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EDITORIAL

Rupert Ridgewell

What's in a name? The question strikes me as especially relevant as I assume editorship of the branch journal, with its upbeat title and 19-word subtitle. At the simplest level names are used to identify something or somebody. But many of us have been touched in recent years by the far-reaching concept of 'branding', which takes the simple act of recognition into the realm of consumer psychology. The library brand is of course, regarded by some as rather outmoded and is increasingly rejected in favour of such euphemisms as Information Resource Centre. The title 'librarian' also still seems to engender old-fogy associations, despite valiant attempts to make the profession appear chic – not least by our very own Claire Kidwell in the pages of the trendy student magazine *Muso*.

Even at the recent RMA – IAML(UK & Irl) joint conference in Manchester, where the emphasis was otherwise on harmonious cooperation with members of the academic sector, the title 'librarian' was called into question. In this case, however, the question was posed for very different reasons: Pam Thompson's call for recognition of the concept of the 'scholar-librarian' was born out of knowledge that, in many universities, specialist music librarians are regarded as surplus to requirements.

It seems to me that Ian Ledsham encapsulated all of the multiple skills, aptitudes and gifts that make up the complete music librarian: indeed, he was a musician-teacher-scholar-librarian *par excellence*. But that's not all. Like many, he fell victim to the apparently unstoppable rush to de-skill and restructure specialist posts into non-existence. Undeterred, he went on to demonstrate that librarians are resourceful, versatile, creatures and masters of skill-transfer. Ian's service to the music library community and to the wider cause of professional education within the library sector over the last few years is incalculable. Indeed, I doubt there are many people within the branch who did not benefit from his knowledge and enthusiasm, either directly or indirectly. He will be sorely missed.

The suspicion that expert knowledge and elitism are intrinsically linked lies behind much of this denigration of specialist posts. Libraries and librarians are increasingly required to justify the relevance of their services and to adapt to the needs of the user.

But do times really change that much? It may not be too fanciful to draw interesting parallels with the situation 500 years ago as we move seamlessly from scholar-librarians to Amelie Roper's study of a sixteenth-century 'scholar-publisher'. For a publisher like Johannes Petreius, the challenge was to balance a belief in the intellectual value of music – and the fundamental

importance of music education – with a need to balance the books. As Amelie shows, Petreius was primarily concerned with the clarity and accuracy of his publications. He aimed high and was not tempted to compromise quality for the sake of mass circulation.

Contemporary publishers continue to face a similar dilemma, as do composers and record companies. In a year marked by a number of composer centenaries, we celebrate two composers – William Alwyn and Mátyás Seiber – who successfully channelled their gifts to produce highly effective film music, alongside a body of distinctive autonomous works, without sacrificing musical integrity. Following the CD boom in the 1980s and 1990s, the classical recording industry has faced a challenging market in recent years, as collectors shy away from acquiring yet another new set of Beethoven symphonies. The solution for some companies has been to focus attention on recreating the musical past in order to realise the financial capital locked away in back-catalogues. It may not be coincidental that the analysis of recorded music is beginning to evolve into an academic discipline in its own right, even if, as Andrew Earis argues, we can never adequately recapture the indefinable qualities that make up a great performance.

A great performance can, however, leave such an indelible impression on the mind that it seems possible to recall precise details years later. One might even argue that the performance only lives on in the collective memory of the audience, a largely untapped resource. For me, the power of music to unite a community of listeners was recently demonstrated in an innovative exhibition celebrating 500 years of music in the London Borough of Richmond, which drew on the collective memory and musical enthusiasms of a wide spectrum of society (see the exhibition report for further details). I can only hope that the Brio brand will continue, with your help, to harness the music library community's wide spectrum of talent to offer the best in music library news, views and scholarship in the coming years.

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A TRIBUTE TO IAN LEDSHAM, 1954-2005

Malcolm Jones

Ian Ledsham was tragically killed on the 7th September in a major road accident which claimed the lives of six; the only survivor was his elder son Alexander, who has recovered from his injuries. The circumstances are unclear and the inquest has been adjourned until December.

Ian was born in Lancashire, and was later to say that, although he never lived there latterly, he was eternally grateful to the county for giving him an earthy sense of humour, a passion for Lancashire cheese and hotpot (not necessarily together!) and a love of hilly landscapes. He came to a love of music through early piano lessons, and was a choirboy at Blackburn under the charismatic John Bertalot. He went up to Selwyn College, Cambridge as Organ Scholar in 1973, and graduated in Music in 1976.

He worked first in public libraries: at the Music and Drama Library in Blackburn and then briefly in Doncaster. His real opportunity came when he was appointed to the Barber Music Library at the University of Birmingham, as librarian in title, but also as choir-trainer, teacher, researcher, accompanist and recitalist in fact. He was appointed Research Fellow and also University Organist, a post which he held at the time of his death. He also helped to found the Birmingham University Liturgical Choir, now the Birmingham University Singers, acting first as accompanist and then, for three years, as its director. During these three years the choir broadcast regularly on Radios 2, 3 and 4; toured and recorded John Joubert's *Missa Brevis*, which Ian had commissioned for the 1988 St Alban's Festival. For 10 of those years he was director of Music at St Alban's, Highgate, an Anglo-Catholic shrine with a reputation for exotic liturgy and quality music. Whilst there, he developed an organ and choral scholarship scheme; built up a semi-professional choir and started the St. Alban's (Birmingham) Festival, which moved to become a specialist Early Music Festival, now the Birmingham Early Music Festival. He attracted high calibre artists to the Festival, from which BBC Radio 3 regularly broadcast. It reflected his own eclectic tastes: a single programme to hand includes several well-known names in early music performance, as well as two brass bands and *Godspell*; it also featured young artists and choirs, for he was always concerned to pass on his own enthusiasms, especially to the young. He later moved to St. Peter's, Harborne, a more traditionally English church where he had opportunities to work with young people.

It would be easy in view of the emphasis of the foregoing on music-making to imagine that he was never in the library, or worked on the more mundane professional issues. Not so; he extended and developed the collec-

tion, supervising all acquisitions and cataloguing the majority of newer material himself, and was always available to those who sought his help. In collaboration with staff in the university music department he also developed the special collections, including the acquisition of the Shaw-Hellier collection. His catalogue of this collection, published by Ashgate in 1999, represents a skilful combination of bibliographic expertise and sensitive insight into the mind of the eighteenth-century landowner collector. Ian was a born co-operator, taking an active part in the BLCMP (later Talis) Music group, in co-operation on collection development with colleagues in the Public Library and the Conservatoire, and playing a large part in the work of IAML (UK). Here he served on the Executive Committee, became Publications Officer, edited Brio from 1984 to 1989 with distinction, and at various times chaired the Trade and Copyright and Courses and Education Committees, the latter fostering his interest in training. An early example of his contribution to professional development is the paper on subject searching in music, lurking in the *Harmonica Final Report* as Deliverable 1.3.2. It remains a major contribution to this under-considered topic, and is a model of clear presentation.

He attended many international conferences, taking a full and generous part in all the professional activities as well as the other opportunities such travel brings about. I remember, when driving through Normandy on a hot summer's day, he remarked that he would love a *citron pressé*. When I admitted ignorance of this he commanded a halt at the next bar and ordered two.

Ian threw himself into all this with a zest and gusto which left the rest of us behind. His life was not divided into the compartments that the factual recital of his achievements might convey; it was all of a part. He enjoyed life (much co-operation in Birmingham, it may now be said, took place in local hostelries, often over a longish lunch). His great gift of enthusing others informed both his training and his management styles. He saw the provision of a good library service as an integral part (but only a part) of a music provision which he saw as a part of a decent community. He had no time at all for poor standards, being especially resentful of managers who tried to impose dumbing down views on music or other subject specialist work. So it was ironic, to say no more, that he fell victim to a staff re-organisation which left no room for a professional music librarian. He took the "voluntary" redundancy package, after some agonising (some of which I, who had indeed retired voluntarily three years earlier, shared with him).

Characteristically, his energy led him out of a difficult time. He thought initially about some kind of co-operative catalogue project, and other schemes in the field of bibliographic control, but eventually settled on developing his training skills into more formal provision. He founded first the Music Information Consultancy and later Allegro Training, and his courses became a well-established part of the library scene. He was also the brains behind the provision of a distance learning scheme run by the Open Learning Unit in the University of Aberystwyth's Department of Information Studies, and supported financially by the Britten-Pears Foundation and the

Music Libraries Trust. Initial discussions in 1996 led to two modules, Introduction to Music Librarianship, and Advanced Music Librarianship, available to students registered on the BSc Econ Information and Library Studies and launched at the British Library in May 1998. In 2000 a standalone training package, *A Comprehensive Guide to Music Librarianship* was published. This is no longer available in the original form, but, at Ian's recommendation, John Wagstaff is working on a revision, possibly leading to a Master's degree.

He described himself as "having given up the day job to concentrate on freelance work . . . in choral training, accompanying and concert work." He left Birmingham in 2000, when Angela, his wife, was appointed to a responsible post in paediatric care at Southampton, and became Organist and Choirmaster at Odiham, while living 20 miles nearer Winchester at Cheriton. He quickly became an integral and well-loved part of both communities, while expanding his training work, with the attendant travel and other commitments. He had surmounted business difficulties with Allegro Training to become well-established at the time of his death: in the 18 months from January 2004 he ran over a hundred courses on music and bibliographic skills, and was widening their scope all the time.

He was particularly keen on encouraging teenagers to sing, and worked with a number of church and youth choirs. His concert work included recitals in cathedrals and London churches; and work with solo singers and instrumentalists. He also composed, mainly sacred music including carol-settings, mass-settings, hymn-tunes and chants. Three of his choirs joined forces for a funeral many of us will long remember in a packed Odiham Parish Church. He was remembered there the following Sunday by the Bishop of Basingstoke, and both his Birmingham churches planned memorial services in November.

His enjoyment of life lends a particular poignancy to his passing. Like many people of Christian faith, he was better aware than most that he was no saint, but to his friends the irritations were minor, always hugely overtaken by the sheer infectious zest with which he threw himself into all he did. After the congregation at Odiham had been kept waiting for a quarter of an hour for the arrival of the cortège his wife Angela brought the house down by remarking, in her tribute, that she had always said he would be late for his own funeral. To Angela, and his sons Alexander and Oliver, as well as to his mother, we all express a sympathy that seems totally inadequate. The profession will be the poorer for his passing; much more, we are all the poorer that he has passed from our lives.

Malcolm Jones

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THE CONCEPT OF THE 'SCHOLAR-PUBLISHER' IN THE RENAISSANCE: A STUDY OF THE MUSIC PUBLICATIONS OF JOHANNES PETREIUS (1497–1550)

Amelie Roper

Beginning in 1536 and continuing until his death in 1550,[1] the Nuremberg publisher Johannes Petreius is thought to have produced around twenty musical titles.[2] As the chronological outline of his principal music publications indicates (see Figure 1),[3] his music output was broad in scope, ranging from collections of popular German secular songs and sacred vocal works for use in Lutheran church services, to text books for music teaching in schools and treatises intended for self-education. When compared with the output of Pierre Attaingnant, who issued nearly five times that amount during the same period, Petreius's small number of music publications appears unimpressive. As a result, this group of works has received very little extended critical attention.[4] At the same time, considering the 750 other works that Petreius published between 1536 and 1550, none of which were related to music, the twenty titles that he did release are a significant achievement. This is reinforced by the complex technical challenges that Petreius had to confront in order to print musical works, and the high standards of accuracy and clarity of presentation that his examples display.

Although Petreius devoted his professional efforts to a variety of subjects, it is his scientific works that have been most widely discussed.[5] Their characteristics and the circumstances surrounding their production provide a useful starting point when defining some of the key attributes of the

[1] Franz Krautwurst, 'Musik des 15. und der ersten Hälfte des 16. Jahrhunderts' in Gerhard Pfeiffer (ed.), *Nürnberg – Geschichte einer europäischen Stadt.* Munich: Verlag C.H. Beck, 1971, p.601, lists Petreius's date of death as 1551. This is an error, as the town records for Nuremberg indicate that he died in 1550 (see description in Mariko Teramoto, *Die Psalmmotettendruck des Johannes Petrejus in Nürnberg (gedruckt 1538–1542).* Tutzing: Hans Schneider, 1983, p.27–8.

[2] For a comprehensive catalogue of Petreius's music publications, see Mariko Teramoto and Armin Brinzing, *Katalog der Musikdrucke des Johannes Petreius in Nürnberg.* Kassel: Bärenreiter, 1993.

[3] The details of author, title and date of publication given in Figure 1 are based on those established by Teramoto and Brinzing, *Katalog der Musikdrucke des Johannes Petreius in Nürnberg* and the selected publications list in M.L. Göllner, 'Johannes Petreius' in Stanley Sadie (ed.), *The new Grove dictionary of music and musicians* 19 (London: Macmillan, 2001), p.503.

[4] The exception is Teramoto's *Die Psalmmotettendruck des Johannes Petrejus.*

[5] See, for example, Owen Gingerich, 'Copernicus's *De revolutionibus*: an example of Renaissance scientific printing' in Sylvia S. Wagonheim and Gerald P. Tyson (eds.), *Print and culture in the renaissance: essays on the advent of printing in Europe.* London: Associated University Presses, 1986, p.55–73 and J.C. Shipman, 'Johannes Petreius, Nuremberg publisher of scientific works, 1524–1550, with a short-title list of his imprints' in *Homage to a bookman: essays on manuscripts, books and printing written for Hans P. Kraus on his 60th birthday.* Berlin: Gebr. Mann, 1967, p.147–62.

scholar-publisher in the Renaissance. A well-educated man,[6] Petreius was involved in editing many of his scientific publications. As well as making amendments to the texts themselves and decisions on layout and typography, this involved adding prefaces elaborating on the contents of the works and the process leading to their production. When publishing his second edition of Geber's treatise on alchemy *Summa perfectiones* in 1545, for example, Petreius added a substantial preface addressed to 'the studious reader'. He describes his intention to publish other similar works 'so that they may reach the hands of students in a more perfect form', and outlines some of the practical difficulties he encountered in establishing authoritative texts. This is a clear indication that Petreius was not only interested in the accuracy and content of his publications, but also that he sought to further intellectual goals through the press.

Petreius's insertion of prefaces was not always motivated by a wish to promote a work's academic content, for alongside his enthusiasm for the texts at an intellectual level existed a keen awareness of the economics of publishing. Petreius's collaboration with the Protestant theologian Andreas Osiander, resulting in the insertion of an unauthorised preface in the first edition of Copernicus' *De revolutionibus* (1543), has been well documented.[7] As Shipman concludes, it seems likely that Petreius agreed to this inclusion in order to deflect criticism from Protestant authorities and to improve the sale of the work.[8] Although initial sales are thought to have been poor, and the work has been described somewhat misleadingly as an 'all-time worst-seller',[9] this indicates both that Petreius was collaborating with other scholars in producing his works and that he was a businessman as well as an intellectual.

Many of these criteria are useful in assessing the degree to which Petreius's music titles can be considered to be scholarly publications. However, a number of other characteristics typically associated with the concept of the scholar-publisher as set out by Fletcher's article of 1993,[10] for example, are not so readily applicable. His description of Aldus's 'portable library', related to the production of large editions in octavo format, may be relevant to certain types of music publications such as theories, school textbooks and hymn books, but is more problematic when considering polyphonic music in both choirbook and partbook format. Music publications of this type were typically produced in small editions at high cost. Even after the development of the more economical single impression technique in the

[6] As T. Wohnhaus explains, he began his studies at the University of Basle in 1512, receiving the baccalaureate there in 1515 and the MA two years later. See 'Johannes Petreius' in *Die Musik in Geschichte und Gegenwart* 10. Kassel: Bärenreiter, 1966, p.1129.

[7] See Shipman, 'Johannes Petreius' and Gingerich, 'Copernicus's *De revolutionibus*'.

[8] Shipman, 'Johannes Petreius', p.167.

[9] Elizabeth Eisenstein, *The printing press as an agent of change.* Cambridge: Cambridge University Press, 1979, p.509 describes how Arthur Koestler's *The sleepwalkers* (London: Hutchinson, 1959, p.191) misleadingly associated the slow spread of Copernicus's views with poor sales and the author's failure to exploit publicity techniques.

[10] H. George Fletcher, 'The ideal of the humanist scholar-printer: Aldus in Venice', *Printing History* 15/2 (1993), p.3–12.

	Author/editor	Short title	Date of publication	Type of publication
1	Hans Neusidler	*Ein neugeordnet künstlich Lautenbuch*	1536	Tablatures of lute music preceded by a treatise on lute technique and notation.
2	Hans Neusidler	*Der ander theil des Lautenbuchs*	1536	Second volume of lute tablature.
3	Sebald Heyden	*Musicae, id est artis canendi libri duo*	1537	Second edition of a treatise on the art of singing and theory of the elements of music and musical notation. First edition published by Friedrich Peypus in Nuremberg in 1532. For third edition, see item 13.
4	Johannes Petreius (ed.)	*Tomus primus psalmorum selectorum*	1538	First volume of a selection of psalms in four-part polyphonic settings. Consists of four part-books (soprano, alto, tenor and bass). See items 8 and 16 for second and third volumes.
5	Johannes Petreius (ed.)	*Modulationes aliquot quatuor vocum selectissimae*	1538	Collection of four-part motets, consisting of partbooks for soprano, alto, tenor and bass.
6	Sebald Heyden	*Catechistica summula fidei christianæ*	1538	Sebald Heyden's interpretation of the catechism together with two polyphonic hymn settings by imperial composer Ludwig Senfl.
7	Johannes Petreius (ed.)	*Liber quindecim missarum*	1539	Collection of famous masses together with miscellaneous secular and sacred vocal works. Published as four separate partbooks (soprano, alto, tenor and bass).
8	Johannes Petreius (ed.)	*Tomus secundus psalmorum selectorum*	1539	Second volume of psalm settings, consisting of four part books (soprano, alto, tenor and bass). See items 4 and 16 for the first and third volumes.
9	Paul Hofhaimer and Ludwig Senfl	*Harmoniae poeticae*	1539	Settings of Horace's poetry by the imperial composers Paul Hofhaimer and Ludwig Senfl. Consists of partbooks for soprano, alto, tenor and bass.
10	Georg Forster (ed.)	*Ein Außzug guter, alter und neuer teutscher Liedlein*	1539	First volume of a selection of short, secular German songs, both contemporary and old, intended for performance with voices or instruments. Consists of four partbooks (soprano, alto, tenor and bass). See item 12 for second volume, and item 17 for revised edition of first volume.
11	Georg Forster (ed.)	*Selectissimarum mutetarum*	1540	Selection of five-part motets published as partbooks (soprano, alto, tenor, bass and quinta vox).

	Author/editor	Short title	Date of publication	Type of publication
12	Georg Forster (ed.)	*Der ander theil / Kurtzweiliger guter frischer teutscher Liedlein*	1540	Second volume of Forster's collection of short, secular German songs. Consists of four part-books (soprano, alto, tenor and bass). See items 10 and 17 for editions of the first volume.
13	Sebald Heyden	*De arte canendi*	1540	Third edition of treatise on the art of singing and theory of the elements of music and musical notation. Second edition published by Petreius in 1537 (item 3).
14	Nikolaus Listenius	*Musica*	1541	Teaching text for music in schools.
15	Johannes Petreius (ed.)	*Trium vocum cantiones centum*	1541	Wide-ranging collection of three-voice works from the first half of the sixteenth century, including secular and sacred motets, madrigals, Lieder, chansons and sections from masses and magnificats. Consists of three partbooks (soprano, tenor and bass).
16	Johannes Petreius (ed.)	*Tomus tertius psalmorum selectorum*	1542	Third volume of psalm settings, consisting of four part books (soprano, alto, tenor and bass). See items 4 and 8 for first and second volumes..
17	Georg Forster (ed.)	*Ein Außzug guter, alter und neuer teutscher Liedlein*	1543	Second edition of the first volume of short, secular German songs (item 10). Consists of four partbooks (soprano, alto, tenor and bass). Corrections have been made to the texts of two of the songs.
18	Andreas Osiander the elder	*Kirchenordnung für Pfalz-Neuburg*	1543	Order of service for Pfalz-Neuburg, including chant in its second part.
19	Johannes Petreius (ed.)	*Geistliche Gesang und Psalmen*	1545	Lutheran hymn book
20	Johannes Petreius (ed.)	*Responsoria*	1550	Responses to be used in Lutheran church services.

Figure 1
Chronological outline of Johannes Petreius' principal music publications

early sixteenth century, whereby text and music could be printed simultaneously, these types of works were certainly not mainstream pocket reading. Music printing remained a laborious process, demanding literacy in music and substantial resources of time and money.

Furthermore, from the mid-1530s, the oblong quarto became the norm for partbook publications, presumably on account of its convenience for performance. The predominance of this format is indicated by Jost Amman's woodcut *Die Singer* (1568), which shows a group of singers in a secular context using a set of partbooks of this type (Figure 2). This suggests that the concept of the scholar-publisher needs to be reconsidered with reference to music. My aim, therefore, is to explore the ways in which this general concept can be addressed in the context of German Renaissance music publications. This will involve an examination of three of Petreius's most significant musical works: Hans Neusidler's *Ein neugeordnet künstlich Lautenbuch* of 1536, Sebald Heyden's *De arte canendi* (1540) and the collections of German secular songs assembled and edited by the physician, scholar and musician Georg Forster in 1539 and 1540.

Figure 2
Die Singer: *a woodcut by Jost Amman from* Eygentliche Beschreibung Aller Stände *(1568)*
Copy from the Veste Coburg Kunstsammlung, reprinted in Walter Salmen, Musikleben in 16. Jahrhundert, *Musikgeschichte in Bildern III/9. Leipzig, 1976, p.119*

1. Hans Neusidler's *Ein neugeordnet künstlich Lautenbuch* (1536)

Although it is not thought that Petreius produced any musical works until 1536, there is evidence to suggest that he had developed an interest in this kind of material some years earlier. Writing to Stephan Roth, the official secretary for the town of Zwickau, on 16th June 1533, Petreius remarked on the recent appearance of a book of lute tablature by Hans Gerle, and enclosed with the letter a publication that he described simply as 'ein Musica'.[11] It is probable that the latter was an edition of the widely available school music teaching textbook *Musica* by Nikolaus Listenius, which Petreius was to publish in 1541.[12] This letter suggests that he was in contact with other like-minded professionals outside the circle of music printers in Nuremberg, and, crucially, that he was interested in the type of music publications that were being produced at the time. It is possible that he might have been selling the publications of other Nuremberg music printers in his shop, even if he was not yet publishing his own musical works. This suggests that in the years leading up to 1536, Petreius was able to gain an awareness of the markets available for music materials. This knowledge provided the foundation for his role as a scholar-publisher for music, since it made him aware of the different types of publication that would be appropriate for different scholarly circles.

When considered at a general level, Petreius's first music publication of 1536 appears an unadventurous choice of work. It was not unusual for a book of lute tablature to appear as the first music publication of printers at this time. The music publisher Hieronymus Formschneider, active in Nuremberg from 1525 to 1555, for example, is also thought to have begun his publishing career in this way.[13] Although in part a result of the wide availability of this type of publication,[14] the relative simplicity of these works on account of the absence of both stave lines and text to be aligned with the music would have made them particularly suitable for an inexperienced music publisher. It was the correlation of staves, notes and text that provided early music printers with the most long-standing and challenging problems.

At the same time, when examined more closely, it is apparent that Petreius's publication differs from other examples in a number of ways. Figures 3a and 3b highlight these features by comparing an extract from a facsimile of Petreius's publication with a similar passage from a lute book by Benedict Drusina published by Johannes Eichorn in Frankfurt an der Oder in 1556. Whilst the layout and typography of the two examples are in some respects very similar, Eichorn has used individual pieces of type to indicate each rhythmic value, even when identical rhythms are repeated. As a result,

[11] Wolfram Steude, *Untersuchungen zur mitteldeutschen Musiküberlieferung und Musikplege im 16. Jahrhundert.* Leipzig: Peters, 1978, p.93–4.
[12] Klaus W. Niemöller and Egbert Hiller, 'Nikolaus Listenius' in Stanley Sadie (ed.), *The new Grove dictionary of music and musicians* 14. London: Macmillan, 2001, p.755, estimates that there were over 40 editions of Listenius's *Musica* by 1583.
[13] Royston Gustavson, 'Hieronymus Formschneider' in Stanley Sadie (ed.), *The new Grove dictionary of music and musicians* 9. London: Macmillan, 2001, p.97–8.
[14] See Teramoto, *Die Psalmmotettendruck des Johannes Petrejus,* p.35.

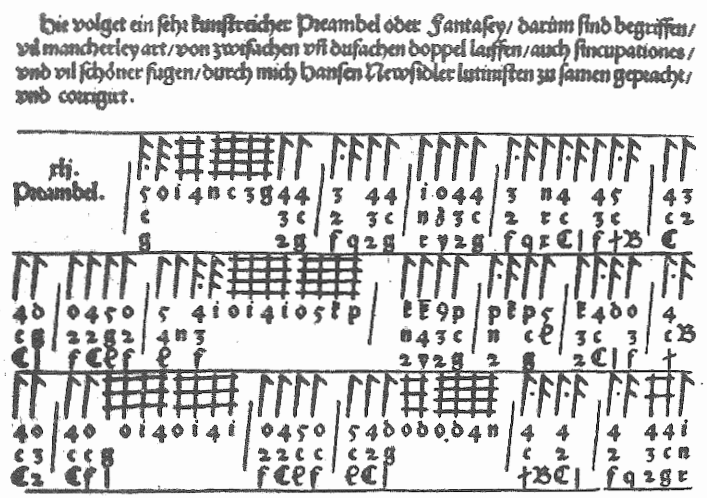


Figure 3a
Extract from Hans Neusidler's Ein neugeordnet künstlich Lautenbuch *(Nuremberg: Johannes Petreius, 1536)*
Taken from the copy in Halle University Library, reprinted in Heinrich Besseler, and Peter Gülke, Schriftbild der mehrstimmigen Musik, *Musikgeschichte in Bildern III/5. Leipzig, Deutscher Verlag für Musik, 1975, p.143.*

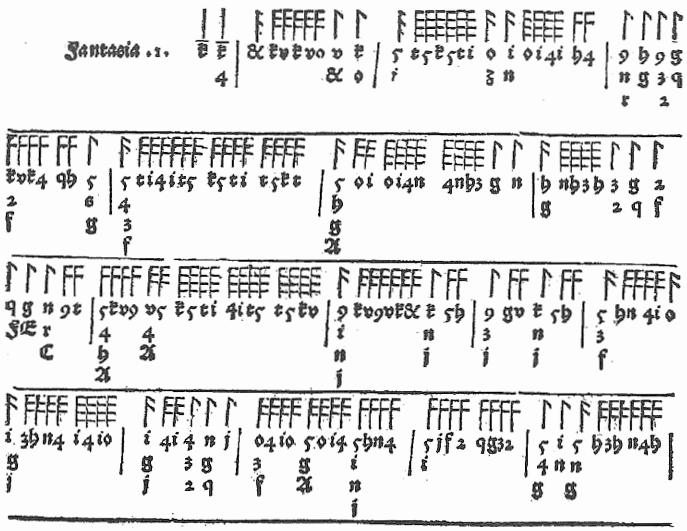


Figure 3b
Extract from Benedict Drusina's Tabulatura continens insignes et selectissimas quasdam fantasias *(Frankfurt an der Oder: Johannes Eichorn, 1556)*
Facsimile of the copy in the Leipzig Musikbibliothek. Leipzig, 1980.

there is no grouping of adjacent equal note values. By contrast, Petreius's publication groups some repeated rhythmic values in blocks of two and four, by using single pieces of type which combine equal note values resulting in "fence-like" notation. Given that this is considered to be a more advanced way of representing rhythms in Renaissance lute and organ tablature,[15] this feature is very significant, especially since Petreius's publication is so much earlier than Eichorn's.

An interest in the technology of music printing may well have been something which Petreius developed as a result of his employment as a proof-reader in Basle in 1519 by his relative Adam Petri, who is thought to have made much of his equipment himself.[16] Like his contemporary Hieronymus Formschneider, moreover, Petreius is thought to have set up his own type foundry in 1525, a year after his first publication appeared.[17] Attention to detail with reference to presentation and knowledge of the way in which the possibilities of type could be exploited to give the clearest result for performers were to prove two of Petreius's most notable strengths in his later music publications.

Petreius's publication is also unusual in its inclusion of a short commentary as an introduction to each intabulation. In the example shown in Figure 3a, this is used to highlight some of the features of the work to be mastered by the performer, and to explain that it was Neusidler who had assembled and corrected this particular example. Inclusion of these passages therefore provided Petreius with a means of emphasising the source and accuracy of the edition, as well as allowing the inclusion of additional information to assist in the learning process. Although Petreius was not responsible for the selection and arrangement of the content of his earliest music publication, a commitment to preparing accurate editions is apparent from the outset. Moreover, the inclusion of additional information to facilitate study by the beginner is an indication that Petreius was targeting the growing market of books aimed at self-education, which typically explained in easy steps how to master new skills such as playing musical instruments. This is reinforced by the presence of a detailed diagram explaining how to interpret lute fingering in the chapter that precedes the intabulations, a feature not found in the Drusina. In addition, it is likely that this type of publication would have been particularly popular in Nuremberg at this time due to the flourishing trade in instrument-making in the early to mid sixteenth century.

In many ways, this work can be seen to set high standards in terms of clarity of presentation, accuracy of content and relevance to current scholarly needs which would need to be maintained if Petreius was to establish a lasting reputation as a scholar-publisher for music. Moreover, his care to ensure that his first music publication would be the type of work that would

[15] Cleveland Johnson, *Vocal compositions in German organ tablatures 1550–1650.* New York and London: Garland Publishing, 1989, p.113.
[16] Alfred Götze, *Die hochdeutschen Drucker der Reformationszeit.* Berlin, 1963, p.36–7.
[17] Marie Louise Göllner, 'Johann Petreius' in Stanley Sadie (ed.), *The new Grove dictionary of music and musicians* 19. London: Macmillan, 2001, p.503, explains that Petreius was not officially entered as a printer in the city records until 1526, but that publications exist from as early as 1524.

find a ready market is symptomatic of a more general trend in his musical output as a whole. This involved the steady production of a group of publications that were relatively unadventurous, but which he could have been sure would sell reasonably well. These are typically popular works that had been printed before, such as Listenius's *Musica*, or items that were produced in response to specific developments in the demand for printed materials. Alongside works designed to cater for the trend towards self-education, therefore, exist a significant number of religious publications with musical content for which there would have been no shortage of trade in the 1530s and 1540s due to the Lutheran reform of church music. These include the order of service of 1543, hymn book of 1545 and responses of 1550, which were reprinted numerous times after Petreius's death, including by his son-in-law Gabriel Hayn who inherited his business.[18]

This group of standard religious works is complemented by Petreius's publication of three volumes of polyphonic psalm settings in 1538, 1539 and 1542. It has been suggested that these publications were produced in collaboration with Wolfgang Jakob, the Kantor at St Lorenz's church in Nuremberg.[19] Whilst this cannot be ruled out, there are strong indications that it was actually Petreius who compiled and edited these works. Rather than publishing a series of volumes of psalm settings simply because the materials happened to become available to him, Petreius seems to have envisaged the creation of his own systematic edition of works in this genre. This is indicated in the preface to *Modulationes aliquot quatuor vocume selicitissimae* (1538), in which Petreius explains that he is already editing the second volume of the psalm settings 'for the studious reader', and sets out its relationship to the first and third volumes. This suggests that Petreius viewed his prefaces as a means of promoting his forthcoming output to his existing market. The psalm settings should therefore be viewed as a carefully planned project, a significant achievement given the large number of scientific works that Petreius was also producing at this time.[20] This strategy would have assisted Petreius in both capturing and retaining a market for his music publications in the long term.

2. Sebald Heyden's De arte canendi (1540)

Alongside a growth in the trade in music for use in Lutheran church services, there were certain trends in the way in which music was taught at universities and in schools, whose understanding is central to the concept of scholarly music publishing in Renaissance Germany. School teachers were one of the central forces of musical life in sixteenth-century Nuremberg and music as a subject in school curricula flourished, particularly in the church schools of St Sebald and St Lorenz.[21] As a reflection of this trend, Petreius published not only Listenius's *Musica*, the music primer for German and

[18] See Teramoto and Brinzing, *Katalog der Musikdrucke des Johannes Petreius*, p.184.
[19] See Krautwurst, 'Musik des 15. und der ersten Hälfte des 16. Jahrhunderts', p.217.
[20] See Shipman, 'Johannes Petreius', p.154–60.
[21] Razia Sultanova, 'Nuremberg' in Stanley Sadie (ed.), *The new Grove dictionary of music and musicians* 15. London: Macmillan, 2001, p.239–45.

Austrian schools, but also Johann Spangenberg's *Grammaticae latinae partes* (1539), which uses music as an aid to teaching Latin grammar. These works had the additional advantage of being flexible in the way they could be used, owing to their suitability for scholars wishing to improve their musical knowledge as a recreational activity.

At the same time, reforms in German university curricula led to the elimination of music as a compulsory subject from the beginning of the sixteenth century. In 1505, for example, music is no longer mentioned on the curriculum for the University of Leipzig.[22] Whilst the fact that music was no longer named in the statutes should not be taken to imply that it was no longer taught at German universities in any form, it does suggest that there would have been a decline in the need for music theories such as Johannes de Muris's *Musica*, which had previously been compulsory for university students when music was one of the seven liberal arts. Given these developments, it would be logical to assume that Sebald Heyden's *De arte canendi* (1540) was intended as a treatise on singing technique aimed at the growing number of amateur musicians who wished to improve their skills. Closer examination, however, suggests that its bias is scholarly as well as practical, for it presents a theory of the elements of music and of musical notation in relation to singing, drawing on substantial numbers of musical examples from established composers as illustrations. Moreover, there are indications in the first chapter that Heyden intended this text as a reaction against the declining place of music in German university curricula. This is indicated by his statement that his theory aims to liberate singing from 'the idle entices of entertainers and strolling players and restore it to its true function, in which it may serve to please . . . those who foster the liberal arts'.[23]

At the same time, as Heyden indicates in the dedication, he is careful to set out his arguments in a clear and simplified manner 'that is the easiest for all our youth'.[24] This suggests that this text was intended for self-education in scholarly circles, possibly as a work that could easily be passed amongst friends, an argument which is reinforced by its octavo format. This interpretation is also supported by its edition history, which indicates that significant revisions were made to the work in order to improve its accuracy. As Figure 1 indicates, Petreius was not the first to publish *De arte canendi*, since it was originally printed in Nuremberg in 1532 by Friedrich Peypus, one of Petreius's chief competitors.[25] Peypus's death in 1534, together with the growing reputation Petreius was establishing for himself, were to open up a considerable number of musical publishing possibilities for him, the first of which was the publication of a new edition of Heyden's theory.

It is interesting to note that when Petreius first published this text in 1537 as *Musicae, id est canendi libri duo* (Figure 1, item 3), it more than

[22] Klaus W. Niemöller, 'Musik als Lehrgegenstand an den deutschen Universitäten des 16. Jahrhunderts', *Die Musikforschung* 40 (1987), p.313–20.
[23] Clement A. Miller (trans.), *Sebald Heyden: De arte canendi (Nürnberg 1540)* 'Musicological Studies and Documents 26'. New York, 1972, p.27.
[24] Miller (trans.), *Sebald Heyden*, p.17.
[25] J. Benzing, *Buchdrucker des 16. Jahrhunderts (deutsches Sprachgebiet)*. Frankfurt, 1952, p.130–31.

quadrupled in length owing to Heyden's significant expansions to its theoretical content. Furthermore, in his dedication to the Nuremberg patrician Hieronymus Baumgartner in the 1540 edition, Heyden explains that its contents had been expanded again in order to incorporate a larger number of musical examples, and to make corrections to those included in the 1537 edition.[26] The number and accuracy of the musical examples included were to prove crucial in furthering Petreius's reputation as a music printer of accuracy and credibility, for it was these that the music theorist Heinrich Glarean is thought to have used as an authoritative source when assembling his 1547 music treatise *Dodecachordon*.[27] Moreover, a study of Glarean's library has revealed both that he owned a copy of this work alongside a large number of Aldine editions, and that his collection showed a high level of intellectual content.[28] This indicates that this particular publication of Petreius's was flexible in its applicability, appealing to serious music scholars, as well as to amateurs with a more informal interest in the subject.

3. Georg Forster's *Ein Außzug guter, alter und neuer teutscher Liedlein* (1539 and 1540)

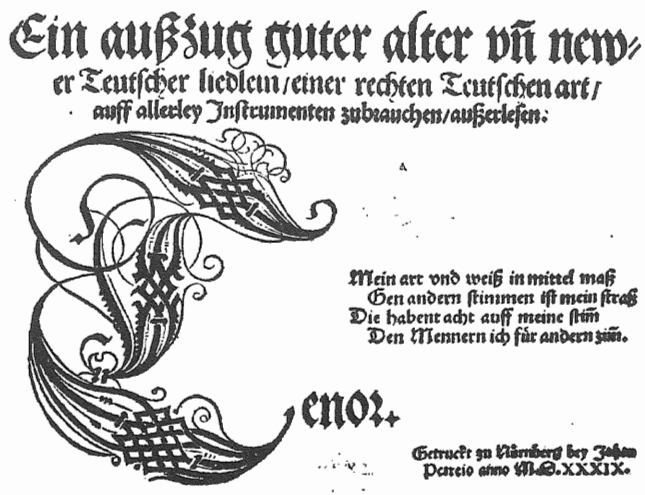
There was a large market in sixteenth-century Germany for compositions appropriate to middle class secular music-making activities, and in the 1530s and 1540s Nuremberg became an important centre of the music publishing industry in this area. Beginning with Hieronymus Formschneider and continuing with Petreius and the later partnership of Johann Berg and Ulrich Neuber, Nuremberg music publishers seem to have specialised in large anthologies of short polyphonic works, offering very diverse repertories of past and present music suitable for performance in the home. The growth of secular music-making can be linked to the rapid development of middle class societies from the beginning of the sixteenth century, a culture which subsequently came to be known as the *Kreuzleingesellschaft*.[29] These groups provided like-minded individuals with an opportunity to meet to discuss theories and to pursue common interests such as instrument learning and singing in an informal context. The existence of this type of musical culture is reinforced by a woodcut by Hieronymus Höltzel entitled 'Singende Scholaren', which appeared in a Nuremberg publication from 1516 (see Figure 4). This suggests that the societies with a musical bias may well have consisted of groups of scholars pursuing music as a recreational interest.

There is significant evidence to suggest that the first and second parts of Georg Forster's collection of popular German songs *Ein Außzug guter, alter und neuer teutscher Liedlein* (1539 and 1540) were aimed at this particular scholarly market. The title page for each partbook contains a short verse describing the nature of the part in terms of the type of voice and its range.

[26] Miller (trans.), *Sebald Heyden*, p.22–3.
[27] J. Kmetz, 'Katalog der Musikdrucke des Johann Petreius in Nürnberg', *Notes* 51 (1994–95), p.1293.
[28] Iain Fenlon, 'Heinrich Glarean's books' in J. Kmetz (ed.), *Music in the German Renaissance*. Cambridge: Cambridge University Press, 1992, p.84.
[29] Susan Gattuso, '16th-century Nuremberg' in Iain Fenlon (ed.), *The Renaissance*. London: Macmillan, 1989, p.288.

Figure 4
Singende Scholaren*: a woodcut by Hieronymus Höltzel from* De generibus ebriosorum *(Nuremberg, 1516) Reprinted in Walter Salmen,* Musikleben in 16. Jahrhundert, *Musikgeschichte in Bildern III/9. Leipzig, Deutscher Verlag für Musik, 1976, p.119*

Figure 5 (below)
Title page of the tenor partbook in Petreius's 1539 edition of Georg Forster's Ein Außzug guter, alter und neuer teutscher Liedlein *Taken from the copy in Jena University Library, reprinted in K. Gudewill (ed.),* Georg Forster Frische teutsche Liedlein *(1539-1556). Wolfenbüttel, Georg Kallmeyer Verlag, 1942, p.xix*



The tenor part, for example, includes a passage indicating the range as medium, and explaining that it is to be sung against the other voices (Figure 5). It also indicates that this voice is prioritised in the texture, thus suggesting that it would be the line with the main melody, as would be expected in the sixteenth-century German *Tenorlied.*[30] The inclusion of these explanatory details suggests that Forster expected this collection to be used by inexperienced singers who might not be familiar with standard musical conventions, but who were nevertheless capable of teaching themselves, provided that they were given the appropriate basic information.

At the same time, the presentation of these works as partbooks could be interpreted as a barrier to their being widely available to the middle classes due to the cost of purchasing multiple volumes. Whilst little conclusive evidence has been found concerning the cost of Petreius's music publications and the quantity in which editions were printed and sold,[31] the partbook format may have limited the extent to which Forster's songs would have been available to individual purchasers, because a complete set was required for performance. Nevertheless, I believe that it is important to acknowledge the suitability of this kind of publication for group purchase. Sixteenth-century Nuremberg music societies are known to have funded their common interests by sharing the cost of the resources required through weekly subscriptions.[32] Rather than being a hindrance to the spread of amateur music-making activities, therefore, partbook publications such as Forster's should be viewed as a highly appropriate format for this type of market. Moreover, group purchase would have facilitated the exchange of different partbooks amongst members, thus allowing individuals to broaden their musical experience. This indicates that Forster and Petreius were actively catering for the needs of a very specific scholarly market in this publication.

On closer examination of the content of the 1539 set of partbooks, a desire to produce accurate texts to accompany each of the songs is also apparent. It is for this reason that this publication has become one of the most important sources for the texts of German Lieder today. This is indicated by the careful and consistent way in which the text is aligned with the music, and the fact that all of the parts are supplied with texts in their original language. In other similar contemporary publications, such as Formschneider's collections of German Lieder by Johannes Ott (1534), it was common to print the complete text for all verses only in the leading tenor part. Thus in Figure 6a, a reproduction of the alto part from the 51st song of Petreius's 1539 collection, Caspar Bohemus's 'Mag ich Unglück nit widerstan', two verses of text are clearly visible. This indicates that Petreius and Forster were keen to produce a publication that would allow the musicians to perform the works in a complete and accurate manner, and that they were aiming at a market that would appreciate attention to textual detail.

[30] S. Keyl, 'Tenorlied, Discantlied, polyphonic Lied: voices and instruments in German secular polyphony of the Renaissance', *Early Music* 20 (1992), p.434.
[31] K. Gudewill, 'Bemerkungen zur Herausgebertätigkeit Georg Forsters' in R. Baum and W. Rehm, *Musik und Verlag: Karl Vötterle zum 65. Geburtstag.* Kassel: Bärenreiter, 1968, p.304–5.
[32] See Gattuso, '16th-century Nuremberg', p.289.

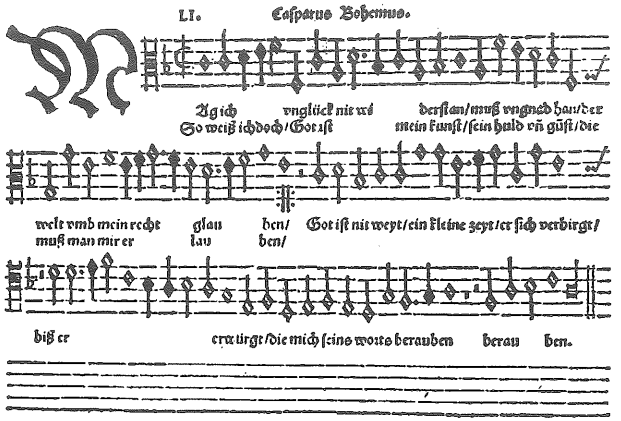


Figure 6a
Alto part from the 51st song of Petreius's first edition of the first part of Georg Forster's Ein Außzug guter, alter und neuer teutscher Liedlein *(Nuremberg, 1539)*
Taken from the copy in Jena University Library, reprinted in Gudewill (ed.), Georg Forster Frische teutsche Liedlein *(1539-1556), p.xxv*

Moreover, considered together with the parallels that exist between Formschneider's and Petreius's output, this also suggests that much of the motivation behind the accuracy and attention to detail in Petreius's music publications stems from rivalry with his Nuremberg contemporaries. Close correspondences exist between the output of Petreius and Formschneider.[33] Formschneider began his music publishing career by issuing two volumes of lute music by Hans Gerle in 1532 and 1533. Petreius followed with the two volumes of lute music by Hans Neusidler in 1536. Formschneider then printed Johannes Ott's editions of motets in 1537 and 1538, to which Petreius responded with three volumes of psalm motets (1538, 1539 and 1542). Then, in 1538, Formschneider produced a collection of trios, the *Trium vocum carmina a diversis musicis composita,* followed three years later by Petreius's *Trium vocum cantiones centum.*

It is the latter that provides the clearest indication that Petreius was driven by a desire to improve on the quality of Formschneider's publications in order to assert himself as the superior music publisher. Formschneider's 1538 collection of trios was published without texts, index or composer's names. In the preface to Petreius's 1541 collection, however, he makes it clear that he has made considerable effort to include accurate texts. He states, for example, that he has 'diligently printed underneath [the notes] the authentic sequence of words for each in the original language', in order that the performer will be able to perform the songs correctly.[34] This can be

[33] P. Cohen, *Musikdruck und -drucker zu Nürnberg im sechzehnten Jahrhundert.* Nuremberg, 1927, p.23–7.
[34] H.M. Brown, 'Introduction to *Trium vocum cantiones centum*' in *Renaissance music in facsimile* 26. New York and London: Garland Publishing, 1986, p.vi.

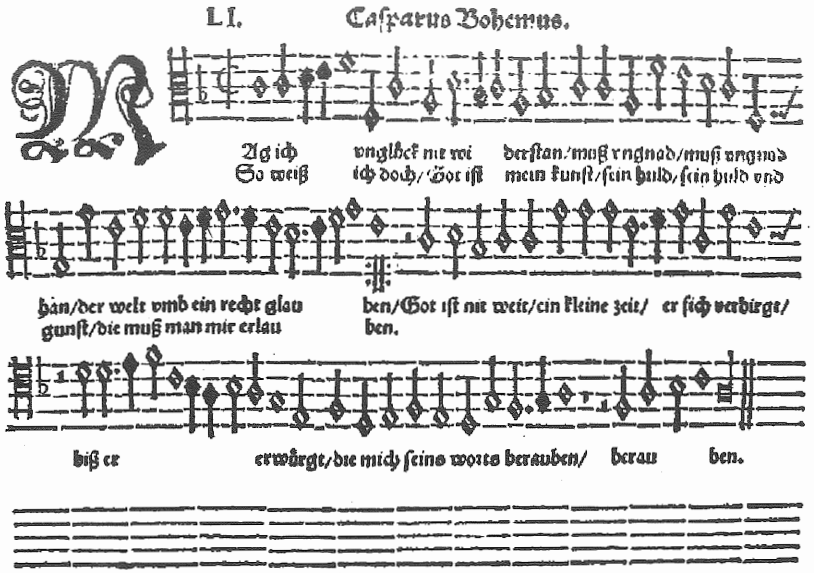


Figure 6b
Alto part from the 51st song of Berg and Neuber's' edition of Georg Forster's Ein Außzug guter, alter und newer teutscher Liedlein *(Nuremberg, 1560)*
Taken from the copy in Jena University Library, reprinted in Gudewill (ed.), Georg Forster Frische teutsche Liedlein *(1539-1556), p.xxv*

interpreted as an indirect criticism of Formschneider's less comprehensive publication. This argument is reinforced by Petreius's inclusion of a detailed index to the works in the collection, facilitating identification of the composers as well as navigation of the volume. This indicates, that like many other early printers, Petreius was keeping an anxious eye on his competitors' output. He put the knowledge he gained to good use by identifying weaknesses in their publications which he could address in his own works.

The superiority of Petreius's publications in comparison with those of his Nuremberg contemporaries is reinforced by the new edition of the first volume of Forster's songs, which was printed by Johann Berg and Ulrich Neuber in 1560. As Figure 6b, a facsimile of the alto part from song 51 in the 1560 edition, illustrates they did not make any corrections to the text and only minimal changes were made to the music, suggesting that a high degree of accuracy had already been achieved. Furthermore, when Petreius re-published the first volume in 1543, an indication of the popularity of this collection, alterations were made only to the texts of two of the songs.

A comparison of Figures 6a and 6b also indicates that a greater degree of continuity in the stave lines has been achieved in Petreius's publication, since unlike Berg and Neuber's example, the breaks between the individual

pieces of type used to create the lines have been minimised. This is particularly obvious when comparing the blank systems that are included at the end of both examples. As Don Krummel explains,[35] this was achieved by using pieces of type that included only four of the stave lines, or occasionally even three or two. The bottom or top lines would have been filled in by the compositor with longer segments of rule, which extended the length of several shorter pieces. These segments served an important visual purpose, since they reduced the break between the two segments of the stave that resulted when two successive pieces of type fitted together imperfectly. This would have made the works easier to read, thus improving their clarity and suitability for inexperienced musicians.

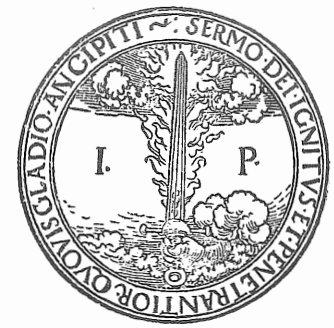


Figure 7
Johannes Petreius's printer's mark

To conclude, therefore, there is significant evidence to suggest that Petreius was aiming at a scholarly market when he produced his music publications. A crucial part of understanding the concept of a scholarly music publisher in renaissance Germany lies in gaining an awareness of the place of music as an academic subject in schools and universities, and of the role of practical music-making activities in worship and recreation. It was this knowledge, which Petreius accumulated in the years prior to his first music publication and continued to add to in the years that followed, that allowed him to publish works aimed at the needs of specific scholarly markets. This indicates that, when considering the scholarliness of renaissance music publications, it is essential to draw together works that present musical compositions aimed at particular groups of performers and theoretical works associated with the study of music.

It is clear that Petreius had the intellectual capacity together with the knowledge of commerce to run his music publishing business profitably. However, whilst many of his music publications appear to have been popular and well respected, there can be little doubt that he did not achieve mass production. At the same time, I believe that it was the restricted nature of his musical output, together with his willingness to collaborate with scholars and personal interest in all aspects of each of his works, that enabled this group of publications to be academically rigorous. Rather than achieving mass production at the expense of clarity and accuracy, Petreius produced music publications that included a substantial amount of his own input in terms of content and presentation, thus allowing him to influence both the performance and study of music in renaissance Germany.

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[35] D.W. Krummel, *English music printing.* London: Bibliographical Society, 1975, p.49–50.

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THE WILLIAM ALWYN ARCHIVE IN CAMBRIDGE UNIVERSITY LIBRARY

Margaret Jones

The papers and manuscripts of William Alwyn and Doreen Carwithen were presented to Cambridge University Library by the William Alwyn Foundation and the Executors of the will of Mary Alwyn (the composer Doreen Carwithen) in 2003. The Archive contains musical and literary manuscripts by William Alwyn, correspondence, papers including journals, press cuttings and ephemera, photographs, sound recordings, videos and DVDs. It also includes music manuscripts by his first wife, Olive Pull, and a larger collection of manuscripts by Doreen Carwithen. The Archive also holds Doreen Carwithen's papers relating to the William Alwyn Foundation, set up by Doreen with the purpose of popularising, and providing further information about, William and his music.

In the years following her husband's death, Doreen tried to gather together as many of his papers as possible. To this end, she wrote to as many people as she could, who she thought William might have corresponded with, asking for copies of William's letters to them. Most were happy to help, so for most of the major correspondents, and the musicians, the Archive does have both sides of the correspondence – principally photocopies of William's letters, but also a few originals. Among Alwyn's correspondents are Clifford Curzon, James Blades, Arthur Bliss, Henry Wood, Edmund Rubbra, Peter Pears, Joy Finzi – she and Alwyn became friends because of their shared enthusiasms for art and literature – and the writer John Masefield, as well as numerous other contemporary musicians who worked on performances of Alwyn works.

Doreen also collected all of William's programme notes and other notes on his works, press cuttings, reviews, and other writings, and organized them so that any queries about a specific work could be easily answered using a variety of sources.

William Alwyn was born William Smith, a grocer's son, in Northampton in 1905. The shop was named "The Shakspere [sic] Stores," an indication of his father's interest in literature (quotations from Shakespeare were even printed on the flour bags), which was also to become a love of his son's. At the age of eight his family bought him a second-hand piccolo as a birthday present, William quickly became proficient on the instrument and started to compose. Sadly his first piece *Sparkling Cascades* is lost, but there are several manuscript books of pieces composed between the ages of 10 and 13, including one with a carefully prepared index and list of opus numbers. William was to write about his childhood at great length in his

autobiography *Early Closing*. This was never commercially published, but there is a complete bound typescript and extensive manuscript drafts in the Archive.

William entered the Royal Academy of Music at the age of fifteen. He studied flute with Daniel Wood, and initially took piano as his second subject. By the summer of 1922 he had become a member of the Academy orchestra, and was starting to compose seriously. It was at this point that he decided to change to composition as his second study, and was fortunate to have as composition teacher John B. McEwen, who was to be a great influence on him, and a lifelong friend. Alwyn won the Ross scholarship for the flute and the Sir Michael Costa scholarship for his first foray into opera: *The Fairy Fiddler*, most of which is now lost, although the overture, the libretto, and an abridged vocal score survive.

While at the Royal Academy Alwyn met Olive Pull, who was a fellow student and who would later become a sub-professor at the Academy. The happy life as a student was to come to an abrupt end when Alwyn's father died suddenly. William was unable to support himself at the Academy without his father's help and had to become a jobbing musician to earn a living. Throughout the time he was moving around the country – whether playing with seaside orchestras for the summer season, or taking part in the Three Choirs Festival under Elgar's baton – he maintained a correspondence with Olive. Although we only have her side of the correspondence it paints a vivid picture of life on the road. Part-way through the correspondence, William becomes a "successful" composer, when Oxford University Press accept some short pieces for publication. Then there's the decision familiar to many musicians, should he stay in a secure job (he was teaching at a private school), or should he strike out as an independent composer?

He decided to take the latter path and was to be rewarded for this decision when he was invited by J.B. McEwen, by now Principal of the Royal Academy, to return there to teach composition. William inherited J.B. McEwen's writing desk and a number of notebooks in McEwen's hand, containing a mixture of lecture notes, and mathematical formulae. There are also many letters from his wife, Hedwig (also a teacher at the Royal Academy) to Olive Pull.

In the following years, when William wasn't teaching at the Royal Academy or playing first flute in the London Symphony Orchestra, he went on two exotic expeditions, as an Associated Board examiner to Australia and Canada. This time we have William's side of the correspondence as he writes back home to Olive and his young son. These letters demonstrate what a tough life it could be as an examiner: the vast distances covered, the relentless timetable, and the expectations of parents and teachers of examinees. One school belonging to an order of nuns refused to send their pupils to be examined by "Mr. Alwyn" after being told by another order that he was a "hard examiner." These letters provide a fascinating insight into life as an examiner in the Empire in the early 1930s.

Upon William's return, through a lucky break, he became drawn into the British film industry. He describes the incident in his autobiography *Winged Chariot*:

> *In 1936 an opportunity arose which I grasped eagerly . . .I had already played for a number of film sessions with small chamber groups (especially wind and percussion, for strings, in those experimental days, did not record well) and then the chance absence of the original composer going abroad before it was discovered that his recording had, through a mechanical fault, failed to register, led the director of the film with whom I had had a casual drink after the session, to call on me to compose in the shortest possible time a new score. So, by an odd piece of luck, I entered the British Documentary Movement as a pioneer of film music, two years after the young and brilliant Benjamin Britten had scored his first success with Night Mail.*[1]

Alwyn was to write an enormous number of film scores (86 features, 107 documentary films) ranging from short documentary films, a police serial, classic films of the British cinema, such as *Odd Man Out* and *The History of Mr. Polly*, and Disney hits like *The Swiss Family Robinson* and *In Search of the Castaways*. Although there were opportunities for William to go to Hollywood, he always refused, preferring to stay in Britain – even the scores for the Disney films were composed and recorded here.

Odd Man Out, which won the BAFTA for best British film in 1947, was one of his best works. Alwyn worked with Carol Reed, the director, seven times. They had a great respect for each other, as Reed valued the importance of music in setting the mood of a film. The plot follows the last hours in the life of an Irish gunman, Johnny, played by James Mason, who, badly wounded during a bank raid, tries to evade the police through the back streets of Belfast. When looking at the rushes of the film Reed quickly realized that there was a problem: James Mason's "wounded" walk actually looked as though he was drunk. Carol Reed conferred with Alwyn, who provided some new music to represent Johnny's walk, a composition that completely changed the atmosphere of the scene.

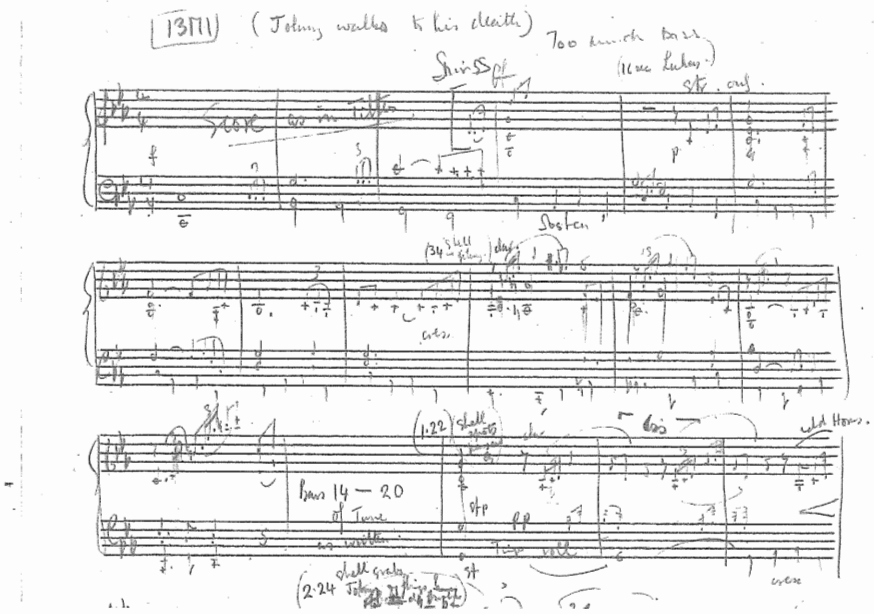
Sadly "Johnny's Walk" is the sole sketch from *Odd Man Out* to survive. The film studios destroyed many of his greatest scores: there is a moving description in his journal of his discovery of this:

> *Wednesday October 5th [1955], Midnight*
> *Learned at BFA [British Film Association] meeting this afternoon that all my major film scores (Odd Man Out, etc.) and all Willie's [i.e. William Walton's] scores (Henry 5 & Hamlet) had been destroyed in a holocaust of tidying up after Muir's*[2] *departure from the Rank organization. Devastating news to me, and I know to Willie also, as neither of us had kept copies of the original sketches, and all the work we had done on the scores is irreplaceable.*[3]

[1] William Alwyn, *Winged chariot : An essay in autobiography*. Southwold: Southwold Press, 1983; Blythburgh: The William Alwyn Foundation, 1997, p.7–8.

[2] Muir Mathieson (1911–1975). British conductor. Head of music department at Denham studios under Alexander Korda, and J. Arthur Rank, probably the most prolific conductor of screen soundtracks in British film history

[3] Taken from Alwyn's journal. This journal, which he kept from 1955 to 1956, was later substantially revised by William, and published as *Ariel to Miranda* in *ADAM international review*, 316–318 (1967), p.4–84.



William Alwyn, sketch for 'Johnny walks to his death' from the film Odd man out. Cambridge University Library.

The Archive however does hold many original full scores of his documentary films, and many sketches for the feature films. There are also reconstructions of the film music as used on the recent Chandos recordings, including the reconstruction of the score of *Odd man out*.

Besides the manuscripts, there are cue sheets for many films, a few film scripts, Performing Rights Society financial returns – which provide a snapshot of the popularity both of the films, and of Alwyn's art music – and many photographs showing film music being recorded at Denham studios, featuring Alwyn, Doreen Carwithen (who was also a talented film composer), and Muir Mathieson. The Archive also has a collection of videos and now DVDs of Alwyn's and Carwithen's films.

During the war after a brief stay at a house in the Chilterns with Alan Bush's family, the Alwyns returned to their home in London. William became an air raid warden, continuing to compose under increasingly difficult circumstances and teach at the Royal Academy. It was there in 1941 that he first met the young Doreen Carwithen, who was one of his composition pupils. Some of Doreen's diaries from the early 1940s survive and are in the Archive. They paint an astonishingly vivid picture of life at the time: a mixture of concerts, practice, student gossip, and sudden and violent death. One unexpected document is the scroll giving William the freedom of the City of London: this was awarded to him in 1941 as thanks for his work on wartime documentaries. He composed many documentary scores during this

period – everything from army training films to films about life on the home front, on subjects such as evacuees, farming, women in industry, and news footage. William was immensely proud to learn, after the war, that he had been placed on a Nazi blacklist of prominent people to be immediately executed following the invasion of Britain.

By the end of the war William had renounced most of his pre-war concert works, although thankfully he didn't destroy them: all but one of his early 13 string quartets, and many delightful short works, survive. In 1948 under the patronage of Sir John Barbirolli, who was a great Alwyn enthusiast, William started on the first of a cycle of four symphonies. An interesting volume is the bound photostat of the holograph of *Symphony No. 1,* marked up by Sir John indicating with paper overlays the sections he thought should be cut. That Alwyn, who did not usually accept criticism easily, accepted these revisions demonstrates the respect he had for Barbirolli. Certainly Barbirolli's cuts do seem to be for the best, shortening what would otherwise, in the case of the first movement, be an extremely unwieldy work. The 1952 published score follows Barbirolli's cut version. Barbirolli's performance of this symphony survives on a reel-to-reel tape, which was never made available commercially. There are several other similar tapes, often of BBC recordings, that were made for one-off programmes, and never commercially released. These include recordings featuring Sir Thomas Beecham, Muir Mathieson, and Sidonie Goosens, early recordings of Alwyn himself playing the flute from 1932, and tapes of Alwyn's talks on music and literature.[4]

Literature was to become an increasing passion of William's. As a young man he had taught himself French so that he could read French poetry in the original language. He was to embark on a series of translations of French poems, and this was to encourage him to launch into a series of literary ventures. His many writings on the subjects of music, literary and artistic criticism, biography, poetry, and even a novel, are all housed in the Archive.

He also had a passionate interest in the visual arts, and in the 1950s accumulated a significant collection of Pre-Raphaelite paintings. Among his treasures were an early Tissot, and sculptures by Gauguin and Rodin (all now in Northampton Art Gallery). In November 1962 he sold most of his collection in an auction at Sotheby's. The sale catalogue and associated press cuttings are in the Archive:

> *Anyone who thought that the boom had gone out of art, that prices and markets had reached their peak, had only to look at last week's sale of Pre-Raphaelites at Sotheby's to see that here is a new market with "new" highs.*
>
> *"An Angel with Cymbals" by Burne-Jones, which was bought in the fifties by William Alwyn, the composer, for eight guineas, put on a 4,000 per cent increase to fetch £500. And "Sardanapalus and Myrrha" by Ford Madox Brown, bought for £25, leapt 1,360 per cent to £340.*
>
> *It's said that Mr. Alwyn, who is a keen collector of Pre-Raphaelites, had concluded recently that Pre-Raphaelite prices were moving up – probably because of the increasing interest in Victoriana. Last week's sale proved it.*[5]

[4] *These tapes have recently been re-mastered, and are now available in a limited edition: Barbirolli Society, CD SJB 1029*
[5] *The Observer* (November 18th, 1962)

Also included in the sale were works by Dante Gabriel Rossetti, William Frith, and Holman Hunt.

In the early 1960s Alwyn moved to Blythburgh in Suffolk. His last major feature film score was *The Running Man,* with his old friend Carol Reed, in 1963, and after that date he dedicated himself to the concert music that he always considered to be his best work. Sadly from this period onwards his fame as a film composer and his overtly romantic style did not find favour with those with influence in the musical establishment. This is reflected in a number of letters, notably to the BBC, other composers (Elisabeth Lutyens and Ruth Gipps), and friends and fans. He was generally philosophical about this, although occasionally his correspondence betrays his disappointment.

Nowhere does this become clearer than in the case of his opera *Miss Julie.* Alwyn was a passionate opera lover, being especially fond of Mascagni and Puccini. There is a long correspondence with Mosco Carner, the biographer of Puccini and Berg, on musical subjects. He wrote three full-length operas *The Fairy Fiddler* (1917), *Juan* (ca. 1967) with a libretto freely adapted by the composer from James Elroy Flecker's play *Don Juan,* and *Miss Julie* (1977), again with a libretto adapted by William, from Strindberg's play. There are drafts and complete full scores of the latter two operas.

Miss Julie was given its first performance on BBC Radio 3 in February 1977. The opera got good reviews, and William and Doreen were optimistic that it would soon be staged properly. A long series of letters document their struggle to attain this, and the many disappointments along the way. Following William's death Doreen continued the battle to stage the opera. Letters trace the many times that opera companies took a serious interest in it and then withdrew at the last minute, the eventual premiere in Copenhagen and its associated crises, and then finally the UK premiere at the Norwich Festival in October 1997. The *Miss Julie* papers also include letters and other miscellaneous papers including set and costume designs for the Copenhagen production, programmes and posters, and press cuttings and fan mail. *Juan,* sadly, remains unstaged.

During the last 15 years of his life, in spite of failing health, William produced a large number of high quality works, as well as continuing to write and to paint (he was a serious amateur artist in oils). Many of his best loved works come from this period, including *Naiades* for harp and flute, his last 2 string quartets, a concerto for flute and 8 wind instruments, *Sinfonietta for strings,* his last symphony *Hydriotaphia, Miss Julie,* and 5 song cycles. Also during this period, there was a resurgence of interest in his music, particularly in the United States. Several American fans, who wrote initially to express their pleasure in his music, soon became both friends and promoters of Alwyn's music in the States; their correspondence is preserved.

In 1978 William was awarded the CBE, which is in the Archive, together with the many letters from delighted fellow musicians, former pupils, and admirers, congratulating him upon the honour.

The papers cover a wide period. The bulk of the collection dates from ca. 1924–2000, with new reviews, press cuttings, and CDs and DVDs being added as they become available. William was at the heart of British musical life, not just as a composer and musician, but as a teacher at the Royal Academy, an examiner with the Associated Board, Chairman or council member of the Performing Rights Society, the Composers' Guild of Great Britain, and the Society for the Promotion of New Music, and a Fellow of the British Film Institute. William and Doreen were founder members of the Composers' Guild, and he was also instrumental in the creation of the Society for the Promotion of New Music. As a result of his many interests and the fact that both his wives were fellow musicians, the Archive is not only a source of information on the life and work of William Alwyn, but also sheds new light on many other aspects of musical and literary life in the twentieth century.

A good example of this is the correspondence of Sir Cecil Parrott. Cecil Parrott was the British Ambassador to Prague in the 1960s. He initially wrote to William because he admired his music – and William admired Parrott's work as a translator (he was the translator of the Penguin edition of *The Good Soldier Švejk* by Jaroslav Hašek). Parrott's letters to Alwyn are full of his memories of the Eastern Bloc: the Shostakovich concert in Moscow that was mysteriously cancelled with no notice, arranging for the visit of British musicians such as Sir Malcolm Sargeant and Alan Bush to Czechoslovakia, and smuggling cassettes of the Beatles into Prague. It provides a new insight into musical and literary life behind the Iron Curtain.

Another possible area of interest to future researchers could be the role of women in twentieth century music. The musical manuscripts, letters and other miscellaneous papers of both Doreen Carwithen and Olive Pull are part of the Archive. Olive was awarded a LCC special talents scholarship to the Royal Academy of Music in 1919 and studied piano, singing, and harmony there. In 1924 she won the Elizabeth Stokes bursary, and was appointed a sub-professor. She wrote a number of chamber works, some delightful children's songs based on the poems of Robert Louis Stevenson, and several piano pieces. Olive's musical life is often reflected in the letters that William received from his former students. Very few of the girls, in spite of the talent they may have shown at the Academy, continued to perform as professionals, or compose once they were married. Two notable exceptions to this were the redoubtable composers Elizabeth Lutyens and Ruth Gipps, both of whom maintained a lengthy correspondence with William.

Doreen Carwithen entered the Royal Academy in 1941 to study piano, cello, and composition. William was her composition teacher. She was the first student to be awarded a J. Arthur Rank scholarship, and would go on to write the scores for over 30 films, including the official film of the coronation. Her manuscript scores are in the Archive, together with her correspondence, wartime diaries, and miscellaneous papers.

It is hoped that eventually the William Alwyn Archive, as well as being the primary source of information on the composer, will through its holdings and outreach encourage more interest in the life and works of this multi-talented man. It will also be an exciting new resource for researchers on

many aspects of British musical and literary life in the twentieth century. Two important books relating to Alwyn have just been published based on archives in the Cambridge University Library: *William Alwyn: the Art of Film Music* by Ian Johnson (Boydell & Brewer, 2005) and *Film Music and Beyond* by Hans Keller, edited by Christopher Wintle (Boydell & Brewer, 2005). The centenary of Alwyn's birth was 7 November 2005 and in that week he was featured in BBC Radio Three's Composer of the Week. The Naxos label has also marked the anniversary with a steady stream of new CD releases, including the piano concertos nos. 1 and 2, the symphonies nos. 2 and 5 (coupled with Lyra angelica), and the symphonies nos. 1 & 3 (for release in January). Details of these and other recordings and performances may be found at: http://www.musicweb-international.com/alwyn/

Margaret Jones is Archivist of the William Alwyn Archive at Cambridge University Library

Brio Volume 42, Number 2. pp 30–33

THE ART OF MUSICAL EXPRESSION IN PERFORMANCE AND RECORDING

Andrew Earis

The BTI Centre for Performing Arts in Raleigh, North Carolina, was recently the setting for an unusual performance when an audience gathered to hear the famous pianist Alfred Cortot play Chopin's Prelude in G major. There is, of course, nothing unusual about a piano recital, except in this case: Cortot had actually passed away some forty years before. But this was no supernatural experience, nor was it a recording of Cortot's playing. There was a grand piano there, but the piano stool remained unoccupied throughout the performance; instead, the piano was operated by a computer. Eighty-year-old recordings of Cortot's playing had been studied in detail in an attempt to digitally reproduce on a computer-controlled piano the so-called 'Cortot sound', that is, Cortot's style of playing, ranging from the precise pattern of notes he played to the pressure he exerted on the piano keys.

This concept of reproducing an individual's style of musical performance may seem strange at the outset but viewed pragmatically, it is hardly surprising that we should want to use modern technology in this way. It is only in the twentieth century that we have begun to be able to record world-class performances in varying formats for both ourselves and future generations to enjoy. After all, music is unlike other art forms in one respect: literature and works of art, for example, have obvious and direct physical manifestations: the printed page or the painted canvas. Music differs from these in that, for most people, the physical manifestation of music lies in its performance. While for most art forms there may be a direct link between the art form and the individual appreciating it, such as that between book and reader or painting and viewer, with music a performer must provide the link between the written score and the listener. Why, then, should we not attempt to re-create the performances of past masters? In order to re-create an individual's performance however, we must first consider exactly what it is that makes a musical performance successful.

It might be said that the success or the 'art' of great musical performance is the way in which a performer expresses the meaning of a work to a listener. The only guide a performer has in carrying out this task is the written score; this indicates the notes that must be played, along with their durations, as well as overall markings for the piece such as basic tempo, dynamics and other performance directions. Musical notation in itself, though, is often found wanting: a rendition of a piece that is faithful in every way to the notated score, an exact reproduction of the printed page, is likely to be mechanical and lifeless in performance. This is because a performer's

task is not just to play the score accurately, but also to interpret the music for himself and make expressive choices in his performance which will enable him to convey his interpretation of the work to the listener. This often involves adding to or deviating slightly from the notated score. "The unlimited resources for vocal and instrumental art lie in artistic deviation from the pure, the exact, the perfect, the rigid, the even, and the precise".[1]

How does a performer make these choices? Interpretation of a piece can include assessing the musical intentions of the composer; such insights can be gained from the composer's manuscripts, letters and personal recordings if these exist. The performer must bring these insights and join them with his knowledge of the musical genre and understanding of the underlying structural and stylistic constraints of the piece in question. Ultimately, though, interpretation and expression in music are highly personal: although the expressive element in any performance should lie within certain boundaries so as to be in keeping with the overall style of the piece and the period in which it was written, many choices as to the style and nature of the performance can only be made by the performer himself. No two performances, even when given by the same performer of the same piece, are ever exactly the same.

There are a number of musical devices that a performer can use to convey musical expression and meaning, the most effective of which is timing. Timing is a powerful means of musical expression as the performer can use the rate of attack and release of notes and chords to shape musical structure and phrasing. Variation in timing can be very subtle and is achieved by deviating from the regularity of an underlying pulse. "Expression within a unit is defined as the deviations of its parts with respect to the norm set by the unit itself".[2] Other musical devices that are at a performer's disposal include expressive dynamics, which involve variations in the intensity of notes and chords, as well as articulation, vibrato, pitch and timbre. Timbre refers to the tone quality of the musical sound, and has been defined as "that attribute of auditory sensation in terms of which a listener can judge that two sounds similarly presented and having the same loudness and pitch are dissimilar".[3] The eminent music psychologist Carl Emile Seashore asserts that "timbre . . . is by far the most important aspect of tone and introduces the largest number of problems and variables".[4] In reality, any performance is a complex interaction between all these different expressive devices.

Scientific and psychological investigations into such devices used to convey musical expression date back more than a hundred years. One of the earliest and most innovative of these was carried out in France in 1895 by Binet and Courtier,[5] who studied articulation in piano performance by using

[1] C.E. Seashore, *Psychology of Music.* New York: McGraw Hill, 1938.
[2] P. Desain and H. Honing, *Music, Mind and Machine: Studies in computer music, music cognition and artificial intelligence.* Amsterdam: Thesis Publishers, 1992.
[3] American National Standards Institute, *USA standard acoustical terminology.* New York: American National Standards Institute, 1960, p.45.
[4] C.E. Seashore, *Psychology of Music.* New York: McGraw Hill, 1938.
[5] A. Binet, & J. Courtier, 'Recherches graphiques sur la musique', *L'Année psychologique* (1895), p.201–222.

mechanical devices in the form of small rubber tubes placed under each note of a grand piano. These tubes produced a puff of air when the key was depressed, causing a stylus to inscribe a pattern on a moving piece of paper. Experiments such as these laid the foundations for the pioneering research of Seashore at the University of Iowa in the 1930s, who made comprehensive studies of expression in piano, violin and singing performances. Thanks to Seashore's investigations, research in music psychology and musical expression is now flourishing.

Whilst research into the psychology of music has advanced in this way, traditional musicological research has hitherto been centred very much on the musical score. However, a new musicology is beginning to emerge that places emphasis not on the musical score, but on recordings. The most notable example of this is the new AHRC-funded Centre for the History and Analysis of Recorded Music (CHARM). CHARM has three main aims: the development of a comprehensive online discography of early recordings (the archives of which now span more than a century), the dispersal of knowledge about recordings through a series of symposia and conferences, as well as the development of analytical and computational approaches to the study of recordings. The latter aims to bring together traditional musicologists, music psychologists, librarians, musical acousticians, computer scientists and engineers in order to be able to study recordings using the latest techniques and methods available. Other recent research initiatives include the new EPSRC funded Musical Acoustics Network, based at the University of Edinburgh, and another EPSRC funded network into the study of singing and the human voice, based at the University of York. This musicological development corresponds to a wider interest in historical recordings amongst the general public, which manifests itself in the number of re-releases of early recordings.

But why should we wish to analyse recordings? One of the major goals of objective performance analysis is to determine the extent of similarity or difference between individual performances. As Seashore suggested, "the psychophysical relations between the performer and the listener must be worked out; the data presented will contribute to such studies and will also depend for their final interpretation upon such investigations". Precise measurements of expressive performance allow quantitative comparisons between performances to be made. Whilst judgments about the relative similarity and difference between, and quality of, musical performance are frequently made by music lovers, critics and adjudicators, these are made on the basis of their auditory impressions and accumulated knowledge. These judgments may often be highly accurate but they cannot be described as objective since they are subject to the perception of the listener and their memory and attention. Other applications of recording and performance analysis include giving feedback in performance and performance evaluation, which can contribute to the development of motor control and effective rehearsal techniques. Technical-based applications include the large scale archiving of music, the development of coherent musical databases and the categorisation and cataloguing of music.

But how accurate can such measurements be? And can such measurements be used to re-create performances such as those of Alfred Cortot? We have seen that a combination of factors is brought into play in musical performance: an accurate rendition of the notated score, a performer's knowledge of the musical genre and understanding of the piece, as well as the performer's own interpretation of the piece through the use of various expressive devices. So is it really possible to capture the magic of an individual's performance purely by attempting to imitate the musical devices he uses?

Although re-creation of a particular individual's performance style may seem an exciting prospect, a way of turning back time and recreating the excitement past generations felt when hearing a particular performer, it quickly becomes apparent that a digital reproduction of the musical devices that a performer uses, however accurate, is simply not enough. Whilst much can be learned about earlier styles of performance using these methods, it would be rather simplistic of us to assume that we could digitally recreate all the elements that combine to make a successful musical performance. The true magic, the true 'art' of a musical performance lies not only in the accurate reproduction of a notated score or a combination of various musical devices, but in the aspects of musical performance that cannot be digitally reproduced: the highly personal and unique interpretation of a piece of music, as well as the electric atmosphere of a concert hall where members of the audience know they are in the presence of a truly accomplished musician.

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EXHIBITIONS

Making Music

Exhibition at Orleans House Gallery, Twickenham (9 July – 23 October 2005)

A local authority registered museum and art gallery, Orleans House Gallery has gained a national reputation for its pioneering education work and for its innovative exhibitions programme, which has brought marginalized areas of creativity to a wider audience. Situated in woodland overlooking the Thames, the main gallery presents six self-generated exhibitions per year.

The aim of the recent *Making Music* exhibition was to survey over 500 years of musical activity in the London Borough of Richmond. Ambitious in scope, the exhibition – which included nearly 200 individual items – spanned all musical genres including classical, opera, jazz, rhythm and blues, pop and even hip hop. Presented thematically, the lower gallery explored some of the influential musicians, composers and conductors who had lived or worked in the area – including Gustav and Imogen Holst, Herbert Howells and Stephen Dodgson. Sections were devoted to royal and aristocratic patronage, local societies and performance venues. An impressive range of material had been gathered to illuminate Richmond's rich and varied musical heritage, including programmes and posters for concerts given in the 19th century (on loan from Richmond Local Studies Collection). A poster from the 1840s, for example, for the Queen's Theatre in Richmond (now long defunct) advertised a performance by Paganini.

Of particular interest were programmes, scrapbooks and ephemera relating to James Brown, founder of the New Richmond Philharmonic Society at the turn of the 20th century. This collection included programmes of concerts given by the society, notebooks of his lectures and letters to many contemporaries including Sir Hubert Parry. Music inspired by the area filled a large display case and adjacent music stands, which were used effectively throughout the exhibition for display.

The printed music on display included examples of 19th century sheet music with topical relevance, 17th century song sheets and a copy of Purcell's *Orpheus Britannicus* containing the song *On The Brow of Richmond Hill.* This was a presented to the borough in 1968 by Benjamin Britten, who visited his friend and lawyer Isador Caplan in Richmond. Britten wrote, "Unfortunately, Mr. Purcell is not available to sign this. I am his honoured substitute in inscribing this beautiful song to the happy citizens of Richmond."

Another composer attracted to the Arcadian Richmond Hill was Chopin, who visited the area on his first visit to England in 1837 and again in 1848

when he met with the court of the exiled King Louis Philippe, who had occupied Orleans House between 1815 and 1817. A large section of the exhibition analysed the impact of émigrés and foreign musicians who made the area their home, including J.C. Bach (who lived on Richmond Green near to J.J. Heidegger's former residence) and Polish exile Andrzej Panufnik who lived at Riverside House, just next door to the gallery. On display were a number of photographs of this musical family by Camilla Panufnik, pictures of some of the regular visitors to the house (including Yehudi Menuhin and Leopold Stokowski), Panufnik's pipe, and two Panufnik autographs. Among the instruments on show was a violin made by Panufnik's father, which was won by David Oistrakh in a Warsaw violin competition in 1937. Much later Oistrakh arranged for it to be smuggled out of Russia by Lilian Hochhauser (at personal risk), who presented it to Andrzej.

An adjoining case featured the music of Sir Harrison Birtwistle, who lived in Twickenham during the 1970s and had an octagon room constructed in his garden to compose in (neatly mirroring the gallery's Octagon Room). The items on display included a number of autograph manuscripts (from a private collection), photographs and sketches by Adam Birtwistle, the composer's eldest son. The autographs included sketches for the operas *Punch and Judy* (1967) and *The Mask of Orpheus* (1986), together with a list of titles for the work that became known as *Earth Dances* (the discarded titles included *Labyrhythm, Earth Rhythms* and *Ground Dances*), all of which offered a fascinating insight into the creative process. The sketches were apparently written on whatever material came to hand, including graph paper and the empty pages of an old book of Mass settings, apparently copied out in the nineteenth century. Birtwistle himself provided a sketch of his Twickenham octagon room and a description of it for the book *My Music*, which accompanied the exhibition.

My Music includes an engaging series of personal recollections and historical extracts divided into three chapters – Making Music, Behind the Scenes and The Audience. The book covers 300 years of music with a particular emphasis on the musical scene from the 1960s onwards, with contributions and reminiscences from many local residents and performing groups. Twickenham and Richmond were the cradles of the rhythm & blues scene – groups including The Rolling Stones and Yardbirds started their careers at the Crawdaddy Club, The Richmond Jazz Festivals and the internationally renowned Hotel on Eel Pie Island. A lesser-known group called The Beatles also had many links with the area, including the Twickenham Film Studios (the filmic equivalent of the Abbey Road Studios), which saw the production of their films *A Hard Day's Night, Help!,* and *Let it Be* as well as the earliest promotional film clips.

By transcending musical genres the exhibition showcased the range and variety of the area's musical riches and opened the visitor's eyes to music they might not normally be familiar with. I watched with interest a 1967 documentary on Eel Pie Island (which examined the social philosophy behind it) while downstairs younger visitors were enchanted by a 1904 horn gramophone on loan from the Musical Museum in Brentford. The exhibition

provided an object lesson in how the historical resources of a local area can be brought to life to appeal to a broad range of visitors, and how various musical genres can be juxtaposed to reveal hitherto unsuspected links and personal connections. The accompanying book is still available for £5.00 (plus postage and packing) by calling 020 8831 6000.

Rupert Ridgewell
Royal College of Music / British Library

Mátyás Seiber – 100 Years

Exhibition at Morley College (25 Feburary – 19 March 2005)

To mark the centenary of the birth of the composer and influential teacher Mátyás Seiber, a special exhibition was mounted at the Gallery of Morley College, where Seiber taught composition from 1942 until his death in 1960. The memorabilia accumulated for the four-week exhibition was remarkable for a number of reasons.

Given the turmoil of his early life and the war years, it was astonishing to see the amount of material that had been carefully preserved by Seiber. Apart from the usual 'family and school age photographs', there were momentos of his membership in the Kodály class of 1925 and the 1948 reunion with signatures of all the survivors on the reverse. There were pictures of his sister Márika and her husband, the academic Kérestury, and affectionate photos of Kodály and his first wife, taken during Seiber's Hungarian trip in 1956.

The school reports were on display ("outstanding" in mathematics and latin), together with Academy reports signed by Kodály and other tutors, plus correspondence with other composers and music critics. From the years before he settled in England, there was evidence of his writing activities and large musical output while Professor of Music and Jazz at Frankfurt, as well as a Boarding Pass – evidence of his time playing cello in a string quartet to first class passengers on the Hamburg-America Line.

It was a wonderful, perhaps unique, opportunity to have so much memorabilia displayed together and intermingled with the scores, both manuscript facsimiles (kindly supplied by the British Library) and published scores from the collection kept in Caterham by his widow, Lilla Seiber and in Cambridge by his daughter, Julia Seiber Boyd. The surroundings were perfect.

The exhibition also reflected the hugely diverse output of a composer who was quite able to produce a Palestrina-esque Missa Brevis, three string quartets, a wind quintet, a series of choral work for his choir, the Dorian Singers, accordion music, and arrangements of folk songs from Greece, his native Hungary, Yugoslavia, France, and elsewhere. Vivien Halas supplied a "film corner": excerpts of many of the films from the Halas & Batchelor studio for which Seiber wrote the music – most notably *Animal Farm.* Some of the lighter music, but by no means all of it, was published under the

pseudonym G.S. Mathis, a fact which was not known to all his pupils. It was a great delight to find the boxed set of 'The Mathis method for teaching the Accordion' and even better to discover that it is still used today.

There were also drafts and score of the cantata *Ulysses* representing various stages of its realisation. The serious musician could examine these and other copy scores and Seiber's written and diagrammatical analysis of Bach to their heart's content. Many other published music and scores were in the display cases, also The Fountains of Rome – both the record and the Ivor Novello award which it achieved, were delightfully laid out for public view by Jane Hartwell and Lena, her assistant.

Other moments of great enjoyment came from the discovery of Seiber's notebook, with entries clearly written in whatever language he was reading at the time – including Italian, French, Latin, Hungarian, German, Greek, and Dutch. Fluency in these and other languages clearly posed no problem.

Many who came to see the exhibition were former pupils – some of whom will have seen the compositional efforts they gave or dedicated to Seiber for the first time in decades. A wall displayed many posters promoting concerts which Seiber had conducted, or where his works had been given their premiere – with all the great performers of the era: the Amadeus Quartet giving the first performance of the 3rd String Quartet; Walter Goehr directing the concert for Seiber's 50th birthday; Julian Bream or John Williams on guitar; Ilonka Kabos singing. The treasured Hoffnung cartoon of Seiber – presented by Gerard H. to his friend "with admiration and regards" – was on display nearby, with the characteristic kink of hair standing out from the back of the huge sweep of scalp and glasses, perched on the nose. Instantly recognisable!

The magnificent effort of Morley College to celebrate the centenary of its past, part-time tutor, was very heartening. Live music featured prominently, from Bob Hanson's opening of the Private View of the Exhibition with the *Nonsense Songs* on 24 February 2005, through to the choral and accordion concert at Rochester Row on 12 March, the two (mainly) Folk Song Concerts on 8 March and 24 May, and the *Ulysses* concert on 19 March 2005. Illuminating talks were also given by Hugh Wood and Michael Graubart. All this took an enormous amount of co-ordination and work. The Musical Director, Bob Hanson and his staff and students, as well as those running the Gallery cannot be praised enough for the work they devoted to the project.

It all conjured up the spirit of musical excellence and endeavour which the BBC Third programme had done so much, at that time, to reflect. It covered a life cut off prematurely, but enormously rich and diverse in talent and achievement. Even those who thought they knew Seiber well found something here to surprise them. Those at Morley College who did not know his work earlier, put their faith in this enterprise with admirable trust and gusto. The enjoyment expressed by all the participating students has been very rewarding as was the growing self-belief of Jane and Lena who both said they had never done anything like this before, but said they had a thoroughly good experience putting it together and accomplished a wonderful display, which a large number of visitors managed to see.

Parts of the exhibition will also be on show in Szeged in Hungary to coincide with concerts in October 2005. Some items were also provided on loan to the Kodály Institute in Kecskemét, for the Festival in July.

Julia Seiber Boyd
Cambridge

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REVIEWS

Edited by Marian Hogg

Michael Kassler (ed.), *The English Bach awakening : knowledge of J.S. Bach and his music in England, 1750–1830.* Aldershot : Ashgate, 2004. 478pp. ISBN: 1-84014-666-4. £65

Do not be misled by the title of this work; the "English" refers to the awakening and not to the "English Bach", as J.C. Bach is sometimes known. The publisher's catalogue informs us that this book concerns the introduction into England of the music of J.S. Bach and information about him, and the editor points out that it was an "awakening" rather than a Bach revival, as his music was unknown in England during the composer's lifetime. The volume, edited by Kassler with contributions from him and from Yo Tomita and Philip Olleson, is published in the series "Music in 19th century Britain", reflecting the content of this book, which in spite of its title deals chiefly with material from the early nineteenth century.

The collection of essays begins with a chronology of the period, heavily annotated and cross-referenced, and for the non-specialist with a bewildering array of abbreviations. The editor has been generous in his inclusion of spurious references in documents which cannot specifically be linked to Bach (e.g. entries for 1761 and 1762 on p.4), but these might interest the researcher working in this area. There is particular focus on the sources of the "48" – the Well tempered Clavier – and three chapters discuss the manuscripts and the 1810 Wesley/Horn edition of the work, including an essay on the subscribers to the work which reveals interesting detail on the process of subscription and publication in this period. A chapter by Yo Tomita considers Samuel Wesley as analyst of Bach fugues, based on the Wesley/Horn edition, for which a familiarity with the work and preferably with this edition is essential to follow the detailed discussion. In contrast, an essay on Portraits of Bach in England before 1830 is easily accessible to the interested reader, although tantalisingly only one of the portraits discussed is included in the illustrations in this volume. The chapter on English translations of Forkel's *Life of Bach* focuses on the people involved in the translations, the publication arrangements and relations between the various parties, and argues that the translation attributed to Kollmann may not in fact be his work.

The volume includes useful indexes of persons and corporate bodies, and of Bach's works, plus a detailed list of abbreviations – essential in this heavily annotated volume. It is at least helpful to have footnotes rather than end-notes in this book, which I would suggest is of interest to those researching early nineteenth century publishing history as well as to Bach scholars.

Katharine Hogg

Nineteenth-century British Music Studies, vol.3, edited by Peter Horton and Bennett Zon. Aldershot: Ashgate, 2003. xxiii + 309p. ISBN 0 7546 3614 3. £55.

The past fifteen years have seen nineteenth-century British music studies move from a minority interest into an area of rapid growth. This has been a personal pleasure to watch, albeit inevitable, given the growing gap between that age and our own and the need for scholars to discover fresh fields of study. Back in the 1980s, a few brave voices stood up and declared their belief in the need for such research. Three names immediately spring to my mind – the pioneers, if you like: Nicholas Temperley, Geoffrey Bush and Cyril Ehrlich. The latter two are, sadly, no longer with us, but Temperley continues to add to a substantial and distinguished body of work in this area. In 1997, I was happy to witness the excitement of scholars present at the first conference on Music in Nineteenth-Century Britain, held at the University of Hull and largely brought about by the bold vision of its organiser, Bennett Zon, one of the editors of the present volume. It felt like the beginning of a new era: nineteenth-century British music was at last being taken seriously. Many of those present, including Christina Bashford, Simon McVeigh and Leanne Langley, had already begun to make an impact in this area and have gone on to become some of its leading lights. Since that first conference in 1997, much has been achieved: the establishment of the Leeds University Centre for English Music (LUCEM), the Concert Life in Nineteenth-Century London Database, indexes to more British periodicals in RIPM, recordings of works by key composers such as Sterndale Bennett, Mackenzie, Parry and Stanford, the publication of works by Field, Parry and Potter in the 'Musica britannica' series, Ashgate's series of publications 'Music in 19th-century Britain' (also edited by Zon), book-length biographies of a few leading figures and, not least, the firm establishment of a biennial series of conferences, the fifth of which is held in July 2005 at the University of Nottingham.

The present book is based on papers given at the third conference on Music in Nineteenth-Century Britain, held at the Royal College of Music in 2001. As one would expect from a conference with such a broad scope, there is a healthy mixture of papers by a good range of scholars, from senior, respected figures to those who have just completed or are about to complete PhDs. 'Britain' and 'nineteenth-century' are interpreted broadly, the end of the century taken to be about the start of the First World War and the geographical extent of Britain stretched to include its dependencies. The editors have chosen to group papers into four categories: gender issues, church music, national identity and institutions. There are, however, no obvious interconnections between papers in the same divisions and this attempt to give shape to a long volume (presumably reflecting similar divisions at the conference itself), tends to compartmentalise papers of perhaps wider application.

Julian Rushton's keynote paper defines important factors, such as the enrichment of nineteenth-century British musical life by visiting and resident continentals, the absence of musical nationalism and the importance of provincial music making. He points to some of the places scholars might look next, amongst them the influence of British composers, such as Field and Pierson, on the continent and, conversely, the effect on foreigners who lived in Britain and then returned of their experiences in Britain (e.g. Berlioz, Mendelssohn, Ries).

Much of the volume is given over to reassessments of persons or institutions. Charlotte Purkis considers the importance of Rosa Newmarch in music appreciation, being sensitive to gendered aspects of her response to music. George Biddlecombe presents a fascinating exposure of the real, worldly Jenny Lind against the iconic projection of the sanctified version. Duncan James Barker looks at Mackenzie as conductor. Fiona Palmer considers Vincent Novello's relations with the Philharmonic Society and his dramatic cantata, *Rosalba* (1833). G. W. E. Brightwell establishes the facts about the origins of the RCM.

I particularly enjoyed the papers which engaged either with the music itself, or in its social setting. Nicholas Temperley's reassessment of Stainer's church music demonstrates that he was a modernist (albeit a moderate one), interested in the style of Dufay, but not indebted to it, and skilled in meeting the needs of the contemporary church. Peter Horton's study of the anthems of S. S. Wesley composed during the late 1830s for the use of Exeter Cathedral gives reasons for how he developed a distinctive personal musical style in relative isolation. Susan Wollenberg's look at the Oxford Commemorations and British festival culture builds on a wide range of documentary sources, many of which are reproduced or quoted from, to paint a vivid picture of their times. Dr Wollenberg could not resist concluding her article with a stunning quote from the diary of Catherine Lucy. It gave me so much pleasure that I reproduce it here as an illustration of the importance of music in the art of Victorian seduction (or was it?):

> *At 9 we started for the . . . Ball . . . Mr. Maxse got me a programme . . . But the special thing of the evening was when Mr. Maxse took me to his rooms, which are perfectly charming, they are hung with rather dark claret-coloured brocaded silk . . . He had the room crowded with plants and lighted with a pink lamp with a wonderful shade. He put me into the most comfortable chair with about 6 cushions, squirted scent over me and gave me grapes and then: played to me, he plays divinely.*

On questions of national identity, Derek Scott presents an (as always) enjoyable account of Gilbert and Sullivan's satirical approach and Peter Campbell looks at flags and their symbolism in patriotic Australian songs. Grant Olwage represents the deconstructionists with his take on hymnology, 'Hym(n)ing: music and masculinity in the early Victorian church'.

Barbara Eichner takes an obscure German musician of moderate talents, Johann Rupprecht Dürrner, who lived in Edinburgh mid-century, showing how his absorption of national traditions led to the arrangement of Scottish melodies as German part-songs – a modest example of British influence on the continent. Thomas Muir presents a well-researched reassessment of the place of the *Westminster Hymnal* (1912) in English Catholic hymnody.

The final article, by Valerie Langfield, is about a family of amateur musicians, the von Glehns, who had close links with professional players. Such families formed the 'almost invisible backbone to the broad musical scene of the time'. This is an important insight, which points the way to the need for more studies of the contributions of informed, well-educated, committed musical amateurs, who were trained by excellent musicians and often performed alongside them, but not in a public setting.

This is a rich volume which adds many pieces to the jigsaw puzzle currently under construction. It confirms that Britishness is hard to define and acknowledges that the nineteenth-century is an artificial period, a timespan of mere convenience. Apart from the articles by Temperley and Horton, there is little scrutiny of the music itself and one hopes that more scholars will turn to that. We may not have discovered a nineteenth-century Purcell, Elgar or Britten, but our improved understanding of the social status of the musician, music education, the influence of foreign music and the difficulties faced by key institutions means that we have a better explanation of why not.

Dr Rosemary Firman

Oxford Dictionary of Musical Terms, edited by Alison Latham. Oxford: Oxford University Press, 2004. [208p]. ISBN 0 19 860698 2. £7.99.

This is a useful dictionary for music which would generally be called "classical". Its definitions are clear, helpful and cross-referenced. Alison Latham has included in "musical terms" the broad range of vocabulary connected with music. So, alongside the expected terms to do with musical tempo, expression and performance practice, there are, for example, excellent thumbnail explanations of terms to do with musical periods – Romanticism, Serialism, Classical – musical forms – Ballad opera, Motet, Missa Brevis, Overture, Ricercar, Sonata form – musical building blocks – bar, hexachord, harmony, interval, notation.

Then there are useful definitions of those phrases which everyone takes for granted but cannot just explain in a few succinct words –Grand opera, part, Tonic Sol-Fa, Shape note, BWV. The plethora of complicated looking terms to do with Early Music – ligature, Pythagorean intonation, liquescent neume – is comprehensively covered with very clear explanations. There are a few tables. The Circle of 5ths, for example, not only helps to explain this complex concept, but as a side effect, also provides a useful chart of the major & minor keys and their signatures.

The musical field is broad enough to include definitions of Barber-shop singing, cabaret song, ethnomusicology, shanty, but the Dictionary surprisingly appears to omit Jazz, indeed, the word jazz is not defined and such jazz-related concepts as "swing" or "swung" also do not appear, even as a passing reference in the definition of 'notes inégales'. I suppose you have to draw the line somewhere, but I would have preferred Jazz to be ruled in.

However, I would recommend this dictionary as a compact, easily handled and well-written compendium of most of the terms which crop up in classical musical life. The blurb claims that it also includes the Associated Board theory exam terms. The perfect binding looks as though it will hold up to frequent use, the typeface is very legible, the cross-referencing is good and the price a steal.

Oxford Dictionary of Musical Works, edited by Alison Latham. Oxford: Oxford University Press, 2004. [213p]. ISBN 0 19 861020 3 £7.99.

Described on the cover as the one-stop guide to the classical repertory, this dictionary is exactly what it says it is – a dictionary of *distinctive* titles of classical musical works. The information it contains is based on the Oxford Companion to music and is aimed at students, teachers, performers, concert-goers and others who require quick access to check a few details about pieces of music.

There is a lot of cross-referencing between translated versions of European languages titles (Marriage of Figaro, *see* Le nozze di Figaro) or alternative names (for example, and surprisingly, Rejoice in the Lord alway *see* Bell Anthem), but this is not a replacement for the "by any other name" listing and there is at least one 'dead end' reference.

Being a listing of *distinctive* titles, the majority of works are from the 19th to 21st centuries, but earlier works with descriptive titles are included. The dictionary also includes an alphabetical list, with dates, of the composers whose works are included. Like its companion the Oxford Dictionary of Musical Terms, it is in a compact, convenient format, reasonably well bound and cheap. I have to admit, however, to having reservations about just how useful this volume is. It is quicker to consult than a multi-volume dictionary but perhaps too restricted in its scope and would be useful in a non music library context. It could be helpful to non music librarians and is probably worth the money for the quick access to composer names and dates.

Helen Mason

Lewis & Susan Foreman, *London: a musical gazetteer*. Yale: Yale University Press, 2005. xi, 371pp. ISBN 0300104022. £15.99

A gem of a guidebook and a first for the London musical scene, Lewis and Susan Foreman's *London: a musical gazetteer* includes a wealth of information, facts and figures with intriguing snippets that make it the perfect book for dipping into and learning something new each day. It contains information aimed not just at musicians and musicologists but also comments on the historical context and social life relative to the London musical market. What better way to throw into a lunch conversation that Vaughan Williams introduced Ravel to steak-and-kidney pudding, that Sir Adrian Boult left his body to medical research (there is a sizeable reference to death and memorials in

this book and until now I thought the cult of the composer relied on their musical output rather than organic remains), or that certain bells were so pertinent at executions (p.76).

By the nature of the content there is much inter-relation between entries and thus a certain amount of duplication but never on the same page. Each entry is succinct. The book includes sections on such topics as performing venues, orchestras, recording and education, and on composers' and musicians' associations with London, based on their experiences and visits. Other chapters are concerned with publishers, libraries, dealers, portraits and a brief section also gives details of potential musical walks for a physically practical entertainment. A useful but by no means exhaustive list of websites and an extensive bibliography finish off the volume before the thorough index. Unusual information can be gleaned from references to kneelers or windows in churches, pub and restaurants and other haunts of the musical world, as well as the pleasure of discovering new names (John Wilson, p.125), institutions and societies (New Philharmonic Society, p.152) and new places and venues (Royal Aquarium, p.50 / Eagle Tavern, p.63).

The drawback of compiling a directory is that unfortunately it needs continual updating and presumably relies on a good deal of information from other sources and people. People and businesses move, contacts change and "facts" are sometimes refuted, for instance since publication United Music Publishers (p.150) has moved out of London to Essex; Boosey & Hawkes (p.141) has split as a publisher and a retail outlet with each part of the business moving to different individual premises no longer at Regent Street; and the Chelsea Barracks (p.89) is to be sold off by the government. Foreman mentions the keyboard of the organ donated by Handel to the chapel of the Foundling Hospital (p.105) as being in the Foundling Museum but recent research, as displayed on the museum's exhibition label since re-opening last year, reveals this is from a later instrument.

An essential guide to musical London, this book could be improved with some minor details. The maps for the walks could include underground stations (some irrelevant ones are shown) for non-Londoners (and some locals!). Occasional clarification and slips could be cleared up in the next edition, for instance the brief box listing of interesting organs (p.77) not discussed "above" includes St Andrew's, Holborn (which *was* discussed above), and J.C. Bach is presumably buried in the churchyard at St Pancras old church and not at St Pancras on the Euston road, the church many would have immediately thought of when referring to that saint.

This lavishly illustrated volume has something for all the family and is peppered with boxed asides comprising fascinating details such as lists of organists, portraits in institutions, recording firsts and theatre events.

Colin Coleman

Brio Volume 42, Number 2. pp 45

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

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Campion, Paul. *Ferrier – a career recorded.* Thames Publishing, 2005. Rev 2nd ed. 244p. ISBN 0-903413-71X £19.99

Edwards, Owain. *English Eighteenth-Century Concertos. An Inventory and Thematic Catalogue.* Pendragon, Thematic Catalogues Series 2005. ISBN 1-57647-098-9, £40

Foreman, Lewis & Susan Foreman. *London: a Musical Gazetteer.* Yale University Press: New Haven & London, 2005. 371p. ISBN 0-300-10402-2

Music Iconography as a Source for Music History: Conference Proceedings of the ninth conference of the Research Center for Music Iconography. Music in Art: International Journal for Music Iconography Vol. XXIX, no. 1–2, Spring-Fall 2004. ISSN 1522-7464. 285pp. 196 ill. US$110 (institutions) US$30 (individuals)

Oxford Dictionary of Musical Terms Edited by Alison Latham. Oxford University Press, 2004. ISBN 0-19-860698-2

Oxford Dictionary of Musical Works Edited by Alison Latham. OUP, 2004. [213p]. ISBN 0 19 861020 3 £7.99.

Kassler, Michael (ed.) *The English Bach Awakening: Knowledge of J.S. Bach and his Music in England* 1750-1830. Aldershot: Ashgate, 2004. 455p. ISBN 1-84014-666-4

Sheet Music

Alwyn, William. *Nocturnes for voice and piano.* Poems by Michael Armstrong. Alfred Lengnick: London, 2004. AL 5904

Bach, J. S. *"Alles mit Gott und nichts ohn' ihn" BWV 1127. Aria for solo Soprano, Strings and Basso continuo.* First Edition. Baerenreiter Urtext. Performing Edition with Facsimile, edited by Michael Maul BA 5246. Score ca. £13.00, Set of Parts ca. £8.50, Cembalo ca. £5.00 [Recently discovered unknown vocal work]

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Brio: journal of IAML(UK & Irl). ISSN 0007-0173. 2 issues per year (May & November). 2004 subscription £30.00/$60.00/ 47.50

First Stop for Music: the basic quick reference guide to music enquiries. 2001. £15.50

IAML(UK & Irl) library catalogue
http://www.music.ox.ac.uk/library/iamllib.htm. Hard copy: £7.50

IAML(UK) Sets Survey: Sets of music and drama on loan during September/October 1997. one free copy to members, others £5.00

Access to Music: Music libraries & archives in the UK & Ireland by Pam Thompson & Malcolm Lewis. ISBN 0 9545 1700 8. 2003 £15.00

Concert Programmes in the UK & Ireland: a preliminary report by Rupert Ridgewell. ISBN 0 9520 7039 1. 2003. IAML(UK & Irl) members £12.00, others £12.95

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