, this means that work is inconsistently funded, and vitally important work may not happen. Even if one part of a project receives funding there is no guarantee that it will be sufficient. Graham considers that the situation has created a "boomlet in digitization projects characterized by scattered focus and varying standards."⁴⁰ Susi Woodhouse agrees in a less aggressive manner, noting that "there are plenty of valuable projects and services out there, but at present they are disjointed".⁴¹ Chris Banks discusses the funding issues further:

*While there is regular funding for starting new projects, it is difficult to get funding to continue projects, and exit strategies and sustainability of projects are major issues.*⁴²

Clearly, it is difficult to coordinate projects and create a strategic subject digitisation plan whilst sufficient funding cannot be obtained on a continuing basis.

The most cited funding source was the New Opportunities Fund (NOF), which academic collections have successfully accessed through collaboration, supporting Hamilton's observation that digitisation has "rekindled spirit of cooperation" between different organisations.⁴³ HE non-formula funding was also significantly present, with Arts and Humanities Research Board (AHRB) Resource Enhancement Scheme; Joint Information Systems Committee (JISC); and the Research Support Libraries Programme (RSLP) Access funds reported. Other sources were: Heritage Lottery Fund; Scottish Cultural Resources Access Network (SCRAN); the Tiree Community project; and internal institutional funding.

³⁹ Hazen, D., Horrell, J., and Merrill-Oldham, J. *Selecting research collections for digitization*. Washington, D.C.: Council on Library and Information Resources, 1998

⁴⁰ Graham, P.S. New roles for special collections on the network *in* *College and Research Libraries*, 1998, 59.3, p.233-239

⁴¹ Access to music resources. *Op cit.*

⁴² *Ibid.*

⁴³ Hamilton, F.J. How university libraries are finding the funds *in* *Information Management Report*, 2000, December, p.10-13

Preservation

The use of Digital Technologies for the purposes of preservation was considered within the wider context of preservation policy in general, commonly controlled at the library-wide level.⁴⁴

A *Preservation Policy* is a written or formally thought out plan/list of procedures to ensure the above. It is pro-active as opposed to reactive (although conservation measures may be included within the policy where necessary), including digital technologies or otherwise.

Digital Preservation is defined as measures and procedures to manage the longevity and integrity of materials in digital format, whether created by the host library or not.

Responses indicated that 43% (18) institutions' libraries did have an active policy. This is slightly higher than the 30% found by Astle and Muir in their 2002 survey of public libraries, noting that "libraries and archives have been slow to adopt preservation policies" despite a heightened awareness of preservation issues in recent years.⁴⁵

Type of Institution	Does Institution have a cu	
	Yes (%)	No (%)
University	37	63
Conservatoire	17	83
Other	100	0

Table 15:

The different role, scale of holdings, and legal deposit status of the National libraries in the "other" category makes it seem more likely that they are more focussed on preservation.

The dates given by respondents for the establishment of preservation strategies indicated that these have mostly been developed only recently, the majority within the last 5 years. This coincides with the increasing awareness of preservation issue within the library community in general. It is noteworthy that some universities had preservation policies in place before the National Collections.

Of the 24 institutions without an active preservation policy, 3 (12%) reported that they would be implementing a preservation policy within 6 months, 4 (15%) within a year, and 4 (15%) in over a year. The remaining 15 (58%) institutions had no preservation policy planned. This lack of planned policies, also found by Astle and Muir⁴⁶, would appear at first a disappointing statistic given the uniqueness and value of the collections.

⁴⁴ Eden, P. Concern for the future: preservation management in libraries and archives *in* *Journal of Librarianship and Information Science*, 1997, 29.3, p.121-129, and Honea, S.M. Preservation at the Sibley music library of the Eastman school of music *in* *Notes*, 1996, 53.2, p.381-402

⁴⁵ Astle, P.J. and Muir, A. Digitization and preservation in public libraries and archives *in* *Journal of Librarianship and Information Science*, 2002, 34.2, p.67-79

⁴⁶ *Ibid.*

However, additional comments made by the respondents suggest that these figures do not reflect the true situations and institutional attitudes to preservation within the sector:

Aspects that you identify as being part of a preservation policy are being undertaken and have their own policies – there is just no “written” preservation policy. This is the case in many HE archives.

Despite the lack of formal policy, there is widespread awareness of preservation issues in most institutions.

Institutions reported the following measures within preservation strategies:

Table 16: Measures within Preservation Policies

Preservation Measure	Percentage of Institutions including within Policy (%)
Special storage areas	88
Temperature/humidity control	72
Light control	76
Shelving/storage specifications	76
Preservation reformatting (digital)	40
Preservation reformatting (microform/film)	32
Preservation reformatting (other)	8
Access restrictions	96
Staff and/or user education	68
Disaster strategy	84
Other: Storage boxes (to preserve bindings); Binding programme; Handling and security guidelines.	

Many institutions without a formal policy also carried out microform reformatting of material when required. The popularity of digital reformatting was surprising, considering the very recent formal adoption of digitisation as a valid preservation surrogate format⁴⁷, and Astle and Muir's finding that none of their respondents considered that digitisation had a place within a preservation policy.⁴⁸ This contrast brought about with the second point perhaps reflects the gradual acceptance of digitisation as a preservation aid as time progresses, or just the difference between attitudes in the public and academic sectors. However, this could also refer to digital reformatting of sound or film, which is much more accepted as a preservation option.

⁴⁷ ARL. ARL endorses digitization as an acceptable preservation reformatting option <http://www.arl.org/arl/pr/digitization.html> (Accessed on 21 September 2004)

⁴⁸ Astle, P.J. and Muir, A. *Op cit*.

The majority (14) of those with a preservation policy did not reserve any measures specifically for their musical holdings. One institution (a conservatoire) had all their measures exclusively for musical items, and the other three reported that only selected measures were reserved for such materials. This was broadly in line with the expected result.

Respondents also commented on their access policies to original items if a surrogate copy was available:

Institution stance on access to original	No. of Institutions (%)	
	Digital Surrogate	Other Surrogate
Yes (without restriction)	4 (10)	4 (10)
Yes (subject to condition)	17 (40)	15 (37)
Yes (discouraged)	5 (12)	5 (12)
Yes (if absolutely necessary)	8 (20)	11 (27)
No	1 (2)	1 (2)

Table 17: Access policies to Original Items

It is interesting that 4 institutions that give differing answers to the questions – why does the fact a surrogate is in digital format (or not) make a difference to some collections? Three of the institutions were less strict about access to the original when there is a digital surrogate, whilst the other was more so.

Preservation of Digital Information

Only 5 of the 18 institutions with a preservation policy had made any alterations with regard to digital information. This is consistent with the view within the profession that the preservation of digital information has to be considered more important, but that not much is being done about it yet, and considered separately from other preservation issues.⁴⁹

Measure	No. of Institutions Employing
Preservation of viewing technology	1
Data migration strategy	3
Use of emulation software	0
Access-restricted preservation copy held of digital items	1
Items held in multiple digital formats	3
Additional surrogate copy held in non-digital format	1

Table 18: Digital Preservation Methods Employed

⁴⁹ Astle, P.J. and Muir, A. *Op cit*

Measures varied considerably in their combinations, adding weight to the view emerging from the literature that none of the current methods of tackling digital preservation are particularly satisfactory⁵⁰, and that "no single strategy has presented itself as a clear front-runner"⁵¹.

Of the three institutions operating a data migration strategy, all stated that a fixed period had not been specified, and that migration was dependent on medium stability (1), or available resources (2). Comments given here consolidated the widespread consensus that digitisation must be used in conjunction with a host of other preservation methods to ensure success.

Obstacles to Digital Technologies

Of the 24 respondents in the Non-digitising group, 20 (82%) expected that Digital Technologies (reformatting/delivery) could possibly be employed in the future by their institutions. Four (18%) believed that the introduction of these technologies was highly unlikely. An encouraging 95% supported the use of these technologies given the appropriate resources and circumstances, consistent with Catherine Owen's research:

*... although there appeared to be heartening enthusiasm for the potential of new technologies for music research, there wasn't a great deal of use or creation activity in UK HE departments.*⁵²

The following significant obstacles to Digital Technology use were reported:

Factor	Institutions considering a significant obstacle (%)	Most significant
Lack of Funding	85	9
Lack of Staff Time	80	6
Copyright	30	
Lack of (Perceived) User Demand	30	4
Lack of Technical Expertise	20	
Not considered Necessary	25	3
Not Cost Effective	15	
Too Large a Collection	15	
Too Small a Collection	15	
Unsuitable Item Condition	10	
Concerns regarding Subsequent Data Migration	5	
Concerns regarding Medium Stability	5	
Lack of Collaboration Institution	0	

Table 19: Significant Obstacles to Digital Technologies Introduction.

⁵⁰ Pace, A.K. Digital preservation: everything new is old again in *Computers in Libraries*, 2000, 20.2, p.55-58 and Smith, A. Digital preservation research and developments in *Russian Digital Libraries Journal*, 2000, 3.3 <http://www.iis.ru/el-bib/2000/200003/smitha/smitha.en.html> (Accessed on 11 February 2004)

⁵¹ Pace, A.K., *Op cit.*

⁵² Owen, C., *Op cit.*

The similarity of the statistics lack of funding and staff time emphasises how these two issues are inextricably linked. Although the costs of technology decrease (and the storage capacity of digital media increases), costs often remain high because of the need for employment of additional staff⁵³. Many staff are employed on the basis of research or project awards, and permanent staff have too many existing demands on their time to become involved without being bought out. *Access to music* suggests another problem within the musical sector:

*Even when funding opportunities arise, music libraries which tend to have small staff resources, find it difficult to take on further work while still attempting to convert catalogues to electronic form.*⁵⁴

Given that only 15% of the institutions consider that digital conversion was not a cost effective measure, this would lend additional weight to a lack of funding being a substantial barrier in this area. The statistics also reveal that the non-digitising group respondents are not deterred by the technical barriers.

Reasons were given in support of these views consolidate the earlier hypothesis that the vast majority of the institutions would welcome the introduction of digital technologies in this area, given the appropriate circumstances.

Digitising Group

The digitising group also indicated obstacles encountered with their use of Digital Technologies. These are compared with equivalent issues mentioned by the non-digitising group below.

Issue	% digitising group	% non digitising group
Lack of funding	93	85
Lack of staff time	79	80
Copyright restrictions	50	30
Concerns regarding long term stability of medium	50	5
Not cost effective	43	15
Unsuitable condition of collection items	36	10
Concerns about subsequent data migration	29	5
Lack of technical expertise	14	20
Lack of suitable collaborating institution	14	0

Table 20: Comparison of Issues

⁵³ Chepsuk, R. Digitizing rare materials: special collections go global in *American Libraries*, 2001, 32.5, p.54-56

⁵⁴ Thompson, P. and Lewis, M., *Op cit.*

There is greater concern about copyright, medium stability and technical issues suggests that the full implications of a digitisation project only become clear during implementation.

Copyright

93% of digitising institutions had items in their digitised collections currently under copyright restriction, but they were unable to quantify their responses. Major copyright issues encountered by respondents are summarised as follows:

- * Establishing Copyright Status of Material;
- * Differences in copyright law between UK and USA;
- * Obtaining Copyright Clearance;
- * Enforcing Copyright licence;
- * Conflict between teaching needs and copyright status; and
- * A Lack of attention to copyright issues during project planning.

Failure to obtain copyright clearance prevented the digitisation of an item in 31% of cases.

Other Issues or Concerns

One respondent raised the issue of the suitability of notation for on-screen display, lack of clarity and ability to print. *Access to music* similarly concludes that "further work is needed to assess the feasibility and practicality of using downloaded or on-screen music for performance".⁵⁵ Jenkins agrees⁵⁶, and Sommer⁵⁷ highlights the added complication than music is read at a distance. They also conclude that, for usability in practice, performers and scholars still need "traditional hard copy".

Conclusions

Through a survey of the UK academic community, it appears that the interaction of Special Collections of Music with the world of digital technologies is still very much in its infancy. The major use of these special collections was found to be for research, and for this, the lack of full cataloguing of some collections seems an obvious priority for action. Digital technologies also have much to offer for improving access, and this would again be helpful for researchers. Although these technologies do have a role in preservation, they also raise new preservation issues. The major obstacle to their adoption is lack of resource, both in terms of funding, and in terms of staff time. However, the enthusiasm for development is there, and it seems likely that digital technologies will have a significant part to play in a very exciting future.

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⁵⁵ Thompson, P. and Lewis, M., *Op cit.*

⁵⁶ Jenkins, M. Free (mostly) scores on the web in *Notes*, 2002, 59.2, p.403–407

⁵⁷ Sommer, S.T. Knowing the score: preserving collections of music in *Fontes Artis Musicae*, 1994, 41.3, p.256–260

RECENT DEVELOPMENTS IN PROMOTING ACCESS AT THE BRITTEN-PEARS LIBRARY

Christopher Grogan

In line with the national agenda for archives, The Britten-Pears Library is pursuing a strategy of making its collections better known and more accessible to a wider public. For a library with strong traditions, located in an isolated corner of coastal England, there are many challenges involved in embarking on this path and careful balances to be struck between the demands of security and access, innovation and tradition.

Introduction

One of the key challenges currently facing UK archives is the universally recognised imperative to improve public access to our collections, in line with the strategic priorities recommended by the National Council of Archives back in 2000.¹ Over the past few years, a number of major initiatives, including *Access to archives* (A2A)² and the JISC funded *Archives hub*³, have pushed these agenda forward in the public and academic spheres, but the involvement of private archives and libraries has often been hindered both by financial obstacles that have made it difficult to resource the essential cataloguing and digitising tasks that would make collections more widely known, and also by considerations of tradition, security and preservation. In common with the rest of the sector, the Britten-Pears Library has dedicated itself to improving access and in doing so has had to address a range of issues resulting from its geographical location, the nature of the materials within its collection, and its own history and prevailing culture.

The Britten-Pears Library

The Library is owned and financed by the Britten-Pears Foundation, a registered charity formed in 1986 when Benjamin Britten's estate was reconstructed. It exists to support the aims of the Foundation by acquiring, and providing access to, materials relating to the lives, careers and creative output of Britten and Peter Pears as well as other associated musicians, literary figures and artists. Originally assembled by its founders as a working collection of manuscripts, books, music and sound recordings (including some historically important music and treatises from the 16th to 18th centuries which reflect Pears's own enthusiasms as a collector), the Library has grown into one of the country's most important archives for music research

¹ *British Archives: the way forward*. See <http://nca.archives.org.uk/brarchs.htm>

² See <http://www.archiveshub.ac.uk>

³ See <http://www.archiveshub.ac.uk>

and scholarship, holding an assemblage of manuscripts and other sources unrivalled by that of almost any other single composer collection.

Historically, the strengths and weaknesses of the Library mirror those identified by the *Archives task force*⁴, and will be readily recognised by many readers of *Brio*. Strengths include the quality, depth and variety of its holdings, the experience and knowledge of its staff, and the personal quality of individual service and specialist advice that it offers. Against these must be set shortcomings that include under-developed public access and outreach policies, catalogues and finding aids which are incomplete and available in a variety of non-integrated media ranging from index cards through to electronic databases, limited ICT provision, a lack of engagement with long-term archival issues such as digitisation, and the absence of a training culture.

Access and promotion from the early years

For some years after the composer's death in 1976, the Library's priorities, as driven by Britten's erstwhile assistant Rosamund Strode and the first librarian Fred Ferry, were focused primarily and appropriately on the acquisition, conservation and preservation of Britten's manuscripts, and the pulling together of a large collection of correspondence, photographs, audio-visual records and other archival materials. The main corpus of manuscripts was preserved within the Library by an arrangement whereby those which belonged to the national collection at the British Library (given in lieu of death duties) were deposited on permanent loan at Aldeburgh. During this period, hugely significant conservation tasks were also carried out, including the arrangement and binding of many manuscripts and their copying onto microfilm.

Promotion of the archive during this period was not generally given priority, but once the major collections were in place, efforts then began to spread the word about the Library and its unique resource. The bibliographic collections were catalogued online from the early 1990s, hosted for some time at the University of East Anglia. A vigorous publishing agenda was also pursued, with the appointment of an on-site musicologist and the setting up in 1993 of the *Aldeburgh studies in music* series published by Boydell and Brewer, while from the mid-1980s, the sequence of librarians, Paul S. Wilson, Paul Banks and Jennifer Doctor, became increasingly active figures in the music library community, raising the profile of the Britten-Pears collections nationally and internationally.

Recent initiatives

More recent developments have built on these strong foundations, informed by the vision of the foundation's trustees, who see the Library as a key resource in disseminating knowledge and understanding of Britten's achievement, with the potential to encourage more performances of the music, increase the revenue of the Foundation and thereby help to guarantee its own future. A significant milestone was passed with the decision to

convert the building that used to house Britten's composition studio into a state of the art archives store, since when have developed a number of new strategies for promoting access to, and availability of, the collections, the fruits of which are already becoming apparent in increased numbers visiting the Library both in person and online.

1. External Funding

In 2003 the Foundation broke from its practice of financing acquisitions entirely from its own resources and sought support from the Heritage Lottery Fund to assist in the purchase of one of the last major Britten manuscripts to be held outside the Library – the composition sketch of the opera *Albert Herring*. This was significant not only because the application was successful, but because the terms of the grant included the stipulation that the Library should submit a plan for access to the manuscript, introducing an element of public accountability to the management of the collections that was entirely new.

Seizing this opportunity, the Library put together an access and interpretation plan for the *Albert Herring* manuscript, and also developed an overarching policy for the entire collection, based on the PRO *Standard for access to archives*⁵ and enshrining for the first time at Britten-Pears the "presumption to openness" which lies at the heart of that document. This has already resulted in the dismantling of a number of restrictions hitherto imposed on materials relating both to Britten's financial affairs and his personal life, and is helping to facilitate research into new areas of Britten's complex life and personality.

The successful HLF application was followed by a generous grant from the Friends of the National Libraries, which helped the Library secure the purchase of a collection of 35 sketch leaves from *Peter Grimes* later in 2003.

2. "Hybrid library" and internet developments

The second strategic thrust has involved building on the potential of electronic networks and the internet as the primary means of widening knowledge and availability of the collections. The Library subscribes to the "hybrid library" concept, recognising that users require effective access to both digital and non-digital resources within a common information framework, and therefore regarding a successful exploration of the website as equivalent to a physical visit to Aldeburgh. Indeed, for libraries as geographically inaccessible as the Britten-Pears, it is essential that researchers in particular can do as much groundwork as possible from the comfort of their own PCs.

To underpin this strategy the Foundation has recently launched a new website⁶, designed not only as the portal to the research resources of the Library, but equally as the prime promotional site for Britten, the Foundation and the Estate. Features of the new site include

Regularly updated news

⁴ Discussion Paper 1, *Archives facts and statistics*. See http://www.mla.gov.uk/documents/atf_dis01.pdf

⁵ See http://www.pro.gov.uk/archives/psqg/access_standard.rtf

⁶ At www.brittenpears.org

Illustrated biographies and an interactive timeline

Repertoire guides and featured works

A live performance calendar, with details of forthcoming performances and the opportunity for users to publicise their own Britten performance

An online gallery displaying current exhibitions

Issues of accessibility are addressed in a variety of ways, among them the use of CSS-P (cascading style sheets, rather than tables), which allows the site to be viewed on a wide variety of browsers and facilitates the implementation of navigational aids such as the use of different colours to differentiate between the pages of the Foundation, The Britten Estate, and the Library.

The site as a whole uses a combination of programming languages to generate XHTML pages from an SQL database. Within this structure the research resources of the Library are founded on a portfolio of databases that include:

Currently available recordings, which makes use of Amazon's web services facility

A *Database of published works* which imports the existing printed catalogue⁷ document into a database structure

A comprehensive *Bibliography*, including links to available online resources;

The DS CALM archives management system and its web interface DServe2 to catalogue and display the archive collections. The installation of CALM at the end of 2003 marked the beginning of an extensive retro-cataloguing project that has seen collection level descriptions for all the archival holdings become available on the web, with series and item records to be added over time. The Library Catalogue currently uses the *Mikromarc* system, although the possibility of a move to a new generation library system is currently under consideration.

The Library is also becoming increasingly involved with a wide range of initiatives to promote its collections on the web. It is intended that all collection level descriptions will be submitted for inclusion on the A2A and *Archives hub* databases, adding enormously to the profile that the Library already enjoys on the *National archives network* through its provision of collection level data to the *Cecilia*⁸ and *Backstage*⁹ projects. Regionally, the Library is currently working with Suffolk County Council to mount images and archival records on the website of the *New opportunities fund EESOP* project (*East of England sense of place*)¹⁰, which has already provided a number of institutions with an excellent opportunity to mount virtual displays, with users

⁷ *Benjamin Britten: A catalogue of the published works*, compiled and edited by Paul Banks, Aldeburgh: The Britten-Pears Library, 1999

⁸ See <http://www.cecilia-uk.org>

⁹ See <http://www.backstage.ac.uk>

¹⁰ See <http://senseofplaceeast.org.uk/default.asp?document=70>

able to search across a variety of collections for images on a common theme. Britten's recent elevation to the position of Suffolk's "local hero" in a BBC poll, and the erection of a public memorial to the composer (in the form of *Scallop*, a statue by Maggi Hambling on Aldeburgh beach) demonstrates the level of interest within the region in his work and his status as a cultural icon for Suffolk, and it seems essential therefore that the Library's collections should be represented in regionally based portals of this kind.

3. Collection development

Together with this increased exploitation of the materials already on site, a broadening of the scope of the collections themselves has also been identified as an important element in attracting wider interest. The launch of the new website, including collection level descriptions for all the archival holdings, has helped to highlight not only the depth of the holdings of the Britten archive, but also the breadth of the overall collection, which includes music manuscripts of composers such as Arnold Bax, Lennox and Michael Berkeley, Frank Bridge, Rebecca Clarke, Cecil Armstrong Gibbs, Gustav Holst, Elizabeth Maconchy, Nicholas Maw, Roger Quilter and Michael Tippett, and papers relating to a host of writers, singers, musicologists and other important musical figures in twentieth-century British culture.

Library planning documents of 1998 suggested that "the main phase of acquisition" for the Library collections was over, in that most of the major Britten manuscripts and much of the extant correspondence and ephemera had by this time largely been gathered in (although a steady stream of important Britten manuscripts, correspondence and other items continues to flow in). With this first phase largely achieved, the Library has redefined its policy, keeping Britten at the hub of the collection, but also encouraging the active pursuit of materials where the source has a direct connection with the composer and his creative environment. In line with this development, recent acquisitions have included part of the music archive of the accompanist, conductor and writer Paul Hamburger, and, on loan, the papers of Britten's friend and fellow composer Lennox Berkeley and the manuscripts of Berkeley's son and Britten's godson, Michael Berkeley.

Looking ahead: some opportunities and challenges

In addition to grasping the nettle of electronic access, the Library is also developing new strategies to encourage more personal and group visits to the archive and other collections, whether educational, scholarly or for general interest. The potential of The Red House, Britten's home from 1957 until his death, as part of the composer's heritage, is beginning to be realised, with many tours of the Library now including parts of the house also. Other recent initiatives have included the mounting of exhibitions to coincide not only with the June Aldeburgh Festival, but also with the October Britten weekend; in 2004 a highly successful display of materials relating to *The little sweep* was put together to complement the new production of the opera staged at Snape Maltings.

On the archives side the Library was involved in the scoping study undertaken by Rupert Ridgewell to advance the idea of a union catalogue of concert programmes in the UK and Ireland¹¹, and plans to contribute its collection level records to the AHRB-funded *Concert programmes project* database that has developed from that study. This will be supplemented by a separate project to catalogue the Library's holdings of approximately 6,000 programmes to item level.

For all these developments, numerous challenges remain to the Foundation's goal of opening up the archives and improving access to the Library and its resources. The geographical location of the Library in particular has implications not only for attracting potential visitors but also for implementing electronic initiatives. Major digitisation projects involving the preservation of the library's extensive photographic and sound archives are underway, but present many challenges, including issues of funding, copyright, and the prioritisation of limited staff time for scanning and data input. The inculcation of a training culture amongst staff is also problematic in a community that offers few local opportunities for networking and from where a journey to London or Cambridge demands a very early start. Nevertheless the Library is confident in its vision and the tide is flowing surely in the direction of enhanced accessibility and availability of this unique resource to an ever-widening user community.

Christopher Grogan is Librarian of the Britten-Pears Library

THE ELUSIVE POTTER

Richard Turbet

Among the most familiar imprints on English musical publications of the late 18th and early 19th centuries have been those either consisting of, or during a later period beginning with, the name Goulding. From c.1810 until c.1823 the imprint Goulding, D'Almaine, Potter frequently appears¹, sometimes bereft of commas. According to the succinct phraseology of Humphries and Smith, "Potter dropped out c.1823"². Potter has never been identified. However, one very small clue has emerged from an unlikely source. A few years ago the University of Aberdeen purchased the massive Sir Walter Scott Collection, assembled by Bernard C.Lloyd, a solicitor in Crowborough, Sussex. Consisting of about 6,000 items, it cost a third of a million pounds, part of which was contributed by the Heritage Lottery Fund. One of the conditions of this contribution was that the collection should be comprehensively catalogued, and this project has now been completed after two years. The collection is in several sections, one of which consists of poetry by Scott set to music and published. One such item, call number WS S65, is the *Lament, from The lady of the lake, written by Walter Scott Esq.*, London: Goulding, D'Almaine, Potter, [1811], composed by Joseph Mazzinghi. Like many contemporary publications it was initialled by one or occasionally more individuals associated with the work. The title page is initialled JM by the composer – who, according to *Grove 7*, may have been a partner in the firm of publishers – and also JP. This can only have been Potter. Searches of contemporary directories in the Guildhall, British and other Libraries have failed to yield a convincing J.Potter. Much research revolves around clutching at straws, of which this is one. Nevertheless if the elusive Potter could be found, his identity might provide more information about the nature of the commercial publication of music in England during the expanding and in some ways volatile period either side of 1800.

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¹¹ Ridgewell, Rupert. *Concert programmes in the UK and Ireland: a preliminary report*. London: IAML (UK & Irl) and the Music Libraries Trust, 2003

¹ Humphries, Charles and Smith, William C. *Music publishing in the British Isles, from the beginning until the middle of the nineteenth century: a dictionary of engravers, printers, publishers and music sellers, with a historical introduction*. 2nd ed. Oxford: Blackwell, 1970, pp.158–9, also 126–7

² *Ibid.*, p.158

YOURS VERY SINCERELY, EDWARD ELGAR
THE ELGAR-BRODSKY CORRESPONDENCE
AT THE RNCM

Geoff Thomason

Those with long enough memories may recall an article by the present author in *Brio* in 1985, entitled simply *The Brodsky archive at the RNCM*¹. As a *Brio* debut it was fairly inauspicious, merely outlining the history and scope of an archival collection whose importance we never underestimated but of which the detailed contents remained to be fully explored, let alone documented. Tony Hodges, bless him, suspected that getting to grips with them might appeal to a young(ish) music librarian with a research background, thereby setting in motion a fascination – some would say even an obsession – with Brodskiana which stills no sign of abating. Even though it was now over twenty years ago (and that in itself is quite a frightening thought), the sheer excitement of investigating a collection of such calibre remains vivid in the imagination. A small part of the collection, chiefly the autograph letters from Tchaikovsky to Brodsky, had been conserved and publicised in the early 1960s, shortly after its transfer to the then Royal Manchester College of Music, but much of the rest, comprising letters, photographs, concert programmes and press cuttings, was still wrapped in old pages from the *Manchester Guardian* in the 1930s.

To most people Adolph Brodsky is no more than the violinist who took up Tchaikovsky's violin concerto after it had been rejected by Leopold Auer and, in the teeth of opposition and unbeknown to the composer, persuaded Hans Richter and the Vienna Philharmonic to give the first performance with him in 1881. To Mancunians – or at least musical ones – he is much more. Invited by Charles Hallé to replace Willy Hess as leader of his orchestra and as Professor of violin at his fledgling Royal Manchester College of Music, Brodsky arrived in England in 1895. Throughout most of the 1880s he had been in Leipzig, where he came into contact, and in some cases established lasting friendships with, numerous musicians of the day, among them Tchaikovsky, Brahms, Grieg, Busoni and Sinding. Here he taught at the Conservatoire and appeared with his string quartet in numerous Gewandhaus chamber concerts. At the end of the decade he and his wife Anna left for New York, where Brodsky had accepted an invitation to lead the New York Philharmonic under Walter Damrosch. A union dispute in which Brodsky took the side of the players against Damrosch brought a

¹ Thomason, Geoffrey. The Brodsky archive at the RNCM in *Brio*, 22.2, Autumn/Winter 1985: p.46–49

premature end to his transatlantic career, and by 1894 he was settled in Berlin where he received Hallé's invitation to come to Manchester². He arrived in the summer of 1895; on 25 October Hallé died and Brodsky was offered his post as Principal of the Royal Manchester College. Initially offered it on a three-year contract, he was to hold it until this death in January 1929.

Brodsky's widow Anna, disabled by a stroke since 1921, survived him by a mere eight months. They had no children, and the estate passed to Anna's sister Olga Picard née Skadovsky and thereafter to Olga's son Leon Picard. Leon, already an old man by the time of his mother's death (she lived to be over 100), spent his remaining years as a bachelor recluse at the house in Bowdon³ as de facto guardian of the large collection of Brodsky material which now forms the archive at the Royal Northern College of Music. It was acquired by the Royal Manchester College after his death and thus passed to its successor the RNCM.

The Elgar papers in the archive, consisting principally of over twenty autograph letters and postcards, constitute some of the latest material in the collection. Whereas most of the sub-groups of correspondence, such as the letters from Tchaikovsky, Grieg or Brahms either date from the Leipzig period or manifest the continuation of a friendship forged in those years, that which comprises the Elgar letters appears to begin *in media res*, with nothing earlier than 1901. There is, in fact, no accurate information as to how Elgar and Brodsky first met, but it was probably through the playing of the Brodsky Quartet, or rather the Quartet as refounded after Brodsky's move to Manchester: Brodsky himself, Christopher Rawdon Briggs, Simon Speelman and Carl Fuchs. Its cosmopolitan composition – a Russian, an Englishman, a Dutchman and a German – is characteristic of the wider sphere of musical life in Manchester at the beginning of the last century. The large number of foreign musicians in the city was in turn paralleled by a substantial community of emigré businessmen who in many cases stemmed, as they did, from families fleeing the political unrest of mid-19th century Europe. Many of those who had made accumulated their wealth from the city's thriving textile industry were themselves noted patrons of the arts.⁴

The Elgar letters at the RNCM cover the period 1901–1929. This coverage is by no means consistent, and the suggestion, implied by numerous lacunae, that further letters may have been lost is in some cases born out by internal evidence. What have however survived are several

² The circumstances in which he was approached, with Hallé going behind the backs of the RNCM Council and telling them one thing and Brodsky another, were somewhat underhand. The episode is dealt with in detail in the author's article Hess, huffs and Hallé facts: staff appointments in the early years of the Royal Manchester College of Music in *Manchester sounds*, 3, 2002: p.55–67

³ 3 Laurel Mount. The Brodsky's moved there in 1903. Bowdon had developed as an affluent north Cheshire suburb with the coming of the railway to nearby Altrincham and from the start attracted the artistic as well as the wealthy. John Ireland was born there and it was the residence of Hans Richter during his tenure as conductor of the Hallé Orchestra. It was at Richter's house that the young Bartók stayed with he came to Manchester in 1904. More recently it was home to the composer Thomas Pitfield (1903–1999) who was instrumental in rescuing the Brodsky material for the RNCM.

⁴ For example Gustav Behrens, the first Honorary Secretary to the RNCM Council

letters from the Brodskys to Edward and Alice Elgar, and copies of these held at the RNCM⁵ enable at least a partial two-way correspondence to be reconstructed. It is interesting to observe how the rather formal relationship evidenced by the earliest letters becomes increasingly one of genuine friendship with the passage of time, although even then a certain formality remains. None of the correspondents, for instance, ever reaches a point where they use only first names, and letters invariably end with a "yours sincerely" or "yours very sincerely". Elgar's changing social status is reflected not just in his addresses, but in his titles and choice of headed paper. In the one letter we have from Anna Brodsky to Elgar, in her anxiety not to demean the recently knighted composer she addresses him as "Dear Sir Elgar".

The letters, hitherto unpublished *in toto*, are reproduced here as far as possible as written. Those of the Brodskys in particular contain numerous mistakes in spelling and grammar as befits correspondents for whom English was not a first language. Elgar's, never the most legible, become less so as time passes and crossings out and omissions, as well as elisions of words, become more frequent. Obvious omissions and editorial queries are enclosed in square brackets; Elgar's curious habit of repeating the final word of one line at the start of the next has been left in the text and indicated by parentheses. The designation [sic] has been used only in those cases where it is not obvious that, for example, a spelling mistake exists in the original.

The first extant letter, of March 1901, is to Carl Fuchs and refers to a concert to be given by the Brodsky Quartet for the Worcestershire Philharmonic Society.

WORCESTERSHIRE PHILHARMONIC SOCIETY

CRAEG LEA
WELLS ROAD
MALVERN

Telegrams: UPPER WYCHE

March 31: 1901

Dear Mr. Fuchs:

Our people enjoyed the Concert hugely and want more!

The old sonatas (?) I spoke to you about are the "Sei Lezione" *Ariosti* they are edited by Piatti and published by Hill & Son the fiddle folks in Bond St.

I'm expecting Ettling⁶ today – Deo Gratias! I should hear some news.

⁵ From originals which eventually passed to Worcester Record Office

⁶ Henry Ettling, a German wine merchant and amateur timpanist. It would appear that the Elgars saw him as something of a fool they were not always glad to suffer – c.f. Burley, Rosa and Carruthers, Frank. *Edward Elgar: the record of a friendship*. London: Barrie & Jenkins, 1972: p.98–99

Yours very sincerely, Edward Elgar

My kindest regards to the Quartett anytime

Yours sincerely

Edward Elgar

I like the *Ariosti* things very much & should dearly like to hear you play no.1 (e.g.)

The next communications also concern the quartets Worcestershire Philharmonic Society concerts in the succeeding seasons.

BIRCHWOOD LODGE
NEAR MALVERN

CRAEG LEA
WELLS ROAD
MALVERN

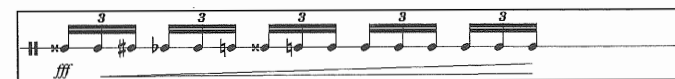
Telegrams: LEIGH SINTON

Telegrams: UPPER WYCHE

March 25. 02

My dear Mr. Fuchs,

Forgive me if I owed you a reply – my head has been full of⁷



I have sent on the time (?) of the Concert to the secretary.

Please thank

Mrs.

Mrs. Fuchs for visiting

I suppose it is all right about being right (?) to ask Mr. Isaacs⁸ too.

Please explain to Brodsky that much as I should have liked to have a Tchaikovsky our people are not (not) too well educated in IV tets & it is better to play something else, until perhaps the autumn!

Kind regards
Yours sincerely
Edward Elgar

My love to Manchester fervently.

For the 1903 season, Brodsky's own letter has survived.

⁷ Unidentified

⁸ The pianist Edward Isaacs, who taught at the RCM. He later became blind and wrote the first tutor intended for blind players

41 Acomb Street
Feb 15th 1903

Dear Dr. Elgar

With the help of my colleags I made the following programme, which I submit to your approval.

Brodsky and⁹ Quartet in G minor. Volkmann
Speelman Concerto for Violin and Viola in E flat major¹⁰
(1st movement/Mozart)
Andante cantabile from the 1st quartet Tchaikovsky
Lezione quinta
(Mr. Fuchs) Attilio Ariosti (1660)
Quartet in F op.135 Beethoven

We all hope you will kindly undertake the accompaniment, which is especially desirable in the Mozart.

Hellmesbergers cadenza to the 1st movement is a beauty and masterpiece. The Volkmann quartet we played with great success in Manchester and Dublin. It is good music and charming for the public.

If we have played already the op.135 at Worcester, then we could play instead op.130 (the great Beethoven B flat).

We understand, that the Malvern is the same public as the Worcester.

With kind regards
Yours very sincerely
Adolph Brodsky

Clearly, by 1903 the Worcester audiences had developed a taste for Arisoti and were even up to braving a little Tchaikovsky. Elgar's suggestions for a revised programme capitalise on this.

WORCESTERSHIRE PHILHARMONIC SOCIETY

Malvern Feb 17 1903

My Dear Dr. Brodsky

The audience will be our own subscribers as before – we move to Malvern this time as the room in Worcester is fully engaged.

As to the programme: we do not quite like (like) this proposed arrangement, as we shall be very much disappointed if we do not have a solo from you.
Might it stand thus

Quartett – Tchaikovsky
or
Volkmann

⁹ This is written at right angles to the main text

¹⁰ The *Sinfonia concertante* K.364

then solo cello
solo violin
solo viola
Quartett – Beethoven
either op 95
127
or ~~135~~ 130

This will do away with "extracts" from Tschai:- our people do not like bits! they want the whole thing.

As the Beethoven – if you choose op 130 – is long – the Mozart vn + va might do instead of separate solos.

I will do what I can which as you know is not much ! for the accompaniment.

As ever
Yours sincerely
Edward Elgar

I don't know Volkmann in G min.

The next letter is one from Brodsky, dated 12 March 1903. The Brodskys had evidently been to a performance of *The dream of Gerontius*. The date may be a slip of the pen; Elgar did conduct *Gerontius* in March 1903, in Hanley, but on 13 March. If this is correct, then the letter would have arrived on 14 March (a testament to how efficient the Edwardian postal service was), since this is the date of Elgar's reply.

41 Acomb Street
March 12th 1903

Dear Dr. Elgar

My wife ~~whom~~ Anna and I pray to God that you may long live and write many more of such great works as your "Dream of Gerontius". We just came home from the concert. It was an ideal and overwhelming performance. The impression we have from this work is: Greatness and sincerity; and then only you begin to realise, that it is also a great masterwork from the technical point of view – only a genius could have created such as work.

The Hall was overcrowded and the reception an enthusiastic one.

My wife joins me in kindest
greetings to you and Mrs. Elgar
Yours very sincerely
admirer
Adolph Brodsky

Birchwood Lodge
Near Malvern
Telegrams: Leigh Sinton

Craig Lea
Wells Road
Telegrams: Upper Wyche

Mar 14 03
Dear Dr. Brodsky

I am only just home and must send you word of thanks for your beautiful letter: it is such words as yours that make an artist's live worth living.

Our very kind regards to you both
Very sincerely yours
Edward Elgar

After this there is a gap of a year, after which comes this bold letter from Brodsky.

3 Laurel Mount
Bowden
Cheshire
April 5th 1904

Dear Dr. Elgar

As such a long time passed without having heard from you I am afraid I have quite forgotten about the interview you granted me at the Grand Hotel Manchester. Allow me to recall you to memory what has been said at that interview:

1st The Royal Manchester College of Music offers you the post of Professor of Instrumentation and composition.

2nd The Victoria University offers you the same at its Musical Faculty.

3rd The "teaching" for both (the College and the University) will take place in the building of the R.M.C.M.

4th As little as we would expect Franz Liszt to be a piano teacher, as little are we expecting from you to be a "teacher" in the common sense of the word. It is your great personality we want to secure. Your name would give glory to the Institutions and attract, I am sure, all the talent of the Country.

In Dr. Carroll¹¹ we have a very good and experienced teacher in harmony and counterpoint who will be proud to prepare the students for you. You would only admit them in the mysteries of modern Instrumentation and you would criticize their compositions and develop their taste by which to be guided when ~~com~~ composing.

5th The both Institutions can offer you £400 a year

¹¹ Walter Carroll, remembered today as the composer of beginner piano pieces such as *Scenes at a farm*. He taught at the RCM but was eventually to leave and become one of the founders the Matthey School of Music, which became the Northern School of Music. Carroll's motivation was a belief in the need for a parallel conservatoire where the emphasis was on training teachers. He was appointed the country's first local authority music adviser, in Manchester, in the 1920s

6th You will have at your disposal all the time you ~~shall~~ happen to want for composing your immortal works.

7th Any time you may require a journey abroad or in this country will be certainly granted to you.

8th If you could ~~not~~ give us some popular lectures at the Victoria University on any subject you like, we should certainly be quite happy.

9th If I feel certain that you and Mrs. Elgar will find many friends here devoted to you and still have all personal freedom you may require for the time you would like to be left to your work.

Hoping to receive a favourable
answer I am
Yours most sincerely
Adolph Brodsky

Mrs. Brodsky joins me in the heartiest greetings to you and Mrs. Elgar

Elgar's reply, alas, is not included with the letters, nor is it to be found, as several "official" letters are, bound with the college's *Appendices to minutes of Council*. All that appears in the Minutes of Council for May 1904 is a reference to the fact that the then Professor of Composition would soon be retiring and that the college ought to think about a successor. Brodsky must have written to Elgar without consulting anybody, just Charles Hallé had written him to offer him a post behind the back of the Council nearly a decade earlier.

We do, however, have Brodsky's reply to the missing letter.

3 Laurel Mount
Bowdon
Cheshire
April 15th 1904

Mr dear Dr. Elgar

Many thanks for your kind letter. I am not surprised at your refusal. I scarcely dared to hope that you would accept the post offered to you. Still I am very thankful to you, that you have found it worthwhile to give it full consideration before saying a final "no".

I am looking forward to the festival at Morecombe [sic] where I hope to meet you and Mrs. Elgar. Mrs. Brodsky is also going with me.

With kindest regards and warm
greetings to Mrs. Elgar and you
from us both
I am

Yours very sincerely
Adolph Brodsky

The next letter dates from November 1905. It is written from the Midland Hotel in Manchester, and its layout again reflects Elgar's habit (noticeable in some of the letters already cited) of repeating the last word of a page as a cue at the start of the next.

Midland Hotel
Manchester
Nov 11 1905

One word, my dear friend, to thank you and Mrs. Brodsky for your kind words last night; the sympathy of artists [-] real artists - is all I wish for and your (your) kindness in ~~conveying~~ coming round to drink [?] to me so warmly fills me with great joy.

Ever yours
Edward Elgar

The correspondence now jumps to 1908, when Elgar - now Sir Edward - was working on the first symphony. A letter from Anna Brodsky to Lady Elgar originally enclosed an extract from the latter's diary, but this has not survived, unlike the handsome framed and signed photograph which is also referred to.

I enclose part of my diary. I thought it might interest you.¹²

3 Laurel Mount
Bowdon
Cheshire

July 1st
Dear Lady Elgar

I cannot tell you what great joy you have given us this morning. Many many heart-felt thanks to you and Sir Edward, we shall always treasure this photograph. It is a wonderful likeness of him; looking at it one feels happier and better.

Thank you also very much for your very kind letter and for the good news about the symphony, we are looking forward so much to hear it.

I wish I could see you and have a long long talk with you. The days in Rome will always remain a very happy remembrance for us both. The days in Naples were spoiled by the daily touch with great poverty + dirt + misery.

We intend going to Russia in a month, we shall be back in September and I very much hope that Sir Edward's symphony will soon [be] given here + that you will come to hear it under Richter.

Affectionately yours
Anna Brodsky

¹² In the original this is written with the page turned upside down, so that the writing appears inverted

There is nothing from 1909 and from 1910 has come down no more than postcard of the River Wye from Wye Bridge, postmarked Dec 22 '10, and bearing the simple greeting

My good wishes to Mrs. Brodsky you + the IVtet
Edward Elgar

One of the most outstanding achievements of 1910, along with the second symphony, had been the violin concerto, which found instant favour with Brodsky who played and taught it as soon as it entered the public domain. As early as 6 July 1911 it appeared in an examination recital at the RCM, played by Lena Kontorovich. An early performance by Brodsky elicited this response from the composer:

Dec 12 1913

Severn House
Hampstead
N.W.

Dear friend:

I have been unable to write for some days but I seize this quick [?] opportunity to send you my warmest thanks for playing the concerto. I wish I could have been present and I hope some day to hear you playing.

Love to you both
in admiration
Edward Elgar

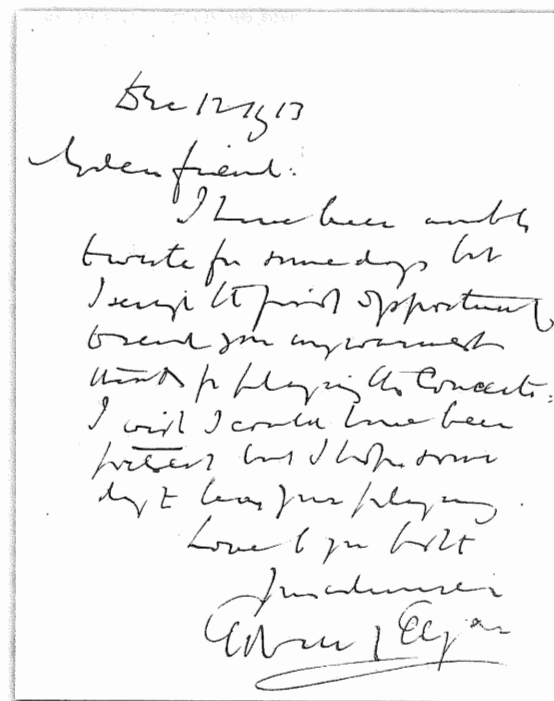


Illustration 1
Edward Elgar to
Adolph Brodsky
12 December 1913

The following month Brodsky sent the following telegram after the successful Viennese première. It is postmarked Jan. 5th '14.

Wien 1731 18 5 10 20N=
Holmes Spicer 5 Manchester Square London =
Tremendous oucess Elgar 2 Bach 4 recalls
Bestaetigen Gruessend Benis¹³ Merz Brodsky

The Brodskys were, in fact, in Austria at the outset of the war and, as Russian nationals, were interned there as aliens until mid-1915. That is one reason why there is a gap in the correspondence until early 1917, when Anna Brodsky wrote to Lady Elgar. The "enclosed letter" referred to in her letter has not survived.

Feb. 16th 1917

3 Laurel Mount
Bowdon
Cheshire

Dear Lady Elgar

Your letter has just arrived and it gave me great pleasure to see from it that you are both well. My husband's love for Elgar's concerto is still growing; he has played it twice last week in the Midday Concert and for the Ancoats brotherhood¹⁴. Some time ago he played it before a huge audience in Macclesfield and on every occasion the people listened breathlessly. Adolph loves it and makes others love it.

I hope that the enclosed letter will give you pleasure. We live an active life and are deeply concerned with what is going on in the world. I am lecturing on Russia and earning money for the great sufferers the Russian prisoners of war in Germany. My husband plays often in all kinds of concerts to help hospitals etc etc I shall not miss to let you know whenever we happen to be in London.

With kindest regards
Yours very sincerely
Anna Brodsky

P.S. The lady who writes is the niece of Mrs. Gaskell

After the end of war the correspondence becomes more consistent. Over half the Elgar letters at the RNCM date from this period. Several concern the late chamber works which Elgar composed during this period, especially

¹³ Benis and Herz, Austrian friends of the Brodskys, were active in the social welfare movement in Vienna. Benis had acted in loco parentis for Brodsky's pupil Anton Maaskoff when he was a student in the city. After the First World War he organised a number of concerts to raise funds for Viennese children orphaned by the war

¹⁴ Ancoats is an area of north east Manchester then characterised by poverty and poor housing. The Ancoats Brotherhood was founded by the Liberal councillor Charles Rowley as a means of improving the cultural literacy of Manchester's working classes. The Ancoats Recreation Committee organised a series of lectures and concerts which often attracted leading speakers and performers

the string quartet which he dedicated to the Brodsky Quartet. The first of these later letters is from the end of 1918.

Dec 23 1918

Brinkwells
Fittleworth
Sussex

Dear Dr. Brodsky

You may not remember that in years long gone by I said that if a quartet came into being it would be dedicated to the Brodsky Quartet. Well the unlikely has happened + I have written a string quartet! It might not be printed for some time to come but I thought I would send you this bare intimation with good wishes for the season ahead: [Mrs.] Brodsky and yourself.

Tell me if you still play together [illegible] of Fuchs, etc. I have not heard anything for a very long time.

I had a severe operation on my throat early in the year¹⁵. Lady Elgar and I come down to this quiet cottage in the woods. Here I have rested and – written!

A sonata for V + pf will be published shortly and a quintet for strings and piano.

Best regards
Yours sincerely
Edward Elgar

From here on the exchange of letters largely speaks for itself.

Lee Hall
Prestbury
Cheshire
Dec 30th 1918

Dear Sir Edward

No greater joy you could have possibly given me than by dedicating your string quartet to the "Brodsky Quartet." As to poor Fuchs – Mr. Walter Hatton has replaced him. The first two years Hatton acted as his substitute bit after that in order to retain him I had to incorporate him into my quartet as a permanent member, which I did considering his splendid constitution as a great master of his instrument.

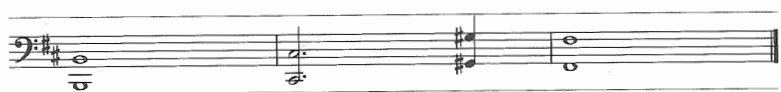
We are sorry to hear of your severe operation and we hope that the fresh air and the quiet of the woods will speedily return you to health. I was much alarmed when I heard of your duties as a "special constable". Would it not have been more patriotic to preserve the great composer for his country for many years to come?

¹⁵ Elgar had had an infected tonsil removed

I never get tired of your violin concerto. I play it myself almost daily, as other people do their prayers. It is a wonderful inspiration which grows upon you as time goes by. My only wish now is, if I dare to express an opinion, that you could revise the instrumentation of the orchestra in a few places, where it seems to me to be heavy.

What an outknock!! A sonata for V. + P.!!! and a Piano and Strings quintet!!! A[t] last we chamber music people get also our due from one whom we so much admire in his choral and orchestra[l] works.

*Mrs. Brodsky joins me in best wishes of the Season to you and Lady Elgar
Yours very sincerely
Adolph Brodsky*



*Triumph!¹⁶
Hoorah! Victory!*



Will it be a lasting peace?

*Telegrams: Simoni, London
Telephone: - 4771. P.O. Hampstead*

*Severn House
42 Netherhall Gardens
Hampstead N.W.*

Mar 5 1919

Dear Brodsky:

I am so glad you like the idea of the quartet dedication; nothing can give me greater pleasure than to pay this much tribute to a man whom I love to admire. Are you likely to be in London soon: Mr. Reed's¹⁷ quartet are ready reading it through + I thought I should dearly love you to hear it before printing.

*You are right about the concerto: if unlimited time time [oul]d be given for rehearsal the score "comes off" but it mustn't be hurried + no *ppp* from the full orches: + so it[']s heavy. You must shew me your suggestions some day - I wish you c[oul]d be in London!*

*Best regards
Yours sincerely
Edward Elgar*

¹⁶ Both quotations are from the Violin concerto

¹⁷ The violinist William Reed, author of *Elgar as I knew him*

*Telegrams: Simoni, London
Telephone: - 4771. P.O. Hampstead
Gardens*

*Severn House
42, Netherhall*

Hampstead N.W.

Ap 17: 1919

My dear Brodsky

Very many thanks for your kind letter about the sonata; I am truly happy + honoured that you like it. I should love to hear you play it sometime.

I have at last seen proofs of ~~the~~ your quartet + hope to send ~~you~~ an early copy to you with the warmest affection and admiration.

The work and the quintett (quintet) will be given privately on Saturday afternoon the 26th the MSS will be used - I wish you were nearer!

*Best regards
+ as always sincerely
Edward Elgar*

*3 Laurel Mount
Bowdon
Cheshire
April 18th 1919*

Dear Sir Edward

The temptation is very great, and there is just a chance that I could pay a flying visit to London to hear your quartet and quintet. Where will the private performance take place? Could I and my wife get admission to it?

Of course I shall play your sonata next season at a Brodsky quartet Concert in Manchester.

I am not a second hunter¹⁸, and hearing your works performed by others saves me a great deal of brain work.

When I first heard Kreisler play your magnificent Concerto I first of all uses the expression I got from his excellent performance for teaching purposes. I taught it to Anton Maaskoff, Naum Blinder, Alfred Barker and Helena Kontorovitch and having acquainted myself with the depth and the innermost structure of that wonderful work - I then only began to study it myself and I think I got a thorough grasp and understanding of its innermost meaning. I never get tired of it and it became almost my "dayley prayer". Could I have a few lines from you by return of post, as I must arrange for a room in case we should go to London. I must return on Sunday (as on Monday the College opens again).

*With best Easter greetings to you and
Lady Elgar in which my wife joins me
Yours very sincerely
Adolph Brodsky*

¹⁸ Presumably a reference to Augustus Jaeger, the "Nimrod" of the *Enigma variations*

Telegrams: Simoni, London
Telephone: - 4771. P.O. Hampstead

Severn House
42 Netherhall Gardens
Hampstead N.W.

Saturday Ap 19: 1919

Dear Brodsky: we are overjoyed to think you and Mrs. Brodsky may be able to come. Lady Elgar is writing to Mrs. Brodsky to suggest your coming here; we should be so delighted if you could do so + rooms in London are impossible.

The music will be at my friend Schuster's¹⁹ house in Westminster; tea at 4.30 - music at 5.15: the quartet, then the (the) Romance from the vl sonata + then the quintet. Sammons, Reed, Jeremy + Salmond strings + W. Murdoch²⁰, piano.

Hoping to see you
with our love to you both
Sincerely
Edward Elgar

Telegrams: Simoni, London

8
SEVERN HOUSE, 42, NETHERHALL GARDENS, HAMPSTEAD, N.W. 3
TELEPHONE: 4771
Saturday 19.4.1919
Dear Brodsky: we are overjoyed to think you and Mrs. Brodsky may be able to come. Lady Elgar is writing to Mrs. Brodsky to suggest your coming here; we should be so delighted if you could do so + rooms in London are impossible.
The music will be at my friend Schuster's house in Westminster; tea at 4.30 - music at 5.15: the quartet, then the quintet.

The Romance from the Violin Sonata, the Quintet: Sammons, Reed, Jeremy, F. Salmond strings + W. Murdoch piano.
Hoping to see you with our love to you both.
Sincerely
Edward Elgar

Illustration 2 Edward Elgar to Adolph Brodsky 19 April 1919

¹⁹ Leo Frank Schuster, wealthy patron of the arts and the dedicatee of *In the South*

²⁰ Albert Sammons, William Reed, Raymond Jeremy, Felix Salmond and William Murdoch

Telephone: - 4771. P.O. Hampstead

Severn House
42, Netherhall Gardens
Hampstead, N.W.3

May 28th 1919

Dear Brodsky,

I have been hoping to send your (the) Quartet nice clean copies - but its publication is deferred owing to N.L.²¹ copyright - however better late than never I hope to [send?] a set to you both with my love and admiration.

Yours ever
Edward Elgar

ROYAL MANCHESTER COLLEGE OF MUSIC

Ducie Street
Oxford Road
Manchester
May 29th 1919

Dear Sir Edward

I am greatly touched by your very kind lines, which I received this morning. I want you first of all to believe in my sincerity when I speak to you about my admiration for your compositions and that is the reason why I was a little reserved in my judgement about the 2nd & 3rd movements. I am happy to be able to tell you now that my opinion has been ~~thoroughly~~ thoroughly changed after the magnificent performance of your Quartet by the Catterall Quartet. I don't know now which of the movements I like best, although my inclination is still towards the first movement which is a wonderful work of art.

I am now quite cut off from my Quartet Colleags; especially Speelman is tied fast to the North Pier²² at Blackpool. For me it will be only possible to play the Quartet first approximately next season. But does it matter? In a sense - yes. But after all it matters most that your Quartet should be played and admired no matter who plays it, provided the players do justice to the beautiful work. I am therefore thankful to the younger Quartets to do now the pionier [sic] work.

In due time I hope to join them, and (once having thoroughly grasped it) to play it all over the North of England and in Ireland [sic]. I hear that the Bohemians are coming to England and I hope they will like it and play it on the continent.

With love your grateful
and affectionate
Adolph Brodsky

²¹ Novello?

²² Simon Speelman regularly conducted the North Pier orchestra at Blackpool in the summer season. A poster survives at Wigan Pier Museum advertising one of his concerts

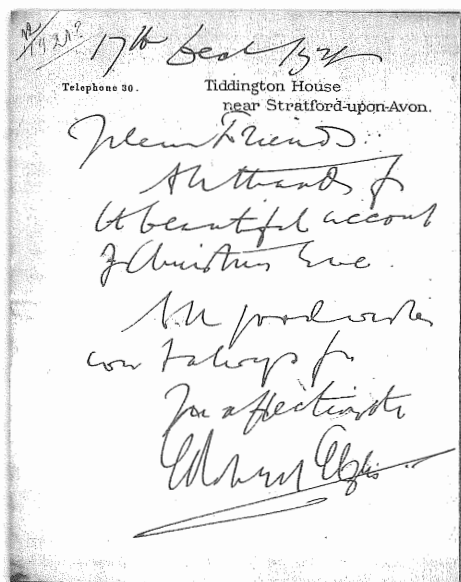
The next group of letters is more fragmentary and would appear to represent a survival from a formerly larger group.

Severn House
42 Netherhall Gardens
Hampstead N.W.

Mar [?] 1 1920

Many many thanks, and good wishes for the New Year from us both.

Edward Elgar



17th Dec

Tiddington House
near Stratford-upon-Avon

Dear Friends,
Many thanks for the beautiful
account of Christmas Eve²³.
With good wishes and feelings
Yours affectionately
Edward Elgar

Illustration 3
Edward Elgar to
Adolph and Anna Brodsky
17 December 1921

Napleton Grange
Kempsey,
Worcester.
Telephone: Kempsey 3

My dear Brodsky,

Many thanks for your very kind letter which I fully appreciate; however I have only time to send you a brief acknowledgement. I was too much occupied to write before.

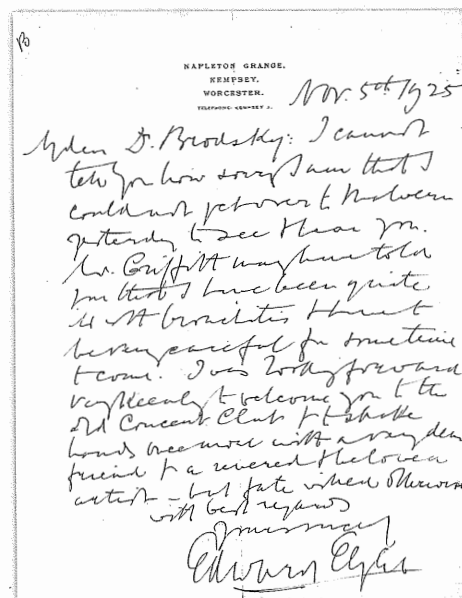
Nov 29th 1921

²³ One of the many small booklets written by Anna Brodsky and printed privately to be given as presents to her friends. *Christmas Eve in dear Old Russia*. Manchester: City Press, n.d.

Your reading [is on?] the robust side and it may be that the last movement [is] too fast – but there you are; then as now I admire [more] than I condemn + I must leave [it] at that.

Looking forward to being with you
Yours very sincerely
Edward Elgar

A group of letters from the end of 1925 make further references to the violin concerto and lead up to what was probably the last meeting between Brodsky and the composer when the former came out of retirement to play the concerto with the Hallé Orchestra as part of Elgar's seventieth birthday concert in 1927.



Napleton Grange
Kempsey,
Worcester.
Telephone: Kempsey 3
Nov 5th 1925

My dear Dr. Brodsky: I cannot tell you how sorry I am that I could not be get over to Malvern yesterday to see and hear you. Mr. Griffith²⁴ may have told you that I have been quite ill with bronchitis + have not to be very careful for some time to come. I was looking forward very keenly to welcome you to the Old Crescent Club and to shake hands once more with a very dear friend and a revered and beloved artist – but fate wishes otherwise.

With best regards
Yours sincerely
Edward Elgar

Illustration 4 Edward Elgar to Adolph Brodsky
11 November 1925

3 Laurel Mount
Bowdon
Cheshire
Nov. 6 1925

Dear Sir Edward,

I was very sorry to hear from Mr. Griffith about your attack of bronchitis, and I think it was very wise of you not to take any risques. Your health is precious to us both (Anna and myself) and to all who love your music as I do.

²⁴ Troyte Griffith, the pianistically challenged seventh *Enigma* variation

I wonder what you would say about our playing of your string quartet, it grows on me every time we perform it. My wife who is an invalid since 1921 (her left limbs were paralyzed) asks me almost every evening to play to her your violin Concerto [sic]. After my College work is done I am mostly at home with her, when I am not professionally engaged, and rarely go to any concerts.

Thank you dear friend for your kind letter. I was touched by the warmth of it and so was Anna

*Who joins me in best wishes
for your health
Yours very sincerely
Adolph Brodsky*

*10th November 1925
3 Laurel Mount
Bowdon
Cheshire*

Dear Sir Elgar

Your musik and especially your violin concert are so near to my heart, this concert has helped me so often during my long and severe illness that I cannot help feeling grateful to you and also help considering you as our dear friend. That is the explanation why I am taking the liberty of sending you the enclosed sketches²⁵ which I have written during my last illness. I shall consider it as a great favour if you will peruse my sketches.

*With kindest regards and all
best wishes. Yours very sincerely
Anna Brodsky*

Nov 15th 1925

*Brooks's
St. James's Street S.W.1
Tel. Gerrard 3745*

Dear Mrs. Brodsky

It is very kind of you to send me your most charming letter [?] which I value greatly. I am overwhelmed by your kind references to me. You know the great admiration I have for your husband's (husband's) reviews [?]. I very often think of the old spacious times with regret that I am so far away from the scene of so many jolly music makings.

*I wish you
wish everyone [illegible]
Edward Elgar*

²⁵ Another of Anna's booklets. *A treasure* – won by the Spring-cleaning of 1927: with another story. Manchester: City Press, n.d. The "treasure" is a letter from Grieg which revives old memories; the "other story" is *The snow is falling*

*Memorandum from Sir Edward Elgar O.M., Master of the King's
Musick, Lord Chamberlain's Office, St. James's Palace S.W.1*

*Kempsey
Worcester
Sept 17th 1926*

Dear friend;

I hear from Si[r] Hamilton Harty, for whom I have the honour to conduct the concert on ~~January~~ February 20th, that there is [the] possibility that you would [could?] play the violin concerto. I sent a line to say what a very great honour it would be to me if you feel you ought to comply with the wish of the society.

*My best regards to Mrs. Brodsky + to you
Believe me to be your most sincere friend
Edward Elgar*

Brodsky's reply is undated but Elgar has added in the top left hand corner "Nov or Dec 1926". If that is correct then Brodsky took a strangely long amount of time to reply to an offer which he couldn't have hesitated to accept.

*Mina Mon
South Marine Terrace
Aberystwyth
Wales*

Dear Sir Edward

If] you only knew how happy I feel at the idea of playing your concerto under your personal direction. I love the concerto more and more and it embelished [sic] also my work as teacher in trying to teach it to those of my advanced pupils whom I consider worthy enough of such as task, to explain it to them. I make then understand and love it.

Although I said farewell to the Hallé's 5 years ago but I think the Hallé Committee ought to make an exception to an occasion when I could show my love and devotion to the man and composer of this wonderful work by playing it as well as it is in my power.

*My wife joins me in best wishes to you
Yours very sincerely
Adolph Brodsky*

There are five final letters.

Battenhall Manor
Worcester
14th December 1927

My dear Dr. Brodsky
Thank you and dear Mrs. Brodsky for the charming book "A Treasure"²⁶ and for your good wishes.

All good things to you both.
Kindest regards,
Yours very sincerely,
Edward Elgar

Dr. Adolph Brodsky

3 Laurel Mount
Bowdon
Cheshire
June 3rd 1928

Dear Sir Edward,
Although sorry that our "love and warm wishes for many happy returns of the day"²⁷ have not reached you for many reasons which I fail to understand, because I have considered the address as your private address in summer. Still, I hope you will receive this few lines with our repeating our best wishes.

Yours affectionately
Annadolph²⁸ Brodsky

June 26th 1928

Brooks's
St. James's Street, S.W.1
Tel. Gerrard 3745

Dear Friends,
I am so sorry about the telegram: it must be a mistake on the part of the P.O. Well [?] my friends to both of you dear people and my love to you

Yours sincerely
Edward Elgar
P.T.O

[Verso]
My London address is still
37, St. James's Place
S.W.1

In the country Tiddington House
Stratford on Avon

²⁶ And another, sent as a Christmas present

²⁷ 2 June 1928 was Elgar's 71st birthday

²⁸ The conjoined form of their names appears in several other letters in the collection

[Undated visiting card]
[Recto – non autograph] With many thanks for kind congratulation [autograph]
PTO

[Verso] My love to you
Edward Elgar

Adolph Brodsky died on 22 January 1929. Elgar's last letter of all is the more touching for the contrast between the grandness of the headed notepaper and the simplicity of the sentiment thereon.

From Sir Edward Elgar O.M., K.C.V.O., Master of the
King's Musick, Lord Chamberlain's Office, St. James's Palace S.W.1

My dear Mrs. Brodsky
One line to bring you deepest sympathy and affection in your sorrow. I am deeply grieved.

Yours ever sincerely
Edward Elgar

Jan 23rd 1929

Geoff Thomason is Deputy Librarian at the Royal Northern College of Music

IAML (UK & Irl) – Advertising Editor

The present Advertising Editor for *Brio* has expressed a wish to step down from 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.

Dedicated to the memory of Ninian, 25th Brodie, who, alas, passed away before the Catalogue of Music at Brodie was complete.

MUSIC AND MUSICIANS OF BRODIE CASTLE

Roger Williams

Brodie Castle stands just off the main road between Forres and Nairn on the Moray Firth. Though there are reputedly references to the lands of Brodie given by King Malcolm around 1160, the origins of the family Brodie are not entirely clear. However, amongst the extensive muniments still housed at the Castle, some documents have survived from medieval times. One, from King Robert the Bruce “saluting” the Sheriff and his Bailies of Forres, was sealed in Elgin 29 June 1311, the sixth year of his reign. It was written “to compel those who enjoy the revenues of our Thanages of Dyke and Brodie to repair and justly and without delay the pond of the mill of Forres”. In the following century, another document, from 23 May 1456, concerns an agreement between John, prior of Pluscarden and John Brothy, thane, about the mill of Grangegreine assigning the “multures” (i.e. tolls for grinding corn) “and sequels thereof to the prior”.

The original Brodie House was built by the 12th Brodie of Brodie in 1567. The 15th Brodie signed the National Covenant in the 17th century and the Castle itself was partly rebuilt in 1645 by the Lords Gordon and Huntly and, at this time, nearly all early records seem to have been destroyed. Concerning the Barony of Brodie, there is a Charter of the Great Seal in favour of Alexander Brodie, dated 8 July 1646.

Alexander, 19th Brodie of Brodie, 1697–1754, made Lyon, King of Arms under the Great Seal in 1727, was MP for Morayshire until 1741, and for Inverness burghs from 1747 to 1753. He was succeeded by his son Alexander, 20th Brodie of Brodie, who died from consumption in 1759, aged 18. The succession then passed to an indirect line of the family, James Brodie of Spynie, an advocate since 1753, who therefore became the 21st Brodie of Brodie. He was born in 1744 and died only in 1824 – a considerable life span, especially for those days. James appears to have been an interesting man, eloping with Lady Margaret Duff, the first daughter of the Earl of Fife. He was also a member of the Royal Company of Archers from 1777. In 1784 he was given the freedom of the Burgh of Tain and was subsequently made Sheriff of Nairn in 1794. Three years later was elected a Fellow of the Royal Society, and in 1799 was given a Burgess ticket for Aberdeen. He became the Provincial Grand Master of Inverness-shire in 1801 and Master of Works in Scotland in 1809.

During the tenure of Alexander, the Lord Lyon, and 19th Brodie, debts were incurred of more than £18,000 by the time of his death in 1754. For many years in mid-century, the Estate was administered by his daughter, Lady Emilia, who married John McLeod (Marriage Contract, February 1768). When James, 21st Brodie acquired the house, there was such friction that in August 1761 he raised a Summons against her. In April 1770, opinion was given by Robert McQueen and Cosmo Gordon as to the ranking and sale of Brodie. An agreement was drawn up between James Brodie and the Earl of Fife for the purchase of Brodie at Judicial Sale in July 1774. James’s brother-in-law appears to have gifted it back to the seller. However, matters were not entirely straightforward as there was a dispute leading to legal advice in 1779.

Lady Brodie (née Margaret Duff) died in a tragic fire in 1786, as is testified in a moving letter by a servant who discovered her mistress on the floor of her bedroom with her clothes alight. We know a little of the five children. James studied mathematics and other classes 1784/5 and there is a document from J. Beattie, Professor of Moral Philosophy at Marischal College, University of Aberdeen, stating that he “had studied under him and acquitted himself satisfactorily”, dated 2 April 1787. A few years later we read of James receiving a commission as an ensign to the 2nd or Queen’s Regiment in 1792. He went to Jamaica as Collector of customs, and while there became involved with recording accounts of the weather and the currents of the sea. James (presumably II) went to India, married and died in a boating accident there. George died in 1868 and William lived in Portugal and was engaged with the wine trade. There was a daughter Jane Anne Catherine.

The music of Brodie Castle comes from the late 18th and early 19th centuries. The collection seems to have been started in the time of James, the 21st Brodie (1744–1824), and was continued by his daughter Jane Anne Catherine. This was a period of great financial instability, and quite how the music has remained at Brodie in the difficult times then and since, seems nothing short of a miracle. We do not know whether what remains is the complete collection or whether some volumes were sold off to help in the various financial crises.

The collection of thirty volumes of music is of considerable interest. There are seven volumes of *The works of Handel in score, correct, uniform and complete . . . under the immediate direction and inspection of Dr. Arnold* – the celebrated Arnold edition published in 180 instalments by Longman and Co. between 1787 and 1797. However, there are more works than indicated by seven volumes, as several of the original instalments are bound together. Amongst them are oratorios – *Hercules*, *The choice of Hercules*, *The occasional oratorio* and *Samson* – an opera – *Alcide* – two volumes of the complete *Chandos anthems* and *An ode for the birthday of Queen Anne* from 1713. There are also two sets of early Trio Sonatas, *The celebrated Water Music* and *Music for the Royal Fireworks* and music for *The alchymist*. All these volumes are in full score, not the keyboard reduction more usual at the time.

There are eight volumes of *Catches, canons and glees* selected by Thomas Warren, in volumes published between 1763 and 1773 by Welcker, and

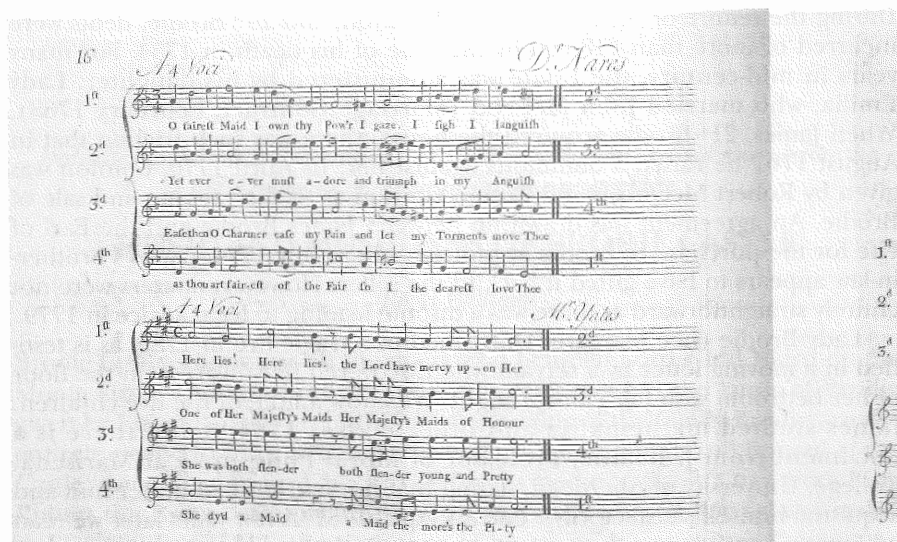


Figure 1. Warren Catches, canons and glees. Vol. 1, p. 16

Longman & Broderip. After the first two volumes the rest are *Most humbly inscribed to the Noblemen and Gentlemen of the Catch Club* at either St. Alban's Tavern or the Thatch'd House Tavern, St. James'. These are rare collections of a vast mix of pieces, much as their title indicates, ranging from the odd motet from the Tudor period as, for example, *Miserere nostri Domine* by Byrd, to settings of scatological texts concerned with drinking, loving and dying. Several of these pieces won prize medals, and amongst the composers are many of the most accomplished of the period. It was fashionable for gentlemen's clubs to sing such songs, many of which are constructed with ingenuity and considerable skill – even minor masterpieces in their own right. Others are written for frank enjoyment of life and leave little to the imagination. The original plain grey covers are still intact around these volumes. These volumes are not unique but other collections do not appear to have some of the later items that are in Brodie.

There are several small pieces for the theatre of the genre *Burletta*, that is, compact works with an unsophisticated text set to tuneful music for a limited number of singers who probably joined together to form whatever chorus was needed. These works would be performed between the acts of a larger evening's entertainment, such as a play, and were particularly associated with the London theatre. Amongst these are several rarities, including one which rejoices in the title of *Buxom Joan*, with music by Raynor Taylor, a composer from Chelmsford who emigrated to USA. Only one other recorded copy of this work exists – in the Wighton Collection in Dundee. Rather like the Catches volumes, there is an open, unbuttoned quality about these entr'actes, with their lively rhythms and tuneful arias.

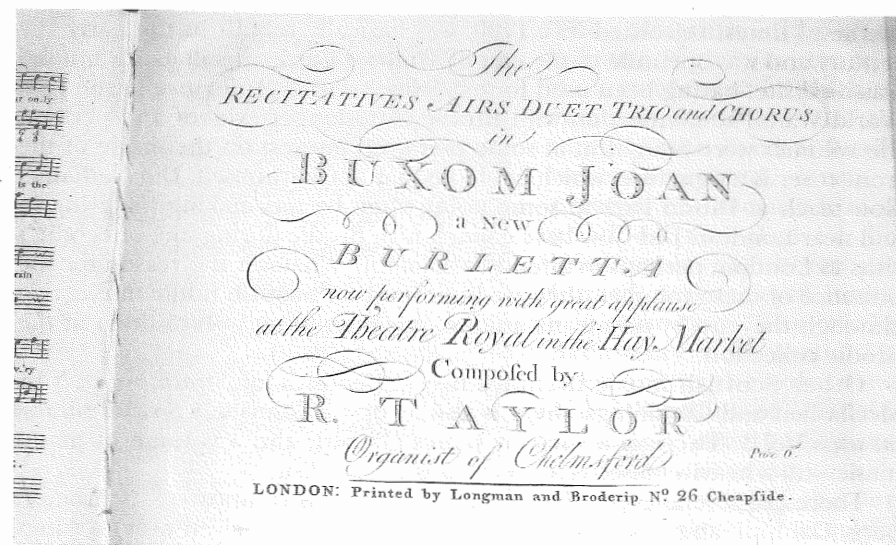


Figure 2. Title page of *Buxom Joan* by Raynor Taylor

There are several more extended pieces popular from the 1760s to the closing years of the 18th century including Arne's *Artaxerxes*, *The deserter*, (a musical drama, variously composed by Monsigny, Philidor, Dibdin, and perhaps others as well), and *The Golden Pippin* (anon). *The maid of the mill* of around 1765 was a popular comic opera composed by as many as 25 composers drawn from Italy, Germany and England. The copy of the comic opera *Midas*, which comes from around 1764, is interesting for many inked-in cues, extra repeats and other marks, suggesting that this copy was probably used in some sort of performance. *The duenna* by the Thomas Linleys, both Senior and Junior, is bound in the same volume as the songs in *The deserter*.

Two small, oblong volumes, contain arrangements for guitar of *The beggar's opera*, *The gentle shepherd*, *Love in a village* and *Artaxerxes* as well as the songs in *The deserter*, *The sylphs*, *The golden pippin* and *The institution of the Garter*. These arrangements, from the late 1750s to 1775, remind us of how popular the guitar was as a domestic instrument.

There are two volumes of Scottish tunes by Neil Gow and his second son Nathaniel – two fiddlers who did much to establish Scottish music both inside and outside Scotland. The two volumes in the Brodie collection are interesting because they contain a large number of Scottish tunes, both the four parts of *The complete repository of original Scots tunes*, but also the five volumes *Collection of reels, strathspeys etc.*, and additionally several much smaller and independent pieces. On the outside of the volumes is written, in ink, Ditton Park nos. 4 and 5, suggesting that these volumes might have been part of a bigger collection. This large moated, country house, originating in

medieval times, refronted in c.1700, was basically rebuilt in the early 19th century and was one mile to the east of Windsor Castle. It still exists, but is a classified site, having been used for experiments with Ordinance in the First World War. The connection with Brodie is no longer evident and perhaps the volumes were bought in at some point. Of interest on the inside of the front cover is a signature, which could be that of Gow himself. Did Nathaniel Gow teach at Ditton Park at some point when he was making his living in and near London? Did Gow have contact with Brodie during one of Brodie's visits to London, perhaps to attend Parliament? Whatever the reason for the presence of these volumes, they are important for Scottish fiddle music, and although they are by no means unique, it is interesting to find them in the Brodie collection.

Other Scottish music includes two collections of *Strathspey reels* by McGlashen and Cummings; there is also a copy of Johnson's *Scottish musical museum* Vol.3. There is a song by James Oswald, and a volume of piano music with a heavily biased Aberdeen subscription list.

There are several pieces for keyboard by various composers – Schroeter, Berg, Galuppi, and Hasse. The remaining volumes are given over to songs and other vocal compositions. There is a scattering of Italian songs by Giordani (the inimitable *Caro mio ben*), Cipolla (Six Canzonets Op.11), Geminiani, Sacchini, Paisiello (*Ben lo dicea mio padre* and the apparently inevitable *Nel cor più non mi sento*). There is a volume of *Songs selected from his oratorios* by Handel and several individual songs *Oh had I Jubal's lyre*, *See the conqu'ring hero comes* (which has a special resonance for a Scottish family living close to Culloden). The majority of the songs are however set to English words by composers of the late 18th century; by the Arnes, Thomas Augustine and Michael, Hook, Linley, Jackson, Dibdin, Shield, Storace, Boyce and Arnold. Lesser, even otherwise forgotten composers are also represented, Arrowsmith, the Duke of Gordon, Billington, Sharp, Reeve, and Moulds.

One particular volume has a special interest; it is in manuscript and has the initials JACB on the outside front cover and, on the fly sheet at the back, an explanation – Katherine Jane Anne Brodie. Though there is a selection of piano pieces, the majority of the volume is devoted to songs, especially ones from the comic opera by William Shield, *The woodman*, which was published in 1791. However, there are also songs which are not attributed, such as *When first I slipp'd my leading strings*, 'Then let the world joy as it will and, perhaps an original composition, *The Miss Brodie of Brodie's delight*, the melody of a lively gigue in A major, 16 bars long. Also included in this volume is a fiddle tune in F major, 8 bars long, titled *Brodie House – Composed by the Duke of Gordon*. The volume ends with *The 24 perfect harmonies – triads and key signatures for all major keys* – followed by chants for a *Te Deum*, a *Venite* and a *Cantate Domino*. The ante-penultimate item is *Brodie House or Miss Brodie's reel* by Mrs. A. Brodie – quite possibly another original composition. There might well be further original compositions, or at least arrangements. In a box in the archives, *Airs and variations composed and arranged by G.B.* might well be by George Brodie.

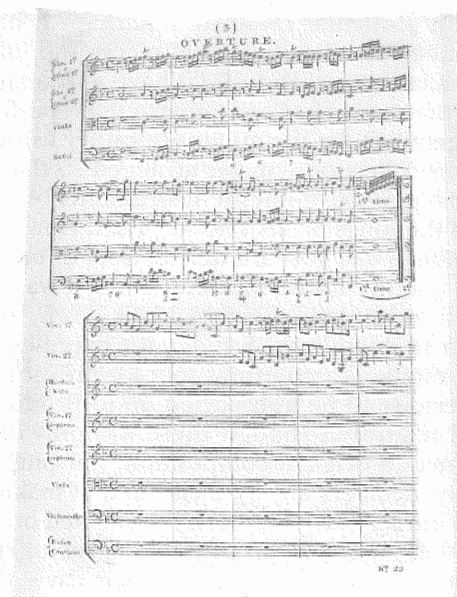


Figure 3. Overture to the Water Music by Handel, Arnold Edition

The collection is important because it gives evidence of the sort of music in which the various members of the families who lived at Brodie were interested. Music is present, not because it looks good on the shelves, but because it has been performed, perhaps even studied – in some cases the music has been very well used. The presence of the volumes of Arnold's edition of Handel in score, as opposed to keyboard reductions, suggests that the purchaser was, at the very least, well advised, in acquiring the best and most accurate texts of these pieces by this most popular composer. The large number of extracts from *The woodman*, written out in



Figure 4. MS JACB showing Brodie House

manuscript, indicates that this was a particular favourite – perhaps it had been seen in the theatre? The number of other theatrical pieces supports the idea that stage works had a special favour. Did *Midas* have a dramatic presentation, which would explain the many cues and other telltale performance marks? The books of arrangements for the guitar are rather as one might expect from the origins of this collection – music arranged so that it could be played on one of the most popular domestic instruments of the time. Other music for keyboard and the songs present no surprises. However the Warren collections of *Catches, canons and glees* are not the sort of music one might expect in a respectable country house in Morayshire. It was all very well for meetings of gentlemen to let their proverbial hair down, and for the conviviality of the occasion to encourage ever bolder excesses in London – and the area around St. James' was a notorious spot for prostitutes and other low life. But for this repertoire to be transported up to Brodie is more than a little surprising. And it's not as though there was only one token volume! There is little evidence of original composition, but one or two items suggest that certain family members did try their hand at making up pieces. There is a lack of Scottish music, which has been commented on in other similar collections. But here there are volumes of fiddle music by the two most celebrated Scottish fiddler/composer/arrangers of their day – the Gows. How these come to be at Brodie is not clear, but the presence of Scottish music is further supported with collections of fiddle music by McGlashen and Cummings.

It is interesting that there is so little reference to music in the archives of the house. There seem to be no bills for supplying instruments, no piano tuners' bills, or no accounts for purchase of music. Apart from the Blüthner grand piano built around 1885, there are no other instruments in the house nor have I found any reference to such ever having been there. The purchase of so much music in London might suggest that there was some sort of base there, but again, I have found no evidence. The various members of the family that were MPs would have spent considerable time in the capital and perhaps that is the explanation.

There are very few items unique to the collection, but the balance of the whole tells us something of what appealed to the family members. It is interesting to draw a parallel with the music collection at Drum Castle, where most of the music was gathered during one Laird's long life – an almost direct contemporary with Brodie 21st. The historical spread of the music is not wide, the earliest items being by Handel and the last coming from the early years of the 19th century. But the range of music reflects a broad taste, ranging from minor burlettas and pasticcios, through major oratorios and anthems, through solo piano pieces and sonatas with accompaniments for other instruments, to simple ballads, operatic arias and bawdy songs. The mixture of music represented here is characteristic of the repertoire at the various pleasure gardens in London, such as Vauxhall, Ranelagh or Marylebone. Was it here that the family members first heard this music? This might explain the lack of any surviving programmes, common at the theatre – at least some of which we might have expected to have survived. Perhaps

when the considerable archives of Brodie are read through in detail, more might be revealed about the musical experiences of the family.

As it is, this collection adds another part of the jigsaw of music and music-making that went on in the North East of Scotland in the last few decades of the 18th and just into the 19th centuries. When this material is added to what has survived elsewhere, we glimpse something of the importance of music to the landed families of that time and place. More than the fine architecture of the house itself, and the collection of books in the library, the music tells us something of the character of the people who performed and those who listened – a something we cannot get from any other source. To examine this music gives us a window on the inner world of our forebears, from which we learn a little more about the Brodies of Brodie.

I am most grateful to Ninian, 25th Brodie who asked me to look at the music of the Castle and also to Christopher Hartley. I am also grateful to the National Trust for Scotland for access to the records, and in particular to Ian Ritches, Robert Lovie and Fiona Dingwall the Manager of Brodie Castle. I am also grateful to Juliette Scott for her encouragement.

Roger Williams is Director of University Music and Organist to the University of Aberdeen, Development Director B Mus.

REVIEWS

Edited by Marian Hogg

Riley, Matthew. *Musical listening in the German Enlightenment: attention, wonder and astonishment*. Aldershot: Ashgate Publishing Limited, 2004. ISBN 0 7546 3267 9. 198pp. £47.50

In this book, attitudes to attention in music listening during the German Enlightenment are depicted according to a variety of written sources from the period. References to the concept of attention, however, are “scattered and quite casual” (p.3), and Riley’s aim is to assemble them in a logical fashion and, in so doing, to construct a “rhetoric of attention”. The structure of the book reflects these aims: it is divided into five chapters and each one is framed with background information about the authors of source material, the relevance of their work to his study, and a neat summary of his findings. The introduction usefully plays this role for the book as a whole. Chapter 1 (*Attentive listening*) explores 18th-century philosophy and aesthetics in an attempt to define the term *Aufmerksamkeit*. As such, this is the chapter of the book with by far the most complex set of ideas and the most compressed information. Readers with little background knowledge of philosophy or aesthetics may well find it challenging, although Riley eases the process of understanding by dividing this longest chapter into manageable chunks. This is not a chapter to be overlooked: it provides both cultural and intellectual background knowledge, and is an essential overview of past and contemporary thought on attention, wonder and astonishment.

Riley’s painstaking approach to defining *Aufmerksamkeit* reflects the difficulty of the task: as he notes, philosophers and theorists (of music and otherwise) mention the term without providing a precise definition. Riley situates the concept of attention between technical compositional theory, which ensured that attention would be stimulated by the correct means, and 18th century philosophy and aesthetics, which justified compositional practice through the psychological and moral effects of music listening.

Riley describes the work of Kant, who differentiates between different types of attention: *Aufmerksamkeit* itself normally refers to the effects of a piece as a whole; whereas the two other types of attention, wonder and astonishment, are generally effects caused by local events. Riley then discusses the work of philosophers ranging from Descartes to Meier. He explores the concept of the human mind, monad, or soul having “representations” of objects or ideas, which vary in clarity. Imperfect representations lead to

responses from the senses; perfect representations allow knowledge and reasoning. In turn, responses from the senses lead to appetitive, sensory desire, whereas responses through knowledge and reasoning invoke a deliberate focus. Attention is the means by which confused representations can be analysed and become clearer. Sustained attention becomes reflection, which allows both the manipulation of ideas and reasoning. Reflection, though, involves willpower, which is harder than it first appears: distraction may be caused by the activity of the senses.

Riley is careful to highlight discrepancies between different authors’ ideas. For instance, Wolff regarded imperfect representations such as those provided by the lower cognitive faculties as without worth, while Baumgarten regarded them as extremely valuable. In the third section of this chapter (*Pleasure, emotion and the “flow” experience*), Riley discusses Forkel, Wolff, Moses Mendelssohn, Sulzer and Meier, all of whom emphasised the importance of directing the attention towards the whole of a musical piece, rather than small sections, to invoke pleasure. It is interesting that Riley relates Meier’s cycle of passion with the work of a modern counterpart, Mihalyi Csikszentmihalyi¹ Meier suggests that a confused representation leads to passion, a form of desire. During this experience, attention is brought back to the confused representation, and so distraction does not occur. Similarly, in Csikszentmihalyi’s concept of “Optimal experience” or “Flow”, a task with the correct balance of challenges and goals will sustain the attention through a focus on that task, also preventing distraction. Interestingly, Csikszentmihalyi’s work has also been discussed in terms of its role in strong emotional experiences with music.² This is one of the few references Riley makes to recent authors within the text. There are, however, several other areas that can be compared with ideas presented in contemporary research. Later in Chapter 1, for instance, Riley discusses Wolff’s ideas of signifiers to objects. The signifier is an essential tool of communication. Occasionally, though, the attention is “removed from signifiers and directed solely at the thing signified” (p.23), leading to “aesthetic illusion”. Similarly, Eric Clarke discusses “transcendental listening”, in which a listener ceases to be aware of the features of a performance, such as virtuosity, and hears only the musical work.³ If performance features are signi-

¹ Csikszentmihalyi, Mihaly. The flow experience and its significance for human psychology in Isabella and Mihaly Csikszentmihalyi (Eds.), *Optimal experience: psychological studies of flow in consciousness*, Cambridge: Cambridge University Press, 1988; p.15–35

² Gabrielsson, Alf. Emotions in strong experiences with music in Patrick N. Juslin and John A. Sloboda (Eds.), *Music and emotion: theory and research*, Oxford: Oxford University Press, 2001; p.431–449

³ Clarke, Eric. Listening to performance in John Rink (Ed.), *Musical performance: a guide to understanding*. Cambridge: Cambridge University Press, 2004; p. 185–196. See also Johnson, Peter. Performance and the listening experience: Bach’s “Erbarme dich” in Nicholas Cook, Peter Johnson and Hans Zender (Eds.) *Theory into practice: composition, performance and the listening experience*. Leuven: Leuven University Press, 1999; p. 68–84

fiers of the music they are used to portray, then transcendental listening is at least an equivalent concept to aesthetic illusion.

The central three chapters of the book form case studies of "individual writers whose particular concerns help to shed light on the eventual synthesis in Chapter 5" (p.3). Chapters 2 and 3 are relatively short, and review research by Rousseau and Sulzer. In Chapter 2 (*Interlude: Rousseau's transports of attention*), Riley describes Rousseau as the first musician of the age to discuss attention in terms of both aesthetics and musical-technical issues. Rousseau introduces the concept of unity within music as a means of maintaining attention throughout a piece. His two types of unity, "successive unity" and "simultaneous unity" (also referred to as "unity of melody"), each fulfil different roles: the former "concerns the way a single subject shapes the whole of a movement" (p.48); and the latter enables the music to be expressive. "Unity of melody" can cause two different types of response: "sensation", which is a reaction of the senses caused by harmony; and "sentiment", a moral response in which the listener feels empathy for a protagonist in the music. Rousseau believed that the separation of music and language that occurred as part of the civilisation of the human race led to a decline in the quality of both media. He believed that his theories would recapture some of the benefits of the intertwining of music and language. Later in the chapter, Riley discusses how Rousseau links these ideas with the concepts of attention, also relating these aesthetic theories to compositional techniques, such as the use of harmony and various musical forms.

In Chapter 3 (*Sulzer and the aesthetic force of music*), Riley focuses on the work of Sulzer, an important writer on aesthetics at the time. Riley conscientiously justifies the inclusion of this work, suggesting that, contrary to popular opinion, Sulzer held an avid interest in music. In addition, Riley carefully ensures that the work he quotes is by Sulzer, as opposed to any of his co-authors. Sulzer believed that music should be written to hold the listener's attention, and that it had profound moral benefits. Indeed, Sulzer believed that music had a pivotal role in the transition from the "savage" to the "civilised" human race. Importantly, this process encouraged the development of voluntary attention and reflection, as opposed to unthinking compulsive attention. Riley continues his discussion with Sulzer's pyramid of the senses. Aural stimuli are the most powerful, despite their secondary position to visual stimuli. In particular, Riley highlights the potential discrepancy within Sulzer's work between his denigration of compulsive attention and his description of the means behind music's power.

Chapter 4 (*Forkel on expert and amateur listening practices*) focuses on Forkel, who was ahead of his time in several respects: he believed that music had a great past; and that the finest music demanded concentration from the listener. Additionally, he demanded a solemn atmosphere at his concerts, a practice which remains widespread today. Forkel believed that different audience members would perceive performed music differently according to their musical expertise. *Kenner* (music professionals) would be

capable of judging the music's quality according to their musical knowledge, but *Liebhaber* (amateurs) would rely on their sensory cognition. Forkel believed that an increase in the number of *Liebhaber* in concert audiences had led to a decline in musical taste and compositional standards; a regression into a less-civilised stage of human development. The only remedy was to create a musical rhetoric to prevent a further decline. Forkel's attitudes would certainly not be deemed to be politically correct today, and Riley is impassive in his treatment of Forkel's text. Interestingly, though, a distinction is often made between expert and amateur listeners in contemporary empirical studies of music perception. Riley's work would therefore make interesting and relevant reading for those studying this area.

In Chapter 5 (*Elements of a rhetoric of attention*), the rhetoric of attention in music is expanded and musical examples considered in depth. Though elsewhere Riley has emphasised differences between theorists, here he notes the similarities between Forkel's and Adelung's work, even to the point of describing Forkel's prose as "a rearrangement" of Adelung's words (p.143). A more sympathetic stance follows, however, with the suggestion that Forkel's aim was to adapt Adelung's work to his own philosophy. Later, the music of Georg Benda and C. P. E. Bach is considered. Riley shows how Benda was considered to move from one sentiment to another too rapidly: his music was appreciated by *Liebhaber* because it avoids distraction through variation. C. P. E. Bach's works, however, have a perfect balance of regularity and variety. He is able to create music to suit both *Liebhaber* and *Kenner*, and even manages to arouse wonder. As Riley states, "C. P. E. Bach is truly a master of the attention" (p.162). Riley uses this final chapter to draw together the theories exposed in the previous chapters and apply them successfully to musical works.

Overall, this book fulfils its aims, providing a logical exploration of the concept of attention in the eighteenth-century German Enlightenment and a useful practical application of those theories. Riley's writing style is clear and concise throughout, and the material is presented in a logical sequence as the content of each chapter draws on material from previous chapters. This means, however, that readers consulting individual chapters of the book may find it difficult to follow unless they are already familiar with relevant background theoretical knowledge: ideally, this is a book that needs to be read in its entirety. Knowledge of the German language is also useful: each chapter contains copious footnotes, including quotations contained within the text in their original language for scholarly comparison. The book should attract a wide academic readership, including musicologists and researchers with interests in aesthetics, philosophy, history, music theory, music analysis, perception, and the German Enlightenment. It would also appeal to scholars focussing on the work of Georg Benda and C. P. E. Bach.

Händel-Jahrbuch 2004, edited by the Georg-Friedrich-Händel-Gesellschaft e.V. Internationale Vereinigung, Sitz Halle (Saale). 50: Jahrgang 2004. Bärenreiter-Verlag, 2004. ISBN 3-7618-1444-5. 431p. £35.50

The variety of subject matter in this volume is rather more than might be expected from its title and rather unassuming cover. The *Händel Jahrbücher*, of which this is the fiftieth volume, were first published in 1955, superseding an earlier yearbook of the same title of which six volumes were published from 1928–1933. Confusingly the first four volumes of the new series (1955–) are numbered both 1–4 and also 7–10, continuing the original series numbering. Each yearbook includes conference proceedings and scholarly articles on subjects related to Handel and his contemporaries, as well as reviews and lists of selected new publications and recordings.

A search on COPAC revealed only a handful of libraries in the UK holding this publication, reflecting its scholarly and specialist status among music titles. The majority of articles are in German, but several are in English, and the authors are chiefly well-established scholars, familiar to those engaged in research in this area. As well as several important articles on Handel, there are papers on Hasse, Couperin, Rameau, W.F. and J.C. Bach, Froberger, Muffat and J.C.F. Fischer in this year's volume; the main body of the text (p.11–282) publishes papers from the conference *Les goûts-réunis. Zur Vermittlung und Vermischung der Stile zur Zeit Händels*, held at the Händel-Haus in Halle in June 2003. Thus many of the papers deal with French aspects of Handel's music and influence, and other French influence of the period, from French taste in Handel's opera overtures to the French influence on German baroque keyboard music. Additionally there are papers on *Messiah* by Donald Burrows and Graydon Beeks, and on the diffusion of Italian vocal music repertoire in France.

There are also free papers, not part of the conference, from Ursula Kirkendale on Handel in Italy (an earlier version of this paper in English has been published elsewhere), and from Annette Landgraf on the history of Aachen and Burtscheid in Handel's time; these places are of significance because Handel travelled there to take the waters. The illustrations in these articles lighten what is a fairly dense and heavy text throughout the rest of the volume. Many articles are clearly at the forefront of scholarly research and report ongoing activities, some more succinctly than others. The article by Schneider comparing Rameau and Handel covers 48 pages, many with highly detailed tables which require copies of the relevant works to hand, worthy of the commentary accompanying a critical edition. Other articles are more accessible to the interested non-specialist.

The final section of the book is devoted to useful lists – of Handel opera and oratorio performances worldwide in 2003, which is of interest to those following such events, although I couldn't help thinking how useful, although doubtless rather more challenging, it would be to list forthcoming major performances of the next two or three years as well. Looking back over the series, it is fascinating to see how scholarship focused on one composer has changed over the years, and for the present reader or librari-

an, particularly those with an interest in or supporting research in baroque music, it is worth being aware that there is more than the cover would suggest inside these moderately priced tomes.

Katharine Hogg

Meredith, Anthony and Harris, Paul. *Malcolm Arnold: rogue genius. The life and music of Britain's most misunderstood composer*. London: Thames/Elkin, 2004. xiii, 529p. Ill. ISBN 090341354X. £29.99

Producing a biographical study of any artist while they are still alive is fraught with obvious dangers. One is the need to tread carefully lest the unwary remark is seen as less than sensitive to those about whom it is made, whether they be the subject themselves or those in their circle of friends and relatives. Another is the obvious fact that any such monograph which deals in detail with an artist's output is in most cases by definition no more than an account of work in progress. At least in the latter respect, though, Malcolm Arnold is an exceptional case. Although still alive, his career as a composer is to all intents and purposes over; indeed the authors acknowledge as much on their first page with a conscious use of the past tense. "He was a larger-than-life character" they say "who wrote music from the heart".

This is the third biographical study of Arnold to appear in a decade and joins Piers Burton Page's *Philharmonic concerto: the life of Sir Malcolm Arnold* (Methuen, 1994) and Paul Jackson's *The life and music of Sir Malcolm Arnold: the brilliant and the dark* (Ashgate, 2003). Like them, Meredith and Harris have framed their book largely as a plea that Arnold's music has been misunderstood and undervalued and that the time has come for a reevaluation of his output. It is not, however, in the least a mere hagiography. Arnold's life is chronicled in a detail which pulls no punches, painting a portrait of a complex individual beset from the start by a barrage of emotional and environmental baggage. Arnold's own problems as an alcoholic are placed firmly within the context of the acute depression which gave rise to them and not seen, has often been the case, as the cause rather than the effect. Here is a man, born into an affluent and teetotal Methodist family, who saw two of his siblings die of cancer, one killed in the war, and one take his own life. There is a profound irony in the image of Arnold, the youngest and most indulged of five children, vowing hedonistically not to live beyond thirty, yet conquering sufficient demons to have killed him off tenfold to survive all his older siblings.

The book is full of perceptive details, drawing heavily on the accounts – not all of them positive – of those around the composer, including many from his two wives and the children of his first marriage. It deals fully too with the constant opposition which Arnold, a genuinely popular contemporary composer, faced from music critics set on another agenda. Meredith and Harris make the point too that at least part of that opposition may have stemmed from a cultured and substantially homosexual critical establish-

ment's inability to come to terms with a composer so down to earth and conspicuously heterosexual. They also treat Arnold's principal works to more than ample discussion. The lack of musical examples, no doubt conditioned by the book's intention to be principally biographical, can seem frustrating in this context; on a more positive level, however, they do provoke a desire to rush off and consult a score or a recording to see precisely what fires their imagination.

Perhaps the most worthy achievement of this noble book is its power to make converts. Its portrayal of one man's own journey through darkness to light is genuinely moving, and at least one of those critics quoted disapprovingly (in Burton Page's book) as being in the camp of the enemy can claim to have experienced something of a Damascene conversion. An excellent study, and one which compels the reader, not just to dip into it, but to read it from cover to cover.

Geoff Thomason

Speaking of music: music conferences, 1835–1966. Ed. James R. Cowdery, Zdravko Blazekovic and Barry S. Brook. New York: RILM International Center, 2004. xxii, 740 p. ISBN 1-93276500X. (RILM Retrospectives series, ISSN 1547-9390; no.4.) \$295 for institutions, \$65 for individuals

According to Marie Briquet, in her *La musique dans les congrès internationaux (1835–1939)* (published Paris : Société française de musicologie, 1961), the very first conference to include papers on music was held in Paris in November and December 1835. Of the two musical contributions to that event, one was a paper by Auguste Bottée de Toulmon, protégé of François-Joseph Fétis and tireless employee of the Parisian Bibliothèque du Conservatoire until a breakdown brought on by the Revolution of 1848, on the history of music from the beginning of the Christian era to date. The other was a piece by "Lecomte" on the differences between the music of the Celts and that of the Greeks by means of a comparison between various plainchant repertoires. It is not difficult to draw a direct line between this type of subject matter and papers presented at early meetings of the Royal Musical Association, founded some forty years later. From 1835 up to 1899, RILM's new catalogue lists a mere twenty-four congresses that included music, and they were a pretty varied lot. Interestingly, only one was held in Britain: an international meeting on experimental psychology in London in 1892, where a paper was given on natural selection and music, a topic which was quite possibly flavour of the month in its day but has probably not been much pursued since.

As will be well known to many *Brio* readers, Briquet's work was extended chronologically forwards by John Tyrrell and Rosemary Wise's *A guide to international congress reports in musicology 1900–1975*, published by Macmillan in 1979 just in advance of the appearance of the first edition of *New Grove* and therefore with some justification entitled to be called the first *New Grove*

"spinoff". Like the new RILM volume, Tyrrell and Wise used a chronological presentation (Briquet used an alphabetical arrangement by subject): this is certainly a help to historians of musicology. Those who are already familiar with the layout of printed RILM – and since the electronic version has been available for many years now, that may comprise only a small number of people – will easily recognise the layout of the new conference reports volume. The chronological listing just mentioned is followed by a classified subject listing of individual papers, using RILM's own classification scheme and comprising a total of 6,459 papers from around 500 conferences. Indices are by conference location, conference sponsor, and by author/subject, this last in a "dictionary catalogue" format. IAML appears in several entries, of course, right back to the Lüneburg conference of 1950 which laid the foundations for the official foundation of the Association in Paris in 1951, and there are some well-chosen illustrations which bring some relief within what could otherwise be a rather plain book. These include a photograph of Barry Brook and Harald Heckmann at IAML's 1977 Mainz meeting, the background to which shows at least two people who might most charitably be described as in deep concentration, and less charitably described as asleep. Plus ça change . . . At least Barry and Harald are alert – eager beavers at the front of the audience.

The catalogue is an excellent complement to Tyrrell/Wise, and to Briquet, and any library which aspires to a good reference collection will need to have it, whether or not it has the first two. However, there is no indication as to whether the data contained in the new catalogue will eventually find its way into the electronic versions of RILM available from various vendors. On the basis that the file will indeed be released in this form at some future date, potential purchasers of this print version may want to hold off for a while.

John Wagstaff

"Claude Debussy as I knew him" and other writings of Arthur Hartmann. Ed. Samuel Hsu, Sidney Grolnic and Mark Peters. Foreword by David Grayson. Rochester, NY: University of Rochester Press, 2003. xx, 339 p. ISBN 1580461042.

Those with an interest in Debussy may well already be aware of the important role played in his life by a "Hartmann". But this was Georges Hartmann, music publisher, who both in his own right and under the imprint of E. Fromont issued several of Debussy's early works in Paris, and was immortalised by the grateful composer as posthumous dedicatee of *Pelléas et Mélisande*. The book under review here is, rather, about Arthur Hartmann, originally Hartman (he added the extra "n" to his surname because it sounded more German), who in his day was a famous violin virtuoso and was also known, in a more minor capacity, as a composer and in particular as an arranger. A list of his original compositions, as well as of his arrangements,

appears on p. 261–290 of the book. To judge from their titles, his own works were generally lightweight in character, *Around the may-pole* for violin and piano, *From Babyland* for piano solo, and *Life's garden* for voice and piano being typical examples; but there are a few opuses for full orchestra, and some pieces that include viola d'amore, which pique the curiosity. When it came to getting works published, he had much greater success with his arrangements than with his own pieces, and the names of Theodore Presser, Schirmer, Universal Edition, Oliver Ditson and Carl Fischer are listed among those who, we may assume, expected to make a tidy profit on the back of the Hartmann name as long as the artist remained in the public eye. It is rather sad to see, though it was from a commercial point of view probably inevitable, that the dates of publication of the majority of Hartmann's arrangements are from the 1910s and 1920s, and drop away once he had retired from the concert platform in 1931 at the age of fifty.

On the evidence of this book it is fair to say that Hartmann was something of a "larger than life" character – a trait he may well have inherited from his father, who had something of a histrionic streak – who enjoyed the good things life had to offer and liked meeting famous people. He was also not above embroidering a good tale and putting himself centre stage in essays which, ostensibly, are accounts of other people, all the while excusing himself to the reader for presenting himself so prominently. As David Grayson puts it in the preface, "[Hartmann] clearly had a large ego, and many of his anecdotes are self-serving . . .". Nonetheless, Hartmann gives vivid and frequently humorous glimpses of those he knew. This is particularly evident in his essay on one of his teachers, Charles Martin Loeffler, whose idiosyncratic way of speaking obviously struck his pupil as worthy of remembrance (p.180): "His habitual way of addressing any comments to me was by starting with, 'I'll tell you Arthur,' but it sounded like, 'Atéyaossa.'" Later, in Medfield during the summer, he would say to me, 'I'll tell you Arthur, we'll now go for a long walk, mushroom-hunting,' and this would undoubtedly be spelt thus: Atéyaossa weealnow go fowalongwalk, mushroomhauntink." Loeffler's language could also be very, shall one say, colourful: he referred to his pupil as a "louse", talked about "stinking old Brahms", and generally seems to have had a rich vocabulary of disparaging descriptions of others, allied to a thoroughly unpleasant manner. Hartmann, his long-suffering pupil, pulls no punches in his account of him.

Interesting though these glimpses of more minor characters are, it is Hartmann's meetings with Debussy which are likely to be of most general interest, and so it is that his reports of these meetings are at the heart of the book. The two men first met in 1908, when Hartmann played the composer his transcription for violin and piano of Debussy's song *Il pleure dans mon coeur*. Debussy responded enthusiastically, and when in 1910 he presented Hartmann with a copy of his newly-published first book of piano preludes the violinist transcribed two of the best-known, *La fille aux cheveux de lin* and *Minstrels*, for violin and piano. In February 1914 Debussy and Hartmann performed all three of the transcriptions, plus one of Grieg's violin sonatas (an article by Hartmann on Grieg is published in the new book for the first time,

on p.212–228). Hartmann is a careful observer and reporter, and painstakingly details Debussy's physiognomy, his habit (which Hartmann seems to have shared) of wearing blue, his custom of starting a sentence hesitantly but ending it with a rush, and the neatness of his writing desk, among many other things. Probably some of the reported speech between the two men was elaborated before being committed to paper, for the sake of making a good story (and it does), but such information certainly justifies publication of this book. The volume also contains correspondence, with English translations, from Debussy and his wife to the Hartmanns, including several heartrending letters following the early death of the Debussys' daughter Chouchou. Any library which has a good general collection of material on French music should consider purchasing it, and those wishing to increase their collection of *Debussyiana* will certainly want to have it. It is well produced and full of well-researched information.

John Wagstaff

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